

MOMENTS IN TIME
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FADE IN:

EXT ANCIENT EGYPT - EVENING

From the great window of the King's bedroom in the royal palace we see the blazing, orange sun setting over ancient Thebes. Construction of monumental temples and enormous administrative buildings can be seen as far as the eye can see. People in ancient costume - kilts on the men, white linen dresses on the women - wander the broad boulevards and streets alongside chariots and wagons. From various points around the city smoke rises: from cooking fires, metalworkers, and so on.

To one side the Nile flows calmly; many small boats -- some of reed and papyrus, others of wood, some with single masts and a sail, others being rowed -- ply the great river. Fishermen throw nets into the water. Papyrus bushes line the banks of the great river.

Slowly the camera pulls back to the royal bedroom

FEMALE (V. O.)

Now he sleeps. Now my lord sleeps. Today he has given me, and his Kingdom, the greatest gift a ruler can grant: an heir. The son of a king bestows upon our land stability ... continuity ... certainty in the future.

(pause)

Some may ask how I can know I carry the next Pharaoh. But I know. I know.

(pause)

Now my lord sleeps...

PAN OVER a beautiful YOUNG QUEEN nestled closely to her husband, the PHARAOH. The Pharaoh sleeps peacefully. He sleeps on his back; she, with her hand on his chest.

It's evident the King and Queen have just made love, and the intimacy of the scene, and of her words, make it equally clear the two are deeply in love.

Neither of their faces can be made out.

HER HAND rests on his chest.

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

His chest rises and falls, as does the divine sun, the star that lights our land, the god Ra.

(beat)

One day, many years from now, his chest will rise, then fall, then rise for the last time. On that day shall we be joined in eternity. Our souls will fly to heaven, where we shall be one with Ra... forever. Then, on Earth, the child that is born in me, then he shall rule. Our son shall rule. Our -- son!

(beat)

But for now -- my lord sleeps.

For a moment we watch Pharaoh's chest as he breathes in and out; then we slowly turn our gaze outside to follow a plume of smoke from a distant fire rising inexorably toward the setting sun.

The camera pauses on the sun for a moment, and then we

CUT TO:

INT. ALICIA'S APARTMENT - MORNING

The camera pulls back from the bright morning sun into a modern day apartment where ALICIA O'REILLY is sleeping. All is quiet. A breeze rustles the cheap curtains in the open window.

It is eight o'clock in the morning; and her alarm clock goes off, loudly. Groaning, she reaches over to turn it off, and as her hand touches it we see her American PASSPORT, and US CUSTOMS I-94 form, and a canceled British Airways ticket, London to Boston.

As she rolls over in bed we see her: she is dressed in tank top and underpants, laying on top of the bed. Slowly she brings her watch up to her face.

Her watch reads two o'clock. She stares at it for a second, blinking, not quite comprehending.

Then --

ALICIA
Shit! Dammit! Jet lag!

She looks back at her clock.

(CONTINUED)

CONTINUED:

ALICIA (CONT' D)
(muttering)
I don't believe this, five thousand miles
and late for my first class!

She leaps out of bed and scrambles to assemble what she'll need for class.

ALICIA (CONT' D)
Pen! Notebook! Book!

She runs to the door, then catches herself.

ALICIA (CONT' D)
Oh, yeah... clothes.

CUT TO:

EXT. ESTABLISHING SHOT OF THE UNIVERSITY - MORNING

It's a fall afternoon a few weeks into the beginning of the semester; we hold on an old ivy-covered academic building of a college in New England for a moment. Scruffy-looking STUDENTS are heading toward their classes.

CUT TO:

INT. UNIVERSITY LECTURE HALL - MORNING

Professor JOHN JAMES, a handsome, if bookish, 35-year old professor of archaeology, enters the lecture hall. On his desk at the front of the room is a wooden box, about two feet on a side.

This class holds about forty students, and as James looks around the room he see all the chairs are occupied, except one.

Next to the empty chair is MARIE, whom James has been seeing. She smiles somewhat lasciviously at him; he takes no notice.

James looks up at the clock: it is 8:30.

CUT TO:

EXT. UNIVERSITY SIDEWALK - MOMENTS LATER

Alicia is running at maximum warp to make her class.

INT. UNIVERSITY LECTURE HALL - MOMENTS LATER

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CONTINUED:

James is presenting a lecture on Ancient Egyptian History using a slide show.

Projected on the screen is an image of the Pharaoh Akhenaten. Akhenaten (an historical figure) is bizarrely formed for a man, with a thin upper body, a protruding belly, and wide hips.

JAMES

The Pharaoh Amenhotep IV, later known as Akhenaten. A real revolutionary. His mummy has never been found so we can't know if he was truly this strange-looking.

(scattered laughter)

Physically, it's pretty obvious what his problem was. Politically, Akhenaten's problem was the bureaucracy. The government and the priesthood had grown too large, too bloated, too powerful; they usurped his royal authority.

The slide changes. Now we see an image of Akhenaten carved in stone. Above him the sun's disk streams down its rays upon its chosen one.

JAMES (CONT' D)

So what did he do? -- he declared all the gods false, concocted his own religion with only one god, the sun, moved the capital, and started the entire Egyptian Kingdom over from scratch. His goal: nothing less than the total obliteration of the old order.

CUT TO:

EXT UNIVERSITY SIDEWALK - MOMENTS LATER

Alicia continues to run toward the class. We can just see building in the distance. Then: she crashes into another STUDENT and her books and papers go flying!

ALICIA

Oh! I'm sorry! Damn!

She stoops to pick everything up.

INT. UNIVERSITY LECTURE HALL - MOMENTS LATER

JAMES

So you may ask, did his reforms 'take'?

He motions playfully to the students as if saying, 'Come on, somebody ask!'

MARIE

Did his reforms 'take'?

JAMES

What an excellent question. The answer: no. In fact after his death later Pharaohs ordered Akhenaten's name removed, erased, chiselled out of every stone column, monument, obelisk; the papyrus records burned, the capital returned to Thebes. In short, he became, almost overnight, what we would call today -- an unperson.

Brief pause. James walks over to his desk and puts the wooden box on it.

ALICIA enters the room, somewhat bedraggled, out of breath. She sits next to MARIE. James does not notice.

JAMES (CONT' D)

But this strange king made another contribution to history.

Slowly James pulls a wooden bust of Nefertiti from the box. This is similar to the famous bust now in the Berlin Museum; but unlike it, this likeness is perfect, untouched by time, as if carved yesterday.

JAMES (CONT' D)

He married this woman.

Some of the students gasp; the camera zooms into the extraordinary image of the woman. We stare at her incredibly beautiful face, with piercing brown eyes, high cheeks and blood-red lips: feminine, regal, captivating.

JAMES (CONT' D)

Nefertiti. The most beautiful woman of the ancient world. And brilliant, too: many say she wielded the true power behind Akhenaten's throne.

(beat)

(MORE)

(CONTINUED)

CONTINUED:

JAMES (CONT' D)

But by the standards of the time, she failed in her duties: she bore Akhenaten no sons.

For a moment, James contemplates Nefertiti. Alicia interrupts his reverie.

ALICIA

Aren't there other rumors about her? That she might have survived her husband?

JAMES

Indeed. After the freak Akhenaten died, a mysterious Pharaoh named Smenkhare took the throne. We don't know too much about him. We don't even know if he existed; some say *he* was actually *her* --

(pointing to Nefertiti)

-- that she herself ruled as Pharaoh; others say this Smenkhare was her lover; even, perhaps, that by this lover she had more children, sons this time.

STUDENT 2

Any of that true?

JAMES

(smiling)

Three thousand year old palace intrigues are difficult to prove. Personally I'm inclined to believe at least some of it -- she looks quite capable, don't you think?

(scattered chuckles)

Any other questions?

James switches the slide to an image of a rock tablet inscribed with hieroglyphics.

JAMES (CONT' D)

(to the whole class)

OK, Wednesday, the Amarna tablets, chapter, uh --

(ruffles through a book)

-- 14 of Dodgson.

The students stand and gather their books and papers. As they do so, Alicia comes to James' desk. James is busy gathering up his materials and carefully placing the bust of Nefertiti back in the wooden box.

ALICIA

Hi.

(CONTINUED)

CONTINUED: (2)

JAMES
(barely looking up)
Hello.

ALICIA
(extending her hand)
I'm Alicia O'Reilly. Just transferred in.
I know I've missed the first three
classes, I was wondering if I could get a
list of the readings.

JAMES
(too preoccupied with gathering
his papers, he does not take
her hand. He does not look up)
Of course.

ALICIA
You think Akhenaten's revolution was
political, not religious?

He finishes putting Nefertiti away and faces Alicia directly
now. He notices her beauty for the first time.

JAMES
Yes. It's all in my book.
(starts to leave)

ALICIA
Wait. I've read everything about
Akhenaten. What book? When did it come
out?

JAMES
In about three or four months.

ALICIA
Funny. You're funny.

JAMES
Yeah.
(He pulls out a paper.)
Here you go. The texts are pretty
expensive I'm afraid. You might be able
to find them used at some of the
bookstores in town.
(At the door he sees a much
older man waiting for him)
If you'll excuse me...

(CONTINUED)

CONTINUED: (3)

James, carrying books, papers and his laptop on top of the box containing Nefertiti's bust, walks toward the door where he is met by DAVALOS, the older man. Davalos speaks quietly but Alicia can hear, and she is puzzled by what he says.

DAVALOS

You positively must be more discreet.

JAMES

What do you mean?

DAVALOS

Your remarks about Akhenaten and Nefertiti. Especially about how she had more children after Akhenaten's death. That just isn't known these days.

JAMES

(scoffs)

Relax...

INT. JAMES' OFFICE AT THE UNIVERSITY - DAY

James is alone in his office. James is sitting at his desk; his office, like his apartment, displays a number of antiquities, but they are more subtle than at home. The walls of the small office are lined with bookshelves and they are mostly full. The office is far from neat; papers are strewn all over his desk, the books in the bookshelves are randomly placed, in some places upright, in others laying on top of one another -- in short, except for the artifacts, a perfectly normal professorial office.

On the wall is an image of an Egyptian pharaoh in full regalia; on top of one of the bookcases is the wooden box holding the bust of Nefertiti.

James reaches into his desk and removes a gold medallion, intricately inscribed with hieroglyphics and cartouches. He ponders it for a moment.

EXT. KADESH AROUND 1180 BC - DAY

Barren, desert cliffs studded with occasional cedars overlook a muddy, slow-moving river, the Orontes, in what is now Lebanon. At this moment, it is quiet; along the shores of the brown river a few vultures pick at the carcasses of some long-dead animals. Then, something gets their attention; they look up, then fly away.

Suddenly, a chariot carrying a pair of Egyptian warriors splashes into the shallow river. The snorting horses are at full gallop.

(CONTINUED)

CONTINUED:

Then another chariot follows, and another, then hundreds thunder past. In all, three thousand chariots are in full charge!

The village itself, a half mile or so from the riverbank, looks peaceful enough. But as the Egyptians draw closer, thousands of arrows arc up from the town, taking down dozens of Egyptians.

But the charge does not stop. The Pharaoh, whose face is difficult to see in the dust and confusion, is surrounded by his personal guard of Nubian warriors; yet his voice can be heard shouting commands, exhorting his troops onward.

Then, from behind a ridge, emerge thousands of Hittite chariots. "A trap!" "An ambush!" disconnected shouts and cries can be heard. But the enemy chariots hold. Another lethal volley of arrows flies from the village, and more Egyptians are killed.

The Hittite King gives a signal; yelling at the top of their lungs, their chariots charge the Egyptians. Two enormous armies converge upon each other in the middle of the desert.

Dust rises everywhere; there is an enormous clang and cacophony as the two armies collide. Shouts, screams, the bang of metal on metal, horses whinnying - it is chaos!

In the distance we see the Egyptian King furiously shouting orders. Frenzied, he looks around; then he sees a young man, a soldier in his army that he recognizes. They make eye contact - just before the man is struck in the chest with an arrow. The King lunges to help, but too many combatants block the way.

The King desperately reaches for the man; but then the Hittites push toward him, and he falls! "My lord!" "The King!" shout soldiers everywhere, and there is a great roar from the Hittites as they surge forward.

INT. JAMES' OFFICE AT THE UNIVERSITY - DAY

James bolts awake.

JAMES
(startled)
Ah!

DAVALOS
(entering)
Ah, John.
(seeing James rub his eyes)
Sleeping on the job, I see.

(CONTINUED)

CONTINUED:

James is struggling to catch his breath.

JAMES

I was thinking ... seeing the battle.

DAVALOS

The battle, yes.

JAMES

Every time I see it there is this young boy. He seems ... important somehow, but yet he receives some terrible wound, maybe he dies. I see him every time.

DAVALOS

A psychiatrist might tell you that you are fantasizing about the death of your own childhood.

JAMES

(with a 'yeah, right' expression)

You're no psychiatrist, Alex.

DAVALOS

No. No, I am not.

(beat)

Still, some things are inevitable. You can neither escape nor avoid your destiny.

JAMES

It must have been horrific.

DAVALOS

Yes, you know that it was.

JAMES

Was... will be ...

DAVALOS

I envy you, John. But you must focus. Your responsibilities; so much you carry on your shoulders.

JAMES

You think I'm hiding? Or that I'm still a child? You think I'm trying to avoid what I must do?

DAVALOS

No. I know it. You should just marry that girl and get on with your life.

(CONTINUED)

CONTINUED: (2)

JAMES

(casually)

Don't rush me. I'll do it, do what I have to, in my own time. That, at least, is one of my few privileges.

Davalos sighs and starts to argue, but James holds up his hand to silence him

JAMES (CONT' D)

(firmly)

I will honor my obligations. To you and to everyone else.

DAVALOS

You shouldn't treat her like she has some disease. Are you seeing her soon, at least?

JAMES

Yes, Alex, I am. Tonight, in fact.

(sighs)

I promise I'll try to like her. And I've had my shots.

EXT. ESTABLISHING SHOT OF THE RED WALL, A BAR OFF CAMPUS - NIGHT

The Red Wall is a restaurant/bar not far from the grounds of the campus. Outside are the typical modes of transportation for large colleges: bicycles, used cars, the odd VW bus.

INT. THE RED WALL, A BAR OFF CAMPUS - NIGHT

Staffed by working students, with many tables, it is a hangout; but tonight being a weeknight it is not terribly crowded.

Marie has befriended Alicia, and they are sitting at a table together chatting. Although Alicia is casually dressed in jeans and a pullover sweater, although her long hair simply drapes over her shoulders, nothing can dim her almost radiant beauty.

By contrast, Marie, though educated and intelligent, can't help looking just a little trashy. She wears a black miniskirt and a tight black sweater; just a little too much makeup; and her hair is permed.

They both have glasses of beer in front of them and the usual munchies.

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CONTINUED:

MARIE
So, you studied at Cambridge?

Alicia nods.

MARIE (CONT' D)
That's like the best Egyptology program
on the planet. Whatever brought you here?

ALICIA
(hesitates)
Well...I guess you could say...couldn't
stand the British.

Marie looks puzzled.

ALICIA (CONT' D)
Or rather, just one particular Brit.

MARIE
Oh. Oh, I'm sorry. I didn't mean to bring
up a bad memory.

ALICIA
It's not really. Not now, anyway -- it
was something that wasn't meant to be,
and I'm so glad I found out before it was
too late.
(sighs)
He did like me.
(beat)
Me and every other breathing woman on
campus.

