

BLUE Revision - 10-22-10

23RD PSALM: REDEMPTION

An Original Screenplay By

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**"23RD PSALM: REDEMPTION"**

Written by Cornelius Booker III & Christopher C. Odom

FADE IN:

1 EXT. LOS ANGELES - DAY 1

STOCK FOOTAGE \*

We see an aerial shot of the city of Los Angeles. \*

We see several shots of the urban hustle and bustle, from downtown to the suburbs.

CUT TO:

2 EXT. REV. JOHN SMITH'S HOUSE - DAY 2

CRANE / TRACKING DOLLY - STRAIGHT \*

We SLOWLY PUSH DOWN on an respectable middle-class suburban home. \*

CUT TO:

3 INT. REV. JOHN SMITH'S HOUSE - DAY 3

OVERHEAD CRANE - WIDE \*

REV. JOHN SMITH (40), an intelligent and faithful man of God, kneels with wife, REBECCA (33), reserved with great \*

(CONTINUED)

3

CONTINUED:

3

inner strength, and step-daughter MAYA (12), fragile and innocent.

TRACKING DOLLY - WIDE

\*

We SLOWLY PUSH IN from an extreme wide shot to just framing the family from left to right. John motions for his family to hold hands together and bow their heads.

\*

TRIPOD - THREE SHOT - REVERSE

\*

John, Rebecca and Maya kneel.

\*

(CONTINUED)

3 CONTINUED: (2)

3

TRIPOD - THREE SHOT - LOW ANGLE

\*

They bow their heads for prayer.

\*

TRACKING DOLLY - THREE SHOT - CURVED

\*

The family reaches for each other's hand.

\*

JOHN / REBECCA / MAYA

Our Father which art in heaven,  
hallowed be thy name.

TRACKING DOLLY - STRAIGHT - LEFT TO RIGHT - CLOSE

\*

We see each of their faces, individually.

\*

JOHN / REBECCA / MAYA (CONT'D)

Thy kingdom come, thy will be done  
in earth, as it is in heaven.

TRACKING DOLLY - STRAIGHT - RIGHT TO LEFT - CLOSE

\*

Again, we see each of their faces, individually.

\*

JOHN / REBECCA / MAYA (CONT'D)

Give us this day our daily bread.

TRIPOD - EXTREME CLOSE

\*

We see each of their eyes, individually.

\*

JOHN / REBECCA / MAYA (CONT'D)

And forgive us our debts, as we  
forgive our debtors.

(CONTINUED)

3 CONTINUED: (3)

3

TRACKING DOLLY - STRAIGHT - PUSH IN - MEDIUM

\*

Two-Shot of John and Maya holding hands.

\*

Two-Shot of Maya and Rebecca holding hands.

\*

JOHN / REBECCA / MAYA (CONT'D)

\*

And lead us not into temptation,  
but deliver us from evil:

TRIPOD - RACK FOCUS - THREE SHOT

\*

We see the profiles of John, Maya and Rebecca's faces.

\*

JOHN / REBECCA / MAYA (CONT'D)

For thine is the kingdom,

(CONTINUED)

3 CONTINUED: (4)

3

CRANE - WIDE

\*

From ABOVE, we SLOWLY FLOAT DOWN as a silhouette of a crucifix appears over John, Maya and Rebecca.

\*

JOHN / REBECCA / MAYA (CONT'D)

And the glory, forever,

CRANE / TRACKING DOLLY - STRAIGHT - FULL

\*

We SLOWLY RISE from the knees of the Smith family praying and DOLLY FORWARD into the barrel of a gun pointed at the heads of the family.

\*

JOHN / REBECCA / MAYA (CONT'D)

Amen.

SMASH CUT TO:

BLACK SCREEN

SUPER

**"8 HOURS EARLIER"**

DISSOLVE TO:

4 EXT. LOS ANGELES - MORNING 4

STOCK FOOTAGE \*

We see AERIAL FOOTAGE of the Los Angeles suburbs. \*

CUT TO:

5 EXT. LESTER'S HOUSE - MORNING 5 \*

CRANE / TRACKING DOLLY - STRAIGHT - WIDE \*

We SLOWLY PUSH IN from above into a middle class home in a suburban neighborhood. \*

CUT TO:

6 INT. LESTER'S HOUSE - MORNING 6

STEADICAM - MEDIUM \*

Lester Wayne (45), a card carrying Alcoholics Anonymous member, jostles frantically from the living room, making a beeline into the garage. \*

STEADICAM - MEDIUM CLOSE \*

He shuts the door behind him abruptly. \*

MATCH CUT TO:

7 INT. LESTER'S GARAGE - MORNING 7

STEADICAM - CLOSE \*

Lester is very drunk and filled even more with fright. \*

(CONTINUED)



7

CONTINUED:

7

STEADICAM - CLOSE

\*

Lester's hand still clenches the door knob.

