# (Name of Project)

by

(Name of First Writer)

(Based on, If Any)

Revisions by
(Names of Subsequent Writers,
in Order of Work Performed)

Current Revisions by
(Current Writer, date)

Name
Address
Phone

FADE IN:

A BLACK VOID

Whooshing sounds and crashes can be heard.

KARL GLOGAUER (V.O.)
(in a panic)
Oh, Jesus! Oh, God! Oh, Jesus! Oh, God! Oh, Jesus! Oh, God! Oh, Jesus! Oh, God! Christ! What's happening to me? I'm fucked. I'm finished. The fucking thing doesn't work. Oh, Jesus! Oh, God! When will the bastard stop bumping?

FADE TO:

INT. MIDDLE CLASS HOME.

Middle-aged man bursts in through the front door.

EMMANUEL GLOGAUER
(frantically)
Mia! Mia! Where are you! Where is the boy!!

An unattractive middle-aged woman comes down the stairs.

MIA GLOGAUER
Now, Emmanuel. You must calm down. This will do the boy no good. The doctor says that he must rest now.

EMMANUEL
But I do not understand. Why would he do such a thing? In the eyes of the Lord, this is a serious sin. Why?

MIA
He won’t talk to me. I have been asking him again and again myself - Why? He won’t answer. He just lies there. If you ask me, he just does this for the attention. No?

EMMANUEL
But Mia, to hang himself…

FADE TO:

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BLACK SCREEN

FADE IN SLOWLY THE TITLE “BEHOLD THE MAN” IN BLOCK LETTERS.

BTM THEME MUSIC BEHIND. FADE TITLE TO BLACK.

FLASH SMALL PICTURES OF THE STATIONS OF THE CROSS AT VARIOUS RANDOM POINTS ON THE SCREEN. SAVE SHOTS OF THE CRUCIFIXION FOR THE END OF TITLE SEQUENCE.

SHOW CREDITS OPPOSITE SPACE USED BY PICTURES.

CUT TO:

INT. BEDROOM - NIGHT

Two people are lying in bed. The slender feminine one sits up, turns to her partner and gets on top. She begins to kiss her partner.

KARL GLOGAUER
(sleepily)
What? What? Monica? What the hell?

MONICA BLANK
(with a devilish lilt to her voice)
Now, Karl … just relax … you are gonna love this.

She begins to make love to him. Kissing him. He struggles.

KARL
Dammit! Stop! (pushing her away) I have Communion in the morning.

MONICA sits back and stares at Karl.

KARL (CONT’D)
What time is it?

MONICA
What fucking time is it? It’s time for you to wake up. Time for you to forget about this mumbo-jumbo religion bullshit and live in the real world.
(MORE)

(CONTINUED)

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CONTINUED:

MONICA(CONT'D)

You know the real world – where couples fuck any night if they want to – where couples can stay in bed on a Sunday and have a late Brunch – where couples can discuss their relationship rationally and come to some conclusions. That real world!

KARL
(getting up)
Oh no, not again. You're not sucking me into this discussion again. I am not defending a religion that millions subscribe to – I'm not …

MONICA stands up and begins wrapping herself in the bedspread.

MONICA
That's what you see this as? A discussion on religious philosophy? You bastard.

KARL stands and moves to the window. He turns his back to MONICA, and stares out of the window. Each arm is stretched out touching the vertical jamb on each side of the window frame – creating a "T" effect with his body.

KARL
Maybe you'd be happier if I just died. How's that for a life changing event? Your emotional "obligation" would be completed. (a beat) Or you could end up back where I found you – fucking townies for drug money.

MONICA sits back on the bed. The wind is knocked out of her sails. She begins to cry.

MONICA
I don't believe you said that.

KARL grabs his clothes and starts walking out of the room.

KARL
Yeah. Yeah. (a beat) I gotta get some air. When I come back either be asleep or be gone.

(CONTINUED)

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CONTINUED: (2)

Karl leaves the room. Monica sits alone on the bed, silently weeping. Camera centers on Monica in frame and slowly pulls back.

CROSSFADE TO:

EXT. IN THE YARD OF A CATHOLIC SCHOOL - AFTERNOON.

Boys running – shouting – playing games. It's recess. One boy, who looks about 9 years old, stands alone staring up at the crucifix atop the building. An older man approaches. He appears to be a brother of the order administering the school. He touches the young boy on the shoulder. The boy doesn't respond. The older man kneels down next to him.

BROTHER PAULUS
Karl, we missed you at choir practice today.

KARL doesn't move. He continues to stand looking up at the crucifix.

KARL
I wasn't feeling well, Brother Paulus. So I spent the time praying.

PAULUS gently turns KARL by his shoulders to face him.

PAULUS
Do you have a note from Nurse? (a beat) You know that it's school rules to have a note when you miss class. Do you have a note?

KARL is slow to respond. He looks down at his shoes and clears his throat.

KARL
No, Brother Paulus, I didn't go to Nurse - I just prayed alone in the back of the church.

PAULUS stands. He put his hands on his hips and looks down at KARL.

PAULUS
Oh, no … no … no. This will be a problem. You need a note, you know. School rules.
(MORE)

(CONTINUED)

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CONTINUED:

PAULUS(CONT'D)

What shall we do? What shall we do? Well, you must come to my office and we will discuss this further. Perhaps a penance must be done. (a beat) Are you expected home soon?

KARL
(quietly)
No, Brother Paulus. My parents told me to stay here until 6pm and pray. They will pick me up then.

A hint of a smile plays at PAULUS' lips.

PAULUS
Oh, good. We have plenty of time for both your penance and your prayers to Jesus for forgiveness. Come along then.

They begin walking slowly toward the door – PAULUS in the lead. The shadow of the crucifix seems to point the way. They begin to ascend the stairs. PAULUS enters first, stops, turns and beckons KARL. As KARL reaches the top of the steps, he turns and looks back at the children laughing and playing in the yard. A single tear streaks his cheek.

PAULUS (CONT'D)
Come on. Quickly then. Don't dawdle. Let us not make Jesus wait.

KARL turns back toward PAULUS and follows him into the darkness of the church.

CROSSFADE TO:

INT. NEIGHBORHOOD BAR - EARLY EVENING

The bar is packed with a college crowd. At one end of the bar, two students are having an animated discussion. One is KARL, apparently in Grad School. His companion, the stockier of the two, occasionally stops talking, shouts out a word in what appears to be Russian and the both of them drain shot glasses of a clear liquid. They slam the glasses back on the bar and the bartender refills them. At the other end of the bar is an attractive girl who appears very disheveled and either drunk or stoned. She turns and looks toward KARL and his friend. It's a younger MONICA.

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CONTINUED:

KARL
(passionately)
… you understand, Headie? Therefore, the divinity of Christ is the basis for all Western civilization.

His companion looks directly at KARL. Deadpan. A beat.

JAMES HEADINGTON
Can you possibly be as fucked up as you sound?

They look at each other. A beat.

HEADINGTON
(at the top of his lungs)
SPUTNIK!

They grab for their drinks and drain the glasses again. During this, MONICA walks over to them. She stands behind KARL looking at HEADINGTON, trying to smile. KARL turns and looks behind him. His eyes lock on MONICA's. Her eyes lose their focus and she begins to faint. KARL springs up to catch her. While this is going on, a street punk enters the bar. He looks around and notices the commotion caused by MONICA and KARL. He rapidly moves toward them.

LITTLE LEO
(angrily)
Yo, Yo, Yo, Bitch!

He pushes KARL aside and grabs MONICA by the front of her blouse, pulling her up.

LEO
Don't you be passin' out now. You still owe me for the last pop I fronted you. Lessee them Benjamins, baby.

Karl goes at LEO. Leo senses this, turns his head, pulls out a knife and flicks it open in one smooth move.

LEO (CONT'D)
(to KARL.) )
Yessir, you white motherfucker. Come on. Stick your nose where it don't belong. (a beat) Are you fuckin' deaf.
(MORE)

(CONTINUED)

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CONTINUED: (2)

LEO(CONT'D)
Back off or you best be sayin’ your prayers to Jesus, nigger.

As LEO slashed the knife at KARL, HEADINGTON grabs a heavy ashtray off the bar and swings it LEO, hitting him in the back of the head. LEO drops like a stone.

HEADINGTON
(quite pleased with himself)
Well, I guess that’s one argument he couldn’t refute.
(to KARL.) )
Why don’t you grab the lovely lady, my friend, and, like the good shepherd said, get the flock out of here. (Suddenly.) GULAG!

As HEADINGTON drains his glass, KARL collects MONICA in his arms and heads for the door. Before they exit, he turns back and looks at HEADINGTON. HEADINGTON gives him a smile and a wink. Then he grabs KARL’s glass and drains that one. KARL and MONICA exit. Moments later, LEO begins to stir. HEADINGTON looks down at him, then he beckons the bartender.

HEADINGTON (CONT'D)
Excuse me, my good man, - another, please. (a beat) But this time could you leave the bottle.

CUT TO:

EXT. A BEACH - MUCH LATER IN THE EVENING

KARL and MONICA are sitting side by side looking out at the crashing surf.

KARL
You OK? Warm enough?

MONICA
(staring out to sea)
I don’t know if I can do this. (a beat) Sometimes I think it would be so easy to stop, and then …

KARL looks at her.

KARL
I know it won’t be easy, but it can be done.
(MORE)

(CONTINUED)

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CONTINUED:

KARL(CONT'D)
You said you wanted to get control of your life. You can do it. (a beat) And I'll help.

MONICA finally looks at him.

MONICA
You hardly know me. Why would you do this. You saw the kind of stuff that's in my life. (gestures back over her shoulder) Leo. And others just as bad. I've done a lot of things this past year I'm not proud of.
(a beat)
And there are things I don't remember that I probably would get sick over. And you probably would, too.

MONICA stares out at the sea again.

MONICA [CONT'D]
Someday you'd find out – a conversation you overhear at that bar or a knock on the door - and then you'd leave and I'd be lost. Because by then I'd have put my faith in you. My life in your hands.

KARL puts his hand over hers.

KARL
(quietly)
None of that matters. What you did. I don't care. I have a feeling. (a beat) I will always be with you.

KARL gathers MONICA in his arms. She nestles her head in the crook of his arm. Silently, they stare out over the ocean.

CROSSFADE TO:

INT. AN OFFICE - AFTERNOON

EMMANUEL and MIA GLOGAUER are seated in two chairs on one side of a desk. Seated behind the desk is BROTHER PAULUS. Behind the GLOGAUERs in a chair against the wall sits a boy of about seven. It is KARL.

(CONTINUED)

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CONTINUED:

MIA
So you think singing in the choir will help our Karl become more accepted with the other children?

PAULUS
(patiently)
In cases like this, when you have a smaller child with difficulties in the socialization process, a creative outlet like choir is just the activity to bring out – to blossom, as it were – the natural tendency for cooperative play and friendship.

MIA and EMMANUEL look at each other. Karl sits quietly in his chair. He is wringing his hands. The scratches on the back of each hand get redder until blood wells up and reddens his fingernails.

EMMANUEL
If you think this will help… What will be involved? Is this to happen during school hours? Will there be an additional cost?

PAULUS
(smiles)
One question at a time, please. Now, practice will occur between 3 and 4 pm three times a week.

MIA and EMMANUEL stir. PAULUS can see the beginnings of a protest.

PAULUS[CONT'D]
Now I know that is after regular school hours, but I must stress the importance of this to young Karl's development. And for the first month, Karl must also stay for additional instruction from 4 to 5 pm on those days. He is behind the rest of the choir. I am willing to do this to help Karl assimilate into the group quicker. And no, Mr. Glogauer, there will not be any additional charges.

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CONTINUED: (2)

MIA
Then it’s settled, no? It will begin immediately? As you say, Brother Paulus, there is no time to lose in the development of young Karl. Emmanuel – you surely agree.

EMMANUEL has turned and is looking back at KARL. EMMANUEL seems uneasy about this solution.

EMMANUEL
(turning back)
Mia – are you sure …

MIA
(sternly)
Emmanuel, what are you proposing - you know better than the Brother whose job it is to teach and mold young boys? You have another solution? You, perhaps, have money to take him to a psychologist?