MARIE
Men.
(brightens)
Speaking of which - remember him? John
James, the archaeology professor? And my
current beau.

Both women turn to see James enter the bar. Preoccupied and
evidently with a lot on his mind, he does not see them and
sits down by himself at a table. He pulls out some papers and
starts reviewing them.

MARIE (CONT' D)
(leaning forward,
confidentially)
Nice, huh?

(CONTINUED)

CONTINUED: (2)

ALICIA

If you say so. I've sworn off relationships for now. Although -- actually -- he's one of the reasons I came here.

(catching herself)

Just for his reputation, I mean.

In the background, they see JANEY, the waitress, bring James a Scotch.

MARIE

Yes, well...his reputation is umm...impressive.

ALICIA

Well, maybe I should leave, and you should --

MARIE

No, no, let's go sit with him.

The two women walk over to James' table. Alicia stands by while Marie drapes her arms around James' shoulders from the back. James' expression is hardly enthusiastic; perhaps even a trace of irritation crosses his face. She is overdoing it.

JAMES

Hello, Marie.

MARIE

Hi there, Johnny. Miss me?

JAMES

(perfunctorily)

Of course. Have a seat.

MARIE

Oh, meet my new friend, Alicia. She's in your archaeology class.

JAMES

(stands)

Yes, you're the one who transferred in from Cambridge. Welcome -- Alice?

ALICIA

(extending her hand)

Alicia O'Reilly.

James leans over the table to shake her hand. As he takes her hand he jumps! ever so slightly, but noticeably.

(CONTINUED)

CONTINUED: (3)

Suddenly he is completely alert! His once-sleepy eyes now bore like lasers into Alicia's. She reflexively shrinks back in her chair.

JAMES
(half-whispering)
You...

ALICIA
What ... what is it?

James recovers his composure. But now he is a completely different individual; not a shy, retiring academic, but a man completely in control of himself and of the situation. He does not flirt, but rather directs his complete and full attention at Alicia.

None of this is missed by Marie, who looks at Alicia with little less than open-mouthed horror.

JAMES
Sorry --
(laughs, but now he is in complete control; his voice is stronger)
Static electricity, I think. Terrible this time of year. Sit, please. What was it you wanted to drink? Another beer?

ALICIA
(smiling; she can't help being flattered by the attention)
How about a Cosmopolitan?

They all sit. James is alert, animated; Alicia is puzzled but interested; Marie's face is a mask.

James motions for a waiter. A young female student-waiter takes the order.

JAMES
A Cosmo please, Janey. And another Macallan for me, if you don't mind.

JANEY
Of course, Doctor James.

MARIE
I'll have a Cosmo as well.

JAMES
(realizing his faux pas)
Oh, I'm sorry, Marie. Of course.
(MORE)

(CONTINUED)

CONTINUED: (4)

JAMES (CONT' D)
 (turning back to Alicia)
 So how do you like our humble academic
 institution?

ALICIA
 Three days I've been here, so I feel
 completely qualified to judge it.
 Excellent.

Marie glances quickly at James. Suddenly she's suspicious of
 Alicia.

MARIE
 (blurting, urgently)
 Have you ever been to Egypt?

ALICIA
 (more puzzled)
 I'm sorry?

MARIE
 Well, you know, we're studying all this
 stuff, I was just wondering if you'd ever
 been there.

Janey brings the drinks. James is just as interested in
 Alicia's answer as Marie.

ALICIA
 Actually yes.

MARIE
 (almost like a prosecutor)
 At what time?

ALICIA
 I beg your pardon?

MARIE
 I mean when?

ALICIA
 (shrugging)
 Well, about eight years ago, I guess. For
 a few weeks. Saw everything. I have to
 say I fell in love with the country.

MARIE
 (sits back, relaxes slightly)
 Too hot for my taste. I liked it when we
 went to dig up the ruins in Troy, in
 Turkey. Much more pleasant weather.

(CONTINUED)

CONTINUED: (5)

ALICIA
You went to Troy?

MARIE
Yes. Wonderful. Windy, though.

ALICIA
Wow. Well, I have to say I loved Egypt.
The ever-flowing, eternal Nile; the
constant sun; the rhythms of people doing
things the way they've been done for
thousands of years. The sense of --
continuity, of history; thousands of
years...

James is watching her, fascinated. He leans forward.

JAMES
I love Egypt, too.

Marie glares at him, and at Alicia. Clearly, she realizes
that introducing these two was a Big Mistake.

JAMES (CONT'D)
I've often thought about settling there
permanently.

ALICIA
Really? I don't know if I could do that.

Marie has had enough. She can see there's chemistry between
Alicia and James. She stands and provocatively rubs her body
against him, all the while looking at Alicia: it's a
territorial thing.

MARIE
(to James)
I'm getting tired. Maybe you could walk
me home.

James, trying to distance himself somehow from Marie, looks
at both women. Clearly he is far more interested in Alicia,
and he understands exactly what Marie's none-too-subtle moves
are all about.

JAMES
All right.
(to Alicia)
Where are you staying?

ALICIA
I have a small studio on Amherst Street.

(CONTINUED)

CONTINUED: (6)

JAMES

Near your place, Marie. Excellent! We'll all go together. Wonderful night for a walk, too.

Marie frowns as they stand and leave the bar.

EXT. ESTABLISHING - JAMES' APARTMENT BUILDING - NIGHT

It is late at night. Streetlights are on; James occupies an apartment in an apparently tony building.

INT. JAMES' APARTMENT - NIGHT

Alicia is lying next to James in his bed. Though the sheets cover them, it's clear neither is wearing any clothes. They sleep

-- until --

Alicia stirs. The camera zooms in on her face, and her eyes open slightly. Groggily, she tries to recognize where she is, but cannot. It is dawn, the sun has yet to fully illuminate the room, yet she senses that it now seems to have -- sandstone walls, with brightly colored maroon and blue images.

She tries to focus. Above her she make out an image of the Eye of Ra looking down upon her. Her face has a "what the...?" expression.

But she is still sleepy. She decides she is dreaming, and goes back to sleep.

INT. JAMES' APARTMENT - MORNING

Sunlight pours in through a bedroom window. James is asleep. Alicia, wearing his terry bathrobe, walks through the apartment, which is far more spacious and lavish than one would expect of a young academic.

In the study, on a set of hand-carved shelves, she sees various pieces of ancient pottery, with beautiful painted images: of herons, lions, the birdlike god Horus. Wooden pillars, inscribed with many colorful ancient pictures and hieroglyphics, frame a large display; in between the pillars, leaning against the wall, is a carved piece of stone depicting the goddess Isis giving the breath of life to an Egyptian queen. The queen wears a shimmering white gown and a golden headdress.

Next to the stone image is a mirror; Alicia catches sight of herself in profile, just like the queen is in the image.

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CONTINUED:

Seeing herself, Alicia shivers: the queen bears an unmistakable resemblance to her.

Everywhere there are artifacts from ancient Egypt: scarabs, necklaces; she picks them up and marvels at them

ALICIA
(to herself)
This is amazingly beautiful.

James enters the study behind her; he's wearing only a pair of running shorts.

JAMES
(he's looking at her, not the jewelry)
Yes, it is, isn't it.

Alicia turns to him. Partly she is completely disgusted with herself for having so quickly broken her resolve about men; on the other hand, she likes him. His buff chest doesn't hurt, either.

She gets, and is flattered by, the double entendre.

ALICIA
(shaking her head)
I can't believe I did that. We did that.

JAMES
Get any sleep?

ALICIA
What, maybe fifteen? Twenty minutes? We talked until two a.m., then...wasn't like I was going to sleep after that, with you...all over me...

JAMES
(sheepishly)
Sorry.

ALICIA
Yeah, I can tell you're sorry.
(beat)
I have sworn off men! What was I thinking?
(accusingly)
You got me drunk!

JAMES
I don't remember you refusing...

(CONTINUED)

CONTINUED: (2)

Alicia's self-loathing is reaching a peak.

ALICIA

And you... and Marie... sleeping with my friend's boyfriend! Oh! What am I doing here? I should go. Right now!

JAMES

No, don't. Look -- honestly, I don't like her.

(softens)

Let me make you breakfast. I'm a great cook.

ALICIA

"I don't like her." Heard that line before.

James turns serious.

JAMES

Listen. We talked last night for hours, right? Seemed like minutes. Tell me you've ever connected with anybody like that before.

(he holds her by the shoulders and stares in her eyes)

I know I never have. Not ever.

ALICIA

(staring at him, trying to gauge his sincerity; finally decides to believe him, at least for the moment)

Make me breakfast. I'm going to go shower.

INT. JAMES' APARTMENT KITCHENETTE - DAY

A few minutes later. James' small kitchenette opens to the living area. In it, a small but stylish table seating four has two plates with coffee, juice, and two plates.

Alicia enters, her hair still wet. She's wearing the same outfit she had on last night.

She sits down and takes a sip of juice.

JAMES

Feeling better?

ALICIA

Cleaner, anyway.

(CONTINUED)

CONTINUED:

Out of the corner of her eye, she sees in the living room the Eye of Ra carved in stone. Involuntarily, remembering her dream, she puts her hand to her mouth.

ALICIA (CONT' D)
The Eye of Ra.

JAMES
Yes. It watches over us and protects us, keeps us safe, casts down our enemies -- or so the Egyptians thought.

ALICIA
Had the weirdest dream last night.

JAMES
Really? Tell me.

ALICIA
I -- we -- were in some -- faraway place, very -- primitive, these strange images, frescos on the wall. The Eye of Ra was painted on the ceiling. So vivid, as if I fell asleep in one time and awoke in another.

JAMES
(smiles mysteriously)
Really.

ALICIA
What do you suppose it means?

JAMES
(ponders for a moment, then assumes a deeply serious look as if he is about to make some great pronouncement)
I have absolutely no idea.

ALICIA
Okay.
(beat)
So, what culinary wonders have you prepared for me?

James pulls something out of the toaster and drops it on her plate.

ALICIA (CONT' D)
Pop-Tart. Wonderful.
(beat)
Look, can I ask you a question? Personal?
(MORE)

(CONTINUED)

CONTINUED: (2)

ALICIA (CONT' D)
You don't have to answer if you don't want.

JAMES
Sure.

ALICIA
Just so I know if I can maintain some small shred of self-esteem. Umm. have you and Marie... has she --

JAMES
Has she been here? No. Actually you're the only woman who's ever been here.
(beat)
Except for Claudia.

ALICIA
Claudia?

JAMES
Cleaning lady. Comes once a week.

ALICIA
(not sure whether to believe him)
Hmm.

A knock on the door. James looks at the clock on the wall:
9:00 AM

JAMES
Come in, Alex.

Offscreen a door opens and a moment later Davalos enters the kitchen. He is surprised to see Alicia there but, always in control, always smooth, he quickly recovers.

DAVALOS
Hello.

JAMES
Alicia O'Reilly, Alex Davalos. Don't know if you have any classes with him yet, but you probably will, and you'll probably hate them. And him. Toughest grader in the department.

DAVALOS
A totally undeserved reputation, I'm sure.

He leans over to shake Alicia's hand, and is startled when he, too, feels the same "shock" that James did at the bar.

(CONTINUED)

CONTINUED: (3)

ALICIA

(looks at her hand, then back
to Davalos)

What is it with guys here, it's like I've
got some kind of electric shock toy in my
hand.

DAVALOS

Static electricity...

ALICIA

Right. Right.

DAVALOS

You just recently transferred in, as I
recall?

ALICIA

Yes, from Cambridge.

DAVALOS

I see. Have you ever been to Egypt?

ALICIA

Everybody wants to know that. Yes, about
eight years ago.

DAVALOS

Ah.

An awkward pause.

JAMES

(to Alicia)

I'm sorry, I forgot - we, uh, have a
meeting...

ALICIA

(frowning)

Sure... I'll just get myself dressed,
and, uh, see myself out. Bring my Pop-
Tart with me.

JAMES

Can I see you tonight?

ALICIA

(James has said the Right
Thing; she smiles broadly)

Sure. Call me.

(CONTINUED)

CONTINUED: (4)

She stands and leaves. Davalos starts to say something but James shushes him for a moment, waiting to make sure she's gone.

DAVALOS
(as the door closes)
John. It's not her.

JAMES
Sure. Sure it's not.

DAVALOS
It's Marie. You know that.

JAMES
Sure.

EXT. UNIVERSITY BY THE POND - DAY

At the center of the University campus is a small duck pond. On this sunny day Marie is walking to class when she sees Alicia sitting on a bench looking out over the pond. Marie walks over and sits next to her.

Alicia's expression clearly indicates Marie is the Last Person on the Planet Earth that she wants to see.

MARIE
Hi there. God, you look awful. Late night?

ALICIA
Yeah.

MARIE
So what were you doing -- studying? Little early for late nights doing term papers. Let's see, Johnny must've dropped you off...at about...ten...

Alicia just stares at her. Her face gives it all away. Slowly, but surely, Marie gets it.

MARIE (CONT'D)
Oh. Oh, my God. You...and Johnny?

ALICIA
(nodding slowly)
I'm so, so sorry. I just don't know what...you have every right...what the hell is the matter with me...

They just sit there for several moments, wordlessly.

(CONTINUED)

CONTINUED:

ALICIA (CONT' D)

I -- I --

Marie waves her hand to quiet Alicia.

MARIE

Damn. Damn. I really liked that guy...

Alicia starts to interrupt but Marie silences her again.

MARIE (CONT' D)

But...but...much as I wanted it, our relationship was never all that close. Hell, I shouldn't even call him Johnny. For all I know he hates that.

ALICIA

I just can't believe this happened.

MARIE

(shrug, smiles wanly)
Don't know how you could resist him
(beat)
So, what's his apartment like?

Alicia realizes that James was Telling the Truth: Marie has never been there.

ALICIA

Nice. Big.

Marie starts probing to see how much Alicia really knows.

MARIE

I hear he's got a wonderful collection of artifacts right there in his apartment.

ALICIA

(still preoccupied with remorse)
I saw a few things. Some nice stuff.

MARIE

Nothing special, though?

ALICIA

Why?

MARIE

Oh, nothing. You hear things, you know. He has this 'secret collection.' Solid gold pieces. That was a rumor.
(beat, then she sighs)

(MORE)

(CONTINUED)

CONTINUED: (2)

MARIE (CONT' D)

Well, I'm rambling. Good luck, kiddo. I gave it my best shot. Maybe you can warm him up for me, you know? When you're done, I can have him again?

ALICIA

No. No, I'm not going to see him again. Everybody makes mistakes, I made one. Fool me twice, shame on me.

MARIE

Yeah, right.

ALICIA

That's how it's going to be.

(Long silence)

Who is that spooky guy Davalos, anyway? Walks right in to the apartment.

Marie is trying to be supportive but she is clearly incredibly disappointed.

MARIE

Don't know. Joined the faculty about the same time as Johnny - John. Cranky. Flatulent.

(they giggle)

Hangs around ah, John, a lot...and what do you care, you're in love, I can see that!

ALICIA

Stop it.

(checks her watch)

He's in his office. I'm going to go see him right now and break this off before it goes any farther. This is disaster in the making.

INT. JAMES' OFFICE AT THE UNIVERSITY - DAY

James and Davalos are arguing.

Davalos is standing, clearly trying to convince James of his point.

DAVALOS

(vehemently)

You must give this up, John! This is a waste of time. You are neglecting your true responsibilities!

(CONTINUED)

CONTINUED:

James is not fully engaged in the argument. His mind, obviously, keeps returning back to Alicia; in short, he's suffering a severe case of afterglow.

