

Templars: A New Beginning

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Templars

Created by Ryan Smith

Premise

A religious group of assassins who go killing the sinners of the world with the belief that it is "God's will".

Theme

Justified murder for the sake of the world's betterment. Do bad to get rid of the bad.

Characters

Pastor Tom 60

The ringleader of the group. He is so stubborn that no matter what evidence is brought to him he believes that his assassins are doing the right thing.

He is a controlling person who gets upset when things don't go his way.

Background: Trained since a young boy from the pastor before him to be an elite killer. All he knows is the Bible and how to kill without being detected. His current mission is to train his adopted kids and train them to teach the practices he grew up with.

Saraqael 23

(goes by Sara)

Named after one of the Archangels.

A good soldier obeys orders mentality.

She keeps things real with people. She doesn't hide behind a veil.

Respect is earned not deserved.

Adopted with her brothers and sisters, she always looked out for them and protected them. While being the strong silent type she is willing to do or say what is necessary to protect her family. Sara will get her hands dirty.

Gabriel 17

(goes by Gabe)

Named after an archangel.

Gabe is lazy, but he is intelligent.

He's a walking computer

He is fine with his little responsibility and prefers to be gathering the intel than going out into the field. During his childhood Gabe would read books and blueprints. He is smart enough to memorize building layouts and solve complex problems but doesn't unless it benefits him.

Micheal 20

(goes by mike)

Named after an archangel.

Chaotic Evil character. He wants to be a hero.

This is our schemer. He is dastardly and wicked with his plans. Works side by side with Gabe in order to hatch the perfect kill. Everything must be done to a "T"

Growing up, Mike looked up to Sara's character. He was bullied in the orphanage and after Sara would save him, he would plan his revenge, and with each bully or prank he would make the plan more and more intricate. His plans are almost always successful.

Lilith 15

(goes by Lilly)

Named after the Jewish mythological "night demon"

She is the sweet child of the group.

Always questioning the killings. Used as the "bait" with her sweet innocence.

She is a sunflower following a dark cloud.

Lilith doesn't remember much from her youth, but she knows that her family is incredibly important to her because they are always there for her. She doesn't like being mean to people but she will use self-defense if it comes down to it.

ACT ONE

FADE IN:

INT. FRANCO'S WAREHOUSE - NIGHT

The lights flicker on. Three MEN (40's-50's white) enter the warehouse. They walk up to a crate.

Four silhouettes sit on the rafters above. They move swiftly and silently as they place explosives on the ceiling beams.

MAN 1

Is this it?

MAN 2

Franco never fails to deliver.

A large portrait of Franco hangs on the wall. A scar runs over his eye and nose.

MAN 1

What's his obsession with self portraits?

MAN 2

With cool scars like that I'd want people to see me too.

SARA (23- White Female), willing to get her hands dirty, quickly installs her bomb to the ceiling beam.

MIKE (20 - WHITE MALE), a boy with a superiority complex, struggles to set up his bomb. Sara confronts him.

SARA

Stop wasting time. I told you to practice this.

Sara installs his bomb.

Mike shoots her an evil look.

GABE (17 - WHITE MALE), a walking computer, installs his bomb with ease. He pulls out a TABLET. He interacts with the screen.

and LILLY (13 - WHITE FEMALE), a sunflower hidden in the dark, follows the targets.

LILLY

They're in almost position.

SARA

I'll take them out. Make sure
we're alone.

MIKE

Tom said to take one alive for
questioning?

SARA

No time. Are the bombs ready?

Gabe interacts with the tablet.

GABE

Armed and ready.

He fumbles it.

GABE

Shit!

The tablet lands at the feet of the Men. They look up.

SARA

Scatter!

They run in different directions. Bullets fly past them. Man
1 sees the bombs on the roof.

MAN 1

It's gonna blow!

SARA

Plan B! Get out!

EXT. FRANCO'S WAREHOUSE - CONTINUOUS

Security cam footage: The kids exit the back of the
warehouse. The building explodes and the roof comes down.

INT. TRAINING ROOM - DAY

Gabe finishes a Rubik's cube in a flash. Resets it in a flash
and goes to solve it again.

Mike walks quietly behind Gabe. Mike forcefully pushes the
back of Gabe's head.

GABE

What the hell!?

MIKE

That's for messing up the last mission. You almost got me killed!

Gabe tackles Mike. Mike fights back and pins Gabe down. The two swing at each other while tossing around on the ground. Brotherly love.

Lilly breaks up Mike and Gabe. Mike walks away.

LILLY

Can't you two get along?

SARA

They're brothers. It's what they do.

Sara HITS a punching bag. Left hook. Right hook. Right hook. Right hook. High kick. Sara kicks the punching bag off the chain.

Not even a smile.

TOM (60), believes he is a God send, enters the training room with a file in hand.

TOM

Children!

They all come to attention.

TOM

For hundreds of years the Templars have brought justice to those too powerful to be punished. As they look on us now, they're disappointed.

They all look down with shame.

TOM

However, there's a chance to earn redemption.

They look at each other. Blame in their eyes. Tom opens a folder.

TOM

Three counts of sexual
misconduct. Five sexual
harassment cases. Followed by
multiple charges of sex
trafficking minors.

(beat)

Our new mission is to kill Tobias
Johnson.

Tom tosses Gabe the file marked "EXECUTE" in red.

TOM

Be hasty. No doubt the police are
on their way, and remember your
roles!

The group falls in line and exits the training room.

INT. CHURCH LOBBY - DAY

Mike enters the lobby. Sara enters right behind him.

SARA

What was that back there?

MIKE

He almost got me killed!

SARA

Not with Gabe. Why do you want to
disobey orders?

MIKE

We're the good guys right? We
shouldn't have to hide our work
with lousy cover-ups.

Mike leaves.

INT. TOM'S OFFICE - NIGHT

LEVI (65), a man with little patience, walks into Tom's
office. Wearing the red and white robes of a high ranking
bishop.

LEVI

Good evening Tom.

Tom stands in surprise.

TOM

Good evening, Bishop. I wasn't expecting-

Levi picks up a picture of Tom's kids.

LEVI

Why is it your kids can't work together?

TOM

I'm sorry?

Levi sets the picture down.

LEVI

They were caught on camera, Tom. If we can find it others will too. Franco is all over the press.

TOM

They're still learning to work together.

