

"The Egyptian"

Screenplay by

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FADE IN:

EXT. DENVER, COLORADO -- DAY

Skyscrapers huddle at the base of the Rocky Mountains.

EXT. GRAVEL ROAD

Black birds perch wing-to-wing on power lines that dog a gravel road across the prairie. Tall grass grows in the gully. A bull snake lies nearby, coiled in the sunshine.

A SCUFFLING sound. Dusty sneakers on gravel. A nine-year-old boy shuffles along. He's wearing shorts and a t-shirt. Nice-looking kid, knobby knees, skinned elbow.

EXT. PICKUP TRUCK

A pickup truck barrels down the dirt road, kicking up dust. In the truck bed lies a small body wrapped in plastic, a pick and a shovel.

INT. PICKUP TRUCK CAB

Loud MUSIC plays on the radio. The driver, a scruffy man with Hippie hair, is wearing a flannel shirt and blue coveralls. HARRY REAGER clutches the wheel with burly hands. His arms are heavily tattooed. There's white powder under his nose.

The digital clock on the dash reads: 3:04.

Harry takes a sugar donut from an open box on the seat beside him and stuffs it in his mouth. More white powder.

EXT. GRAVEL ROAD

The boy walks along without a care in the world. Behind him, the pickup truck draws near, churning dust from the tires.

The snake lifts its head, flicks its tongue, suddenly alert.

INT. PICKUP TRUCK CAB

Through the dirty windshield, Harry spots the boy and slows the truck. The clock reads 3:05.

EXT. GRAVEL ROAD

The boy turns to the sound of the approaching pickup, grins wickedly, turns forward again, keeps walking.

Odd how the tall grass quivers as he passes.

Bearing down on the boy, the pickup skids on gravel. Stops.

Loud music.

Black birds take panicked flight. The snake slithers into the grass.

The boy stops walking, turns to the truck. Dust wafts by.

INT. PICKUP TRUCK CAB

Harry's beefy hand turns the radio dial down, killing the loud music.

The clock reads 3:06.

HARRY
Need a ride, boy?

The boy approaches the open window, not the least bit afraid of the stranger, looks in at the box of donuts on the seat.

BOY
Can I have a donut?

HARRY
Sure.
(toothy grin)
Hop in.

BOY
Gee thanks, mister.

He gets in, SLAMS the door, grabs a donut, and starts eating. Harry guns the engine. The pickup RUMBLES down the gravel road.

The clock reads 3:07.

Sweat beads on Harry's forehead. He swipes it off with the palm of his right hand and then rubs it on his coveralls.

The boy, looking forward, chews the donut, unafraid.

Harry licks his lips, slowly moves his right hand across the seat toward the boy's bare leg. He seems to not notice, and when Harry's beefy fingers are close enough, he grabs the boy's thigh. The boy recoils, drops the donut.

BOY (CONT'D)
Let me go!

HARRY
Now don't be like that, boy.

BOY
Leave me alone!

Harry is driving with his left hand, backhands the boy with his right. SMACK! The boy CRIES out, cowers by the door.

HARRY

Shut up or I'll hurt you worse than that.

Harry LAUGHS, turns up the radio. Loud MUSIC again.

EXT. PICKUP TRUCK

The pickup turns off the gravel road and onto rutted dirt, careens around sharp bends, down steep inclines and into a ravine, far from the gravel road.

EXT. UNDER A SHADE TREE

It's breezy. Shady. Birds CHIRP. Peaceful. Until the pickup ROARS up CRUNCHING dirt. The engine stops.

There are four mounds of dirt under the tree. Shallow graves.

INT. PICKUP TRUCK CAB

Cowering, the boy glances at the clock. 3:14

Harry turns to him, arm on the seat back, hand moving closer.

HARRY

Your momma know where you are, boy?

The boy sits up, smiles. Unexpected.

BOY

It's very nice here.

HARRY

A good place to die.

BOY

Yes. I believe I will kill you when the clock reaches 3:16.

HARRY

Ya smart-ass little bastard.

He grabs the back of the boy's neck. With his left arm, the boy easily swipes Harry's hand away and grabs a handful of hair on the back of his head. An odd stone knife materializes in the boy's right hand. He presses the blade to Harry's throat and speaks in a man's voice.

BOY

Get one thing straight, Harry Reager.

HARRY

You know my name?

BOY
Amun has condemned you to die.

HARRY
(struggling)
What the hell are you talkin' about?

The boy retracts the knife and shows Harry the blade. It morphs into five Polaroid pictures fanned out like playing cards.

BOY
Remember these poor kids?

INSERT five pictures of wide-eyed children tied and gagged.

HARRY
Where did you get those?

BOY
Under your mattress.

HARRY
You know where I live?

The boy sets the pictures on the dashboard, nice and neat.

BOY
I'll leave them here for the cops.

Harry tries to push the boy away, but can't.

HARRY
No cops. I ain't goin' to jail!

The stone knife reappears in the boy's hand.

BOY
You should be so lucky.

The clock reads 3:15.

BOY (CONT'D)
I'm going to pluck out your eyes and
claw out your heart.

HARRY
You're just a little kid.

BOY
I'm Horus, the Egyptian, and I'm
here to kill you.

HARRY
Go fuck yourself.

Again the boy presses the knife to Harry's throat, this time drawing a thin line of blood.

BOY

Five thousand years I've been killing
bad guys for God, but guess what,
Harry.

Harry grits his teeth, hisses through spittle. Horus BANGS Harry's head against the pickup's back window.

BOY (CONT'D)

Guess what, Harry.

HARRY

Let go of me, damn it!

BOY

I love my job.

The clock ticks over to 3:16.

BOY (CONT'D)

(smiles)

It's time to die, but first, how
about a cheering section to see you
off?

HARRY

Cheering section? What...?

Ghost kids rise from their shallow graves. Zombie-like translucent bodies draped in shredded plastic approach the truck, gather around the hood.

There's BANGING from behind the cab. The ghost child in the pickup bed has shredded his plastic burial shroud and is now POUNDING on the roof.

The ghost kids start BANGING clenched fists on the truck hood. BANG. BANG. BANG. All around. Louder and louder. Their black-rimmed eyes stare at Harry.

Terror rakes across Harry's face. He's squirming to get away.

HARRY (CONT'D)

No!

BANG. BANG. BANG.

BOY

Goodbye, Harry.

Horus transforms into the Falcon God of Egypt, the body of a man, the head of a falcon, sharp curved beak, raging red eyes. He fills the entire truck cab. Strikes!

EXT. PICKUP TRUCK

A guttural SCREAM. The truck rocks on its springs. Then stillness. The ghost children dissolve into thin air. A falcon flies out the passenger window, pumps graceful wings up and away into the blinding sun.

EXT. MERCEDES SEDAN

Under the blinding sun, a Mercedes sedan is parked off the road. The falcon swoops in and transforms into a handsome man wearing a white shirt, black slacks, and expensive shoes. HORUS moves to the driver's door and gets in.

INT. MERCEDES SEDAN

In the passenger seat sits ELELETH, a small bald man with bug eyes and a fashionable two-day beard. He wears a green shirt and brown shorts.

ELELETH

Is it finished?

There's a sandy quality to his voice.

HORUS

I found Harry's dumping ground, four graves, one body in the truck bed.

Eleleth sighs.

ELELETH

The parents will be relieved the bodies have been found.

HORUS

(chokes up)

Now the kids can rest in peace.

Horus busies himself by fastening his seat belt.

Confused, Eleleth examines Horus.

ELELETH

What's with you, Horus? Got a soft spot for kids these days?

He looks away from Eleleth.

HORUS

It's Isaac.

INT. ISAAC'S BEDROOM -- DAY

(OVER) the THUMP and HISS of a ventilator, a mobile of planets teeters above a crib where four-year-old ISAAC lies, a tube attached to his small throat, wires taped to a bony chest,

his eyes wide open in a blank stare. A yellow rubber duck lies next to him.

HORUS (V.O.)

Only four years on this earth and already the Eternal Amun is taking him from his family.

ELELETH (V.O.)

God must have a good reason.

INT. MERCEDES SEDAN

HORUS

Come on, Eleleth!

He bangs a fist on the steering wheel.

HORUS (CONT'D)

What reason could justify the killing of one so innocent? So Young? You tell me!

ELELETH

It's not for us to know.

INT. ISAAC'S BEDROOM

Standing at Isaac's crib, RUCHEL and her six-year-old granddaughter, SHAINA, look over him, their eyes shining with tears.

HORUS (V.O.)

All I know is the hopelessness I see in grandma Ruchel's eyes. And his sister, Shaina, she's much too young to endure such senseless sorrow.

INT. MERCEDES SEDAN

ELELETH

Human suffering is nothing new to you. In five thousand years you've seen it all.

HORUS

But this time it's different.

He grips the steering wheel hard.

HORUS (CONT'D)

It's right next door. Fate or Amun's will, I'm not sure which, led me to them. To live close to them. And I sense there's something special about Isaac. I don't know what it is... but I'm drawn to protect him.

ELELETH

The same way you were drawn to Harry Reager?

HORUS

The Eternal doesn't speak to me, he touches my heart, and I know what to do. But I don't know how to save Isaac.

ELELETH

Can't you write the secret name of God in Heaven on his forehead?

HORUS

That'll only work if he's related to me. By blood. He's Jewish. I'm Egyptian. Besides, that would make him immortal, like me. I wouldn't do that to the poor kid.

ELELETH

Yeah, look at the mess it's made out of your life.

Horus starts the engine, all business now.

HORUS

Don't you have something better to do?

ELELETH

Okay, okay. Get the cops. I'm on it.

Eleleth dissolves into sand, and every grain is taken up by a gust of wind and hurled out the open window.

EXT. DENVER, COLORADO -- DAY

A cluster of downtown skyscrapers surrounded by city sprawl.

EXT. RED BRICK DUPLEX

Two porches with facing stoops. On the right-hand porch, the old woman, Ruchel, rocks in a wooden rocker. She's knitting. An electric menorah glimmers in the window behind her. Lying on her stomach on the floor beside her, Shaina wags her feet in the air as she colors in her coloring book. The SOUND of a car approaching causes them to look to the street.

The Mercedes sedan pulls up to the curb. Horus gets out. He's carrying a briefcase like a businessman. Shaina runs to greet him halfway up the sidewalk.

SHAINA

Horus, Horus, come see my picture.

She takes his hand and tugs him along.

HORUS

Okay, Shaina. Okay.

She leads him up the stoop. Ruchel sets aside her knitting.

RUCHEL

Hard day at work?

HORUS

(nods)

Hello, Ruchel.

SHAINA (O.S.)

See my picture, Horus.

Shaina holds up the coloring book for Horus's inspection.

HORUS

Very nice.

RUCHEL

Another Picasso.

HORUS

How's Isaac?

RUCHEL

It's time I check on him. Care to join me?

Horus sets down his briefcase.

HORUS

Yes, of course.

She struggles up on stiff legs and leads the way inside, Shaina trailing behind.

INT. RUCHEL'S LIVING ROOM -- CONTINUOUS

They walk through a shadowy room, very neat. The TV is on a news channel. Photographs line the fireplace mantel. Horus stops, picks one up.

It's a picture of a young woman, dark hair, big nose.

HORUS

Attractive.

SHAINA

That's my mom.

HORUS
She should be here.

Ruchel snatches the picture from Horus's hand.

RUCHEL
We're better off without her. She abandoned us, her Jewish roots, took up with drugs and strange men, didn't care who. One carried the Tay-Sachs gene.

HORUS
And she's a carrier too.

RUCHEL
(looking at the picture)
Might have been what drove her away. We take precautions, you know, get tested, registered, to keep Tay-Sachs from spreading, keep Tay-Sachs from killing our children before the age of five.

SHAINA
I don't have Tay-Sachs.

Ruchel returns the picture to the mantel.

RUCHEL
Genetic roulette. Shaina got lucky. Isaac didn't.

Ruchel moves toward the hallway.

RUCHEL (CONT'D)
It's a curse on all of Israel.

Horus follows her down the hall with Shaina close behind.

HORUS
Why would God curse his chosen people?

RUCHEL
Goes way back, Horus, to the sins of the mother.

A SWISH. A dark form rushes past and dissolves into the shadows. Horus stops, shifts his eyes, shows his teeth.

SHAINA
What's wrong, Horus?

He takes Shaina's hand.

HORUS
Stay close to me.

They rush to catch up to Ruchel.

INT. ISAAC'S BEDROOM

The ventilator THUMPS and HISSES. Horus moves to Isaac's crib. A mobile of planets dangles above him. Horus picks up the yellow rubber duck, SQUEAKS it in Isaac's face, gets no reaction.

HORUS
Hello, Isaac.

No response. SQUEAK. SQUEAK.

RUCHEL
He can't hear you.

HORUS
It was worth a shot.

Horus sets the rubber duck next to Isaac, it's happy blue eyes facing him. Ruchel strokes his fine hair.

RUCHEL
He hasn't smiled since he was six months old.

Shaina tugs on Horus's hand.

SHAINA
Can you help him, Horus?

He kneels to Shaina.

HORUS
I would if I could.

SHAINA
Promise?

HORUS
Of course.

Shaina starts to cry.

SHAINA
I don't want my brother to die.

Horus hugs her.

HORUS
I know, honey. I know.

RUCHEL
He's in God's hands, Shaina.

SHAINA

But why Isaac?

Horus rises, lifting Shaina with him. His face reveals anger.

HORUS

I wonder why too, but there's no way
to know what God has planned for us.

Shaina hugs his neck.

SHAINA

I love you, Horus.

HORUS

I love you, too. Let's get something
to eat. How about pizza? My treat.

RUCHEL

You're going to spoil that girl.

They exit the bedroom. The mobile of planets begins to twirl.

EXT. RED BRICK DUPLEX -- NIGHT

Under a starry sky, the duplex windows are dark except for
the lighted menorah in Ruchel's window.

INT. HORUS'S BEDROOM

A streetlight outside the window illuminates blue jeans draped
over a chair. On the dresser, propped up against the mirror,
stands a wax figurine. It's a ten-inch-tall Egyptian, bare-
chested, a loin cloth and sandals laced up to his knees,
intricately carved, including a sheathed dagger on his side.
His legs are slightly spread. Arms are down and curved like
a gunslinger. Creepy-looking thing.

Lying on a narrow bed along the wall, Horus sleeps in his
boxer shorts. A CRACKLING sound disturbs the quiet and causes
his eyes to pop open. He sits up, startled, stone knife in
hand.

HORUS

(whispers)

A Demon of the Dark? Here? In
Denver?

He rolls out of bed, scrambles into his jeans then moves to
the bedroom wall. Ear pressed to the wallpaper, he listens.
CRACKLE CRACKLE. He sneers and walks through the wall as if
it were thin air.

INT. ISAAC'S BEDROOM

Horus emerges from the wall, stone knife first. The CRACKLING
is louder than the THUMP and HISS of Isaac's ventilator.

Horus creeps to the crib, looks down.

The yellow rubber duck has been tipped over on its side.

A black demon is hunched over Isaac. It's Yorick. He's two dimensional, thin as paper, three-foot from head to toe. His open mouth hovers over Isaac's mouth. Sparks CRACKLE between their lips, moving up from Isaac and into Yorick. Horus grabs him by the neck and yanks him off Isaac.

HORUS

Stealing photons from a dying boy,
Yorick, have you no shame?

He's about to gut Yorick with the stone knife when the bedroom light flares on. Horus looks to the doorway.

Ruchel is standing there, hands up, face etched in fear. She sees Horus standing over Isaac, left hand a fist, and a knife in his right hand reared back.

RUCHEL

(shouts)

What do you think you're doing?

In the bright light, Yorick dissolves into a black mist that seeps from Horus's grasp.

Horus watches the mist race along the floor. It zips between Ruchel's slippered feet and out into the hallway.

RUCHEL (CONT'D)

How did you get in here?

HORUS

Not now, Ruchel.

He ducks around her, bounds down the hallway. Shaina steps out of her room, sleepy-eyed.

SHAINA

What's going on?