JAMES

That word again...

DAVALOS

(calming)

In the Middle Ages, kings were thought to be the representatives of God on Earth. But in Egypt they *were* the gods, manifestations of the true deities. And when the gods abandoned them -- chaos, anarchy, the end of civilization.

JAMES

(his attention returns)

I do understand, you know.

DAVALOS

I wonder if you do. You have a place in the cosmos, and I fear you are losing it. To all those to whom you should be close you are alien.

James looks at a picture of a Pharaoh wearing his two part crown, the top white part standing for Upper Egypt, the bottom red for Lower Egypt.

JAMES

That crown...those robes...heavier than they look, you know.

DAVALOS

And the debt owed to History unspeakably large.

JAMES

It's not fair.

DAVALOS

No. But History does not care, nor does Time. You have been selected. You must do as it commands.

Davalos leans directly into James' face so that he gets the next point.

DAVALOS (CONT'D)

But in return, my boy...in return you get immortality.

(CONTINUED)

CONTINUED: (2)

They stare at each other for a moment. James does not speak.

Davalos, satisfied his point has been made, wanders over to the bust of Nefertiti which adorns the top of James' bookcase. He looks at it for a moment or two.

DAVALOS (CONT' D)

Nefertiti...she was beautiful, you know.

JAMES

(distracted for a moment)

Yes...

DAVALOS

(still looking at Nefertiti)

Brilliant, beautiful, sparkling wit, an amazing gift for governing. Remarkable.

(turns to James)

But that girl you met..whatever her name was. She's not the one, and even if she were, it's too late!

INT. CORRIDOR OUTSIDE JAMES' UNIVERSITY OFFICE - DAY

Alicia approaches the office, a grim look on her face. She looks at her watch as if making sure she's on time for office hours. As she nears the closed door she can hear the argument.

JAMES (O. S.)

(angry)

Don't tell *me* about my responsibilities!

INT. JAMES' OFFICE AT THE UNIVERSITY - DAY

JAMES

I know what they are! You should look after your own!

DAVALOS

(eyeball to eyeball with James)

I am!

James sighs and sits in his chair.

DAVALOS (CONT' D)

(quietly)

The fate of everything rests in your hands and you want to teach school.

(CONTINUED)

CONTINUED:

JAMES

Alex. You need to trust my judgment.

DAVALOS

(sighs)

What other choice do I have?

(beat)

Shall we?

INT. CORRIDOR OUTSIDE THE OFFICE - DAY

Alicia is just about to knock on James' door when she sees a bright white light from underneath. She gasps, then gathers herself and knocks again. There is no response.

Cautiously she opens the door and looks in. She cannot believe her eyes: there is no one there! And there is no other door.

INT. ALICIA'S APARTMENT - EVENING

Alicia is in her small student's apartment. It is a studio, with various pictures from movies on the wall, some pictures of her in Egypt with native children here and there.

Alicia is waiting for James' call. To pass the time she has a glass of wine. She stares for a moment at the telephone.

She glances up at the clock: it is 9:30.

ALICIA

I hate all men.

INT. UNIVERSITY - DAY

A day later. The lecture hall. Alicia, with other students, walks in ready for class only to see a note written on the blackboard. "Archaeology 504 Canceled Today Only."

INT. ALICIA'S APARTMENT - DAY

A few more days have passed. She is in the kitchen area washing dishes; the phone rings.

ALICIA

(tolerantly)

Hello, Bertram. Yes, it's good to hear from you. This call must be costing you a fortune, all the way from Cambridge.

(pause)

No, I'm not coming back. I know you're sorry.

(pause)

(MORE)

(CONTINUED)

CONTINUED:

ALICIA (CONT' D)

That's right, Bertram, I'm just not good at sharing you. Call it a character flaw, but I'm into monogamy... No, it's not medieval... yes, as a matter of fact I have met John James.

(pause)

"How is he?" Uh... oh, well, I've only had one class. Yeah, one class about a week ago and then he went off on some errand or something. Yeah, a week. It is odd, isn't it... hey, I've got a call on the other line, I'll call you back... no, *I* will call *you* back. Yes, uh, cheers.

Alicia hits the button to answer the other line.

JAMES (O. S.)

Hi, Alicia, it's John.

ALICIA

(closes her eyes and mutters under her breath)

My lucky day.

(coolly)

Hello, John.

JAMES (O. S.)

Listen, Alicia, I'm sorry, I got called away on some business --

ALICIA

(still cool)

Hey, you don't have to apologize for anything.

JAMES (O. S.)

No, I do. Can you come to your window?

ALICIA

What?

JAMES (O. S.)

Come to your window.

She walks over to the front window of her apartment. Drawing the blinds, she sees James below in his car. He drives a convertible Jaguar XJS and its top is down. He is looking up at her and waving a bouquet of flowers.

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

It seems like all I do are things that make me have to apologize. Can you come down?

(CONTINUED)

CONTINUED: (2)

She is starting to melt.

JAMES (O. S.) (CONT' D)
C' mon, let's go for a drive. I know a
wonderful spot for a picnic.

EXT. JAMES' CAR - DAY

ALICIA
Nice car.

James looks at her and smiles, but does not answer.

ALICIA (CONT' D)
So, tell me, how does a guy on a
professor's salary afford an eighty
thousand dollar car?

JAMES
Good financial adviser.

ALICIA
Okay...where exactly are we going, by the
way?

JAMES
(points)
Right over there.

The car pulls into a small unpaved parking lot near an old New England grist mill. Nearby there is a small pond bordered by picturesque grassy meadows (not unlike the Wayside Inn in Massachusetts).

EXT. THE PARK - DAY

James hops out of the car and opens the door for Alicia. Then he goes to the trunk and takes out a picnic basket and a blanket.

JAMES
In here, a meal fit for a king and queen.

ALICIA
You made this?

JAMES
Yup.

ALICIA
More Pop-Tarts?

(CONTINUED)

CONTINUED:

JAMES
Better, wait.

ALICIA
He's rich, he cooks, what else could a
girl want?

As they walk in the meadow, they chat.

ALICIA (CONT' D)
So, who are you, John James?

JAMES
Just a man. Here, help me with the
blanket.

They spread the blanket. James bows comically and motions her to sit; then he opens the picnic basket.

JAMES (CONT' D)
And now, princess, for your culinary
pleasure, a bottle of wine...

He removes two beautiful crystal glasses from the basket, then a bottle of wine.

JAMES (CONT' D)
Let's see...
(he looks at the bottle)
Cote de Beaune, 1995. The clerk at the
store told me that was a pretty good
year.

He opens the bottle and pours two glasses.

JAMES (CONT' D)
(toasting)
To you.

ALICIA
No, to you.

They clink their glasses.

JAMES
Now, for the main course!

He takes out a couple of bags and hands one to Alicia, who opens it.

ALICIA
What is this -- a peanut butter
sandwich!?

(CONTINUED)

CONTINUED: (2)

JAMES
 (taking out the chips from the
 basket)
 And potato chips to boot!

ALICIA
 (chuckling)
 OK. So maybe you can't cook.

He smiles and gazes at her. Clearly he is fixated upon her.

ALICIA (CONT'D)
 (she wants to fight her
 feelings but is losing the
 battle)
 Dammit! Stop that!

JAMES
 What?

ALICIA
 I really, really don't want to like you.
 I really don't want a relationship right
 now.
 (beat)
 But I do like you. Oh! I don't want this
 right now!

James leans over and takes her in his arms. They kiss.

EXT. THE PARK AN HOUR OR TWO LATER - DAY

Having finished their lunch, James and Alicia are sitting on
 a small rise overlooking the pond.

ALICIA
 This is beautiful. So peaceful.

There is a "meow" in the background. James turns to see a cat
 next to him. He pets it.

JAMES
 (to the cat)
 Hi, there.
 (to Alicia)
 Cats like me. Don't know why.

A LITTLE GIRL comes running. Her MOTHER is in the background.

LITTLE GIRL
 Kitty! Kitty!

(CONTINUED)

CONTINUED:

JAMES

Here.

He lifts the cat and hands it to the girl.

LITTLE GIRL

Thanks!

ALICIA

Cute.

JAMES

Cats were sacred animals in Egypt, you know.

ALICIA

I knew that. It was customary for most homes to have several.

JAMES

Very good.

(Leans back)

So...tell me about yourself, Alicia O'Reilly.

ALICIA

What do you want to know?

JAMES

Everything.

ALICIA

Well...I have a mother and a father.

JAMES

Not terribly unusual.

ALICIA

(sighs)

My mother died when I was twelve. Car accident. My father -

(she hesitates)

JAMES

What?

ALICIA

No...

(she pauses, debating with herself whether to continue)

After my mother died, he went crazy. I mean, really crazy, schizophrenic. He had these terrible nightmares.

(MORE)

(CONTINUED)

CONTINUED: (2)

ALICIA (CONT' D)

Used to scream in the night. He would wake up shaking...he started reading everything he could about the Middle East, I don't know why. I don't think he knew why, it was some sort of compulsion.

JAMES

Yes?

He can see that there are tears welling up in her eyes. He has touched a very raw nerve. Alicia continues; having started she can't stop.

ALICIA

(hesitating)

Then...then one day he was gone. Didn't even leave a note. Just gone.

JAMES

That **must** have been devastating.

ALICIA

I was seventeen, an only child. Ten years ago. April 12th. I took care of myself. Put myself through school. So hard...even though he was crazy I loved him, I missed him

JAMES

Still miss him

ALICIA

Of course I do.

(beat)

Of course I do.

(she looks at him)

I suppose that's why I worked tables for a year to save money and go to Egypt. I knew I'd never find him, that was never my hope. But I thought -- I thought --

JAMES

You thought you might at least begin to understand.

ALICIA

Yes. I might somehow -- understand what drove him there.

(pause)

I've never told anybody any of this. I can't believe I'm telling you now. I hardly know you! How come you're so easy to talk to...when I can't get you to say a word about yourself?

(CONTINUED)

CONTINUED: (3)

JAMES

Oh, I'm not that interesting.

He embraces her and holds her tightly. She grasps him equally hard as if she is afraid she will lose him too. She cries softly in his arms.

JAMES (CONT'D)

It's starting to get a bit chilly. We'll have to put the top down on the way back.

ALICIA

I don't want to leave here. I feel safe.

JAMES

(looks at her tenderly)

Let's go to my apartment. I have lots more wine there, the best thing for sad memories.

EXT. ESTABLISHING - JAMES' APARTMENT - NIGHT

The Jaguar is parked outside of James' apartment building.

INT. JAMES' APARTMENT - NIGHT

James and Alicia are both slightly drunk. On the coffee table are two empty bottles of wine; he is pouring her a glass from a third.

Alicia is standing before a bookshelf on which are numerous books and also extraordinary artifacts from ancient Egypt. There are busts of Pharaohs cut from black granite; various pieces of jewelry of gold, encrusted with jewels; on the walls are friezes of Egyptian life.

ALICIA

Hey...how come this amazing collection here is such a big secret, anyway?

JAMES

(slurring ever so slightly)

Not a secret at all. I just don't tell anybody about it.

Alicia finds that deliciously funny and laughs hard, almost spilling her drink. He laughs too.

(CONTINUED)

CONTINUED:

ALICIA

OK. So I know Egypt. The Department of Antiquities would never, I mean never, let stuff like this out of the country, and certainly not let an individual take it. No matter how handsome.

JAMES

True enough.

ALICIA

So...what is it? -- you're a smuggler on the side?

JAMES

(an evil smile on his face)

For me to know.

Alicia examines a small sculpture of a man, woman, and a small boy. It is meticulously painted, with many details apparent: the woman has bright red lips; high cheekbones; flowing black hair. The man is tall, strong.

ALICIA

That looks like Nefertiti.

JAMES

Perhaps.

ALICIA

And that's certainly not her husband Akhenaten, the freak. It must be -- Smenkhare -- her lover. And -- their child! Their -- son! So it's true! Nefertiti did outlast Akhenaten! This is a huge discovery!

JAMES

Well, maybe. I'm told this is a fake.

ALICIA

It would change everything about how we look at Egypt. This is really important!

JAMES

Like I say, it's probably a fake.

ALICIA

Hmm.

Alicia continues looking around. James follows, his hand on her shoulder. From an etagere she picks up a lapis necklace.

(CONTINUED)

CONTINUED: (2)

ALICIA (CONT' D)

I sure hope you have insurance to cover all this stuff.

JAMES

Sort of.

Alicia picks up another piece, a bracelet. She gasps.

ALICIA

Is this -- solid gold?

James hesitates before answering, and tries to lie.

JAMES

No -- no, of course not, it's a reproduction.

Alicia gives him a withering look. She holds it in the palm of her hand as if weighing it.

ALICIA

No, that's real. Don't ever try to fool a woman about gold and diamonds. God, this is like a brick from Fort Knox.

Putting down the bracelet, she takes both his hands and looks him in the eye.

ALICIA (CONT' D)

Who the hell are you, John James?

JAMES

(trying to lighten the tone and change the subject)

You haven't even seen the best part of the collection. Come over here.

He takes her to a closet. Inside is an intricately carved wooden chest -- again, Egyptian with images of royal figures hunting on one side, the King and Queen holding their two children on another. He opens the box and pulls out some fabric.

ALICIA

What are these?

JAMES

The robes of a queen. The gown of the Queen of Egypt. Reproduction, of course. Would you wear it for me?

(CONTINUED)

CONTINUED: (3)

Alicia looks at the gown; it is beautiful, golden, white, of a material Alicia has never seen. For several moments she lets the fabric run over her hands.

ALICIA

OK.

INT. JAMES' APARTMENT BATHROOM - NIGHT

She takes the gown into the bathroom. We only see her from shoulder up as she quickly she pulls off her top and jeans and slips into the gown. Looking at herself in the mirror, she preens a bit; she is happy with what she sees.

ALICIA

(to herself)

Oh, Professor, you're going to like this.

She exits the bathroom; but now it is she who gasps, for James is fully attired as an Egyptian King, the Pharaoh himself.

INT. JAMES' APARTMENT - NIGHT

ALICIA

Wow.

She kneels before him and with a giggle kisses his hand. But then she looks into his face - dark, commanding - and the moment turns serious. Suddenly she knows they are doing more than playing dress-up.

He pulls her back to her feet.

Wordlessly he places the gold bracelet on her wrist, and a jewel-encrusted necklace around her neck.

ALICIA (CONT'D)

Who -- who are you?

She is mesmerized by his bearing. He has - a presence about him she had not noticed before. The role of "King" seems somehow right for him; he is completely at ease, natural -- and commanding. And because of that, sexy.

JAMES

(tenderly)

You're so, so beautiful. It fits you perfectly. I knew it would.

ALICIA

(her girlish side touched)

My lord likes?

(CONTINUED)

CONTINUED:

JAMES

I like.

She places his hand on his surprisingly buff chest, and looks up at him. They kiss, long and passionately.

ALICIA

You're - you're something more than what I know, something - else.

JAMES

Yes.

ALICIA

What is it, John? What is it you can't tell me?

JAMES

I can't...

(he hesitates)

Do you really want to know?

ALICIA

(a little frustrated)

Well, yes! So -- what is it? So what - jewel thief? Indiana Jones? What? Three, four dates now, and here I am -- look, I'm falling in love with you, I can see myself having your baby --

She stops short. She is stunned at the words that came out of her mouth.

ALICIA (CONT'D)

I can't believe I said that. The wine...

JAMES

(insistent)

Do you really want to know?