LEVI

I'm beginning to think it's poor leadership.

TOM

How dare you come into my church and insult my kids and-.

LEVI

You can be replaced! Either your kids work together or it's your head!

Levi walks to the door. He opens it and pauses. He turns to Tom.

LEVI

Tom, be sure to clean up the Franco mess. We don't want reporters. No more mistakes.

Levi leaves. The door SLAMS.

INT. CHURCH LOBBY - NIGHT MOMENTS LATER

CANDACE (30), a nosy reporter, walks into the church lobby. She scans the church. It looks like no one really comes anymore. Levi walks past her.

Tom walks out of his office. He doesn't look happy.

CANDACE

I'm sorry is this a bad time?

Tom takes a deep breath and smiles.

TOM

Not at all, are you here for confession?

CANDACE

Actually, I'm Candace Mills. A special correspondent reporter for CNN. I have a few questions concerning Franco Belini.

Tom freezes. Levi turns around. He glares at Tom as he closes the door.

EXT. TOBIAS'S HOUSE - NIGHT

Gabe walks up to the front gate. Sara, Mike, and Lilly follow. A 15 foot electrical gate stands between them and Tobias. Spiky balls HUMMING with power line the top of the fence.

Gabe pulls out the file. "EXECUTE" in red is on the front.

SARA

Let's get in, make the kill, and get out. I'll lead-.

MIKE

Hang on. I've already got a plan.

Sara looks pissed.

MIKE

Gabe you'll need to shut off the security cams and get this gate open.

GABE

On it.

Gabe unscrews the gate's electrical panel. He tampers with the wires. He pulls out a laptop and connects to the panel.

MIKE

Lilly and I will sweep the lower floors. Gabe will keep watch as Sara goes upstairs to capture the target.

SARA

Kill.

(beat)

We're to kill the target.

MIKE

Who's plan is this?

SARA

Tom said kill.

Mike and Sara lock eyes.

LILLY

Why must you two always fight?

The HUMMING stops.

GABE

Got it.

MIKE

Let's move.

Mike and Lilly climb over.

SARA

(to Gabe)

Stay safe and out of sight.
Remember-

GABE

I'm not going to mess this one up. I'll keep watch over you guys. You got your knives?

Sara pulls out two daggers from behind her and sheathes them. Sara joins Mike and Lilly on the other side.

GABE

Here, take these.

Gabe hands them small wireless ear pieces the size of an air pod.

GABE
Only use it for emergencies, and
watch each others' back.

They all put the comms in.

GABE
Enter through the kitchen.
Tobia's room is right above it
The electrical locks are down.

They head to the house. Mike takes point.

INT. KITCHEN HOUSE - NIGHT

Mike opens the kitchen door. Sara and Lilly follow him looking in every direction. They move like marines.

GABE (O.S.)
The stairwell is to the right of
the kitchen. Wait!

They freeze.

SARA
What do you see Gabe?

EXT. TOBIAS'S HOUSE - CONTINUOUS

Gabe sits by the panel. His screen shows the security camera feed. A SWAT team moves in from the backyard.

GABE
Swat team! Coming from the rear.
Hide!

INT. TOBIAS'S KITCHEN - NIGHT

They disperse looking for places to hide.

INT. CHURCH LOBBY - NIGHT

Tom sits down with Candace at a table.

Candace looks over and notices a yellow folder with "MISSION" on it. Her interest peaks.

TOM

All I know about the Franco incident was from the news. Now I'm afraid I need to lock up.

Candace pulls out three pictures from her bag.

CANDACE

These kids were seen at Franco's shop before the explosion.

Tom looks at the photos. It's difficult to tell but the connection is there. Those are his kids.

CANDACE

You'll insult my intelligence, if you claim you don't know them.

This catches Tom off guard.

TOM

Listen, my child, just because a man looks Christ-like doesn't mean he is.

CANDACE

I'm sorry. I don't follow.

TOM

That's where faith comes in.
(beat)
Now, I must ask you to leave

Tom escorts Candace to the door. Candace trips on the table leg and spills her purse.

CANDACE

Oh I'm sorry.

TOM

Allow me.

Tom helps Candace pick up her items. Candace grabs the yellow folder and slides it into the back of her pants. Tom hands Candace her purse.

Tom gestures to the door.

TOM

Please?

CANDACE

You seem eager to be rid of me,
Father.

TOM

I have pressing responsibilities.

Tom closes the door on Candace.

Candace opens the folder. Candace's eyes go wide. A smile
floods her face.

INT. TOBIAS'S KITCHEN - NIGHT

The SWAT team enters.

Lilly climbs into a cabinet.

Mike shoves himself into a broom closet. Knocking over a dust
pan. It leaves a mess.

Sara ducks under the sink.

Guns with mounted lights fill the room.

POLICE 1

Sweep the upstairs.

The SWAT team mobilizes up stairs. POLICE 1 and POLICE 2 stay
behind. Police 1 pans her light into the kitchen. She notices
the mess Mike left.

POLICE 1

(to Police 2)

Cover me.

Police 1 carefully approaches the broom closet. She aims her
light at the mess and pans her light up at the door.

Mike can see the light from under the door and tries to
control his breathing. It's not great.

INT. TOM'S OFFICE - NIGHT

Tom returns to his office. He opens up all his desk drawers.
Evidence from the failed Franco mission.

Tom pulls out a DVD and plays it on his monitor.

CANDACE (O.S.)
Notorious mobster Boss, Franco
Bellini, has been arrested today
by local authorities.

The footage shows the building on fire. It switches to a security cameras view before the explosion. The group runs out the back.

Tom lets out a SIGH of disappointment.

CANDACE (O.S.)
Mr. Bellini claims he was a
target of, and I quote, an
organized group of young
assassins.

He takes the disk out and burns it with the evidence in the fireplace. He looks around.

TOM
The folder!

INT. KITCHEN - NIGHT

Lilly cracks the cabinet open. Police 1 creeps towards Mike's spot.

LILLY
Mike, don't move. Bogie right on
top of you.

Police 1 places her barrel on the door and slowly opens it. Mike goes stiff.

POLICE 2
Captain!

Police 1 stops and turns around. The SWAT team escorts Tobias out.

POLICE 2
Target secured.

POLICE 1
Right, lets roll him out.

Police 1 walks away. Turns back to look at the mess one more time. They walk Tobias out to a van parked in the back. Tobias wears a bag on his head.