\*

STEADICAM - CLOSE - RACK FOCUS

\*

Lester looks right into the camera as if he's having a conversation with someone.

\*

LESTER

Go away! Go away! Stay away from me.

STEADICAM - MEDIUM

\*

Lester waves his hands at thin air, as if shoeing a fly.

\*

LESTER (CONT'D)

Please, just leave me alone.

(CONTINUED)

7 CONTINUED: (2)

7

STEADICAM - FULL

\*

Thinking the coast is clear, Lester slowly backs away from the door.

\*

STEADICAM - MEDIUM

\*

We QUICKLY PUSH IN to see the door violently shake.

\*

STEADICAM - CLOSE

\*

The doorknob slowly turns.

\*

STEADICAM - CLOSE

\*

Lester harbors an internal emotional hysteria.

\*

STEADICAM - MEDIUM - LESTER'S POV

\*

Lester's eyes capture and arrest an empty whiskey bottle.

\*

STEADICAM - CLOSE

\*

Lester smashes the bottom of the bottle for protection.

\*

STEADICAM - MEDIUM - RACK FOCUS

\*

Lester plants himself into a firm stance ready for action.

\*

LESTER (CONT'D) (CONT'D)

I said get out of here!

(CONTINUED)

7

CONTINUED: (3)

7

STEADICAM - CLOSE

\*

Lester looks around trying to make out where the voices  
are coming from that only he can hear in his head.

\*

STEADICAM - FULL

\*

He walks toward a card table in the corner of the garage.

\*

STEADICAM - CLOSE - CARD TABLE'S POV

\*

He drops the broken whiskey bottle on the table.

\*

STEADICAM - LOW ANGLE - MEDIUM CLOSE

\*

Lester clumsily covers his ears.

\*

LESTER (CONT'D)

(Firm)

Get out.

STEADICAM - EXTREME CLOSE

\*

Lester's eyes dance wildly.

\*

LESTER (CONT'D)

Get out of my head!

(CONTINUED)

7 CONTINUED: (4)

7

STEADICAM - CLOSE

\*

We FOLLOW A CELL PHONE that Lester whips out of his pocket, pushing buttons and initiating a call.

\*

STEADICAM - MEDIUM

\*

Lester pants like a caged animal.

\*

JOHN

(On Phone)

You have reached the voicemail of Rev. John Smith. Please leave a message at the sound of the tone. Have a blessed day.

STEADICAM - CLOSE

\*

Lester is markedly disturbed. He behaves as if someone or something in the room is listening, closely.

\*

LESTER (CONT'D)

(Whispers)

Rev. Smith, please help me. It's happening, again.

STEADICAM - FULL - LOW ANGLE

\*

Lester ends the call and paces the floor struggling with his thoughts. Phone still in hand.

\*

(CONTINUED)

7 CONTINUED: (5)

7

LESTER (CONT'D) (CONT'D)  
(Trying to remember  
the words: ad lib)  
The Lord is my shepherd...

STEADICAM - MEDIUM

\*

Lester continues grasping for the words to scripture and  
salvation.

\*

LESTER (CONT'D) (CONT'D)  
I shall not want. He maketh me--

STEADICAM - CLOSE

\*

The CELL PHONE RINGS. We FOLLOW THE CELL PHONE to Lester's  
ear.

\*

(CONTINUED)

7 CONTINUED: (6)

7

LESTER (CONT'D)

(Hurried)

Rev. Smith?

STEADICAM - MEDIUM

\*

Lester listens intently.

\*

JOHN

(On phone)

Lester, you OK?

STEADICAM - EXTREME CLOSE - POV CELL PHONE

\*

Lester fidgets with jitters.

\*

LESTER

No, it's happening again! Please  
help me Reverend.

STEADICAM - WIDE

\*

Lester observably surveys the room for his protection.

\*

LESTER (CONT'D)

I don't know how much longer I can  
take this.

STEADICAM - MEDIUM CLOSE - OVER LESTER'S SHOULDER

\*

Lester's view captures a glimpse of the broken bottle on  
the table.

\*

(CONTINUED)

7 CONTINUED: (7)

7

STEADICAM - MEDIUM - LOW ANGLE - TABLE'S POV

\*

JOHN

\*

I'm on my way. Try not to have  
another drink.