ALICIA

You're scaring me.

JAMES

No. There's no need to be frightened.

(taking her hand)

Come with me.

They walk into the next room, his study. He removes a gold medallion, covered with hieroglyphics and cartouches, from his desk drawer and places it on his desk.

(CONTINUED)

CONTINUED: (2)

ALICIA
More solid gold. This apartment must be worth millions.

JAMES
A lot more than that, I would think. Now listen, you need to trust me now.

ALICIA
What?

JAMES
(intensely)
You need to trust me now. Believe in me. Follow my lead, do exactly what I tell you. OK?

ALICIA
I...I guess...

JAMES
All right. In a moment you're going to see things and hear things you won't believe. Just stay close to me at all times and you'll be fine. Remember -- trust me.

He takes her hand and places it on the medallion.

ALICIA
What the --

The room goes bright white.

INT. ROYAL PALACE THEBES - EVENING

James and Alicia are alone in the throne room of an ancient Egyptian royal palace. It is a great columned chamber, hundreds of feet long. But unlike its appearance in modern times the throne room now is alive with color; the columns have inscribed hieroglyphics, pictures of figures all vividly painted. On the walls more images, geometric patterns, pictures of the king hunting, of the king at war.

On the stone floor are pictures of Egypt's enemies -- soldiers from Assyria, Hatti, Sumer, Libya, Nubia -- bound and being led off to slavery; the idea is that at Pharaoh's court Egypt's enemies are continuously trampled.

Near where James and Alicia materialize is the throne itself, on a raised platform; three steps in front allow the Pharaoh to climb to his chair. Everything is gold, including the platform itself;

(CONTINUED)

CONTINUED:

the two chairs -- one for Pharaoh, one for the Queen -- the panel behind the chairs depicting Ra, the sun god, blessing Pharaoh with his rays.

Above the throne: an image of the Eye of Ra, watching over them. Seeing it, Alicia remembers her dream, and gasps.

Two cats wander about the room.

JAMES
(leaning down to pet one of the
cats)
My summer home.

Alicia is momentarily speechless; she wanders around aimlessly touching the walls and the columns as if making sure they're real.

ALICIA
Wow, some great drugs --

JAMES
It's all real, Alicia.

Through a side door enters Davalos. He is attired in a plain, solid white robe, which is how the Grand Vizier, or chief adviser, to the Pharaoh is dressed. Alicia sees him; there is a flicker of recognition; but she says nothing. He on the other hand seeing her momentarily frowns.

JAMES (CONT' D)
Grand Vizier.

Davalos nods, and bows slightly.

DAVALOS
Young lady.

Alicia is having a great deal of difficulty talking.

ALICIA
I --

JAMES
We've just arrived.

DAVALOS
I see. Well then. Have you explained it to her?

JAMES
No.

(CONTINUED)

CONTINUED: (2)

DAVALOS

Perhaps I should then. This, young lady, is the throne room in the palace of the God Horus-on-Earth, Lord of Upper and Lower Egypt, son of Ra, Amenhotep VI.

Alicia is still speechless.

DAVALOS (CONT'D)

At this moment, it is approximately six o'clock in the evening, June 4, 1185 B.C., the third year, seventh month, fourteenth day of the reign of the sixth Amenhotep, which is how they reckon time here.

Finally Alicia can talk, and she boils over.

ALICIA

(angry)

What the hell? LSD?

(fists clenched, she turns to James)

What the hell did you do to me?

JAMES

(fiercely)

No drugs! No...drugs! It's real, all of it! You are here, here in this time.

DAVALOS

(calmly)

Always so hard the first time.

ALICIA

This isn't possible!

JAMES

It's real.

ALICIA

I want to go back!

DAVALOS

Perhaps, John, she should --

JAMES

(to Davalos)

Wait --

(to Alicia)

Of course. And you will, I give you my word. But...you said you trusted me.

(CONTINUED)

CONTINUED: (3)

ALICIA
I...I...

JAMES
Come see.

DAVALOS
My lord --

JAMES
A moment.

Leaving Davalos, they walk to the portico, the same scene as in the opening. There they look across the Nile and see temples, colonnaded buildings in various states of construction; homes and shops and people on the streets and quays; fishing boats on the river; a vibrant, living, ancient society.

Moments pass.

ALICIA
It's... beautiful.

JAMES
Yes.

ALICIA
It's -- perfect, somehow.

JAMES
This is how it has been for a thousand years. This is how it will be for another thousand years.

ALICIA
My God. Is this Malkata? The great palace at Thebes?

JAMES
Yes. My great-grandfather built it.

ALICIA
Your great-grandfather... Amenhotep III?

JAMES
I have so much to explain to you.

She pauses, unable to take it all in. She turns her attention to the Valley of the Kings, just visible in the distance.

(CONTINUED)

CONTINUED: (4)

JAMES (CONT' D)

The Valley of the Kings, over there.
Where all Egypt's royalty spends
eternity.

ALICIA

They will all be pillaged by grave-
robbers.

JAMES

No. Even in our time our bones have not
been discovered.

Davalos quietly walks up.

DAVALOS

My lord.

JAMES

(nods)
Of course.
(to Alicia)
Come with me.

INT. ROYAL PALACE THEBES - EVENING

Another room in the palace. Awaiting the entrance of the King are a delegation of high-ranking Egyptian warriors, led by GENERAL HOREMHEB and accompanied by his staff. Horemheb, a black Nubian, is a no-nonsense military officer. He walks ramrod-straight and speaks clearly, directly, and to the point.

Two GUARDS enter and position themselves by the door. Then enters Davalos, then James. Seeing him, the General and his aides prostrate themselves.

DAVALOS

My lord. General of the Army Horemheb.

James glances at her; his look says, gently but firmly, this is not the time to speak. He motions to the delegation to stand. The general speaks rhythmically, ritualistically.

GENERAL HOREMHEB

To the King my lord, my sun, my god, the
breath of my life... your slave and dust
under your feet. At the feet of the King
my lord, my sun, my god, the breath of my
life, I bow down seven times seven times.
Great King, may you live, prosper and be
in health, my Master.

(CONTINUED)

CONTINUED:

James is delighted to see the General. He motions him to stand, walks up to him, and places his hands on Horemheb's shoulders.

JAMES
Horemheb, my old friend.

GENERAL HOREMHEB
My lord.

They embrace, as old friends do. Then Horemheb notices Alicia standing in the background, and he glances at James.

JAMES
Allow me to present --

Alicia and Davalos both look at him -- certainly "Alicia" would be an entirely inappropriate name here.

JAMES (CONT' D)
My lady Nefertari.

GENERAL HOREMHEB
My lady Nefertari.
(he bows)
You do your name justice, "beautiful sunrise."

Alicia decides she likes him, and rewards him with a smile.

JAMES
What has my most esteemed and honored general to speak to me about today?

GENERAL HOREMHEB
My Lord. I have received a messenger from the port city of Sidon. Tawagalawas has entered the city, killed all those loyal to you, and forced those still alive to swear loyalty to him.

JAMES
(beat; his face darkens)
Who has betrayed us?

GENERAL HOREMHEB
The old king of Sidon remains loyal to us, my lord. It was he who sent the messenger.
(the General gestures at a young man in the back, obviously the messenger)
(MORE)

(CONTINUED)

CONTINUED: (2)

GENERAL HOREMHEB (CONT' D)

He writes that it was his brother who betrayed both him and you. The king is now in hiding.

JAMES

See that this young man is washed and rested.

(to Davalos)

They grow bold.

DAVALOS

Yes, my lord. We must make an example.

GENERAL HOREMHEB

With all due respect, Grand Vizier, I think not.

Davalos raises his eyebrows.

GENERAL HOREMHEB (CONT' D)

Tawagalawas is ambitious and ruthless.

As Horemheb speaks, we see images of the Hittite advance: cities burning, soldiers attacking and raping women, children being killed. And we see behind it all, the cruel face of Tawagalawas.

GENERAL HOREMHEB (CONT' D)

He will keep marching south, toward us, unless his armies are stopped, completely and thoroughly. He will burn every village, violate every woman, enslave every Egyptian. He cannot be held at bay. Like a rabid animal, he will viciously destroy everything in his path. He must be -- wiped out.

(beat)

If we do not stop him now, he will be at the gates of this palace at the next harvest.

DAVALOS

Surely, General, a raid or two will suffice. Give the Hittites a black eye and halt their advance. For hundreds of years we have kept them contained in this way.

GENERAL HOREMHEB

Grand Vizier, Tawagalawas is new to the Hittite throne, and he is no ordinary Hittite. He sees things differently.

(Looks at James)

(MORE)

(CONTINUED)

CONTINUED: (3)

GENERAL HOREMHEB (CONT' D)

He senses weakness, and seeks to exploit it.

DAVALOS

(sharply)

Watch your tone, General.

JAMES

No, it's all right. I appreciate your candor, General. So, Tawagalawas thinks we are weak.

GENERAL HOREMHEB

He has attacked cities, taken lands loyal to Egypt for centuries. We have not responded. The soldiers in his armies believe their gods are behind them. Every day Tawagalawas tells them they are invincible. We must stop them.

DAVALOS

My lord, you rule a land that does not know such kinds of war. The General's plan will result in thousands of deaths. Who will return to till the fields? Who will thresh the grain? Who, with respect, will build your tomb? We cannot go to war with the Hittites. With just a few soldiers we can burn some villages, raid their encampments, hold them where they are, and then -- perhaps --

Davalos practically glares at Alicia.

DAVALOS (CONT' D)

We can negotiate ... something with them.

GENERAL HOREMHEB

(firmly)

My lord -- we are not discussing containment. That time is past. This is about survival.

JAMES

(pause)

General, you realize that the Vizier may be right? We have never attempted a campaign on this scale before.

GENERAL HOREMHEB

Neither has Tawagalawas. But now he is.

(CONTINUED)

CONTINUED: (4)

JAMES

Yes. Yes.

(beat)

General Horemheb. Grand Vizier. Tomorrow I will consult the gods. Amun and Ra will guide me.

DAVALOS

Yes, my lord.

GENERAL HOREMHEB

My lord.

The military delegation bows, and exits.

JAMES

OK.

ALICIA

Wh-what was that about?

DAVALOS

Tawagalawas is the King of the Hittite Empire. The area known as Turkey in our time. His armies are sweeping south, toward us.

JAMES

(still worked up)

This Tawagalawas. He insults us. He insults our gods. He challenges me!

DAVALOS

John--

James whirls at him and glares for an instant, but says nothing.

ALICIA

What was that about bowing seven times seven?

JAMES

What?

ALICIA

In the beginning, when he entered the throne room --

DAVALOS

That, my dear, is the ritual greeting of a vassal to the Great King and Pharaoh...

(MORE)

(CONTINUED)

CONTINUED: (5)

DAVALOS (CONT' D)
(turning to James)
Isn't it ... my lord?

Alicia faints.

INT. BEDROOM INSIDE THE PALACE - AFTERNOON

The Eye of Ra is the first thing Alicia sees as she awakens. As she focuses, she realizes it is painted on the wall before her. Then she sees that she is surrounded by several handmaidens clad in gauzy, semi-transparent gowns; they fan her with palm leaves.

Seeing Alicia wake, one of the maidens offers her a cup of something like tea. Wordlessly, she accepts it and takes a sip. She looks around wonderingly; the handmaidens do not speak but they treat her with utmost reverence.

Another of the maidens approaches the bed and kneels. Then she takes Alicia by the hand and leads her to a bath. The tub, carved of stone, is full of warm water; flowers bob on the surface. The handmaiden starts to help Alicia take off her dress; for a moment, modestly, she hesitates, but then slips it off and carefully steps into the water.

The bath is wonderful! Alicia's face shows sheer pleasure as the maidens gently wash her with cloths and sponges.

After a time she rises, and is dried by the maidens, who then help her into a white linen shoulder-to-floor gown and simple gold necklace. They brush her hair to a silky black.

There is a knock, and one of the girls leaps to her feet, almost a little too quickly to answer. At the entrance to Alicia's room stands a young boy, apparently another palace servant. He tells something to her; then he furtively caresses her face and kisses her lightly.

None of this escapes Alicia's gaze. She smiles at the sight; it is charming in its innocence.

The handmaiden comes to Alicia and starts to say something; Alicia shakes her head, and glances back and forth between the girl and door, as if to say, 'I know what's going on here.' The maiden blushes, and again begins to speak, when --

Davalos, dressed as the vizier, enters the room and snaps his fingers. The handmaidens stand and leave the room. He and Alicia are now alone.

DAVALOS
(businesslike, not even looking
at Alicia)
I will tell you what this is about.
(MORE)

(CONTINUED)

CONTINUED:

DAVALOS (CONT' D)

Believe me, don't believe me, it doesn't matter.

(pause; he looks out the window)

Among the human race there are those for whom time is not a barrier. Only a few -- maybe ten or twenty are alive today. We exist in more than one time.

ALICIA

I- I don't understand.

DAVALOS

No, of course you don't. The man you know as John James was born thirty-seven years ago, in Boston. His father, like him, was a scholar of some distinction and taught at several leading universities. John's father also ruled here, a great Pharaoh who with his remarkable wife restored order to the Kingdom.

(pulls back a curtain and points off toward the Valley of the Kings in the distance)

He is entombed over there, in what will be called the Valley of the Kings. He is one with Ra.

ALICIA

(whispers)

Time travel...

DAVALOS

Yes. We don't know how it works, we don't know why it works, why only certain ... chosen .. people ...

ALICIA

You knew when you touched my hand.

DAVALOS

(nodding)

Yes, that is how we find each other.

Alicia surveys the ancient landscape for a few moments.

ALICIA

If you can go back in time --

DAVALOS

(turning to her)

We can direct the course of history, to some extent.

(turning back to the window)

(MORE)

(CONTINUED)

CONTINUED: (2)

DAVALOS (CONT' D)

But that is not what John -- Amenhotep -- and I wish. We wish to keep history as we know it, intact. As you can no doubt imagine, even a small change in events here could have disastrous effects on the destiny of the human race.

(sighs, a little disingenuously)

But there are those who wish to change things. We are threatened, soon, by Tawagalawas, to the north.

(turns back to Alicia)

He grows more powerful by the day, he encroaches upon our territories. If it is not stopped, this battle in Sidon will be the beginning of a great and cataclysmic war. Come here, young lady.

EXT. THE ROYAL PALACE AT THEBES - QUEEN'S BALCONY - AFTERNOON

Alicia walks over to the balcony. In the distance she can see hundreds of chariots.

DAVALOS

Many, many will die.

ALICIA

Why? Why is this war necessary? Can't it be stopped?

DAVALOS

I do not know. This new Emperor that the Hittites have, this Tawagalawas, is, like you, like me, like our Pharaoh, also of another time. He is a ruthless, unprincipled Frenchman named Olivier LaTour.

ALICIA

What?

DAVALOS

Yes. It's true. Think of it.

(he looks at her intently)

If the Hittites win, he will surely rule the ancient world almost in its entirety. Here we sit at the dawn of history, in the cradle of civilization, and this evil man wants to steal it.

ALICIA

But... why?

(CONTINUED)

CONTINUED:

DAVALOS

Because in the modern world, our time, he will be rich beyond your wildest dreams, for he plans to enslave Egypt as he has Hatti, mine its gold, loot its treasure, and send it all to the future. He will rule two times instead of one, he will bracket Time itself unless we stop him.

ALICIA

My God.