The black mist blows right through her as if she was just a mirage. Horus runs past her. The mist is slithering ahead of him, creepy and fast, winding through the living room until it seeps under the front door. Horus doesn't open the door, he just runs through it.

Shaina rubs her eyes, looks again, stunned by what she's seen.

Ruchel is with Isaac, checking him. She uprights the yellow rubber duck. As she looks toward the door, anger sharpens the lines in her once-soft face.

EXT. RED BRICK DUPLEX

Streetlights bathe the neighborhood in light. The black mist has made it to the sidewalk. Horus charges down the stoop. By the time he reaches the street, the black mist is halfway down the block.

Horus runs fast, but the mist sweeps along just ahead of him, just out of reach. He crosses deserted streets, jumps fences, hedges and enters a cemetery.

EXT. CEMETERY -- NIGHT

Horus is right behind Yorick, running between tombstones, row after row. The black mist stops at a mausoleum, slips in through a crack.

The inscription above the door reads: *DECARLO - 1974*.

HORUS

(mutters)

Like a rat down a sewer.

Horus walks through the mausoleum wall.

INT. DECARLO MAUSOLEUM

Horus emerges from the wall, brandishing the knife. An unexplained light illuminates a coffin with brass handles and fancy trim. He spots the black mist seeping in under the coffin lid.

HORUS

Fool!

With the stone knife, Horus pries up the lid. *CREAKING*, it rises full open and *BANGS* upright. Horus grabs Yorick by the neck, yanks him out, readies the knife to run him through.

YORICK

Hold your blade, Egyptian!

HORUS

Only long enough to hear you beg for your life.

YORICK

I could'a faded into the shadows and escaped you, but I didn't. I have led you here for a reason.

Yorick tips his head toward the coffin. Horus looks inside it, sees a mummified corpse wearing a blue dress. White eyeballs stare out blankly from a leathery face. Her red hair is all ratty, and her exposed jaw is lined with broken teeth. The left side of her skull is caved in.

YORICK (O.S.) (CONT'D)

Do you want to know who she is?

Horus looks at Yorick, then the stone knife. Decides.

HORUS

No.

He rears back with the blade.

YORICK

She can save Isaac.

Horus hesitates, frowns.

YORICK (CONT'D)

(talking fast)

Her name is Augustine Decarlo. She was a researcher working on a cure for Tay-Sachs when she was killed by a drunk driver on March 20th, 1974.

HORUS

How does a photon thief know these things?

YORICK

Seth told me to introduce you to her.

Gripping the knife fiercely, Horus bares his teeth.

HORUS

Seth? My brother? Impossible.
(suddenly worried)
Unless...unless he's escaped.

YORICK

He's still there. In the tomb where you buried him.

HORUS

Then how does he know about Isaac?

YORICK

Hey! I'm just the messenger. He sent me to tell you that Augustine will visit you soon. She has a proposition for you.

HORUS

I'm not interested.

Horus SLAMS the coffin lid on Augustine's corpse.

HORUS (CONT'D)
 Go back and tell Seth I'm coming to
 check on him.

Horus releases Yorick who promptly dissolves into the shadows.

HORUS (CONT'D)
 And he damn well better be there!

EXT. RED BRICK DUPLEX -- LATER

Ruchel's porch lamp is on. She's sitting in her rocker, her
 face harsh with anger. Horus walks up the sidewalk.

RUCHEL
 (standing)
 What were you doing with a knife in
 Isaac's room?

Horus comes to the stoop, looks up at her.

HORUS
 Nothing.

RUCHEL
 Be straight with me, young man, or
 I'll call the police.

HORUS
 If you were so concerned, the cops
 would already be here.

RUCHEL
 I need to talk to you first.

HORUS
 Okay, talk to me.

RUCHEL
 Shaina saw you run through a closed
 door.

HORUS
 (huffs)
 Kids. What imaginations they have.

RUCHEL
 She saw you...

HORUS
 It's nothing to worry about.

Ruchel turns to the door.

RUCHEL
 I gave you a chance to explain
 yourself. Now I'm calling the police.

HORUS

Wait!

He rushes up the stoop. Ruchel turns toward him, now backing toward the door, clearly afraid.

RUCHEL

Don't come any closer to me.

HORUS

I meant Isaac no harm.

RUCHEL

You had a knife!

The stone knife materializes in Horus's hand.

HORUS

This old thing?

Wide-eyed with fear, Ruchel turns back to the door, frantically twists the doorknob.

HORUS (CONT'D)

Listen.

Horus steps forward. Ruchel yanks open the door.

RUCHEL

Stay away from me!

HORUS

Isaac was in danger.

Ruchel glares at him as if he were a raving lunatic.

RUCHEL

And stay away from Isaac, too!

She scrambles inside the house and SLAMS shut the door.

INT. RUCHEL'S LIVING ROOM

Ruchel locks the lock and twists the dead-bolt, then rushes to an end table by the couch where she picks up the phone. Punches numbers. 9-1-1. The stone knife CLICKS down on the switch-hook.

The look on Ruchel's face is shock.

RUCHEL

How did you get in here?

He grabs the phone from her hand, SLAMS it in the cradle, and shoves her down on the couch.

RUCHEL (CONT'D)

I'll scream!

HORUS

Shut up and listen!

She's trembling with fright.

HORUS (CONT'D)

I was hoping I wouldn't have to do this.

She shrinks back, wide eyes riveted to the stone knife in Horus's raised hand.

RUCHEL

No, please.

Horus plunges the knife down on the end table. The knife and his hand penetrate the tabletop as easy as water, clear up to his elbow.

Ruchel stares at him in disbelief.

HORUS

No handcuffs will bind me. No jail will hold me. Trust me to protect Isaac, and I'll trust you to keep my secret. Do we have an agreement?

Ruchel clasps her hands under her chin.

RUCHEL

You're a ghost?

He retracts his hand from the table.

HORUS

I have the power to rearrange atoms and make them pass through each other.

Ruchel's expression is astonishment.

RUCHEL

Do you have the power to save Isaac?

Flashback to Augustine lying in the coffin, blue dress, red hair, crushed skull, and Yorick saying, "She can save Isaac."

HORUS

There might be a way.

RUCHEL

Then your secret is safe with me.

INT. HORUS'S LIVING ROOM -- LATER

A modestly furnished room, tidy but old. The TV is on, National News. *US soldiers break into Iraqi homes.*

Eleleth sits on the couch. Horus paces.

HORUS

Seth has escaped from the tomb.

A bearded man wearing a turban is kneeling in front of terrorists in a training camp, firing an AK-47.

ELELETH

No way. He would'a killed you by now.

HORUS

Seth knows about Isaac. He knows about Augustine Decarlo. Tay-Sachs disease. He knows where I live. I need to find out how he did it.

ELELETH

(panicking)

Oh, no. Don't tell me, Horus. We're not going back to Egypt.

EXT. ANCIENT EGYPT -- DAY

Pyramids and temples stand new and majestic under the desert sun. Within the city walls, cheering citizens greet their returning army. Soldiers on horseback and in chariots display pots overflowing with gold and silver and jewels, and skulls on poles, and black slaves in chains.

Leading the troops is SETH, a muscular man in full Egyptian armor. He rides a red horse up to the pharaoh, Rameses, who sits with his queen DAKULAH on golden thrones elevated from the crowd.

SETH

Rameses. I offer you the King of Nubia.

Soldiers drag a black man wearing royal robes before Rameses. The king is stripped to his under garments and forced to his knees.

Seth spurs his horse to the captured king, draws a sword, and cuts off his head. Citizens CHEER.

Seth tips his bloody sword to the pharaoh then smiles cunningly at Dakulah.

She blushes.

Rameses notices the gesture between them and frowns.

INT. HORSE STABLES -- NIGHT

A horse WHINNIES. HEAVY BREATHING. Flickering lantern light reveals Seth and Dakulah lying in the hay, basking in the afterglow of their lustful tryst.

DAKULAH
 (breathlessly)
 My Pharaoh. My king. When will you
 take the throne of Egypt that we may
 always be together?

SETH
 As soon as I kill Rameses.

Smiling wickedly, he shows her a stone knife.

With horror etched on his face, Horus watches from the shadows, and then retreats.

EXT. ROYAL PALACE -- DAY

Guards make way for Horus as he enters.

INT. THRONE ROOM

Horus stands before Rameses who sits on a golden throne.

HORUS
 I assure you, my pharaoh, Seth and
 Dakulah plot to kill you and rule
 Egypt.

RAMESES
 (standing)
 By the gods I order you to kill them
 both.

HORUS
 I cannot kill my brother.

RAMESES
 (shouts)
 You dare to defy your Pharaoh?

HORUS
 I will find another way to eliminate
 him.

RAMESES
 While you're at it, eliminate Dakulah
 as well.

EXT. VALLEY OF THE KINGS -- NIGHT

INT. EGYPTIAN TOMB

In a small chamber, stonecutters work by torchlight. On the walls, the floor and the ceiling, they have engraved images of Amun. Rameses and Horus look over the work.

HORUS

Only the righteous may pass through Amun's image. Seth's evil nature will prevent him from penetrating these walls. Here he will remain, forever.

EXT. ROYAL PALACE -- NIGHT

INT. ROYAL BEDROOM

As Rameses sleeps, Dakulah, in a flowing nightgown, sneaks away from the royal bed. She exits through a curtained doorway. Rameses opens his eyes, glares angrily.

EXT. ROYAL PALACE

Dakulah meets up with Horus. He's wearing an Egyptian tunic and sandals.

DAKULAH

(looking around)
Where is Seth?

HORUS

I'll take you to him. Come quickly.

He leads her off into the night.

EXT. EGYPTIAN TOMB -- LATER

Horus and Seth descend wide stone steps to an open chamber doorway. Seth carries a torch.

HORUS

Dakulah awaits you in there.

INT. EGYPTIAN TOMB

Seth steps into the chamber. Dakulah rushes to him. They embrace.

EXT. EGYPTIAN TOMB

Horus sidesteps to a lever and pulls it. With a thunderous RUMBLE, a huge stone slab SLAMS down, blocking the doorway. There's a small square opening in the slab at eye level.

INT. EGYPTIAN TOMB

Seth whirls around, stone knife in hand, and plunges headlong into the slab. He bounces off. Surprised, he holds up the torch. Flickering light illuminates the carvings of Amun all around him. Fear is a dark shadow on his face. He turns to Dakulah.

SETH

We're trapped.

Dakulah's hand is over her mouth. Her eyes are wide with terror.

DAKULAH

Your own brother has forsaken you.

INT. HORUS'S LIVING ROOM

Horus slumps on the couch next to Eleleth.

HORUS

If Seth gets the chance, he'll kill me for what I did.

ELELETH

Can't say I blame him.

HORUS

I've spent my life killing bad guys. How ironic that my brother is the worst bad guy of all.

Eleleth rises from the couch.

ELELETH

Worse than Harry Reager?

Horus uses the remote to turn off the TV.

HORUS

They both deserved what they got.

He joins Eleleth moving down the hallway. Eleleth goes into his bedroom. Horus stops at the door.

INT. ELELETH'S BEDROOM

The wallpaper is a mural of sand dunes. Instead of a bed, there's a sandbox on the floor. Eleleth lies down and stretches out.

ELELETH

Now Seth wants you to meet Augustine because she can save Isaac.

HORUS

Question is, why does he want Isaac
to live?

ELELETH

He's just a dying Jewish boy.

HORUS

Cursed by the sins of the mother.

ELELETH

Whose mother?

HORUS

I don't know. Mine was no saint.

ELELETH

I miss my mother. Get the light,
please.

Eleleth dissolves into sand, forming a mound in the sandbox.
Horus turns off the light.

INT. HORUS'S BEDROOM

Street light from the window illuminates Horus as he lies on
his bed. He's wearing only boxer shorts, his hands laced
behind his head. Eyes open.

HORUS

(mutters)

The sins of the mother.

On the dresser, the wax figurine begins to tremble. The
mirror behind it reflects a beautiful garden bathed in
sunshine.

EXT. THE GARDEN OF EDEN -- DAY

Lush foliage, shade trees, pools of clear water. A naked
woman bursts from the bushes into a clearing, CRYING out,
running frantic, her eyes looking up to the sky.

LILITH

God, why have you cursed me so?

She falls to her knees.

LILITH (CONT'D)

Did you not make me from the same
dust as Adam? Am I not equal to
him? Then I won't lie under him.
I'll not obey him. Tell Adam to
toil under my yoke instead.

GOD (O.S.)
Lilith. Go to Adam as I have
commanded you.

The anger in her eyes is unmistakable.

LILITH
No!

She stands.

LILITH (CONT'D)
I'm leaving.

She plows through the garden, trampling flowers and breaking stalks.

She emerges from the trees and into a bleak and rocky landscape. She stops, gasps, looks around, suddenly afraid.

An angel appears before her, white robe, white wings, long golden hair, and a flaming sword in his mighty right fist.

WACH-EL
Lilith!

She turns and runs from him, but Wach-el is quicker, already standing before her, wings spread, blocking her way.

WACH-EL (CONT'D)
My name is Wach-el. God sent me
from heaven to make you stay in the
garden.

He slashes the flaming sword. SWOOSH. A fiery warning.

LILITH
You cannot destroy what God has
created. Killing me would mean your
eternal damnation.

WACH-EL
I am protected by the secret name of
God in Heaven. He will not kill me
no matter what I do.

LILITH
(slyly)
What is this name that has so much
power?

WACH-EL
Go back to the garden, Lilith, or
die where you stand!

She glares at him with unbridled contempt, then rushes back into the trees.

MONTAGE

A) A beautiful pool in a beautiful forest. Wach-el watches Lilith as she bathes, her body aglow in naked splendor. Eye contact between the two is common. A teasing smile from Lilith. Wach-el remains stoic with wings raised and bold.

B) In a moonlit clearing, Wach-el watches naked Lilith lie down for Adam. He humps her like a common whore. Lilith fakes an orgasm, winks at Wach-el. He turns away and hides behind his wings.

C) On a sunny afternoon in a flowery meadow, naked Lilith spreads palm leaves on the ground, lies on her back, tan breasts heaving, thighs temptingly spread. Wach-el watches her from the bushes, wipes sweat from his brow, licks his lips.

Smiling, Lilith sits up and offers him wine in a gourd. He moves to her and drinks. She unties his robe, lets it drop to the ground, then she gets on her knees, and pulls him to her mouth.

D) Wach-el is lying on his back, wings flopping and feathers flying. Lilith rides him hard and fast until they both cry out in orgasmic relief. Exhausted, they cuddle together on the bed of palms, his wings wrapped around her.

LILITH

What is the secret name of God in Heaven that protects you, Wach-el?

WACH-EL

I cannot say it.

LILITH

But you told me before.

WACH-EL

When did I tell you? I did not.

LILITH

Yes, you did. When the wine made you happy, you said the word. Tell me again, and I will do what I did to you before.

She opens her mouth, tongue flitting between rounded lips.

WACH-EL

(smiles)
Jehovah.

LILITH

That is not the name. I've heard it before. Why do you test me so?

(MORE)

LILITH (CONT'D)

You don't like me? You don't want
me to please you anymore?

WACH-EL

Of course I do.

(he's thinking hard)

You promise to never repeat the word?

LILITH

It'll be our little secret.

Wach-el whispers in Lilith's ear. She smiles, moves her
lips to Wach-el's chest, starts kissing him, lower and lower.

EXT. THE RED SEA -- DAY

Waves CRASH and break on the shore. Lilith sits on the rocks
in all her naked splendor. Playing at her feet, over a
hundred nymphs GIGGLE with joy.

WACH-EL (O.S.)

Lilith!

She turns to the white-robed angel with his wings raised
high and his sword aflame.

WACH-EL (CONT'D)

I must take you back to the garden.

LILITH

I'm not going.

WACH-EL

You have no choice.

He advances toward her. She stands, points a long-nailed
finger at him.

LILITH

If you come one step closer, I'll
shout the secret name of God in Heaven
so loud it will echo off the canyon
walls and every demon of the earth
shall have a weapon against the Lord
of Hosts.

SHRIEKING, the nymphs transform into scaly demons with
gnashing teeth and bat-like wings and flutter around her
protectively.