EMMANUEL
No, No. I meant nothing. Of course I agree. It’s the best thing. We will make the appropriate arrangements to pick him up at the later time.

MIA rises and shakes PAULUS’ hand.

MIA
Thank you, Brother Paulus.

EMMANUEL also rises.

EMMANUEL
Yes, indeed. All our thanks.

In the background, KARL sits silently. Wringing his hands.

His eyes seem to be staring somewhere off in the distance as if he was not present in the room.

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EXT. A STREET WET FROM THE RAIN - LATE AT NIGHT

KARL is walking; looking up at a lighted 5th floor window. A figure appears at the window. It's MONICA.

KARL
(to himself)
Oh, shit. Can't she leave me alone? She's always crowding me. Crowding me. I'm only one man. I can't do this anymore.

KARL looks up at the window again. MONICA has opened it wide. She is leaning out – looking down at the street. She looks up and her eyes lock on KARL's. They stare at each other for an eternal moment – MONICA blows him a kiss - then she dives out headlong toward the street.

KARL (CONT'D)
(running toward her)
NO!

MONICA is silent – her arms spread like an angels wings – and then she hits the pavement with a dull thud. KARL gets there seconds later. He drops to his knees next to her crumpled body. He tries to gather her in his arms. He pulls her close and throws his head back.

KARL (CONT'D)
()anguished)
No! JESUS! NOOOOOOOOOOOO!

CROSSFADE TO:

INT. THE FOYER OF THE GLOGAUER RESIDENCE - LATE AFTERNOON

EMMANUEL and MIA GLOGAUER can be heard in the kitchen – arguing. The clock strikes 6. The front door slowly opens. It is a nine year old KARL. His face shows the tracks of tears. His clothing is not buttoned quite right.

CUT TO:

INT. GLOGAUER KITCHEN – CONTINUOUS

EMMANUEL is sitting at the kitchen table, his head in his hands – looking down. MIA is pacing the room and shouting things like, "How could you!", and "She's young enough to be your daughter!", and "I hate you!". EMMANUEL is silent.

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CONTINUED:

KARL stands quietly in the doorway watching. MIA stops pacing and looks at him.

MIA
(crossly)
And what do you want, young man. (a beat) You're late. Do you want to hurt me, too? Will it make you as happy as your father?

KARL says nothing.

MIA (CONT'D)
(approaching KARL)
Well … Answer me. Answer me, God Damn you!

MIA slaps KARL across the face. Once. Twice. Three times. Tears well in KARL's eyes. He looks beseechingly at his father. His father looks up and then looks away.

MIA (CONT'D)
(deadly quiet)
You disgust me. (louder.) The both of you. Spineless, sick, depraved leeches. Drain me of all my youth and cast me aside.

MIA gets directly in KARL's face.

MIA (CONT'D)
(quietly again)
And you. You almost murder me at your birth. And you are still trying to kill me today.

MIA spits in KARL's face. She stands and crosses to EMMANUEL. She looks down at him. He still has his head in his hands.

MIA (CONT'D)
(to EMMANUEL)
You sicken me the most. I almost feel sorry for you. (a beat. Looking at EMMANUEL.) I am leaving. I will come back for my things. Later.

MIA grabs her coat and, without a backward glance, leaves through the back door. KARL, with MIA's spit still on his cheek, approaches his father.

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CONTINUED: (2)

KARL
Father. Please. (He begins to cry.) There is something I must tell you. (He begins to speak faster, trying to push the words out.) About Brother Paulus – and choir practice. The reason I am always late is …

EMMANUEL stands, still preoccupied with his own plight.

EMMANUEL
Not now, Karl. Don't you understand what went on. How can you be so … uncaring … unfeeling … selfish. It's always about you. It always was. You are the reason I did this to your mother. Why can't you be normal.

EMMANUEL walks out of the kitchen into the foyer. The front door slams. KARL is alone standing in the center of the kitchen.

KARL
(to the empty room)
But he has been … touching me. With his hands. And his mouth. (tears are streaming down his face.) And he makes me touch him, too.

CROSSFADE TO:

EXT. A MEADOW - AFTERNOON

KARL, MONICA, and HEADINGTON are having a picnic. They are laughing. KARL pushes HEADINGTON and he falls over, still laughing.

KARL
Headie, you are most definitely an asshole.

MONICA
(to KARL)
Now don't be too hard on him. I think it's romantic – time travel – to the past – in a bubble.
(MORE)

(CONTINUED)

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CONTINUED:

MONICA(CONT'D)

(She bursts out laughing.) Human beings floating back to correct the mistakes we made and “make right what once went wrong”.

MONICA falls over laughing. HEADINDGTON tries to look hurt, but doesn’t quite pull it off. KARL, in the spirit of the moment, has stood and is waving his arms “floating” about – looking off in the distance.

HEADINGTON
(very professorial)
Laugh if you must, but when they award me the Nobel prize – “Dr. Headington, we are pleased … blah, blah, blah … Here is a check as a token of … blah, blah, blah … You are truly a giant among men.” – I may not even acknowledge that I know you. Perhaps I will pass the two of you outside on the street – selling apples to pay for a single night’s rest in a warm bed – and I will look – (He stands.) I will look – (MONICA and KARL stop and stare at him.) And I will ignore you! Why? Because today, the 15th of June, you ridiculed my idea of sending a human back through time. (He throws his hands out to each side.) And leave me a broken, disheartened man. (He drops his hands to his sides.) Not to mention thirsty.

They all laugh and fall to the blanket. MONICA rummages through the cooler.

MONICA
(To HEADINGTON)
I hate to say this, O Exalted One, but I think we are out of beer. And wine. And that small bottle of vodka you stuffed in here. We do, however, have some of my diet Coke left.

HEADINGTON springs up.

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CONTINUED: (2)

HEADINGTON
(in a mock panic)
Oh, no. This will never do. I must go on a quest. (a beat) Yes. A quest. This will look really good in my memoirs. (He picks up his fanny pack.) I will go into town and attempt to corner and capture the wily Samuel Adams. I will do this at great personal risk. I will return with the booty and we can continue this pleasant diversion. (He winks at KARL.) So you two - be good. (He starts to leave.) And remember – this will be an entire chapter in my autobiography.

HEADINGTON leaves with a flourish. KARL and MONICA lay side by side on the blanket. Still laughing.

KARL
(sobering - looking up at the sky.)
He can do it, you know.

MONICA
(turns her head toward him)
Do what?

KARL
Time travel. I've seen it. Only once and it was a small test. But he can do it.

MONICA
No! You saw him send a human back in time? A real live kicking, screaming test subject?

KARL
Well, no. It was a mouse and he was inside this little "bubble", and he popped right into a pillow.

MONICA
What?

(CONTINUED)

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CONTINUED: (3)

KARL
Then later we got a mouse and sent him back. That became the mouse I saw earlier. Oh, shit does it sound as confusing to you as it does to me.

MONICA
(laughing)
Not at all, daring. You saw a friend of yours make a sweet little rodent appear and disappear. And he told you it was time travel. And you believed him. A friend, might I add, who has never been adverse to playing a joke or two on you in the past. Were you two drinking?

KARL
Yes, but …

MONICA
Sweetums, you've been had.

KARL
(laughing as well)
Oh, boy. I feel like such a chump. (a beat) I believe things way too quickly.

MONICA
Never change. Please. That's one of the reasons I love you so.

They lay back next to each other - KARL with a contented smile on his face. Moments pass.

KARL
(Looking at the sky)
Have you ever been happier than we are now? School is over. The summer stretches before us with endless opportunity for fun. Headie and I have been accepted into Doctoral programs for September. I have a teaching assistant job lined up.
(MORE)

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CONTINUED: (4)

KARL(CONT'D)

You will get that job as admin to the Chairman of the Psychology Department. Headington is going to be committed …

MONICA sits up and swats him. They begin to wrestle. KARL pins her down. He presses down to kiss her.

MONICA

Wait – what's this. (She puts her hand on his chest.) What are you wearing?

MONICA tries to unbutton KARL's shirt. KARL pulls away and turns.

MONICA (CONT'D)

(Trying to turn KARL back)

What is it? Are you hiding something? Come on. Show Mama.

KARL turns back and unbuttons his shirt. About a half dozen crucifixes dangle from a chain around his neck. MONICA stares at them and then looks at KARL.

MONICA (CONT'D)

I don't understand. I've never seen you wear so many before.

KARL

(sheepishly)

I always have. I just took them off before you could see them. It's just an important part of what I believe.

MONICA

I understand. (She puts her arms around him.) It's the little quirks like this that make me love you more. They fall to the blanket in a passionate embrace.

CROSSFADE TO:

INT. A HIGH SCHOOL SHOWER ROOM - DAY

The ceiling is high. There are small windows around the perimeter at the top of the walls. They let in narrow bands of light. The are areas of extreme brightness and darkness. There is the sound of a shower running.

(CONTINUED)

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CONTINUED:

Eerie echoes fill the room. A crowd of naked teenage boys, between 13 and 16, stands in a circle in the center of the shower room. They are hooting and laughing. They appear to be urinating on something. A large male teacher enters.

TEACHER
(Loudly)
Hey, now. What's going on. Break it up you boys. Time for your next class.

They separate to reveal another boy, about 14, on his knees in the center of the circle. The boys were pissing on him. He is very quiet, with his eyes shut. Around his neck is a chain with several crucifixes.

TEACHER (CONT'D)
(walking toward the boy)
Karl? Karl? Is that you? What is it, young man? Didn't you hear me? Hurry up or you will be late for class.

KARL doesn't move. His eyes stay tightly shut. His lips are mouthing words – the same words – over and over again. "Jesus loves me. Jesus loves me. Jesus loves me." The TEACHER walks up to KARL.

TEACHER (CONT'D)
(sternly)
Karl. Don't you hear me? Let's go, boy. Let's not be tardy.

KARL's chant of "Jesus loves me" continues throughout, and builds in volume and intensity throughout the scene.

KARL
(quietly - eyes still shut)
Jesus loves me. Jesus loves me. Jesus loves …

The TEACHER leans over to shake KARL.

TEACHER
(sterner)
Karl? Karl? (shocked.) Oh, my God! That stench! My God it's piss! Boy, you're kneeling in a pool of piss!

(CONTINUED)

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CONTINUED: (2)

KARL
(louder, building - eyes still tightly shut)
Jesus loves me. Jesus loves me. Jesus…

The TEACHER, recognizing what has gone on, grabs KARL by the hair in an attempt to pull him to his feet. He is obviously panicking.

TEACHER
(getting out of control)
Get up! Get up, God Damn You!

The TEACHER violently pulls his hand away, causing KARL to fall backwards onto the floor, and brings it to his nose - smelling it – he smells the urine. He is revolted.

KARL
(louder and louder, eyes still shut)
Jesus loves me. JESUS LOVES ME. JESUS LOVES …

TEACHER
(out of control, frightened)
SHUT UP, you fucking freak! What is the matter with you?! (a beat)
Get up. Get up! DAMN YOU FUCKING SHIT TO HELL! GET UP.

KARL's eyes snap open. He is shouting now. He is looking directly into the eyes of the teacher. He slowly gets up. Still staring, never blinking – still shouting his mantra "JESUS LOVES ME!" He approaches the TEACHER – slowly. The TEACHER is frozen in fear/rage/helplessness. Like a snake and snake charmer. KARL closes on the TEACHER until he is inches from him. Spittle flys from KARL's mouth as he screams – his voice cracking at the volume – his eyes dead as glass – and sprays the TEACHER. The TEACHER – terror in his eyes – backs away slowly toward the door. KARL doesn't move, but continues to lock his stare on the eyes of the TEACHER – still screaming. Finally the TEACHER reaches the door – only then can he break the stare and escape. The door slams shut. KARL is alone in this dark/light place with the eerie echoes. He still screams.

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INT. KARL’S APARTMENT - MORNING

KARL is on the couch wrapped in a blanket. He hasn’t shaved for quite a while. He is staring at the TV which is on but showing only interference and blaring white noise. All the shades are drawn. The room has many, many crucifixes on the walls, with pictures of Jesus and other religious articles either hanging or on tables. There is a banging on the door. KARL acts as if he hears nothing. The banging continues.