DAVALOS

And that's not even the worst thing. Think about some more. If Hatti wins, then they, not Egypt, will be the dominant power in the world. Who knows what that will change?

ALICIA

No Pharaoh to drive out Moses and the Israelites.

DAVALOS

Perhaps, no Greece: no Homer, no Pericles, no Socrates. Democracy is never born. Perhaps no Roman Empire: no Julius Caesar, no Augustus. Perhaps no Jesus Christ, no Mohammed.

ALICIA

Everything will change. Reality...

DAVALOS

Yes. Terrifying, isn't it. But we, you see, John and I, we wish to preserve our past.

ALICIA

But -- but you're interfering with the past right now, as I am, just by being here!

DAVALOS

I suppose, but what choice do we have? Listen: soon John will destroy the medallions. We will stay in Egypt forever. This unspeakably dangerous time travel will end, forever.

(he looks back out toward the Valley of the Kings, and his mind wanders)

I wonder who will dig up my bones.

(CONTINUED)

CONTINUED: (2)

ALICIA
But - I can't stay here!

DAVALOS
(turns to her, nods
approvingly)
No, of course not, my dear.

ALICIA
I won't tell anybody, I promise.

DAVALOS
Tell anyone you want, who would believe
you? Time travel?

James enters. Davalos bows.

DAVALOS (CONT'D)
(greeting James)
Your majesty.

JAMES
(to Davalos)
Leave us.

DAVALOS
(bows)
Of course.

Davalos leaves the room

JAMES
(admiring Alicia)
You look -- beautiful.

ALICIA
(In a small voice)
Thank you.

An awkward silence follows. Suddenly there is a great
distance between them

JAMES
He told you?

ALICIA
Yes.

JAMES
Are you frightened?

ALICIA
Yes.

(CONTINUED)

CONTINUED: (3)

JAMES

(taking her by the arms)

Don't be. I will honor my promise; you can go back -- forward -- at any time.

(walks her to the windows)

But you owe it to yourself to stay a few days at least to see this world. It's a unique privilege to witness this extraordinary time and place as only a few from your time can.

They look out over the city. James embraces her.

ALICIA

I'm no longer frightened.

He looks down at her. His face is no longer that of an eccentric academic, but dark, commanding, regal. She shrinks from the clear expression of absolute power; but then he smiles.

JAMES

Good. Good. Sleep here tonight. You will be safe and undisturbed. Tomorrow is a festival of Ra, the Sun God --

(smiles)

according to legend, my father. We shall travel by barge to his temple and there I shall ask him for guidance.

ALICIA

The war?

JAMES

Yes. It would please me if you would join us.

James departs, leaving Alicia alone in the bedroom. She walks around in a bit of daze. Then, on a table, she spies a copy of the small sculpture she saw in James' apartment, the one depicting the "mysterious" Pharaoh Smenkhare, Nefertiti, and their son.

For several moments she ponders it. Then her eyes widen, and she looks up after James in wonder.

INT. JAMES' ROOM AT THE PALACE - NIGHT

James/Amenhotep in his chambers. He sleeps fitfully.

EXT. KADESH AROUND 1180 BC - DAY

Again James dreams of the battle at Kadesh. James/Amenhotep's face is now clearly distinguished. He is shouting commands to his troops as they charge across the plain toward the Hittites. Again, the volley of arrows, and again the charge of the Hittite charioteers, and the great clash as the two armies collide.

Again James hears the cry of the youth. He sees him but still cannot clearly make out his face; only that the youth has fallen, is wounded. He reaches out to him -- can't reach him - - who is he?

And then, in slow motion -- there is another arrow -- coming right for him! He sees it, cannot move in time!

INT. JAMES' ROOM AT THE PALACE NIGHT

James is tossing and turning in bed.

JAMES
(calling out in his sleep)
Wait! No!

He wakes in a sweat.

EXT. ESTABLISHING - ROYAL BARGE - DAY

A canal connects the monumental royal palace with the Nile. Tied up alongside the palace is Amenhotep's royal barge. About seventy feet long, constructed from wood, it, like everything else, is plated in gold, with beautiful symbols and images symbolic of the King. It is manned by a well-disciplined, uniformed crew.

As a visible symbol of the kingship the barge is intended to awe those who see it passing by, and how could it not? - for it is truly spectacular.

Along the sides rowers sit, about twenty on each side. A single mast with a single spar holds the ship's sail; heading south from Thebes the barge is propelled by the ever-blowing northerly winds; heading north the sails are lowered and the rowers drive the boat forward.

At the bow and stern are small tents where the officers (captain forward, helm, managing the rudder, to the rear) work. About two-thirds of the way back is a chamber enclosed by rich fabric; this is where the Pharaoh sits. For the moment the curtains are pulled aside and the chamber is open.

EXT - KING'S CHAMBER, ROYAL BARGE - DAY

James, Davalos, and a few attendants are talking indistinctly.

The captain of the barge looks over to Davalos -- the expression on the captain's face asks, should we cast off? But Davalos shakes his head.

JAMES
Where is she?

DAVALOS
I believe she was deciding on a gown,
Your Majesty.

JAMES
(chuckling)
Some things are truly eternal, are they
not?

DAVALOS
(his expression serious)
Your Majesty, if I may be permitted. She
is not the one.

JAMES
(firmly)
Really. I think she is.

DAVALOS
She is not. She is no one, she is an
accident.

JAMES
Now I must warn *you* about *your* tone,
Vizier. When you shook her hand you
almost hit the ceiling.
(looks at Davalos)
Tell me you didn't feel it. This is
destiny. This is what is meant to be.

DAVALOS
Respectfully, Your Majesty -- it is not.

James, glaring, starts to respond, but his attention is taken away.

A procession of white-clad people leaves the palace and walking toward the barge. At its center is Alicia, who seemingly has mastered the skill of moving gracefully, regally. She is surrounded by her handmaidens.

(CONTINUED)

CONTINUED:

As she draws closer we see that just behind her are the girl and boy she noticed in her bedroom.

She boards the ship, and the topside crew bows to her. Her handmaidens gesture her up the stairs, and she makes her way to the royal area where James awaits.

ALICIA
 (to Miya, the girl, and Saya,
 the boy)
 Come on! It's all right, don't be afraid.
 (to James)
 This is Miya and Saya. We've made
 friends.

Miya and Saya immediately prostrate themselves before the King. They are plainly terrified to be in his presence. James stares at them; Davalos plainly glowers.

ALICIA (CONT' D)
 (to James)
 We've made friends.

James continues to say nothing.

ALICIA (CONT' D)
 (firmly)
 John. We've made friends.

JAMES
 (displaying a hint of a
 humorless smile)
 Listen. You must understand; I am the god-
 king. I am not, cannot be a 'man of the
 people.' Democracy won't be invented for
 another thousand years. Nothing can be
 allowed to weaken me, to humanize me.

ALICIA
 That's absurd.

JAMES
 (annoyed)
 Don't judge what you cannot know.

ALICIA
 John. You're also a man.

She smiles, and her smile -- elegant, graceful, irresistible -- melts him. He is unable to stop himself from softening, and returns the smile to her, and to the two children.

Unmoved, Davalos frowns.

(CONTINUED)

CONTINUED: (2)

Shouts herald the departure of the barge. The rowers begin, to the cadence of a drum, and down the Nile the barge sails. The scenery is breathtaking: monumental palaces, temples, cities everywhere.

ALICIA (CONT' D)

I had no idea.

JAMES

So much is lost by modern times. Most of this will be destroyed, the buildings demolished, their stone for other purposes. No one in your time has an appreciation for how large, how vibrant, how sophisticated this society truly is.

ALICIA

'My time.' Not 'our time.' You --

JAMES

I am Amenhotep, King of Egypt.

EXT. NILE RIVER - DAY

The camera pans across the barge, over the river, and to the shore, viewing Amenhotep's kingdom. It is amazingly peaceful, this ride. Everywhere in the ancient land are people going about their jobs routinely, traditionally, contentedly, as they have, and their ancestors have, for thousands of years.

Children on the palm-lined shore see the barge, and jump and point in excitement; adults come out of their huts, and stop working as the glittering boat passes.

EXT. ROYAL BARGE - DAY

Alicia and James continue chatting. Various of the royal staff on board point discreetly and chuckle smugly, as if they know the Pharaoh has found a mate. In the background, Miya and one of the other handmaidens play tipcat, an ancient Egyptian game rather like marbles. Saya attends Davalos but looks longingly over to Miya from time to time.

DAVALOS

General Horemheb tells me that he will be prepared to march in a month.

JAMES

Good. That should get us back in time for the planting.

(to Alicia)

(MORE)

(CONTINUED)

CONTINUED:

JAMES (CONT' D)

We have three seasons here: the flood, when the Nile inundates everything; the planting, when the Nile recedes leaving fertile soil; and the drought, when we harvest.

DAVALOS

If there's anybody left to do the planting.

JAMES

(annoyed)

Vizier --

DAVALOS

Have you made up your mind?

JAMES

I said, I will consult the gods.

DAVALOS

Of course. Of course.

(pause)

Look --

(he points to the shore)

EXT. NILE RIVER - DAY

We see crocodiles sunning themselves along the shore.

EXT. ROYAL BARGE - DAY

ALICIA

What's that?

DAVALOS

Crocodiles. Every year they take a few unfortunates. There seem to more this year, strangely enough.

JAMES

In the north they are objects of worship. Sobek -- the crocodile god.

An ATTENDANT hands Davalos a piece of papyrus. Davalos' mood lightens upon seeing it.

DAVALOS

(to James)

Ah, yes, of course. I have an interesting piece of news for you, Your Majesty. It seems that a Turkish prince will soon be taking a wife, and wishes us to send him a gift.

(CONTINUED)

CONTINUED:

ALICIA

That's presumptuous.

JAMES

Not really -- that's the way it's done these days. Turkish -- will he help against the Hittites?

DAVALOS

I doubt it.

JAMES

Then why is it interesting?

DAVALOS

This prince rules over a small state called Taruisa.

James nods slowly, then turns to Alicia to see if the significance of this has sunken in. For a moment she is nonplussed; then her academic training kicks in.

ALICIA

Excuse me, does this prince have a name?

DAVALOS

Indeed he does. Alaksandus.

ALICIA

Taruisa -- Troy. Alaksandus -- Alexandros, also known as Paris, who abducts then marries Helen. Wait. You've received a wedding announcement for Helen of Troy?

JAMES

(playfully)

Thinking of sending them a Wok; what do you think? Can't go to the wedding, though. Nasty place. Hear there's going to be a war.

ALICIA

(taking a deep breath)

This is nuts!

All three take note of Saya who in turn is staring at Miya. The two gaze at each other a long moment.

ALICIA (CONT'D)

They're in love, you know.

(CONTINUED)

CONTINUED: (2)

DAVALOS
(sternly, to Saya)
Water. Now, boy.

Saya runs below decks to refresh Davalos' drink. Miya follows him with her eyes.

DAVALOS (CONT' D)
(to Alicia)
Pity about her.

ALICIA
Why?

DAVALOS
She is a novice, soon to be a Priestess of Ra.

ALICIA
Meaning?

DAVALOS
She cannot marry. Soon she will marry the god.

ALICIA
What does that mean?

JAMES
Sort of like a nun. Lives in a cloister. Every morning she and the other priestesses must rise before dawn and arouse Ra.

ALICIA
Arouse?

JAMES
The belief is that Ra -- the Sun God -- only shines if he is sexually aroused. So each morning they dance around a statue of Ra in order to awaken his desire. It's apparently very erotic, although I've never seen it, men aren't allowed.

ALICIA
It's nuts, I say.
(to James)
We'll talk of this more later.
(beat)
So... does the King have a wife? Does Egypt have a Queen?

(CONTINUED)

CONTINUED: (3)

JAMES

Two very different questions, you know.

ALICIA

What does that mean?

JAMES

See over there?

James points to a cluster of buildings near the palace.

JAMES (CONT' D)

Most of my wives live there.

ALICIA

Wives?

JAMES

(mischievously)

Yes, of course. Very nice furnishings.

ALICIA

Wives? How many wives?

JAMES

Um...I don't know, really...around a thousand, I believe.

DAVALOS

Much more, actually.

ALICIA

What?

JAMES

Tell you the truth, I haven't even met most of them. Becoming King's wife is pretty much an honorary thing - good way for rich families to demonstrate their allegiance, for example. Also, other kings send me their daughters - sometimes two or three at a time - as wives to secure the peace. And sometimes I just pluck unfortunate women out of bad situations. I give them a good life: they supervise the linen-making. It's very profitable, incidentally.

ALICIA

(still reeling in shock)

Honorary?

(CONTINUED)

CONTINUED: (4)

JAMES

Like I said, I've hardly met any of them.
(expression becomes more serious)

But you asked two questions. The answer to the second is: Egypt has no Queen. There is only ever one of those. There is only one Great Queen for the Great King.

She looks back at him but says nothing. The implications are becoming clearer and clearer.

Vacantly she stares at Miya playing tipcat. A piece flies in the air; Miya reaches over the side to try to catch it -- just a little too far -- and falls overboard!

She screams, and there are shouts. Most of the passengers of the barge, including Davalos, James and Saya, rush to the barge's side to see.

From her floundering it is evident she cannot swim. The barge is going past her. Saya jumps in after her, vainly, as he cannot swim either. Helplessly they thrash in the water.

Then Alicia rips off her heavy necklace and jumps in after them.

ALICIA

(in the water)

Help me!

James hastily prepares to follow; he removes his crown and other heavy items.

DAVALOS

(strenuously)

No, you cannot! The gods have chosen them!

(he points to the crew)

They will never understand, remember your time! You are a god, not a person!

JAMES

You're crazy.

A second later Pharaoh, a remarkably strong swimmer, is in the water.

EXT. SHORE OF THE NILE RIVER - DAY

On the bank of the river sunning crocodiles see all this, and sensing a good meal, dive in.

EXT. ROYAL BARGE - DAY

Alicia swims up behind the girl and wraps her arm around her upper body in true lifesaving fashion, James similarly pulls the boy.

The crocs are coming.

Then soldiers pull the children, then Alicia, back on the barge. But one croc is way in front of the others. Alicia sees it, points, screams.

ALICIA
John! Behind you!

There is a tremendous commotion in the water. We see the croc's tail waving in the air. Then -- nothing. Silence.

Then, amazingly, James pops up right next to the boat and climbs aboard. Not even a single scratch mars his body.

The crew gasps -- Pharaoh has overwhelmed the crocodile! In an instant they are prostrate, chanting. Alicia cannot believe her eyes; he stands tall, strong -- invincible.

The children, whimpering, prostrate themselves at James' and Alicia's feet; the King kneels down himself to make sure they are all right. Saya reaches for Miya's hand; she takes it. As he realizes they are fine, he smiles, stands, and looks at Alicia.

JAMES
They'll be fine.

She beams at him: he is breathing hard, but he is strong, his muscles pulse. He is the most powerful man alive, but kind. She can hardly contain her love.

ALICIA
How -- how --

JAMES
Ra is a mighty god, mightier than the crocodile-god.
(motioning to Miya and Saya,
speaking to the crew)
Ra the Sun God has blessed them! And he has rescued them from Osiris, the God of the Underworld. Henceforth the blessed ones shall serve me at my side!
(to Alicia)
She would've made a lousy priestess anyway.

(CONTINUED)

CONTINUED:

DAVALOS

(quietly, for James' ears only)
You are tampering with the order of
things here. You are violating your own
oath.

JAMES

(sternly)
I don't wish you questioning me, Vizier.