Wach-el stops, looks fearful, tucks his wings and backs away.

Lilith LAUGHS, and with her arms raised, she addresses her
demon nymphs.

LILITH (CONT'D)

Play, my children, rejoice, for the world is ours today.

EXT. GARDEN OF EDEN

In a clearing, Adam stands naked before the ghostly spirit of God.

ADAM

This creature you have given me, Lilith, she has not pleased me. She has caused me much heartache.

GOD

I see now that creating you both as equals was a mistake, as each wants to task the other.

Wach-el appears, breathless.

WACH-EL

I could not find her.

The wind rises. The sky grays. Thunder BOOMS.

GOD

You lie! I saw you at the Red Sea, and because you sinned with Lilith, you left her there.

WACH-EL

She tricked me. Now she has the power of your secret name in heaven. What can I do against that?

Rain falls, PATTERS all around. God glides to Wach-el and grabs the sword from his hand.

GOD

Show me your tongue.

Wach-el backs off, fear in his eyes.

WACH-EL

Have mercy, I pray you.

The rain becomes a deluge. Wach-el is soaked. His wing feathers sopping, dripping, drooping.

GOD

Do as I have commanded you!

Slowly Wach-el sticks out his tongue, a little at first, and then more and more until it's eight inches long and slimy and wiggly.

God wields the flaming sword, slicing Wach-el's tongue down the middle. He SCREAMS, falls to his knees, blood cascading down his chin.

GOD (CONT'D)

That you may never speak my secret name in heaven again.

Thunder RUMBLES. With a mighty flaming slash, God cuts off Wach-el's wings. Feathers sink in the slop. His arms suck to his sides. He falls to his stomach on the sopping ground, forked tongue flicking in the mud.

GOD (CONT'D)

And you shall crawl on your belly until the end of time.

Wach-el's legs fuse together. His body narrows and lengthens into a snake. He wiggles out of his robe and slithers off into the rain-soaked garden.

God turns to Adam, waves a hand across his face, causing him to collapse to the ground.

With the flaming sword, God cuts a rib from Adam and tosses it in the mud, where it fashions itself into a beautiful body, curvaceous and perfect.

She rises from the mud. The downpour washes her naked body clean. Adam stands and faces her.

ADAM

I name you Eve, flesh of my flesh, and you shall be called woman.

GOD

You will desire your husband, and he shall rule over you.

ADAM

Lord God, you have given me woman, but what if Lilith should return to reclaim her place beside me?

GOD

You will never see her again.

The rain stops. God steps under an apple tree and thrusts Wach-el's sword into the tree trunk, parallel to the ground.

GOD (CONT'D)

This is the tree of the knowledge of good and evil. Do not eat of its fruit, or on that day you will die.

The sky clears and sunshine beams down. Adam and Eve cling to each other.

EVE

But what if Lilith's children should
someday lay claim to their ancestral
garden?

GOD

Her children will die before the age
of five. I have already sent three
archangels to carry out my judgment
against her.

EXT. THE RED SEA -- SAME TIME

Three angels slay Lilith's demon offspring with swords, their
hideous bodies cut and splattered about the rocks.

Naked, Lilith tries to cry out, but her voice is not working.
She paws at her throat in horror.

GOD (V.O.)

The angels have silenced her voice
long enough that she cannot utter my
secret name.

EXT. OMO RIVER VALLEY -- DAY

Naked Lilith stands in a craggy valley, windy and dusty, hot
sun glaring down. A straw hut village shimmers in the
distance.

GOD (V.O.)

And she is banished to the Omo River
Valley...

She treads a dirt path into the village. Men wearing loin
clothes and fiercely painted faces emerge from the huts and
surround her.

GOD (V.O.) (CONT'D)

...where she will lie under the most
brutal of men.

The heathens surround her, touch her, grope her, take her to
the ground. She SCREAMS.

INT. HORUS'S BEDROOM

Horus's eyes are closed, but his face looks distressed,
sweaty.

HORUS

(mutters)

The sins of the mother.

The wax figurine has moved to a different place on the
dresser. The mirror reveals a wide muddy river flowing
between banks of high reeds.

EXT. THE OMO RIVER BANK

A newborn child cries. Lilith sits on a mat of reeds at the river's edge. Her long black hair is frazzled. She's holding a naked baby, still bloody from birth.

LILITH

Your name shall be Seth.

She dips her finger in the blood of her afterbirth and writes ancient Hebrew symbols on the infant's forehead.

LILITH (CONT'D)

The secret name of God in Heaven
will protect you always, my son.

BOY HORUS (O.S.)

Momma?

Lilith looks up, sees Horus standing in the reeds, looking at her with curious eyes.

LILITH

Horus, I told you to wait in the
house.

BOY HORUS

I heard crying.

LILITH

Go back and finish your supper.

BOY HORUS

(grimaces)

You know I hate lamb chops. What
are you doing out here?

Lilith looks down at the baby cradled in her arms.

LILITH

(proudly)

Meet your new brother, Seth.

Horus moves closer, sees the odd symbols written on Seth's forehead.

BOY HORUS

What is that word?

Lilith flinches, quickly wipes off the bloody symbols.

LILITH

Never speak it, my son, ever!

BOY HORUS

What does it mean?

LILITH

The secret name of God in Heaven
protects you and Seth from God's
curse... On me.

INT. HORUS'S BEDROOM -- NIGHT

Horus sits up in bed, gasping, sweaty. He shakes his head.
His eyes grow wide as he looks around the room.

There's a splotchy pattern on the walls. The wax figurine
on the dresser is back in its original position. The mirror
is fogged over.

Stone knife in hand, Horus approaches the mirror, wipes it
with the palm of his hand, but the fog does not wipe away.
It's on the back side of the glass.

HORUS (CONT'D)

(mutters)

What evil is this?

A bony palm in the mirror wipes a clear swath revealing the
familiar shrunken face of a red-headed corpse wearing a blue
dress.

HORUS (CONT'D)

Augustine?

The fog dissipates. A light deep in the mirror illuminates
an open casket in the Decarlo mausoleum behind her.

AUGUSTINE

Hello, Egyptian.

There's a haunting quality to her voice.

He brandishes the stone knife.

HORUS

Why has Seth sent you to me?

She LAUGHS.

AUGUSTINE

He wants you to give me my life back.

HORUS

That's not possible.

AUGUSTINE

I was close to finding a cure for
Tay-Sachs. If I hadn't been killed,
Isaac wouldn't be dying.

Horus looks into Augustine's round eyeballs.

HORUS

I cannot change your fate. Sorry.

AUGUSTINE

But you would save Isaac if you could.
That's what you told Shaina. I heard
you. You promised.

She wags her index finger.

AUGUSTINE (CONT'D)

You wouldn't lie to a little girl,
now would you?

HORUS

I can't go against the Amun.

AUGUSTINE

He can do nothing to you. You're
protected by his secret name in
heaven.

HORUS

Is that what Seth told you?

With a fingernail, Augustine begins etching the glass:

SCREECH! 9-0-

AUGUSTINE

Seth told me to tell you to go to
the City of Ur where the Temple of
Maat will lead you into Eden.

HORUS

The most vile demons on earth guard
Eden. My powers are useless there.

9-0-Me-

AUGUSTINE

Seth says you'll find Wach-el's bones
crushed under the fallen Tree of
Life. Take one of his ribs and stir
the water in the Well of Fate. Go
back to the place of my death and
save my life.

9-0-Me-NeuGea

HORUS

It's a trap. Seth knows I could get
killed in the process.

AUGUSTINE

Is Isaac not worth the risk?

HORUS
 (demanding)
 Tell me first why Seth wants Isaac
 to live.

AUGUSTINE
 This isn't about Seth, it's about
 you keeping your promise to Shaina.

9-0-Me-NeuGea(2-11)

AUGUSTINE (CONT'D)
 Give this to me so that I will know
 we have spoken.

Augustine's image retreats to the coffin.

AUGUSTINE (CONT'D)
 You're Isaac's only hope, Horus.

The lid closes with a BANG.

Now Horus sees only his reflection in the mirror.

HORUS
 Augustine!

He POUNDS on the mirror.

HORUS (CONT'D)
 What does Seth want with Isaac?
 (more pounding)
 Augustine!

ELELETH
 (sleepily at the door)
 What's all the noise about?

Horus looks at Eleleth. He's wearing green boxers.

HORUS
 Get dressed.

With the stone knife, Horus cuts around the formula in the
 mirror and pops it out into his open hand, a perfect oval of
 glass.

HORUS (CONT'D)
 We're going to call on Seth.

ELELETH
 He'll kill you.

Horus pulls a t-shirt over his head.

HORUS
 So I've been told.

EXT. VALLEY OF THE KINGS -- DAY

A SHRILL CRY as a falcon darts across the sky. Below, tourists move from parked busses onto winding walkways. The falcon descends into a ravine and lands in a whirlwind of dust.

EXT. EGYPTIAN TOMB

Stones CLATTER down a slope, sneakers loosing debris as Horus makes his way to a hidden crevice. He's wearing jeans and a white t-shirt. Eleleth appears in baggy white pants, tunic and sandals. They squeeze inside the crevice.

Horus produces a flashlight, which reveals a rock-strewn slope that takes them deeper until there's only three feet between floor and ceiling where they must crawl.

HORUS

Rameses didn't choose the site for his tomb very well. It's often flooded. I remember when this passage was high with wide steps.

ELELETH

This isn't Rameses' tomb.

HORUS

This chamber would have been used to store the Pharaoh's personal items, but when he discovered Dakulah's infidelity and Seth's treachery, Rameses, at my urging, instructed the builders to cut off this room from the main shaft.

They come to a dead end.

HORUS (CONT'D)

There is a door with a small opening somewhere below us.

Horus starts digging with his stone knife. Eleleth drags the loose dirt into a pile behind them.

The dirt pile has grown bigger. Their clothes are soiled, their faces sweaty, but they've dug down along a wall five feet deep where a crack is revealed.

HORUS (CONT'D)

Water pressure must've cracked the stone.

They share a look of dread.

ELELETH

Could Seth squeeze through the crack?

HORUS

If the image of Amun was damaged, he
could simply walk through the wall.

Horus shines the light on an ancient inscription and reads
it aloud.

HORUS (CONT'D)

*He who opens this door will bring
the end of the world.*

ELELETH

We should go back.

HORUS

Rameses wanted me to kill Seth. I
couldn't do it. Maybe I should have.

Scrapping the knife along the stone, Horus clears away dried
mud and finds the dark opening. He shines a flashlight in
the chamber, sweeps the light beam around. The tomb appears
empty, and then in the corner, movement.

A cobra rears up, hood displayed. With a HISS, it strikes.

Horus yanks his hand out so fast, he drops the flashlight
inside the chamber.

HORUS (CONT'D)

Snake!

Eleleth scrambles up the pile of dirt.

HORUS (CONT'D)

Seth knows I hate snakes.

Now the square hole is back-lit from within. A childish
voice breaks out in song and echoes from the chamber.

SETH

(singing)

*I went to the Nile to get a drink of
water, to get a drink of water. A
snake swam by as I got a drink of
water.*

Wide-eyed Eleleth shrinks back.

ELELETH

Is that Seth?

SETH

(singing)

*A crocodile ate the snake as I got a
drink of water. A hippopotamus
crushed the crocodile as I got a
drink of water.*

HORUS

(hands over his ears)

Shut up!

LAUGHTER echoes from the chamber. Horus starts climbing the dirt pile. A CLICKING noise stops him. He looks back. The jabbing blade of Seth's stone knife appears in the opening.

Horus draws his own stone knife.

SETH

Where are you, Horus?

The words are like cries on the wind, sorrowful, lost.

Seth withdraws his knife from the opening. Horus moves near, but not too close, and peers in.

Seth's mouth and nose is all that he sees of his brother, eerily shaded by the flashlight glowing inside the chamber.

SETH (CONT'D)

(wailing tone)

Thirty two hundred years, how cruel of you to leave me in here so long. Believe me when I say I forgive you for that, my brother.

(shouts)

But not for what you did to Dakulah.

(wailing tone)

A horrible death, Horus. The torch burned out. No food! No water! So weak, so hungry, she cried in the dark for her pharaoh and cursed me for her fate.

(shouts)

You killed her, Horus!

HORUS

It's your fault. Rameses feared you. Even I feared you.

SETH

(wailing tone)

You had nothing to fear from me then, my brother. But now the same cannot be said. As I lay here with Dakulah's bones until they too turned to dust, I dreamed of killing you. During the floods, I stood on my toes up to my neck in fetid water for years, hating you every second. The only thing that kept me from using this stone knife on my own throat

(shouts)

was the thought of using it on yours.

HORUS

That's the thanks I get for saving
your life?

SETH

(wailing tone)

Even Cain was more merciful to Abel
than you were to me, my brother.

(shouts)

But you were Momma's favorite. I'm
glad I killed her. I'd do it again--

HORUS

No!

Horus lunges forward with the knife, jabbing it through the
opening, only to be met by Seth's stone knife, CLANKING and
CLICKING.

Horus CRIES out, retracts his knife. His hand is bleeding
from a cut across the knuckles. Seth's LAUGHTER reverberates
from the chamber.

SETH

That is only a scratch compared to
what I will do to you next!

ELELETH

(frightened)

Horus, let's leave him to his misery.

SETH

Yes, go, you coward. Save Augustine.
Save Isaac, but not your own brother.

HORUS

How do you know about them?

SETH

Stir the water in the Well of Fate,
but go back to the day you betrayed
me and set me free.

HORUS

I would have to kill you.

SETH

May the scorpions of the well eat
your liver!

HORUS

Is that it? You talked Augustine
into sending me on a wild goose chase
just so I'll get myself killed.

SETH

I claim that pleasure for myself,
brother. And you, Eleleth, I'll
smelt you and your Archon sand demon
brothers into glass.

Bug-eyed, Eleleth cowers on top of the dirt pile.

ELELETH

What did we ever do to you?

SETH

I hope Isaac dies!

Horus scrambles up the dirt pile.

HORUS

Come on, Eleleth. He's wasting our
time.

EXT. EGYPTIAN TOMB -- CONTINUOUS

They pry themselves from the crevice, squint against the
bright sky and climb the slope.

SETH (O.S.)

(still shouting)

We will meet again, Horus, very soon,
and on that day I will kill you.

At the top of the hill, as smoky tour buses blow by, Horus
and Eleleth sit on a rock and look down into the ravine.
The crevice cannot be seen.

ELELETH

He doesn't like us much.

Tearing a strip of cloth from his t-shirt, Horus wraps his
bleeding hand.

HORUS

At least we know where he is.

ELELETH

We should tell my brothers what he
said, you know, about smelting us
into glass. I don't want to end up
as some old lady's end table lamp.

Horus tosses a stone down the hill.

HORUS

He's not only evil, he's gone mad.

Standing, Eleleth brushes dirt from his tunic.

ELELETH

We can be there before sundown.

Horus gets to his feet.

HORUS

Sure. Maybe Ialdaboath knows where Seth gets his information.

ELELETH

Do you think they'll recognize me?

HORUS

Who?

ELELETH

My brothers.

They merge with the flow of tourists on the winding walkway.

HORUS

How could they forget you?

ELELETH

I've been gone a long time.

EXT. SAND DUNES -- EVENING

The sun is low. Horus and Eleleth sit atop a sand dune. The desert wind MOANS and WAILS.

ELELETH

I can hear them.

Horus is holding the wax figurine.

HORUS

Be still and they will come.

He sets the wax figurine in the sand and covers it.

Ghostly WAILS rise. The surface of the dune begins to move. Eerie faces take form, thousands stretching far into the surrounding desert. A large face near Horus animates. This is IALDABOATH, oldest of the Archons.

IALDABOATH

Horus, you have returned.

He too has a sandy quality to his voice.

ELELETH

Ialdaboath, do you know me?

The sand face scrunches up, thinking.

IALDABOATH

Nope.

ELELETH

I'm your youngest brother.

IALDABOATH

(surprise on his sandy
face)

Eleleth? Hey, everybody. Eleleth
is back.

Sand faces CHEER.

ELELETH

We've talked to Seth.