HEADINGTON
(shouting through the door)
Karl! Karl! Open up! Karl!

KARL sits up on the couch. The blanket falls away. He has scratched crosses on his arms and chest. He stares blankly at the TV.

HEADINGTON (CONT'D)
Karl, I know you’re in there. No one has seen you for days. Open the door. Talk to me. (a beat) Karl … today’s her funeral. She loved you. And I thought you loved her. Please come out.

KARL is motionless. Except his eyes. They begin to well up with tears.

HEADINGTON (CONT'D)
(quieter)
Karl, please. You saved her. I remember. So do you – I know you do. You brought her back to life. From the brink of a hell no one should be in.

The tears slowly begin to fall down KARL’s cheek. One. Then another. KARL’s begins to silently mouth some words.

HEADINGTON (CONT'D)
She would want you there. Her savior. She told me, you know. That’s what she called you. Never to your face, but that was how she felt. You were her world – her life.

(CONTINUED)

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CONTINUED:

The tears are coming quicker and quicker. KARL begins to sob uncontrollably. Still mouthing the words.

HEADINGTON (CONT'D)
You need to be there. Just to tell her “Goodbye”. (a beat) You were there when she died. You know. You need to do this, and not just for her – but for you, too.

KARL has sunk to his knees – the blanket pooled around him. The tears flowing.

KARL
(just loud enough to hear)
Not me. Never me. Can’t do it. Not me. Never me. Can’t do it. Not …

CUT TO:

INT. OTHER SIDE OF THE DOOR – CONTINUOUS

HEADINGTON is dressed in a dark suit – appropriate for the funeral. He looks at the door. He backs up until he touches the wall behind. He slides down until he is seated on the floor. He pulls out a pack of cigarettes, extracts one, puts it in his mouth and lights it. He takes a deep drag. Blows it out in one continuous stream.

HEADINGTON
(to himself)
Oh, Karl, you sad fuck. Nobody can hate you more than you hate yourself.

HEADINGTON takes another drag, looks at the cigarette and rubs it out on the floor. He rises, gives one last look at KARL’s door and walks down the hallway.

CUT TO:

INT. INSIDE KARL’S APARTMENT – CONTINUOUS

KARL is sitting in the middle of the floor, still crying, still repeating the words, “Not me. Never me. Can’t do it.”. He is holding a length of orange extension cord. He is tying a noose.

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INT. A BASEMENT - EVENING

KARL and HEADINGTON stumble down the stairs. They are both holding beer bottles and it is very apparent that they have been drinking.

HEADINGTON
(conspiratorially)
… right this way. You are about to see the discovery of the ages.

KARL
You're kidding, right? I mean all this time travel baloney is just that – right? (a beat) C'mon. It's not my birthday … I know I didn't win anything … this is a joke – right?

HEADINGTON is at the bottom of the stairs. He turns to face KARL.

HEADINGTON
(wounded)
You hurt me, sir. I, who has an IQ approaching 200, does not bullshit. Or is that "do not bullshit"?

KARL passes HEADINGTON at the bottom of the stairs and stands in the center of the room.

KARL
Headie … James, listen to me. I've known you since Freshman year. You've always spouted off on these theories of time travel, and we've always laughed. You, too. Now you bring me down to your "secret laboratory" and tell me that all that shit is true.

HEADINGTON walks over to a chair and sits.

HEADINGTON
Yeah, I laughed. Because I couldn't prove them. But that doesn't mean I didn't believe in them. (pause) You know why we get along so well? Two totally different types?
(MORE)

(CONTINUED)

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CONTINUED:

HEADINGTON(CONT'D)

You are immersed in Philosophy, specifically Christian philosophy. You don't know the difference between a molecule and a mackerel – a tangent and a tangerine. I, on the other hand, embrace the sciences – quantum physics – calculus – and don't know the difference between … oh shit, I don't know enough about any of that to even make a comparison - but I love you. We laugh at each others ideas, but never in a mean-spirited way. We know that we respect each other enough so that it's not a threat. (a beat) We stay out of each others shit, you know. That's why it works. (pause) That and loads of fuckin' alcohol.

HEADINGTON begins to laugh. So does KARL. They embrace.

KARL

OK, asshole. Show me the goods.

HEADINGTON

One thing. I gotta get your word that you won't reveal what I show you. To anyone. It's not perfected yet. And this – no shit – is really big.

KARL

Hey, man. If you invented a time machine – and I tell – you can go back in time and kick my ass. See that way I won't be waiting …

HEADINGTON throws a mock punch.

HEADINGTON

(exasperated)

Why did I pick an imbecile as my confidante? Are there no worthy sidekicks left in the world? (pause) Come on.

HEADINGTON leads KARL over to a steel door locked with several padlocks. He begins to unlock them.

(CONTINUED)

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CONTINUED: (2)

KARL
(in a Boris Karloff voice)
Come into my laboratory. Maybe you can get “a head” in life – or an arm or leg or …

HEADINGTON unlocks the last lock, pulls the handle and swings the door open wide.

KARL (CONT'D)
(amazed)
… holy shit.

CUT TO:

INT. HEADINGTON’S LAB – CONTINUOUS

Everything looks new and very high tech. Equipment with dials and computer set-ups dominate the perimeter. In the center of the room is a table covered with a black cloth. At one end of the table is an ebony ball on a pedestal. On the other end is a pillow.

KARL
Where did all this stuff come from. It must be worth a fortune.

HEADINGTON
(patiently)
Remember, I have a trust fund. Good science takes money, I’m just glad I have lots of it.

Suddenly there is a “pop” and about 2 feet above the pillow another ebony ball appears. It drops and lands safely in the center of the pillow. KARL looks at the ball, then at HEADINGTON. HEADINGTON looks at his watch.

HEADINGTON (CONT'D)
(to himself, writing in a notebook)
7:43 p.m. OK.

KARL
(still amazed)
What was that? And what are you writing?

HEADINGTON closes his notebook and looks up.

(CONTINUED)

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CONTINUED:

HEADINGTON
That, my dear and disbelieving friend, was the result of a time travel experiment I will be performing later. As to the writing – I just need to remind myself of the arrival time.

HEADINGTON walks over to the table and beckons to KARL to follow. He picks up the ball and presses a small button on its side. It pops open to reveal a mouse. Very much alive.

KARL
I can't believe .. OK, is this a trick? A Sigfried and Roy thing?

HEADINGTON
No, no, no. Stick around – you can watch me do the front half of this little experiment. When we're done we'll go to our favorite bar and drink ourselves stupid. Some of us don't have that far to go.

KARL throws a mock punch.

HEADINGTON[CONT'D]
You will believe, you know. You may not understand, but you will believe. (a beat) Hmmmmm, I think we are gonna be way too excited tonight to sit in the bar without talking about this. I know – Russian.

KARL
(confused)
What are you talking about? I am going to help you with an experiment? That mouse? Russian?

HEADINGTON
(excited)
Yes! First, I will finish convincing you by completing the "Captain Mousie in the Great Beyond" experiment. I have to have sent him back - since he's here. And then – CODE WORDS.
(MORE)

(CONTINUED)

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CONTINUED: (2)

HEADINGTON(CONT'D)
In the bar, whenever we want to say, “Oh, shit – Time Travel” we have to yell out a Russian word. Our code words.

KARL
Pal, my head hurts already.

HEADINGTON throws his arm around KARL’s shoulders and laughs. He brings him toward the other end of the table.

HEADINGTON
(singing)
Ti - i – i - me is on my side, yes it is.

CROSSFADE TO:

EXT. KARL’S APARTMENT BUILDING - MORNING

HEADINGTON is standing at the top of the stairs, smoking a cigarette. Suddenly, a thought strikes him. A bad thought. He quickly tosses the cigarette, turns and re-enters the building.

CUT TO:

INT. KARL’S APARTMENT BUILDING – CONTINUOUS

HEADINGTON is running up the stairs taking two at a time.

CUT TO:

INT. OUTSIDE KARL’S DOOR – CONTINUOUS

HEADINGTON hurries to the door.

HEADINGTON
(to himself)
You bastard … no … no …

HEADINGTON throws himself against the door – again and again. The wood begins to splinter and break. Finally the door pops open.

CUT TO:

INT. KARL’S APARTMENT – CONTINUOUS

HEADINGTON enters the apartment. Through the gloom he can see KARL. Hanging from a pipe in the kitchen.

(CONTINUED)

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CONTINUED:

HEADINGTON
Oh, No! Oh, fuck. Oh, no.

CUT TO:

INT. KARL'S KITCHEN – CONTINUOUS

HEADINGTON rushes in. A chair lays on it's side - he almost trips over it. KARL's body is slowly twisting – to and fro. HEADINGTON rights the chair, climbs on it and grabs KARL – lifting him to take the pressure off of his neck.

HEADINGTON
C'mon, you fucker! Breathe! Breathe!

HEADINGTON uses one hand to pull the noose from around KARL's neck. As he pulls it free, he loses his balance and they fall to the floor – HEADINGTON on the bottom. He quickly gets up, examines KARL and tries to administer CPR.

He listens to KARL's chest, checks his pulse at the neck and holds his hand near KARL's mouth.

HEADINGTON (CONT'D)
Yes! Yes! You're gonna make it – stick with me. Stick with me.

HEADINGTON gets to his feet and looks around the kitchen – searching. His eyes see the phone in the living room.

CUT TO:

INT. KARL'S LIVING ROOM – CONTINUOUS

HEADINGTON races to the phone, picks it up and dials. He looks at the clock on the wall.

HEADINGTON
(frantically)
Hello … hello. (pause) Yes, this is an emergency. My friend has hung himself. (pause) No, he's not dead. I took him down. I need an ambulance, damn it! Right now! (pause) It's 24 Cambridge Street, apartment 516. (pause) Glogauer, Karl Glogauer. (pause) OK. Thanks.
(MORE)

(CONTINUED)

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CONTINUED:

HEADINGTON(CONT'D)

(hangs up) Oh, Jesus - Oh, Jesus Christ in heaven. Don't you fuckin' die.

HEADINGTON looks at KARL. He quickly crosses to him.

CROSSFADE TO:

INT. AN INSTITUTIONAL LOOKING OFFICE - DAY

An older man and woman are sitting at a small conference – going through some papers.

MARGE
(looking at some papers)
This next one … Glogauer, Karl …

MR. DWIGHT
(looking up)
Yes, Marge. I've read that report. Quite sad really.

MARGE
I agree, Mr. Dwight, there are some things here that are not right … not right at all.

MR. DWIGHT
(officiously)
Well, now. We can't be bothered with that. Look right here. A glowing recommendation from Brother Paulus. He is a good man - I know him well. If he suspected something, I am sure he would have investigated. (a beat) Why, you know, I am going to take an active interest in this case. Yes, I will take this young boy under my wing. Take good care of him. (a smile) Just like our good Brother Paulus.

CROSSFADE TO:

INT. THE LIVING ROOM OF KARL'S APARTMENT – A WINTER'S DAY

KARL and HEADINGTON are sitting across from each other. HEADINGTON is in an armchair, KARL is on the couch. There is a scar around KARL's neck. He looks thinner, more drawn. His eyes are flat and glassy.

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CONTINUED:

HEADINGTON
Karl. Karl?

KARL gives his head a little shake and looks over at a picture of MONICA.

KARL
(sadly)
It's really my fault, you know.

HEADINGTON
What? What are you … . Oh.

KARL
I am responsible. (He picks up MONICA's picture.) She believed in me. She believed in everything I told her. I just couldn't measure up. I'm alone, Headie, so alone.

HEADINGTON
Karl. Listen to me. You are not responsible. No one can take responsibility for someone else's life. (a beat) Monica made her choices. For good or bad. And you're not alone.

KARL focuses on HEADINGTON. He sadly shakes his head again. He puts his hand to his throat and pulls several chains full of different crucifixes out of his shirt. He cups them in his hands and kisses them.