ALICIA

(not at all angry, but
tenderly)
Tell me that undermined your authority.

She kneels and strokes Miya's hair. After a few seconds James takes her hand, and she takes his other hand. Davalos grunts and turns away, shaking his head. Alicia and James stare at each other; behind them the orange Egyptian sun, eternal symbol of the kingship, shines brightly.

EXT. THEBES, A MONUMENTAL TEMPLE TO RA, THE SUN GOD -
AFTERNOON

Above Amenhotep/James an enormous wall with a carved image of the sun sending its rays down on the people; and above it the real sun.

Amenhotep steps out on a balcony overlooking the throngs of people. He walks through the nobles already gathered and waiting. He is magnificently attired in a stunning, gold-embroidered kilt, a golden and lapis necklace, and the two-part blue and white crown. A shout, in unison, goes up from the people. Holding out his hands in supplication to the sun he leads the people in prayer.

JAMES

(chanting)
You appear on the horizon of heaven,
Living sun, giving birth to life!

The crowd responds in a single, thunderous voice.

CROWD

Great is Ra, giving birth to life!

JAMES

When you rise in the east, you fill every
land with your holy beauty!

CROWD

Great is Ra, filling the land with
beauty!

(CONTINUED)

CONTINUED:

Amenhotep motions for Alicia, whom he directs to stand just behind him. After her come Davalos and General Horemheb, who stand on opposite sides of the King.

Seeing Alicia, the nobles murmur. As Alicia passes, the camera pauses on Horemheb and Davalos.

DAVALOS

(to GENERAL HOREMHEB)

Your plan will destroy our land. First Egypt will fall...then Nubia.

GENERAL HOREMHEB

No. If we do not fight, the Hittites will grow stronger and stronger, until they cannot be beaten. We cannot appease them. We cannot wait for them. We must save ourselves now.

James, overhearing some of this, turns and looks at the two arguing.

Then, through a strategically placed gap in the wall a single ray of sunlight appears spotlighting James/Amenhotep; it is as if the god Ra has recognized him.

JAMES

Great is Ra, ruler of every land!

CROWD

Great is Ra!

James holds his stance for another moment, then kneels facing the image of Ra, with the ray of the sun bathing him. Now he is in direct communication with the god.

The moment continues. There is utter silence among the crowd.

Then it is done. The sun's ray vanishes. With a grim expression on his face, James turns to the crowd. Alicia approaches from behind.

ALICIA

(whispers)

Well?

JAMES

(he nods to General Horemheb)

There will be a great war.

General Horemheb nods in return, and, with a glance at Davalos, walks off.

(CONTINUED)

CONTINUED: (2)

JAMES (CONT' D)
 (to the crowd)
 Great is Ra! Great is the victory of Ra
 over his enemies!

CROWD
 Great is Ra!

James waits for a moment for the crowd's response to die down, then he exits. As he leaves the balcony, Davalos is frowning.

EXT. BACKSTAGE BEHIND THE TEMPLE - DAY

James, attended by his entourage, is speaking with Davalos. In the background General Horemheb is conferring with several of his aides.

DAVALOS
 Your Majesty --

JAMES
 I know what you're going to say. But
 you're wrong.

Davalos does not raise his voice. Calculatingly, he decides to wax a bit poetic, to remind James of everything that is eternal about Egypt.

DAVALOS
 (raises his hand)
 Please. Please. I want you, Your Majesty,
 for a moment, to consider our fortunate
 land: this green emerald oasis, nourished
 by the constant Nile, surrounded,
 isolated by a great, endless barren
 desert that protects us from the outside.
 Look --

(his arms sweep across the
 temple, the palm trees, the
 Nile)
 It is like an island paradise; nothing
 here has changed for a thousand years.
 Never have Egyptians worried about what
 is beyond Egypt. We cannot change that
 today. You cannot tamper with the
 Egyptian soul.

JAMES
 Perhaps, Vizier, to preserve paradise we
 must experience a taste of hell.

(CONTINUED)

CONTINUED:

DAVALOS

With respect, you risk too much. You will upset the rhythm of time! Your father -- your blessed mother --

JAMES

Never faced anything like this. Then, when the Hittites burned one of our villages; we burned one of theirs. After that we all returned to our harvest.

(beat)

This Tawagalawas: he will enslave our Egyptian souls.

General Horemheb approaches, holding a papyrus message.

GENERAL HOREMHEB

Tawagalawas is moving again. South.

DAVALOS

I implore you! Send a delegation, let us talk to them

GENERAL HOREMHEB

It is too late for that.

JAMES

Yes.

(he pauses, and sees Alicia)

Gentlemen, excuse me a moment.

GENERAL HOREMHEB

Your Majesty, I would like you to join my officers. We must plan our campaign.

JAMES

Of course. A moment, though.

General Horemheb bows, and departs, as does Davalos. The remainder of the entourage keeps a respectful distance.

ALICIA

Mighty Pharaoh.

JAMES

I'm sorry. I did not bring you back here to witness this. I wanted you to see my Egypt. The Egypt that Davalos spoke of, eternal, unchanging. He's right about that.

(CONTINUED)

CONTINUED: (2)

ALICIA

That you are going to change.

JAMES

To preserve our way of life we must disrupt it, if for a short while.

ALICIA

(curious, not antagonistically)
Is this a game to you?

JAMES

What?

ALICIA

These people -- in our time they've all been dead and forgotten for thousands of years. You can do with them as you please. You know that no one, no historian, no writer, no archaeologist will ever hold you to account.

JAMES

You still don't understand. This **is** my time. These **are** my people. The future for me is -- a vacation. One which is almost over.

ALICIA

Oh.

She looks around and sees members of the entourage staring at her.

ALICIA (CONT' D)

Why are they looking at me like that?

JAMES

Why indeed?

(he smiles)

No woman is ever allowed here. Except the Queen of Egypt. Only the Great Queen stands where you do.

Alicia realizes the full implications of what James says, and is frightened by it.

ALICIA

(backing away, shaking her head)

John - I -

(CONTINUED)

CONTINUED: (3)

Davalos is conferring with someone in the entourage when suddenly he turns in Alicia's direction. His eyebrows raise; he's had an idea. He approaches the Pharaoh.

JAMES

Vizier.

DAVALOS

Your Majesty. The generals await your presence.

JAMES

Of course. Join us, please.

DAVALOS

Of course. But a moment please -- I'm an old man, and I must tend to the needs of an old man's body.

JAMES

I'll be waiting.

James departs, attended by a few slaves.

DAVALOS

Actually, I wanted to spend a few moments with you, young lady.

ALICIA

Why do I feel like you're about to condescend to me every time you call me 'young lady'?

DAVALOS

I'm sorry. I meant nothing -- habits of a lifetime. I simply wanted to ask what you think so far.

ALICIA

What do I think. In one day I've come three thousand years from a quiet postgraduate student's life to stand beside Pharaoh. What do I think? I suppose: why? Why me?

DAVALOS

None of us truly understands destiny, you know. There is such a thing, I'm convinced.

(sighs)

This war will bring an end to Egypt as we know it.

(MORE)

(CONTINUED)

CONTINUED: (4)

DAVALOS (CONT' D)

It will break the rhythm of our people.
They will learn about an outside world.
Here -- it's like Eden, you know.
Perfect, unspoiled.

(beat)

And John seems determined to lead the
soldiers into conflict, to be at the head
of his army.

(he looks at her to see if she
gets it; but she is still
puzzled by his words)

But what if Pharaoh is killed? Which is
not unlikely. And he has produced no
heir, the kingdom will be thrown into
chaos ...

ALICIA

(suddenly comprehending)

What? I'm here to bear him a child?
That's what you think my destiny is?

DAVALOS

Indeed, perhaps that is what destiny has
in mind for you.

ALICIA

(panicking somewhat)

I can't stay here! I have a life! I have
a life in the future!

DAVALOS

(smiling tolerantly)

Of course you do, my dear.

ALICIA

(still panicky)

I have to go back. I have to go back
right now!

DAVALOS

Of course.

From his robe he pulls out a gold medallion.

DAVALOS (CONT' D)

Touch this.

She does, and everything goes white.

INT. A ROOM IN THE TEMPLE

James is conferring with his generals over a map of Egypt and
the Middle East.

(CONTINUED)

CONTINUED:

The cities Ashkelon (in what is now southern Israel), Megiddo (north), Tyre (still further north) and Sidon, on the Mediterranean (just south of where Beirut is today), are clearly marked.

JAMES

Proceed up the coast. Ashkelon is still friendly to us. Then to Megiddo, and then to Tyre and Sidon.

GENERAL HOREMHEB

Megiddo will fall quickly, my Lord.

JAMES

It had better. We cannot waste any time there.

GENERAL HOREMHEB

Will you be accompanying us, my Lord?

JAMES

I will join you near Sidon.
(he closes his eyes and concentrates)

That is where the deciding battle will take place. When I arrive, make no secret that I am there, and that I will personally lead the Ra Division. You will lead the Amen and Ptah divisions one day's march behind.

GENERAL HOREMHEB

You are using yourself as bait.

JAMES

Tawagalawas will see a single division and think he can overwhelm us. With me at its head he will be convinced this small group is our full force. But then you will counterattack, and we will destroy them.

GENERAL HOREMHEB

It is too risky!

JAMES

It is what we must do. It is what the gods wish.

Davalos enters.

JAMES (CONT' D)

So. General, are your troops ready?

(CONTINUED)

CONTINUED: (2)

GENERAL HOREMHEB

Yes, my lord.

They go to the window. Outside are thousands of chariots, soldiers practicing.

JAMES

(to Davalos)

Too bad we can't bring back a few machine guns.

DAVALOS

Yes. Odd, isn't it, that we can bring material things forward in time, but not backward.

JAMES

Just as well, really. LaTour would probably bring back a few tactical nuclear weapons, or nerve gas, or something like that.

DAVALOS

Really, a few semi automatic rifles would do the job.

JAMES

(changing the subject)

How is she? Is she back on the barge?

DAVALOS

(sighs)

John, I'm afraid all this was too much for her. She went back.

JAMES

(suddenly furious)

Dammit! She was the one, couldn't you feel it?

DAVALOS

John --

James notices the generals and soldiers noticing him, and his anger.

JAMES

(to Davalos)

Let's go.

INT. A CORRIDOR - DAY

They leave the room and enter a corridor. As they round a corner, James looks around to see if anyone can see. He is satisfied they are alone, and throws Davalos against the wall!

JAMES
She was the one!

DAVALOS
The wrong one, John!

JAMES
Don't call me 'John'! Here, I am the King! I am your King!

DAVALOS
Of course, Your Majesty. When I told her why she was here --

JAMES
(growing even angrier)
You told her? You told her she was to marry me, bear my child! What the hell were you thinking?
(pause)
You had no right!

DAVALOS
John, listen to me! You know what you must do. You must marry LaTour's daughter, stop this slaughter before it happens and unify the two empires!

JAMES
I can't do that! That is not how history unfolds. We cannot change it!

DAVALOS
If you do not -- if you do not, one hundred thousand men will die! You know that! You know that from the textbook you wrote -- will write! Is that what you want your legacy to be? Amenhotep the Butcher?

His words hit home. James releases Davalos, and walks away from him, his head down. After several moments he turns back to Davalos.

(CONTINUED)

CONTINUED:

JAMES
(firmly)
I will not change history.

DAVALOS
(strenuously)
You control history, John! You are history! You are letting your love for that woman cloud your judgment.

JAMES
(as if struck by lightning)
Yes...yes, I suppose I do love her.

EXT. A CAFE NEAR THE UNIVERSITY

Alicia is sitting outside having lunch with her friend Marie. She appears glassy-eyed, almost in shock. While Marie chows down, Alicia only picks at her lunch.

MARIE
So...how's it going with you and Johnny?

ALICIA
I-- I don't know, I think maybe it's over.

MARIE
Oh, I'm so sorry, Alicia. What happened?

ALICIA
(shaking her head, not looking up)
I don't know, it's, uh, pretty hard to explain, really.

MARIE
Tell me. You'll feel better. Trust me.

ALICIA
I don't know.

MARIE
Come on. You know what the Greeks said, catharsis, get it out of your system. Whole idea of tragedy, you know.

ALICIA
Well...it's sort of like...he has two lives.

MARIE
Really? What, is he married or something?

(CONTINUED)

CONTINUED:

ALICIA
 (doesn't know quite how to
 answer that one)
 That's, uh, well...yes. I mean no. Hard
 to explain.

MARIE
 Hard to explain? It's either one or the
 other, honey.

Alicia doesn't know what to say.

MARIE (CONT' D)
 Wait a minute, I got it, he's in the
 middle of a divorce. This is some kind of
 rebound thing, but
 (she snaps her fingers)
 he's got some kind of commitment problem.

ALICIA
 Well, no, not exactly...more like I do.
 (she leans forward)
 It's just...he's asking so much of me, I
 just can't give that much...
 (she sits back; her eyes are
 moist)
 Anyway, it's over.

MARIE
 Huh. Well, congrats, kid. You've gotten
 farther with him than anyone else has
 around here. God knows I tried.

Alicia looks up, wondering if Marie knows what she does. But
 Marie gives no sign that she does.

MARIE (CONT' D)
 We just never clicked, you know. Nice
 guy, no chemistry.
 (shrugs)
 C'est la vie. Hey listen -- you said you
 were going to warm him up for me. Do you
 mind if I try again?

ALICIA
 Go for it.

MARIE
 You're sure now? Really?

ALICIA
 Yeah. It's over between us. Good luck.

(CONTINUED)

CONTINUED: (2)

Marie's cell phone rings. She fumbles in her purse for it, then answers.

MARIE

Marie LaTour.

(pause)

Ah, bonjour, Papa!

Alicia sits straight up. She is wide-eyed with horror: the daughter of the Hittite King!

EXT. MEGIDDO - DAY

Pushing north, the Egyptian army is camped outside of the city of Megiddo, in present-day Israel. The Egyptian encampment is outside the city in the Jezreel Valley; looking up we see the city on a hill.

General Horemheb and his entourage, on horseback, survey the situation prior to the battle. He speaks with his young AIDE.

AIDE TO GENERAL HOREMHEB

Megiddo. Our first battle.

GENERAL HOREMHEB

Are you frightened?

AIDE TO GENERAL HOREMHEB

No, of course not, General. Is His Majesty to join us?

GENERAL HOREMHEB

No. This will be a minor skirmish. No need for Pharaoh to join us.

AIDE TO GENERAL HOREMHEB

But they will fight to the death, General.

GENERAL HOREMHEB

If we cannot easily subdue this small city then we have no hope against the Hittites, my young aide.

(beat)

If they're smart they'll not fight at all, but wait for us to lay siege. That would cost us time, time that we don't have.

They look out over the plain, and up the hill leading to Megiddo.

(CONTINUED)

CONTINUED:

AIDE TO GENERAL HOREMHEB

Look!

A line of dust reveals enemy horsemen heading their way. Horemheb smiles, and raises his arm. The Egyptian horsemen and chariots arrange themselves in battle formation.

INT. UNIVERSITY LECTURE HALL - DAY

Ancient history class at the University. James is speaking; the bust of Nefertiti again adorns his desk. But James is having trouble concentrating as Marie LaTour, provocatively dressed, is sitting in the front row. She has a smug look on her face knowing that he has noticed -- but not knowing the pain in James' heart.

JAMES

So, in the 20th dynasty, Ramesses II ascended the throne. Ramesses reigned longer than any other Egyptian King, a total of some sixty-seven years --

He stops, seeing Alicia enter the back of the classroom. Their eyes meet; the longing is almost palpable. Marie notices it, as does Davalos who enters behind her.