IALDABOATH

We are afraid of Seth.

ELELETH

He's going to smelt us all into glass.

IALDABOATH

We are doomed.

Horus frowns.

HORUS

Quit your bellyaching. From where
he is, he's can't harm you.

IALDABOATH

Seth is not where you think he is.

HORUS

We just came from the tomb. He's
not going anywhere.

IALDABOATH

Seth is planning a war against the
West. He will rule the world. And
you will serve him, as will Ishtar.

HORUS

Ishtar?

IALDABOATH

Your sister!

EXT. THE OMO RIVER BANK -- DAY

Lilith is SCREAMING. Boy Horus and Boy Seth kneel at her
side. She's lying on a reed bed, knees up, feet spread,
belly round with child.

LILITH
 (breathless)
 It's a breach. Boys, you must cut
 me open, take out the baby.

BOY HORUS
 No, Momma--

LILITH
 Don't worry.
 (gasp)
 I won't die. I'm immortal.

BOY HORUS
 I can't, Momma.

Boy Seth pulls his stone knife.

BOY SETH
 I will.

He cuts her belly open. She goes limp. The boys share a
 look of dread. Boy Horus shakes Lilith's shoulder.

BOY HORUS
 Momma?

BOY SETH
 She's dead.

In awe, Boy Seth looks at the bloody stone knife.

BOY SETH (CONT'D)
 The knife did it. The knife you
 gave me. It's your fault!

Boy Horus draws his own stone knife, looks at it, looks at
 Boy Seth.

BOY HORUS
 The Eternal Amun gave us a weapon
 that can kill immortals.

BOY SETH
 (grins)
 That means we have the power to kill
 each other.

With a CLACK, they cross knives.

BOY HORUS
 You wouldn't kill me. I'm your
 brother.

BOY SETH
 If you gave me a reason I would.

BOY HORUS

But I wouldn't kill you, not for any reason.

Boy Seth pushes Boy Horus back.

BOY SETH

Don't be so sure of that.

Boy Seth turns and flees into the reeds. Boy Horus kneels to his dead mother.

BOY HORUS

I'm sorry, Momma.

A baby's CRY. Boy Horus is holding the stone knife. His eyes are wide. He moves closer to Lilith, starts cutting. The WAIL of a newborn fills the air.

He carries the bloody baby to the river bank, wades into the shallows. On the infant's forehead he writes symbols with his mother's blood.

BOY HORUS (CONT'D)

Your name shall be Ishtar, goddess of love and child bearing. God's secret name in Heaven will protect you. Always.

He washes her, wraps her in hide, sets her in a hollowed-out log, and sends her adrift down the Omo River.

EXT. SAND DUNES -- EVENING

HORUS

I don't know what happened to her after that.

IALDABOATH

She became King Nebuchadnezzar's queen. Had his children by the dozens before he tired of her. Sold her to the desert demon Shedim. He raped her for 2700 years, and every child she bore, he ate its body and tossed its soul into the sand.

Horus looks surprised.

HORUS

If my sister is your mother, that makes all you Archons my nephews?

IALDABOATH

Only in spirit, Uncle Horus. If not for your wax figurine, we would just be shifting grains of sand.

HORUS

Where is Ishtar now?

IALDABOATH

The Temple of Maat. Still prisoner of the demon rapist Shedim. He and Seth are best of friends.

HORUS

How does Seth know about Isaac?

IALDABOATH

I don't know, but I do know you'll soon have to make a choice, to join Seth or fight him.

HORUS

That's easy. I'll fight him.

The sand face looks stern.

IALDABOATH

You'll die.

HORUS

I won't.

IALDABOATH

It is written in the sand.

Horus pushes his hand into the face, shoving it back into the sand.

HORUS

I'll kill him first. Write that in the sand.

He digs up the wax figurine, causing all the faces to disappear into the dune. Standing, he SLAPS sand from his jeans.

HORUS (CONT'D)

Come on.

ELELETH

Where we going?

They bound off down the sand dune.

HORUS

To save Augustine's sorry life and stop Seth from starting a war.

ELELETH

Do we have to walk all the way?

The moon rises over the desert. A SHRILL CRY as a falcon beats its wings, a silhouette against the moon. On the desert floor below, a dust devil swirls along.

EXT. CITY OF UR -- DAY

A rocky, sandy wasteland. In the distance, the Great Ziggurat rises above the ancient ruins.

EXT. ROCKY RAVINE

A snake slithers under a rock. Sneakers and sandals shuffle past the rock. Cliffs surround Horus and Eleleth as they move down the ravine and climb between boulders until they come to a shaded cleft. Horus feels the rock face with both palms, then starts peeling away a layer of dried mud.

HORUS

It's here somewhere.

He stops when his excavation reveals part of a carving.

HORUS (CONT'D)

This is it.

Eleleth joins him. They both go to work peeling off the dry mud and soon reveal a carving of Amun and an inscription.

HORUS (CONT'D)

The Temple of Maat, guardian of truth.

ELELETH

My mother is in there. A prisoner.
Do you think she'll remember me?

HORUS

How could she forget?

Horus steps into the stone...

INT. TEMPLE OF MAAT

...and emerges from the wall. The chamber is dimly lit, the source of light unknown. Rows of skulls are stacked in cutouts along three walls, their hollow eye sockets staring at him. Bones litter the floor.

A rat SQUEAKS, scurries out from a skull and into a crack in the far wall.

Horus steps into the wall and bounces off. Shocked, he tries again, in several places, all with the same result. He examines the problem then produces his stone knife. First, he etches the arched shape of a door in the wall, and in it he inscribes the symbols of God's secret name in Heaven. Knife in hand, he steps through the makeshift doorway.

And emerges into a torch-lit chamber. He crouches, sweeps the knife back and forth, ready for anything.

HORUS

Anyone here?

An echo. Before him, three tunnel entrances are flanked by wall-mounted torches. There's a stone bench set in the center of the room. Knife held in front of him, he moves around the bench to the left doorway.

A carving on the wall depicts a winged lion with the head of an eagle.

HORUS (CONT'D)

(mutters)

A griffin. I thought all you devils were dead.

He moves to the center doorway. There's an inscription on the wall.

HORUS (CONT'D)

The Sins of the Mother.

He peers into the tunnel. A speck of light approaches, growing larger and brighter, racing toward him until everything is blinding white. Horus stands his ground.

From this bright white glow, a slender woman's hand takes a boy's small hand. Boy Horus looks up. A familiar face smiles down at him. Lilith.

BOY HORUS

Momma!

LILITH

My son. It has been so long.

Boy Horus embraces her.

BOY HORUS

How did you get here?

LILITH

Anubis let me pass from the land of the dead. I've come to save your life, my son. Your immortal powers cannot protect you here.

BOY HORUS

I know.

LILITH

Abandon your quest. Go away from this place before it is too late.

In the bright white glow, she guides Boy Horus to the stone bench and sits. He lies down, his head cradled in his mother's lap.

BOY HORUS

I'm sorry about what happened to you.

She places her finger on Boy Horus's lips.

LILITH

You must not go against Amun, my son. Do not change Isaac's fate. Go home.

BOY HORUS

I'd gladly die here if I could spend eternity with you.

LILITH

It is not your destiny, my son. You must go back.

Boy Horus looks up at his mother, sees her smiling face so bright.

EXT. TEMPLE OF MAAT

Under a bright sun, Eleleth paces in front of Amun's figure carved in stone.

INT. TEMPLE OF MAAT

Boy Horus gazes at Lilith's beautiful face.

LILITH

Beware of Seth.

Boy Horus shows her the knife in his hand.

BOY HORUS

I'm not afraid of Seth.

LILITH

He killed his father, Osiris. Cut him up and spread his body parts across the Nile Valley. He won't hesitate to kill you, as well.

BOY HORUS

I'd rather remember the happy times when we lived on the Omo River bank.

LILITH

You were such a good boy.

BOY HORUS

I can still smell the flat bread you
baked on the stone hearth.

LILITH

I knew you'd want some, so I prepared
a plate before your arrival.

Boy Horus sits up, alarm in his eyes, looks at Lilith.

BOY HORUS

You knew I was coming?

She produces a plate of flat bread, cut in squares and
sprinkled with basil and olive oil.

LILITH

All I ask is that you don't eat it
here. Take it with you and promise
in the name of Amun that you won't
return.

Boy Horus lifts a square of flat bread from the plate,
examines it top and bottom... glances at his mother, grins
and takes a big bite.

LILITH (CONT'D)

No!

Horus spits sand. He drives the stone knife into his mother's
gut, cutting upwards, slicing her open like a slaughtered
pig. The bright white glow turns bright blood red.

A SHRILL SCREAM as maggots pour out of the wound and spill
to the floor. Lilith's anguished face morphs into a pale-
skinned demon with red eyes and yellow pupils. Her mouth
becomes a snout with two rows of jagged teeth. The body
falls over. Horus backs away, watches it dissolve into
acidic vapor.

HORUS

Demons! Cruel bastards.

EXT. TEMPLE OF MAAT

Eleleth sits on his haunches, chewing on a blade of grass.

INT. TEMPLE OF MAAT

Horus turns to the third doorway. On the left, a carving of
a lion walking on stars. On the right, a horse walking on
stars.

HORUS

(mutters)

Ishtar's Gate?

(MORE)

HORUS (CONT'D)

(he shouts)

Ishtar!

An echo. "Ishtar" He grabs a torch from the wall and dashes into the tunnel.

HORUS (CONT'D)

Ishtar!

He's running, the rock walls streaking by but closing in, the passageway narrowing, finally to the point he must stop, his chest and back now wedged against stone. He's stuck.

HORUS (CONT'D)

Ishtar. Help me.

A GIGGLE, so sweet and innocent. He stretches out his arm, the torch revealing a sliver of nakedness just beyond the cleft.

HORUS (CONT'D)

Will you crush me to death? My powers are useless here.

ISHTAR

I fear you, Egyptian, for you have just slain Shedim, the demon of the desert. Will you gut me as well?

HORUS

I won't harm you.

A LAUGH.

HORUS (CONT'D)

You're my sister.

ISHTAR

I am the aborted fetus of Aphrodite, who cast me out of heaven.

HORUS

It's a lie. I marked you with God's secret name so that you would live forever.

ISHTAR

(sarcastic)

Thanks a lot.

Horus peers through the flame-lighted gap in the rock, glimpses Ishtar's naked breast.

HORUS

I've come to find Wach-el's bones. Let me pass and I'll set you free.

Ishtar presses her face to the gap, grins.

ISHTAR
I'll feel much safer if you stay
where you are.

HORUS
Then you leave me no choice.
(shouts)
Eleleth!

EXT. TEMPLE OF MAAT

Eleleth hears Horus's voice call his name. He looks around.

HORUS (V.O.)
Eleleth. Your mother wants to see
you.

Eleleth darts back and forth, near panic, and then dissolves
into a whirlwind of sand.

INT. TEMPLE OF MAAT

Ishtar's face is pressed to the crevice.

ISHTAR
Eleleth is here? My son?

HORUS
Yes.

ISHTAR
I don't have any clothes. . . He
can't see me like this.

She crosses her arms over her breasts.

HORUS
Then let me pass. I will tell him
to wait.

ISHTAR
Will you set me free of this temple?

HORUS
On Amun's word, I swear.

The rock walls recede. Sand seeps in behind Horus. Eleleth
takes shape.

ELELETH
Mother?

ISHTAR
(screaming)
Don't come in here.

HORUS
 (to Eleleth)
 Wait a minute.

Horus presses forward, comes to an opening, a stone room lit by torches on the walls.

Naked Ishtar is bent over grabbing a blanket from the hay-strewn floor. She shakes it, drapes it over her shoulders and hugs it to her body.

ISHTAR
 I wasn't expecting company. Eleleth,
 you can come in.

HORUS
 Keep the reunion short. We're in a
 hurry.

Eleleth enters. She kneels and embraces him.

ISHTAR
 My son. You've grown so tall.

ELELETH
 I thought I'd never see you again.

ISHTAR
 How are Ialdaboath and the others?

HORUS
 (impatient)
 Where does this tunnel lead?

Ishtar stands, sets a hand on Eleleth's shoulder.

ISHTAR
 The tunnel leads into Eden. When
 you find what you seek, the griffin
 will come out and destroy you. If
 by some miracle you should kill the
 griffin, the way out will be made
 clear to you.

HORUS
 Sounds easy enough. I'll come back
 to get you when I'm done.

Torch held in front of him, he turns to the tunnel.

ISHTAR
 Good luck, my brother.

Eleleth runs to join him.

ISHTAR (CONT'D)

(shouts)
Where do you think you're going,
young man?

ELELETH

With Horus.

ISHTAR

You'll get yourself killed in there.

ELELETH

I can take care of myself, Mother.

He runs to catch up with Horus.

ISHTAR

(mutters)
Why must children be so difficult?

They move away, the torchlight aglow in the tunnel, their silhouettes receding to a speck.

INT. EDEN

On a cliff face, Horus and Eleleth emerge from the tunnel and step out on a ledge. Sunshine beams down from chinks in the rock ceiling and splashes across an ash-gray garden that has long ago turned to stone.

HORUS

(in awe)
The Garden of Eden, abandoned by
Amun.

ELELETH

Why hasn't anyone discovered it?

HORUS

He hides it from human eyes.

Horus sets the torch in a holder and then scans the space above the stony trees.

HORUS (CONT'D)

The griffin is around here somewhere.

ELELETH

How will we fight it?

Horus shows him the stone knife. Eleleth doesn't look comforted. They begin their way down the cliff face.

INT. GARDEN OF EDEN

Horus and Eleleth walk across a small clearing. Petrified grass CRUNCHES under their feet.

They pass a dried up pool, the stream bed only rocks. Horus touches a fern. It breaks off and crumbles into dust.

ELELETH

Once this was a very beautiful garden.

HORUS

To my mother, it was a prison.

They come to a tree with a sword embedded in its trunk, parallel to the ground. Petrified apples still hang from stone-leafed branches.

HORUS (CONT'D)

The tree of the knowledge of good and evil.

ELELETH

Where a snake tempted Eve to eat the apple.

HORUS

The snake Wach-el. He hated God for condemning him to crawl on his belly. What better revenge than to ruin His plan for the perfect humans. The chosen ones.

Nearby there's a fallen tree. Horus and Eleleth move to the stump. It has been cut off square, smooth and featureless.

ELELETH

There are no rings in the petrified wood.

HORUS

That's because it was created in a single instant, when Amun made this garden.

Horus turns his attention to the fallen tree, lying on its side in stony stillness.

HORUS (CONT'D)

Look!

He points to the skeletal remains of a large snake, nearly invisible among the stone branches and twigs.

ELELETH

Wach-el?

HORUS

Augustine said I'd find his bones under the fallen Tree of Life.

(MORE)

HORUS (CONT'D)

God cut it down so no one could eat its fruit and become immortal like Him. When it fell, it crushed Wach-el.

ELELETH

I guess payback was a bitch, even back then.

Horus breaks away stone branches until he reaches the snake skeleton. He grabs a rib bone and SNAPS it free. A sudden SCREECH comes from above. He looks up.

The griffin lands high up in the tree of knowledge, its massive weight breaking fragile branches, unleashing a shower of stones.

ELELETH (CONT'D)

Look out!

They turn and run, CRASHING through brittle vegetation. Above them, the griffin is SMASHING his way down through the petrified trees, unleashing a hailstorm of rocks.

HORUS

Head for the tunnel.

Horus trips, falls flat on his belly, just as the griffin CRASHES through the trees, its claws extended like talons, and grabs Eleleth, yanking him from the ground and into the air.

A SCREAM. Eleleth is carried away, kicking and squirming, rising higher, until he dissolves into sand and rains down on Eden. The griffin banks left, wings spread, SCREECHING.

Horus dashes along the rocky stream bed, tripping and stumbling, rib bone in hand. Again the griffin tries to break through the petrified foliage to get at him. He ducks a barrage of falling debris. Eleleth runs toward him, tunic slashed to shreds by the griffin's claws.

ELELETH

This way.

He dives into a thicket.