POLICE 2

We need to move.

Police 1 joins the rest of her team.

Sara and Lilly come out. Mike remains hidden.

GABE (O.S.)

He's being taken out the back.
Front yard is still clear.

Mike walks out of the closet. Covered in sweat.

SARA

We can't afford another botched mission. We have to chase them down and kill him.

MIKE

You expect us to bust him out of protective custody?

SARA

What choice do we have?

MIKE

Gabe, what do you think?

Lilly approaches the stairwell to the basement. She takes out her ear piece.

THUD THUD THUD comes from the bottom of the stairwell.

LILLY

Hey guys?

Mike and Sara talk strategy.

LILLY

Guys?

Sara walks over to her.

SARA

What did you find?

LILLY

I think someone's down there.

Mike joins them. They all look down the stairwell.

INT. BASEMENT - NIGHT

The group enters the basement. It's dark and damp.

Lilly turns on the light. Filled with storage.

GABE (O.S.)

Sara, talk to me what's going on?

SARA

We're investigating the basement.

THUD THUD THUD.

The group approaches an antique armoire.

Chains rattle against concrete. A low moan echos out.

Mike and Sara move it. Revealing a small room. LEWIS (12-white), beaten and starved.

LEWIS

(weakly)

Please.

(beat)

No more.

Sara pulls Lewis out. Lewis kicks and thrashes around.

LEWIS

(yells)

No! Please! Don't hurt me! I'm
sorry!

SARA

Hey! Calm down!

Sara lands the perfect slap on Lewis.

LEWIS

Did he get you too?

LILLY

What do you mean?

LEWIS

I was ten we he took me.

Horror flushes over Lilly's face.

SARA

Come on. We have to report back
to Father Tom.

Mike and Sara walk away. Lilly stays.

LILLY

We can't just leave him here.

SARA

This isn't part of the mission.

Lilly isn't afraid of Sara and Sara knows it.

LILLY

I don't remember much from the
orphanage, but I do remember that
you always looked out for me.

(beat)

Maybe he knows the other
traffickers.

Sara lowers her head.

MIKE

Lilly we don't have time. We have
to capture-.

SARA

If Tobias lives we lose, but this
kid needs us.

MIKE

We can't-

SARA

We're taking him.

Sara's tone could kill a bear. Mike doesn't dare speak again.

The group takes Lewis with them as they leave the house.

INT. CHURCH LOBBY - NIGHT

The group walks into the lobby. Tom greets them.

TOM

By the looks of your faces, I
don't think things went too well?

Lewis hides behind Sara.

TOM
 (surprised)
 Ah, I see.
 (beat)
 My children, Bishop Levi came by
 today. He was quite unhappy.

This strikes a cold dagger into the group.

TOM
 Is Tobias dead?

GABE
 The police beat us to him.

Sara side steps to full reveal Lewis.

TOM
 You know I don't like witnesses.

Tom's eyes lock onto Lewis.

LILLY
 He's a victim. I won't let
 anything bad happen to him.

TOM
 Fine. Go kill Tobias. I'll take
 good care of the boy.

The group walks out.

INT. DINNING ROOM - MOMENTS LATER

The group enters the Dinning Room.

GABE
 Well, tonight went to shit.

MIKE
 Too bad you weren't there.

GABE
 Hey! If it wasn't for me, you'd
 be in cuffs with Tobias right
 now!

SARA
 Stop it the both you! We need to
 figure out what to do next

LILLY

We need to break into the holding facility?

MIKE

And finally get the recognition we deserve.

SARA

No. If our existence gets out then there's no telling who'd come for us.

Sara and Mike continue to argue.

LILLY

(to Gabe)

Why do they do this?

GABE

We're vigilantes. Recognition means arrest.

LILLY

Doesn't Mike know that?

GABE

He thinks we'll be treated like heroes.

LILLY

What do you want to do?

Gabe pauses.

GABE

Let the police handle it.

LILLY

So why don't we?

GABE

Because disobeying Tom isn't worth dying for.

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

INT. CHURCH - NIGHT

Sara, Mike, Gabe, and Lilly stand around a table with blueprints of the police station.

Mike leans closer to the table. Asserting dominance.

MIKE

We break in through the back.
Gabe will unlock the door. From
there we go to the control room.
Gabe will locate Tobias's cell
and then-.

SARA

Then I make it look like a
suicide.

MIKE

(mumbles)
Another cover-up.

LILLY

Won't there be police everywhere?

GABE

Yes, so we'll need a distraction.

SARA

What'd you have in mind?

Mike and Gabe look at each other then back to Sara. Mike nods toward Lilly.

SARA

You're kidding?

Mike and Gabe look away.

SARA

No fucking way.

LILLY

Me?

MIKE

Lilly distracts them with
suppressing fire.

SARA

Absolutely not! We can't risk her
life-

MIKE

She's the best shot and nimble
enough not to get caught.

LILLY

I'll do it.

Sara looks at her surprised.

MIKE

Great, then it's decided. Let's
go.

EXT. POLICE STATION - NIGHT

Gabe peeks his head around the corner of a dumpster behind
the police station. They all put in their ear comms.

GABE

Ready Lilly?

LILLY (O.S.)

Awaiting the signal.

MIKE

Once you start, we'll have ten
minutes before they get
reinforcements. Meet at the
rendezvous once we finish.

(beat)

Now!

POP POP POP. Lilly fires at the building. Lights start
flashing and an alarm goes off. Police rush to the front.
Gabe, Mike, and Sarah rush to the back door.

INT. TOM'S OFFICE - NIGHT

Tom sits at his desk and sips tea. Lewis sits across from
him, feet crossed, twiddling his fingers.

LEWIS

What're you gonna do with me?

Tom forms a small smile.

TOM

Do I frighten you?

Lewis nods. Tom chuckles and puts his tea down.

TOM

I know what was done to you.

Tom leans in.

TOM

You have no reason to be afraid.

Tom stands up. Lewis ducks.

TOM

It's okay.

Lewis looks up. Tom offers his hand.

TOM

Come with me.

INT. CHURCH CATACOMBS - NIGHT

Tom enters the catacombs. He turns on an old lantern. Lewis follows behind him. Lewis freezes at the door.

LEWIS

What're you doing?

TOM

It's all right. No one here will hurt you.

Tom lets out an ominous laugh. They slowly walk down to the catacombs.