KARL
(eyes closed)
Jesus is my savior; Jesus is my protector; Jesus is my Lord. Why have you forsaken me and left me to wallow alone in this valley of despair. Take me – please – into your sacred Heart.

KARL begins to rock back and forth on the couch - whispering "Jesus is my savior; Jesus is my protector … " over and over. HEADINGTON stares at KARL. Tears fill his eyes. He leans toward KARL and gently places his hand on KARL's shoulder.

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CONTINUED: (2)

HEADINGTON
(softly)
Karl. (a beat) You're going to do it again, aren't you?

KARL looks at HEADINGTON. A slight nod.

KARL
(softly)
It's the only way. I must see Jesus. I must be cleansed. I must find out where the cruelty – the hate filled impulse - came from. I let her down, James. You know I was her light. I led her from the darkness – and then pushed her into the abyss. Me. Me!

HEADINGTON
(louder)
NO! You were her friend – her lover. But nothing more. You weren't her God!

KARL begins to chant "Jesus is my savior; Jesus is my protector; Jesus is my Lord … " again and again – very quietly.

HEADINGTON (CONT'D)
(pleading)
Karl, please. Don't try to kill yourself again. It would be a waste. A terrible waste. C'mon. You're my closest friend – (loudly.) Listen to me, Damn it! You gotta get help. The doctors at the hospital are willing to help you. You just gotta try! Please.

KARL
… is my protector; Jesus is my Lord … Jesus is my savior; …

HEADINGTON is frantic by now. He stands. His eyes dart around the room – vainly looking for an answer – something. Suddenly it comes to him.

HEADINGTON
(turning to look at KARL)
I can get you there – alive.

(CONTINUED)

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CONTINUED: (3)

KARL's chant falters then stops altogether.

KARL
(unsure)
What? What do you mean?

HEADINGTON begins to pace back and forth in front of KARL.

HEADINGTON
(firmer)
I can have you meet Jesus, if you really want to. And do it alive.

KARL
(more confused)
I don't understand what you're talking about.

HEADINGTON stops pacing and faces KARL.

HEADINGTON
Time travel, my friend. Don't you remember – you saw it. The mouse?

KARL begins shaking his head.

KARL
No – no – no – no. That was just a trick. Monica made me see that. You were messing with my head. She helped me see that.

HEADINGTON
I wasn't. (a beat) I've done it. All sorts of things. Backward only, but I've God Damned done it!

KARL
(shaking his head)
No – no – no – no - …

HEADINGTON
(sitting next to KARL)
Listen to me. Very carefully. I. Can. Send. You. Back. Not in a dream – not metaphorically – and most definitely not a trick. This is the truth. And it's the only way that makes sense.
(MORE)

(CONTINUED)

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CONTINUED: (4)

HEADINGTON(CONT'D)

(a beat) We can do it – today, if you want. What do you say?

KARL stares at HEADINGTON. Slowly KARL nods his head.

FADE TO BLACK.

CUT TO:

A BLACK VOID

Whooshing sounds and crashes can be heard.

KARL (V.O.)
(in a panic)
Oh, Jesus! Oh, God! Oh, Jesus! Oh, God! Oh, Jesus! Oh, God! Oh, Jesus! Oh, God! Christ! What's happening to me? I'm fucked. I'm finished. The fucking thing doesn't work. Oh, Jesus! Oh, God! When will the bastard stop bumping?

Sounds of thumping and crashing continue, then fade.

CROSSFADE TO:

EXT. A HILLSIDE - A WARM, SUNNY DAY

There is a broken sphere shaped object near the base of the hill. A dark liquid is seeping out of cracks in the outer shell.

CUT TO:

INT. THE SPHERE

KARL is naked. He curls more tightly into a ball as the level of liquid falls, sinking into the soft yielding plastic of the inner lining. There is a small section housing strange, unconventional instruments. They make no sound and do not move. As the last of the liquid drips out of the sphere, it shifts and rolls one more time. It then lays still in the silence.

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KARL'S FACE – CONTINUOUS

He is wearing a swim mask and holding a rubber piece in his mouth. It looks very much like what a scuba diver would wear. His eyes are open wide in terror.

KARL (V.O.)
Why did I do it? Why did I do it?
Why did I do it? Why did I do it?
Why did I do it? Why did I do it?
He faints.

DISSOLVE TO:

EXT. THE HILLSIDE - LATER THAT DAY

There is a loud click and the sphere opens. The panels begin to slide into each other. The top half disappears into the bottom half. Slowly, KARL's head appears and he looks around. He gets out of the sphere and looks at it – then looks at his surroundings again. He seems very unsteady. Hurt. He reaches into the sphere and pushes another button. It starts another sliding sequence with the panels until there is a pie-wedge shaped metal container left, about the size of a very large suitcase. KARL hides it in some underbrush and pushes some rocks around to hide it. Then he begins to camouflage the area. When he is done, he turns and backward walks a distance away trying to survey the effectiveness. His trips, falls, hits his head and rolls down the rest of the way to the bottom of the hill. He lays there unconscious.

CUT TO:

EXT. THE HILLSIDE - NIGHT

Hands pick up KARL and put him on a crudely made stretcher. They carry him off.

CUT TO:

INT. A CAVE. MORNING

KARL lies on a mat of straw. He is still unconscious. Hands are washing him. Removing the remnant of the dark liquid that dried to his body. He looks feverish. His head begins to rock back and forth. He mumbles some words – unintelligible. His eyes open slowly.

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CONTINUED:

We pull back to see two men in sandals and loincloths are washing him. KARL's ribs are bound with sheepskin strips and leather thongs.

CUT TO:

INT. A CAVE. KARL'S P.O.V. – CONTINUOUS

The two men have swarthy Semitic features, large dark eyes and full beards. The taller one wears a length of cotton pushed back over his shoulders. They are holding large earthenware jars. They look directly at KARL.

CUT TO:

INT. A CAVE – CONTINUOUS

KARL
(weakly – in English)
Do you speak English?

The two men look at each other. One frowns, but the one with the cotton cloak smiles. They comment to each other in a strange tongue. The one with the cotton cloak kneels down next to KARL. He speaks directly to KARL in that strange tongue.

KARL (CONT'D)
(still weak and confused)
I … don't understand. Where am I? Do you understand me? Where is this? Do you know Jesus? The Nazarene?

Both of the men frown. The one with the cloak rises. The shorter one repeats "Jesus. Nazarene.", but the words appear to have no meaning. However, the taller one looks thoughtful and nods. He kneels down again and puts his hand on KARL's shoulder.

CLOAKED MAN
(looking right into KARL's face)
Nararene.

He shakes KARL's shoulder.

CLOAKED MAN (CONT'D)
(repeating very definitely)
Nazarene!

(CONTINUED)

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CONTINUED:

KARL passes out again.

DISSOLVE TO:

EXT. A FIELD - DAY

GRAPHIC bottom left: “Four weeks later.” KARL walks into view. He skin has tanned. He has a small beard, and his hair is growing longer. He is wearing only a loincloth. There is a large man standing under an olive tree. He holds a staff. KARL approaches him. They both hunker down next to each other under the olive tree.

LARGE MAN
I understand that thee have learned our language well enough for conversation.

KARL
More slowly, please. I still find this very difficult.

LARGE MAN
(considering – then suddenly)
Who art thou?

KARL hesitates.

LARGE MAN (CONT'D)
(patiently)
From where do you come?

KARL
(cautiously)
I am from the North.

LARGE MAN
The North. Not from Egypt?

KARL
I came out of Egypt two year since.

The LARGE MAN nods. Satisfied. He rises and walks a few steps. KARL also rises. He moves behind him – waiting. He abruptly turns – KARL stumbles backward. The LARGE MAN puts out a hand to steady him.

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CONTINUED:

LARGE MAN
So you are from Egypt. That is what we thought. And evidently you are a magus, with your strange speech, your strange ways and your strange iron chariot. Good. Your name is Jesus, I am told, and you are a Nazarene.

KARL
(shaking his head)
No. I seek Jesus, the Nazarene.

LARGE MAN
(disappointed)
Then what is your name?

KARL considers for a moment.

KARL
My name is Emmanuel.

The LARGE MAN nods. Seemingly satisfied.

LARGE MAN
Emmanuel. (rubbing his lips with the tip of his finger) Emmanuel … yes.

KARL is slightly confused by the reaction.

KARL
And what is your name?

The LARGE MAN looks at him.

LARGE MAN
You do not know me?

KARL shakes his head.

LARGE MAN (CONT'D)
You have not heard of John, called the Baptist?

KARL – trying to hide his surprise.

JOHN THE BAPTIST
(nodding)
You do know of me, I see.

(CONTINUED)

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CONTINUED: (2)

They are silent for a moment. JOHN combs his beard with his fingers.

JOHN
Well, magus, now I must decide, eh?

KARL
(hesitantly)
What must you decide?

JOHN
If you be the friend of the prophesies or the false one we have been warned against by Adonai.

KARL
(nervously)
I have made no claims. I am merely a stranger, a traveler …

JOHN
(laughing)
Aye – a traveler in a magic chariot. My brothers tell me they saw it arrive. There were sounds like thunder and great flashes of light – and all at once your chariot was there – rolling on the hillside. My brothers have seen many wonders, but none so wondrous as the appearance of your chariot.

KARL
(quickly)
The chariot is not magic. It is – a kind of engine – the Romans have such things. You must have heard of them. They are made by ordinary men, not sorcerers …

JOHN face darkened. He moves back to sit beneath the olive tree. He strokes his beard.

JOHN
Aye – like the Romans. The Romans would deliver me into the hands of my enemies, the children of Herod.

KARL sits next to him. Trying to gain his confidence.

(CONTINUED)

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CONTINUED: (3)

KARL
Why is that?

JOHN
(matter-of-factly - with no hint of insanity or fanaticism in his voice)
You must know why. Do I not speak against the Romans who enslave Judea? Do I not speak against the unlawful things that Herod does? Do I not prophesy the time when all those who are not righteous shall be destroyed and Adonai's kingdom will be restored to Earth as the old prophets said it would be? I say to the people, 'Be ready for that day when ye shall take up the sword to do Adonai's will.' The unrighteous know they will perish on this day, and they would destroy me.

KARL
You are arousing the people to rid the land of the Romans, is that it?

JOHN
Aye – the Romans and their creature Herod.

KARL
And who would you put in their place?

JOHN
The rightful king of Judea.

KARL
And who is that?

JOHN frowns and gives KARL a sidelong glance.

JOHN
Adonai will tell us. He will give us a sign when the rightful king comes.

KARL
Do you know what the sign will be?

(CONTINUED)

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CONTINUED: (4)

JOHN
I will know it when it comes.

KARL
There are prophesies, then?

JOHN
Aye, there are prophesies …

JOHN abruptly rose. He seemed to be carrying the weight of the world.

JOHN (CONT'D)
I must meditate. I must pray. You will remain here with the Essenes until guidance is sent to me.

JOHN turns and strides away. KARL begins to walk back to the settlement. Everyone gives him a wide berth. He reaches the cave and enters. It’s warm and humid in the cave. KARL lays back on the straw mat. He starts to fall asleep.

CROSSFADE TO:

EXT. THE ESSENE ENCAMPMENT - LATER

MULTIPLE CUTS TO: VARIOUS SCENES OF KARL AND THE ESSENES.

KARL sits and watches them work. Their minor religious rites. Scenes showing everyday life – most men, few women. Slowly, as KARL’s wounds heal, he becomes more an active participant in their daily routines. As this occurs, a fuller picture of their lives unfolds. Ritual bathing, prayer at meals – at dawn and dusk as well – and work. The overriding features are peace and order. Much like a monastery. Plowing fields, tending goats, and prayer. Whenever KARL can – when he is tending goats on the hillside - his eyes search the horizon. He wonders which is the way to Jesus. The longer he stays the more he notices – baptismal rites, self-motification, starvation. All these were performed in strange religious rituals – chanting under the hot sun. Hallucinations were the result. They were “talking” to their God. Soon KARL follows suit – taken up with their ways. However it is apparent that, while he hallucinates, he never achieves the level that the Essenes reach. One day, they take him to the river and baptize him There is much swaying and chanted prayer.