Horus scrambles in after him, still clutching the rib bone. Here they must crawl. Above them, the intertwined branches are thick, cutting out much of the light.

The griffin attacks their sanctuary with fury, CRUNCHING rock in its massive beak, SCRATCHING toward them with powerful lion claws.

HORUS

This is a fine fix we're in.

Dust is thick as fog.

One of the griffin's paws breaks through. It's swiping at them, sharp claws so close, slicing by as Horus and Eleleth scramble back to get out of the way. Horus draws the stone knife and stabs the paw. The griffin SCREECHES, retracts the paw so fast that the embedded knife goes with it.

Horus looks at his empty hand.

HORUS (CONT'D)

Oh oh.

ELELETH

Now we're screwed.

The attack resumes with renewed ferocity.

HORUS

We won't last long in here. Come on!

They scramble out of the thicket. It's an all out sprint down the path toward the clearing. But the griffin lands in front of them on all fours, a crouched lion stalking its prey, wings tucked back, those wicked eagle eyes cold as death. Horus pulls Eleleth to a stop.

HORUS (CONT'D)

Not that way.

ELELETH

I'll run right to distract it. You make a break for the tunnel.

HORUS

The griffin moves too fast.

ELELETH

(grins)

So tell me, Horus, how does it feel to be the hunted instead of the hunter?

HORUS

Wise ass. Just run like hell.

Eleleth bolts right. The griffin makes it to him in one lunge, swipes extended claws. It sounds like knives tearing into a sandbag. Sand flies everywhere.

HORUS (CONT'D)

I can't believe this!

He scans the cliff where Ishtar stands outside the tunnel, her hands clasped together under chin.

Horus runs back into the petrified forest, down the path to the dry stream bed, the griffin SCREECHING after him.

It breaks through the treetops, and now it's charging toward him on all fours, swift as any attacking lion.

Horus scrambles into the petrified bushes, crawling like mad, the beast not twenty feet behind him when he SLAMS headfirst into a tree. He looks up.

A sword is embedded in the trunk above his head. He looks back.

The griffin is nearly on him, eagle beak gnashing just feet away.

Horus jumps up, grabs the sword, and pulls it from the tree. It instantly ignites into a flaming sword.

Horus wheels around just as the griffin pounces. With a SWOOSH of fiery steel, the griffin's head flops off and hits the ground with a THUD.

The body is a runaway truck plowing into petrified bushes with a horrendous CRASH. The head lies nearby, an astounded look in its glazed eyes, feathers smoldering at the severed neck.

Horus stands feet spread apart, the sword in one hand, the rib bone in the other.

Eleleth runs up. His clothes are rags.

ELELETH

You got him!

Eleleth and Horus congratulate each other with a high five.

Ishtar cheers from her position on the cliff.

Horus returns the sword to the tree trunk and moves to the dead griffin, where he stoops to retrieve the stone knife from the limp paw.

Arms around each other, Horus and Eleleth head for the tunnel on the cliff ledge.

A RUMBLE. Bits of rock PING and CLINK all around them. They look up.

The stone ceiling is coming down. Now the RUMBLE is a ROAR.

Horus and Eleleth dash toward the cliff face. Boulders CRASH down, just missing them. The earth trembles.

They start climbing. Midway up they stop to observe the billowing cloud of dust churning as the garden is crushed by the rock ceiling. Above, open sky.

HORUS

I guess that's the way out.

Ishtar joins them, wrapped in the blanket, hugging her brother and son, and together they begin the rocky climb out of Eden.

EXT. A HIGHWAY IN SOUTHERN IRAQ -- EVENING

A long stretch of pavement, a road sign pointing to Baghdad. Horus, Eleleth and Ishtar are walking on the sandy shoulder.

At the ROAR of an engine, they turn. A truck is approaching, overloaded with people hanging on the side boards.

Horus sticks out his thumb. Brakes SCREECH. The truck stops in a cloud of dust and smoke. Hands reach down to help them up.

EXT. A STREET MARKET IN BAGHDAD -- DAY

A monkey on a leash performs tricks for treats. Onlookers LAUGH and pay the monkey trainer for his show.

The narrow street is packed with shaded booths and many shoppers. One booth is piled with clothes. Colorful tarps flank a nearby doorway where Ishtar emerges, dressed in a colorful gown. Behind her, Horus and Eleleth appear, both dressed as Arabs. The storekeeper is last out, smiling and counting his money.

Two men dressed in rich attire walk by leering at Ishtar.

ISHTAR

(blushes)

I have a lot of living to catch up on, boys.

HORUS

Can you stay out of trouble this time?

Ishtar waves goodbye and rushes to catch up with the two rich men. Horus and Eleleth walk the other way. A donkey BAYS.

ELELETH

Thanks for the new clothes.

HORUS

(scratching)

I'm going to miss my Levis. This stuff is itchy.

A group of women wearing abyayas and hijabs come along, pause and keep their heads down, let the two men pass.

There's a crowd ahead, gathered around a table. The merchandise for sale: wax figurines.

Horus and Eleleth press through the crowd.

The MERCHANT, wearing robe and ghutra, has everyone's interest.

MERCHANT

Seventy-five pounds for these genuine
Sudd assassins.

Horus nods at the merchant for permission, then picks up one from the table. He compares it to his own. They're nearly identical, except Horus's wax figurine has a sheathed dagger carved on its belt. The merchant's figurines are unarmed.

HORUS

(to the merchant)

Forgive me for asking, but isn't it true that Nectanebo, the last true King of Egypt, beseeched his gods to breathe life into his wax figurines so they could serve as his assassins?

MERCHANT

You are well informed, my friend.

HORUS

Then why are your assassins made without weapons?

The merchant is puzzled, looks over his pieces, concerned.

MERCHANT

I haven't notice this before.

The crowd JEERS, moves on. Someone calls him a phony.

HORUS

Where did you get these?

MERCHANT

From a caravan out of Sudan. I was told they were carved by slave children of the Sudd Swamp. Anything can be lost there, especially children, so I believed him.

HORUS

Perhaps we will go there, find these children and learn why they carve assassins without weapons.

Eleleth looks terrified, tugs on Horus's sleeve, pulls him aside.

ELELETH
There's mud in the swamp.

HORUS
So?

ELELETH
If I get mud on me, I can't turn to sand. It's my only defense.

HORUS
What defense do you need against slave children?

ELELETH
Slaves have task masters, Horus.

HORUS
Then pray they have guns and don't throw mud.
(to the merchant)
Which way to the Sudd?

The merchant points.

MERCHANT
Follow the Nile to Khartoum. Stay to the right fork until you find hell on earth.

He attempts to interest other passersby in his goods. Horus moves off with Eleleth.

ELELETH
What about Augustine?

HORUS
She's not going anywhere.

He sizes up Eleleth.

HORUS (CONT'D)
Yes. You'll pass for a boy.

ELELETH
You would make a slave of me?

HORUS
Us. We're a team. Besides, it's a wax factory.

He pats Eleleth's shoulders.

HORUS (CONT'D)

How bad can it be?

EXT. THE SUDD SWAMP -- DAY

A vast swamp permeates the landscape.

The SCUFFLE of sandals. Children tote woven baskets of beeswax onto a flat boat tied to a wooden dock. Angry bees BUZZ the young thieves. A bull of a man CRACKS his whip. SADIK is dressed in military fatigues. An AK-47 is strapped to his back. A voice behind him causes him to turn.

BOY HORUS

Let us go!

His soldiers are dragging two boys toward him.

SADIK

What have you there?

SOLDIER

Caught 'em sneakin' around, Sadik.

He shoves the boys to the dirt. Their tunics are heavily soiled.

ELELETH

Leave us alone.

They're not putting up much of a fight. The men chain the boys' ankles, force them onto the boat.

The engine COUGHS, BANGS, RUMBLES to life. The caged propeller ROARS, and the boat races off into the swamp.

EXT. WAX FACTORY -- LATER

A snake suns itself on the wooden planks of a dock in front of a wooden warehouse, built on stilts and surrounded by tall papyrus. (OVER) the ROAR of an approaching engine, the snake slithers from the planks into the water and swims off. A crocodile surfaces, and teeth gnashing, eats the snake.

The flat boat arrives. Soldiers burst out the warehouse door, grab mooring ropes, secure the craft.

Sadik, face sweating, smokes a cigar. He stands feet apart with fists on his hips, the whip a coil in his right hand as he oversees the slave children.

SADIK

Get to work, runts.

The children carry baskets into the warehouse. Boy Horus takes in the scene. He heaves a basket to his shoulder and falls in line. Bees swarm him.

Eleleth follows behind him, struggling with his own heavy load.

INT. WAX FACTORY

Two dozen slave children work at long tables. Some squeeze honey from the beeswax into buckets. Some heat the wax over charcoal fires and pour it into molds. Others carve the wax into figurines. All are chained to their work stations.

Along the walls, stacked sacks of flour and sugar and drums of oil and gasoline are marked: *CARE: from the people of the United States Of America.*

Boy Horus and Eleleth set down their baskets. Sadik grabs them by the collars.

SADIK

Let's go, vermin.

He drags them to a back door, pushes them inside a back room.

INT. BACK ROOM

A fat, sweaty man looks up from his chair behind a cluttered table.

OMAR

What is it?

A girl wearing rags scrubs the floor at his feet. She looks frightened out of her mind.

SADIK

Two new slaves, Omar.

Omar gets up, paces in front of the boys. Eleleth looks terrified. Boy Horus looks calm.

OMAR

We have rules around here.
(to Sadik)
Show them what happens when they disobey.

Boy Horus and Eleleth share a look of here-it-comes.

Sadik SLAMS them against the wall, pulls their tunics up around their necks, baring their backs. He uncoils the whip. A lash to Eleleth. He CRIES out. A lash to Boy Horus. He doesn't even flinch.

SADIK

A tough guy, huh?

Another CRACK of the whip across Boy Horus's back. Nothing.

OMAR
Put them to work, Sadik.

SADIK
You heard the man, get to work.

The boys pull their tunics down, move to the open door where Sadik waits.

Boy Horus glances at the terrified girl then glares at Omar.

BOY HORUS
I will kill you before this is over.

Omar LAUGHS.

Boy Horus turns, follows Eleleth out. The door closes behind them. Omar is still LAUGHING.

Sadik shoves the boys into empty chairs at the table. Another soldier chains them. On the table, Boy Horus sees a tethered paring knife, a cuboidal of wax.

SADIK
We shall see how well you carve.
There is your model.

He points to a wax figurine impaled at center table. It's identical to the ones the merchant had for sale.

BOY HORUS
How hard can it be?

A child nearby collapses. Sadik lifts the limp boy, moves to the warehouse door, tosses him out with a SPLASH.

SADIK
Let the crocodiles have you then.

Boy Horus takes the knife, the wax, begins to carve while glancing about.

ELELETH
(a whisper)
What are we going to do now?

The boy carver sitting next to Eleleth SHUSHES him.

BOY CARVER
(whispers)
You will be beaten.

Boy Horus examines the wax figurine in the boy carver's hand.

BOY HORUS
You do very good work.

BOY CARVER

I make them unique.

The boy carver cuts a small notch under the left eye.

BOY CARVER (CONT'D)

I deface the cheek, the chin, the forehead, sometimes the neck, so small it is not noticed.

BOY HORUS

Why do your wax assassins have no weapons?

BOY CARVER

They are not assassins.

Sadik hears the boys talking.

SADIK

Shut up and work!

BOY HORUS

Then what are they?

BOY CARVER

Clerics, mullahs, imams.

BOY HORUS

Why?

BOY CARVER

That is the order, ten thousand from Mecca.

Sadik storms toward the talking boys, whip coming out.

BOY HORUS

Whose order?

Sadik reaches the boys.

SADIK

I told you to shut up!

The whip CRACKS, strikes the boy carver. He falls to the floor, CRYING OUT.

Eleleth ducks as Boy Horus springs to his feet and brandishes the stone knife. Sadik looks at the knife and LAUGHS.

SADIK (CONT'D)

And what will you do with that little thing?

He lashes out with the whip. It wraps around the knife and Boy Horus's hand, but Boy Horus jerks Sadik toward him and

head butts him. Sadik's head SNAPS back. He drops to the floor, his neck at a wicked angle.

The other soldiers take notice, rush forward, guns ready.

Boy Horus cuts his chains with the stone knife, then Eleleth's. GUNFIRE. Bullets rip up the table.

Pandemonium breaks out, slave children SCREAMING, trying to get out of the way.

BOY HORUS
(to Eleleth)
Meet me at the boat.

GUNFIRE. Eleleth darts around the table toward the warehouse door. Bullets rip through him, spewing a puffs of sand.

SOLDIER
Stop!

Boy Horus grabs the soldier's AK-47, tears it from his grasp. The soldier backs up, hands raised. Boy Horus pulls the trigger. A spray of bullets. The soldier CRASHES into the wax melting table, upsets the charcoal heaters, spilling hot coals.

Boy Horus blasts away at the fifty-five gallon drums, releasing rivulets of gas and oil.

The table is on fire. Eleleth has made it to the door.

A half-dozen soldiers approach Boy Horus, BLASTING away. Bullets rip through his tunic. But there's no blood and he doesn't fall.

The soldiers stop firing, share confused glances.

BOY HORUS
My turn.

He raises the AK-47 and mows them down.

The boy carver is screaming for help. Boy Horus cuts his chains, gives him the stone knife.

BOY HORUS (CONT'D)
Free the others. Go to the boat.

Gasoline pools on the floor, runs in rivulets toward the burning table.

Omar bursts from the back room. The girl scoots past him, joins the others being freed.

Wide-eyed Omar surveys the scene.

OMAR

Sadik!

Boy Horus is suddenly standing behind Omar.

BOY HORUS

I killed him. And I will kill you next.

Omar turns around, gun in hand, smile confident, and fires point blank into Boy Horus's chest. Boy Horus smiles.

The angry look on Omar's face turns to fear.

Smoke is getting thicker, filling the warehouse.

Boy Horus wrenches the gun from Omar's hand.

BOY HORUS (CONT'D)

I might let you live if you tell me who orders wax figurines of mullahs.

OMAR

Fuck you!

Boy Horus puts the muzzle to Omar's head.

HORUS

Give me a name.

OMAR

God is great!

Boy Horus pulls the trigger. BANG! Omar's brains splatter the wall behind him. He drops.

BOY HORUS

Hypocrite!

Gasoline runs toward the spreading fire.

A sudden realization on Boy Horus's face. He whirls around, gets a glimpse of a figure moving in the back room.

He rushes to the door, looks in, sees the back door open, hears a SPLASH! He runs to the back door, looks out.

A fleeing hippopotamus thrashes through the shallow swamp water.

BOY HORUS (CONT'D)

(horror on his face)

Seth?

An explosion. The right side of the warehouse is a shower of fire and flying debris.

Boy Horus sprints around the left side. Flames lick from blown out windows. Lots of smoke. He makes it to the boat.

Terrified children huddle together.

Boy Horus jumps on. Boy carver tosses him the stone knife. He cuts the mooring ropes. Eleleth fires up the engine.

The boat ROARS off. Behind it, another explosion and fireball completely destroys the wax factory. The scene of destruction fades in the flat boat's wake.

EXT. RED SEA -- DAY

Another boat wake, a ferry with cars on the lower deck, passengers on top. At the upper railing, Horus and Eleleth stand.

HORUS

I'm telling you what I saw.

ELELETH

A hippopotamus?

HORUS

Seth can take many forms, his favorites, a pig and a hippopotamus.

ELELETH

But he was in the tomb, a cobra, remember?

HORUS

The more I think about it the more I suspect a ruse.

ELELETH

He was there. I heard him shouting.

HORUS

What would you do if you were trapped and someone came along?

ELELETH

(sarcastic)

I'd volunteer for this job.

HORUS

Would you beg for help? Beg to be released?

ELELETH

Who wouldn't?

Horus looks out over the water.

HORUS

But not Seth. He did everything to ensure we'd leave him there to rot.

ELELETH

He's crazy, that's all.

HORUS

Crazy like a fox. He didn't beg for help because he didn't have to. I believe Ialdaboath. Seth is already free. Yorick told him I was coming, so he went back and staged the whole thing.

