

A close-up, dramatic portrait of Hellboy, played by Kelsey Grammer. He has his characteristic red skin, horns, and a large, weathered, brown leather cloak draped over his shoulders. His eyes are glowing red, and he has a stern, determined expression. The background is dark and textured, resembling a cave or a rocky surface. The title 'TRIUMVIRATE III' is written in a large, white, serif font at the top, with 'III' centered below 'TRIUMVIRATE'. At the bottom, the tagline 'THE BATTLE FOR SOULS BEGINS HERE' is written in a smaller, white, serif font. In the bottom right corner, the text 'SCREENPLAY BY STEPHEN HALL' is written in a white, serif font.

TRIUMVIRATE III

THE BATTLE FOR SOULS BEGINS HERE

SCREENPLAY BY
STEPHEN HALL

Triumvirate III

Format: Supernatural political feature

Written By: Stephen Hall

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Triumvirate III is the final escalation of the supernatural thriller trilogy. With Ethen Prest defeated, the war does not end — it mutates. Cerberus rises through the figure of Hart Chepere, a charismatic, miracle-working public saviour whose healing spectacles and staged wonders begin turning faith into a weapon.

Hamidi Abdullahi, Cathleen Henshaw, George Kelso and Meti Gebre are drawn into a global crisis that moves through Rome, Jerusalem and Las Vegas, where ancient evil exploits religion, fear and spectacle to ignite a holy war. As miracles become propaganda and belief becomes a battleground, Hamidi faces an enemy that does not simply threaten nations — it attacks the foundation of his faith.

The story builds toward sacrifice, inheritance and the question at the heart of the trilogy: when power disguises itself as salvation, who still has the courage to resist?

TRIUMVIRATE III



Logline

As demonic showman Hart Chepere performs miracles that turn religious faith into a global weapon, Hamidi, Cathleen and Meti race from Rome to Jerusalem and Las Vegas to stop Cerberus before the world is pushed into holy war.

TRIUMVIRATE III



Tone, Genre and Style

Genre: Supernatural Religious Thriller / Global Conspiracy Drama

Tone: Apocalyptic, spiritual and urgent — moving from intimate crisis to mythic confrontation

Visual Style: Contemporary realism ruptured by sacred imagery, violent miracles and demonic spectacle — Vatican corridors, desert borders, ancient holy sites, dark tunnels and a Las Vegas faith-healing arena

Comparable Films: The Omen meets The Da Vinci Code with the scale of World War Z

Triumvirate III shifts the trilogy from political domination into spiritual warfare. Where *Triumvirate 2* attacked democracy through power and institutions, the third film attacks belief itself. The threat is no longer hidden behind government; it performs in public, heals the sick, commands crowds and reframes fear as faith.

The style combines grounded international thriller with escalating supernatural horror. Rome and the Vatican bring secrecy and doctrine; Jerusalem brings ancient faith and public terror; the desert and mine sequences create physical danger and isolation; Las Vegas transforms religion into theatre, celebrity and ritual. The result is a fast-moving, global supernatural thriller where miracles are not comforting — they are weapons designed to divide humanity.

TRIUMVIRATE III



Themes

Faith under attack — Hamidi's belief is tested not by doubt alone, but by a supernatural enemy that twists faith into violence.

Religion as spectacle — miracles become public performance, media event and mass conditioning.

Inheritance and destiny — Meti carries forward powers and purpose that reach beyond Hamidi's lifetime.

Truth versus manufactured salvation — Hart/Cerberus offers certainty, healing and awe while hiding monstrous intent.

Sacrifice and continuation — victory demands personal cost, but resistance survives through those left behind.

The danger of holy war — fear, identity and belief are manipulated until nations and communities are driven against one another.

TRIUMVIRATE III



The Characters

Hamidi Abdullahi – A prophet and supernatural protector whose faith has guided him through the trilogy. In *Triumvirate III*, the enemy attacks the source of that faith, forcing Hamidi into his most personal confrontation. His journey becomes one of sacrifice, legacy and acceptance.