LEWIS

Where're we?

TOM

Catacombs, where all the past Templar leaders are laid to rest. And someday myself.

Tom chuckles.

TOM

Do you know what kind of
organization I run?

LEWIS

A church?

TOM

Almost.

(beat)

We believe Jesus died for our
sins.

Tom stops in front of an open tomb, an empty room with cobble
stone walls. A plaque reads "Thomas "Tom" Williams".

TOM

This one's gonna be mine one day.

(beat)

Most people go to church to sing
and worship. They ask for
forgiveness.

(beat)

They should be taking action
against the real evil in the
world.

Lewis looks confused

A sinister smile creeps across Tom's face.

TOM

Templars bring judgment day to
those deserving.

EXT. POLICE STATION - NIGHT

Gabe pulls out his laptop. He opens the keypad next to the
door and connects a wire to his laptop. He frantically types.
The door buzzes. A green light comes on.

GABE

I didn't do that.

CLARA (30's-white), a woman married to her job, comes out the
door. Spotting the team, Clara pulls her gun.

CLARA

Freeze!

Sara high kicks the gun out of her hand. Mike tackles Clara. Gabe grabs the gun.

SARA
(to Gabe)
Give it.

Sara takes the gun from Gabe.

SARA
If you wanna live you'll
cooperate!

MIKE
Sara, what the fuck? This isn't
the plan!

SARA
She's gonna take us to the
control room and Tobias.

Sara grabs Clara's I.D. badge.

SARA
Isn't that right, Detective?

INT. CHURCH CATACOMBS - NIGHT

Tom and Lewis stand in the catacombs. Lewis's knees buckle from fear.

LEWIS
You kill people?

Tom's expression shifts. He isn't happy. He slowly approaches Lewis. Lewis slowly backs away.

TOM
We cleanse the earth of the most
unholy of sinners. We make their
judgment day.

LEWIS
This is wrong. I'm gonna tell!

Lewis turns and runs. He makes it 10 feet before he can't move. Lewis falls hard. He has no motor functions.

Tom stands above him. Darts in hand.

TOM

You'll to tell no one.

Tom drags Lewis into the empty Tomb. He tosses in a pocket Bible and a flashlight.

TOM

In the meantime, enjoy a little
read and consider all the great
things you could be apart of.

Lewis lays there motionless. Tom closes the tomb door.
Darkness.

EXT. POLICE STATION - NIGHT

Lilly ducks behind a car. A duffel bag of ammunition by her side. She pokes her head around the car. POP POP POP. Police fire at the sight of movement. Lilly moves to the other side of the car.

CHIEF LOGAN (50's-white), a blunt man, grabs a mega phone.

CHIEF LOGAN

This isn't going to end well for
you. Turn yourself in or we'll
shoot to kill.

Lilly fires three rounds from underneath the car. Cement chips break off around Logan's feet. He doesn't flinch. He puts the megaphone down.

CHIEF LOGAN

Take this fucker down.

Logan signals the Police. They move to flank.

LILLY

(into the comm)
Please hurry.

Lilly takes shots at the flank.

INT. POLICE STATION - NIGHT

Clara leads Sara, Mike and Gabe down the hallway. Sara holds a gun to Clara's back. It's hidden from view.

CLARA

What're you doing this for?

SARA

One more question and I'll shoot
you. Control room, now!

Sara shoves the gun into Clara's back. Clara stiffens up.

INT. CONTROL ROOM - NIGHT

Clara opens the control room door. MARK (40's-white) and
DUNCAN (40's-black), the office slackers, watch football on
Mark's iPad. They don't notice Clara.

MARK

Oh man, you're gonna fucking
lose.

DUNCAN

Game's not over, baby.

SARA

(whispers to Clara)
Get them outta here.

Sara pokes Clara in the back with the gun.

CLARA

Hey, ass hats!

Mark and Duncan are quick to their feet. Mark turns off the
iPad.

MARK

Sorry, detective, we were-.

CLARA

Lounging around!

DUNCAN

Sorry, sir. I, uh, ma'am.
(beat)
Detective.

MARK

(whispers to Duncan)
Smooth.

CLARA

There's an emergency going on out
front.

Clara makes a gun sign with her hand and aims it at her other palm. She tries to signal them.

CLARA
Shooter's closer than we
expected.

Clara throws her eyes in Sara's direction.

Duncan catches on. Mark is oblivious.

DUNCAN
Yes ma'am. We'll assist in anyway
possible.

MARK
Detective, who're they?

Clara spins and knocks the gun out of Sara's hand. It lands and discharges. Mark gets hit in the leg.

MARK
Fuckin Christ!

Sara side kicks Clara. Duncan pulls his gun. Mike charges Duncan. They grapple for the gun. Gabe connects his laptop to the station's computer.

Clara hits Sara. Clara goes for the haymaker. Sara weaves and returns an uppercut.

Clara stumbles back and trips over Mark. She falls and hits her head on the floor. Clara lays motionless as blood slowly seeps from her head.

Duncan swings Mike around. Mike is smarter not stronger. Mike twists Duncan's hand and snaps his wrist. The gun drops. Mike grabs it.

MIKE
Everyone stop!

Mike aims at the officers. Mark checks on Clara.

MARK
Jesus Christ! You killed her.

LILLY (O.S.)
You guys almost done in there?

EXT. POLICE STATION - NIGHT

Lilly raises up and fires five rounds not aiming to kill.
Five POLICE try to flank left.

Lilly fires five more rounds. Hitting all five officers. She notices the right flank getting closer.

She raises back up. An Officer charges towards her. He's not wearing a helmet. Lilly aims at his head. He rapidly approaches. Lilly winces and shoots his chest.

Lilly exhales a sigh of frustration.

LILLY
(into comm)
Please hurry guys. I don't think
I can last much longer.

INT. CANDACE'S CUBICAL - NIGHT

Candace spins in her chair. A yellow folder labeled "FRANCO" lays alone on the desk. Candace stares at the folder.

Candace opens the folder. Blacked out lines everywhere. Candace flips the page. More blackout. She flips and flips and flips. Everything blacked out. She flips the final page. A picture of Franco, a sticky note, "1402 Whitney Avenue"

EXT. FRANCO'S SHOP - NIGHT - FLASHBACK

Candace stands in front of Franco's shop. It's collapsed and on fire.