(CONTINUED)

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CONTINUED:

AN ESSENE
(as he pushes KARL beneath the surface)
We baptize thee, Emmanuel!

KARL bursts from beneath the surface. He is euphoric – and happier than he has ever been.

CUT TO:

EXT. A HILLSIDE - EARLY EVENING

KARL has been tending goats. As he rounds them up he notices JOHN THE BAPTIST, accompanied by 20 of his closest disciples, striding over the hills toward the Essene encampment. KARL waits for JOHN's approach. JOHN walks up to KARL, looks once, twice then recognition dawns.

JOHN
(surprised)
But wait, yes. (a beat) Well, Emmanuel, you have become an Essene, I see. Have they baptized you yet?

KARL
(nodding)
They have.

JOHN
(absently)
Good.

John takes KARL aside. JOHN has a grim look on his face. He looks at the ground.

JOHN (CONT'D)
I have been to Jerusalem. (a beat.) To see friends.

KARL
(tentatively)
And what was the news from Jerusalem?

JOHN looks directly at KARL.

(CONTINUED)

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CONTINUED:

JOHN
(candidly)
That you are probably not a spy of Herod or the Romans.

KARL
(relieved)
I am glad you have decided that.

KARL smiles. JOHN's expression softens. He smiles, too, and grasps KARL by the upper arm – Roman fashion.

JOHN
So – you are our friend. Perhaps more than just our friend …

KARL
(confused)
I do not follow you.

JOHN
(knowingly)
I think you know what I mean.

KARL still looks confused. He is about to speak.

JOHN (CONT'D)
No. Say nothing now. Eat with me tonight. I have wild honey and locusts.

JOHN and his disciples stride away, leaving KARL bewildered and wondering what tonight will bring.

CUT TO:

INT. A TWO ROOM HOUSE - NIGHT

The dining room is barely furnished. JOHN and KARL sit cross-legged on cotton mats at a low table with several bowls of food on it. The room is lit by candles – wicks floating in bowls of oil. They are alone. JOHN waves his hand at the food.

JOHN
Begin!

They eat – KARL tentatively, JOHN with relish. From outside comes low murmurs and the moans and cries of those at prayer. KARL dips another locust in the bowl of honey.

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CONTINUED:

KARL
Why did you wish to see me, John?

JOHN
Because it is time.

KARL
Time for what? Do you plan to lead the people of Judea in revolt against the Romans?

As soon as KARL says this, he senses he has breached etiquette. JOHN seems disturbed by the question, but forges on.

JOHN
(carefully)
If it be Adonai's will.

KARL
And the Romans know of this?

JOHN
I am not sure, Emmanuel. Herod the incestuous has doubtless told them that I speak against the unrighteous.

KARL
Yet the Romans do not arrest you.

JOHN
Pilate dare not – not since the petition was sent to the Emperor Tiberius.

KARL
Petition?

JOHN
(with fire in his eyes)
Aye, the one that Herod and the Pharisees signed when Pilate the procurator did place votive shields in the palace at Jerusalem and seek to violate the Temple. Tiberius rebuked Pilate and since then, though he still hates the Jews, the procurator is more careful of his treatment of us.

(CONTINUED)

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CONTINUED: (2)

KARL sees an opening to get a time reference.

KARL
Tell me, John, has Tiberius reigned – how long is it now - fourteen years?

JOHN
(absently)
Aye, he is now in his fourteenth year.

JOHN and KARL grow silent. KARL remembers something.

KARL
(carefully)
And you do not fear Herod? Could he ever be so bold as to seek your murder?

JOHN
He is a dangerous man, but foolish. Now, he is more concerned with Salome.

JOHN chuckles. KARL looks grim, knowing Salomes' yet unspoken request. They grow silent again. JOHN raises his head and stares directly at KARL. A moment passes – then two.

KARL
I play some part in this, don't I?

JOHN
You were sent by Adonai to accomplish His will.

KARL
How can I help you?

JOHN
You are a magus.

KARL
I am no worker of miracles!

JOHN
I cannot believe that, Emmanuel. The manner of your very coming was miraculous.
(MORE)

(CONTINUED)

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CONTINUED: (3)

JOHN(CONT'D)

The Essenes did not know whether you were a devil or a messenger from Adonai. And you continue to confuse us. I know that you are Adonai's messenger. You are the sign that the Essenes sought. The time is almost upon us. The kingdom of Heaven shall soon be established on earth. Come with me! Tell the people you speak with Adonai's voice! Work great miracles!

JOHN has risen. KARL rises also.

KARL

No, John. I am merely a man. I can work no miracles.

JOHN looks directly at KARL.

JOHN

Are you not a magus, coming in that chariot from nowhere?

JOHN waves his arms.

JOHN (CONT'D)

My men saw you! They saw the shining thing take shape in the air, crack and let you enter out of it. Is that not magical? The prophet said that a magus would come from Egypt and be called Emmanuel. So it is written in the Book of Micah! Are none of these true?

KARL is flustered – unable to come up with a quick explanation.

KARL

Most of them. But there are explanations … I am an ordinary man, like you. I have no power to work miracles! I am just a man!

JOHN grows silent. He glowers at KARL.

JOHN

You mean you refuse to help us?

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CONTINUED: (4)

KARL
I am grateful to you and the Essenes. You saved my life almost certainly. If I can repay that …

JOHN cuts him off.

JOHN
You can repay it, Emmanuel. You can repay it by being the great magus I need. Let me present you to all those who become impatient and would turn away from Adonai's will. Let me tell them of the manner of your coming to us. Then you can say that all is Adonai's will and that they must prepare to accomplish it.

JOHN stares intently at KARL.

JOHN[CONT'D]
Will you, Emmanuel?

KARL trying to reason with JOHN.

KARL
John – there is no way that I can help you without deceiving you, or myself, or the people …

JOHN
(thoughtfully)
Perhaps you are unaware of your destiny … Why should you not be? Indeed, if you made great claims, I would be much more suspicious of you. Emmanuel, will you not take my word that you are the one who it was prophesied would come?

KARL
(nearly defeated)
John, you are desperate for a sign. But what if I help you and the true magus should come …

JOHN
He has – and you are he. I have prayed and I know.

(CONTINUED)

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CONTINUED: (5)

KARL stands silently. JOHN approaches and firmly grabs him around both upper arms in the Roman style.

JOHN[CONT'D]
Emmanuel, will you not help the people of Judea?

KARL looks deeply into JOHN's eyes.

KARL
Let me think, John. Let me sleep. Come to me in the morning and I will tell you then.

KARL smiles, then turns and walks out the door.

CUT TO:

EXT. OUTSIDE THE HOUSE – CONTINUOUS

KARL breathes in the night air. He looks back at the house and then begins walking back to his cave.

CUT TO:

EXT. OUTSIDE KARL'S CAVE - LATER

KARL sits down on a rock at the mouth of the cave. He looks up at the night sky.

KARL
(to himself)
Whew. I am in something – and in deep. (a pause) Tiberius has been emperor for 14 years … that means there is less than a year to the crucifixion – still time. And now John needs me to help him.

KARL picks up a few loose stones and begins tossing them up and down – up and down.

KARL (CONT'D)
That's more power than I ever wanted. (a pause) But what a chance. I could be the one responsible for helping the Jews throw out the Romans. I could alter history.

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CONTINUED:

KARL sits for a few moments more, then gets up and enters the cave.

CUT TO:

INT. KARL'S CAVE - MORNING

KARL's eyes flutter open. He sits up and stretches. There is a jug of water against one wall. KARL walks over to it and takes a drink. Then splashes some on his face. He walks out the opening.

CUT TO:

EXT. KARL'S CAVE – CONTINUOUS

As KARL emerges from the cave, he sees JOHN sitting under a nearby tree. JOHN is alone. When JOHN sees him, JOHN rises and walks toward KARL.

JOHN
Well, Emmanuel?

KARL scratched his beard.

KARL
(nodding)
Very well, John. I will help you because you befriended me and saved my life. But you must not put too much faith in my powers.

JOHN
I have absolute faith in them.

KARL
I hope you will not be disappointed.

JOHN
I know I will not be.

JOHN put his hand on KARL's arm.

JOHN (CONT'D)
You shall baptize me on the morrow, to show all the people that Adonai is with us.
(MORE)

(CONTINUED)

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CONTINUED:

JOHN(CONT'D)

(with fervor.) We shall forge a great compact with the Essenes and throw off the yoke of Rome.

KARL put his hand on JOHN’s arm. He begins to smile at the thought. JOHN begins to laugh, first uncertainly, then more spontaneously. KARL starts to laugh as well. They are uncontrollable in their laughter.

CUT TO:

INT. KARL’S CAVE - EARLY MORNING

The cave is dimly lit. KARL awakes with a start.

KARL
(anguished)
NO!!

KARL rolls over and up on his knees. He brings his hands up to his face – covering it.

KARL (CONT'D)
(aloud – echoing in the cave)
NO!! What am I doing! Who do I think I am! It’s an impossibility for me to even exist here. What is the matter with me. I am losing focus on why I’m here. I’m letting John wrap me up in his crazy scheme. Remember – Jesus. Jesus. Need to find Jesus. Not much time. Need to go.

KARL rises and stumbles out the opening.

CUT TO:

EXT. OUTSIDE THE CAVE – CONTINUOUS

KARL stumbles away down the hill to the river’s edge. KARL falls into the river.

CUT TO:

EXT. THE RIVER – CONTINUOUS

KARL pulls his head up water streaming from his long wild hair and beard. As the splashing dies down, he sees his reflection in the water.

(CONTINUED)

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CONTINUED:

His hair is long, black and matted, his beard covering the whole of his lower face. His eyes slightly mad. There is nothing to distinguish him from any one of the Essenes. There is something familiar to him about his current appearance. Calming. KARL sits back in the water, staring straight ahead.

KARL
(as if a great weight has been lifted)
Yes. I see. I know what I must do. I know I must help John. As He would have helped him – as He did help him. And then … ( a beat.) I must find Him. I must find Him before it's too late. I must do what I came here to do. It's the only way.

KARL rises from the water, turns and walks back to his cave.

CUT TO:

EXT. OUTSIDE KARL'S CAVE - LATER THAT MORNING

JOHN is alone – standing by the opening.

JOHN
(calling to KARL)
It is time, magus. It is time.

KARL comes out of the cave. He walks up to JOHN.

KARL
John – are you sure?

JOHN turns and marches off toward the river.

JOHN
Come. They are waiting.

KARL watches JOHN's back for a moment and then follows.

KARL
(to himself)
Yes, they are waiting. And so is your destiny.

KARL follows JOHN to the river.

CUT TO:

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EXT. THE RIVER - NOON

The sun beats down upon the river – dry and brutally hot. It is a solemn occasion. JOHN is standing waist deep in the river. KARL is at the river's edge. All along the banks, the Essenes stand in silent witness. The river flows sluggishly toward the south. JOHN beckons KARL. Beads of sweat form on KARL's forehead as he lowers himself into the river and walks toward JOHN. As KARL nears JOHN, he slips on a rock on the river bottom. JOHN reaches out to steady him. KARL's head slips briefly below the surface. His mouth fills with water. He begins to sputter and choke.

JOHN
(shouting)
Emmanuel! The spirit of Adonai is with you! I can feel His power … His glory. It is strong within you.

KARL can't catch his breath and begins to panic. JOHN is holding him upright by both arms. KARL's face drains of all color. Raising his own arms, he falls forward grabbing JOHN.

KARL
John! You must baptize me!

JOHN's eyes widen in surprise. All the Essenes on the riverbank, as one, begin to hum and sway from side to side. There are tears in KARL's eyes. JOHN makes a decision. He puts his hands on KARL's shoulders and pushes him below the surface.

JOHN
(loudly)
In the sight of Adonai! In the spirit of His will! You are baptized!

