

VIGIL

By

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EXT. DESERT - DAY

A passenger van is backed up to the front doors of a run-down mobile home in the middle of nowhere.

LINCOLN leans against the hood of the van, a shotgun strapped on his shoulder. He smokes a cigarette and looks into the distance at the endless horizon, blurred in the heat.

He checks his watch, then looks to the mobile home. Inside, murmured voices speak as the van is loaded . . .

INT. MOBILE HOME - CONTINUOUS

The tattered rug has been peeled back, revealing a square door cut into the floor of the mobile home and leading to an underground tunnel. NOX, VAL, and BEN work to move black duffel bags out of the tunnel and into the van.

Nox stands inside the tunnel, passing bags up to the others who line them in the back of the van. Nox is in his sixties, with grey wispy hair, three decades older than the others on his team. He's filthy and exhausted from the journey.

He tosses up the last of the bags. Val throws it with the others and closes the van doors. Ben helps Nox out of the tunnel and they embrace.

BEN
We made it, old man.

NOX
Almost.

Nox seals the trap door and covers it with the rug.

He takes a seat at a small table and drinks water from a plastic jug. He pours some of the water into his hands and washes his face. The camper is sparse, with rotted wood, a topography map pinned on the walls, and a few bunk beds in the shadows.

Lincoln enters the mobile home.

LINCOLN
It's time, Nox.

Nox gulps the remainder of the water and stands. He removes a rubber-banded stack of cash from his jacket pocket and hands it to Lincoln as he passes through the doorway.

INT. VAN - DAY

Nox rides in the front seat as the van barrels down remote desert roads. Val and Ben are relaxed, talking casually in the back. They sit on top of the duffel bags.

Lincoln drives the van, focused, nervous. The shotgun is wedged between the seat and the console.

NOX
You alright?

LINCOLN
Yeah. It's just going to be tight.

NOX
I'm not worried about it.

Nox grips his shoulder in affirmation.

Alongside the road, Nox notices a stake in the ground with an orange fluorescent piece of tape tied at the top. Lincoln glances at the marker, then at the odometer. Lincoln turns on the next road.

NOX
This isn't it.

Lincoln continues down the road, with Nox growing uneasy.

NOX
Turn around. This isnt it.

LINCOLN
This way is better.

Nox nods. He looks out the window at the passing shrubs and sand. He opens the glove compartment and finds a flare gun and a map. He pauses at the sight of the flare gun, and then reaches for the map.

LINCOLN
This is it, man. Don't worry.

NOX
Pull over here for a minute. I want to look at this.

LINCOLN
We don't have time to stop.

Nox looks ahead, taking a deep breath. He tucks the map in his front pocket. He looks into the rearview mirror, but sees nothing but dust.

(CONTINUED)

NOX
How's your dad?

LINCOLN
Fine. I haven't seen him in a while.

NOX
Next time you do, tell him I said hello.

Nox opens the door and flings himself out of the van, rolling across the hard ground.

EXT. DESERT - CONTINUOUS

Nox gathers himself as the van slides to a hard stop.

Nox runs as fast as he can for the distant hills.

Lincoln steps out of the van and fires the flare gun into the air.

Nox is breathless, running like a man with his life on the line. There is fire in his eyes.

CUT TO TITLES: VIGIL

EXT. DESERT - EVENING

CLOSE on Nox's face. A gunshot. He flinches as blood splatters across his cheek.

CUT TO a wide that reveals the scene: A pit has been dug in the desert, and all of the travelers have been executed except for Nox, who is on his knees with hands bound behind his back.

The van and two military vehicles are parked nearby, with a half-dozen soldiers casually watching their superior, CAPTAIN GANN, talk to Nox. Lincoln leans against the hood of the van, smoking a cigarette and sipping from a cup of water.

Gann is middle-aged, polished, cruel. He wears a jacket buttoned up his neck, and holds a pistol at his side. He bends down in front of Nox and picks up the bullet shell. He quickly sniffs the opening and puts it into his pocket.

(CONTINUED)

GANN

I've been looking for you a long time.

Nox is unafraid. Even amused, as a man who accepted death long ago.

NOX

Then you've done a pretty bad job of finding me.

GANN

But here we are.

NOX

Here we are.

Gann takes a pleased breath. He glances back at Lincoln.

GANN

I don't blame him.

NOX

Neither do I.

Gann smiles, not quite believing that to be true.

GANN

It has to be discouraging. When you feel the floor crumbling beneath your feet.

NOX

Maybe the floor is holding stronger than you think.

Nox looks ahead into Gann's eyes, unintimidated. Gann takes out a knife and cuts the ties around Nox's hands. He returns to his position. The soldiers watch the two men talking face to face, nothing between them.

GANN

Are you familiar with the theory of the territorial imperative?

NOX

I don't have what you're looking for.

Gann ignores him . . .

GANN

The territorial imperative is a theory that says different species have the innate need to compete in a given area to the point where one of them is not only subdued, but utterly exterminated. On the surface it sounds like simple competition. Survival of the fittest, and all of that. But this nature runs deeper. Even when there are enough resources to support both species, they will still try to destroy one another. It's why trees go out of their way to steal the sunlight from shrubs beneath them. Or why a wolf will piss on a carcass after he's had his fill. I'm afraid, Nox, that you are a victim of biology. Unless you're willing to prove me wrong.

Gann offers his pistol to Nox. Nox reaches up and takes the gun, looking at the weapon that just murdered his friends. He casually points it at Gann, as a kid would do playing make-believe.

NOX

I don't have what you're looking for.

Nox spins the gun and hands it back to Gann.

GANN

You can choose to survive.

NOX

I don't have what you're looking for.

Gann glances over at his subordinates.

GANN

Nox. In half an hour from now, when you're slowly dying in a pool of your own blood and shit, you will think back to this moment and wish you had approached our situation differently . . .

Gann leans forwards and whispers the word . . .

(CONTINUED)

GANN

Selah.

Nox hangs his head for a moment, then looks up at Gann.

NOX

To live is Christ. To die is gain.

Nox looks past Gann to the distant hills.

Immediately, a rifle rings out in the distance as a bullet drives through Nox's forehead, knocking him back into the pit with the others. The soldiers scramble for protection, drawing their weapons.

Gann whips his head around as the echo of the gunshot fills the valley. Gann screams out in rage, standing to face the hills. He fires wildly in the direction the shot came from.

EXT. MOUNTAINS - CONTINUOUS

RAMA leans against a rock face, holding the rifle close to her chest, hidden from sight.

She chambers another round, and the bullet casing flies into the dust.

EXT. PARKING LOT - NIGHT

An old single cab truck is parked alone in the center of a vast parking lot behind an industrial shipping warehouse.

INT. TRUCK - CONTINUOUS

MALCOLM listens to music softly with the windows down, his hand tapping gently on the side of the truck. He is bearded, rough around the edges, lean. He hums along with the tune.

In the rear-view mirror he sees a girl walking under the security lampposts towards him. He sits up and reaches for the pistol in the passenger seat. He tucks the weapon in his belt.

The girl is pretty, young, wearing a jacket and a short skirt.

Malcolm opens the door and approaches her.

EXT. TRUCK - CONTINUOUS

MALCOLM

This is private property.

She holds up a small white card.

CAMILLY

I know Elle. She told me to meet here.

Malcolm approaches her and takes the card. He sees a few words written and nods, placing the card in his pocket.

MALCOLM

Put your bag on the ground and take your jacket off.

CAMILLY

For real?

MALCOLM

Yes. You're a little late.

CAMILLY

I didn't think I was going to come.

Camilly nervously obliges and hands the jacket to Malcolm. He looks through a few of the pockets then moves on to the bag.

MALCOLM

Ok now spread your arms and legs.

CAMILLY

Come on man.

MALCOLM

I'm not going to hurt you. Let's go.

She allows him to check her.

MALCOLM

Did you drive a car here?

CAMILLY

I took the bus and then walked the rest of the way.

MALCOLM

Did the driver ask you any questions?

(CONTINUED)

CAMILLY

No.

MALCOLM

Does anybody know where you are?

CAMILLY

No one cares where I am.

MALCOLM

Go like this, go 'Aghh'

Malcolm opens his mouth wide and sticks out his tongue.
Camilly mirrors him.

MALCOLM

I'm screwing with you, let's go.

Malcolm hands her the bag and jacket and then moves towards the truck. He gets inside and fires it up, looking in the rearview mirror as she puts her jacket back on and slings the bag over her shoulder.

She approaches and gets into the passenger seat.

Malcolm shifts the car into gear and they drive away.

INT. TRUCK - NIGHT

They sit in silence as the car weaves through quiet roads. The radio plays at a low volume, the windows cracked. Malcolm notices the girl nervously picking at her fingernails.

MALCOLM

This is how it works every time
with new people. It's not personal.

CAMILLY

Yeah.

MALCOLM

What's your name?

CAMILLY

Camilly.

MALCOLM

What's that Irish or something?

(CONTINUED)

CAMILLY

Maybe.

MALCOLM

You can't just walk up to the front doors like a mailman.

CAMILLY

I don't care. Really.

MALCOLM

Yeah. I'm Malcolm.

They shake hands.

CAMILLY

You the security guard?

Malcolm smiles.

MALCOLM

No.

CAMILLY

You ever have to use that gun?

Malcolm realizes the pistol is showing. He covers it with his jacket.

EXT. DRIVEWAY - NIGHT

The truck pulls through an open gate onto a property surrounded by a ten-foot chain link fence. The building is condemned, with grass growing in patches in the parking lot. It's an old nightclub, with graffiti on the walls.

Malcolm parks the truck and turns it off.

INT. TRUCK - CONTINUOUS

Camilly is nervous, her seat belt still on. She looks out the windshield at the run-down building.

CAMILLY

Elle's in there?

MALCOLM

Yeah.

Malcolm gets out.

EXT. NIGHTCLUB - CONTINUOUS

Camilly walks with Malcolm towards the back doors. They pass by two other GUARDS. Malcolm nods his head at them and opens the door to the darkness.

MALCOLM
Welcome to church.

Camilly enters the building, and he follows behind.

INT. NIGHTCLUB - CONTINUOUS

Malcolm motions for Camilly to go to the door at the end of the corridor. She moves through the dark room, past an old bartop with a tarnished mirror on the wall.

She opens the door and the soft swell of a song rises up the stairs.

INT. STAIRS - CONTINUOUS

Camilly and Malcolm descend towards the basement. The song *It Is Well* can be heard echoing through the stairwell.

Camilly pushes open a door and enters a basement sanctuary lit by candlelight.

INT. SANCTUARY - CONTINUOUS

Dozens of people are scattered through the dark room, some sitting, some standing in worship as they sing along with the song being played at the wooden upright piano.

ELLE sits at the piano, leading the song. Her hair is messy, but tied up. She wears a long jacket, and her pants are rolled up to the tops of her boots.

She sings gently with the piano.

Malcolm motions for Camilly to take a seat against the back wall. He leaves her and goes back to the stairs and leaves. She sits down near a man hidden in the shadows.

Camilly listens to the song, and inspects the ragged crowd of believers. They vary in age and stature. Some look poor, afraid. Others are strong. Some look dangerous.

It is well, with my soul . . .

(CONTINUED)

As the song comes to a close, the man sitting near Camilly stands and walks to the front of the room. He is young, powerful, focused. This is KRUSO. The crowd settles and he lets the words ring out.

KRUSO

Never forget that you and me are
already dead. Because if you never
forget, you will never be afraid.

He looks directly at Camilly.

KRUSO

There is no fear in love; but
perfect love casts out fear,
because fear involves punishment,
and the one who fears is not
perfected in love. The war is won.
The war goes on.

CROWD

(quiet, unified)
This is our Vigil.

KRUSO

Grace and peace.

The church disperses, with members standing and talking to each other and others leaving. Camilly stays on the ground, watching the people interact. Kruso continues looking at Camilly, as if he doesn't fully trust her. A group of people pass between them, and once they clear, he is gone.

Elle suddenly sits down next to Camilly.

ELLE

(pleased)
You came.

CAMILLY

I didn't know you could sing.

ELLE

Sort of. Sorry if it was weird
getting through the doors.

CAMILLY

So this is church.

ELLE

I know. It's never what people
imagine.

Elle looks over the crowd.

ELLE
Are you hungry?

INT. ROOM - NIGHT

In an adjoining room to the sanctuary, Elle and Camilly sit at a table. The space is crowded with items left behind by the nightclub - stools, old speakers, stacks of concert posters. Elle puts an old record on, then takes a seat at the table.

Elle uses a plastic knife to put peanut butter on a sandwich.

CAMILLY
That guy who came up and talked.
Who was he?

ELLE
That's Kruso.

She slides the peanut butter jar to Camilly. Camilly begins to work on a sandwich of her own.

CAMILLY
Is he like the preacher or something?

ELLE
(amused)
He's my husband.

They eat.

CAMILLY
He said all of us are already dead.

ELLE
When you believe what we do, your old self dies. A new self is born.

CAMILLY
And it's better?

ELLE
It's different.

CAMILLY
Then what's the point?

(CONTINUED)

ELLE

When you say yes, your old life is replaced with new purpose. New eyes to see the world and our place in it. And this new life is more fulfilling. More real. The restlessness finally has somewhere to land. But if you want to have money and be safe and go to work every day, it's not better . . . it's different.

They eat in the quiet.

CAMILLY

Is it worth it?

Elle considers it.

ELLE

Is it true?

She takes a small wrapped booklet from her purse and tosses it in front of Camilly.

INT. CAR - NIGHT

Kruso and Elle ride together in silence. He reaches over and takes her hand and squeezes.

EXT. APARTMENT BUILDING - NIGHT

Kruso and Elle climb the stairs and approach their door. The building is dark, in a low-income neighborhood. A perfect place to be no one. As they reach the door, Kruso pauses.

The door is slightly ajar.

He nudges the door and it swings open into the darkness of the living room. He stands in the doorway silhouetted against the gray sky.

Kruso steps into the apartment, moving through the quiet.

INT. APARTMENT - CONTINUOUS

He is unafraid, not looking for a weapon. He doesn't switch on the lights. Elle walks beside him. They move through the living room and down the hall.

The bedrooms are dark.

(CONTINUED)

They approach the bathroom at the end of the hall, where a light is on beneath the door.

Kruso turns the handle and pushes open the door.

He pulls open the shower curtain.

No one is there.

KRUSO
(to Elle)
Pack a bag.

INT. GANN'S OFFICE - NIGHT

Gann stands barefoot in front of a large cork board with information and clues about Nox. A map of the area is marked with pins of different colors. A few photos of Nox's network of supporters are also on the board. One of the faces is Ben. Another is Lincoln. Another is Rama.

A record player plays solemn music from a simpler age. The office is clean. His gun is on the desk, along with a telephone and a few neatly organized notebooks and a rolodex.

Gann reaches into his front pocket and finds the bullet casings from earlier in the day. He sniffs one of them. Gann crosses the room to a shelf where a wide variety of empty casings are lined up like trophies. He lines up the new shells.

He sings softly to the music as he pours himself a full glass of scotch and puts a marschino cherry in it.

Gann takes a seat in a leather chair, clicks on the lamp, and opens a well-worn Bible.

GANN
(reading)
A fire devoureth before them; and
behind them a flame burneth: the
land is as the garden of Eden
before them, and behind them a
desolate wilderness . . . And
nothing shall escape them.

He closes the Bible and repeats the verse from memory. He sips the scotch and looks across the room to the board. His eyes lock on Rama's photo.

(CONTINUED)

He stands and crosses the room to the photo, and pulls it down. He looks intently at her face. She is beautiful, but dangerous. He remembers her from long ago . . .

GANN

A fire devoureth before them; and
behind them a flame burneth: the
land is as the garden of Eden
before them, and behind them a
desolate wilderness . . . And
nothing shall escape them.

INT. HOUSE - NIGHT

Malcolm sits at a table with a few other men. He unfolds a large green cloth and an array of weapons are inside. He passes them out to the people around the table. He motions for one of his guys to pay the dealer.

EXT. SHIPPING CONTAINER - NIGHT

A car's headlights beam onto the door of a rusty shipping container. TWO MEN unlatch the door and it swings open.

The container is completely empty.

One makes a phone call.

MAN

Hey. It's empty. No.

He listens.

MAN

I don't know what to tell you. I'm
looking at an empty container.
Fine.

He hangs up and motions for the other guy to shut the door.

EXT. LARGE ESTATE - PRE-DAWN

An old man waters the flowers in his garden. He is dark against the gray sky, unidentifiable.

EXT. DESERT - DAWN

FRANCIS crouches over the place where Nox and the others were killed. The pit has been filled. She touches dried blood.

She is young, ethereal, wearing military boots, green pants, and a grey tank top. Her hair is dyed gray, like an old woman's. She stands, and we see that she is carrying a sword.

She scans the desert and closes her eyes.

The wind picks up.

She breathes deep . . .

INT. HENRY'S GARAGE - MORNING

Knock. Knock. Knock.

Kruso and Elle sleep in their car, parked inside a large mechanic shop. Kruso stirs and looks up to see HENRY in the window.

Henry is older, balding, with scruffy facial hair. He wears a mechanic's jumpsuit. He is relieved to see that it is Kruso. He motions for Kruso and Elle to meet him in his office.

Kruso looks back at Elle in the back seat.

KRUSO
How'd you sleep?

She takes the balled up shirt she was using as a pillow and playfully throws it at him.

ELLE
Fine.

INT. HENRY'S OFFICE - MINUTES LATER

Kruso and Elle walk into the office messy with paperwork, contracts, and parts boxes. Henry sits at the desk watching the news and eating a bagel.

HENRY
There's still some coffee.

(CONTINUED)

Kruso sits across from the desk while Elle goes to the pot and pours herself a cup. She lifts it to Kruso and he shakes his head, no. She leans against the bookshelf and stirs her coffee.

HENRY

So I come to work and there's two bums sleeping in a car I've never seen. And instead of calling the cops, like I could've done, I think to myself, maybe that bastard Kruso is homeless again. And lo and behold, the most famous criminal in the city.

KRUSO

Here I am.

HENRY

How are you, pal?

KRUSO

We're making it.

HENRY

Yeah? Then how come you're sleeping in a car?

ELLE

Someone broke into our place last night.

HENRY

Cops?

KRUSO

I don't think so. Nothing was out of place.

HENRY

I'll make a few calls. I can get you someplace off the grid for a while. And I'll send in a crew.

KRUSO

Thanks.

Henry picks up a pack of cigarettes off his desk.

HENRY

Smoke?

KRUSO

I quit.

HENRY

Me too.

Henry continues watching the TV. He tosses the cigarettes onto his desk.

KRUSO

How's business?

HENRY

There's always cars in the garage.

Elle continues drinking her coffee.

HENRY

You can make more coffee if you want some.

ELLE

I'm good.

Henry clicks off the TV.

HENRY

You need some money?

KRUSO

No.

HENRY

Don't come all the way here and tell me all you wanted was a place to sleep.

ELLE

I could use a bike.

HENRY

Now we're talking.

Elle winks at Kruso as she follows Henry out the door.

INT. GARAGE - CONTINUOUS

Henry leads Elle to a few motorcycles lined up.

HENRY

Pick your poison.

Elle scans the options and picks a matte black, clean bike.

(CONTINUED)

HENRY

Meet me up front and I'll get you a
new plate.

Henry hands her a key. He walks off and passes Kruso. Elle
grabs a helmet and climbs onto the bike.

KRUSO

Be careful.

ELLE

Always.

He kisses her. She fires up the bike and rides ahead.

EXT. CITY STREETS - MONTAGE

Kruso walks the streets with his hood over his head.

He cuts through an alley. An addict sitting on the ground
recognizes him, and Kruso bumps fists with the guy then
keeps moving.

Kruso crosses the street, missing traffic.

He climbs onto a busy city bus. He takes a seat. Scratched
on the wall of the bus with a pen it says 'Die Kruso'.

Kruso unlocks the padlock outside the condemned nightclub
and makes his way towards the back doors.

INT. SANCTUARY - MOMENTS LATER

Kruso enters the quiet sanctuary.

At the front of the room near the communion table, a woman
is on her knees. Kruso pauses. He takes a seat at the back
of the room, waiting to see who she is and what she plans to
do.

It is Rama.

RAMA

(without looking back)
What do you pray for?

Kruso remains silent.

RAMA

I pray for peace.

(CONTINUED)

KRUSO

So do I.

RAMA

And yet, God gives us death.

Kruso walks along the edge of the wall until he can see her face. Her eyes are closed. She is in her thirties, strong, beautiful, of Middle-Eastern descent.

KRUSO

Who are you?

RAMA

A friend.

She opens her eyes and turns to him.

RAMA

You should be much more difficult to find, Kruso.

Kruso watches her with suspicion.

RAMA

One day you'll push open the door to your apartment and you won't like what you find in the darkness.

Rama stands and faces Kruso.

RAMA

Nox is dead.

The words hit Kruso like a hammer. He narrows his eyes.

KRUSO

How do you know?

RAMA

Because I killed him.

He waits for an explanation.

RAMA

I shot him before they could take him in.

KRUSO

Where?

RAMA

In the desert. A long way west of here. The middle of nowhere.

KRUSO

How did they find him?

RAMA

They were on a money run from the border. A big one. Millions. I think the driver made a deal before. Nox almost got away, but... he didn't.

Kruso holds his head in his hands. Rama approaches slowly. She places a hand on Kruso's shoulder, and he immediately grips her wrist and violently pins her to the wall.

KRUSO

I don't know you.

Rama is unafraid.

RAMA

Selah . . .

Kruso hears the word. He releases his grip.

EXT. HENRY'S GARAGE - EVENING

FLASHBACK:

Kruso walks out of the garage dressed in his mechanic's uniform. He carries a backpack on one shoulder.

Kruso walks the streets and cuts through an alley.

He hears gunfire and sirens ahead and pauses. The sound seems to move away from him and he starts forward again. This is a rough, noisy neighborhood.

As Kruso turns the corner, a bomb explodes, sending debris and smoke into the air. He cowers against the wall, covering his ears. Chaos. Voices. Sirens. Screams.

Kruso gathers himself and runs forward to escape. As he turns up another alley, he sees an older man stumbling towards him. The guy is clearly hurt, and falls against a dumpster.

Kruso rushes towards him and sees him lying face down on the ground.

(CONTINUED)

KRUSO

Hey. Hey man are you okay?

Kruso reaches the man and flips him over.

It's Nox.

Nox is covered in black dust and badly wounded, bleeding from the mouth. The sirens continue to rage all around them.

KRUSO

Hold on man. I'll call you an ambulance.

Nox reaches up and grabs Kruso's arm.

NOX

No. Please don't.

Kruso stands up and looks in the direction of the sirens. He is torn on what to do. He looks back down at Nox.

NOX

Selah . . . I have Selah . . .

Kruso reaches down and lifts Nox.

EXT. NICE NEIGHBORHOOD - DAY

Elle drives the motorcycle past beautiful estates and turns up a few roads until she sees a large white house on the hill. She pulls up to the iron gates and stops, removing the helmet. She turns off the engine. She walks up to the gates and waits.

The gates open and she walks inside. Tucked inside the wall is a backpack. She puts it on and looks up at the house.

A silhouetted figure is in the upstairs window, watching her.

Elle walks back out the gates, which close behind her. She fires up the bike and kicks up gravel as she speeds away.

The figure is now gone from the window.

INT. BEDROOM - NIGHT

Elle and Kruso lay together in bed.

They are entangled, looking into one another's eyes.

ELLE

Do you trust her?

He runs a hand through her hair.

KRUSO

I need her.

ELLE

And she needs you too.

KRUSO

She knew exactly where to find us,
and we're still here. That has to
count for something.

ELLE

What if it's already gone?

KRUSO

It's not.

They kiss.

Elle slips out of bed and puts on a robe. She walks out of
the room.

INT. HALLWAY - CONTINUOUS

We follow Elle down the dark hallway and into the kitchen.
In the living room, Rama lays on her back on the couch
looking up reading the Bible. She has made a pallet on the
couch.

ELLE

There's another blanket in the
closet if you need one.

RAMA

I'll be okay. Thanks for letting me
stay.

ELLE

Do you want some wine?

(CONTINUED)

RAMA

Sure.

Elle pours two glasses and goes into the living room. She sits down at the chair across from Rama and places a glass in front of her.

ELLE

You saw him die?

Rama stops reading and sits up. She places the Bible on the coffee table.

RAMA

I did what he told me to do.

ELLE

Are you alright?

RAMA

He was my friend.

Elle sips the wine. She smiles, remembering Nox.

ELLE

He ruined my life. Everything was fine until I met him.

RAMA

Me too.

ELLE

I remember the first time he came to our place he was a mess. Covered in blood. Half dead. Some kid put a bomb in the doorway of their church. The police were chasing him. And somehow he was still so appealing. The way he moved and spoke to us. Like he wasn't afraid to die. Or to live.

RAMA

(smiles)

What's the difference?

Elle leans back, propping her feet on the coffee table.

ELLE

Where are you from?

(CONTINUED)

RAMA

A lot of places. West Coast,
mostly.

ELLE

Me too. San Diego.

RAMA

I stayed there a while.

They sit in the quiet living room. Rama sips the wine.

ELLE

So, what's out there in the desert?

RAMA

He didn't tell you?

ELLE

No. Do you know?

RAMA

I know what it's called. Selah. But
that's about it.

Rama's thoughts are heavy. She leans forward and speaks
quietly . . .

RAMA

All of us knew what to do if he
ever . . . was gone. Find Kruso.
That's it. Find Kruso and mention
Selah. He never said why, just that
Kruso would know what it meant. So
I did my job.

Elle listens . . .

RAMA

You need to know something, Elle.
Maybe you know what it's like to
run. Or to hide. And be smart. I
get that. And I understand that's
how you survive here. But the rules
are different in the desert. You
see the monster face to face. I
won't promise that I can protect
him.

ELLE

You won't have to.

INT. HEADQUARTERS - NIGHT

A group of a dozen officers listen to a report given by their superior, HUNT. They wear matching black uniforms with blue trim. Hunt stands beside a projection of a map of the city. Some buildings are marked in red.

The officers quietly mark down the addresses in their notebooks.

HUNT
Ready to move on?

VOICE (OS)
Hold up one second.

We see that it is Malcolm . . . He is an officer. He marks down the final addresses.

MALCOLM
Alright. I'm good.

Hunt switches the slide.

HUNT
Moving on.

Malcolm lifts his eyes to the screen . . .

EXT. CAMILLY'S APARTMENT - NIGHT

Camilly sits on the back patio smoking a cigarette. She puts out the cigarette on the banister and looks over the city, the wind in her hair.

She turns and slides open the back door and goes inside.

INT. CAMILLY APARTMENT - CONTINUOUS

Camilly passes through the living room, only there is no furniture.

Against the wall is a huge workstation of computers and harddrives. A WEBCAM blinks red.

CAMILLY
I'm going out.

She grabs her jacket off the chair and walks out the front door.

EXT. MOUNTAINS - DAWN

Gann stands on an overlook, the faint lights of a small town visible in the distance. He breathes the cool air and feels alive.

He removes his pistol and fires one shot after another towards the city, his eyes filled with the fire of a madman. The shell casings fly one by one into the dirt.

EXT. APARTMENT - DAWN

Kruso and Rama walk out the front door. Elle stays in the doorway, wrapped in a blanket. Kruso kisses her goodbye.

Elle watches them walk away and slowly closes the door.

INT. KRUSO'S APARTMENT - EVENING

FLASHBACK:

ELLE stands in their apartment putting noodles into a pot of boiling water. She hears the door open and close. She is beautiful, simple, wearing a tank top and pajama pants.

ELLE

Hey babe.

She hears shuffling of feet and low voices in the nearby room.

ELLE

Kruso?

Elle walks out of the kitchen and down the hall. Elle walks into the second bedroom and sees Nox propped on the bed. Kruso helps him sit up. Kruso turns to Elle.

KRUSO

Could you bring some water?

ELLE

Can I talk to you?

Kruso reluctantly leaves Nox and joins Elle in the hallway.

ELLE

What is this?

(CONTINUED)

KRUSO

There was a bomb in Northmount.

She shows no surprise to the news.

ELLE

Then take him to the hospital.

KRUSO

I can't do that.

ELLE

Why not?

KRUSO

He told me not to.

ELLE

I'll call.

Elle turns but Kruso grabs her arm to stop her.

KRUSO

Wait. He's a leader or something.
At a Christian church.

Elle is shocked by the information. She moves past Kruso and peers into the room at Nox in bed. She rests her head against the door frame, processing what he has done.

ELLE

Kruso . . .

KRUSO

What was I supposed to do? Let him lay there and die? I was walking home from work and he was right there. Was I supposed to walk past him?

ELLE

You're supposed to call the police.

Elle gathers herself and moves down the hall, leaving Kruso. She comes back a moment later with a glass of water and enters the bedroom. She sits next to Nox and helps him drink.

As she leans over him, she notices the wounds around his neck.

INT. KRUSO'S APARTMENT - EVENING

Kruso, Elle, and Nox sit at the dinner table eating a sparse meal. Nox sits tall despite his prevalent wounds. He is clean, showered, his hair slicked back. He wears borrowed clothes from Kruso. Elle watches him with intrigue.

He takes a rolled book from his jacket and places it onto the center of the table between them.

NOX

This is both the question and the answer.

The three of them sit in silence. Elle and Kruso look to the book, and Nox doesn't flinch.

Eventually, out of curiosity, Elle reaches for it.

INT. BUS - MORNING

Kruso sits on a bus, sleeping against the window.

Rama nudges him. He stirs, looking out the window. He sees a mirage of Francis staring back at him from the sidewalk. Kruso blinks, and opens his eyes to find she is gone.

RAMA

We're here.

Kruso gathers his small bag and follows Rama off the bus.

EXT. BUS STOP - CONTINUOUS

They step off the bus at the edge of a desolate town in the desert. Most of the shops and businesses have long been closed. A DRIFTER sits against the stoop of a closed shop watching Kruso and Rama with suspicion.

Rama scans the surroundings then quickly makes her way around the corner. Kruso follows her closely.

DRIFTER

Looking for someone?

Rama walks past him.

DRIFTER

I can help if you're lost.

(CONTINUED)

RAMA
(brushing him off)
We're good.

A van is parked on a nearby side street. Rama walks around the van then crawls underneath the carriage. She finds a key hidden. She crawls back out and unlocks the front door.

RAMA
(to Kruso)
Let's go.

Kruso walks around the van to the passenger side, looking out at the streets he does not know. The drifter has walked to the corner and watches them drive away.

INT. STRIP CLUB BATHROOM - AFTERNOON

Elle leans over at the sink, washing her face with cold water. She lifts her head and looks in the mirror.

She dries the water from her face and steps back. She wears a slim black leather jacket and jeans.

She carries the backpack she picked up at the estate house.

INT. STRIP CLUB - CONTINUOUS

Elle walks through an almost empty night club, passing girls in bikinis talking to each other standing at the bar and waiting for the place to open.

She moves up the steps and to the VIP, where POOLE sits with his feet propped, talking with a few girls. He is slick. Suited. Arrogant. The kind of guy who gets what he wants. As Elle approaches, a security guard stands to slow her down. Poole looks over and sees her.

POOLE
She's good.

Poole sets his glass down and greets her with a kiss on the cheek. He motions for the girls to leave.

POOLE
The most wanted woman in the city.
Sit down.

Elle takes a seat across from him on red velvet cushions.

(CONTINUED)

ELLE

I was hoping we could do some business.

Poole motions for the guard to pull the curtain closed, which he does while stepping out.

POOLE

Have a drink with me. Slow down for one minute.

Poole pours whiskey into a glass and slides it Elle. He tops his glass as well.

ELLE

I'm more of a red wine kind of girl.

Poole retrieves the glass and pours more into his.

POOLE

How about some water?

ELLE

Sure.

Poole pours her a glass of water.

POOLE

So what's happening in your strange little world? You're still alive. That's good.

ELLE

(amused)
Still alive.

POOLE

I heard they caught some of your people at a swimming pool or something like that?

ELLE

A river.

POOLE

A river. Did you know them?

ELLE

They weren't with our group. But yeah I knew them.

(CONTINUED)

POOLE

Damn. It's a sad thing really. You know I've always been on your side. People should be able to do and think whatever they want.

POOLE

And how's Kruso?

ELLE

Still alive.

POOLE

That's good. I worry about you two. Really I do.

ELLE

Well, that's nice to know.

POOLE

You two should come to my house one night and eat supper with me. I have a badass house. A pool. Gameraoom. It's a sweet setup.

ELLE

Yeah we'd like that.

POOLE

For real?

ELLE

Yeah. I'm serious. We should.

Poole nods, pleased.

POOLE

So what's in the bag?

ELLE

I need some merchandise.

POOLE

How many?

ELLE

Fifty.

Poole smiles over the top of his glass.

ELLE

Can you make it happen?

(CONTINUED)

POOLE

I guess. If you can afford it.

Poole inspects her then reaches for the bag. He opens it and looks at the cash inside.

POOLE

Wait here.

Poole leaves through the curtain. Elle leans back. She pulls the black fabric behind her head aside and can see through glass to the rest of the bar. One of the girls is now on the stage, dancing.

Poole walks back into the room with a different bag. He sets it on the table.

POOLE

Just a heads up . . . I'm going to need a little time to resupply. You're drying me out.

ELLE

You have a week.

POOLE

Listen . . . If this whole church thing goes south for you, you can always have a job here.

Elle stands and takes the new bag.

ELLE

Bye, Poole.

POOLE

You want me to walk you out?

ELLE

I can find my way. One week.

Elle leaves with the new bag.

EXT. CLUB - MOMENTS LATER

Elle climbs onto the motorcycle parked in the alley behind the club. She opens the bag and sees small books rolled in leather. She closes the bag, lowers her helmet, and fires up the motorcycle.

EXT. APARTMENTS AND HOUSES - LATE AFTERNOON

Elle knocks on various doors and delivers rolled Bibles to a diverse series of new believers.

An old man . . .

A young man covered in tattoos in an alley . . .

A mother with a newborn baby . . .

A middle aged couple . . .

EXT. EMPTY PARKING LOT - EVENING

Elle drives up to find Camilly sitting against a light post. She is flicking a lighter. Elle cuts the bike and takes off her helmet. Camilly is antsy.

ELLE

You okay?

CAMILLY

Yeah.

ELLE

You clean?

Camilly nods. Elle reaches into her backpack and tosses her a book. Camilly looks down at the gift like it is a treasure.

CAMILLY

Your guy came through.

ELLE

Who you giving it to?

CAMILLY

A girl I used to work with.

ELLE

Is she ready?

CAMILLY

I don't know. Maybe.

Elle nods and starts the bike and is about to put the helmet on.

(CONTINUED)

CAMILLY

Hey Elle. Thanks. For everything.

Elle smiles.

ELLE

See you soon.

She puts the helmet on and drives away.

Camilly stands and slowly walks in the direction Elle just drove. Worried. Heavy. She feels the storm coming.

EXT. OLD NEIGHBORHOOD - EVENING

Elle walks up a sidewalk to an old wooden house with faded paint. A dog barks in the back yard. The driveway is filled with a few cars and motorcycles.

Elle knocks on the door. No one answers. Frustrated, she knocks louder.

A ROUGH GUY cracks the door. Seeing it is Elle, he unlatches the chain and lets her inside.

INT. HOUSE - CONTINUOUS

Elle passes through the house and makes her way towards the dimly lit kitchen.

Malcolm sits at the table. Several other guys are spread throughout the room. Guns and ammo boxes are laid out on the ground.

Malcolm writes in a ledger.

ELLE

Going to war?

Malcolm looks up.

MALCOLM

I hope not.

ELLE

What's all this?

MALCOLM

I'm writing down what we have and what we need.

(CONTINUED)

ELLE

I'd love to see what's on the list
of what you need.

MALCOLM

What can I do for you Elle?

Elle removes three books from her bag and tosses them to Malcolm. He puts his pen down and picks up one of the books, in awe of her ability to acquire such things.

MALCOLM

What do I owe you?

ELLE

Nothing. Thanks for the other
night. Sitting in.

MALCOLM

You're paying me too much. It's not
equal.

Elle glances around the room at all the guns.

ELLE

Read it, maybe.

Elle turns to leave.

MALCOLM

What are you going to do when the
door is kicked in?

Elle pauses.

ELLE

I don't know because that hasn't
happened yet.

MALCOLM

Not yet.

ELLE

Maybe I'll leave that up to God.

Malcolm picks up one of the books and flips through the pages.

MALCOLM

This God?

ELLE

Yes.

MALCOLM

Sell your cloak and buy a sword.
That God?

ELLE

Live by the sword and die by the
sword.

MALCOLM

If all of us die, there's no one
left. The light goes out.

Elle scans the room. The other guys listen, quietly working through their equipment.

MALCOLM

I'll be here when you need me.

ELLE

I know.

MALCOLM

While you're here. . . It's time
for you to move your operation
somewhere else. You're not on the
list this week, but you will be
next week. Do you understand?

ELLE

I do. Thanks, Malcolm.

Elle leaves. Malcolm returns to his ledger.

EXT. DESERT SAFE HOUSE - NIGHT

The van parks under an awning next to a simple house that is in the middle of nowhere. The house is dark. Behind the house is a metal barn.

Kruso and Rama climb out of the van, tired from the journey.

KRUSO

How close are we?

RAMA

We can be there in two hours.

Kruso grabs his bag and closes the van door. He follows Rama around back. They are careful not to make too much noise. Rama leads the way, naturally suspicious.

(CONTINUED)

She takes the second key from the ring with the van key and opens the back door. It swings open into the darkness.

KRUSO

You're acting like someone may be here.

RAMA

Probably not.

KRUSO

Probably.

RAMA

I came here after . . . Nox. I stayed for a day and no one came for me, so I don't think they tracked me here. We've been using this house a long time.

Rama flips on a light. The interior is sparsely decorated, meant to be functional above all. A few chairs. A table. A fireplace. Most of the furniture is covered with dusty sheets. The bookcase has scattered books that have changed hands with different travelers.

Rama walks one way, and Kruso walks the other.

INT. DESERT SAFE HOUSE - CONTINUOUS

Kruso goes towards the kitchen, flipping on the light. The place is clean. A few cans and other non-perishables are on the shelf. He picks up one of the cans and sees a small fold of cash.

Meanwhile, Rama walks down the hallway pushing open doors one by one. She enters the bedroom, where three bunk beds are shoved against the walls. A window is open. She walks in and closes it.

The rifle she used to shoot Nox is leaned against the window frame. She picks it up, and opens the lever to find it still loaded.

INT. KITCHEN - LATER

Rama enters the kitchen to find Kruso cooking on the stovetop.

(CONTINUED)

KRUSO

Do you have plates?

Rama walks to the cupboard and takes out two paper plates. She puts them on the counter next to Kruso, who dumps a mixture of canned beans and some kind of pan-fried meat evenly onto the plates.

RAMA

You're a cook.

KRUSO

No. I'm just hungry.

RAMA

Smells good.

He follows her to a small table where they sit across from one another. She extends her hand to him, and he takes it.

RAMA

Our father who art in heaven . .
.(Kruso joins her) hallowed be thy
name. Thy kingdom come, thy will be
done, on earth as it is in heaven.
Give us this day - our daily bread
- and forgive us our trespasses as
we forgive those who have
trespassed against us. Lead us not
into temptation but deliver us from
evil. For thine is the kingdom and
the power and the glory forever.
Amen.

They begin to eat.

KRUSO

Tell me about him.

RAMA

Who?

KRUSO

Gann.

Rama's eyes narrow with hatred.

RAMA

He's an animal. He collects bullet
shells for every person he kills.

(CONTINUED)

KRUSO
Have you been close to him?

RAMA
He arrested me once. Close to the border.

KRUSO
You're still alive.

RAMA
I'm also a woman. I paid a price.

KRUSO
I'm sorry.

RAMA
It wasn't Gann. He would never do that himself. He just wants to know that it happened so he knows you'll carry it with you forever. He wants to mark your soul with his thumbprint. That's his joy.

KRUSO
And he let you walk away?

RAMA
He made me eat a meal with him first. A nice meal, at his house. He wanted to talk about the 'practicalities of forgiveness'. We were under supervision. And after dessert he told me to walk out the front door. I did.

They continue to eat.

RAMA
That's how it works out here. Not like in the city where you can hide behind a million other people.

KRUSO
We pay a price to hide, too.

RAMA
Have you suffered?

Kruso looks up at her. She deserves to hear a story.

(CONTINUED)

KRUSO

We were expecting a baby but
couldn't go to the hospital. We
thought she could have the baby at
home, but it didn't go like we
thought it would.

RAMA

That's terrible.

KRUSO

We had a nurse but she didn't know
what to do when things got
complicated.

They continue eating.

RAMA

Do you ever want revenge?

KRUSO

On who?

RAMA

On everyone.

KRUSO

At the end of the night, all the
bills will be paid.

RAMA

I could have killed him. That day
in the desert. I could have killed
Nox and chambered another round for
Gann. He was standing there like a
boat bobbing in the ocean.

KRUSO

Why not?

RAMA

Because he wouldn't know why.

Kruso considers her words.

RAMA

(changing the tone)

You know there's wine, right?

KRUSO

No, I didn't see it.

Rama stands from the table and walks into the kitchen. Kruso
pushes his plate away.

(CONTINUED)

From the kitchen, Rama calls out to him.

RAMA
So what's Selah?

Kruso glances over his shoulder.

KRUSO
He never told you . . .

Rama enters with a few paper cups and a bottle of wine. She pours some for Kruso.

RAMA
No.

Kruso looks at the cup of wine and hesitantly pulls it up to his lips.

KRUSO
Just . . . instructions about what happens next.

RAMA
And what happens next?

KRUSO
I don't know.

Rama nods, understanding that he isn't going to tell her. They drink in silence.

EXT. WAREHOUSE - NIGHT

A soldier kicks in the door to a shabby, graffiti-covered warehouse.

Gann strolls inside once the door is open, and a few soldiers follow.

Inside the warehouse several homeless addicts are cowered in the corners, covered with sleeping bags around a small fire.

GANN
No need to worry, ladies and gentlemen.

Gann approaches the fire and warms his hands. He looks at the terrified faces across from him. Francis is among them, nondescript in a hooded sweatshirt.

(CONTINUED)

GANN

If any of you can tell me anything
valuable about this person I'll
give you a hundred dollars.

Gann removes a photo from his jacket pocket along with a hundred dollar bill. It is Rama, taken from a security camera.

The drifter from the bus stop is among the group. He sees the face and remembers. He reaches for the photo.

INT. SAFE HOUSE - NIGHT

Rama sits in the open windowsill of the bedroom, looking out over the land. The rifle is propped beside her.

EXT. RIVER - NIGHT

Kruso, naked and silhouetted against the night, steps into the river to bathe. He lets the water rush around him as he thinks of home . . .

INT. STREETS - NIGHT

Elle jogs through the streets, her face and hair sweaty. She wears headphones, focused, intense.

INT. APARTMENT - DAY

FLASHBACK:

Kruso sits in the windowsill looking over the passages in the Bible Nox gave them.

A record player plays instrumental music.

Elle sits on the edge of the bed in contemplation of her interaction with Nox. She drinks from a cup of coffee. They are both shaken by what they have experienced in the last few days.

KRUSO

(reading)

Blessed are the pure in heart, for
they shall see God. Blessed are the
peacemakers, for they shall be
called sons of God.

(CONTINUED)

Elle closes her eyes, the words filling her heart. Kruso lowers the book and looks out the window.

Elle crosses the room and lays on Kruso's chest as they continue to read.

KRUSO

Blessed are those who are
persecuted for righteousness' sake,
for theirs is the kingdom of
heaven.

Elle wraps her hand into Kruso's.

KRUSO

Blessed are you when others revile
you and persecute you and utter all
kinds of evil against you falsely
on my account. Rejoice and be glad,
for your reward is great in heaven,
for so they persecuted the prophets
who were before you.

Kruso closes the Bible.

EXT. PUBLIC PAVILION - NIGHT

Kruso and Elle stand on the perimeter of a pavilion in a public park, looking up at a large screen broadcasting an execution. A group of civilians have gathered to witness the proceedings taking place.

Nox is among them, hidden in the sea of faces.

ON THE SCREEN . . .

Three believers stand on buckets with ropes around their necks, attached to the roof. The buckets are all connected to a single pull rope that stretches along the ground to where another blindfolded woman is held in chains. Their hands are bound with rope, a cloth tied around their heads and in their mouths to keep them from speaking.

A senior officer - OFFICER HORN - walks along the rope.

OFFICER HORN

What hides in the darkness will
always be brought into the light.

Kruso slowly takes Elle's hand.

(CONTINUED)

OFFICER HORN

We are one nation. United forever.

Officer Horn turns and walks along the rope on the ground to the last prisoner. He picks up the rope and puts it in her hands. She is terrified. Broken. Horn withdraws his pistol and holds it against her head.

OFFICER HORN

Pull.

She can't. He cocks the pistol. She pulls. The buckets slide out from beneath the prisoners and we cut to the crowd.

A gunshot.

Stillness.

Kruso squeezes Elle's hand. She looks to the place where Nox was standing but he is now gone. In the distance she sees him walking away.

Elle begins to follow, with Kruso behind her.

INT. CAFE - NIGHT

Elle, Kruso and Nox sit at a booth in the corner of a cafe, drinking coffee. Nox is saddened by the loss, but is composed.

Nox stirs his coffee.

NOX

Death is always fair.

KRUSO

Why do you say that?

Nox leans forward, as if to reveal a secret.

NOX

Because we can't accept anything else.

The waitress comes by and fills the coffee.

ELLE

They're going to find you, Nox.

Nox shrugs.

(CONTINUED)

NOX

So what?

ELLE

So one day we're going to see you hanging from a rope, that's what.

He notices that Kruso and Elle must believe he is a madman. He leans forward and speaks in a lower voice.

NOX

Listen . . . Despite everything you have seen, and everything we stand to face, there is nothing better. That perfection has been sacrificed so that we - as broken as we are - can be accepted as sons and daughters of God. Perfect freedom. Perfect love and joy. Salt and light. Beauty and mystery. Fear will never outweigh truth.

KRUSO

How can you know it's true?

NOX

If it wasn't true, why would anyone care? Why would I be willing to die?

KRUSO

Because you're crazy.

NOX

Or . . . I'm not.

They sit in silence for a moment.

ELLE

So what's the gospel?

EXT. WAREHOUSE DISTRICT - NIGHT

Elle walks the streets, dressed in a casual hooded sweatshirt and jeans. She passes through a seedy area. A mysterious woman walks towards her.

It is FRANCIS. She carries a paintbrush dripping with red paint.

The two women pass on the sidewalk, briefly glancing at the other as they continue in separate directions.

INT. SANCTUARY - NIGHT

A few candles are lit on top of the piano. Elle softly plays the keys. She sings her stripped down version of IT IS WELL.

INT. ARMORED CAR - NIGHT

A SWAT-STYLE team sits on benches in the wagon of a van. They face one another, ready for action.

Malcolm sits on the end of the bench, across from HUNT. They bounce with the road.

INT. SANCTUARY - NIGHT

Elle continues to play and sing . . .

INT. ARMORED CAR - NIGHT

The van comes to a stop. Hunt cocks his weapon.

HUNT
Any questions?

There is silence from the group.

HUNT
Keep them alive if you can.

The back doors of the van swing open, and the men scatter into the parking lot towards the back door of the club.

INT. SANCTUARY - NIGHT

Elle continues to play but looks up. She is struck by something across the room. The words she sings become more scattered. Softer. The keys are disjointed . . .

EXT. NIGHT CLUB - NIGHT

The men gather at the back door and one of them busts it open. Malcolm leads the charge inside.

They move down the hallway, weapons drawn, going towards the staircase.

INT. SANCTUARY - NIGHT

Elle stands from the piano bench, and walks around the piano to have a closer look at what she sees.

INT. STAIRCASE - NIGHT

Malcolm and the SWAT team go down the stairs, weapons drawn.

They burst into the sanctuary and spread out, looking for anyone who is there.

The place is quiet. A few candles are burned down to their bases on the piano.

Seeing the place is empty, Malcolm lowers his weapon.

Hunt enters behind his team and holsters his pistol. He walks ahead towards the wall where Elle was looking.

Written with sloppy paint is the word 'RUN'.

INT. SAFE HOUSE - NIGHT

Kruso and Rama lay in bed, on opposite sides of the room. They are both awake. The window is open, the gun leaned against the wall.

On the bunk above him is written 'Habakkuk 3:17-18'.

Kruso sits up. He is shirtless, wearing lounge pants. He looks out the window, the night breeze filling the room.

He stands up and leaves the room.

INT. SAFE HOUSE - CONTINUOUS

Kruso moves down the quiet hallways towards the kitchen. He enters the kitchen and finds a glass on the shelf. He turns on the faucet and fills the glass, then begins to drink. He drinks it down, then fills it again. His thoughts are heavy.

Just before drinking, he pauses. He looks out the window, and sees a movement.

Kruso falls to the floor as machine gun fire blasts through the window, sending a rainfall of glass on top of him.

He slides out of the kitchen.

(CONTINUED)

KRUSO
(screams)
Rama!

Kruso runs to the back door, where Rama meets him carrying the rifle.

RAMA
The barn.

He nods. She opens the back door and they run outside.

EXT. SAFE HOUSE - CONTINUOUS

They cross the yard behind the house towards the small metal barn.

Floodlights from a jeep blast them with light. Gann stands on the hood of the jeep, shrouded by the blinding lights.

GANN
Rama!

Machine gun fire sprays the ground around Kruso and Rama as they enter the side of the barn and close the door behind them.

Gann jumps off the hood of the jeep and approaches the barn with a few other soldiers. He motions for one man to go around back.

Gann goes to the door they entered and removes his pistol, with a flashlight.

He opens the door into the darkness, and swivels his gun around looking for them. An old car is parked in the center of the barn, without wheels, resting on blocks.

Gann turns on the switch, and the lights buzz to life.

Kruso and Rama are nowhere to be found.

Gann looks to the car, and motions for his men to check it. They walk the perimeter of the car looking into the windows. There is nothing. They arrive at the trunk and wait.

Gann approaches and knocks.

They wait, guns drawn.

Gann reaches down and opens the trunk.

(CONTINUED)

Inside, the floor of the trunk has been removed, leading to a trap door in the ground. The door is steel, sealed from the inside.

GANN

Get lights on the field. When they lift their heads, don't wait.

The soldiers leave to follow his orders. Gann stares down at the door, amused. He closes the trunk.

INT. APARTMENT - NIGHT

FLASHBACK:

Kruso strikes a match and lights a few candles above the mantel.

From the other room, Elle calls out to him.

ELLE

She wanted a full refund for the reception. I told her when she ordered those that they wouldn't be in season and they may not be as good as some other options.

KRUSO

Yeah.

INT. KITCHEN - CONTINUOUS

Elle works a cork out of a wine bottle.

ELLE

You're not listening.

KRUSO

She wanted a full refund even though you warned her.

She begins hunting for glasses, and finds them in the dishwasher.

INT. APARTMENT - CONTINUOUS

Kruso crosses the room and sorts through a few old records until he chooses one.

(CONTINUED)

ELLE

Yeah and she basically called me a liar saying we never had that conversation.

KRUSO

Wow . . .

ELLE

So I had to call the office and have them email the document she signed from like six months ago. That made things worse. She freaked out and said that in all her life .

. . .

Kruso lays it on the player and music fills the house.

INT. KITCHEN - CONTINUOUS

Elle pauses at the familiar music, pouring the wine with a smile. She walks out of the kitchen and into the living room.

INT. APARTMENT - CONTINUOUS

Elle steps into the living room to see how Kruso has set the mood. He stands in the middle of the room offering his hand.

ELLE

I thought we were going to watch a movie.

KRUSO

We will. But first I want to dance with you.

Elle raises an eyebrow, intrigued by the romantic gesture. She sets the glasses on the table and moves towards her husband, taking his hand.

ELLE

I think you're interested in more than dancing.

Kruso holds her close as they move to the simple music.

KRUSO

Maybe.

(CONTINUED)

ELLE

I think you're on the right track.

She rests her head against his chest. She closes her eyes, not letting the moment escape. They dance in silence.

ELLE

I love you.

KRUSO

I love you too. More than anything.

They continue dancing.

ELLE

What's next for us?

KRUSO

What do you mean?

ELLE

I just feel like one season is coming to an end. Like we're moving towards something new.

Kruso runs a hand through her hair and kisses her forehead. Just as she looks up at him, there is a loud knocking on the door. Elle offers him a quick kiss as he moves to the entryway.

ELLE

Who's that?

KRUSO

I don't know.

Kruso opens the door to find Officer Horn standing with his hat in his hands.

HORN

May I come inside?

Kruso takes a moment to comprehend the situation.

KRUSO

Sure.

Horn politely nods and steps into the entryway. He gazes around the apartment and enters the living room. The music is still playing, the candles lit.

(CONTINUED)

HORN
I hope I'm not interrupting
anything.

KRUSO
No.

Elle walks over and shuts off the music.

HORN
Well. I shouldn't keep you long.

ELLE
Sorry. Why are you here?

Horn removes a photograph of Nox.

HORN
Have you ever seen this man?

Kruso takes the photo and Elle looks over his shoulder.

KRUSO
Yes. He stayed here one night.

Officer Horn is amused that he is being told the truth.

HORN
Is he a friend of yours?

KRUSO
No. I found him in Northmount. He
was hurt after that bomb a few
months back.

Horn nods. He moves through the apartment looking at
photographs, decorations, keepsakes . . .

HORN
Unlike some of my colleagues I find
no pleasure in punishing
compassion. But the man you took
into your lovely home is wanted by
my agency and others for various
offenses.

He admires a photograph of Elle and Kruso, so clearly in
love.

HORN
I came tonight to see if he
mentioned anything to you that
could help us determine where we
might find him.

(CONTINUED)

Horn returns the photograph to the shelf and looks at Elle and Kruso. Kruso turns to Elle, as if checking to make sure he isn't leaving out any pertinent information.

KRUSO

He didn't say much, really. And when I offered a ride he said he would walk.

ELLE

We don't even know his name.

HORN

Did he give you anything? Invite you to go anywhere with him?

ELLE

He slept. Ate a quick meal, and was gone.

Horn nods, believing the story. He pulls the hat down on his head.

HORN

Well. Thank you for your time.

Horn moves to the door but pauses just before leaving. He looks back to the living room.

HORN

I didn't ask your names.

KRUSO

I'm Paul Kruso. This is my wife, Elle.

HORN

Paul and Elle Kruso. Thank you for having me in your home.

Horn turns and leaves.

Elle reaches out to find Kruso's hand.

EXT. SAFE HOUSE - NIGHT

Spotlights and soldiers are scattered on the fields surrounding the safe house. Gann sees the scattered lights from the back porch.

He turns and enters the house from the back door.

INT. SAFE HOUSE - CONTINUOUS

Gann walks through the safe house. He looks through the books on the shelf, then goes into the kitchen.

He opens the fridge and looks inside. He leaves it open and goes to the dining room, where a few glasses have been left behind.

Francis passes in the doorway. Gann glances up at the flash of movement, but just misses her.

He goes to the hall and down to the bedroom.

He enters the bedroom with the window still open and sits down on Kruso's bed.

He unzips Kruso's bag and tosses out the clothes until he finds a small wallet. Gann opens it up and takes out a stack of different IDs - all with Kruso's face but with different names.

Gann takes out a small device and scans the image. He then makes a telephone call.

GANN

Who is he?

Gann listens to the other voice, moving through the IDs until he finds the one reading 'PAUL KRUSO'.

GANN

Tell me everything you have on file.

Gann kicks off his shoes, lays back on the bed, and sees the verse written above him.

EXT. DESERT ROAD - NIGHT

A small creek runs beneath a lonely road. The road is elevated by a few drainage tunnels.

Inside the tunnel, Kruso and Rama sit in silence. They are both barefoot, wearing what they wore to bed. Rama holds the rifle across her chest.

A car approaches from the distance.

Kruso stands and runs up the side of the hill towards the road.

(CONTINUED)

The headlights hit him as he motions for the car to slow down. The car stops, tries to maneuver around him, and he pleads for them to listen.

KRUSO
Please! I need help.

Meanwhile, Rama approaches the car from the other side of the road, the rifle drawn. She reaches the window and taps on it with the barrel.

The DRIVER lowers the window, terrified. He holds up his hands.

RAMA
(friendly)
Would you give us a lift?

Kruso walks to the passenger seat and gets inside.

EXT. NICE NEIGHBORHOOD - EARLY MORNING

Elle drives the motorcycle through the beautiful, tree-lined streets of a wealthy neighborhood.

She pulls up to the gates of the estate, and gets off the bike. The gate opens, and she walks inside. She finds a manilla folder and puts it into her backpack. She walks back out of the gates, gets on the motorcycle and drives away.

The gates close behind her.

INT. MALCOLM'S HOUSE - DAY

Malcolm walks into his house carrying groceries. The screen door slams behind him as he makes his way to the kitchen. He sets the groceries on the counter and begins to put them away.

PLANT
Get anything good?

Malcolm pauses, then slowly looks up to see Plant sitting in the living room watching him, a gun drawn.

MALCOLM
What's up man. Put that down. I'm not in the mood.

(CONTINUED)

PLANT

What kind of mood are you in?

Malcolm continues putting up the groceries like everything is okay.

MALCOLM

I don't remember inviting you into my house.

PLANT

I let myself in . . . I started thinking about why. Why we've been walking into empty rooms lately. Why we're always ten minutes too late. Why we can't find Kruso. And the only thing that made any sense is that someone was working on the inside.

MALCOLM

What are you talking about?

Plant smirks.

PLANT

I'm talking about the stash of guns in the back bedroom. I'm talking about you, Malcolm.

The room is scattered with intel, weapons, evidence of a criminal gathering.

PLANT

I knew you were strange but I didn't think you were stupid. You put me in a bad spot here, Malcolm.

Malcolm continues putting up groceries.

He opens a drawer and sees a gun and a rubberbanded stack of cash. He closes the drawer.

MALCOLM

So what happens now?

PLANT

I call it in.

Plant stands up.

Malcolm opens the drawer. He reaches inside and takes out the money. He tosses it to Plant.

(CONTINUED)

MALCOLM

I need ten minutes. You owe me that.

Plant looks at the cash. He nods and tucks it into a pocket.

PLANT

Whatever happens, you deserve worse.

Plant goes towards the exit. Malcolm leans on the counter, considering what to do.

Just before Plant reaches for the doorhandle, Malcolm reaches around Plant's neck with his forearm and takes him to the floor in a chokehold.

Plant struggles to find the gun in his belt, but his hand can't seem to grasp it. The two men writhe on the floor, spittle gathering on Malcolm's lips as he squeezes the life out of Plant.

They kick over a floor lamp that bursts on the floor.

Malcolm is too strong for Plant to escape, and soon he is dead. Malcolm releases the body and rolls onto his back, breathless.

Eventually he climbs to his knees and takes the money, the gun, and the badge from Plant.

INT. APARTMENT - EARLY MORNING

Camilly sits in front of the computer workstation tracking a map. She wears a headset and talks into the microphone.

She looks up at a webcam blinking red.

CAMILLY

Are you seeing this?

EXT. SMALL TOWN - MORNING

Kruso leans against the side wall of a small store, shirtless and without shoes.

He keeps his head low.

Rama comes around the corner with a plastic sack of clothes. They sit down and split the clothes. Kruso puts on a plain shirt and some shoes.

(CONTINUED)

RAMA

There's a bathroom around back. She said we could use it to change.

KRUSO

Is that all?

RAMA

I said we were camping and got lost.

Kruso ties his shoes.

RAMA

So how do we get a car?

Kruso looks at a few of the cars parked nearby.

KRUSO

Pick one.

She points at a single cab truck with tinted windows.

KRUSO

Get dressed, and I'll pick you up around back.

They go separate ways, with Kruso moving towards the truck. He checks both shoulders, and crosses the road.

INT. WAREHOUSE - MORNING

Elle, Camilly, and a few members from the church walk through a secluded warehouse with windows high off the ground near the ceiling. Malcolm is also with them.

WADE

It's pretty secluded. Good coverage to the road.

ELLE

It's too big.

WADE

We'll grow into it.

ELLE

What was it?

WADE

It was a tire factory once, but most of it burned down. Since then

(MORE)

(CONTINUED)

WADE (cont'd)

it's passed through a few different hands but no one used it for anything. Some homeless people. College parties. Things like that.

Elle walks the property for a moment. She looks up at the rafters, and turns to Malcolm.

ELLE

What do you think?

Malcolm shakes his head, no.

WADE

Why not?

MALCOLM

Because it's not a good idea.

WADE

I understand you think that. But why?

MALCOLM

Because it's a huge vacant building. How long until a patrol pokes around in here? How long until your guy sells out?

WADE

He won't sell out.

MALCOLM

This isn't it. That's my opinion.

INT. TRUCK - DAY

Malcolm and Elle ride together.

MALCOLM

That guy's gonna get you killed.

ELLE

So where do we go?

MALCOLM

I'd stay quiet for a little while if I were you. I may have a spot for when the time is right. You heard from Kruso?

(CONTINUED)

ELLE

No.

Malcolm nods. He is uneasy.

ELLE

Tell me.

MALCOLM

I don't know much. But somebody pulled a file on him, which means he was ID'd.

Elle looks ahead, trying to be strong. The truck pulls up to the apartment where Kruso and Elle live. Malcolm reaches over and squeezes her hand.

MALCOLM

They probably wouldn't pull it if he was dead. But it also means they are going to start looking for his family. Where he lives. Acquaintances. It probably means he's running.

ELLE

He's good at that.

MALCOLM

Yeah. I'm sure he's fine.

Malcolm reaches past her and opens the glove compartment. Inside is a gun. Elle looks at it.

MALCOLM

I understand we read things differently. But I'm worried about you. Take it.

Elle breathes out, gathering her strength.

ELLE

Thanks for the ride.

She climbs out and shuts the door. Malcolm watches her walk away, and closes the glove compartment. He drives off.

EXT. DESERT - DAY

Rama and Kruso are in the mountains where Rama was hiding on the day she shot Nox. She looks through the scope at the pit that has now been filled.

RAMA

There.

She hands the gun to Kruso, who looks through the scope and finds the spot. The dirt has been disturbed, and tire marks lead to and away from it. He hands the gun back to Rama.

RAMA

If they come what do you want me to do?

Kruso considers it.

KRUSO

They won't come.

RAMA

It'd be easier if I knew why were here.

KRUSO

You'll know soon enough.

RAMA

He's on the far left.

Kruso picks up a shovel and descends the trail down to the desert floor.

Rama chambers a round and keeps watch over the road.

EXT. DESERT - DAY

Kruso stops on the spot where the bodies have been hastily buried. He looks back at Rama, unseen in the mountains.

He takes the shovel and digs.

INT. BATHROOM - DAY

Elle lays in the bathtub, thinking.

Half of her face is under the water, and she looks out over the steam rising. She closes her eyes in prayer. On the counter nearby is a photograph of her and Kruso. She turns it over. It reads '5 Months'.

(CONTINUED)

She puts it back.

Elle sinks under the water.

EXT. CAMPSITE - NIGHT

FLASHBACK:

Kruso stands beside the dying fire. He tosses a final stick into the embers and watches it burn. Nearby are coolers, camp chairs, a grill. He looks up at the splash of stars above him, so clear in this wilderness.

Kruso picks up a blanket that is draped over the back of a chair and goes to the tent.

INT. TENT - CONTINUOUS

Kruso climbs into the tent, where Elle is laying and reading the Word. A small light dangles from the ceiling of the tent. Kruso spreads the blanket over their bed and lays down next to her. The sounds of night surrounding them.

KRUSO

What are you reading?

Elle is transfixed on the words . . .

ELLE

In the beginning was the Word, and the Word was with God, and the Word was God. He was with God in the beginning.

Kruso lays back, letting her voice wash over him.

ELLE

Through him all things were made; without him nothing was made that has been made. In him was life, and that life was the light of all mankind. The light shines in the darkness, and the darkness has not overcome it.

She closes the book.

ELLE

(softly)

The light shines in the darkness, and the darkness has not overcome it.

(CONTINUED)

Elle turns to face Kruso. She drapes her arm over his chest and rests her head on his shoulder.

ELLE

Is there any part of you that still wonders if this is true?

Kruso think about the question.

KRUSO

No.

ELLE

Does that scare you?

KRUSO

No. Does it scare you?

ELLE

Maybe. I feel like I'm separated from everything I've ever known. Everything I've ever done or said or even believed feels like part of a different life. That's the life where we met and fell in love. The life where I have friends and a job and education. I know I'm not losing those things. But it feels like we become our purpose. And my purpose now is different than the purpose of who I was. And that's what is scary. A new direction, even if it's true. We don't come back from this. Does that make any sense at all?

Kruso kisses her forehead.

KRUSO

Yeah.

Elle reaches up and turns off the lantern. The flame dims to darkness, and they lay in silence.

KRUSO

Would you take it back?

ELLE

Never.

EXT. RIVER - DAWN

Kruso and Elle hold hands as they walk out into the softly moving waters. They are far from civilization. In the distance is the tent and campsite. The first light of day reflects off the ripples surrounding them. The river is overshadowed with trees stretched long in the early hours.

Kruso and Elle breathe in the world around them as they cling to one another. Mindful of all that has led them to this moment.

They stop when the waters rise to their waists and turn to one another. Love cannot help but smile. Kruso gently places his hands around her face.

She nods. His hands fall down her sides and find her hands.

ELLE
Will you follow?

KRUSO
Yes.

A series of deep breaths.

KRUSO
Will you follow?

ELLE
Yes.

They drop beneath the waters.

The world stands still as they are submerged. Light reflects through the waters and far above birds fly. The wind moves through the trees like a whisper of all creation. This is life in bloom.

Kruso and Elle rise out of the waters, dripping with the river.

INT. STRIP CLUB - DAY

Poole sits at the edge of a stage watching one of his girls dance. The place is mostly empty. He wears a gray suit, sipping a drink.

A MAN sits down beside him. They watch the girl dance for a moment in silence.

(CONTINUED)

MAN

You own this place, right?

Poole glances over at him.

POOLE

Who told you that?

MAN

Nobody. I've been in here a few times at night and I figured you were the owner. It's a good place.

POOLE

Yeah. Thanks.

They watch the girl dance a little longer.

MAN

You following the elections?

POOLE

No.

MAN

Yeah me either. You ever get sick of watching girls dance?

Poole glances over, then stands.

POOLE

Have a good time.

MAN

Listen. Wait. I didn't come here to watch girls dance. Sorry. I don't make good first impressions.

He flashes some cash from inside his coat.

POOLE

Look man. I don't know who you are or what you're talking about.

MAN

A mutual friend sent me.

POOLE

I don't have any friends.

Poole walks away. He pauses at the edge of the bar and takes out his phone, typing a message. The man approaches, desperate.

(CONTINUED)

MAN

Look. I'll give you double what you normally charge. The market's dry. You're my last hope, man. Even one copy would be a big deal for us. They sent me here with everything we have.

Poole looks around the bar. He sighs.

POOLE

How much do you have?

The man briefly flashes the cash.

MAN

I didn't count it.

POOLE

You will never come back here, understand?

MAN

Yes.

POOLE

Wait here.

Poole exits and goes into the back office, the door closing behind him. He walks back out carrying a paper sack. As he looks up, a few agents and officers, including HUNT are waiting. The man is sipping from Poole's glass at the bar.

MAN

Mind if I finish your drink?

They cuff Poole and lead him away.

EXT. DESERT - DAY

Kruso is shirtless, covered in sweat, digging up the body. The shovel digs into the dirt and throws it away, one motion after another. He finally hits something other than sand.

Kruso drops the shovel and goes to his knees.

He uses his hands to dig out enough of the sand to reach his hands underneath Nox's arms. He drags the body out of the sand, exhausted.

Nox is covered in sand, preserved underground. There is a bullet hole in his head. Kruso looks down at his friend.

(CONTINUED)

KRUSO
Selah, old man . . . Selah.

He uses the remainder of his strength to flip the body over. Kruso takes out a knife and cuts through Nox's shirt, revealing his bare back.

There is a perfectly square protrusion underneath Nox's skin, sewn in long ago. Kruso begins to cut it out . . .

It is a small hard drive, shrink wrapped in plastic. Kruso looks at the small, black, nondescript device. He puts it on the ground, and flips Nox back over.

He presses his forehead against Nox, too tired to cry.

Kruso drags Nox back towards the ditch.

EXT. DESERT - EVENING

Kruso climbs the mountain pass towards Rama. She steps out in the opening to see him utterly exhausted. She offers him water.

RAMA
I thought about bringing it down to you.

Kruso drinks heartily.

RAMA
Didn't want to leave my post.

Kruso is filthy and breathless.

RAMA
Find what you were looking for?

He nods, still drinking.

RAMA
Where is it?

He pats his pocket.

RAMA
Oh.

KRUSO
Are there any safe houses around here?

(CONTINUED)

RAMA
No. Not that I trust right now.

KRUSO
How much money did that kid give us?

RAMA
Enough to get you home.

Kruso nods, standing straight.

RAMA
How'd he look?

KRUSO
You made a good shot.

Rama turns and heads for the truck. Kruso follows, but pauses at the sight of something shiny in the dirt.

He bends down and picks up the rifle shell that killed Nox. He puts it into his shirt pocket.

INT. TRUCK - EVENING

Kruso drives the truck they stole. Rama's hair blows wild in the wind from the open window.

KRUSO
Will you roll that up?

RAMA
Why?

KRUSO
I can't hear myself think.

She rolls it up. They ride in silence.

RAMA
I can switch driving at the next stop if you want.

KRUSO
I'm okay.

RAMA
You alright?

Kruso continues driving.

(CONTINUED)

RAMA
Can I see it?

Kruso looks ahead.

RAMA
Just say it.

KRUSO
What?

RAMA
You don't trust me. Whatever you
have, you don't trust me with it.

KRUSO
I didn't say that.

RAMA
You don't have to.

KRUSO
That's not what this is about.

RAMA
Says the man with the secret in his
pocket.

Kruso is steadfast.

RAMA
Who do you think I am, Kruso?

KRUSO
I don't know anything about you. Is
that what you want to hear? You
showed up out of nowhere.

RAMA
Then why come with me?

KRUSO
I couldn't risk you being right.

RAMA
You're unbelievable, man. Yeah, I'm
going to steal some computer chip
and give it to the people who have
killed almost everyone I love.

KRUSO
You really want to know what this
is?

RAMA

I think you owe that to me.

Kruso puts the drive on the dash.

KRUSO

This is my coffin. That's what this is. I'm a dead man. Just like Nox was dead. You want to know what this is?

RAMA

(calmly)

Yes. I need to know.

KRUSO

It's a list.

RAMA

Of what?

KRUSO

You don't need to know.

RAMA

I need to know that we're still alive for a good reason.

Kruso drives ahead. Rama rolls down the window and sticks her head out, feeling the wind. Kruso puts the drive back in his pocket.

EXT. TRUCK BED - NIGHT

The truck is parked in a field, well off the road. Rama lays on the bench inside, but the back sliding window is open. Kruso sits up, leaning into the corner of the truck.

They are quiet, ready to get some sleep. He looks up at the stars above.

KRUSO

How'd you make a living before all of this?

RAMA

I was a waitress. Really, a shot girl. Out in LA.

She laughs. He does too.

(CONTINUED)

RAMA

I'm serious. I did a lot of different things but that's the last official paycheck I ever got. What about you?

KRUSO

A car mechanic.

Rama is awake. She listens.

KRUSO

I flunked out of high school. Didn't really see the point. Came from a bad family, all that stuff. Bounced around a little bit and started working on cars.

RAMA

I guess you learned how to steal cars, too.

KRUSO

Yeah. I guess so. And now all of a sudden I'm a guy people look up to. And I don't know why. Doesn't feel like my life. I don't know how I'm supposed to act. It was easier when Nox was still around. He could make you feel like everything was easy.

He breathes in the cool air of the night. He uses a jacket as a blanket.

KRUSO

I read some leadership books a while back but it's all kind of the same bullshit. Top ten lists, and things like that. It's hard to make it work for what we do. They don't have any books about us.

Rama continues listening.

KRUSO

I'm scared of what happens if it goes wrong. If I mess this up. Because it's not just me. Or just me and Elle. There's a lot of people who depend on us. They want to know we're keeping them safe. And we do our best but one day that won't be good enough. One day the

(MORE)

(CONTINUED)

KRUSO (cont'd)
door will come down. And it will be
my fault. Now I have this too.

RAMA
God brought us here.

KRUSO
I'm sorry about earlier.

RAMA
It's okay.

Kruso nods, encouraged. Rama closes her eyes to sleep.

KRUSO
So what's the secret to being a
shot girl?

Rama smiles.

INT. GANN'S OFFICE - NIGHT

Gann paces in his office, barefoot. He looks upon the great
map of the desert on the wall. The map is marked with pins.
A photo of the safe house is on the wall as well.

The phone rings on his desk.

He turns off the music and walks over, in no hurry to
answer. He picks up the receiver.

GANN
Yes.

Gann listens. On his desk is a printout of Kruso's face next
to a mugshot of Rama. He has files of papers on them both.

GANN
Wonderful. See you tomorrow. And I
do hope you understand that I won't
be needing any oversight.

He listens.

GANN
Ok. Goodbye.

Gann hangs up the phone, and walks around to take a seat at
his desk. He opens a drawer and takes out a duffel bag,
already packed with perfectly folded clothes and a Bible. He
puts the files inside, stands, and heads for the door.

(CONTINUED)

Just before he leaves, Gann walks over to his line of bullets. He makes sure they are in a perfect line, making fractional adjustments.

Satisfied, Gann clicks off the light and leaves.

EXT. LARGE ESTATE - MORNING

An old man waters the plants around his house. The birds chirp in large trees. All is peaceful.

INT. POLICE OFFICE - DAY

Malcolm sits at his desk, going through paperwork. He is dressed in his uniform. He looks across the room at the empty desk with the nameplate PLANT.

He looks up and sees Gann being escorted down the hall by HUNT and a few other officers. Gann glances at Malcolm, nods, and continues forward.

Malcolm watches Gann enter into the interrogation room, where Poole is seated. Gann reaches out and shakes Poole's hand, then takes a seat across from him.

Hunt approaches Malcolm.

MALCOLM

Who is he?

Hunt glances back, seeing that Malcolm is referring to Gann.

HUNT

Captain Gann. A big shot from the border. He's here chasing our girl.

MALCOLM

We close?

HUNT

Hard to say. You seen Plant around?

MALCOLM

Not today.

HUNT

What you got going?

MALCOLM

Just finishing up some paperwork.
You think I could finish at home?

(CONTINUED)

HUNT

Normally, yeah. But this Gann guy says no one can leave until he approves it. Checking for moles, or something like that. I told him it was one of the guys in CDG but whatever. Stick around.

MALCOLM

You got it.

Hunt taps on Malcolm's desk and walks past Plant's desk.

Malcolm looks out at Gann speaking with Poole. Poole is spilling everything he knows.

Francis walks down the same path Gann walked. She connects eyes with Malcolm, then continues walking until he can't see her anymore.

INT. APARTMENT - EVENING

Elle sits in front of an electric keyboard, wearing headphones. She plays, the keys barely making a sound. She hums along with the song she plays. A Bible is open on top of the keyboard.

We move in slowly from behind her. A tea kettle whistles in the background.

She takes a deep breath, and removes her headphones.

She stands, and moves towards the bathroom, the tea kettle still whistling. She walks inside the bathroom, out of our sight, then returns and goes down the hall to the kitchen.

She goes inside, and again we cannot see her. The whistling tea kettle quiets. She pours herself some tea, and walks back down the hall and to her keyboard.

She places the tea on the stand beside the keyboard and puts her headphones back on. As she starts to play and sing, a razor-wire is pulled around her neck, and she is dragged off the bench.

Gann chokes her in his arms, until she passes out.

Unconscious, he holds her gently in his arms.

EXT. PARKING GARAGE - NIGHT

Francis sits on the edge of the garage, overlooking the skyline. She feels a shift in the wind.

INT. TORTURE CHAMBER - NIGHT

CLOSE UP of Elle. She stares straight ahead, her face pale. Blood pools at her nose but begins to run up her face towards her forehead.

The camera rotates to reveal that she is hanging upside down.

We reveal that she is in an old locker room, hanging down from the ceiling.

Gann sits nearby, his legs crossed, watching her. They are all alone.

GANN
You must be Elle.

INT. TRUCK - MORNING

Kruso and Rama drive on a lonely desert road. Rama looks at a map, the glove box open.

They drive in silence until Kruso spots taillights ahead. A line of cars is being stopped at a checkpoint.

KRUSO
Rama.

She looks up.

RAMA
Shit.

KRUSO
Do I turn around?

They move closer to the line of three cars until Kruso comes to a stop. SOLDIER #1 motions for him to fall in line. Ahead a small stand has been set up to filter through the travelers. SOLDIER #2 sits inside a booth, with two other soldiers on the ground looking in windows.

KRUSO
Cover the rifle. Do I turn around?

SOLDIER #1 motions for the car to move forward.

(CONTINUED)

RAMA
We can't turn around.

KRUSO
So what's our play?

Rama prays silently.

SOLDIER #3 calls Kruso forward to the final stop. Kruso pulls forward.

The soldier motions for him to roll the window down. He carries a clipboard, and writes down the license plate number.

Kruso rolls down the window.

SOLDIER #3
Good morning, folks. Sorry to slow you down. We are looking for two fugitives thought to be traveling in this area.

The soldier looks through the window, meeting eyes with both Kruso and Rama. He removes two photos and holds them inside the vehicle so they can see. It is a photo of Kruso and another of Rama.

SOLDIER #3
Have you seen either of these individuals?

Kruso and Rama glance at each other, then back at the soldier.

RAMA
No.

The soldier waits a little longer.

SOLDIER #3
Are you sure?

RAMA
Yes.

The soldier returns the photos to his clipboard. As he does, he speaks in a low voice.

SOLDIER #3
In five miles you're going to take a right on FM 822. Drive about 20 miles and take a left on 107. You
(MORE)

(CONTINUED)

SOLDIER #3 (cont'd)
can meet back up with this road in
a few hours. The war is won. The
war goes on. This is our vigil.
(Louder) Thanks you folks sorry to
interrupt. Have a nice day.

The soldier casually motions for Kruso to continue on, and the next car to pull up. Soldier #2 briefly looks up from what he's reading as the truck drives away.

INT. MALCOLM'S TRUCK - MORNING

Malcolm is parked across the street from Elle and Kruso's apartment. He looks out the windshield for any sign of activity. He tucks a pistol into his belt and gets out of the truck.

EXT. APARTMENT COMPLEX - CONTINUOUS

Malcolm crosses the street, checking to make sure he isn't followed. He climbs the stairs and walks the pathway to Elle and Kruso's apartment.

He reaches out and turns the knob, finding it unlocked. He pushes the door open.

INT. APARTMENT - CONTINUOUS

Malcolm walks into the apartment, finding nothing out of place. He hears movement in the kitchen and removes his pistol. He walks forward, the weapon hanging at his side. He leans against the doorframe and peeks inside.

It is Camilly, making a grilled cheese.

He walks through the door.

MALCOLM
It's just you.

Camilly screams, terrified. The pan of grilled cheese hits the floor.

MALCOLM
Where's Elle?

CAMILLY
I don't know. Man you really scared
the shit out of me.

(CONTINUED)

Malcolm starts to clean up the mess.

MALCOLM

I'm Malcolm. We met the other night.

CAMILLY

Yeah, uh, I remember. Dude with the gun who frisked me in an empty parking lot.

They clean up the mess.

MALCOLM

What are you doing here?

CAMILLY

Waiting on her to come back. We were supposed to meet and have some coffee and she didn't show.

MALCOLM

She didn't show?

Camilly helps clean up the mess.

CAMILLY

No. It's fine. I got it.

Malcolm stands, on alert. He takes out the gun.

MALCOM

How long have you been here?

CAMILLY

Like twenty minutes maybe.

MALCOLM

Stay here.

Malcolm moves through the apartment, his gun up. He enters the room with the electric keyboard, and finds the headphones on the floor. There is evidence of a scuffle, with the bench turned over and the carpet ripped.

And on the ground is a line of blood.

Malcolm understands the situation. He stands, controlling his anger.

He quickly moves into the kitchen where Camilly is starting a new grilled cheese. He grabs the back of her neck and leads her to the door.

(CONTINUED)

CAMILLY
Dude what the hell.

Malcolm says nothing as he leads her out the door.

EXT. APARTMENT COMPLEX - CONTINUOUS

Malcolm walks her down the stairs.

CAMILLY
Let me go.

MALCOLM
Shutup.

He walks her across the parking lot and to his truck, putting her in the passenger seat. He walks around and gets in the driver's seat.

INT. TRUCK - CONTINUOUS

Malcolm slams the door closed.

CAMILLY
What are you doing?

MALCOLM
Elle isn't coming back.

CAMILLY
What do you mean?

MALCOLM
I mean she isn't coming back. And if you don't listen to me and do exactly what I say then you're dead. Understand? We're both dead.

Camilly inspects his face for any sign of falsehood.

CAMILLY
Yeah.

MALCOLM
Good.

He fires up the truck and they drive away.

INT. POLICE STATION - DAY

Malcolm wanders through the police station. Everyone is busy with their own tasks - working at desks, transporting files, talking on the phone. Malcolm passes down the interrogation hallway and looks through the windows.

The room is empty.

He goes to the next window and sees a woman facing away from him. Her hair looks like Elle's. Malcolm knocks lightly on the window.

The woman turns, but it isn't Elle. Malcolm backs away.

EXT. POLICE STATION - MINUTES LATER

Malcolm crosses the parking lot and gets into the car next to Camilly.

INT. TRUCK - CONTINUOUS

Malcolm shakes his head, no. He starts the car.

They begin to drive. Once they are several blocks from the station, Camilly looks over at him.

CAMILLY

You care a lot about her.

MALCOLM

She's important.

CAMILLY

Are you in love with her?

MALCOLM

What?

CAMILLY

I'm asking.

MALCOLM

She's married.

CAMILLY

You can still fall in love with someone who is married.

(CONTINUED)

MALCOLM

No you can't.

CAMILLY

My mom did. And now they're married
somewhere in Reno I think.

MALCOLM

I don't care what your mom thinks.

Malcolm continues driving.

CAMILLY

But it's possible.

MALCOLM

Not for me.

EXT. LARGE ESTATE - LATER

Malcolm pulls up to the iron gates where Elle has visited multiple times. He leaves the truck running as he steps out and approaches.

He grips the gate and looks up the long driveway to the house. In the upstairs window is a figure looking down at him. Malcolm motions for him to open the gates.

The figure closes the curtains.

Malcolm shouts out at him, shaking the gates in rage.

EXT. FLORAL SHOP - MORNING

FLASHBACK:

Elle rides up to a small storefront. She parks her motorcycle and removes her helmet. She carries a bag and makes for the door.

INT. FLORAL SHOP - CONTINUOUS

Elle unlocks the door and walks into the small space, with a few arrangements spread out on tables and shelves. The decorations are quaint, well-placed, hip. Stacks of books on wooden tables. A few chairs gathered around a table in the corner to meet with clients.

Elle walks through and drops her things on the work desk.

(CONTINUED)

She looks at the notebook with her calendar, but her mind is elsewhere . . . She pauses and looks to the door. She clears the hair from her face, taking a deep breath.

Elle crosses the room and locks the front door, quickly returning to her bag. She moves through the items until she finds the Word.

She takes it and goes over to the chairs in the corner.

INT. FLORAL SHOP - LATER

Elle backs out of the cooler carrying a bundle of mixed flowers. The door closes behind her and she makes her way to the work table, where she lays them out and finds an appropriate vase along the wall.

As she cuts the stems, she notices a man admiring a painting on the wall. Elle puts her things down and walks around the counter.

ELLE

Oh. Hey. Sorry I was in the cooler.
How can I help you?

The man turns around and reveals himself to be Officer Horn. He is older, weaker, softer. Retired. Horn eyes Elle for a moment.

HORN

You may not remember me, but some
time ago I stopped by your home. I
was a . . .

ELLE

Yeah, I remember.

He offers a soft smile.

HORN

I've been told I'm hard to forget.

ELLE

We still haven't seen your man, if
that's why you're here.

HORN

No. Today I'm a customer.

ELLE

Oh.

Elle takes the notepad out of her apron.

(CONTINUED)

HORN
They'll be for a funeral.

ELLE
I'm sorry.

Horn nods. He turns back to the painting on the wall and takes a broken breath.

HORN
Everyone says they're sorry.

Elle stands beside him and looks at the painting. It is of a person fighting against an endless wave of darkness pushing against them.

ELLE
The artist told me it's about joy. Even though he looks like he's drowning. Because joy isn't an emotion. It's something that doesn't waver with circumstances. Even really bad ones.

Horn considers this idea.

HORN
Then what's joy?

ELLE
Joy is knowing how the story ends.

HORN
And how does the story end?

ELLE
With restoration.

She glances at Horn, who continues looking at the picture.

ELLE
You want to point out a few things you like?

HORN
I'd rather you do whatever you think is best.

Horn takes a folded paper out of his pocket and hands it to Elle.

HORN

This is the time and place. There
won't be many people. We mostly
kept to ourselves.

Horn takes one final look at the painting, nods at Elle, and
makes for the door.

Elle breathes quickly as she considers her words . . .

ELLE

(softly)

I'll pray for you.

Horn pauses and turns to her.

ELLE

(confidently)

I'll pray for you. If that's okay.

Horn considers it.

HORN

Yeah.

INT. TORTURE ROOM - EVENING

Elle is stripped down, her arms chained above her head,
humiliated. She sits on her heels. She can barely keep her
head up, and she is bruised and lashed across her back.

Gann enters the room dragging a chair across the floor
painfully slow, and he sets it up in front of her.

GANN

Don't be embarrassed.

Elle says nothing, her hair hanging in her face.

GANN

It's not your fault.

Elle continues to ignore him.

GANN

We can continue to . . . talk in
this way. Or, I can cut you down
and let you walk away.

Elle says nothing. Gann is patient. Slow to frustration.

(CONTINUED)

GANN

When I last spoke with Nox, on the day he died, we were having a discussion about the territorial imperative. Have you heard of it?

Elle lifts her eyes to look at Gann.

GANN

Well . . . it's a way of looking at the world that has opened my eyes. We aren't the only ones who hurt each other. Who compete for - let's call it what it is - power. Nature does the same. Sometimes even in more cruel ways than you or I could ever be capable of. And so you have to believe me when I tell you this isn't personal. It's biological.

Elle listens in silence. Gann lifts her chin.

GANN

I'd like for you to tell me everything there is to know about your husband.

ELLE

No.

Gann watches her closely. Looking for weakness. Gann walks to the corner of the room and picks up a glass of water. He gives it to Elle, who drinks it down.

GANN

Do you know why I'm looking for him? He made a mistake. He left you to go somewhere he didn't belong, and he became involved in something . . . too big for a auto mechanic. He committed suicide. And he left you here to survive on your own. You need to remember that I didn't make that choice for him. He chose that.

ELLE

You don't need it.

GANN

But I do. Because *knock. Knock. Knock.* Here we are. And just a few doors open and the whole house

(MORE)

(CONTINUED)

GANN (cont'd)
comes down. Because today, you are
a believer. And tomorrow, when
blood is in the streets you're an
apostate.

ELLE
You don't understand. Do you think
he's going to give it to you?

Gann removes a bullet from his shirt pocket and holds it in
front of Elle.

GANN
I've decided this is the one. Not
for you. For him. It will join the
others. But this one might have a
shelf of its own. (Looks up at
Elle). He won't have a choice. And
neither will you.

Gann puts the bullet away and rolls up his sleeves.

ELLE
Wait . . .

EXT. GAS STATION - DAY

Kruso and Rama stop at a small service station in the
desert. Kruso opens the door and gets out.

KRUSO
You need anything?

RAMA
I'm going to pee.

KRUSO
And get us some water.

She goes inside the station. He makes his way to the pay
phone on the side of the building. He drops in a few coins.

He leans against the wall. The phone rings, and Gann
answers.

GANN
Elle can't come to the phone right
now. May I ask who's calling?

BACK AND FORTH PHONE CONVERSATION:

INT. SPARTAN APARTMENT - CONTINUOUS

Gann sits on a wooden chair next to the bed, holding Elle's phone and talking to Kruso.

EXT. GAS STATION - DAY

Kruso loses his breath.

KRUSO

Maybe I have the wrong number.

GANN

I don't think so, Mr. Kruso.

INT. SPARTAN APARTMENT - CONTINUOUS

Gann unravels a sucker and pops it into his mouth.

EXT. GAS STATION - DAY

KRUSO

What happens next?

INT. SPARTAN APARTMENT - CONTINUOUS

GANN

Let's stop dancing around and put all the cards on the table. I don't know where you are. But you have something I want very badly. And I have something you want very badly. So it seems the natural thing to do is make a trade.

EXT. GAS STATION - CONTINUOUS

KRUSO

I don't know what you mean.

GANN

Selah for Elle.

KRUSO

Where can I find you?

Rama walks out of the station with a gallon jug of water. She sees Kruso on the phone, talking intently.

INT. SPARTAN APARTMENT - CONTINUOUS

GANN

I'm assuming you can be here tomorrow unless you were smart enough to cross the border, which I don't think you are. When you get back to the city, call this number. I'll tell you what to do.

Silence.

EXT. GAS STATION - CONTINUOUS

Kruso listens with his eyes closed.

INT. SPARTAN APARTMENT - CONTINUOUS

Gann continues eating his sucker.

GANN

Oh, and Kruso. If you decide to make things complicated, I'll kill her. And the baby dies too.

Gann hangs up the phone.

EXT. GAS STATION - CONTINUOUS

The phone dangles off the hook.

INT. SPARTAN APARTMENT - CONTINUOUS

Gann removes the Bible from his bag and opens it. He reads as he works through the sucker.

EXT. PARKING GARAGE - NIGHT

Francis looks over the city and closes her eyes, feeling the wind.

INT. CAMILLY APARTMENT - NIGHT

Camilly sits at her computer station. She has a GPS map on the main screen, with a few objects being tracked. She wears headphones and drinks from a to-go cup.

The webcam blinks red.

Camilly continues watching the objects on screen.

EXT. MALCOLM'S HOUSE - NIGHT

Malcolm sits on the back steps smoking a cigarette. Leaned against the post is a machine gun.

INT. TRUCK - NIGHT

Rama drives the truck down back roads as Kruso sleeps. She glances over at him. His eyes are barely open. She reaches over and takes his hand.

RAMA

If God didn't want us to be alive,
wouldn't we already be dead?

Kruso looks ahead, thinking of Elle.

INT. TORTURE ROOM - EARLY MORNING

Elle remains in the same position after a long night. Her face is cut, bruised. She can barely keep her eyes open. Gann enters the room and finds his chair. He sets it up in front of her and takes a seat. As always, his silence is painful to endure.

GANN

I don't like the way we ended our
last meeting.

Elle is barely hanging on.

GANN

I thought we could tell stories
about where we grew up.

Elle is limp, but awake. Gann removes a gold cross necklace from his pocket.

GANN

When I was a boy, I was given this
necklace. And I want you to wear it
now.

Gann reaches out and fastens the necklace around Elle's neck.

(CONTINUED)

GANN

You really are beautiful . . .

He adores her.

GANN

My grandfather was a special man. Cancer killed him. Smoking. They separated his belongings among the children and grandchildren, and somehow it was decided that I should be the one to carry this cross. My mother handed it to me on the first day of school and said any time I saw myself in the mirror, I should remember that Papa was in heaven.

Gann lets the story take its effect.

GANN

That's a comforting thought for a grieving boy. But even then, I remember feeling sorry for her. That she would believe something so ludicrous just to accept the basic terms of life and death.

Gann runs his finger over the cross and down her skin.

GANN

I don't hate that you follow Christ. I don't. I just hate how stupid you must be to believe it's true.

He leans back and waits through the tense silence.

GANN

Now it's your turn.

Elle is thinking. She smiles, finding her voice.

ELLE

A long time ago, when I was just a girl, I remember seeing a man on TV. A Christian speaker of some kind. And he had this suit. This ridiculous suit and a big ring on his pinky. I remember it so clearly now.

Elle coughs and spits blood.

ELLE

He said that everyone who followed Jesus would be healthy and happy and rich.

She begins to laugh to herself, and then harder. Gann joins in, genuinely laughing, until they are both laughing like friends . . .

GANN

Jesus himself once said, 'Blessed are those who are persecuted for righteousness' sake, for theirs is the kingdom of heaven.'

Elle's lips move along with the words Gann speaks.

ELLE

We are afflicted in every way, but not crushed; perplexed, but not driven to despair; persecuted, but not forsaken; struck down, but not destroyed; always carrying in the body the death of Jesus, so that the life of Jesus may also be manifested in our bodies.

She spits blood.

GANN

Indeed, all who desire to live a godly life in Christ Jesus will be persecuted.

ELLE

But I say to you, Love your enemies and pray for those who persecute you.

Elle looks up at him, unafraid, undeterred. More confident than ever.

GANN

Clearly the man you saw on television was a fool.

ELLE

Clearly.

Gann narrows his eyes. He reaches out and takes the cross in his hands.

(CONTINUED)

GANN
I like you, Elle.

EXT. CITY STREETS - NIGHT

Gann closes an alley door and locks it. He walks towards a lit street, passing a dumpster.

He turns onto the main street and passes by Francis, who glances at him as she moves past. Gann is intrigued. He turns and watches her walk away.

GANN
Excuse me. Do I know you?

Francis pauses. She turns around.

FRANCIS
Not yet.

Francis continues, and a smiling Gann moves away from her.

Francis turns into the alley in the same direction where Gann came from.

INT. TORTURE ROOM - MOMENTS LATER

Francis walks through the room towards Elle, who is unconscious. She bends down and looks at her face, freshly beaten and bruised.

Francis gently lifts Elle's chin.

INT. AUTO SHOP - NIGHT

Kruso and Nox sit in lawn chairs in the middle of the garage, cars all around them. There is a small cooler between them, and they each drink a beer.

KRUSO
When will you be back?

Nox considers it.

NOX
Maybe never. I don't know.

Kruso accepts the news.

(CONTINUED)

NOX

Saying yes is a dangerous habit.

KRUSO

Yeah. When do you leave?

NOX

Next week. There's a few things to put in order. This is a good thing, Kruso. For both of us.

KRUSO

We already have a good thing.

NOX

But it's too small. The world we've made here. We're too good at it, which means we aren't taking enough risks.

KRUSO

(amused)

I don't know what you consider to be a risk.

Nox drinks. He smiles.

NOX

Yeah. I just mean that we could keep coasting along. We could do what we've been doing. Or we could say yes.

KRUSO

It sounds like you already did.

NOX

I did.

Kruso pulls out a new beer from the cooler and pops off the top.

NOX

I want you to say yes to something, too.

Kruso looks over at him.

KRUSO

I'll do my best, Nox. Really I will. But I don't know how to speak and all that.

(CONTINUED)

NOX

I'm not talking about leading the church. I don't have any doubts about you and Elle. I'm talking about something else.

Nox removes the Selah from his pocket.

KRUSO

What is it?

NOX

Every church that we know about from coast to coast. And their leaders.

KRUSO

Destroy it.

NOX

(looking at the chip in his hands)

I could. And I'd be lying if I said I hadn't considered it. Until I thought about money. Support. Transferring information. How else do you know how to transfer funds to Seattle? Or Aimes? Or Jacksonville? Destroy this and we become isolated. We'd all be on our own.

KRUSO

That's the only copy?

NOX

I don't know. Kruso . . . where I'm going is dangerous.

KRUSO

I won't say anything. You know that.

NOX

Of course. But I want you to say yes to something else. If they find me, I want you to take this.

KRUSO

And do what with it?

(CONTINUED)

NOX

Use it. Build the church. You can
choose to see it as a gift - an
opportunity.

Nox offers a toast. Kruso reluctantly clinks the bottles
together as they smile and continue drinking.

INT. BEDROOM - DAWN

Malcolm sits in a chair in the corner of the room, leaning
forward. His watch ticks loudly in the quiet room. A pistol
is on the stand beside him, along with a Bible. He begins to
doze.

Malcolm watches Elle sleeping.

She is battered. She coughs. Her eyes open. Malcolm quickly
moves across the room and falls to his knees beside the bed.

MALCOLM

Elle. Elle. It's me. You're ok now.

Elle cries as Malcolm holds her.

MALCOLM

It's ok now.

ELLE

Malcolm . . .

MALCOLM

What happened?

ELLE

I don't know.

MALCOLM

Just rest. I'll bring you some food
but don't move. You're safe here.

ELLE

Where's Kruso?

MALCOLM

Go to sleep.

Malcolm kisses her head. She closes her eyes, fighting the
tears.

Malcolm stands from beside the bed and exits the room.

INT. MALCOLM'S HOUSE - CONTINUOUS

Malcolm moves down the hall towards the living room. In the living room are three of his guys along with Camilly. They are spread out, solemn, waiting for news.

MALCOLM
She's awake.

Camilly stands.

MALCOLM
Let her sleep.

CAMILLY
Did she say anything?

Malcolm walks over to the refrigerator and takes out a plate covered in foil. He carries it over to the microwave, removes the foil and puts it inside.

CAMILLY
Make something decent, at least.

Malcolm glances back.

MALCOLM
Be my guest.

Camilly stands and goes into the kitchen. She opens the cabinets, looking for whatever she can use to cook a meal.

CAMILLY
So what now?

Malcolm looks through the curtains out at the street.

MALCOLM
The head comes off the snake.

INT. TORTURE ROOM - EARLY MORNING

Gann opens the door to the windowless room, carrying a bag of food.

GANN
(calling out)
I hope you don't mind my leftovers.

He grabs a chair and drags it across the floor.

He pauses, looking ahead at the chains hanging freely from the ceiling. Elle is gone.

(CONTINUED)

But something is connected to the chains.

Gann moves forward and finds the cross necklace dangling down. He snaps it down and looks around the room. Furious, he throws the box of leftovers against the wall.

INT. POLICE STATION - DAY

Malcolm is in uniform. He sits at his desk working on the computer.

The desk of PLANT is still empty, now cleared of all the items. Hunt knocks on the glass and motions for Malcolm to come to him. Malcolm obeys.

MALCOLM

What's up?

HUNT

I need to you walk an informant out of the building.

They look down the hall and see Poole being escorted to him. Poole doesn't know Malcolm.

HUNT

This guy's a little prick.

MALCOLM

I got it.

HUNT

(calling out)

Mr. Poole. You are free to go. You have been a great help and I hope I never see you again.

Poole winks.

POOLE

You won't.

HUNT

Officer Varela will walk you out.

Poole moves forward into Malcolm's care. Malcolm leads him down the hall.

MALCOLM

I'll give you a ride.

As they walk towards the exit, Malcolm passes Hunt's office. Gann sits at the desk in serious contemplation. They briefly meet eyes as Malcolm walks past the door.

INT. AUTO SHOP - NIGHT

Kruso pulls the truck into Henry's garage and parks where he and Nox sat so many years before.

He and Rama get out as Henry approaches from the office.

HENRY

I thought you were dead.

KRUSO

Not yet.

Henry embraces Kruso.

KRUSO

This is Rama. Rama, Henry. Where is she?

Henry thinks of how to tell Kruso . . .

HENRY

She's safe now.

Kruso closes his eyes in utter relief.

KRUSO

Where?

Henry glances past Kruso at Rama.

KRUSO

You can trust her.

HENRY

She's at Malcolm's place. Under watch. Kruso she's . . . they beat her up pretty bad.

KRUSO

Who found her?

HENRY

Nobody knows. I just know she's okay.

Kruso turns to Rama.

(CONTINUED)

HENRY
Yall look like hell.

KRUSO
We need new plates on the truck.

HENRY
Where you going?

KRUSO
To see the old man.

Henry motions for them to follow him back to the office. Kruso reaches through the truck window and grabs the chip off the dash. He tucks it into his pocket and follows Henry.

INT. BEDROOM - NIGHT

Camilly sits on her knees next to the bed where Elle is laying. Elle is awake. They speak quietly. A bowl of soup is on the night stand.

ELLE
You're still here.

Camilly runs a gentle hand through Elle's hair.

ELLE
I tried to warn you this is what happens.

CAMILLY
I don't care. The soup is cold but I can heat it up.

ELLE
It's ok.

CAMILLY
Did he . . . hurt you?

ELLE
No.

Camilly is relieved.

CAMILLY
What did he want?

ELLE
The same thing everybody wants.

Camilly glances to the door.

(CONTINUED)

CAMILLY

Malcolm said something about a list. Or a computer chip or something.

ELLE

It's a long story.

CAMILLY

I guess he found it. That's why you're here.

Elle thinks of something else . . .

ELLE

I can't remember her face. I want to so badly. But I can't see her . . .

CAMILLY

What happened to the chip?

ELLE

I don't know.

Camilly picks up the bowl of soup and stands.

CAMILLY

I'll heat this up.

ELLE

Most people would have run by now. When they see behind the curtain.

She smiles.

CAMILLY

At least it's interesting.

Camilly leaves the room to heat up the soup.

INT. MALCOLM'S HOUSE - CONTINUOUS

As Camilly walks down the hall, the front door bursts open with Poole being led inside by Malcolm. Poole is held at gunpoint.

CAMILLY

Whoa.

(CONTINUED)

MALCOLM

Don't worry. He's an old friend of
Elle's.

Malcolm pushes Poole down the hall towards the bedroom.

Camilly stands at the end of the hall in silence, holding the bowl of cold soup. She hears voices inside the bedroom door. She glances back to see a few guys from Malcolm's crew sitting at the table, armed.

Camilly stands still, listening to the murmuring of voices.

The door opens, Malcolm leading Poole. He pushes him down the hall and past Camilly, giving Poole to the men at the table.

MALCOLM

Kill him.

POOLE

What? Wait. No. Come on man!

MALCOLM

(Turns to Camilly) Let's go.

POOLE

Please . . .

CAMILLY

You can't just kill him . . .

MALCOLM

Right now.

Malcolm moves towards the door. Camilly sets the soup down and runs after him.

EXT. MALCOLM'S HOUSE - CONTINUOUS

As they walk to the truck, Malcolm hands her a pistol.

MALCOLM

Just in case.

CAMILLY

You can't just kill him.

Malcolm stops.

(CONTINUED)

MALCOLM

Relax. We aren't going to kill him.
I just want him to piss his pants.

Camilly looks down at the gun in her hands.

CAMILLY

How do you use it?

MALCOLM

Point and pull the trigger.

He opens the door and fires up the truck. Camilly looks down at the weapon, then moves to the passenger side.

EXT. PARKING GARAGE - NIGHT

Francis looks over the city . . .

INT. MALCOLM'S HOUSE - NIGHT

Elle sits up in bed. She is sore, beaten badly. She moves her hand down to her stomach. She closes her eyes in prayer.

EXT. NICE NEIGHBORHOOD - NIGHT

Kruso and Rama sneak through a large yard and cross the dark street to a walled estate.

Kruso finds a foothold and climbs the fence.

EXT. ESTATE - CONTINUOUS

Kruso drops onto the grounds, and Rama is quick to follow.

He motions for her to follow him to the large house ahead. The windows are dark. They walk around to the back door.

Kruso knocks. No one is inside.

Kruso tries the handle and the door opens.

RAMA

Why are we here?

KRUSO

Because I don't know what the hell I'm doing. Or what move to make next. He'll know.

Kruso enters.

INT. ESTATE - CONTINUOUS

Kruso closes the door behind them. They stand in an elegant home. Old wealth. Great shelves of books line the walls. Art. Leather furniture. The same painting from Elle's flower shop.

The house is eerily quiet.

Kruso and Luna move through the house and pause at the base of a great staircase.

KRUSO

Wait here.

RAMA

Kruso . . .

Kruso goes up the stairs.

On the landing he looks both ways. One of the doors has a line of light beneath it. Kruso moves that way . . .

INT. HOUSE DOWNSTAIRS - MOMENTS LATER

Rama walks from the base of the staircase into an adjoining room. As she does, a shadowed figure crosses the hallway. They cross at the same time, missing one another.

Rama enters the study and looks at the old images on the walls of OFFICER HORN. Kruso and Elle are in a few of the pictures. In one photo Horn is being baptized.

INT. HOUSE UPSTAIRS - MOMENTS LATER

Kruso moves towards the door and reaches for the handle. He turns the nob and lets it swing open. Across the room Officer Horn lays in bed. Blood covers his chest.

HORN

Kruso . . .

The camera swings around to reveal Gann standing on the other side of the open door, holding out a shotgun.

HORN

Run.

(CONTINUED)

Gann fires just as Kruso steps back. Part of the spray hits Kruso's shoulder as he scrambles to escape.

Kruso runs across the opening at the top of the stairs, as HUNT fires at him from downstairs. Kruso bursts into another room upstairs.

INT. HOUSE DOWNSTAIRS - MOMENTS LATER

Rama hears the shots upstairs and looks to the entrance of the room, where she sees Hunt firing upstairs.

Rama leans against the wall to stay out of site.

INT. HOUSE UPSTAIRS - MOMENTS LATER

Gann calmly walks around the door and glances at Horn who is dying . . .

He moves towards where Kruso ran. From the balcony, he looks down at Hunt. Gann drops the shotgun and takes out his service weapon.

GANN

Call the dogs. He's going to jump.

Hunt turns and exits the front door.

INT. BEDROOM - CONTINUOUS

Kruso secures the door with lock. He reaches for his shoulder and looks for an escape. Blood covers his hand. He looks back at the door.

EXT. HOUSE - MOMENTS LATER

Hunt walks off the porch and turns the corner of the house. As soon as he does, Malcolm attacks him and takes him to the ground. He beats him mercilessly, separating Hunt from his gun. Camilly watches from a safe distance, in utter disbelief. She holds a gun in both hands, unsure of what to do.

Malcolm stands, his boot pressed down on Hunt's face.

HUNT

You're a traitor.

(CONTINUED)

MALCOLM

No.

HUNT

They're going to find out who you are.

MALCOLM

Not if no one is alive to tell them.

HUNT

You don't have to. You can run.

MALCOLM

You'd like that. Wouldn't you?

HUNT

Malcolm . . . Please.

Malcolm steadies the gun and pulls the hammer back.

CAMILLY

Don't.

Malcolm glances back. There is death in his eyes. Madness. Revenge.

As he is distracted, Hunt pulls a knife and jabs into Malcolm's leg. He goes down in pain as Hunt scrambles to escape. Hunt finds his own gun in the grass and runs towards the front door away from Malcolm.

Malcolm holds his leg in pain, blood spreading over his pants.

MALCOLM

(to Camilly)

Shoot him!

Rama walks out the open front door. Gunshots. Terror. In the distance she sees blue and red lights moving towards them.

Hunt comes into view, raises his weapon and fires at her. She ducks into the house and runs for the back door.

Hunt lifts his walkie as he enters the house.

HUNT

All units to 115 Falling Leaf Lane.
Shots fired.

INT. UPSTAIRS -

Gann kicks the locked door . . .

INT. BEDROOM - CONTINUOUS

Kruso sees the lock is going to give way. There is a window. He crosses the room and opens it, looking down.

Gann kicks open the door to find an unarmed Kruso facing him.

The moment has come . . .

Gann is pleased.

GANN

I knew we'd find each other eventually.

Kruso glances back at the window. Gann fires twice at the wall around the window as a warning.

GANN

It's going to hurt like hell. And it won't change anything.

Kruso turns with his hands raised to calm Gann.

GANN

You have something I want.

Gann holds out the gun.

Kruso reaches into his shirt pocket. He slowly takes out the rifle shell used to kill Nox. Gann looks at the shell, holding back his obvious anger . . .

KRUSO

I guess since you weren't the one who killed Nox, this doesn't belong to you.

GANN

No. But this does.

Just before Gann pulls the trigger, a shotgun blasts through the house and Gann flies forward.

Rama stands in the doorway holding a smoking shotgun. She collapses to her knees.

(CONTINUED)

Gann lays in the bedroom, struggling for breath. His left shoulder and back are shredded. He rolls over and sees Rama standing there with the gun at her side. She cocks the shotgun, and the shell falls on the ground next to Gann's face.

Gann coughs blood, staring at her.

Kruso steps past Gann and lifts Rama from her knees . . .

KRUSO

Come on.

RAMA

I'm so sorry.

KRUSO

Rama get up.

RAMA

(to Gann)

I'm so sorry . . .

Kruso pulls her up as she stares at Gann on the floor. He is motionless. He blinks . . .

INT. HALLWAY - CONTINUOUS

They step out of the bedroom and Hunt fires at them. They duck back into the room.

Downstairs, Malcolm enters the back door. Hunt moves into the living room.

MALCOLM

Kruso! I got you covered man!

Kruso and Rama run out of the room and down the stairs.

Hunt turns into the opening but Malcolm fires at him, turning him back. Kruso and Rama make it down the stairs and run to the back door, where Malcolm lets them pass.

EXT. HOUSE DOWNSTAIRS - CONTINUOUS

Malcolm's truck drives through the lawn, driven by Camilly. They jump in the bed of the truck and speed away.

Hunt steps through the doorway to see the taillights blazing away into the night.

EXT. TRUCK BED - NIGHT

Malcolm, Rama, and Kruso catch their breath in the bed of the truck, exhausted. Malcolm leans back, his leg bleeding. Rama is hollow-eyed from what she has done.

Kruso looks at the chip in his hands. He looks back at the house as they speed away.

INT. MALCOLM'S HOUSE - NIGHT

Malcolm, Rama, Kruso, and Camilly walk into the house. They are quiet, solemn, exhausted.

Kruso places the Selah on the table as the others find a seat. He takes off his shoes. Camilly looks at the chip.

KRUSO

Where is she?

Malcolm points to the back bedroom. Kruso goes back to her.

Malcolm's leg is bleeding badly, wrapped in a towel.

RAMA

Let me see.

She kneels beside Malcolm and looks under the towel. He winces in pain.

RAMA

You have a doctor you can call?

MALCOLM

No.

RAMA

Is there a cash clinic close?

MALCOLM

Yeah.

RAMA

Let's go.

She helps him off the couch.

RAMA

(to Camilly)

You good to keep watch here?

(CONTINUED)

CAMILLY

I think so.

Rama and Malcolm exit. Once she hears the door close, Camilly stands and goes to the table. She reaches down for the Selah.

INT. BEDROOM - DAWN

Elle's eyes flutter open. Her wounds are still severe, but she is clear-eyed. She notices a presence . . .

Kruso's arm is wrapped around her. He is bandaged. His hand finds hers. Elle is afraid of looking over her shoulder. Could this be a dream?

She glances behind her. Kruso is barely awake.

ELLE

You're home.

KRUSO

I'm home.

Kruso pulls her close as Elle cries on him.

FADE OUT:

FADE IN:

INT. WAREHOUSE - NIGHT

Malcolm, Rama, Kruso, Elle, and Camilly sit at a table in an empty warehouse eating a simple meal . . .

The Selah is placed on the center of the table. They are all wounded, worn down, tired of running.

MALCOLM

So what happens now?

They think about it. Rama looks to Kruso. He puts his spoon down.

KRUSO

We keep going.

FINAL MONTAGE:

Gann is gone from the floor of the bedroom in Horn's house.
So is the shotgun shell that almost killed him . . .

KRUSO

Never forget that you and me are
already dead.

Malcolm's desk at the station is empty. Hunt stands looking
at the empty desk.

KRUSO

Because if you never forget, you
will never be afraid.

The piano in the empty sanctuary, with the word 'RUN'
painted on the wall.

KRUSO

There is no fear in love; but
perfect love casts out fear . . .

The chains hanging freely where Elle was once captive.

KRUSO

because fear involves punishment,
and the one who fears is not
perfected in love.

Poole sits alone, watching a girl dance at the club.

KRUSO

The war is won . . .

Camilly sits at her workstation in the apartment. She looks
up at the blinking webcam. She clicks off the webcam, then
shuts down all of her screens simultaneously. She sits in
the darkness.

KRUSO

The war goes on. This is our vigil.

EXT. ROAD - DAWN

Gann walks down the road, one arm held limp and the other
draped across his chest. He is smeared in blood, but there
is a reborn intensity in his eyes.

As he walks, he notices Francis walking towards him.

She passes by with a slight grin.

(CONTINUED)

He pauses and looks back at her.

GANN

I know you.

Francis stops and slowly turns around.

FRANCIS

Who am I?

Gann has no response.

Francis approaches him and draws close. She looks into his eyes, unafraid. He sees something eternal, terrifying in her calmness.

FRANCIS

A fire devoureth before them; and
behind them a flame burneth: the
land is as the garden of Eden
before them, and behind them a
desolate wilderness . . . And
nothing shall escape them.

Gann listens to the words that are so familiar.

FRANCIS

Who am I?

GANN

I don't know.

FRANCIS

I am the fire.

She leans in close.

FRANCIS

And what does that make you?

THE END

TITLES