DISSOLVE TO:

8 EXT. LESTER'S HOUSE - MORNING

8

\*

CRANE / TRACKING DOLLY - STRAIGHT

\*

From above, WE FOLLOW John's car expediently driving down  
the street and turning into Lester's driveway.

\*

(CONTINUED)

8 CONTINUED: 8

We SLOWLY PUSH IN as he rushes out of the car and into  
Lester's house. \*

MATCH CUT TO:

9 INT. LESTER'S HOUSE - MORNING 9 \*

STEADICAM - CLOSE \*

John enters the house with a sense of urgency. \*

STEADICAM - CLOSE \*

John scans his surroundings. \*

JOHN

Lester! Lester! Where are you?

LONG TAKE \*

STEADICAM - MEDIUM \*

WE FOLLOW John in the living room. \*

WE FOLLOW John into the dining room.

WE FOLLOW John into the kitchen.

WE FOLLOW John into the family room.

WE FOLLOW John into the garage.

(CONTINUED)



9 CONTINUED: 9

END LONG TAKE \*

MATCH CUT TO: \*

10 INT. LESTER'S GARAGE - DAY 10 \*

STEADICAM - FULL - OVER JOHN'S SHOULDER \*

As John steps down into the garage, a pathetic Lester slumps over in a chair, nursing a fresh bottle of whiskey, at the card table of the garage. \*

STEADICAM - MEDIUM \*

Lester's eyes stay affixed upon the fresh whiskey bottle on the card table. \*

10 CONTINUED:

10

STEADICAM - CLOSE

\*

Lester indulges in a healthy swig. It burns.

\*

STEADICAM - MEDIUM - LOW ANGLE - LESTER'S POV

\*

John takes a few steps, not invading Lester's personal space, and stands in front of Lester.

\*

JOHN

Talk to me.

STEADICAM - MEDIUM

\*

Lester wants to hold back, but it's difficult.

\*

LESTER

They won't go away.

STEADICAM - CLOSE

\*

Lester slowly melts into an emotional breakdown.

\*

LESTER (CONT'D)

The voices. I hear them over and over.

STEADICAM - WIDE

\*

John grabs a chair and sits next to Lester.

\*

LESTER (CONT'D) (CONT'D)

Why am I being attacked?

(CONTINUED)

10 CONTINUED: (2)

10

TRACKING DOLLY - STRAIGHT

\*

We PUSH IN SLOWLY as John takes the whiskey bottle from  
Lester.

\*

JOHN

Give me your hand.

Lester clinches John's hand and closes his eyes as John  
begins to pray.

(CONTINUED)

10 CONTINUED: (3)

10

JOHN (CONT'D)

Father, we need you now more than  
ever.

DISSOLVE TO:

MONTAGE SEQUENCE

11 INT. LESTER'S HOUSE - MORNING

11

TRACKING DOLLY - STRAIGHT - RIGHT TO LEFT

\*

John leads Lester back into the house from the garage.

\*

CUT TO:

12 INT. LESTER'S KITCHEN - MORNING

12

TRACKING DOLLY - STRAIGHT - LEFT TO RIGHT

\*

John makes a pot of coffee while Lester sits at the kitchen  
table reading the bible.

\*

TRACKING DOLLY - CURVED - RIGHT TO LEFT

\*

John reads from the bible and witnesses to Lester.

\*

CUT TO:

13 INT. LESTER'S FAMILY ROOM - MORNING

13

TRACKING DOLLY - STRAIGHT - LEFT TO RIGHT

\*

John throws a blanket over Lester who is knocked out and  
outstretched on the couch.

\*

END MONTAGE

CUT TO:

14 EXT. LESTER'S HOUSE - MORNING 14 \*

CRANE / TRACKING DOLLY - STRAIGHT \*

FROM ABOVE we COME DOWN ON John as walks out of the house  
and gets into his car. \*

TRIPOD - CLOSE \*

John pulls out his cell phone and makes a call. \*

TRIPOD - MEDIUM - HOUSE'S POV \*

John activates his Bluetooth headset. \*

REBECCA  
(On phone. Uneasy)  
Hello.

TRIPOD - CLOSE \*

John shuffles through some papers in his laptop bag. \*

JOHN  
Hi hun, I'm on my way back. Need  
me to pick up anything?

TRIPOD - EXTREME CLOSE \*

We see Rebecca's name and face on the cell phone screen. \*

(CONTINUED)

14 CONTINUED:

14

REBECCA

(On phone. Stressed)

No!