ELELETH

Convincingly, I might add. But why hasn't he killed you by now? What's he waiting for?

HORUS

I don't know.

The ferry's horn BLOWS. They're sailing into port.

EXT. THE ROAD TO MECCA -- DAY

Under a sunny sky, a mass of humanity moves toward the city. Horus and Eleleth shuffle along with the crowd.

HORUS

(to a passerby)

Where is everyone going?

PASSERBY

To the Kabah to pray at the birthplace of Mohammed. Why are you here, my Muslim brothers?

HORUS

We're tourists from Egypt.

The passerby waves and moves along with the others.

Horus and Eleleth come upon a man wearing a black robe and turban standing on a rock and speaking to the crowd. He is a MULLAH. Similar men stand behind him in a semicircle.

MULLAH

Today, my brothers, the Christians and Jews hate us, we the faithful of Mohammed.

People are gathering.

MULLAH (CONT'D)

They plot to turn our women against Allah by showing them the wickedness of makeup and push-up bras, to flaunt their bodies before men and the devil.

The crowd is pushing and shoving to get closer.

MULLAH (CONT'D)

They want to defile our children by poisoning their minds with video games and music.

WAILING VOICE IN THE CROWD

No! Allah be merciful.

MULLAH

With TV and movies.

WAILING VOICE IN THE CROWD

Glory to God.

MULLAH

With Coca-Cola and liquor and beer.

Anger is a wave rolling through the crowd.

MULLAH (CONT'D)

The West, my brothers, is Satan. We must wage jihad against them until they are erased from the earth, that our children be free to study the Quran and follow Mohammed to Allah's great glory.

The crowd CHEERS.

Horus scrutinizes the Mullah. There's a birthmark under his left eye. The other clerics standing behind him each have a birthmark of their own, on chins, cheeks, foreheads.

MULLAH (CONT'D)

Jihad! Before they send their war machines. Jihad! Before they send their troops to squash us.

HORUS

Looks like Seth has been busy animating wax figurines from the Sudd.

ELELETH

Fake Islamic clerics to rile Muslims into fighting the West.

HORUS

A true follower of Mohammed would never advocate the murder of innocent people.

MULLAH

Jihad! Before they burn our homes.

The crowd chants "Jihad!"

MULLAH (CONT'D)

Stand and fight for Islam. Die for Islam. Take your reward at the right hand of Allah in heaven! Jihad!

The crowd chants "Jihad!" Many of the passing Muslims continue on their way to Mecca, but an alarming number of young men stay behind.

A truck with a canvas top RATTLES up. The men climb aboard, still chanting "jihad!"

HORUS

(watching the truck)

Fresh recruits for the war against the West. Terrorists and suicide bombers. Jump into the truck, shout with the others, join and follow them to their camps. Report to me what you see.

ELELETH

They chop off the heads of spies.

Horus smiles.

HORUS

And you were afraid of a little mud.

Eleleth scowls. Sighs. Then a goodbye look.

HORUS (CONT'D)

Be careful.

Eleleth heads for the truck. Men reach down to help him up. Gears GRIND, and the truck ROARS away in a cloud of dust.

EXT. WELL OF FATE -- MORNING

The sun rises, blinding bright. Horus sits on a ridge overlooking a valley. A glint of light reflects from the mountain side.

Horus changes into his falcon form and takes flight toward the light.

The falcon lands and transforms into Horus. He walks around a boulder, then steps into it.

INT. WELL OF FATE

Horus enters a vast cavern where florescent rocks illuminate stalagmites and stalactites. The constant DRIP DRIP DRIP of water echoes, he moves down narrow pathways. Soon crystal formations tower above him.

He comes to a hole and looks down.

A million small scorpions, almost transparent, skitter about the rocks six feet below. He jumps down.

Scorpions CRUNCH under his sandals as he moves down a ledge and into a cavern where a stone bridge crosses over a pool of black water. Brushing scorpions off his shoulder, he scrambles down to the bridge. It's unstable, loosing rocks though he steps carefully. He's holding the rib bone in his hand.

Rocks CRASH down into the abyss. The water is far below the bridge, impossible to reach. He turns to go back.

A giant scorpion blocks his way. Huge pinchers CLACK as the scorpion advances, its stinger raised high. Horus turns to go the other way.

There's another scorpion approaching. Their combined weight on the bridge causes it to tremble. Rocks cascade down.

Horus turns, pulls the stone knife, charges the first scorpion, but the bridge gives way, pitching him and the scorpions into the abyss. As he falls, he holds out the rib bone to the water.

It's a storm of falling rock, tumbling, and spinning and suddenly he's being whipped around in a swirling vortex of sparkling lights.

EXT. DENVER, COLORADO -- DAY

The BLAST of a horn. SCREECHING tires. Horus flinches as a car stops just before striking him. It's a 1970s vintage muscle car. He looks around, scans the Denver skyline.

DIVER (O.S.)

(shouts)

Hey, man. You're crossin' against a red light.

Horus jumps up, flaps his arms, comes back down. Tries again.

The driver, a Hippie complete with beard, beads and headband, watches the Arab jump around in the street. He cocks his head in disbelief.

DRIVER (CONT'D)
What's with the chicken dance?

Horus rushes to the driver's window.

HORUS
Where am I?

DRIVER
Are you high, man?

HORUS
Is it March 20, 1974?

DRIVER
Yeah. What have you been smokin'?

HORUS
How far is it to the University of
Denver?

DRIVER
Across town.

A horn HONKS behind him. The light is green.

DRIVER (CONT'D)
We're holdin' up traffic, man?

HORUS
How about a ride?

DRIVER
Hop in before we get arrested.

With horns HONKING everywhere, Horus sprints around the car and gets in the passenger door.

INT. MUSCLE CAR

Horus closes the door.

HORUS
I can't thank you enough.

DRIVER
Got any weed, man?

EXT. MUSCLE CAR

Tires SQUEAL as the car tears off.

EXT. UNIVERSITY OF DENVER -- LATER

The street signs read *University* and *Evans*.

Horus stands by the light pole, scanning the store fronts, students carrying books, and stop and go traffic. Passersby cast him odd glances. He flashes them the peace sign.

College girls GIGGLE. College boys frown.

HORUS

(mutters)

What do you look like, Augustine?

Pedestrians prepare to cross the street. Traffic stops at the light. Pedestrians begin to walk. Horus checks oncoming traffic, sees nothing unusual. He paces, keeps looking around.

A woman approaching the corner stops him. A redhead. She's older than the college girls, dressed in pantsuit and blazer, and carries a briefcase.

Horus starts running toward her, a mad dash across the street, dodging cars. Horns HONK.

HORUS (CONT'D)

(shouting)

Augustine!

He's halfway there, waving his hands. The light turns green.

HORUS (CONT'D)

Augustine!

She steps off the curb.

HORUS (CONT'D)

Augustine Decarlo!

She stops, looks at the Arab running toward her waving his hands, calling her name.

HORUS (CONT'D)

Augustine. Wait!

A car careens through the intersection, tires SCREAMING. It just misses Augustine and crashes into the light pole with a BANG. Steam HISSES from the busted radiator.

The crowd is stunned. Slowly, they start moving toward the wreck. Cars stop nearby. People get out.

Augustine looks shocked.

Horus sees the driver slumped over the wheel. He sprints to the man's window, reaches in through jagged glass, touches his neck. He MOANS.

HORUS (CONT'D)
(whispers)
Lucky bastard.

As Horus pulls his hand from the window, jagged glass cuts his finger.

HORUS (CONT'D)
Aagh!

The cut is bleeding. Shock etches his face as he watches the blood flow.

A MAN has just reached the car.

MAN
How is he?

HORUS
Drunk.

The man looks inside, shouts out.

MAN
Somebody call 9-1-1.

Horus sprints toward Augustine. Still stunned, she's backstepping as he approaches her.

HORUS
Augustine.

AUGUSTINE
Do I know you?

He stops in front of her, gestures down the sidewalk.

HORUS
Please, walk with me. I must speak to you.

AUGUSTINE
Who are you?

HORUS
I'm an Egyptian. Sorry if my clothing worries you.

Augustine sees his cut finger.

AUGUSTINE
You're bleeding.

She retrieves a tissue from her purse and presses it against the wound.

HORUS

Thanks.

AUGUSTINE

What can I do for you?

Squeezing the tissue on the wound, he leads her away from the accident scene. As they walk, Horus shows her the formula he cut from the mirror.

HORUS

Do you recognize this? I think it's a formula.

Augustine examines it, amazed.

AUGUSTINE

It's the molecular chain of a ganglioside linked to Tay-Sachs disease. Where did you get it?

HORUS

You gave it to me.

AUGUSTINE

Impossible. I discovered this in the lab only yesterday.

They come to a bench on the DU campus. Horus directs her to sit with him.

AUGUSTINE (CONT'D)

So how could you have it?

HORUS

Listen.

He's holding her arm.

HORUS (CONT'D)

You gave this to me twenty-seven years from now, in the future. 2001 to be exact.

Fear on her face grows. She jumps to her feet, tries to free herself of Horus's grip.

AUGUSTINE

Let me go or I'll scream.

HORUS

You were supposed to die back there.

He gestures to the corner where police and an ambulance have converged.

HORUS (CONT'D)

I traveled back in time to save your life. You gave me this formula so you would know I was telling you the truth.

Augustine stops struggling.

AUGUSTINE

How could I do that?

HORUS

You crossed over the river of death, said that if I saved you, you'd find the cure for Tay-Sachs and save a boy named Isaac.

AUGUSTINE

I don't know anyone named Isaac.

HORUS

You would if you were still dead.

She examines the formula etched on glass.

AUGUSTINE

Are you...are you a ghost?

HORUS

Do ghosts bleed?

He indicates the bloody tissue.

HORUS (CONT'D)

Seems time travel is hazardous to my health.

She takes his hand, removes the tissue, and inspects the wound. It has stopped bleeding.

AUGUSTINE

You'll live.

She palms the tissue.

AUGUSTINE (CONT'D)

You're not from Egypt, are you.

HORUS

Actually, I am. I'm Horus, the Falcon God of the Pharaohs, but I live in Denver, not far from here.

AUGUSTINE

Thank you for saving my life, Horus.

HORUS

Now you can find the cure for Tay-Sachs.

AUGUSTINE

Is that what I said?

HORUS

That's the deal we made.

Confusion clouds her face.

AUGUSTINE

But how? There's so much to do, so much we don't know.

HORUS

You have twenty-seven years to figure it out. When I get back to 2001, Isaac had better be cured.

AUGUSTINE

And if not?

HORUS

I'll come back here. Your skull will be crushed under the wheels of that car.

He points to the accident scene. The drunk is taken away in handcuffs.

Augustine looks back to Horus, but she's sitting alone on the bench. She looks around then glances down at the bloody tissue she's holding in her hand.

EXT. RED BRICK DUPLEX -- DAY

INT. ISAAC'S BEDROOM

The ventilator is still THUMPING and HISSING. Horus, wearing slacks and a polo shirt, is standing at Isaac's bedside. Ruchel stands next to him. Both are looking at the sick boy. The mobile of planets slowly rotates.

RUCHEL

He doesn't have much longer.

Horus picks up the yellow rubber duck, clenches it in his fist. SQUEAK.

HORUS

I don't get it. He was supposed to be cured.

RUCHEL

What could have changed in the short
time you've been gone?

HORUS

Augustine promised me.

RUCHEL

Augustine Decarlo?

HORUS

You know her?

RUCHEL

She's Isaac's doctor, a specialist
in Tay-Sachs, the best in the world.

HORUS

How long has she been treating Isaac?

Ruchel looks confused.

RUCHEL

Why ... as long as I can remember.

Horus gently places the rubber duck next to Isaac, then turns
to Ruchel, fists balled.

HORUS

She lied to me.

EXT. UNIVERSITY OF DENVER -- DAY

INT. LABORATORY

A boiling beaker sits among rows of test tubes and high-tech
apparatuses. Technicians man stools at their work stations.

A redheaded woman injects DNA samples into a gel. A colleague
steps up behind her, whispers in her ear. She looks up from
her work. It's Augustine, older now but unmistakable.

At the lab entrance stands Horus. He's wearing slacks, a
polo shirt, and an angry scowl.

Augustine stands and nervously brushes her lab coat before
moving past the others toward the door.

The glare in Horus's eyes is venomous. She brushes past
him.

AUGUSTINE

Come with me, Horus.

He dogs her down the hall.

HORUS
Isaac's not cured.

AUGUSTINE
I know.

She pushes through a door, turns on a light, revealing a doctor's examination room. There are posters on the walls depicting chromosomes, DNA helixes, complicated biochemistry stuff. At a counter, she stops and turns.

AUGUSTINE (CONT'D)
There's no cure for Tay-Sachs, only prevention. It's too late for Isaac. I'm sorry.

HORUS
Sorry?

Horus brandishes the stone knife.

HORUS (CONT'D)
I will gut you right here and now.

Augustine holds up her hands.

AUGUSTINE
Give me a chance to tell you what I've learned. Then decide if I should die.

HORUS
What's to decide? A deal's a deal.

AUGUSTINE
I don't know about any deal, only that you told me we made one.

HORUS
(mumbles)
Well, you were dead at the time.

AUGUSTINE
Put the knife away. You're making me nervous.

The knife is gone.

HORUS
What are you going to do about Isaac?

Augustine takes a deep breath then points to the poster of a DNA helix on the wall.

AUGUSTINE

In the human genome, there are three billion combinations of proteins: A, T, G, & C in base pairs, in forty-six chromosomes, and nearly twenty-five thousand genes. Two of those genes, the Hex A genes produce an enzyme ... the Hex A enzyme ...

She points to an enlargement of a section of the helix.

AUGUSTINE (CONT'D)

... that dissolves gangliosides, or the fatty substance that builds up between nerve cells. A non-infected person has two normal Hex A genes. A Tay-Sachs carrier has one defective gene and one normal gene. A Tay-Sachs baby has two abnormal Hex A genes. One from the mother, one from the father.

Horus looks perplexed and unimpressed.

AUGUSTINE (CONT'D)

I tested Isaac's blood. It's negative for the Hex A enzyme, as expected. He has Tay-Sachs.

She moves to the counter, produces a specimen jar.

AUGUSTINE (CONT'D)

Remember this?

There's a bloody tissue inside.

Horus looks at his finger. It's fine.

AUGUSTINE (CONT'D)

I figured I'd keep this little souvenir of your visit in 1974.

She examines the specimen jar, turning it a little, tipping it this way and that.

AUGUSTINE (CONT'D)

I tested your blood, Horus. You have Tay-Sachs disease, too.

HORUS

So?

A serious look from Augustine.

AUGUSTINE

You should be dead.

HORUS
(astounded)
Really?

AUGUSTINE
Like Isaac, there's no Hex A enzyme
in your blood. You should've died
before the age of five.

She sets down the specimen jar.

Horus takes the specimen jar, stares at it. Then a
realization in his eyes.

HORUS
The sins of the mother. Now I
understand.

Augustine frowns.

HORUS (CONT'D)
Amun gave me Tay-Sachs to punish my
mother for her sins.

AUGUSTINE
But you didn't die.

HORUS
She saved me with the secret name of
God in Heaven. She wrote it on my
forehead with the blood from her
womb. That was 5000 years ago.

Augustine grabs the specimen jar from Horus.

AUGUSTINE
So you spread Tay-Sachs to the Jews.

Horus shakes his head, steps back.

HORUS
Not me.

She gives him a that's-hard-to-believe look.

HORUS (CONT'D)
I never had any children.

His expression grows dark.

HORUS (CONT'D)
But my brother, Seth, on the other
hand, he was the lady's man.

AUGUSTINE
(puzzled)
But he couldn't have done this.
Look.

She walks to the wall of posters.

AUGUSTINE (CONT'D)
Mitochondrial DNA . . .

She points to a poster of a cell with an arrow locating the mitochondria.

AUGUSTINE (CONT'D)
. . . is passed down from the mother.

HORUS
So?

Augustine turns to face Horus.

AUGUSTINE
You and Isaac have the same
mitochondrial DNA, meaning you both
have the same ancestral mother.