CANDACE
(to news camera)
The only survivor, Franco Belini,
has been taken into custody.

Candace signals a cut.

CANDACE
Chief? Where is Mr. Belini? I
have a few questions.

Chief Logan stands in sea of officers and reporters.

CHIEF LOGAN
Franco plans to name other perps
in exchange for a reduced
sentence.

END FLASHBACK.

INT. CANDACE'S CUBICAL - NIGHT

Candace studies the folder. A smile creeps across her face.

CANDACE
A safe house.

Candace packs the folder in her bag and leaves.

INT. CONTROL ROOM - NIGHT

Sara ties and gags Mark, Duncan, and Clara.

MIKE
Now what?

SARA
You're the man with the plan! You
tell me.

GABE
Uh, guys?

SARA
What now Gabe?

GABE
It's Lilly.

Sara and Mike turn towards the monitors. Police surround
Lilly. She barely keeps them at bay.

MIKE
Shit! Their reinforcements are
here. Sara, go help Lilly.

SARA
Oh so you can-

MIKE
We don't have time for this.
You're the better fighter, so go!

Sara leaves.

MIKE

Gabe, stay here and be my eyes.
I'm going for Tobias.

Mike leaves.

INT. SAFE HOUSE - NIGHT

KNOCK KNOCK KNOCK. The door opens. Tom stands in the doorway.
FRANCO (50's-white), a man with little patience, stands in front of Tom.

FRANCO

How many fuckin narcs do I have
to deal with today? Get outta
here chump.

Franco tries to close the door. Tom stops it.

TOM

We need to talk, Mr. Belini. Do
you remember your friend Tobias?

FRANCO

Like I told the lady, I'm not
talking without my lawyer.

TOM

What lady?

Candace emerges from a hallway.

CANDACE

Hello, Tom. Come, join us.

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

INT. SAFE HOUSE - NIGHT

Tom pushes past Franco and enters the safe house.

CANDACE

Why don't you explain why you're
here, Tom?

TOM

(to Franco)

Franco Belini, wanted for
racketeering, drug running, and
sex trafficking.

FRANCO

Who're you two?

A small smile creeps onto Tom's face.

INT. CONTROL ROOM - NIGHT

Gabe's eyes dart between monitors. He watches Mike and Sara.
He speaks to them via comm links.

GABE

Mike, take the stairwell to the
first floor of holding cells.
It's about two flights.

(beat)

Sara, you'll need to help Lilly
before she gets out flanked.

Gabe switches to a screen filled with RED DOTS. The monitor
reads: "INMATE TRACKER"

Gabe smiles.

EXT. POLICE STATION - CONTINUOUS

Sara exits the back of police station. Sara pulls out her pistol and lays down suppressing fire behind a flank.

Sara shoots all five OFFICERS in the head. Their protective helmets take the impact, she stuns them. Sara slides next to Lilly.

LILLY

Finally, how're we gonna get out
of this?

Sara pokes her head around the car. Bullets nearly miss her. Sara looks around. She's calm. She looks into Lilly's ammo bag. Not much left. Sara peers around the car. More bullets go by.

SARA

See their squad vans? If I can
get a clean shot of the gas tank,
it'll blow. We'll be gone before
they recover.

Lilly fires more rounds at the Officers.

LILLY

I only have one more explosive
round.

Sara eyes a power transformer on top of a pole.

SARA

(into the comm)
Gabe, how quickly will the
station's back up power come on?

INT. CONTROL ROOM - CONTINUOUS

Gabe switches back to Sara's cam.

GABE

Pretty quick. Why?

MIKE (O.S.)

Gabe? I'm not alone in this
stairwell.

Gabe switches to Mikes cam.

INT. STAIRWELL - CONTINUOUS

Mike looks up the stairwell. Two OFFICERS rush down in riot gear. They spot Mike.

OFFICER
Stop right there!

Mike exits the stairwell.

INT. POLICE STATION - CONTINUOUS

Mike runs down the hall. It's a dead end with an elevator. Officers on his heels.

Mike enters the elevator. The doors close. A THUD comes from the other side.

INT. SAFE HOUSE - NIGHT

Tom, Candace, and Franco stand in a triangle like a Mexican standoff. Tom sits. Gesturing for them to follow.

FRANCO
No way I'm letting some pedophile
Priest tell me what-

Tom grabs Franco's head and slams it into the wall. Franco collapses. Candace looks shocked.

CANDACE
Subtle. So, why're you here?

TOM
I heard he's going through a
tough time.

CANDACE
Right, and it has nothing to do
with this?

Candace opens the folder she stole from Tom. Tom stands. Candace pulls out a small revolver from her purse. She gestures for him to sit. He sits.

CANDACE
I'm one email from exposing all
your secrets. So, there's no
point in lying, Tom.

Tom leans forward. His eyes glare with rage.

TOM

Then why haven't you?

CANDACE

I want a confession.

Candace pulls out a recorder from her purse.

CANDACE

Everything is on tape.

EXT. POLICE STATION - NIGHT

Sara and Lilly fire at the Officers. Lilly wings a few more in the shoulder and legs. Sara hits three head shots in a row. One without a helmet.

OFFICER 1

Man down!

LILLY

Sara, what are you doing?

SARA

It's us or them.

Sara turns and fires four more shots. The bullets bounce off the riot shields.

SARA

Fuck!

LILLY

They sure got a lot of funding.

Sara eyes the power transformer. Sara loads the explosive round.

SARA

Gabe, it's about to get dark in there.

Sara takes aim.

GABE (O.S.)

Wait you'll trap-

Sara fires a the explosive round. She hits the transformer. The Police Station goes black, then red.

The transformer comes crashing down on the van. It explodes. Sparks, electricity, and fire go everywhere. Officers retreat as the wires flail around.

INT. ELEVATOR - CONTINUOUS

Mike waits in the elevator. It stops between floors. The lights shut off. Red emergency lights come on.

MIKE

(to everyone)

What's happening out there.

GABE (O.S.)

They shot the transformer.

SARA (O.S.)

Sorry boys, needed a distraction.
Is Tobias dead yet?

MIKE

Hard to kill someone, when I'm
trapped in a Goddamn elevator!

Mike slowly pries open the elevator doors. He crawls out onto the first holding floor.

INT. CATACOMBS - NIGHT

Lewis groans and sits up. Darkness surrounds him. He panics and grabs the flashlight. He illuminates the tomb. Cobblestone rocks surround him.

Lewis hyperventilates and falls to his knees. The flashlight shines on the Bible. Lewis grabs the Bible. He starts crying.

He throws it against the tomb door. Dust falls. Lewis notices. He walks to the tomb door and hits it. More dust.

Lewis hits it harder. Dust falls. He kicks it. Dust. Lewis shoulders it. Even more dust. Lewis sprints and slams against the door. A budge.

Lewis slams again. CRACK. His shoulder breaks.

Tears stream down his face. He slams into the door again. It budes enough for him to grip. Lewis opens the door.

INT. FIRST HOLDING FLOOR - CONTINUOUS

Mike stands. Cells stretch down the hall.

MIKE

Gabe, what cell am I looking for?

GABE (O.S.)

Cell sixty eight. Dang, almost funny.

Mike looks to his right. Cell forty.

MIKE

Copy that.

Mike takes off down the hall.

INT. SAFE HOUSE - NIGHT

The silence is heavy.

CANDACE

Are you angry, Father? Angry that I've discovered your secret.

TOM

And what would that be, exactly?

She holds up a file.

CANDACE

You have a group of assassins.

(beat)

Children.

Candace holds up a new picture. It clearly shows each kid inside Franco's shop. Each setting up their own bomb.

TOM

You don't have a case.

CANDACE

Then you wouldn't mind me walking out and sharing this information with the world would you?

Candace gets up. Tom stands.

TOM

What do you want to know?

Candace smiles. She thinks she won.

CANDACE
Let's start with your motive?

Tom smiles back.

INT. CONTROL ROOM - NIGHT

Gabe switches to Mike's cam. Mike runs down the hall. Gabe switches back to Sara and Lilly.

GABE
(to Sara)
It's now or never. Get out of there before they storm your position.

SARA (O.S.)
On it! We'll meet you at the rendezvous. Is it done Mike?

Duncan, Mark, and Clara wake up. GAGGED. Clara MUMBLES.

GABE
Mike, can you hurry? I've got some angry friends.

MIKE (O.S.)
I just got to the cell.

Gabe looks up at cam. He switches to find Mike. Mike's face fills the screen.

GABE
What're you doing?

The screen cuts to static.

GABE
Mike, are you okay?

INT. FIRST HOLDING FLOOR - CONTINUOUS

Mike stands in front of Tobias's cell. Tobias, with cuffs on his hands and feet, faces Mike. Mike holds a dismantled camera.

TOBIAS
Who're you?

INT. SAFE HOUSE - NIGHT

Tom leans back into his chair.

TOM

I come from a long line of
Templar knights. My blood is
pure.

CANDACE

Still doesn't tell me why you
wanna kill a Mob Boss.

TOM

Do you know about judgment day?

CANDACE

Excuse me?

TOM

One day we will all stand before
the Son and answer for our sins.

Tom stands and walks to the bookshelf. He slips out a purple coated dart. He loads it into the crucifix.

Candace stands and confronts Tom.

CANDACE

So you kill people and write it
off as God's work?

TOM

Not just any ordinary people.
Take Franco here for example.

(beat)

Best known for selling drugs and
women.

Tom turns to Candace.

CANDACE

So you punish sinners?

TOM

I don't pick. I merely follow his
commands.

Tom shoots Candace with purple coated dart. Candace plucks the dart. Too late. She falls.

CANDACE

Wha-what?

TOM

The paralysis is only temporary.
But your memory will be broken up
as though you drank too much.

Candace blacks out.

INT. SAFE HOUSE BEDROOM - NIGHT

Tom drags Candace into the bedroom. He carefully places
Candace next to Franco. Tom slips their clothes off.

Tom grabs a knife and STABS Franco in the chest. STAB STAB
STAB. Tom wipes the handle and places it in Candace's hand.

Tom admires his work. He leaves.

INT. FIRST HOLDING FLOOR - NIGHT

Mike tries to pick the cell lock. No good.

MIKE

Gabe, I can't pick this lock.

GABE (O.S.)

Hang on, it has an electric seal.
Try now.

The cell unlocks. Mike opens the door. He grabs Tobias by the
chains.

MIKE

You're coming with me.

Tobias flips the chains around Mike's wrist. Tobias pulls
Mike down and kicks him in the head. Tobias waddles over to
the "FIRE/RELEASE ALL ALARM" lever.

TOBIAS

Freedom!

Tobias pulls the alarm. SPRINKLERS go off. Cells open up.
INMATES run out. Tobias releases the lever. The cell doors
reset and close. Capturing Mike.

TOBIAS
(to Mike)
I appreciate your help.

Tobias blends into the sea of Inmates.

INT. CHURCH - NIGHT

Lewis exits the catacombs gripping his shoulder. He makes a break for the front door. Tom opens the door. Lewis stops.

TOM
Impressive.

Tom closes the door.

EXT. RENDEZVOUS - NIGHT

Sara and Lilly sit beside a dumpster in a back alley behind a restaurant. It stinks.

LILLY
Why'd we pick a smelly
rendezvous?

SARA
To throw the scent in case they
sent K9's.

Gabe approaches out of breath and tattered

SARA
Where's Mike?

GABE
He should be here soon.

SARA
Did you see him kill Tobias?

GABE
I couldn't. The cameras were.

Sara tries to contact Mike with her comm.

SARA
Mike! Mike! Answer me!
(beat)
Oh my, fuck!

Sara kicks a trashcan so hard it bends.

SARA

He's not responding. Something must've happened to him.

GABE

What are we gonna do? Tobias is on the run and Mike is M.I.A.

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

INT. FIRST HOLDING FLOOR - NIGHT

Mike wakes up. Blood drips from his head. He checks the cell door. Locked. Mike checks his com.

MIKE

Guys?

It's broken. He lays defeated.

EXT. BACK ALLEY - NIGHT

Sara, Gabe, and Lilly stand in the alley.

SARA

Gabe, go back to the Police Station and find Mike.

LILLY

How will we find Tobias.

GABE

Each inmate has a tracker in their chains. I can locate Tobias from the control room.

Gabe and Lilly nod. They all take off out of the alley.

INT. CHURCH - NIGHT

Tom closes the front door of the church. He stands between Lewis and his freedom.

TOM

You're resilient.

Lewis backs away.

LEWIS

Stay back!