CUT TO:

EXT. UNDER THE SURFACE OF THE RIVER – CONTINUOUS

Muffled by the water, KARL hears JOHN's cries and the response of the Essenes. KARL loses his breath – his mouth opens and he begins to swallow water. Suddenly …

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EXT. ABOVE THE SURFACE OF THE RIVER – CONTINUOUS

JOHN pulls KARL up, lifting his head out of the river. Water pours from KARL's mouth, then he begins to retch, then vomit. JOHN holds him firmly as he guides KARL toward the riverbank. The Essenes are chanting and swaying – louder and louder.

KARL
(repeating)
I'm sorry. I'm sorry. I'm sorry …

The Essenes are louder still. JOHN drops KARL on the bank. KARL, still retching, pushes himself up and stumbles away. JOHN stands tall as he gazes at the Essenes. Suddenly, he raises his staff high – pointed toward heaven. And, with a slashing motion, points it toward the river. The Essenes are louder still.

CROSSFADE TO:

EXT. BARREN SCRUBLAND - EARLY MORNING

KARL begins to stir. His loincloth is damp with dew. It is cold and the false dawn is gray. He looks around. He removes his loincloth and scrubs his face with it. He looks down at his naked body. He notices how thin he has become.

KARL
I look like an Auschwitz victim.

Suddenly, he remembers the previous day.

KARL (CONT'D)
Oh, no. What have I done? Why did I do that?

KARL begins to sob. Shortly it subsides. KARL takes a deep breath.

KARL (CONT'D)
I must get back. Explain to John.

KARL rises and looks around. He wraps the loincloth around his waist. He looks left, then right. He scratches his beard.

KARL (CONT'D)
Where am I? And where's the camp?

(CONTINUED)

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CONTINUED:

KARL looks around again, picks a direction and begins walking away. The further he walks, the smaller he gets until he is a dot on the horizon.

CUT TO:

EXT. DESERT - NOON

It is much hotter. The air shimmers with the heat. The ground is even more barren. KARL shuffles along. He is near exhaustion. His skin burns, he is hungry, and he is very thirsty. There is no sign of anything to eat or drink. His legs are becoming heavier and heavier. He walks mechanically. He looks and sees a hill a few miles in the distance. With great effort, he turns and heads for the it. The sandy soil explodes into clouds of dust as his feet disturb it.

CUT TO:

EXT. THE BASE OF THE HILLSIDE - LATER

Amid a featureless landscape, a bruised and bloodied KARL stands at the base of the hillside. He begins his ascent. It is much more difficult than he could have imagined. The loose stones cause KARL to slip and fall on his face. He uses his torn hands and feet to brace himself – to stop his slide back to the bottom. Using split fingers, he grabs at the tufts of grass and lichen – inching forward. He lunges at the larger outcroppings of rock and drags himself upward toward the summit. Mindless and driven he keeps moving under the searing, relentless sun. Dust cakes to the scant moisture on his body. His loincloth is in shreds.

CUT TO:

EXT. THE HILLSIDE - KARL’S P.O.V. – CONTINUOUS

The summit still seems so very distant. The air shimmers. The world begins to spin and …

CUT TO:

EXT. HILLSIDE – CONTINUOUS

KARL falls back – sliding back down to the bottom of the mountain. His thigh is gashed; his head is badly bruised. KARL stops sliding. He rights himself and begins climbing again. He is on his hands and knees. On the burning rock.

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CONTINUED:

He is no longer a man. Time has lost all meaning. He is just the thing climbing the mountain.

CUT TO:

EXT. THE SUMMIT - LATER

KARL reaches the summit and stops crawling. He rolls on his back and, for a while, lays there blinking. Then he closes his eyes.

CROSSFADE TO:

EXT. THE SUMMIT - EARLY EVENING

KARL lays quietly on the summit asleep. His eyelids begin to flutter.

MONICA (V.O.)
(from everywhere and nowhere)
Karl. Karl. Wake up, Karl.

KARL opens his eyes. He raises himself on one arm. He begins to speak through cracked lips.

KARL
Who … ? Where are you? Who are you?

MONICA (V.O.)
You don't even remember me. Don't you remember? You said you would always be with me.

KARL
Monica? But … you're dead. I saw you die.

MONICA (V.O.)
You were my spirit. My center. My savior.

KARL
No. No. Not your savior. I loved you, but …

MONICA (V.O.)
But what? You pulled me back from the abyss. Because of you I was able to put my life back together.
(MORE)

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CONTINUED:

MONICA(CONT'D)

You became my life. And then you changed. You became hurtful, angry. You hid behind your faith and used it as a weapon. You distanced yourself.

KARL
But, Monica …

MONICA (V.O.)
I BELIEVED IN YOU! You were my hope! You were my light! And you cast me aside. In the end I knew I was empty inside without you. I showed my anger, because I was afraid. And in the end … you betrayed our trust … I couldn't bear to go on. You were my light. And it killed me.

KARL is silent. The last of MONICA's words – "killed me" - echo in the still night. KARL pulls his ruined body to his feet and stands on the summit of the hill and screams. The ravens are startled. They wheel in the sky and fly away. The sky is darkening.

FADE TO BLACK.

CUT TO:

EXT. A ROAD - DAY

KARL stumbles into a town. There is an air of quiet madness about him. As he walks through the streets, dogs yap and nip at his heels, while children laugh and throw pebbles at him. He occasionally stops to talk to people, but they just shake their heads and hurry away. KARL continues to walk.

CUT TO:

EXT. ANOTHER ROAD - EARLY EVENING

KARL comes upon a group of Roman Legionnaires marching in the opposite direction. The CAPTAIN calls a halt and waits for KARL's approach.

CAPTAIN
You there. Halt.

KARL comes to a stop before the CAPTAIN.

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CONTINUED:

CAPTAIN (CONT'D)
You seem in distress. Tell me, is there someone, a friend or relative, we can take you to?

KARL
No, sir. The one who I seek is yet many miles distant. And, I fear, I may miss our meeting if I tarry too long.

The CAPTAIN looks surprised.

CAPTAIN
What? You speak the language of Rome precisely. Are you a Rabbi or scholar?

KARL
No. I am just a man.

CAPTAIN
(taking pity on KARL)
Well, Traveler, you appear hungry. Before you go on your way, accept this dried meat and water for your journey.

The CAPTAIN turns and takes a small package and a goatskin bag of water from the man behind him. He gives it to KARL.

KARL
Thanks to you, sir.

The CAPTAIN calls his men to attention and, once again, they begin their march. They leave KARL standing in the middle of the road as they pass. Shortly, he is alone again.

CUT TO:

EXT. A CROSSROADS - AFTERNOON

KARL comes upon a group of people emaciated as himself at the crossroads. He falls in with them. They seem to be on a pilgrimage.

CUT TO:

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EXT. A CAMPSITE ALONG THE ROAD - NIGHT

The group made camp and many are sitting around the campfires – all are chanting in prayer. KARL sits silently to one side. Occasionally, one or two come over to KARL and try to engage him in conversation. He remains silent. Soon they leave him alone. As the fires die out, they stop praying and lay down for sleep. KARL stays sitting.

CUT TO:

EXT. THE ROAD - DAY

KARL is still with the group. Some seem to be gravitating to him – walking behind him.

CUT TO:

EXT. ANOTHER CAMPSITE - NIGHT

The group, with KARL among them, has set up camp for another night. The cooking pots are over the fires and a low murmur of prayer is heard. Suddenly, a group of soldiers on horseback gallop through the camp, knocking over cooking pots and scattering the people. Someone shouts, “Herod’s Soldiers!”. The women are screaming and the men run off into the night. Shortly all have gone except two women and KARL. The leader of the soldiers stops before KARL. He dismounts, grabs KARL by the hair and pulls him to his knees. He spits in KARL’s face.

LEADER OF HEROD’S SOLDIERS
Are you one of these rebels we have been hearing so much about?

KARL mutters and shakes his head. The LEADER cuffs him. KARL is so weak he falls to the ground.

LEADER
(to his men)
There are no arms here. There are no rebels here. Just these miserable excuses for people. We have been grossly misled.

He notices his soldiers eying the two women.

LEADER (CONT'D)

Those two?

(MORE)

(CONTINUED)

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CONTINUED:

LEADER(CONT'D)
If you want them – if you are hard up enough – you can have them.

CUT TO:

EXT. KARL'S FACE AS HE LIES ON THE GROUND - CONTINUOUS

KARL lies there. The grunts and laughter of the soldiers are drowned out by the screams of the women. Their agony, as they are gang-raped, is reflected in KARL's eyes. Soon the screams die down – there is only the laughter and shouts of the soldiers. The LEADER calls for them to assemble. They mount up and ride away. KARL begins to weep.

CUT TO:

EXT. TOWN OF PELLA - DAY

KARL stops at an outdoor shop. He is dressed in rags. He looks like a madman. He beckons to the shopkeeper.

KARL
Excuse me, sir. I am looking for the way to Nazareth.

SHOPKEEPER
Are you a seer or a prophet? Do you need food or drink?

KARL
That would be appreciated. As would information about the road to Nazareth.

Suddenly, a woman stumbles to the shop and falls to the ground before KARL.

WOMAN
Oh, help me! I am blind. I am blind! My eyes! My eyes!

KARL kneels down by the wailing woman. He puts his hand on the top of her head. He slides his hand under her chin and raises her face. He puts his other hand over he eyes.

KARL
(to the woman)
Shhhhh. (a pause.) Close your eyes. Think of Adonai. He loves you - He loves all of us.
(MORE)

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CONTINUED:

KARL(CONT'D)
He has sent us a gift of His love in the flesh of His Son. (a pause.) Open your eyes.

The WOMAN slowly opens her eyes. She looks directly at KARL.

WOMAN
(hushed)
I can see. (louder) I can see! (shouting.) I CAN SEE!

CUT TO:

EXT. NAZARETH - DAY

Nazareth is a clean and prosperous town, thriving on Roman commerce. Only one or two beggars are on the street, and they are well fed. As KARL staggers through the market square, people stare at him curiously, but with a little suspicion. He could be a wandering prophet, or possessed by devils. He could be a Zealot. He shuffles up to one of the beggars.

KARL
(in a dry cracked voice)
Please tell me – is this Nazareth?

BEGGAR
Yes, it is.

KARL
I seek a carpenter.

BEGGAR
There are many here. Nazareth is known as the city of carpenters.

KARL
I seek a carpenter named Joseph.

BEGGAR
There are many carpenters named Joseph as well. A most popular name for carpenters, it seems.

KARL
Descendant of David? The husband of Mary? The father of Jesus?

(CONTINUED)

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CONTINUED:

BEGGAR
Oh, THAT carpenter named Joseph. Not one of the better ones. And certainly one of the more disagreeable.

KARL is excited. He is close , so close.

KARL
Where can I find this Joseph?

BEGGAR
(pointing)
Down yonder street. Just look for the man who never laughs.

KARL thanks him and staggers toward Joseph’s house.

CUT TO:

EXT. THE HOUSE OF JOSEPH - 15 MINUTES LATER

KARL observes a dour man sitting on a bench just outside the doorway carving a bowl. He notices that the planks of timber leaning against the house are of poorer quality than those of the neighboring carpenters. KARL approaches the man and touches him on the shoulder. JOSEPH looks up.

JOSEPH
Go away. I have no money, and we have no food for beggars.

KARL
No, you misunderstand. I want nothing – just to ask a few questions.

JOSEPH
Answers are free. But my time is not. Quickly then.

KARL
Are you Joseph, of David’s line, husband of Mary, father of Jesus?

JOSEPH
Aye, and father of several daughters as well. Too many to feed. Especially with things the way they are.

(CONTINUED)

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CONTINUED:

KARL
I would like to see one of your children. I would like to speak to Jesus.

JOSEPH
That good-for-nothing. What has he done now? (a pause) What are you – some kind of seer? Have you come to help my son?

KARL
I am a prophet of sorts. I need to speak to Jesus. I can foretell the future.

JOSEPH
(rising)
All right. I don't have much time. I have a delivery to make in Nain. Let's go. Quickly.

CUT TO:

INT. JOSEPH'S HOUSE – CONTINUOUS

The house was dark. They enter the kitchen. MARY is standing near a large, clay stove. She has long, black hair hanging unbound and greasy. Her eyes have a smoldering sensuality. She looks KARL up and down.