HORUS
Lilith?

AUGUSTINE
You must've had a sister.

HORUS
I did. Ishtar. And she had a bunch
of kids.

AUGUSTINE
Your siblings are the ones who gave
Tay-Sachs to the Jews.

Horus shakes his head, eyes glazed over.

HORUS
God's punishment on Lilith spread to
the descendants of Adam and Eve and
all the way down to Isaac.

AUGUSTINE
And there's no way I can't fix that.

A revelation in Horus's eyes.

HORUS
But I can. Isaac is related to me.
I can save him.

Horus SLAMS his fist on the counter.

HORUS (CONT'D)

His life has been in my hands all along.

AUGUSTINE

(set aback)

What do you know that science and medicine doesn't?

HORUS

I know the secret name of God in Heaven.

AUGUSTINE

So that can save him?

HORUS

I had a feeling there was something special about that boy. Seth must've known it too. He knew I wouldn't believe him, so he used you to convince me.

AUGUSTINE

So?

HORUS

So I would save Isaac. Seth needs him for something.

(turning a circle)

The war, of course, the war against the West. He has a plan and Isaac must be a part of it.

He turns for the door, hesitates, turns back to Augustine, shows her a genuine smile.

HORUS (CONT'D)

You did good, Augustine. Thanks.

He storms out.

EXT. VALLEY OF THE KINGS -- DAY

EXT. EGYPTIAN TOMB

Horus, flashlight in hand, crawls through the small space toward the peephole in Seth's tomb.

HORUS

Seth!

No answer.

Horus reaches the door and shines his flashlight into the chamber.

It appears empty.

HORUS (CONT'D)

Seth?

Horus sets the flashlight in the opening with the beam shining in, then draws his stone knife and walks through the wall.

INT. EGYPTIAN TOMB

Horus emerges from the wall. A huge black pig with jutting tusks SQUEALS and attacks him, knocking him down, going for his throat. Horus jabs the stone blade into the pig. It's SQUEALING like mad. He plunges the knife again and again until the pig falls silent. Shoving off the carcass, he scrambles to his feet, knife ready. Scared. Breathing hard. But nothing else attacks him. He retrieves the flashlight, shines it on half eaten heads of lettuce and turnips scattered about.

HORUS

(shouts)

What kind of sick joke is this, Seth?

The light beam moves over muddy walls marked by high water lines and stops on a carving of Amun, the stone head flaked away, the torso cracked and legs missing.

HORUS (CONT'D)

(mutters)

Damn!

SWISH. A black figure streaks by. Horus readies his knife.

HORUS (CONT'D)

Yorick?

YORICK

Do not kill me, Egyptian.

HORUS

What are you doing here?

Yorick's black shadow creeps up the wall.

YORICK

Your brother wishes to congratulate you on a successful mission to save Augustine. He regrets having other matters to attend, but promises to kill you very soon.

Horus shines the flashlight on Yorick. He dissolves. When he moves the beam aside, Yorick reappears.

HORUS

How long has he been on the loose?

YORICK

What does it matter? He's going to start a war with the West and take over the world.

HORUS

You tell that psycho son of a whore that I'll kill him first.

YORICK

He has a deal for you. Fight him and die or join him and live. Your choice.

HORUS

I'd rather die.

YORICK

He was hoping you'd say that.

HORUS

Where is he?

YORICK

Don't worry. He will find you.

The shadow fades, and now there's only a muddy wall.

EXT. RED BRICK DUPLEX -- DAY

The Mercedes pulls up in front. Horus gets out, starts up the walk. Shaina rushes to greet him. She's wearing a nice dress.

SHAINA

Can I open it? Can I open it?

HORUS

Open what?

She's tugging on his leg.

SHAINA

The present you got.

HORUS

What present?

He reaches the stoop, looks up to his porch. There's a package sitting by the door.

HORUS (CONT'D)

It's not my birthday.

Shaina twirls her dress.

SHAINA

That's okay.

Horus climbs the steps. Shaina follows right behind him.

HORUS

Let's see.

The package is about a foot square, brown wrapping, tape, a return address: *Baghdad, Iraq*.

HORUS (CONT'D)

It must be from my sister.

He strains lifting it.

HORUS (CONT'D)

And it's heavy.

Unlocking the door and juggling the package with Shaina holding his pant leg, it's a chore to get inside.

INT. HORUS'S LIVING ROOM

Shaina skips across the floor.

SHAINA

I love surprises.

HORUS

Me too.

Horus puts the package on the coffee table, takes off his coat, sits on the couch, studies the package.

HORUS (CONT'D)

I wonder what it is.

Shaina gets on her knees at the coffee table.

SHAINA

Can I open it, please?

HORUS

If you let me help.

He uses the stone knife to cut the tape. Shaina tears into the wrapping. A box is revealed. It too is taped shut. The stone knife again. Box flaps jump open. Shaina pushes them aside revealing sand. The two share a curious look.

HORUS (CONT'D)

Must be something in there.

Shaina digs in the sand with both hands, spilling sand all over the tabletop. Horus stops her.

HORUS (CONT'D)

Let me do that.

He shoves a hand into the sand, feels around.

HORUS (CONT'D)

What do you suppose it is, a vase, a plate, a bowl?

Shaina sits back on her heels.

SHAINA

I hope it's a doll.

Horus YELPS in surprise, yanks his hand out of the box, sand flying everywhere. A two-foot asp wriggles from his thumb, jaws clamped tight. Fangs dug in deep. He jumps to his feet. The box tips over, spilling sand across the table. The asp is HISSING, its body whipping about as Horus grabs it behind the head with his free hand. Shaina SCREAMS, runs for the door.

SHAINA (CONT'D)

Grandma! Grandma!

Horus pries the snake's fangs from his thumb and crushes its head in his fist.

HORUS

Seth!

Ruchel is at the door with Shaina cowering and CRYING behind her.

RUCHEL

What happened? The poor girl is scared out of her wits.

He holds the snake behind his back, tries to act calm.

HORUS

It's all right. The snake is gone.

Shaina peeks in. She can hardly talk she's SOBBING so hard.

SHAINA

Where is it?

HORUS

Don't worry, honey.

Ruchel shakes her head, turns Shaina away from the door.

RUCHEL

Let's get supper ready.

(to Horus)

Will you join us?

HORUS
No thanks. I've got work to do.

RUCHEL
All right, but you're missing out on
my kosher lamb chops.

HORUS
You know I hate lamb.

RUCHEL
What good Jewish boy doesn't like
lamb?

The door closes.

HORUS
(under his breath)
I'm not Jewish.

Horus uprights the tipped box and drops the dead snake in.
He sits on the couch and looks at the mess on the table.

The sand begins to move. Letters take shape. *P-E-T-R-A !*

HORUS (CONT'D)
(mutters)
So this is it, Seth, the place of
our final battle, written in the
sand.

INT. ISAAC'S BEDROOM -- LATER

(OVER) the THUMP and HISS of the ventilator, the mobile of
planets dangles above Isaac's head. Horus stands at the
dying boy's crib-side.

HORUS
If I don't come back, you're the
only one left to stand up to Seth.

With the stone knife Horus slices the tip of his right index
finger. Blood oozes from the wound. He leans over the crib
rail, draws a bloody smear on Isaac's forehead.

HORUS (CONT'D)
As my mother saved me and my
brother...

Another line of blood.

HORUS (CONT'D)
And as I saved my sister...

Ruchel is standing in the doorway, watching Horus from behind
him.

HORUS (CONT'D)
I now do the same for you...

He straightens.

HORUS (CONT'D)
With the secret name of God in heaven.

Horus wipes the blood from Isaac's forehead and exits through the bedroom wall.

The yellow rubber duck's blue eyes stare at Isaac. He blinks. His hand begins to move.

INT. HORUS'S BEDROOM

Horus's reflection stares back at him in the dresser mirror. He touches the place in the glass where he'd cut out the formula. The mirror is whole.

HORUS
It's like it never happened.

A black shadow forms behind him, visible in the mirror.

HORUS (CONT'D)
What is it now, Yorick?

YORICK
The terrorists have captured Eleleth. Seth is going to kill him for spying.

HORUS
(chuckle)
He can't kill sand.

YORICK
They've covered him head to toe in mud.

HORUS
Yeah. Mud. That'll do it.

YORICK
I thought you should know.

Horus's angry expression glares back in the mirror. Behind him, Yorick's black shadow fades away.

EXT. PETRA -- DAY

A sandy trail leads down the Wadi Musa where red sandstone walls rise hundreds of meters and nearly block out the sky.

MONTAGE

A) Horus walks down the narrow canyon, its walls closing in as he goes.

B) Above him, lavish tombs are carved in the rock walls.

C) Moving toward a cleft in the wall known as The Sig, Horus gets his first glimpse of the ancient city.

D) He moves through the cleft, not five meters wide.

On his left, the Khazneh is carved into the rock 40 meters high. He moves down the widening wadi, gazing up the walls on either side, pitted with tombs that look like black holes. Horus comes to an open area with a semicircular amphitheater of eight thousand seats rising into the rock wall. A table is set with fine china and silver, white linen, a vase of flowers, covered serving platters, high-back chairs.

Ishtar approaches him. She's dressed in colorful flowing silk and carries two wine glasses. Horus brandishes his stone knife, warily looks around.

ISHTAR

He's not here, my brother.

She offers Horus a glass.

ISHTAR (CONT'D)

Fig wine, the finest in all of Jordan.

Horus sheaths the knife, takes the glass.

HORUS

Why did you send me a poisonous snake?
You know it can't hurt me.

ISHTAR

It was Seth's idea.

HORUS

He knows I hate snakes.

ISHTAR

So much drama with you two.

She moves toward the table. Horus follows her. They sit across from each other. Ishtar raises her glass.

ISHTAR (CONT'D)

To peace on earth.

She takes a sip. Horus doesn't.

HORUS

How did you hook up with Seth?

ISHTAR

Why Horus, I detect venom in your words. He's MY brother too. Such a rotten thing you did to him.

Horus looks at the wine glass.

HORUS

I did it to save Egypt. My pharaoh. He would've taken the throne by force. Same as now, he plots to destroy the West and rule the world.

ISHTAR

He has a vision. What is wrong with that?

HORUS

His vision is the end of days.

ISHTAR

I too have a vision, a vision of peace between brothers.

She lifts a serving platter lid.

ISHTAR (CONT'D)

Sweet potatoes and lamb. I hope you don't mind.

HORUS

Lamb? Seth's idea, too, I suppose.

Ishtar spoons potatoes onto her plate.

ISHTAR

Why yes. An excellent choice.

Horus sets down the wine glass.

HORUS

I don't eat lamb, not five thousand years ago, and not now. He's trying to irk me.

She clutches the spoon like a dagger.

ISHTAR

Stop being so hard on your brother.

SETH (O.S.)

You should listen to your sister, Horus.

The deep voice startles Horus. He scrambles to his feet, drawing the stone knife as he rises and turns.

Seth is standing a few steps away. Bare-chested, he's wearing the skirt of an Egyptian pharaoh, sandals laced up to his knees. His stone knife is sheathed at his side.

HORUS
(to Ishtar)
You said he wasn't here.

ISHTAR
He comes and goes so quickly.

Seth moves to the table, the side where Ishtar sits.

SETH
It's really very simple, Horus. I
will kill you today.

HORUS
Or maybe I will kill you instead.

Seth pulls back a chair with both hands.

SETH
Then I should eat something first.

Seating himself, Seth forks a slab of lamb. Horus doesn't relax his defensive stance.

ISHTAR
The lamb is delicious, Horus. You
should have some while it's hot.

Seth quick-draws the stone knife. Horus jumps, on guard. Seth grins, cuts lamb.

SETH
Yes, Horus. Sit. Eat.

HORUS
I don't trust you.

SETH
(glaring in anger)
I trusted you. What did I get?
Dakulah trusted you. What did she
get? Seems you're the one who can't
be trusted, my brother.

HORUS
I had to choose, either entomb you
or kill you. I chose to let you
live.

Seth cuts lamb.

SETH
A decision you will soon regret.

ISHTAR

Now boys, please don't fight.

HORUS

I don't want to fight. I want to plead for Eleleth's life.

ISHTAR

Eleleth? What about Eleleth?

SETH

So you've heard I caught your spy.

ISHTAR

My son is not a spy.

SETH

He's a spy for the West.

HORUS

Where is he?

SETH

He'll be here shortly.

HORUS

There better not be one grain of sand on his head out of place.

SETH

Or what will you do, kill me?

HORUS

If I have to.

Seth chucks lamb into his mouth, chews defiantly.

SETH

Before you attempt the impossible, tell me... How's Isaac?

HORUS

How do you know about him?

Seth bites into the potato, chews, then smiles.

SETH

Yorick. He's all I had for company, thanks to you. He kept me informed of your whereabouts, and Isaac's.

HORUS

What do you care if a Jewish boy lives or dies?

Seth sips wine, thinking, then:

SETH

Do you remember the story of Lot's daughters?

HORUS

They got their father drunk and lay down with him to become pregnant.

SETH

Oh, they got him drunk, all right, too drunk. While he slept off his stupor, I went into that cave and raped them both.

HORUS

You?

SETH

(proudly)

They each had a son. My sons, Moab and Ammon fathered two nations, the Moabites and the Ammonites.

HORUS

Who intermarried among the Israelites after Moses led them out of Egypt. It was you who gave Tay-Sachs to the Jews.

SETH

Now just me. Some of Ishtar's many children moved into Canaan. Don't forget the Canaanites were great allies of the Moabites.

He glances at Ishtar who looks up from her plate.

ISHTAR

What did I do?

SETH

Like mother like daughter, you screwed every man you fell under. With Yorick's help, I kept track of your offspring, knowing one day a child would be born to serve me. But when that child came, he had Tay-Sachs and would die before the age of five. Thanks to the sins of our mother. So I turned to you, Horus, to trick you into saving him with the secret name.

HORUS

You must know I already did.

SETH
 (smiles)
 Yorick told me.

HORUS
 Why do you want Isaac to live?

Seth sips wine, staring at Horus over the glass.

SETH
 Now there are four of us. Four
 immortals. And what I have planned
 for the world takes four to complete.

HORUS
 Your war against the West?

SETH
 That is only the beginning.

HORUS
 Why do you hate the West?

SETH
 Because you love it. You idolize
 Western values, liberty, justice,
 and plenty for all. Look at you.
 Even the clothes you wear slap my
 face.

Horus looks down at his jeans and t-shirt.

SETH (CONT'D)
 So I set out to destroy that which
 you love most. The flu pandemic of
 1918. Hitler. The atom bomb.
 Communism. Assured mutual
 destruction. But nothing would break
 the West's back.

HORUS
 And you will fail too, my brother.

SETH
 Ah, but now I have a new ally. He
 will kill thousands of infidels
 without a twitch. Men, women,
 children, he cares nothing for all
 nonbelievers. Only his jihad against
 the West is important. His terrorist
 organization will not fail.

Slowly, Horus sits in the chair opposite Seth.

HORUS
 You won't get away with it.

SETH

Me? I won't do a thing. It will be Muslim against Muslim, Jew against Arab, Islam against Christianity.

HORUS

You have incited your followers with the words of false profits.

SETH

As does the King of the West falsely accuse us of having weapons of mass destruction, when he in fact has the deadliest arsenal in the world, but still he cannot stop a suicide bomber who believes his ultimate sacrifice will set him at the right hand of Allah forever. No weapon is greater than that.

HORUS

You're mad.

Seth SLAMS his fist on the table, causing the dishes to jump.

SETH

Life is an illusion of hopes and dreams and failures. Death is the reality. Death always wins. It is not madness. It is the truth.

The faint THUMPING of chopper blades in the distance approaches.

SETH (CONT'D)

Death is the ultimate power, and I will wield it with a vengeance like the world has never seen.

Now the THUMP THUMP THUMP of chopper blades hammer the air.

SETH (CONT'D)

Starting right now!

Horus looks up. A military chopper is descending between the cliff walls. He springs to his feet, stone knife clenched in his white-knuckled fist.