JAMES (CONT' D)

Wednesday -- Wednesday.

He is fumbling for words. The other students, with no idea what's going on, watch wonderingly. A few snicker. He however continues to stare at Alicia.

STUDENT

Professor James?

JAMES

Yes. Wednesday the reign of Ramesses the Great, the builder. Uh...letting you go early today, get outside and read by the pond.

STUDENT

Professor, what about Amenhotep?

The STUDENT's question startles James. Marie is also surprised, but then she smiles, thinking she knows the answer.

JAMES

Wha-what?

(CONTINUED)

CONTINUED:

STUDENT

Did Amenhotep have offspring? Did his line continue?

JAMES

(staring at Alicia)

I -- I don't know.

(catches himself)

A gap in the historical record. What happened finally to Amenhotep has been lost to time. Perhaps one of you in your excavations will discover his fate. Now -- class dismissed.

The students, surprised at the early dismissal, stand and murmur. "Weird, huh?" they say, but not too loud. Alicia approaches the front desk.

Marie, however, is there first.

MARIE

(lustily)

I'll be out by the pond.

(seeing Alicia)

Come see me when you're done with your goodbyes.

She leaves. Alicia comes up. She is not in great shape: her eyes are red, her hair is a bit unkempt. Still she is beautiful, and James, seeing her, takes in a sharp breath.

JAMES

Alicia.

ALICIA

Hi.

JAMES

Uh... Miya and Saya... I'll be marrying them soon.

ALICIA

So young...

JAMES

Life expectancy is barely thirty-five then.

ALICIA

Yes.

(CONTINUED)

CONTINUED: (2)

JAMES

Alicia...I think...no...I know I'm in
love with you.

ALICIA

(fighting her emotions, and her
tears)

But I--I can't...

JAMES

Then I'll stay here. I know I can't leave
you. Damn history. Damn fate and destiny.

ALICIA

(looking at him)

No -- no -- you can't do that.

JAMES

It's my life! My life! I'm entitled to
take control of it.

ALICIA

No. Anybody else, yes -- but you **must**,
you **must** follow your destiny. If you
don't --

JAMES

If I don't, so what?

ALICIA

You yourself know the answer. If you
don't return -- everything will change!
We, you and I, we probably won't even
exist. In the blink of an eye we will
never have been born. Everything that is
real and unalterable - you, me, this room
- changes, perhaps vanishes.

JAMES

Maybe things would be better. Perhaps a
different reality would improve our lot.

ALICIA

Or maybe the human race wouldn't even
exist. All you can know is what **is,** and
do everything you can to preserve it!
God, I can't even imagine what this all
means.

There is silence in the room for several moments. Alicia
walks over to the bust of Nefertiti.

(CONTINUED)

CONTINUED: (3)

ALICIA (CONT' D)

Besides --

(she looks at Nefertiti)

She would disapprove. Wouldn't she? Your mother?

JAMES

How did you guess?

Alicia removes from her purse the small sculpture of the family scene she saw back in James' apartment that night.

ALICIA

I found this -- back there. This *is* Nefertiti. This man, the father, this is Smenkhare. Who replaced the abomination Akhenaten, restored order to the Kingdom, and with your mother, Nefertiti, gave it a male heir. And this child is -- you. You. It's a family portrait.

She stares at James. His look tells her she is correct.

ALICIA (CONT' D)

Is she -- is she still alive? Back - then?

James shakes his head.

JAMES

I love you so, so much.

ALICIA

What a burden you carry. I can't imagine. You are your father's hope, to maintain the order that he created.

(pointing to Nefertiti)

Her hope. The hope of the Egyptian people -- of History itself. You have to return for the sake of humanity.

She shakes her head, unable to grasp the magnitude of what she has just said.

ALICIA (CONT' D)

But -- I can't go with you.

He sighs, and nods his head. He slams his fist on the table in frustration. For she is right, and he knows it.

She starts to cry.

(CONTINUED)

CONTINUED: (4)

ALICIA (CONT'D)

And... you're going to marry Marie, aren't you?

JAMES

No.

ALICIA

You have to. I know who she is. If you marry her you will prevent war between Egypt and the Hittites, and you will save thousands of lives.

JAMES

No. That I will never do. It's -- wrong. It's wrong for Egypt. This idea of Davalos' -- no. He is misguided. I cannot change History.

(beat)

And it's wrong for me.

A long pause.

ALICIA

When -- when do you leave?

JAMES

Tonight. I have a few things to wrap up.

ALICIA

And you're never coming back.

JAMES

I can't. It's too risky. I've taken too many chances already; I can't risk changing things --

ALICIA

(sobbing)

I will never, never forget you.

They kiss. It is a long and passionate kiss.

JAMES

So, you want to be an archaeologist? Dig up my bones, will you?

ALICIA

Good-bye, John James, my king.

EXT. MEGIDDO - AFTERNOON

The Battle of Megiddo has ended; General Horemheb is victorious. Fires and plumes of smoke rise from many points in the town.

Outside the city there are bodies everywhere, some hacked, some with arrows. A long line of prisoners -- men, women and children -- is being force-marched back to Egypt where they will be enslaved. The women and children whimper in fear.

INT. GENERAL HOREMHEB'S TENT - AFTERNOON

General Horemheb, victorious in battle, stands in his tent near the battlefield watching the procession of prisoners. He is accompanied by his AIDE.

AIDE TO GENERAL HOREMHEB

The city of Megiddo, General. An easy first battle. They fought well but they are not Hittites.

GENERAL HOREMHEB

No. But good preparation. A small victory, but a victory. Our troops saw blood. Now they know what battle is.

A bugle sounds. Subordinates bring in the enemy commanders. They are led by the ENEMY GENERAL whose hands, like those of the others, are bound.

AIDE TO GENERAL HOREMHEB

Their commanders, sir.

GENERAL HOREMHEB

My compliments, General. Your soldiers fought well today, but your gods did not favor you.

ENEMY GENERAL

(looking out of the tent at the line of prisoners)

We were not favored today, that much is true. What will happen to them?

GENERAL HOREMHEB

Well, that depends on you. They will be taken back to Egypt. Perhaps they will be taken in as slaves across the land. Slaves in my land are well treated. If they do not behave, they will be killed.

(MORE)

(CONTINUED)

CONTINUED:

GENERAL HOREMHEB (CONT' D)
(he too looks at the line of
prisoners, then back at the
Enemy General)

However...

ENEMY GENERAL

However?

GENERAL HOREMHEB

They did fight well...your warriors have
a good thirst for blood.

General Horemheb is playing a game with the Enemy General.
Horemheb pretends to be thinking this through, although what
he proposes was his plan all along.

GENERAL HOREMHEB (CONT' D)

Perhaps...I will make *Egyptian* warriors
of them. They can fight again, but now
for Pharaoh. Do you suppose they can be
so persuaded?

ENEMY GENERAL

(thinks about it, then answers
carefully)

Men will do most anything if their lives
hang in the balance.

GENERAL HOREMHEB

Indeed.

ENEMY GENERAL

What will you do with me, and my
commanders? I suppose you will kill us?

GENERAL HOREMHEB

Oh, no. You see, we are interested in
much bigger game than your insignificant
town. No, your time has not come. You
will be taken back to Thebes and made to
bow before Pharaoh.

ENEMY GENERAL

What?!?

Horemheb leans forward. It is time to talk turkey.

GENERAL HOREMHEB

Swear allegiance against the Hittites and
perhaps -- just perhaps -- your lives
will be spared. Listen: if you swear
loyalty to the Pharaoh, you and your
people may well prosper.

(CONTINUED)

CONTINUED: (2)

ENEMY GENERAL

But the Hittites --

GENERAL HOREMHEB

Our Great King has decided to cleanse the world of the Hittite Empire. Now -- now you know how mighty our kingdom is. You have seen our power. Only a fool would stand by Hatti now. Think about it.

(to a guard)

Take them away.

Guards grab them and shove them out of the tent. The Enemy General is wide-eyed, barely comprehending what is going on.

EXT. UNIVERSITY, PRESENT DAY.

Davalos is walking with Marie near the campus pond. She is wearing a more modest outfit -- a knee length skirt, blouse and jacket.

DAVALOS

I told you this would work out. Now the opportunity presents itself.

MARIE

So it would appear.

DAVALOS

You're young. Forgive me when I say that I have a much greater perspective looking back on time than you. What John felt for that woman was no more than a twig bursting into flame. Quick to light, quick to die.

MARIE

You were right, Vizier.

DAVALOS

Please -- not here.

MARIE

My apologies. Davalos.

DAVALOS

John has no choice but to accept you as his bride.

MARIE

I would appreciate it if you not make it sound like I'm his last resort.

(CONTINUED)

CONTINUED:

DAVALOS

I'm sorry. I'm only looking at the politics of the situation.

MARIE

As I am

(pause)

My father is pleased. He sends his congratulations on the successful outcome of your plan.

DAVALOS

(bows slightly)

Thank you.

MARIE

Our armies are even now threatening Sidon; Egypt is unprepared for war. Amenhotep will be forced to accept peace and submission to Hatti.

DAVALOS

You will make an excellent Empress, Marie.

Marie smiles coldly at Davalos.

MARIE

I look forward to you serving us, Grand Vizier.

EXT. PRESENT DAY A STREET - EVENING

As the sun sets Alicia walks down one road, then another. Her eyes are red with tears. She passes the Red Wall where happy couples -- one bearing a remarkable resemblance to Miya and Saya -- talk and laugh; she sees a television with CNN on it; she passes by a shopping mall. Walking into the mall she passes by the Museum Store where Egyptian "artifacts" are prominently displayed.

All these things will be forever lost to her if she goes with her lover.

She keeps walking. After a time she finds herself outside James' apartment building. She can control herself no longer: she runs to his door which is unaccountably open.

INT. JAMES' APARTMENT - NIGHT

But James is not there, only Davalos, who is burning some papers in the fireplace.

(CONTINUED)

CONTINUED:

DAVALOS

Why, hello, my dear. I didn't expect to see you here.

ALICIA

Where is he?

DAVALOS

John has already gone back. Never to return, I'm sorry to say. Now, as hard as it may be for you, you must leave, and forget everything you ever saw here.

She runs to the closet and begins looking for the chest where John kept the clothes.

ALICIA

No. I'm going to get dressed and go back.

DAVALOS

No --

ALICIA

I love him! I must go back!

DAVALOS

(menacingly)

I'm very sorry to hear you say that.

She turns and gasps. He is holding a gun.

DAVALOS (CONT' D)

No, you will stay here. I will go back and James will make Marie LaTour his queen. The two greatest empires of the ancient world, Egypt and Hatti, will be joined. Thousands upon thousands of lives will be saved. But...unfortunately...soon after this great alliance is formed, both King Amenhotep of Egypt and Emperor Tawagalawas of Hatti will meet untimely deaths.

(pause)

Untimely: an interesting word under the circumstances, don't you think?

ALICIA

What--what are you saying?

DAVALOS

Isn't it obvious? I will own History. The fate of human civilization will be in my hands. Don't worry: I'll do a good job.

(MORE)

(CONTINUED)

CONTINUED: (2)

DAVALOS (CONT'D)

I will of course, be extremely rich, in that time and this. Now - in the closet, please.

ALICIA

You're going to do what that Frenchman was doing.

DAVALOS

LaTour - idiot. He grew addicted to the taste of red blood. Of course, his daughter is very attractive. Perhaps I shall keep her for myself.

(beat)

She needs to be tamed, however. A little too spirited for my taste.

(he motions to the closet)

Now get in there.

He locks her in the closet.

ALICIA (O.S.)

No, no!

DAVALOS

Don't be too concerned, my dear, the cleaning lady will be here in the morning. She'll let you out, and you'll have Bloomingdale's and BMW's and Cosmopolitan awaiting you for the rest of your long and shallow life. But if you should pick up a history book you might find that the past is very, very different ... but then it will always have been that way, won't it?

INT. INSIDE JAMES' CLOSET - DAY

There is silence, and then Alicia sees a white light shining briefly underneath the closet door.

Frantically, she pulls out a bobby pin and attempts to pick the lock, with no success. Then, she rams the door with her body and on the third try she gets out.

INT. JAMES' APARTMENT - NIGHT

ALICIA

The medallion...the medallion...where could it be?

She opens drawers, pulls out books from the bookcase, she cannot find it.

(CONTINUED)

CONTINUED:

She redoubles her efforts to find the medallion.

ALICIA (CONT' D)
Damn! Where is it?

EXT. JAMES' APARTMENT - NIGHT

The camera follows the shadow of Alicia against the curtain, frenetically searching for what she needs to return to her lover.

EXT. ESTABLISHING - THE HITTITE CAMP - DAY

Tens of thousands of tents mark the Hittite encampment, somewhere in northern Lebanon. Near the center is the grand tent of Tawagalawas, the aggressive Emperor.

Marie, now dressed in traditional Hittite royal attire (a long dress adorned with a gold border) walks toward Tawagalawas' tent; as she does so the royal guards bow to her. Aloof, she completely ignores them as she enters the tent.

INT. TAWAGALAWAS' TENT - DAY

Inside the tent Tawagalawas, surrounded by his generals, scrutinizes some bound prisoners. One look at Tawagalawas' thoroughly offensive appearance is enough to intimidate anyone. The prisoners are terrified; even his generals stand in fear.

TAWAGALAWAS
You say you do not know the Pharaoh's plans.

EGYPTIAN PRISONER
No, my lord. No. Please...

TAWAGALAWAS
Then what good are you?

Tawagalawas draws his sword and swiftly decapitates the prisoner. Blood sprays all over the tent. Then he turns to the other prisoners, who tremble, prostrate themselves, and beg for their lives. A half-smile comes over his face; then he quickly kills them as well.

MARIE
(unmoved)
Hello, father.

Covered in blood, Tawagalawas greets his daughter without a smile; he speaks with a slight (French) accent.

(CONTINUED)

CONTINUED:

TAWAGALAWAS
 Daughter.

MARIE
 (bows slightly)
 Father. I have returned to you.

TAWAGALAWAS
 What news?

MARIE
 Amenhotep is marching north.

TAWAGALAWAS
 So. The sleeping mouse decides to awake.
 Will it fight?

MARIE
 Perhaps.
 (beat)
 Perhaps not.

TAWAGALAWAS
 You have spoken to their Vizier?

She nods.

TAWAGALAWAS (CONT' D)
 And?

Marie walks around the corpses in the tent. She kicks the head of one out of her way.

MARIE
 We are a passionate people, my father.
 Our generals, they thirst for blood. As
 do you.
 (beat)
 I have my needs too. Perhaps we can both
 be satisfied.

Tawagalawas is silent for a moment, absorbing her words.

TAWAGALAWAS
 You are a formidable woman.

MARIE
 I learned from the best.

TAWAGALAWAS
 One way or the other then. Either
 Amenhotep will bow to me as Emperor --
 and father;

(MORE)

(CONTINUED)

CONTINUED: (2)

TAWAGALAWAS (CONT' D)

(beat)
or I will kill him

MARIE

(nods)
One way or the other.

INT. JAMES' APARTMENT - MORNING

The following morning, CLAUDIA, the cleaning woman, an elderly Brazilian woman, enters James' apartment. She gasps in shock at the scene: papers and desk contents everywhere, books on the floor, a beautiful young woman in a gauzy white linen gown asleep on the couch.

CLAUDIA

He is loco, loco.