Lewis stumbles on a pew and falls. He winces from the pain. With his good arm, he grabs a RED BIBLE and throws it at Tom. Doesn't come close. Tom sits.

TOM

I think we need to have another talk.

Lewis stares at Tom.

TOM

Anyone willing to break their body has the fighting spirit I need.

LEWIS

What're you talking about?

TOM

Join us. Be part of my family.

Tom reaches out to Lewis.

INT. SAFE HOUSE BEDROOM - NIGHT

Candace slowly wakes up in the bedroom. The room spins. Candace vomits on the sheets.

Her vision slowly focuses in. She turns to see Franco under the comforter.

Candace falls out of bed. Naked, she pulls the comforter to cover herself. Franco's corpse lays on the bed.

Candace looks at her hands. Blood red. She SCREAMS.

Franco's phone BUZZES on the dresser. BUZZ BUZZ BUZZ. Candace picks it up.

A text says "WITNESS PROTECTION APPOINTMENT TODAY IN 30 MINUTES".

Candace looks back at Franco then her hands.

EXT. CUPCAKE SHOPPE - NIGHT

Sara, Gabe, and Lilly approach the Police Station. They stop at the Cupcake Shoppe. Cops swarm the Police Station.

FIREMEN tend to the car fire and downed transformer.

GABE

How am I supposed to get in now?

They all turn to the Cupcake Shoppe.

CUT TO:

The Cupcake Shoppe BURSTS into flames. The windows shatter. The canopy lights up in flames. Police and Firemen rush to the scene.

SARA
(to Gabe)
Go rescue Mike, and be safe!

Gabe nods and takes a back alley to the Police Station.

INT. SAFEHOUSE BEDROOM - NIGHT

She wraps up Franco's corpse in the sheets and drags him to the living room.

INT. SAFEHOUSE LIVING ROOM - CONTINUOUS

Candace struggles to drag Franco to the fire escape window.

KNOCK KNOCK.

Candace perks up.

WITNESS OFFICER (O.S.)
Aye Franco open up. I'm early so
let's get this over with.

INT. POLICE STATION - NIGHT

Gabe sneaks through the back door and heads to the control room.

INT. CONTROL ROOM - NIGHT

Gabe finds Mark, Duncan, and Clara. Free from their rope binds.

GABE
H-hey guys. No hard feelings?

CLARA
Get him!

Gabe grabs the IPAD and runs. Mark grabs Gabe. Gabe slams the door on Mark's wrist. SNAP. Gabe scans Mark's thumb on the IPAD.

MARK

He broke my fucking wrist!

Gabe runs down the hall to the elevator. Duncan on his tail. The elevator is still stuck. He takes the stairs.

Duncan grabs the door. Gabe kicks the door into Duncan. SNAP.

DUNCAN

He broke my fucking nose.

Clara catches up. Lifts Duncan. Tears and blood cover his face. Clara SNAPS his nose into place. Duncan faints.

CLARA

Must I do everything?

INT. CHURCH - NIGHT

Tom sits in front of Lewis.

LEWIS

You want me to serve you? After all you've done to me?

TOM

All I've done? I kept you alive. If we had left you with Tobias you'd been used like a little doll.

LEWIS

You want me to murder people!

Tom stands.

TOM

I want the world to be a better place! If you won't do that then you're not worth keeping.

Tom grabs his crucifix blow dart. Lewis grabs another Bible. Tom fires. Lewis blocks the dart and hits Tom with the Bible. Lewis runs.

TOM

Ungrateful!

Tom chases.

INT. FIRST HOLDING FLOOR - CONTINUOUS

Gabe enters the first holding floor. He scans the room. Cells line the walls. He walks.

GABE
(screams)

Mike!

Gabe lifts the IPAD. Opens the tracking app. He sees Tobias's RED DOT on the map.

GABE
(into comm)
Sara?

EXT. CUPCAKE SHOPPE - NIGHT

Sara and Lilly watch as the Firemen and Police put out the fire.

SARA
Tell me you got him?

GABE (O.S.)
Tobias is in a warehouse two
blocks south of your location.

SARA
I meant Mike.

GABE (O.S.)
Not yet.

SARA
Find him!
(to Lilly)
Let's go.

Sara and Lilly leave.

INT. SAFE HOUSE LIVING ROOM - NIGHT

KNOCK KNOCK. Candace stands stiff next to Franco.

WITNESS OFFICER
Don't make me ask again.

Candace struggles to hoist Franco out the window. His body tumbles down the fire escape to the ground.

WITNESS OFFICER (40's Black Male) kicks in the door as Candace goes out the window. He draws his stun gun.

WITNESS OFFICER

Freeze.

Witness Officer grabs Candace.

CANDACE

No, wait! You don't understand.

WITNESS OFFICER

Stop talking.

Witness Officer pins her down.

WITNESS OFFICER

Where's Franco?

Candace points at the window. Witness Officer cuffs Candace. He peaks out the window. Franco's corpse lays on the asphalt bloody and distorted from the fall.

WITNESS OFFICER

Jesus Christ!

Candace tries to run.

WITNESS OFFICER

Oh no you don't.

Witness Officer stuns Candace.

WITNESS OFFICER

(to walkie)

We got a 1-8-7 at 1-4-0-2 Whitney Avenue. Suspect is detained.

INT. CATACOMBS - NIGHT

Lewis leads Tom into the catacombs. Tom loses sight of Lewis. Lewis hides around the outside corner of Tom's tomb.

TOM

This is pointless Lewis. I can give you a home. A family that you can serve well.

Lewis tosses his shoe into the tomb. Tom follows the sound.
Lewis grabs a rock.

Tom peers into the Tomb. Empty. Lewis strikes Tom in the
head. THUD.

LEWIS

I won't.

THUD.

LEWIS

Be anyone's.

THUD THUD.

LEWIS

Servant.

Tom lies motionless. Blood drips from the rock. Lewis
breathes heavily.

INT. WAREHOUSE - NIGHT

Sara and Lilly enter the warehouse. Tobias tries to break his
chains with a hammer. SMASH. Fail. He sees the girls.

TOBIAS

I don't have any money.

Sara and Lilly slowly advance.

SARA

Excuse me?

Tobias sighs. Sara and Lilly stand before him.

TOBIAS

You're whores or you're homeless.
Either way, get lost.

Sara grabs his chains and pulls him forward.

SARA

Tell me, Tobias, do you fear God?