HORUS

I should have known this wouldn't be a fair fight.

The helicopter lands in a swirl of sand. The side door slides open. Heavily armed Mujahideen fighters jump out and offload a crate. They wrestle the crate through the sand toward the table.

SETH
Prepare to die, Horus...

The fighters pry on the crate with crowbars. The sides fall away revealing a huge glass jar with a screw-on lid punched full of holes. Inside the jar, Eleleth is covered with black mud. He claws at the glass leaving long black smears.

SETH (CONT'D)
...with your spy, Eleleth.

Ishtar drops her fork.

ISHTAR
Eleleth!

HORUS
Release him, Seth.

SETH
If you want him, then hand over your wax figurine. I will pardon his death sentence...

ISHTAR
(astounded)
You have sentenced my son to death?

She stands, furious.

SETH
...and send him back to the desert to live with his demon siblings in the sand.

ISHTAR
You can't do that. He's your nephew!

SETH
A spy deserves no less than death, but I will spare him for the wax figurine. Fair enough?

ISHTAR
(to Horus)
Give it to him.

HORUS
No. He can breathe life into the wax assassin. No leader of the West will be safe from assassination.

ISHTAR
What do I care of the West? Give him what he wants. Spare my son.

Horus looks back and forth between Eleleth and Seth, then he produces the wax figurine, sets it on the table where Seth can reach it.

 SETH
 (smiles)
 See, that wasn't so hard.

 HORUS
 Now let him go.

Seth lifts the figurine, inspects it.

 SETH
 One of King Nectanebo's assassins.
 Very impressive.
 (the smile disappears)
 But I don't need this trinket to do
 my killing for me.

Seth slams the figurine down on the table and stabs it in the gut with his fork.

Eleleth SCREAMS in the jar, clutching his stomach.

Ishtar faints.

Seth upends the table. All the dishes CRASH to the ground. Horus falls on his back but instantly jumps to his feet.

The Mujahideen fighters brandish automatic weapons.

Seth waves them off.

Horus crouches, stone knife ready. Seth crouches too, swiping his knife back and forth. They are like two scorpions facing off, circling, weaving, knives poised to kill.

Seth lashes out. Horus jumps back.

 SETH (CONT'D)
 The blood of the East pumps through
 your veins, yet you're a sorry excuse
 for an Egyptian.

Horus lunges forward, knife first. Seth sidesteps the blade.

 HORUS
 You're a sorry excuse for a brother.

(OVER) Eleleth SCREAMING, Horus jumps at Seth. Stone knives CLACK together. Seth jumps back, circles left.

 SETH
 You couldn't kill me for Rameses.

Seth's swift blade slices Horus's arm. He staggers back.

SETH (CONT'D)

You can't kill me now.

Blood flows down Horus's arm. He grimaces, then regains his fighting stance. Eleleth is SCREAMING.

HORUS

Your arrogance is your weakness.

They circle left. Seth swipes the knife. Horus jumps back.

SETH

Your compassion is yours.

Seth stabs at Horus's stomach, misses.

SETH (CONT'D)

For little Shaina and Isaac.

HORUS

Leave them out of this.

He swipes the blade at Horus's face.

SETH

They are your Achilles heel.

Horus darts left, sweeping his blade to intercept Seth's.

HORUS

They are my family.

SETH

I have no use for family.

He jabs at Horus's chest. Horus jumps back just in time.

SETH (CONT'D)

But Shaina is a different matter.
She doesn't have Tay-Sachs. I will
breed her like a cow.

HORUS

(teeth clenched)

No!

Horus lunges forward. Seth grabs a dinner plate cover at his feet, deflects Horus's stone blade, then stabs Horus in the left eye.

Eleleth is SCREAMING.

Horus stumbles back, buckles, covers the eye with his left hand. A torrent of blood runs down his face and arm.

Seth bulls toward him.

Jumping sideways, Horus evades Seth's knife, comes around with his own and cuts a gash across Seth's shoulder. But Horus is thrown off balance. He lands on the ground next to the upturned table.

The wax figurine lies in the sand, the fork standing upright in its gut, close but just out of reach.

Seth charges Horus, knife blade first, flies at him in an all out leap. Horus rolls. Seth stabs dirt.

Horus drops his knife and scrabbles toward the figurine, his hands outstretched, reaching it, taking it, pulling the fork out of its stomach.

Eleleth stops screaming.

Seth whirls around with his stone knife and stabs Horus dead center in the back.

Horus stiffens.

Seth climbs on top of him and twists the knife in deeper.

SETH

In what world could you have ever
killed me? Brother!

Horus goes limp.

A ghostly falcon rises from the body and pumps its wings into the sky, higher and higher until it is gone.

EXT. DENVER, COLORADO -- DAY

Gray clouds hang over the land, a moonscape of craters with skeletal trees. Skyscrapers are bomb-damaged ruins. Power lines are down, the poles crooked and broken.

EXT. GRAVEL ROAD

A stoic crowd lines the road. Everyone's clothes are dusty gray. Horus presses through the crowd to the edge of the road, the same place where he'd confronted Harry Reager.

A DRUMBEAT approaches. A red horse appears, high-stepping down the road. The horseman is a General wearing a gray uniform. He waves a gleaming sword. Behind him, a row of soldiers carry guidons. Storm troopers come next, marching, their boots STOMPING gravel in cadence with the drums. The General waves to the crowd.

GENERAL

I am your new leader. Your new god.
Follow me to victory.

(MORE)

GENERAL (CONT'D)

We will wage war on our enemies,
burn their cities and shed their
blood. The spoils will be ours for
the taking.

The General's face looks familiar.

HORUS

(whispers)

Seth.

People fall into step with the soldiers. The procession
moves past Horus.

Another horse comes along, this one bright white. Its rider
is a beautiful WOMAN, scantily clad and wearing a crown.
MUSIC blares from a wagon rolling behind her, carting an
array of pillows and linens on which naked flesh is entwined
in every imaginable sexual position.

WOMAN

Your bodies are the temple of God.
Come worship with us in lustful bliss
and give me your dignity.

The woman's face looks familiar.

HORUS

(whispers)

Ishtar.

People rush to the wagon, and they are greeted with open
arms as they climb aboard and shed their clothing. The orgy
moves past Horus.

Another horse CLOPS down the road, pale and sickly thin, its
rider wearing a black robe with a hood over his white, bony
face. Behind him, devilish pallbearers lug flaming caskets.

SKELETON

Let me adorn you with flowers and
bury you with honors. By pestilence,
war and fire you will follow me into
the bowels of hell.

The skeleton's face is unrecognizable.

HORUS

(calls out)

Who are you?

The horse trots up to Horus and stops.

SKELETON

Hello, Horus.

How odd the way the jaw moves up and down, yet the words are spoken so clearly.

SKELETON (CONT'D)

I am Isaac. I am death. Now everyone will serve Seth or suffer unto me.

The skeletal rider turns his pale horse and rides away. CLOP, CLOP. CLOP, CLOP.

A fourth horse approaches, a black horse, long mane and tail, draped in golden silk. It's riderless.

GOD (O.S.)

That is your horse.

Horus turns. A hooded figure stands before him. The face is in deep shadow.

HORUS

I don't own a horse.

GOD

You are the fourth horseman of the apocalypse. You are justice. Blind justice. Justice without mercy. Judge, jury, and executioner. Seth expects you to ride with him to the end of days.

HORUS

How do you know my brother?

GOD

I am the Alpha Omega, the beginning and the end.

HORUS

(bows, steps back)
Amun!

The horse stops, whinnies, waits for Horus.

GOD

I gave you the power to kill Seth, a stone knife. I gave you a reason to kill Seth, to save the world. But still you did not kill him.

HORUS

He's my brother.

GOD

And now his evil covers the land.

HORUS

You let evil happen.

GOD

Evil was here first. My garden in Eden was a sanctuary, but your mother mocked me. And for that I made her suffer. Now her spawn has brought suffering unto me and mankind.

Horus drops to his knees, bows his head. The crowd follows the gruesome parade, leaving Horus and God and the waiting horse alone on the gravel road.

HORUS

I didn't know Isaac would serve Seth.

GOD

But I did.

HORUS

Of course, Amun, you know everything.

Horus looks up, light shining in his eyes as he looks upon the face of God.

HORUS (CONT'D)

You also know this isn't over yet.

GOD

I have pronounced a death sentence on Seth, not only from the earth but to a place of such terror that even a grain of sand would cry out for mercy.

HORUS

You want me to carry out the sentence?

GOD

It is your destiny.

HORUS

Why not spare me the trouble and strike him down with a bolt of lightning?

GOD

The stone knife is the only thing that will kill him.

HORUS

I lost my stone knife.

GOD

Use his.

HORUS

How will I get it away from him?

GOD

It will come to you.

Horus gets to his feet.

HORUS

I won't be needing this horse.

He shoos the horse. It rears up, whinnies, and gallops off toward the receding parade.

GOD

Hold out your hand, Horus, that I may give you redemption.

He holds out his hand. A rib bone appears in his palm.

GOD (CONT'D)

You know what you must do.

Horus looks at the rib bone.

HORUS

Go back in time. But Amun, how? I am dead.

GOD

You are not dead. You have risen on Judgment Day.

God begins to ascend into the overcast sky.

GOD (CONT'D)

The well of Fate awaits. Go back to Petra. Kill your brother, as you should have done for Rameses.

HORUS

But Seth has an army to protect him.

GOD (V.O.)

I will unlock the bottomless pit and unleash the locusts of Abaddon upon the corruption Seth has created.

Horus's upturned face reflects a flash of lightning. Thunder RUMBLES.

GOD (V.O.) (CONT'D)

Then use his stone knife against Isaac whom you have made immortal.

Horus staggers back.

HORUS

You want me to kill Isaac?

GOD (V.O.)

By your own hand you will right the
world back on the path from which
you made it stray.

Horus falls to his knees, clutches the rib bone in his fist,
and CRIES out:

HORUS

I cannot kill Isaac.

GOD

Save my world, Horus, and I will be
grateful unto you.

Thunder BOOMS.

EXT. PETRA -- NIGHT

The ancient cliff city is aglow with campfires and loud with
revelry and Bedouin MUSIC. The military helicopter rests
motionless in the sand. Mujahideen soldiers sit in circles.
They pass plates between each other and goblets from which
they drink greedily. Belly dancers shimmy and hip bump for
the men's entertainment.

Firelight reflects off the glass container where muddy Eleleth
remains captive, sitting cross-legged, despair filling his
bug-eyes.

A coffin rests in the sand between the glass container and
Seth who sits at the table with Ishtar and heavily armed
Jihad fighters. He sees something. Stiffens. The look of
gloat on his face is suddenly erased.

SETH

It cannot be.

Horus stands among them, wearing white robes and sandals,
sparkling clean.

Seth jumps to his feet and unsheathes his stone knife.

The Mujahideen's gaiety falls silent. The MUSIC stops.

SETH (CONT'D)

I killed you. See here, your blood
is still on my knife. A great
souvenir. And look...

He rushes to the coffin, kicks it over. A body falls out
and flops face-first in the sand, its back a stain of blood.

SETH (CONT'D)

You are dead.

The body shimmers and disappears.

HORUS

A mirage. I live to smite evil in
the name of Amun. You are simply my
next assignment.

Seth throws the stone knife at Horus. The blade sinks up to
the hilt in his chest.

Ishtar SCREAMS.

Horus smiles at Seth, pulls out the knife. No blood.

Seth looks as if he's seen a ghost, steps back.

HORUS (CONT'D)

I saw the future, Seth, the horror
you cause, the innocent lives you
take. Now, the only end of days
coming will be the end of YOUR days.

Seth grows tense, red-faced, starts shaking with rage.

SETH

This is my world now!

With a GROWL in his throat, he charges Horus, grabbing for
the knife. Horus plunges the blade into Seth's bare chest.
His knees buckle. Leaning into his brother, Seth's mouth
hangs open in disbelief. His eyes are wide as he looks up
into Horus's face. A CHOKE. A GAG. Blood leaks from Seth's
mouth.

HORUS

This is Amun's world, and I am its
keeper. Brother!

Seth falls to the ground.

The Mujahideen terrorists start SHOUTING, jump up and go for
their weapons.

(OVER) a SOUND like chariots and horses charging into battle,
a thousand winged locusts swoop out of a black sky. The
giant insects wear iron breastplates and golden crowns.
They have the faces of men and the tails of scorpions.

The soldiers SCREAM "Allah Akbar" and start firing wildly.
Locusts charge into the RATTA TAT TAT fray of bullets,
SQUEALING AND HISSING and stinging terrorists to death.

Mandibles crush skulls. Antennas whip and slash at the
fighters, cutting them to pieces.

Jihadists drop their weapons and run, but they are trapped
against the cliff walls, slaughtered, and eaten.

Two men jump in the helicopter. The engine cranks. Locusts swarm the machine. Glass SHATTERS. Metal CRUNCHES. The men SCREAM as they are yanked from the cockpit and ripped limb from limb. The helicopter explodes in a ball of fire.

Horus kicks over Seth's body and pulls the knife from his chest, then wipes blood off the blade on his brother's skirt.

Ishtar runs up to Horus, but stops in front of him without touching him.

ISHTAR

You killed your brother.

HORUS

He killed me first.

ISHTAR

Will you kill me next?

HORUS

I don't have to.

With a wave of his hand, Horus opens the glass container, freeing Eleleth, who runs toward him.

ISHTAR

What's to become of me?

HORUS

The sins of our mother end here.

Horus pulls muddy Eleleth into the crook of his arm and turns away.

Locusts creep up to Ishtar, their stingers raised high, mandibles CLACKING. She looks at them in wide-eyed terror. The locusts surround her, close in until she is covered.

She SCREAMS.

Horus transforms into a falcon and takes flight, carrying Eleleth like a rag doll in his talons over the cliffs and out of Petra.

EXT. RED BRICK DUPLEX -- NIGHT

INT. ISAAC'S BEDROOM

(OVER) the THUMP and HISS of the ventilator, Horus stands at Isaac's bedside and removes the tubes and wires from his body.

RUCHEL (O.S.)

What are you doing?

She's standing at the bedroom door. He gathers limp Isaac in his arms and grabs the yellow rubber duck from the crib.

RUCHEL (CONT'D)

He'll die without that ventilator.

Horus turns off the noisy machine.

HORUS

If that is Amun's will, then so be it, Ruchel, but God knows everything.

RUCHEL

Then he know you're going to kill Isaac?

HORUS

He told me to go back in time to Petra, but He knew I'd go back a little farther, to the time before I wrote the secret name on Isaac's forehead.

RUCHEL

So you saved him and then you unsaved him?

HORUS

If not, I would have to kill him with my stone knife.

RUCHEL

You wouldn't.

HORUS

I didn't. I saved the world. Now Amun owes me a favor.

He hurries down the hall. Shaina, dressed in pajamas, steps out of her room.

SHAINA

(sleepily)

What's going on?

Horus scoots by her. Ruchel kneels to Shaina.

RUCHEL

Wait here with me.

EXT. RED BRICK DUPLEX

Horus opens the front door, runs out on the porch. He takes the wooden rocker down the stoop and sets it on the grass in the middle of the front yard. Sitting, with lifeless Isaac in his lap, Horus places the rubber duck on the boy's bony chest, rocks him back and forth and looks up.

The heavens are dull and distant in the glow of city lights.

HORUS

Amun, the Eternal Lord of Hosts, the
Alpha Omega, I beseech you to hear
me. I have killed my brother to
save your world.

Horus rocks the boy. His eyes are closed, that beautiful
little face so peaceful.

HORUS (CONT'D)

Now show your gratitude, be merciful,
and spare this boy.

He looks at the stars again, only now they are brilliant and
seem close enough to touch.

HORUS (CONT'D)

A normal life is all I pray, that
Isaac may live out his days in your
service. Amen.

SQUEAK. Horus looks down. Isaac is wide awake, smiling and
playing with the yellow rubber duck. SQUEAK. SQUEAK.

Ruchel and Shaina rush to the rocking chair, see the miracle
and gaze up at the bedazzling sky, their faces aglow with
smiles and their eyes shining with tears.

FADE OUT: