

ORIGINAL SINNERS

Pilot - "No Law in Limbo"

Written by

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TEASER

CARD: Limbo: the eternal abode, neither heaven nor hell, of the souls of those who die with original sin; the unbaptized.

FADE IN:

INT. MEDICAL LAB - DAY

The weathered, stubble covered face of ADAM ARMITAGE (ADAM), male, early-forties, fills the screen; eyes closed and expressionless.

A continuous, high-pitched beep can be heard.

LAPTOP SCREEN

A solitary, flat-line indicates no heart-beat.

BACK TO SCENE

The beep becomes louder as we slowly rise up above Adam, revealing that he is laid topless, huge tattoo across chest, in what looks like some sort of medical bed - but this is not a hospital.

Brief glimpse of another body in another bed beside Adam but we do not see a face as we move into...

EXT. LIMBO - STREETS OF NEW YORK - DAY

Cracked, gray, washed out streets, like we are looking through a filter.

Black clouds completely fill the sky with a faint, eerie glow on the horizon the only source of light.

A lone figure, dressed completely in black, bald head and no facial hair, perfect skin, stands and takes stock of his surroundings.

Adam, gun in hand.

Across the street, two MEN, late thirties, bald and also dressed completely in black, tied to a lamp-post.

The Men struggle in a desperate escape attempt.

Several PEOPLE, who wear normal clothes and look completely normal, walk by but pay the Men no mind at all, as if they are not even there.

Suddenly, up ahead on the horizon, the faint, eerie glow explodes into the brightest, most magnificent white light and breaks through the black clouds, illuminating the streets.

Adam shields his eyes.

As Adam turns away from the light, he catches a glimpse of something up ahead.

A BEAUTIFUL WOMAN, mid-twenties, perfectly still, dressed in black, completely bald, stares towards Adam.

Adam walks towards the Beautiful Woman.

INT. MEDICAL LAB - SAME

Adam's face.

The never-ending beep of the flat-line until...

...the sound of a door opening.

Sounds of commotion.

We hear gasps for breath from elsewhere as we gaze at Adam's face.

Adam's head bounces around, violently, as if someone pounds on his chest. His face remains expressionless and there is no sign of life.

EXT. LIMBO - STREETS OF NEW YORK - SAME

Adam and the Beautiful Woman embrace.

Adam looks over the Beautiful Woman's shoulder towards the white light which, slowly but surely, envelops the streets, closing in on them.

Tears well in Adam's eyes as he turns away from the light and lays his head on the Beautiful Woman's shoulder, head nestled against hers.

Adam presses the gun up against his temple, in a position that would surely send the bullet straight through both his and the Beautiful Woman's brain.

Adam's finger tightens on the trigger and, as he closes his eyes, a single tear rolls down his cheek.

Glorious white light completely fills the screen.

Blackness.

Sound of the flat-line, louder and louder.

END OF TEASER

ACT ONE

EXT./INT. SUBURBAN STREETS - DAY

SUPER: Cedartown, Georgia.

Perfect blue sky.

Beautiful, leafy suburban area.

Rays of sunshine highlight a small, picturesque church.

Singing as we move inside the

CHURCH

where a CONGREGATION finishes a hymn.

At the altar, stood on a pulpit, is a priest; Adam.

Adam speaks with a New York accent as he finishes his sermon.

ADAM

And so, remember, brothers and  
sisters, a life without God is like  
a blunt pencil...

The Congregation hang on every word.

Adam smiles before he delivers the punch-line.

ADAM (CONT'D)

...no point.

The Congregation laugh and applaud.

Adam closes a Bible that sits on a lectern before him.

Brief glimpse of the

BIBLE FRONT COVER

In bold marker pen, one word scrawled in big letters:  
BULLSHIT.

EXT. CHURCH - DAY

Adam smiles as he shakes hands with the Congregation who exit  
the church.

A YOUNG BOY, around six, exits with his MOTHER and looks up  
towards Adam.

YOUNG BOY  
God never comes to church.

Adam smiles and crouches down in front of the Young Boy.

ADAM  
If God wasn't there...

Adam reaches behind the Young Boy's ear and clicks his fingers.

ADAM (CONT'D)  
How did this get in your ear?

Adam opens his hand and reveals a sweet in his palm.

The Young Boy stares in amazement as his Mother smiles.

MOTHER  
Thank you.

Adam smiles as the Mother and Young Boy, who still stares at the sweet, exits.

The last of the Congregation, a BLIND MAN, exits with his SON. They stop beside Adam and the Son leans in and whispers in Adam's ear.

SON  
He has his surgery tomorrow.

Adam nods and puts his hand on the Blind Man's shoulder. He leans in towards him and speaks.

ADAM  
There is nothing in this life as important as family. With loved ones around, there is nothing to fear.

The Blind Man smiles.

BLIND MAN  
You always know just what to say, Father; bless you.

The Son nods in appreciation as he assists the Blind Man away from the church.

As Adam watches them walk towards a parked car, the warm smile on his face disappears and he yanks the white collar from around his neck.

INT. BAR - NIGHT

Empty shot glasses scattered across the top of a bar.

Adam knocks one back and slams it down.

Adam leans over the bar and speaks with slurred words.

ADAM  
Service, please.

An attractive barmaid, JANE, mid-twenties, approaches Adam and raises an eyebrow.

JANE  
How refreshing; a polite drunk.

The bar door opens and a muscled, heavily tattooed man storms in.

HANK, mid-twenties, is clearly much bigger than Adam as he stomps towards the bar.

HANK  
Where the fuck have you been?

Jane rolls her eyes.

JANE  
You know I don't get off for another ten minutes.

Hank leans over the bar and grabs Jane by her throat.

HANK  
If I say home by eleven, you get your skank-ass home by eleven.

Adam notices a wedding ring on Jane's ring finger. He stands on unsteady feet and faces Hank.

ADAM  
You're lucky. A cock-sucker, but lucky.

Hank glares at Adam.

HANK  
The hell did you say?

Adam steps towards Hank.

ADAM  
Show her some respect.

Hank smirks.

Hank raises his hand and, as he swings his open palm towards Jane, Adam intervenes and stops the blow just before it lands.

Hank scowls and throws a punch at Adam. It lands square on his nose.

Adam staggers backwards and wipes blood from his face.

Hank throws another punch but Adam dodges it, his reflexes extremely sharp, despite being intoxicated.

The pair engage in a scuffle where Adam avoids Hank's advances with specialist techniques that he must have learned from somewhere.

Eventually, Adam restrains Hank and chokes him out.

Hank collapses in a heap, unconscious.

Jane runs around the bar and crouches beside her husband.

Adam walks around the back of the bar, helps himself to a bottle of whiskey, tosses a fifty dollar bill onto the bar then exits.

EXT. BAR - CONTINUOUS

Rain hammers down onto the street as Adam stumbles away from the bar. He notices a HOMELESS MAN passed out beside a dumpster.

Adam approaches the Homeless Man and crouches down beside him.

Adam wakes the Homeless Man, who is startled and cowers as Adam rummages through his own pockets.

Adam hands over several crumpled bills to the Homeless Man, who is unsure of Adam's intentions.

ADAM

Go find a motel, Buddy.

Adam pats the Homeless Man on the shoulder, stands and stumbles away.



INT. CAR - NIGHT

Adam sits behind the wheel, bottle of whiskey on his lap. From the glove-box, he removes a

PHOTOGRAPH

A much younger Adam with the Beautiful Woman from the teaser.

The Beautiful Woman has a full head of hair and they look happy. In between them is an INFANT GIRL, around three years old.

BACK TO SCENE

Adam's face creases as he fights back tears before he downs the contents of the whiskey bottle until none remains.

Adam tosses the empty bottle onto the passenger seat and puts the photograph back into the glove-box.

Adam rams the keys in the ignition and starts the engine.

EXT. ADAM'S HOUSE - DAY

Front door opens and Adam's daughter, MARY ARMITAGE (MARY), late-teens, whistles as she steps out into the

FRONT GARDEN

Mary wears a baseball cap and has gym clothes on.

As she performs lunges down the drive-way in the morning sunshine, Mary notices Adam's car parked half on the drive and half on the grass.

Tyre skid-marks have ruined the lawn.

Mary's positive body language suddenly vanishes as she marches towards the car.

Mary grabs the door handle and rags the door open.

INT. CAR - CONTINUOUS

Adam slumped against the wheel, asleep.

The empty bottle of whiskey visible on the passenger seat.

EXT. FRONT GARDEN - CONTINUOUS

Mary slaps Adam on the cheek until he comes round.

Adam looks hung-over as he rubs his eyes and shields them from the light.

Mary speaks with a Georgian accent.

MARY

It's a miracle you haven't killed somebody.

Adam staggers out of the car and squints as he gets his bearings.

ADAM

Well, hallelujah; better get Dawkins on the phone.

The top couple of buttons on Adam's shirt are undone, revealing his upper chest.

ADAM (CONT'D)

I'm fine, since you asked.

Mary does not look impressed.

MARY

I don't have time for your bullshit.

Mary storms away.

ADAM

Where are you going?

Mary stops and faces Adam.

MARY

MMA class, I told you this, like, six times.

Mary notices the empty whiskey bottle.

MARY (CONT'D)

But, then again.

Mary sees a small section of the tattoo on Adam's chest. She obviously does not care for it.

MARY (CONT'D)

Since you seem so intent on causing  
yourself pain, there's a laser  
removal place opened up downtown.

Adam buttons his shirt up.

Mary shakes her head.

MARY (CONT'D)

Out of sight, out of mind.

ADAM

Let me take you to the game  
tonight, make it up to you.

Mary scoffs.

MARY

No wonder Mom left you.

Adam looks regretful and searches for words that never come.

Mary marches away.

Adam follows as a FRIENDLY NEIGHBOUR, female, shouts from  
across the street.

FRIENDLY NEIGHBOUR

Don't worry, Father, every reunion  
is a type of heaven.

Adam stops in his tracks and forces a smile.

ADAM

Wise words.

FRIENDLY NEIGHBOUR

Yours, not mine. Maybe you should  
take a leaf out of your own book.

The Friendly Neighbour exits.

Adam throws up on the pavement as Mary disappears out of  
view.

INT. ADAM'S HOUSE - BEDROOM - DAY

Messy.

Background noise from a television news report.

On top of a dresser are several

## PHOTOGRAPHS

Adam and Mary, much younger and happy. Adam plays the doting father. He has aged terribly since this photograph was taken.

## BACK TO SCENE

In between the photographs are various

## TROPHIES

Mary Armitage - CG High Softball MVP 2016.

Mary Armitage - CG High Debate Team Captain 2016.

Copy of Mary's school report, framed, straight A's.

## BACK TO SCENE

Adam sits, bottle of whiskey beside him, at the foot of the bed and looks through a

## SCRAP BOOK

Newspaper clipping with headline 'New York School-Teacher Murdered by the Mob.'

Photograph of the Beautiful Woman.

Another newspaper clipping with the headline 'School-Teacher Murder Trial Thrown Out; Judge Cites Insufficient Evidence.'

## BACK TO SCENE

Adam closes the scrap book and puts it into a box. He locks it and pushes it underneath the bed.

Adam takes a gulp from the bottle of whiskey and looks towards the

## TELEVISION

A news report plays and ANTHONY DECARLO (DECARLO), a physically imposing male, mid-forties, swaggers across the screen.

An over-the-top suit speaks volumes about DeCarlo's attitude.

## BACK TO SCENE

Adam looks down at his left hand as a News-reader speaks. A huge scar runs across his palm.

## NEWS-READER (O.S.)

The head of the DeCarlo crime family was in high spirits earlier when, surprise surprise, another federal indictment fell through.

Adam launches the bottle of whiskey towards the television. It smashes into pieces as we see, on the

## TELEVISION

DeCarlo grins and waves towards the camera, like some sort of rock star.

## INT. RESTAURANT - NIGHT

SUPER: New York City.

Despite chairs stacked on tables, we hear raucous laughter and high-spirited conversation from a mixture of male and female voices.

A CLEANER, female, late-fifties, wipes down surfaces.

Towards the back of the restaurant, on a much larger, round table, DeCarlo is in his element as he entertains four stunning FEMALE MODELS, all mid-twenties.

The Female Models laugh as DeCarlo drinks champagne from between cleavage.

On the table, before DeCarlo, is a philosophy book.

The sound of the restaurant door opening.

The Cleaner speaks without looking up.

## CLEANER

We're closed.

A man steps inside and stands tall and proud. He wipes his shoes on the doormat several times then removes a handkerchief and wipes the tops of them.

Where DeCarlo's dress sense is clearly an acquired taste, LUCAS LAMANNA (LAMANNA), late-thirties, looks extremely smart in contrast.

Lamanna notices an empty plug socket that has been left switched on.

We do not see Lamanna's hand as he reaches towards the plug socket.

The Cleaner looks uneasy, a reaction not lost on Lamanna.

Lamanna smiles at the Cleaner as we hear the click of the plug socket being switched off.

Lamanna walks past the Cleaner, who moves aside.

DeCarlo takes the philosophy book, opens it and stands as he sees Lamanna approach.

As he reads from the book, DeCarlo speaks with a broad Italian-American accent.

DECARLO

We are what we repeatedly do.

The Female Models' smiles turn into uneasy frowns as Lamanna passes them.

DECARLO (CONT'D)

Which, therefore, makes you a fuckin' saviour.

DeCarlo holds out his hand as if waiting for Lamanna to take it and kiss it.

Although he does not look enamored by the prospect, Lamanna takes DeCarlo's hand and we see what caused the uneasy frowns from the Cleaner and Models.

A robotic hand.

After Lamanna reluctantly kisses the top of DeCarlo's hand, DeCarlo leads Lamanna away from the table, out of sight of the Female Models, who now pour champagne over each other and lick it off.

Lamanna speaks with a posh, Italian-American accent.

LAMANNA

How encouraging that your behavior is now almost as reserved as your taste in tailoring.

DeCarlo laughs.

DECARLO

Come on; you heard what the press are sayin'? Eliot fuckin' Ness. You believe that shit?

Lamanna does not look impressed.

LAMANNA

Irony, is the term you are looking for, I believe.

DECARLO

Whatever.

LAMANNA

No one is untouchable. You and I both know that.

DeCarlo's smile fades as he reaches into his jacket pocket and hands a sheet of paper to Lamanna.

Lamanna observes the

SHEET OF PAPER

Four male mug-shots.

PAUL PORTOLURI, late-fifties.

JOHN DIMAESTRO, late-forties.

CHRISTOPHER MOLINARI, early-forties.

TONY BUFFON, early-fifties.

BACK TO SCENE

Lamanna raises an eyebrow.

LAMANNA (CONT'D)

I cannot possibly fault your ambition, however.

DeCarlo smiles.

DECARLO

Five families is four too fuckin' many.

LAMANNA

Indeed.

DeCarlo puts an arm around Lamanna, which Lamanna does not look happy about.

DECARLO

Enough business; take your pick of the broads. Gotta save some juice for the fuckin' wife.

As DeCarlo removes his arm from around Lamanna, Lamanna dusts off his jacket with his handkerchief where DeCarlo's arm has been.

As Lamanna reaches the table, he points towards one of the Female Models with his robotic hand.

The Model looks uncertain as Lamanna signals her to gather her belongings and leave with him.

As Lamanna waits, he studies the sheet of paper. After a moment, he holds out the paper and points towards the bottom of it.

DeCarlo takes a look but is dismissive.

DECARLO (CONT'D)

I got a guy on that already, don't worry about it.

Lamanna gives DeCarlo a condescending look.

DeCarlo scowls and prods Lamanna as he squares up to him.

DECARLO (CONT'D)

There is nothing in this life as important as family. When someone fucks with that, a certain message must be sent.

Lamanna stands firm and is clearly not intimidated by DeCarlo, despite the difference in build.

LAMANNA

And who are these individuals who are evidently worth risking your whole operation for?

A moment of silence before DeCarlo responds.

DECARLO

Loose ends.

Lamanna looks down at the

SHEET OF PAPER

Adam and Mary.

EXT. CHURCH - DAY

Adam tidies outside the entrance. He crouches down and picks up a discarded



NEWSPAPER

Headline - 'Darkest Night Terror Group Kill Forty Five In Virginia Attack.'

BACK TO SCENE

Adam shakes his head.

FEMALE VOICE (O.S.)

Matthew seven, one to three springs  
to mind.

FAITH JARVIS (FAITH), female, late-thirties, limps towards Adam. A cross pendant is always visible around her neck and she wears a government-like suit. She is obviously not from the local area.

Adam stands and faces Faith, who has her hand on her chest and appears somewhat out of breath.

FAITH

If we deal in judgement, are we no  
better than those who persecute us?

ADAM

There are many interpretations of  
that piece of scripture.

FAITH

God plans, God decides. That's  
life, right?

ADAM

I'm a little busy for a theology  
lesson. Pop back Sunday and--

Faith holds out a

CIA BADGE

Faith's photograph.

'Serious Organized Crime Unit.'

BACK TO SCENE

Adam is no longer as friendly.

ADAM (CONT'D)

Please, leave.

Adam turns his back and marches into the church.

INT. CHURCH - CONTINUOUS

Adam dusts pews as he walks between rows of them. Faith stands in the entrance behind him, light glows behind her.

Adam walks towards the altar but, when he reaches the foot of it, he does not kneel or make the sign of the cross.

FAITH

Men of God usually make the sign of the cross in the Lord's presence, don't they?

Adam continues about his business.

ADAM

Yet to have a plague descend upon me.

As Faith limps down the church aisle, she removes rosary beads from her pocket and runs them through her fingers.

When Faith reaches the altar, she kisses the cross pendant around her neck and makes the sign of the cross.

FAITH

Anthony DeCarlo.

Adam stops what he is doing and looks at Faith, fire in his eyes.

ADAM

Get the fuck out of my church.

Faith ignores Adam and approaches him.

FAITH

What if you could take out the entire DeCarlo family and no-one would ever know you were involved?

Adam ignores Faith and continues his cleaning.

Faith takes a red pen from her pocket and tears the back page from her book.

She writes on it.

FAITH (CONT'D)

DeCarlo is the plague.

Faith looks into Adam's eyes for a few moments.

FAITH (CONT'D)  
If you feel like marking the  
doors...

Faith puts the piece of paper down on the end of a pew.

She winks at Adam then limps away down the aisle.

After Faith exits, Adam picks up the

SCRAP OF PAPER

'WE plan, God decides.'

Faith Jarvis 54367839

BACK TO SCENE

Adam screws the scrap of paper up into a ball and tosses it  
into a bin.

INT. ADAM'S HOUSE - LIVING ROOM - NIGHT

Adam sits with a tablet and swipes his finger over it.

Mary enters with her gym bag. She walks straight past Adam  
and does not acknowledge him.

ADAM  
Nine-thirty, thank you.

Mary looks towards Adam and notices a half empty bottle of  
whiskey.

MARY  
Like you'll even know.

ADAM  
Bet your friends don't give their  
fathers this much lip.

Mary looks sad.

MARY  
My friends have fathers.

The comment cuts Adam like a knife.

Adam jumps off the sofa and faces Mary.

ADAM  
Bet they can't do this, though.

Adam puts his hand behind Mary's ear and clicks his fingers.

As Adam brings his hand in front of Mary, he opens it and reveals a sweet in the palm of his hand.

Mary looks unimpressed.

MARY  
I'm not five.

Mary steps around Adam and slumps out of the room.

Adam sighs and skulks back towards his previous position.

On the

TABLET SCREEN

Journal article with the headline - 'Near-Death Experience: Fact or Fiction?'

BACK TO SCENE

Adam swipes his finger across the

TABLET SCREEN

Photograph of Faith with a caption below - 'So-called NDEr, Faith Jarvis'.

A segment of text - During emergency heart surgery, Faith claims she had what is referred to as an NDE; Near Death Experience.

BACK TO SCENE

Sound of a door open and close.

Adam smiles and tosses the tablet aside.

Adam he walks towards the living room door.

As he reaches the door, it swings open and smashes into Adam; he stumbles backwards.

DECARLO'S HITMAN, mid-thirties, storms into the room. In a daze, Adam regains his balance.

DeCarlo's Hitman pulls a gun and fires as Adam leaps out of harms way, behind a sofa.

DeCarlo's Hitman fires blindly at the piece of furniture.

As DeCarlo's Hitman runs out of bullets, Adam jumps out and tackles him onto the floor.

A scuffle ensues and the two men wrestle.

In the commotion, Adam tears DeCarlo's Hitman's shirt open, revealing the exact same tattoo that Adam has on his chest.

DeCarlo's Hitman escapes and pins Adam onto the ground, choking him.

Over DeCarlo's Hitman's shoulder, Adam sees the half empty bottle of whiskey. He reaches towards it but it is out of reach.

As Adam loses consciousness, DeCarlo's Hitman leans in and speaks into his ear.

DECARLO'S HITMAN  
DeCarlo sends his regards.

Adam resists but it is hopeless.

As Adam fades away, a smashing sound and DeCarlo's Hitman flops, unconscious, on top of him.

Adam gasps for breath as he regains his vision.

A horrified Mary, smashed whiskey bottle in hand, stands over Adam.

Adam coughs as he pushes DeCarlo's Hitman from on top of him and stands. He stumbles towards Mary and grabs her by both shoulders.

ADAM  
We gotta go.

Visibly shaken, Mary looks towards the body of DeCarlo's Hitman, blood pools behind his head on the carpet.

MARY  
I...

Adam takes the broken whiskey bottle from Mary and reassures her.

ADAM  
You did what you had to.

Mary notices the tattoo on DeCarlo's Hitman's chest.

MARY  
That's...

Adam ushers Mary towards the door.

Mary shakes her head and pushes Adam away. She loses it with him

MARY (CONT'D)  
What the hell is going on?

Adam grabs Mary; she struggles but he restrains her and stares into her eyes.

ADAM  
We're both dead if we don't leave  
right now.

Adam lets his words sink in for a moment. Eventually, as she calms, Adam releases his grip on Mary.

ADAM (CONT'D)  
Please.

Adam shows Mary the door and she walks out.

Before he exits, Adam takes one final look at the body of DeCarlo's Hitman, completely lifeless, on the floor.

A look of fear and uncertainty paints Adam's face.

END OF ACT ONE

ACT TWO

INT. CHURCH - NIGHT

Adam runs down the aisle and onto the altar, without making the sign of the cross.

Adam grabs a bin and empties the contents onto the floor.

Adam searches through the trash until he finds a screwed up piece of paper. He unfolds the

PIECE OF PAPER

'WE plan, God decides.'

Faith Jarvis 54367839

INT. CAR - NIGHT

Adam drives, foot to the floor. He is obviously still under the influence but his driving skills are impressive.

Mary looks traumatised.

Adam keeps his eyes fixed on the road as he speaks.

ADAM

Get yourself on the first flight to  
Aunt Janice's.

Mary looks at Adam with utter disbelief.

MARY

California? I have the Colombia  
interview.

Adam does not respond as he keeps fully focussed on the road through blood-shot eyes.

MARY (CONT'D)

What have you done?

Adam ignores Mary's comment.

MARY (CONT'D)

I said--

ADAM

Please, I'm trying to drive.

Mary scoffs.

MARY

I guess it is kinda hard when  
you've just sunk a bottle of Jack.

Mary loses it and punches Adam, repeatedly.

Adam defends himself as he pulls the car over.

Mary grabs Adam's his shirt and rips it open.

The tattoo.

Mary sobs as she sits back in her seat and stares at the  
tattoo.

MARY (CONT'D)

Who are you?

Adam sighs.

MARY (CONT'D)

He had the exact same thing.

ADAM

I've put you in enough danger  
already.

Mary looks as though she is struggling to take everything in.

MARY

Are you some sort of gangster?

Adam does not respond as he slumps back into the drivers seat  
and stares out of the window.

Mary belts Adam on the arm. He looks at Mary through  
regretful eyes.

ADAM

You have to go to Aunt Janice's.

Mary shakes her head.

MARY

Bullshit.

Mary gets out of the car.

ADAM

Christ's sake.



Adam unbuckles his seat belt, opens the door and steps out onto the

ROAD

Rain hammers down as Mary marches away from the car, into oncoming traffic.

Adam shouts over the sound of car horns and oncoming vehicles.

ADAM

I was part of the DeCarlo mob,  
alright.

Mary stops and faces Adam.

Adam walks towards Mary until they are face to face.

ADAM (CONT'D)

If you can believe I ain't a bad  
man, that's a start.

Mary looks away from Adam.

Adam touches Mary's cheek but she pulls away.

Adam lowers his hand and Mary sees the scar on his palm, which Adam quickly pulls away.

ADAM (CONT'D)

Once this is over, I'll tell you  
everything, I promise.

Adam looks Mary in the eyes.

Eventually, Mary barges past Adam and marches towards the car, completely drenched.

EXT. HOTEL - DAY

A pool party in full swing.

A male, early-fifties, TOMMY DECARLO (TOMMY), sifts through groups of PARTY-GOERS until he reaches DeCarlo, laid on a sun-lounger, cocktail in hand, reading a philosophy book and surrounded by HOT WOMEN.

Tommy clears his throat, deliberately louder than necessary.

DeCarlo, looks over the top of his ridiculous pair of sunglasses, excuses himself from the Hot Women and stands.

DeCarlo greets his brother with a kiss on each cheek.

Tommy whispers in DeCarlo's ear.

DeCarlo raises his sunglasses so he can look Tommy in the eyes. After several moments he reacts, badly, to the news Tommy has delivered.

DeCarlo beats Tommy around the head with the philosophy book before he launches him into the pool.

The shocked Party-Goers all watch on as DeCarlo launches the book into the pool, in Tommy's direction.

Tommy resurfaces and DeCarlo berates him.

DECARLO

It took years to find that fuckin' piece of shit.

Tommy protests as he treads water.

TOMMY

Little bro--

DECARLO

Don't you fuckin' little bro me, you dumb fucker.

TOMMY

I got guys on it already.

DECARLO

You better hope they fuckin' find 'em because, if they don't, I'll gouge your fuckin' eyeballs out with a rusty breadknife and make you lick the fuckin' blade clean.

The Party-Goers and the Hot Women look scared. DeCarlo notices.

After a few tentative moments, DeCarlo regains his composure and reaches into the pocket of his shorts.

DECARLO (CONT'D)

Come on, I thought this was a fuckin' party?

DeCarlo whips out a huge wad of money.

DECARLO (CONT'D)

Drinks on the house the rest of the day.

DeCarlo tosses the money into the air and the Party-Goers cheer and fall over one another as they grab bills of money that fall from the sky.

DeCarlo basks in the euphoria.

INT. COFFEE SHOP - DAY

Faith sits at a table with her husband, JOHN JARVIS (JOHN), late-thirties, and their son, CONNOR JARVIS (CONNOR), around ten years old.

Faith is all smiles as she fiddles with rosary beads and watches Connor finish his drink.

CONNOR  
Can we do this more often?

John looks straight at Faith.

JOHN  
That's up to Mom.

Faith glares at John.

John gives Connor some money.

JOHN (CONT'D)  
Go get yourself a muffin.

Connor takes the money and runs away from the table.

Faith glares at John.

FAITH  
Do you have to do that?

JOHN  
What?

FAITH  
It was you who chose to leave, am I right?

John leans in over the table.

JOHN  
If you'd just drop this near-death experience crap then things might be different.

Faith looks deadly serious.

FAITH  
Why would I do that?

John shakes his head.

JOHN  
You're not well.

Faith bangs her fist on the table and spills the coffee.

FAITH  
You have any idea how hard this is?

John is annoyed.

JOHN  
Watching the woman I love--

Faith's ears prick up.

JOHN (CONT'D)  
--consumed by some crazy obsession?  
Yeah, maybe I do.

John softens.

JOHN (CONT'D)  
Drop the nonsense, get help and  
I'll drop the custody papers.

Faith looks over John's shoulder and watches Connor buy a muffin. She smiles but it quickly fades as she looks across at John.

FAITH  
One day, you'll see.

John gives up and stands.

JOHN  
When that day comes, I hope you're  
right.

Connor runs back towards the table, beaming.

JOHN (CONT'D)  
Let's go, Sport.

Connor looks disappointed as he walks towards Faith, who embraces him and clearly does not want to let go.

CONNOR  
Love you, Mom.

Faith smiles then kisses Connor on the forehead. She looks like her heart breaks as the moment ends.

John ushers Connor away.

Faith stands and faces John.

FAITH  
You thought of him in all of this?

Connor holds the door for an ELDERLY WOMAN, who thanks him.

John looks Faith in the eyes as he tosses a legal document onto the table.

JOHN  
Have you?

John exits.

Faith sighs and picks up the

LEGAL DOCUMENT

'Custody Agreement.'

BACK TO SCENE

Faith puts the legal document down on the table and, as she does, we notice she still wears a wedding ring, which she fiddles with.

A cell rings. Faith answers it and perks up.

FAITH  
How far away are you?

Faith hangs up, picks up the rosary beads and runs them through her fingers.

INT. FAITH'S APARTMENT - DAY

A door.

Knocking sound.

Faith opens the door.

Adam.

Faith invites him inside.

As soon as Faith closes the door behind him, Adam whips out a gun and points it at Faith, who does not react or show any emotion at all.

ADAM

Fourteen years, nothing. You show up and I have a dead gangster in my living room.

Faith walks towards Adam.

FAITH

Have you come to seek the help you need?

Faith presses her forehead up against the barrel of the gun.

FAITH (CONT'D)

Or to play God?

Adam hesitates.

Faith puts her hands around Adam's on the gun.

Faith squeezes Adam's hand around the trigger and closes her eyes.

Adam resists, he clearly has no intention of pulling the trigger.

Faith releases her grip, opens her eyes and smiles.

FAITH (CONT'D)

I am sure you are familiar with Psalm one-eighteen, verse six?

Faith walks beyond Adam, who scowls and lowers the gun.

Faith approaches a kitchenette where she boils a kettle and spoons coffee into cups.

FAITH (CONT'D)

Milk and sugar?

ADAM

Answers, thank you.

Faith smirks.

FAITH

A holy man demanding answers?

ADAM

You don't know me at all, Buddy.

FAITH  
I know you better than your  
daughter does...

Faith turns and faces Adam.

FAITH (CONT'D)  
...Jack.

Adam's eyes widen and he re-trains the gun on Faith.

Faith, completely indifferent to the loaded gun, beckons Adam  
into

FAITH'S OFFICE

where she enters and Adam follows.

As he views the office, Adam lowers the gun.

On the

WALLS

Photographs of DeCarlo and the DECARLO MAFIA FAMILY.

Hundreds of newspaper clippings.

Huge diagrams and investigation notes cover the walls from  
floor to ceiling.

Old photographs of Adam with DeCarlo.

An official government photograph of Adam's face with the  
words 'Agent Operating Undercover - Jack Jacobi.'

BACK TO SCENE

Adam walks towards the government photograph of himself.

FAITH (CONT'D)  
Don't you want to exorcise the  
demons?

Adam is completely mesmerized by the old photograph of  
himself. He rubs the scar on the palm of his hand.

ADAM  
A new identity, for me and my  
daughter, please.

FAITH  
So you can run and hide, again?

This clearly hits as nerve as Adam faces Faith.

ADAM

Adam Armitage, the whole priest thing, witness protection.

Adam shakes his head and glares at Faith.

ADAM (CONT'D)

I wasn't even allowed to my own wife's funeral, for Christ's sake. My daughter thinks her mother walked out cos her father was a degenerate alcoholic.

Adam and Faith stare at each other for a few moments.

ADAM (CONT'D)

Fuck the CIA, fuck the DeCarlo's and fuck you.

Adam storms towards the door.

FAITH

What if you could see her again?

Adam stops in his tracks and faces Faith.

ADAM

For Christ's sake, she's dead.

Silence.

Eventually, Adam's emotions get the better of him.

Faith shakes her head.

FAITH

But not gone.

Adam looks at Faith as though she is crazy.

FAITH (CONT'D)

You're a man of God, aren't you?

ADAM

If there really was a God, I'd be sat in a Lower East Side apartment with my wife and daughter right about now.

Faith studies Adam as she walks towards him.



FAITH

What do you believe in?

ADAM

What I can see with my own two eyes.

Faith smirks.

FAITH

Then it's time we closed them.

Adam's expression is a mixture of confusion and intrigue as Faith winks at him.

END OF ACT TWO

ACT THREE

INT. LAMANNA'S HOUSE - NIGHT

BEDROOM

Excessively large and impressive.

Fine art positioned around the room and a floor to ceiling glass window overlooks a beautiful garden terrace, illuminated by outdoor lights.

Swing music plays.

Lamanna stares at a laptop as he sits at a desk, on which are several children's comic books and

PHOTO FRAMES

Medical certificate - 'Doctor Lucas Lamanna'.

Photographs of Lamanna, with a human arm, and LAMANNA'S FATHER, LAMANNA'S MOTHER, LAMANNA'S WIFE and LAMANNA'S DAUGHTER. The family are all together in the photographs.

BACK TO SCENE

A stunning HOOKER, female, mid-twenties, who wears nothing but her underwear, admires the room's decor as she approaches Lamanna and drapes herself around him from behind.

Lamanna does not even look at the Hooker, as she kisses him on the neck. He types on the laptop as if she is not even there.

LAMANNA

Correct me if I am wrong but I do not re-call asking you to undress.

The Hooker is surprised.

LAMANNA (CONT'D)

Sinatra or Sammy Davis?

The Hooker's expression is a muddled mixture of offense and surprise as she removes her arms from around his neck.

Lamanna wipes his neck with a handkerchief.

Lamanna clicks the enter key on the

LAPTOP

An e-mail with the words 'Darkest Night' in the sender box.

BACK TO SCENE

Lamanna closes the laptop then looks towards the Hooker.

LAMANNA (CONT'D)  
Sinatra or Sammy Davis?

Lamanna stands and backs the Hooker down towards the bed.  
They stand face to face for a moment.

The Hooker smiles.

HOOKER  
Kinky.

Lamanna reaches around the Hooker, as if he is going to kiss her neck, but then pulls away.

Lamanna holds out her top in front of her and glares into her eyes.

LAMANNA  
Put your clothes on, make yourself comfortable and answer the question.

The Hooker looks concerned as Lamanna backs away and ushers her towards a sofa in the corner of the room.

Lamanna walks towards a volume control and turns up the swing music before he walks back towards the Hooker.

EXT. STREETS OF NEW YORK - DAY

Paul Portoluri runs in front of a large RV, crosses the street and enters a restaurant.

INT. LAMANNA'S RV - SAME

Lamanna sits in the driver's seat and glances at a

PIECE OF PAPER

Paul Portoluri mugshot.

BACK TO SCENE

Lamanna puts the piece of paper down.

Lamanna takes out a

CELL PHONE

Gambling app home screen.

BACK TO SCENE

Lamanna places a bet then climbs into the back of the technologically impressive RV; filled with computer screens, a defibrillator, a single hospital bed, drips and other medical equipment.

Lamanna takes off his shirt and sits down on the hospital bed.

As he sits, we see heavy scarring and injuries all over his upper body.

Lamanna's right arm is completely robotic, like something out of a Terminator movie.

Lamanna slips a metal vest over his head which has five holes in the centre, right above where his heart would be.

Once Lamanna has the vest positioned correctly, a beeping sound is heard. Lamanna looks across at a

LAPTOP SCREEN

Lamanna's heart rate accompanied by a blood pressure reading.

BACK TO SCENE

On the opposite side of the bed is a tall tube, full of liquid. Lamanna inserts a canula into his left arm and attaches it to the tall tube of liquid.

With his robotic arm, Lamanna types on another

LAPTOP SCREEN

Administer anaesthetic in 0:30.

Begin resuscitation process in 20:00.

BACK TO SCENE

Lamanna hits a key on the laptop and lays back in the bed. As he does, Lamanna inserts his robotic fingers into the five holes in the vest. They fit perfectly and a noise is heard as they are clamped into place.

Lamanna closes his eyes as we hear the beep of his heart-rate become gradually slower and slower until it flat-lines.

EXT. STREETS OF NEW YORK - DAY

Adam and Faith march down the street, towards a different, but still impressively large, RV.

Faith stops in her tracks, out of breath, and clutches her chest.

ADAM

You good?

FAITH

Never better.

Faith sucks it up and they carry on their way.

They pass a BEGGAR, who Adam gives a dollar to.

Adam holds a cell-phone to his ear.

ADAM

Christ's sake, Mary.

Adam lowers the cell and puts it away.

FAITH

You familiar with the third commandment?

Adam stops and stands in front of Faith, face to face.

ADAM

When you've lost what I've lost, I might give a shit about offending your God.

Faith steps towards Adam, not intimidated at all.

FAITH

You think you're the only one with something to lose?

Tense stare-down for a few moments.

Eventually, Faith backs down and rummages through her pockets. She removes a set of keys. As she does, something falls on the floor. It is a

PHOTOGRAPH

Faith, John and Connor, happy together.

BACK TO SCENE

Faith whips the photograph up off the ground and puts it away as they approach the RV, which is very similar to Lamanna's but with more of a government look to it.

As she reaches the door, she turns and faces Adam.

FAITH (CONT'D)  
Once you're in, you're in.

Adam raises an eyebrow.

FAITH (CONT'D)  
Godfather in, okay?

ADAM  
Waking up next to a horses head  
beats waking up next to nobody.

Faith opens the door.

FAITH  
Pray you wake up at all.

Adam looks concerned as Faith steps inside.

INT. AIRPORT - DAY

Mary looks at a

FLIGHT INFORMATION SCREEN

AA34 California - Delayed. This changes to 'Go to gate 55'.

BACK TO SCENE

Mary breathes a sigh of relief as she glances over both her shoulders then walks away.

Off in the distance, two HITMEN watch. One of them holds up a

PHOTOGRAPH

Mary.

BACK TO SCENE

Hitman 1 nods and the two Hitmen walk in Mary's direction.

INT. FAITH'S RV - CONTINUOUS

Adam admires the inside of the RV, which looks like a CIA investigation office crossed with a hospital ward.

Two hospital-like beds, heart-rate monitor screens and defibrillator's sit beside computers.

A large, portable investigation board is covered with photographs of the DeCarlo family, case files and information that suggests the investigation has been a long one.

With the exception of the investigation and second hospital bed, it is identical to Lamanna's RV.

FAITH

We christened her death's waiting room.

Adam raises an eyebrow.

ADAM

Nice. Has a homely ring to it.

A knock at the door.

Faith opens the door and helps an older man inside.

DR. MOSES MBALI (MOSES), early fifties, looks a lot older than he actually is and walks with the assistance of a crutch.

Moses speaks with an African accent.

MOSES

This is important, yes? Today is not a good day for my Hannah.

FAITH

Adam Armitage meet Dr. Moses Mbali.

Moses seems much more optimistic as he hobbles towards Adam, open-palm extended.

Adam and Moses shake hands.

MOSES

Praise Jesus, you came.

Adam looks at Faith.

ADAM

And the Pope's the head of the CIA, these days, right?

Moses fiddles with medical equipment as Faith takes Adam over towards one of the hospital beds.

Faith ushers Adam onto the hospital bed but he is, initially, resistant.

FAITH

You want your life back, don't you?

Eventually, Adam lays on the bed.

Moses wheels a drip over and leaves it beside Adam, who looks as though he is having second thoughts.

Moses returns with heart-rate monitors, wires and cables.

MOSES

Take your shirt off, yes.

Adam removes his shirt and Moses notices the tattoo.

MOSES (CONT'D)

All painful memories can be erased,  
with time. Today might be your  
lucky day.

Moses grins as he attaches the monitors to Adam's chest.

A heart-rate appears on a monitoring screen beside the bed and beeps.

MOSES (CONT'D)

You are very much alive and well,  
yes.

Faith lays on the other hospital bed, beside Adam.

Moses wires Faith up and her heart-beat appears on a second monitor.

Faith inserts a canula into her arm as Moses grabs Adam's and does the same

Adam flinches.

FAITH

Lay back, relax and have a little  
faith.

Faith winks at Adam.

Adam lays back and stares at the ceiling.



Moses connects the drip into Adam's canula and administers the contents of the drip.

Adam's heart-beat becomes gradually slower and his eyes become heavy.

As Adam's vision becomes blurry and his eyes close, we hear a flat-line sound, one continuous beep.

Blackness.

FAITH (O.S.) (CONT'D)  
Wait for me.

INT. LIMBO - FAITH'S RV - CONTINUOUS

Eyes bolt open and look in all directions, as if getting their bearings.

Adam's face fills the screen but he looks different; completely bald, perfect skin, no facial hair and dressed in black.

He touches his head and feels that he has no hair. As he looks across into a mirror, Adam sees no reflection.

Adam stands beside the hospital bed and looks down at a body; his body, laid in the bed, exactly as it was in the previous scene.

Adam is completely emotionless as he watches Moses sit down beside the hospital beds and type on a

LAPTOP

A timer appears, count down from twenty minutes.

BACK TO SCENE

Adam looks towards the heart-rate monitor, on which a flat-line can be seen.

Adam looks down at his hands - they look perfect and the scar on his left palm is nowhere to be seen.

Adam looks down beneath his top and looks at his chest; the tattoo is no longer there.

Faith appears beside Adam, also completely bald, perfect skin and dressed in black.

ADAM  
What have you done to me?

Faith ignores Adam and walks towards the RV exit. Noticeably, she does not walk with a limp anymore.

Adam panics and scrambles towards Moses, shouting.

ADAM (CONT'D)  
The hell have you done?

No response from Moses.

Adam reaches for Moses with both arms.

ADAM (CONT'D)  
For Christ's sake, I'm talkin' to--

Adam's hands pass straight through Moses, as if he is only a vision.

Completely baffled and confused, Adam looks towards Faith, who beckons him towards her.

EXT. LIMBO - FAITH'S RV - CONTINUOUS

Faith and Adam emerge from the RV onto the same street they were on before but something is different.

Dark clouds, darker than you would ever normally see, fill a completely black sky.

There is no light, just a faint, white glow on the horizon which casts an eerie grey shadow over the streets.

Adam takes in the otherworldly scene before him.

On the street, Adam sees several LOST SOULS, people, dressed in black and completely bald, sat on the floor, as if waiting for something.

Faith walks on ahead of Adam and disappears around a corner.

Adam follows and walks past the same Beggar he gave a dollar to previously.

Adam crouches down before him and waves his hand in front of the Beggar's face.

The Beggar pays Adam no mind at all.

Adam screams in his face and still gets no response at all.

Adam stands and walks around the corner, he stops in his tracks as he is faced with a familiar sight...

TIMES SQUARE

...dull and full of shadows, in spite of the bright lights of the many advertisements.

In random places, more Lost Souls wait; sat, stood and laid down.

LIVING PEOPLE, who look completely normal, walk past Adam and Faith and pay them no mind.

Faith observes Adam as he takes everything in.

FAITH  
Welcome to limbo, Father.

Adam's eyes widen.

END OF ACT THREE

ACT FOUR

EXT. LIMBO - STREETS OF NEW YORK - DAY

Adam and Faith walk side by side.

Adam observes the sights around him; streets packed with Lost Souls, who just wait.

Living People walk by but pay the Lost Souls no mind; as if they are not there.

Adam points towards a Lost Soul.

ADAM

They just sit there?

Faith nods her head.

FAITH

Waiting. For judgement.

Faith signals towards the eerie glow on the horizon.

FAITH (CONT'D)

When it comes, those who are free  
from original sin, the baptized,  
pass on. Those who are not...

Adam looks towards a Lost Soul, who stares back at him with no emotion whatsoever.

FAITH (CONT'D)

Which is why we need to be out of  
here when it does.

Adam looks towards the eerie glow, which looks closer and looms ominously.

Adam and Faith walk around a corner and a LIVING WOMAN walks straight through Adam.

Adam pats his upper body, in awe of how the Living Woman walked straight through him.

FAITH (CONT'D)

Interaction with any living  
organism is impossible.

Adam stares back towards the Living Woman and pays no attention to what lies ahead of him.

FAITH (CONT'D)  
Anything else, the physical  
environment, like a building or a--

Still looking over his shoulder, Adam steps out into the middle of a road and a car smashes into him; he rolls up the windscreen and up into the air.

Adam's body crashes onto the ground at Faith's feet as the car drives away as if no collision has even occurred.

Adam looks up towards Faith, in no pain at all, then checks his body for injuries, of which there are none, not even a cut or bruise.

FAITH (CONT'D)  
You're nowhere; a void, somewhere  
between the living world and the  
after-life.

Adam stands and admires the perfect condition of his body.

FAITH (CONT'D)  
If it wasn't for original sin,  
you're perfect.

Adam looks at Faith and studies her face.

ADAM  
You've been here before.

Faith notices something up ahead.

Faith drags Adam behind a large bin and peeks out from it.

Lamanna, bald, dressed the same as Adam and Faith and with a human arm instead of the robotic one, exits a restaurant called 'Pizza Bello' and crosses the street.

Adam peeks out.

ADAM (CONT'D)  
I recognise him.

Faith pulls Adam back behind their cover.

FAITH  
Haven't you ever wondered why  
there's never a shred of evidence  
to tie anything to DeCarlo?

Faith points towards Lamanna.

A deafening sound, like the crack of thunder, makes Faith jump. She looks up towards the sky and sees the dark clouds break and light break through.

On the horizon, the eerie glow becomes brighter and moves closer.

FAITH (CONT'D)  
One last thing, and this is  
absolutely imperative, never go  
towards the l--

Faith turns towards Adam and sees he is no longer there. She panics as she looks out from behind the bin and sees him walk towards Lamanna.

FAITH (CONT'D)  
Get back here.

Faith looks unsure what to do as she looks beyond Adam towards the glow on the horizon, which appears closer than ever.

INT. AIRPORT - SAME

Mary navigates her way between crowds of PASSENGERS, completely oblivious to the two Hitmen who slip through the crowd behind her.

Up ahead is a security check point.

Mary stops and observes the crowd around her. Eventually, her eyes settle on the two Hitmen and she notices a chest tattoo that protrudes from the unbuttoned collar of one of their shirts.

Mary turns and runs.

The Hitmen give chase, shoving Passengers out of their way.

Mary sprints through crowds of Passengers towards the security check point. As she does, she fumbles around in her pocket.

The Hitmen gain on Mary.

Mary pulls out a boarding pass from her pocket but, in her rush, she drops a scrap of paper on the floor.

Mary reaches the security checkpoint and shows her boarding pass to a SECURITY GUARD, who ushers her through the checkpoint.

The Hitmen reach the security checkpoint but are stopped by the Security Guard.

SECURITY GUARD  
Boarding passes?

The Hitmen play dumb and search their pockets as Mary passes through the checkpoint, safe; for the time being.

HITMAN 1  
You got them?

HITMAN 2  
I thought you had them?

HITMAN 1  
You stupid fuck.

Hitman 1 looks at the Security Guard.

HITMAN 1 (CONT'D)  
You believe this guy? One fucking job.

Hitman 1 clips Hitman 2 around the back of the head as the Security Guard ushers them aside so that other Passengers can pass.

Hitman 1 walks towards the scrap of paper that Mary dropped.

He picks it up and unfolds it.

Hitman 1's lips curl into a smile as he reads the

SCRAP OF PAPER

Aunt J - 235 Ocean View Road, Mission Beach, San Diego, CA.

EXT. LIMBO - STREETS OF NEW YORK - DAY

Lamanna walks away from the screen.

Adam runs up behind Lamanna and tackles him onto the ground.

Adam pulls Lamanna's arms behind his back into a restraint position but, after a brief struggle, Lamanna escapes.

The pair stand, face to face and study each other. The look on Lamanna's faces suggests that he recognizes Adam.

Adam attacks Lamanna, raining repeated blows on him.

Lamanna soaks up every punch. He stumbles backwards with each blow but never looks as though any of them actually hurt.

Adam gases out, clearly puzzled as to why his assault causes no damage.

Lamanna kicks Adam in the chest which sends him tumbling onto the ground.

Lamanna walks away as Adam stands, in no pain at all from the blow.

The light on the horizon looms closer than ever.

Adam runs towards Lamanna and tackles him onto the floor. This time, he pins him onto the ground and shouts back towards Faith.

ADAM

A little help, please.

Faith looks reluctant.

Lamanna sneaks a peek over his shoulder and catches a glimpse of Faith.

Lamanna looks immediately concerned as he struggles free from beneath Adam.

Lamanna stands and looks at his watch and suddenly disappears, sucked away by an invisible force into thin air.

The approaching light envelops everything and is almost upon Adam.

Adam is mesmerized by the glow of the light and he walks towards it.

A hand on his shoulder pulls him back.

Faith.

An alarm sounds.

Faith looks down at her

WATCH

00:00

BACK TO SCENE



Faith looks up at Adam and, just as the white glow is about to envelop them both, Adam notices the Beautiful Woman from the opening scene over Faith's shoulder, staring directly at him.

A look of shocked amazement crosses Adam's face.

The moment is cut short as Adam is suddenly whipped away from thin air, just as Lamanna was.

The streets whizz past Adam as he is pulled away from the light, so fast that everything becomes a blur around him.

A faint beep sound, like a heart-rate monitor.

Adam scrunches his face, screams and closes his eyes.

END OF ACT FOUR

ACT FIVE

INT. FAITH'S RV - DAY

Adam's face.

Eyes suddenly wide open as Adam gasps for breath and sits, bolt upright.

Moses stands beside him, defibrillator in hand.

Adam yanks the wires from his chest, tattoo visible once again.

As soon as he has regained his composure, Adam jumps off the bed and grabs Faith, who is sat in the bed beside him, calmly removing the wires from her body.

ADAM

Take me back, right now.

Faith slides off the bed.

FAITH

You could've just jeopardized my entire investiga--

Adam cuts her off.

ADAM

She was there.

Adam and Faith bicker until Moses comes between them.

MOSES

Enough.

Adam gets in Moses' face, who does not flinch, tall and proud.

ADAM

My wife. She's--

MOSES

Lost.

Moses stares into Adam's eyes as Adam calms and backs away.

Adam looks as if the whole experience has completely overwhelmed him as he turns and storms out of the RV.

Faith pursues him but Moses stops her.

MOSES (CONT'D)  
Let it register, yes.

Faith nods and backs down.

INT. RESTAURANT - NIGHT

DeCarlo, in another ridiculous suit, surrounded by more BEAUTIFUL WOMEN, sits at a table and watches

TELEVISION

Channel Five News Banner.

'Pizza Bello' restaurant with an ambulance and several police cars outside. A News-Reader speaks as a MEDICAL CREW carry a body bag out of the restaurant.

NEWS-READER  
Paul Portoluri, head of the  
Portoluri crime family, was found  
dead earlier today. Early reports  
indicate the high profile mafia  
boss suffered a heart attack...

BACK TO SCENE

DeCarlo smiles and picks up his philosophy book.

The door bursts open and Lamanna storms towards the table.

DeCarlo stands and opens the book but, before he can speak, Lamanna does.

LAMANNA  
Back room. Now.

DeCarlo scowls.

DECARLO  
The fuck you think you're talkin'  
to?

Instead of kissing it, Lamanna grabs DeCarlo's hand with his robotic hand and drags him away from the table as the Beautiful Women watch with concern.

Lamanna tosses DeCarlo into a

RESTAURANT KITCHEN

DeCarlo looks intimidated as Lamanna backs him up against a steel cabinet, from which hang several large knives. This is not lost on DeCarlo as they brush against his head.

LAMANNA

The fee with which you compensate  
my endeavours has doubled.

DeCarlo scoffs and re-discovers his usual bravado.

DECARLO

Get the fuck outta here; you're  
paid a small fuckin' fortune  
already.

LAMANNA

Consider it danger money.

DeCarlo laughs.

DECARLO

Don't that come with the territory?

Lamanna, directly in front of DeCarlo's face, holds up a

SHEET OF PAPER

The same sheet that DeCarlo gave Lamanna earlier except  
Adam's face is now circled in red.

BACK TO SCENE

Lamanna lowers the piece of paper.

LAMANNA

It would appear that your loose end  
has climbed into bed with the CIA.

DeCarlo shrugs his shoulders.

LAMANNA (CONT'D)

And, if my research is as accurate  
as usual, it would appear that he  
is a fully ordained holy man.

DeCarlo looks frustrated and steps towards Lamanna.

DECARLO

The fuck difference does that make?

Lamanna steps towards DeCarlo and removes a book from his  
pocket. He places it on the kitchen work-top, behind  
DeCarlo.

LAMANNA

There is a need to ponder  
alternative literature, henceforth.

Lamanna takes one of the knives that hang behind DeCarlo's head and admires his reflection in the blade. He ensures that DeCarlo gets a good look at the implement in the process.

LAMANNA (CONT'D)

Double.

DeCarlo looks suddenly wary.

LAMANNA (CONT'D)

Or...

Lamanna slams the knife down into the book, right beside DeCarlo's hand.

LAMANNA (CONT'D)

...I take my services to a client  
who will more appropriately  
recompense them.

DeCarlo relaxes somewhat. Lamanna points towards the knife.

Lamanna smiles, puts his robotic hand on DeCarlo's shoulder and whispers in his ear.

LAMANNA (CONT'D)

Not my style.

Lamanna smiles as he straightens DeCarlo's collar before he turns and walks away.

DECARLO

Why the sudden fear of the fuckin'  
feds?

Lamanna stops in his tracks and faces DeCarlo.

LAMANNA

I cannot speak for your good self  
but, personally, I have always been  
more of a God-fearing individual.

Lamanna exits as DeCarlo looks towards the knife buried in the

BOOK

'Holy Bible'

BACK TO SCENE

One of the Beautiful Women checks in on DeCarlo.

BEAUTIFUL WOMAN  
You okay, baby?

DeCarlo stands tall and puffs his chest out.

DECARLO  
The fuck you tryin' to say?

BEAUTIFUL WOMAN  
Nothing, baby, I--

DeCarlo grabs the Beautiful Woman by her neck.

DECARLO  
You tell anybody what just happened  
and I'll cut the silicone right  
outta those tits and ram it down  
your fuckin' throat.

DeCarlo tosses her aside and chunters to himself as he storms away.

EXT. CEMETERY - NIGHT

Faith walks amongst gravestones.

She notices Adam up ahead and walks towards him.

Adam rubs the scar on his left palm as he stares at the foot of an unkempt, solitary

GRAVESTONE

'Eve Jacobi'

Loving wife and mother.

BACK TO SCENE

Faith stands side by side with Adam. She runs her rosary beads between her fingers.

ADAM  
First time I've seen it.

Shrubbery and over-grown weeds surround the grave. Adam shakes his head.

Faith removes something from her pocket and holds it out in front of Adam.

FAITH  
Is it the last?

Adam looks at Faith's hand and sees a

CIA BADGE

Photograph of Adam with the words 'Jack Jacobi' beneath it.

BACK TO SCENE

ADAM  
Jack Jacobi is buried right there  
with her.

Faith steps towards Adam.

FAITH  
Help me and I will help you find  
her.

Adam looks back towards the gravestone.

ADAM  
No point. She's lost, you said it  
yourself.

FAITH  
There is life after death.

Faith tosses the badge onto the ground before the gravestone,  
along with a gun.

FAITH (CONT'D)  
You just haven't seen it yet.

Faith turns and walks away.

Adam speaks without looking at Faith.

ADAM  
You can't indict DeCarlo without  
physical evidence.

FAITH  
Who said anything about  
indictments?

Adam looks up towards Faith and raises an eyebrow.

Adam crouches down and picks up the badge and gun. He admires the gun.

ADAM

Matthew seven, one to three springs  
to mind.

Faith faces Adam and quotes his words from their first meeting.

FAITH

There are many interpretations of  
that piece of scripture.

Faith smiles.

FAITH (CONT'D)

We don't have to judge, just put  
them in the dock.

Adam smiles back at Faith.

ADAM

We plan, God decides.

FAITH

And that, Father, is exactly where  
you come in.

Faith winks at Adam then turns and walks away until she disappears from view, leaving Adam completely alone.

Adam looks towards the end of the cemetery and sees the weathered, old church.

INT. CHURCH - CONTINUOUS

The door creaks open and a beam of moon-light shoots down the aisle.

Adam enters and takes in his surroundings. The church is completely empty.

As Adam walks down the aisle, towards the altar, stained-glass window saints stare down at him.

Adam stops at the foot of the altar and looks up towards a huge crucifix, on which Jesus' sad gaze appears to look right back at Adam.

Adam removes the gun from his pocket and gives it a once over. Behind it, a baptismal font comes into view, which Adam notices.



Adam looks considerate for a moment then mutters Faith's words to himself.

ADAM

Put them in the dock.

Adam removes the magazine from the gun and dips it into the holy water; he drags it through the water.

Adam raises the magazine into the air and admires the holy water that drips from each bullet.

Adam re-loads the magazine into the gun.

A determined look on his face, Adam makes the sign of the cross and marches down the moon-lit aisle towards the church exit.

FADE OUT.