Sara pushes Tobias. Lilly sweeps his legs. He lands hard.
Sara lands a kick to his ribs. Tobias coughs blood.

TOBIAS

Who the fuck are you?

SARA

Your judgment. Lilly, bring me
that hook.

Lilly hands Sara a metal hook attached to a chain.

SARA

Go outside and contact Gabe. I
don't want you to see this.

LILLY

But-

SARA

Lilly, please.

Lilly nods and leaves.

INT. FIRST HOLDING FLOOR - NIGHT

Gabe continues down the hall.

GABE

Mike!

MIKE

(weary)

Gabe?

Gabe finds Mike on the cell floor beaten up. Gabe opens the
cell with the iPad.

GABE

C'mon brother.

Gabe helps Mike up.

CLARA

Hold it!

Clara aims at them.

CLARA

You're not going anywhere.

Gabe and Mike look at each other.

Gabe slides in front of Mike. Mike throws his knife at Clara.
Clara fires. Gabe falls. The knife hits the gun out of
Clara's hands.

Mike charges Clara and body slams her against the cell. Clara falls unconscious

MIKE

Gabe!

Blood comes from Gabe's shoulder.

GABE

That hurt like a bitch! You get her?

Mike looks over. She's motionless.

MIKE

Yeah, let's go home and get you patched up.

INT. WAREHOUSE - NIGHT

Tobias lays on the ground. Sara wraps the chain around his neck.

Sara hits the lift button. Tobias sweeps Sara's legs. He grabs the lift button and shuts it off. He slips out of the noose.

Tobias kicks her neck. Sara coughs and gasps for air. Tobias stomps on her back. He drags her by the hair to a bucket of oil. He dunks her under.

EXT. WAREHOUSE - NIGHT

Lilly stands outside of the warehouse.

LILLY

Gabe, you get him.

GABE (O.S.)

Yeah. He's hurt. We'll meet you guys back home.

Lilly turns back to the warehouse and peeks in. Tobias drags Sara by the hair to a bucket of oil. Lilly rushes to the rescue.

INT. WAREHOUSE - CONTINUOUS

Tobias brings Sara up and dunks her back under.

LILLY

Let go of my sister!

Lilly lands a flying knee to Tobias's head. Sara emerges gasping for air.

Lilly pins Tobias down and gouges out his eye. Tobias throws her off.

TOBIAS

What the fuck! My eye!

Lilly charges him again and kicks his crotch. Tobias doubles over. Lilly grabs him by his hair and drags him to the oil pan.

LILLY

Never hurt my sister!

Lilly holds him under. Tobias squirms and squirms. He stops. No more bubbles.

SARA

Lilly! Lilly, that's enough.

Lilly rushes to Sara in tears.

SARA

It's okay. We're okay.

LILLY

I didn't want you to die.

INT. CHURCH LOBBY - NIGHT

The kids walk in together. Mike's face covered in bruises. Gabe with his arm wrapped. Sara and Lilly covered in oil. They stop.

Lewis comes from the catacomb stairwell with blood on him.

SARA

Where's Tom?

LEWIS

I had to do it!

SARA

What're you talking about?

LEWIS

He threw me in a tomb and tried
touching me and tried to hurt him
and he said that I was going to
be crucified.

Lewis sobs. Sara pushes past Lewis.

LILLY

Lewis?

(beat)

What did you do?

INT. COP CAR - NIGHT

Candace sits in the back of a cop car.

WITNESS OFFICER

Do you understand why you're
being arrested?

CANDACE

I didn't kill anyone. I couldn't
have. This isn't me. I'm not a
killer!

WITNESS OFFICER

(into walkie)

Suspect seems to be delusional.
Possibly drugs. Requesting
assistance upon arrival.

CANDACE

I'm not crazy. I'm a reporter
damn it! I'm not crazy!

WITNESS OFFICER

(whispers to self)

This is gonna be a long drive.

The car pulls away from the scene of the crime.

INT. CATACOMBS - NIGHT

Sara's silhouette stands stiff in the catacomb. Sara kneels
next to Tom's corpse. She fights back the tears.

SARA

You.

(beat)

You were suppose to train me to
be strong for this moment.

Tom groans.

SARA

Father?

TOM

(weak)

Where's Lewis?

SARA

He's up stairs saying you threw
him in a tomb and tried touching
him and tried to hurt him. He
said you were going to crucify
him.

(beat)

Tell me it's not true.

Tom forces a weak smile.

TOM

(weak)

It's all true. The others are to
weak to understand.

(beat)

But you Sara, you are stronger
than them. Kill me and take my
place.

SARA

Why would you did you do those
things?

TOM

Those who're against us are our
enemies.

(beat)

No do as you're told.

Tears roll down her cheek. Sara takes her knife and drives it
into Tom's heart.

Tom smiles at Sara.

Sara wipes the tears away.

INT. CHURCH LOBBY - NIGHT

Sara enters the Church Lobby.

LILLY

Sara-

SARA

What's done is done.

LEVI

I'd have to agree.

Levi emerges from the shadows.

SARA

A little dramatic don't you think?

LEVI

I'd slap you if I weren't in such a good mood. Where's Tom?

SARA

He's out. Why?

LEVI

To congratulate him on a successful mission.

MIKE

Why not congratulate the people who actually did the hard work.

Levi slaps Mike. Mike goes to hit back. Sara stops him.

LEVI

It'd be wise for you to know your place. Your next assignment will come soon.

Levi leaves.

Sara turns to the group.

SARA

He's dead.

GABE

(to Lewis)

You killed our father?

SARA

I killed him. He confessed to everything.

MIKE

Then why did you lie to Levi?

SARA

They would've just replaced him with someone worse.

(beat)

Tom told me to take his place.

EXT. CHURCH BACKYARD - DAY

Sara and Mike drag a body bag to a to a grave in the back yard. Lilly, Gabe, Lewis stand to the side of the grave.

SARA (V.O.)

We promised to keep Tom's death a secret. We agreed that we could lead ourselves.

Mike and Sara toss the body bag in the grave. Gabe and Mike start to fill the grave. Sara tosses in Tom's plaque from the tomb.

SARA (V.O.)

Tom was a sinner.

Lilly leans on Sara for comfort. They stare at the grave.

SARA (V.O.)

And sinners deserve judgment.

FADE OUT.

END OF ACT FOUR