She starts to pick up. Alicia, hearing her, begins to stir. The cleaning woman continues. As she puts one book away, another falls to the floor. It opens; inside is the medallion. Alicia sees it and leaps off the couch.

ALICIA

My God, that's it!

She runs to the medallion; the cleaning woman is frightened by this madwoman and runs away. She gasps again seeing the brilliant white light coming from the office.

INT. ROYAL PALACE THEBES - EVENING

Amenhotep is looking out the window where he can see the royal barge, moored to the bank. He simply stares at it; of course he is sadly remembering Alicia.

A guard enters with the Megiddo prisoners in tow.

GUARD

Your Majesty. The prisoners from Megiddo.

The guard forces the prisoners to their knees, and then pushes them roughly into a prostrate position. James takes no notice. He is NOT in the mood for this.

JAMES

(turning to face them)
Yes. You fought well, I am told.

No one speaks.

(CONTINUED)

CONTINUED:

JAMES (CONT' D)
Which one is the leader?

The guard kicks the Enemy General. James takes no notice of the cruelty.

JAMES (CONT' D)
You fought well.

ENEMY GENERAL
Thank you, Your Majesty. We bow down seven times seven times before you.

James waves his hand as if to say, "Yes, yes, don't bother."

ENEMY GENERAL (CONT' D)
You defeated us, my lord, but you will not vanquish the larger enemy.

JAMES
Presumptuous, aren't you?

The Enemy General does not answer.

JAMES (CONT' D)
You refer to the Hittites?

The Enemy General nods slowly.

JAMES (CONT' D)
And why, may I ask, do you predict our defeat?

The Enemy General starts to stand, but is immediately struck by the guard, and, groaning, falls back to his knees.

ENEMY GENERAL
Please -- I must speak with you alone.

JAMES
(laughs cruelly)
Oh, really? What is it you think you can do -- to me -- when you have me alone?

The guard starts to move threateningly again at the Enemy General.

ENEMY GENERAL
(to the guard)
No --
(to James)
I know of things -- things, both in this time and another -- please.

(CONTINUED)

CONTINUED: (2)

At the words "this time and another" James perks up and stares at his captive. He steps down from his throne and slowly walks over to the prisoners, who cower with their faces to the floor.

The Enemy General cautiously looks up at James, and then raises himself to a kneeling position. The guard starts to strike him down again, but James waves him off.

The Enemy General lifts his hand, seemingly intending to take James' hand and kiss it in obeisance. But when their hands touch both startle, as if struck by a slight electric shock.

James realizes: the Enemy General is another time traveler!

JAMES
(whispers)
Who the hell are you?

The Enemy General looks up at him. His face is desperation itself.

ENEMY GENERAL
Marcus O'Reilly, Your Majesty. I beg you,
can you help me go back to my time and
find my daughter?

INT. HALL OF MA' AT IN THE EGYPTIAN PALACE - DAY

Davalos, with some other fearsome looking officials, stands at the front of a room deep in the bowels of the palace. Torches light the completely enclosed space in which there is room for about fifty devotees. The walls are covered with hieroglyphic writing.

Incense burns from several small flames on a table at the head of the room. On the wall behind him is an image of Ma'at, the eagle-like goddess of order and law.

On their knees facing Davalos and the other officials are about forty or fifty middle-aged priests. This is some sort of religious ceremony.

DAVALOS
Great is Ra, and great is his son, the
Horus-King, Lord of Upper and Lower
Egypt, the King.

PRIESTS
Great is Ra! Great is the King!

(CONTINUED)

CONTINUED:

DAVALOS

And great is our love, our devotion to our King. Those who wish him harm, those who seek his death, they shall suffer today, tomorrow, and through all the days of eternity. Here, in the Hall of Ma'at...

As Davalos says "Ma'at" the camera zooms on the eagle-image above.

DAVALOS (CONT' D)

...divine guardian of justice and order, we mete out punishment to those who would disturb our order.

There is silence for a moment, and then Miya and Saya, bound to posts, are dragged into the room. They are panic-stricken, struggling, trying to get free.

DAVALOS (CONT' D)

You all saw: these abominations tried to seduce our lord. They forced our lord into the waters of the sacred Nile hoping to drag him under and drown him.

(Louder)

These abominations cannot live! The laws written by the gods themselves on these very walls dictate: they **must** die!

MIYA

No -

SAYA

No!

Davalos motions to an attendant, who gags them.

DAVALOS

Great is Ra!

PRIESTS

Great is Ra!

DAVALOS

And so.

Davalos motions to the guards who lean the posts against the front wall. Miya and Saya are dirty, and their bodies appear covered with bruises and abrasions. They wear filthy loincloths only. They struggle to look at each other but it is so hard. Once the posts are set down, their bare backs face the priests.

(CONTINUED)

CONTINUED: (2)

DAVALOS (CONT' D)

According to the law, those who would murder Pharaoh must be flogged with one hundred lashes; then their hands and feet cut off; then their hearts removed with this knife. Only in this way can the Goddess of Justice and Order be satisfied.

He holds up a gold scimitar.

DAVALOS (CONT' D)

Is there anyone who objects?

PRIESTS

Great is Ra! Just is Ra!

Davalos nods to two of the guards, who lift their enormous, frightening whips.

INT. PALACE AT THEBES - DAY

Alicia is alone in the royal bedroom

ALICIA

Miya?

Of course, there is no answer.

ALICIA (CONT' D)

(puzzled; louder)

Miya?

Alicia leaves the bedroom and as she enters the corridor she can just make out -- a blood-curdling scream!

ALICIA (CONT' D)

(instantly recognizing the voice)

Miya!

She rushes down the corridor in the direction of the scream. Again she hears it!

ALICIA (CONT' D)

No!

She runs faster, when --

Guards capture her! One of them puts a hand on her mouth; and she is lifted off the ground and taken to the ceremony room where Davalos is conducting his 'rites.'

INT. HALL OF MA'AT IN THE PALACE - DAY

Miya and Saya are whimpering and crying. Their faces are contorted in pain.

The guards drag Alicia into the room

DAVALOS

You!

(he breaks into a broad smile)

You.

(to the Priests)

The Goddess has honored us today.

(pointing at Alicia)

Here is their accursed leader! Here is the one who has seduced our King, who led the plot to drown him!

PRIESTS

Kill her!

DAVALOS

(quietly)

Yes, so we shall.

He walks over to Alicia, who struggles uselessly against the guards' grip.

ALICIA

You'll never get away with this.

DAVALOS

Well, young lady, you're probably the first person in history to ever use that phrase.

He glances over at Miya and Saya.

DAVALOS (CONT'D)

I'm afraid this all will be quite excruciating. But that's tradition, you know.

(beat)

Now you will finally stop interfering.

(to the guards)

Bind her!

INT. THE PALACE - DAY

Amenhotep and Marcus O'Reilly are sitting in an anteroom off the main throne room. Marcus is drinking some tea.

(CONTINUED)

CONTINUED:

JAMES
Feeling better?

MARCUS
Yes, much. Thank you.

JAMES
I know -- I knew your daughter. Alicia.

MARCUS
(startled)
Really? How -- how is she? Is she all right?

JAMES
(looking away)
She's a ... most beautiful woman ... intelligent ... passionate ... a face, a smile for the ages.
(turns back to Marcus)
She's been here.

MARCUS
Is she here now?

JAMES
No.

A pause, while Marcus thinks all these things over. He gets it fairly soon.

MARCUS
May I ask what your feelings are toward her, Your Majesty?

JAMES
(a melancholy smile is on his face)
Isn't it obvious?

MARCUS
But --

JAMES
But I think it is time for you to see her for yourself. I'll take you to my chambers, where I keep the medallion.

James summons an attendant.

JAMES (CONT' D)
Where is the Vizier?

(CONTINUED)

CONTINUED: (2)

ATTENDANT

He is in the Hall of Ma'at, Your Majesty.

JAMES

What? That room is only used for trials of traitors!

ATTENDANT

Yes, Majesty. Apparently he discovered a man and a woman --

James leaps out of his chair and runs for the door.

JAMES

(to the Attendant)

A man and a woman... Summon the Palace Guard to the Hall of Ma'at! Now!

The Attendant rushes out.

JAMES (CONT'D)

(to Marcus)

Come on!

Marcus follows.

INT. HALL OF MA'AT IN THE EGYPTIAN PALACE - DAY

Alicia, like Miya and Saya, is bound to a pole. Davalos reaches up and rips the back of her gown so that her back is exposed. He motions to the guards to continue the whipping.

Alicia looks back fearfully.

But before anything happens to her, James, with Marcus right behind him, bursts into the room!

JAMES

Stop immediately!

Everyone except Davalos hits the floor in reverent prostration.

DAVALOS

(pointing to Marcus)

A foreigner! He's the one! He's going to kill the King!

James starts to shout "No," but just then the Palace Guard rushes in to the room, swords drawn.

(CONTINUED)

CONTINUED:

DAVALOS (CONT' D)

Kill them! Kill them all! In the name of
the King!

There is general confusion. Who to believe? The King or the King's Chief of Staff? The Priests, on their feet, are trying to get to Marcus and Alicia. The Palace Guards are not sure what to do but are standing around James to protect him.

In the midst of all this Davalos escapes through a side door.

JAMES

(in a thunderous voice)

STOP!

Everybody freezes.

JAMES (CONT' D)

(to the commander of the
guards, pointing to Miya,
Saya, and Alicia)

Cut them down!

As Alicia is taken down off the post, they embrace.

ALICIA

I had to come back. I can't live --
without you.

They hold each other for a moment. As Miya and Saya are freed, they too embrace, tearfully.

JAMES

I have somebody who wants to see you.

He points to Marcus. Alicia's eyes grow wide; even though Marcus doesn't look anything at all like his old self she has no trouble recognizing him.

ALICIA

Dad?

MARCUS

Alicia? Alicia! My daughter, oh how I've
missed you!

They embrace.

Meanwhile, James looks around the room.

JAMES

Where is the Vizier?

(CONTINUED)

CONTINUED: (2)

PRIESTS

He's gone!

James runs from the room

EXT. OUTSIDE THE PALACE - DAY

Davalos has hijacked a chariot and is racing into the desert! The two horses are racing as fast as they can, kicking up a huge trail of dust behind the chariot. Every now and then Davalos looks behind him to see if he's being followed.

Then -- he sees -- he is being followed!

Behind him is a single rider on a horse. Davalos whips his team again, urging them on into the sandy desert. It's his turn to grow frightened.

James is gaining. Behind him other members of the Palace Guard are following. But if anybody's going to catch Davalos, it will be James.

James draws closer, and again Davalos whips his horses. But James keeps getting nearer, and nearer...until...

Almost in slow motion, James lifts a lance above his head. He comes up just behind Davalos, who reaches under his robe for a knife. But he is too late. James lets go the lance, which goes right through Davalos' heart.

Davalos falls off the chariot and instantly trampled under James' own horse.

James slows the horse to a trot, brings him around to Davalos' body. He dismounts and kneels on the sand next to him

DAVALOS

(gasping for air)

Marry the LaTour girl...

JAMES

It is not for us to change Time, Davalos.

DAVALOS

(dies)

It is all over. James stands over Davalos' body for a few moments. He looks up at the sun, which somehow seems -- brighter now. Things are in balance again.

EXT. KADESH AROUND 1180 BC - DAY

The battle of Kadesh, some months later. Again we see James/Amenhotep's nightmare, the army charging, the Hittite ambush/counterattack. But this is the real thing.

ALICIA (V. O.)

My husband, Amenhotep, Great King of Egypt, led his armies to a great and fearful battle against the forces of Hatti at the small village of Kadesh.

Finally Amenhotep's dream completes. The Egyptian army charges on its chariots; the Hittites counterattack, as in his dream. Now we can see that it is Saya at his side who is thrown to the ground.

Almost as if he knew it was going to happen, the King jumps off his chariot to save the young boy. He takes the boy, who is not badly hurt, back on to his own chariot. But then --

-- the King looks up --

The arrow is coming right at him! Everything slows as the arrow inexorably flies to Amenhotep's chest. Then: it hits him! Amenhotep's face is contorted in pain; he falls; and we lose him in the dust and confusion.

The battle continues. The two sides crash into one another, it is hand to hand combat! Thousands upon thousands of warriors are trying their best to kill each other!

From the side comes another Egyptian division charging at full speed. The camera pulls back; chaos reigns! Who is winning? It is impossible to say.

The camera zooms to a flower in full bloom. As we see the feet of warriors hacking at each other, blood spatters on its petals.

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

They say the flowers of Kadesh are now tinted red from all the blood that spilled that terrible day.

As we watch, it grows dark around the flower. The camera pulls back, and we see the battle continuing. Bodies litter the battlefield.

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

Into the night they fought, but neither side could claim victory. For all his might, Amenhotep could not destroy Hatti;

(MORE)

(CONTINUED)

CONTINUED:

ALICIA (V. O.) (CONT' D)
 but he dealt it a heavy blow. The
 Hittites' advance into our lands was
 stopped, and they retreated in haste,
 their armies decimated.

Camera pans over the dead, stops on one well-dressed corpse.

Among the dead was the Hittite Emperor
 himself, Tawagalawas.

INT. HITTITE PALACE - DAY

The Hittite Palace at Hattusa, in (modern) Turkey. A stone-walled throne room less grand, darker, than that in Thebes. The few windows are small, and located high on the walls. Thin shafts of light illuminate the throne room.

First, we see a hundred or so men -- dressed for a cooler climate -- bowing to their new sovereign; then, as we look to the front of the great chamber, the sovereign herself, sitting alone on the throne. It is Marie Latour - no longer wearing trashy miniskirts but in the robes of the Queen of Hatti. Acknowledging her subjects she still seems less regal, less beautiful, less -- perfect than Alicia.

ALICIA (V. O.)
 Now, we are informed, his daughter has
 taken his place on the Hittite throne. I
 wonder what sort of Empress she will be,
 my old friend.

INT. PALACE AT THEBES - DAY

King Amenhotep is holding court. He sits on his gold-plated throne chatting amiably with various richly clad foreign ambassadors to his court. Standing next to him is his new, trusted Grand Vizier -- Marcus O'Reilly, his father-in-law. And next to Marcus stands General Horemheb.

ALICIA (V. O.)
 And the medallions, our portals to the
 future, have all failed. We do not
 understand why.
 (beat)
 Perhaps it was all part of some giant
 Plan, a plan which we mortals were never
 intended to grasp. Perhaps, for a short
 while, Time itself was at risk, and we --
 myself, my father, my husband and King --
 we were chosen to put it back into
 balance. And now -- that balance has been
 restored.

(CONTINUED)

CONTINUED:

The doors to the throne room swing open, and two children, a seven-year-old boy, and a five-year-old girl, chased by their "uncle and auntie," Miya and Saya, run toward the throne.

The king smiles broadly and opens his arms, as does Marcus.

The little girl runs to her grandfather while the boy leaps on to the lap of his father, the King. The boy waves a toy sword around playfully; and accidentally whacks his father in the shoulder, where Amenhotep was wounded at Kadesh. Half-smiling, half-grimacing, the King rubs the scarred shoulder.

The King looks up toward to the door, where Alicia, now the Great Queen, follows, walking gracefully, regally, contentedly. The court bows in respect. She climbs the three stairs to the royal platform and takes her place between her father and her husband, Amenhotep, Great King of Egypt.

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

The priests, the people, they call my husband the guardian of Egypt. But to me he is much more: he is the guardian of Time.

FADE OUT.

THE END