MARY
I see you have found another well paying customer.

JOSEPH
He is a prophet …

MARY
Oh, of course. A prophet. And probably hungry as well. We have no food for prophets and madmen. That useless thing …

She motions with her spoon at a huddled mass in the corner.

MARY (CONT'D)
… eats enough as it is.

(CONTINUED)

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CONTINUED:

JOSEPH
He seeks our Jesus. Perhaps he can ease our burden.

MARY looks at KARL again - closely. She slowly licks her red lips, letting her tongue linger in the corner of her mouth.

MARY
Perhaps you may be right … I sense something about him.

KARL
(hoarsely)
Where is he?

MARY puts her hands under her large breasts and shifts them under her rough dress. She slides her hands down and slowly rubs her belly. She gives KARL a hooded look.

MARY
(suddenly)
Jesus!

The figure in the corner stirs, then rises.

MARY (CONT'D)
(still staring at KARL)
That’s him.

The figure comes in to the light. It is misshapen. It has a pronounced hunched back and there is a cast in its left eye. The face is vacant and foolish. There is spittle dried around its lips and a strand of drool hangs in the corner of its mouth.

KARL
(shocked)
Jesus?

The thing seems pleased to hear its name. It starts to giggle. When it speaks the words are slurred and thick.

JESUS
(singsong fashion)
Jesus. Jesus. Jesus. Jesus.

KARL is in shock.

(CONTINUED)

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CONTINUED: (2)

MARY
He’s always been like that. Addled inside and out. You can have him if you want. ( a beat.) I was carrying him when my parents married me off to this half-man …

JOSEPH
You sow! You shameless …

JOSEPH stops himself. MARY stares at him daring him to go on.

JOSEPH (CONT'D)
You had a good story for them, didn’t you. The oldest excuse ever. Taken by an angel – taken by a devil more than likely …

MARY
(interrupting)
Oh, yes. He was a devil. And he was a man. A real man.

Before JOSEPH can respond, JESUS giggles again and lurches into the other room. JOSEPH runs after him.

JOSEPH
No. I will not have him wetting the floor in there again.

After JOSEPH is gone, MARY gives KARL an appraising look.

MARY
If you really can tell fortunes, maybe you can come by sometime and tell mine. He is leaving tonight for Nain.

MARY licks her lips again. JOSEPH re-enters the room with JESUS in tow. He put him on a stool in the corner.

JOSEPH
Now stay there, bastard!

KARL can’t take it anymore. He turns and bolts from the house.

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EXT. THE WALL OF THE SYNAGOGUE - NIGHT

KARL is sitting with his back against the wall. His head hangs down and his eyes are tightly closed. His stomach grumbles. He is very hungry.

KARL
I have seen the face of Jesus.

KARL opens his eyes and looks upward.

KARL (CONT'D)
(quietly)
I have found the one I sought.

KARL rises to his knees.

KARL (CONT'D)
There is no salve for the ache in my soul.

KARL rises and begins to stagger off down the street.

KARL (CONT'D)
I have seen the face of Jesus. (a beat.) And it is empty.

CUT TO:

INT. JOSEPH'S HOUSE - LATER THAT NIGHT

MARY is sitting at the table. She is alone. The snoring of JESUS in the next room can be heard. There is a knock on the door. MARY rises. She walks to the door and opens it. KARL is standing there.

MARY
(impatiently)
I thought you weren't coming. Come in if you're hungry. (she winks.) Joseph has gone to Nain, but may be back tonight. We must hurry.

As if in a trance, KARL allows MARY to lead him into the house.

KARL
I am hungry.

(CONTINUED)

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CONTINUED:

MARY sits him at the table. She feeds him. A meager meal, but more than KARL has eaten in days.

MARY
Hurry, now.

KARL finishes his meal. MARY clears the bowls from the table, then leads KARL to the center of the room. His sun-baked skin stretches taut over his emaciated frame. His loincloth hung in tatters from his waist. MARY begins to circle him like a cat in heat. KARL stands still – very still. He is in shock – from the ordeal of his journey and his discovery about JESUS. MARY unties the fasteners of her dress. It falls to the floor. Her circle tightens. Her naked flesh begins to brush against KARL's naked flesh as she continues her sensual journey around him. She drops to her knees in front of him. She tears at his loincloth – pulling it off – and tossing it aside. She pushes him to the floor. She takes him into her mouth. KARL hears a strange sound amidst the slurping and grunting. He looks toward the door to the other room and sees JESUS standing there watching. JESUS is giggling, with spittle hanging from his chin – a vacant look on his face.

CUT TO:

EXT. JOSEPH'S HOUSE - VERY EARLY MORNING

KARL exits the doorway. He is dressed in a clean white robe. MARY puts her hand out and grabs his shoulder. Her other hand goes down and holds his genitals through the robe.

MARY
If you ever come back this way …

KARL looks at her and briefly smiles. He turns and walks up the street.

CUT TO:

INT. THE SYNAGOGUE - LATER THAT MORNING

The synagogue is cool and quiet. The rabbis lead KARL into the courtyard. They all sit down in the center of the courtyard under an olive tree.

ELDER RABBI
As is our custom, we give shelter to wandering prophets. Tell us, is there anything you wish to ask?

(CONTINUED)

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CONTINUED:

KARL
Where is Christ?

The rabbis look at each other. The word is unfamiliar.

ELDER RABBI
Is that Greek?

KARL frowns, looking about.

KARL
(rising)
I must rest.

ELDER RABBI
Wait. Where are you from? KARL stands silently thinking of how to respond.

ELDER RABBI (CONT'D)
(repeating)
Where are you from?

A pause. KARL looks at the ELDER RABBI.

KARL
(murmurs)
Ha-Olam Hab-Bah …

KARL turns and walks away. The rabbis repeat “Ha-Olam Hab-Bah”.

ELDER RABBI
(looking at KARL as he moves away)
‘Ha-Olam Hab-Bah’ – the world to come. ‘Ha-Olam Haz-Zeh’ – the world that is. Very strange.

Another rabbi rises and follows KARL. He stops him.

RABBI 2
Do you bring us a message?

KARL
I do not know. I must rest. I am dirty. I have sinned.



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CONTINUED: (2)

RABBI 2
Come. We will feed you and give you a place to sleep. We will show you where to bathe and where to pray.

RABBI 2 looks back at the other rabbis and leads KARL off.

CUT TO:

INT. A ROOM - NIGHT

KARL has been bathed and fed. He is sleeping on a straw filled mattress. He begins to toss and turn. And scream. The rabbis stand by the open doorway looking in. They glance at each other.

CUT TO:

EXT. THE ROAD TO THE LAKE OF GALILEE - ONE MONTH LATER - DAY

They follow KARL now. He is dressed in the white linen robe the rabbis gave to him. He stops occasionally and speaks to the crowd of followers. More join as the walk progresses. Newcomers stop to listen – some stay. When he enters Capernaum, there are more than 50 people following.

CUT TO:

EXT MARKETPLACE IN CAPERNAUM - DAY

KARL is speaking to the crowd. At the back, two men are talking.

MAN IN CROWD 1
He appears to be a great leader – a great prophet. Who is he?

MAN IN CROWD 2
He is our messiah. He has performed many miracles. He has cured the sick.

MAN IN CROWD 1
Where is he from?

MAN IN CROWD 2
No one knows. Many say he knows John the Baptist – was baptized by him.

(MORE)

(CONTINUED)

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CONTINUED:

MAN IN CROWD 2(CONT'D)
He was said to be a magus, a messenger from Adonai. His baptism renewed the spirit of the Essenes. (a beat) He is not the orator the Baptist was, but he performs miracles. He foretells the future.

MAN IN CROWD 1
(in awe)
No. Really?

MAN IN CROWD 2
He predicted the arrest of John the Baptist by Herod Antipas. And soon after, Herod imprisoned him at Peraea.

MAN IN CROWD 1
Does he have a name?

MAN IN CROWD 2
No one knows for sure, but he is called the Nazarene. Some say he is related to a man named Joseph of David’s line. A carpenter in Nazareth. Perhaps even his son. There are some faint rumors that his name is Jesus.

MAN IN CROWD 1
He speaks rather gently, doesn’t he? None of the fire of the Baptist.

MAN IN CROWD 2
Aye. Like John he speaks against the accumulation of personal wealth, and of mankind as a brotherhood. But it’s the miracles that are the difference. No prophet before has healed the sick. He seems to understand our troubles. And he truly feels for us.

MAN IN CROWD 1
And his message?

MAN IN CROWD 2
That’s what is truly different. He speaks of a much gentler God.
(MORE)

(CONTINUED)

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CONTINUED: (2)

MAN IN CROWD 2(CONT'D)
And he is a teacher – he tells parables to demonstrate his message.

MAN IN CROWD 1
(shaking his head)
They'll never let him go on.

CUT TO:

EXT. A HILLSIDE OUTSIDE OF CAPERNAUM - TWO WEEKS LATER - DAY

KARL sits on the hillside speaking with a small group of what looks like intelligent, literate men. They appear more prosperous than the usual followers. They are captivated by him.

KARL
The time has come, my friends, to complete our ranks. There must be twelve. There must be a zodiac.

KARL rises and walks among them, touching one and then another on the shoulder.

KARL (CONT'D)
You. And you. Andrew. John, to me. Simon. James. Thomas. Is there one here called Peter?

KARL continues to select from the group until he has 11 men.

KARL (CONT'D)
Is there one here called Judas?

Another man raises his hand.

KARL[CONT'D]
Good. Now we have the twelve. Please, the rest of you. Leave us for a while. I have much to discuss with my apostles.

The rest of the group rises and leaves. KARL sits down with the twelve.

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EXT. A ROAD IN GALILEE - A WEEK LATER - DAY

KARL is leading a large following. Closest to him are the twelve educated men – his apostles. The rest of the followers are primarily poor people.

MAN IN CROWD 3
I am hungry, and tired.

MAN IN CROWD 4
And hot. This sun is relentless.

MAN IN CROWD 5
Why don't you leave? Stop and rest?

MAN IN CROWD 3
Are you new here? We follow the Nazarene. Jesus. He performs great miracles. He is our light and our hope.

MAN IN CROWD 5
What kind of miracles?

MAN IN CROWD 4
There was one time … He was preaching from a boat. Then when he was done, he walked across the surface of the water to shore.

MAN IN CROWD 6
I thought he was just walking through the shallows.

MAN IN CROWD 4
No. No. I heard it from many reputable people … people who were there in the front … he walked across the surface.

MAN IN CROWD 6
From people in the front? It must be true. It only makes sense, with all the other miracles, that he can walk on water.

MAN IN CROWD 5
ALL the other miracles?

(CONTINUED)

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CONTINUED:

The men continue to speak. They become more and more animated.

CUT TO:

EXT. AN ENCAMPMENT - NIGHT

KARL and the chosen twelve sit around a fire.

SIMON PETER
Jesus, please, you must be more careful. You will be stoned. They will kill you.

KARL
They will not stone me.

JAMES
But it is the law.

KARL
It is not my fate.

THOMAS
Do you not fear death?

KARL
It is not the greatest of my fears.

SIMON PETER
But Jesus …

KARL rises rapidly glaring at Simon Peter.

KARL
(shouting)
No! Karl Glogauer! Karl Glogauer!

JUDAS
(in awe)
Behold, he speaks with the voice of Adonai.

KARL
Call me not by that name! Please. Leave me!

(CONTINUED)

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CONTINUED:

Confused, the twelve rise and move away. KARL stands alone looking up at the stars.

CUT TO:

INT. HOUSE OF SIMON PETER IN CAPERNAUM - WINTER

KARL and his disciples are sitting in a circle. KARL is talking to them.

KARL
Hear me now, my dear friends. The time is near. The Feast of Passover is soon approaching. I would like to share with you a prophesy about the end.

ANDREW
The end? When we are victorious?

KARL
This is a prophesy about a different ending. (a pause.) On the Feast of Passover, when John the Baptist planned to lead the revolt against the Romans, we will enter Jerusalem. I will ride in on the back of a donkey. Palm branches will be strewn before me. The people will cheer our entrance. But I will not leave that city.