Cathleen Henshaw – The former FBI agent has become a committed resistance fighter. Practical, direct and emotionally hardened by everything she has witnessed, Cathleen remains the grounded human engine of the story, pushing forward when faith, politics and myth collapse into chaos.

Meti Gebre – Hamidi's daughter, no longer simply protected by others but increasingly central to the mythology. Her emerging abilities and calm courage suggest she may inherit more than power — she may inherit Hamidi's purpose.

Hart Chepere / Cerberus – A towering, charismatic miracle-worker who presents himself as healer, saviour and spiritual phenomenon. Behind the public image lies Cerberus, a demonic force using belief, spectacle and religious identity to push the world toward holy war.

George Kelso – The journalist who has moved from observer to participant. George's scepticism gives way to active courage as he helps expose events that are too extraordinary for the world to easily believe.

Pope Adrian VII – A spiritual leader caught between institutional caution and supernatural reality. The Vatican scenes place faith, evidence and fear into direct conflict.

Becky, Daniel Redbird and Sam Clifford – Human allies pulled into the widening battle, each grounding the global crisis in personal choices, loyalty and fear.

Noan Barak – A key figure connected to the religious and geopolitical tensions surrounding Jerusalem, where ancient belief and modern conflict collide.

TRIUMVIRATE III



3-Act Structure Summary

Act I – Miracles and Warnings

After the fall of Ethen, signs of a deeper evil emerge. Hart Chepere rises as a celebrated miracle-worker, while events in Rome and the Vatican reveal that the next phase of the demonic plan targets religion itself. Hamidi, Cathleen, George and Meti follow the trail as sacred imagery, prophecy and public spectacle begin to converge.

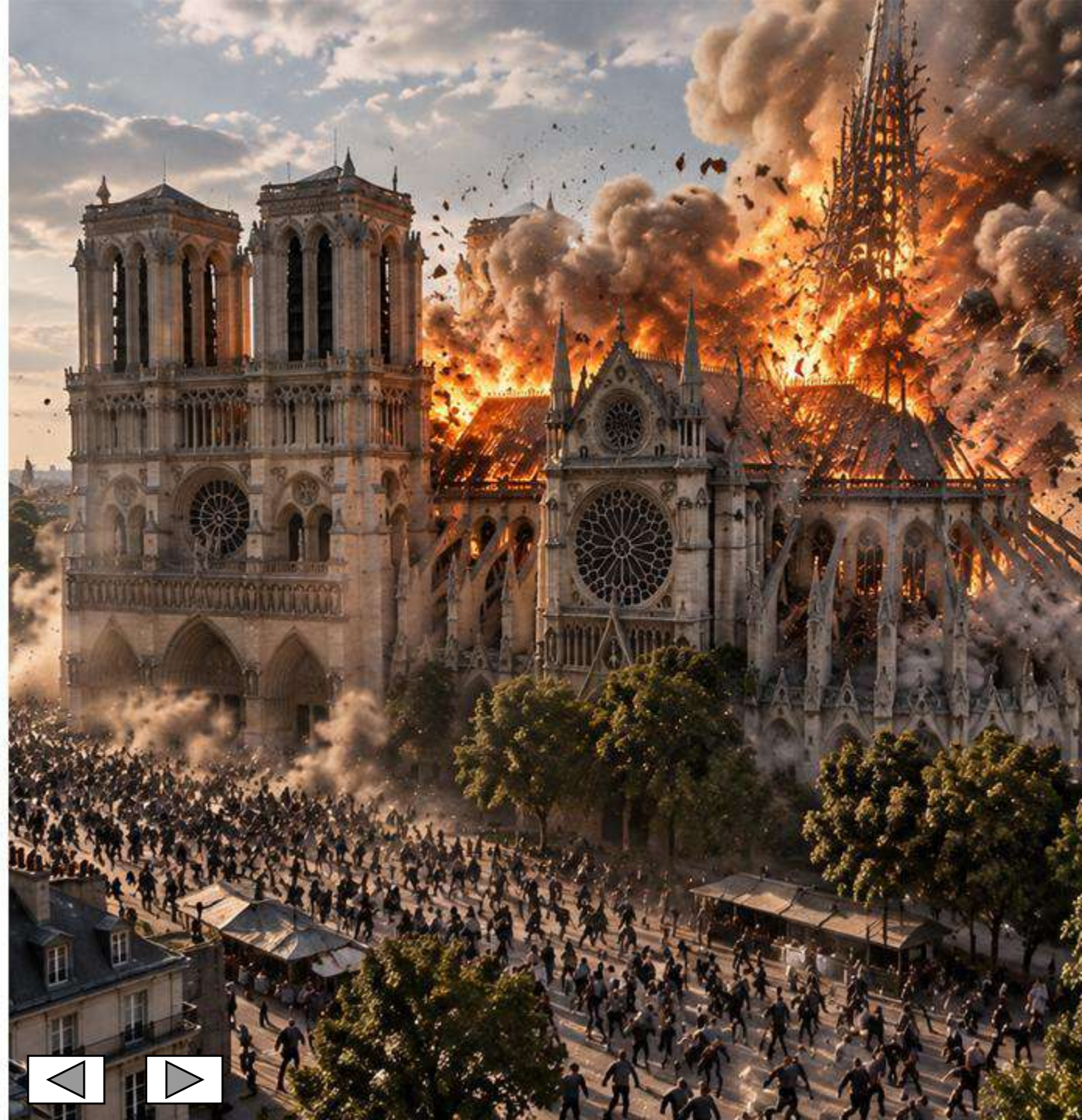
Act II – Faith Becomes a Weapon

The crisis spreads through holy sites, desert routes, tunnels and borderlands. Hart's miracles draw global attention, while demonic forces stage escalating acts of terror and awe. Hamidi's faith is attacked directly, Meti's powers grow, and Cathleen fights to hold the human resistance together as the world edges toward holy war.

Act III – The Last Confrontation

Las Vegas becomes the stage for Hart/Cerberus's mass religious spectacle. Hamidi confronts Hart/Cerberus and the demonic plan behind the miracles, while Cathleen, George and Meti face the human cost of stopping it. The climax turns on sacrifice, inheritance and whether faith can survive being weaponised.

TRIUMVIRATE III



Mood Board



Hart morphs into demon as he confronts Pope Adrian VII.



Cerberus releases Becky to “lay waste”.



The Four Riders gallop through the skies to bring destruction.



Hamidi confronts Cerberus in the finale.

TRIUMVIRATE III



Why This Film?

Triumvirate III completes the trilogy by taking the conflict beyond politics and into the most intimate territory of all: belief. It asks what happens when miracles can be manufactured, when salvation becomes performance, and when faith is turned into a weapon powerful enough to divide the world.

The film offers a distinctive blend of supernatural thriller, religious conspiracy and global action, with emotional stakes rooted in Hamidi's sacrifice, Cathleen's courage and Meti's inheritance. It is mythic in scale, but personal at its core — a final chapter about faith, fear, family and the cost of resisting evil when it arrives wearing the face of hope.

TRIUMVIRATE III



Triumvirate III

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Status: Feature Screenplay – Seeking Representation / Development

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“Apocalyptic, spiritual and cinematic — a supernatural thriller where faith, fear and demonic spectacle collide in the final battle for humanity’s soul.”

TRIUMVIRATE III



The Writer

Stephen Hall is a screenwriter based in Edinburgh, Scotland. Since December 2021, he has completed twelve screenplays, including eleven features and one television project, reflecting a strong commitment to long-form, character-driven storytelling.

His work has received international recognition, with awards from the Cannes World Film Festival, the RED Movie Awards, and the Austin International Film Festival, with one script added to Blacklist in the top 19%. His scripts often explore moral tension, identity and the psychological forces that shape human behaviour.

His genre interests include historical narratives, crime stories and period drama, with a focus on textured worlds and thematically ambitious storytelling.

Alongside screenwriting, he spent over 25 years as a web developer, a background that informs a disciplined approach to structure and long-form creative development.

Stephen Hall

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