They cry out, “No. No.” and “Jesus, tell us it will not be!” and “No, say it is not true”. KARL hold up his hand for silence. They quiet down.

KARL (CONT'D)
As I said, I will not leave the city. One of you will betray me. One of you will deny me – not once but three times. The rest of you will go into hiding. I will die, but on the third day hence, I will rise from the dead to sit at the right hand of God, our Father. Soon after, you will travel the countryside and spread the word of God.

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CONTINUED:

The apostles are stunned. KARL rises and walks from the room.

CUT TO:

INT. PILATE'S HEADQUARTERS IN JERUSALEM - SIMULTANEOUSLY

PONTIUS PILATE is seated. His advisor is pacing around him.

PONTIUS PILATE
I am distressed. The whole political environment is disturbed. All this talk of miracles and now this prophet … what's his name? Mark my words – I can feel it. Something is going to happen … an outbreak.

ADVISOR
Jesus of Nazareth.

PILATE
What?

ADVISOR
His name. You asked. Jesus of Nazareth.

PILATE
Yes. Yes. Doesn't he seem rather tame though? Not at all like the Baptist. Or the Zealots. If we are to have trouble, it needs to be on a large scale.

ADVISOR
Yes, I agree. It would be your vindication to Tiberius. It would prove that he, against your advice, was too lenient with the Jews over the votive shields.

PILATE
My power over the Jews would be increased and I could implement some real policies. I need to consolidate my position with the Tetrarchs. And I need to do something about that unstable fool, Herod Antipas.

(CONTINUED)

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CONTINUED:

ADVISOR
There is a possibility of provoking an incident.

PILATE
Far too risky. If Tiberius found out …

PILATE rises and walks to the window. He sees the minarets and spires of Jerusalem.

PILATE (CONT'D)
(deep in thought)
But maybe this Jesus …

CROSSFADE TO:

EXT. PILATE'S HEADQUARTERS - 4 WEEKS BEFORE PASSOVER - DAY

The Pharisees are walking down the street and enter PILATE's headquarters.

CUT TO:

INT. PILATE'S HEADQUARTERS – CONTINUOUS

Two guards stand at the entrance to PILATE's office.

PHARISEE 1
(to the guard)
Pilate has sent for us.

They stand aside and let the Pharisees enter.

CUT TO:

INT. PILATE'S OFFICE – CONTINUOUS

PILATE is standing by the windows. There are several other Roman officials subordinate to PILATE standing in various areas. The Pharisees stand in the center of the room.

PILATE
I am so glad you could come. I need your cooperation. Passover is in four weeks, and I want to avoid any 'incidents' like we've had in the past. You remember the riots we've had recently.

(CONTINUED)

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CONTINUED:

PHARISEE LEADER
We, of course, will do anything we can to discourage this type of behavior. However, we cannot help it if people act foolishly.

PILATE
Of course, of course. Thank you.

The Pharisees leave. PILATE turns to his second-in-command.

PILATE (CONT'D)
You see? What can you do with them?

The officials chuckle at PILATE’s joke.

SECOND-IN-COMMAND
We’ll get as many troops recalled to Jerusalem as soon as possible. But we’re already spread a bit thin.

PILATE
Yes, I know. Do what you can. We can only do our best. Please, all of you, leave me now.

The officials file out. Once they are gone, several other men appear from a back entrance.

PILATE (CONT'D)
Ah, my agents. Tell me, what do you think of this new prophet, Jesus?

AGENT 1
He seems harmless enough.

PILATE
Yes. (a beat.) He might be harmless now, but if he reaches Jerusalem during Passover, he might not be so harmless.

CUT TO:

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EXT. MOUNT OF THE OLIVES OUTSIDE JERUSALEM - TWO DAYS BEFORE THE FEAST OF PASSOVER - LATE AFTERNOON

KARL is sitting with the twelve under an olive tree.

KARL
The Feast of Passover is two days hence. It is time.

JOHN
Jesus, Pilate is said to be looking for a scapegoat.

KARL
Then he shall have one.

SIMON PETER
Is there nothing we can say to you that will deter you from this course of action? Pilate expects something to happen … he is ready for it. And he wants it. Can’t we wait?

KARL
What will occur has already been written. There is nothing we can do to change it.

KARL smiles at them and raises his hand in a blessing. He beckons to JAMES.

KARL (CONT'D)
Get me a donkey. A colt. I must fulfill the prophesy now.

ANDREW
Then all will know you are the Messiah.

KARL
(quietly)
Yes.

CUT TO:

EXT. MOUNT OF THE OLIVES - EVENING THE SAME DAY

In the poor light, KARL looks at the men around him. Ten are present. The other two are out looking for a donkey.

(CONTINUED)

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CONTINUED:

A light breeze was blowing. The men stand on the grassy slope looking toward Jerusalem and the great Temple below. KARL walks over to one apostle. He is tall and good-looking with curly red hair.

KARL
Judas, I wish to speak with you. Walk with me a bit.

They separate from the group and walk a distance away.

JUDAS
Yes, Master? What do you wish to say to me?

KARL
I want you to help me later, when we have entered Jerusalem. It is very important.

JUDAS
How, Master?

KARL
I need you to take a message to the Romans.

JUDAS
(troubled)
The Romans? Why?

KARL
It must be the Romans. It has been foretold. (a beat.) (preoccupied.) It can't be the Jews. They would use stones or a stake or an axe. (smiles at Judas.) I'll tell you more when the time comes. Remember - keep your own council.

JUDAS nods and walks away. The sky is full dark and the stars shine down on the Mount of Olives. A cold wind blows across the slope. KARL shivers.

CUT TO:

EXT. ENTRANCE TO JERUSALEM - PASSOVER - DAY

Crowds line the streets as KARL and his followers enter the city.

(CONTINUED)

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CONTINUED:

KARL is astride a donkey with SIMON PETER walking beside him. Many of his followers have run ahead and are throwing down palm branches in his path. The crowd is shouting “Osha’na! Osha’na! Osha-na!” over and over.

SIMON PETER
(to KARL)
You hear them? They are shouting, “Free us! Free us!” You are seen as the fulfillment of the prophesies of the ancient prophets. They think you are on the way to Pilate’s house to confront him. This is dangerous.

KARL
(absently)
You hear, Simon Peter? It almost sounds like they are shouting “Hosanna”.

SIMON PETER looks at KARL, then falls back and joins the other apostles. KARL looks around at the expectant faces. He begins to speak, but cannot be heard over the shouts.

KARL (CONT'D)
No. No. I am the messiah. I cannot free you. I can’t …

CUT TO:

INT. PILATE’S HEADQUARTERS - SIMULTANEOUSLY

PILATE is standing by the window. He hears the shouts of the people as KARL and his followers enter the city. An AIDE enters.

AIDE
Excuse me, sir. There is a man here to see you. He says he is a follower of this Jesus fellow.

PILATE
(intrigued)
Send him in.

The AIDE leaves and a moment later, JUDAS enters. PILATE looks disdainfully at the Jew.

(CONTINUED)

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CONTINUED:

PILATE (CONT'D)
You have information? We do not pay informers for information that proves to be false. There are severe penalties.

JUDAS
I do not seek money, lord. I am a loyal subject of the Emperor.

PILATE
Who is this rebel?

JUDAS
Jesus of Nazareth, lord. He is entering the city …

PILATE
I know. I can hear it. I'm not deaf. But I heard he preaches peace and obedience of the law.

JUDAS
To deceive you, lord. But today he has betrayed himself, angering the Pharisees, speaking against the Romans. He has revealed his true intentions.

PILATE
Are there witnesses? And are they reliable? Many of these people have bad memories when called to testify.

JUDAS
I will testify against him. I am one of his lieutenants.

PILATE cannot believe his good fortune.

PILATE
You say he has offended the priests?

JUDAS
He claims to be the rightful King of the Jews, the descendant of David. (a pause. PILATE considers.

(MORE)

(CONTINUED)

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CONTINUED: (2)

JUDAS(CONT'D)

JUDAS presses on.) And the Pharisees would see him dead. I have it on good authority. Certain of the Pharisees who disagree with him warned him to flee the city, but he refused.

PILATE is considering all the possibilities. Calculating the odds of success.

JUDAS (CONT'D)

The Pharisees want him arrested. The people flock to listen to him. Today, many of them rioted in the Temple. They attacked the moneychangers.

PILATE

That was he, was it?

JUDAS

Ask those arrested who inspired them in their crime. They were the Nazarene's men.

PILATE begins to pace – furiously thinking.

PILATE

(to himself)

I could not make the arrest. It must be the Pharisees. Yes, that would focus any anger elsewhere. (to JUDAS.) Wait here. I will send a message to Caiaphas.

CUT TO:

EXT. GARDEN OF GETHSEMANE - NIGHT

KARL sees the mob coming in the distance. They are a mixed group of Roman soldiers and temple guards. He looks around at his sleeping apostles. KARL turns back toward the mob. The light from their torches mark their approach. KARL lays down on the hillside and closes his eyes.

CUT TO:

INT. PILATE'S HEADQUARTERS - SEVERAL DAYS LATER

PILATE and CAIAPHAS are in conference. KARL is on his knees in the center of the room. Guards stand at the doorways.

(CONTINUED)

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CONTINUED:

KARL's face shows the signs of a beating. His lip is split and one eye is swollen. He is bound at the hands.

PILATE
Then we are agreed?

CAIAPHAS
Yes. While the solution is unsatisfying to either of us, it is the best we can do. With all the witnesses – even from his followers – it was obvious he was guilty of both rebellion AND heresy.

PILATE
And the punishment will be dictated by Roman law?

CAIAPHAS
Yes, it is agreed. Crucifixion.

CUT TO:

EXT. THE ROAD TO GOLGOTHA. THE NEXT DAY – LATE AFTERNOON

KARL staggers behind the heavy wooden cross. It is being carried by another. The streets are crowded, but unnaturally silent. He is wearing a crown of thorns and bears the marks of the ritual humiliations performed on him. His eyes do not focus. Occasionally, he staggers off the road, but a Roman guard nudges him back. As he travels up the stony slope, he falls again and again. He reaches the top as the sun is setting. He slips one final time, cutting his head on a sharp stone. He faints.

CUT TO:

EXT. GOLGOTHA - SHORT TIME LATER

KARL is tied to the cross. A soldier throws water in his face. He regains consciousness. KARL can hear no sound. Deathly silent. He looks to his left and sees a large iron peg being driven into his hand. The soldier misses several times with his hammer. KARL's fingers are smashed and bloody. Shortly, he is completely nailed to the rough wooden cross. Using pulleys, the cross with KARL is hauled into place. KARL notices that there are no others being crucified that day. It is getting darker. KARL can see the lights of Jerusalem in the distance. He looks down and sees a woman. She pauses and looks up at him.

(CONTINUED)

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CONTINUED:

KARL
Monica?

She turns and walks away. He feels the pain increase as the pegs rip his flesh from the weight of his body. It is full dark. He hears whispered voices below.

KARL (CONT'D)
(with a cracked voice)
Let me down. Please. Please. Stop it.

One of the men below looks up. He nudges the man next to him.

MAN 1
You hear? 'Eloi, Eloi, lama sabachthani'? 'My God, my God, why hast thou forsaken me.'

They laugh.

CUT TO:

EXT. GOLGOTHA - IN THE HOURS BEFORE SUNRISE

There are very few spectators left. Only a couple of Roman guards stand watch. KARL coughs.

GUARD 1
It's funny. Yesterday they were worshipping the bastard. Today they seemed to want to kill him – even the ones who were closest to him.

GUARD 2
I'll be glad when we get out of this country.

KARL coughs one more time. His breathing is becoming more shallow. He mutters.

KARL
It's a lie – it's a lie – it's a lie …

With one last explosion of breath, KARL dies.

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SLOW FADE OUT TO BLACK.

Graphic on screen:

*Later, after his body was stolen by the servants of some doctors who believed it might be found to have special properties, there were rumors that he had not died. But the corpse was already rotting in the doctor's dissecting rooms, and would soon be destroyed.*

FADE TO BLACK.
CLOSING CREDITS.

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