TRIPOD - MEDIUM CLOSE

\*

John is a bit perplexed.

\*

JOHN

You OK? You sound strange.

CUT TO:

15 EXT. 101 FREEWAY - MORNING 15

STOCK FOOTAGE \*

We see AERIAL FOOTAGE of jammed packed 101 Freeway traffic. \*

CUT TO:

16 EXT. LOS ANGELES - MORNING 16

STOCK FOOTAGE \*

We see AERIAL FOOTAGE of a Los Angeles metropolitan area suburb. \*

CUT TO:

17 EXT. REV. JOHN SMITH'S HOUSE - MORNING 17

CRANE / TRACKING DOLLY - STRAIGHT - WIDE \*

We COME DOWN on John's car and FOLLOW it as it drives down the street and pulls into the driveway of his home. John gets out of his car and opens the front door of his house. Immediately, John is hit with a large bible. The door slams shut. \*

SMASH CUT TO:

BLACK SCREEN

(CONTINUED)



17 CONTINUED:

17

SUPER

**"THE ESCAPE"**

DISSOLVE TO:

18 EXT. LOS ANGELES - NIGHT 18

STOCK FOOTAGE \*

We see AERIAL FOOTAGE of Los Angeles at night. \*

CUT TO:

19 EXT. PRISON - NIGHT 19

STOCK FOOTAGE \*

CRANE SHOT of a prison at night. \*

CUT TO:

20 INT. PRISON - NIGHT 20

BLACK SCREEN \*

The location is visibly indiscernible. In the darkness  
hides, DENNIS "LUTHER" (Late 40's), a convicted murderer,  
but once a respected man of good intention. \*

LUTHER

(Whispers)

Keep quiet.

TRACKING DOLLY - MEDIUM CLOSE - STRAIGHT - FLASHLIGHT \*

We PUSH IN on Luther's face, ominously illuminated. \*

(CONTINUED)

20 CONTINUED:

20

BLACK SCREEN

We hear the SOUNDS OF SHUFFLING in the darkness. The sounds are from ROWE (40's), an oafish, burly convicted sex-offender who has yet to achieve rehabilitation.

\*

ROWE

\*

(Whispers)

I think I smell *pizza*.

(CONTINUED)

20 CONTINUED: (2)

20

TRIPOD - LOW ANGLE - MEDIUM CLOSE - FLASHLIGHT

\*

Rowe's faces is devilishly illuminated.

\*

We hear the SOUND OF A LARGE THUD in the darkness.

ROWE (CONT'D)

\*

Oh!

Next to Rowe, stands SAM (28), a naive and terrible thief, who's spent the last 10 years of his life incarcerated in the system.

\*

SAM

(Whispers)

This fool's gonna get us caught!

TRACKING DOLLY - STRAIGHT - MEDIUM CLOSE LEFT TO RIGHT -  
FLASHLIGHT

\*

Sam's face is menacingly illuminated.

\*

LUTHER

(Whispers)

I said, keep quiet!

BLACK SCREEN

TRACKING DOLLY - STRAIGHT - LEFT TO RIGHT - MEDIUM CLOSE -  
FLASHLIGHTS

\*

Three flashlights illuminate individually the faces of  
Luther, Rowe and Sam.

\*

\*

(CONTINUED)

20 CONTINUED: (3)

20

LUTHER (CONT'D)

(Whispers)

This way.

BLACK SCREEN

CUT TO:

21	EXT. PRISON - NIGHT	21
	TRACKING DOLLY - STRAIGHT - WIDE - FLASHLIGHT	*
	SILHOUETTE of Luther standing in an alley with his shadow on a wall.	*
	The TWO SILHOUETTES of Rowe and Sam join Luther's SILHOUETTE on the wall.	*
	TRIPOD - LONG SHOT	*
	Full Moon.	*
	Prison yard with spotlights crawling the perimeter.	
	BLACK SCREEN	
	STEADICAM - LOW ANGLE - THREE SHOT - SPOTLIGHT - BARBWIRE FENCE	*
	A spotlight illuminates Luther, Rowe and Sam lying face down on the ground in front of a fence with barbwire.	*
	BLACK SCREEN	
	STEADICAM - RACK FOCUS - WIDE	*
	Headlights illuminate street. Luther runs across the frame. The screen returns to BLACK.	*

(CONTINUED)

21 CONTINUED: 21

STEADICAM - WIDE \*

Headlights illuminate street. Rowe runs across the frame. \*  
The screen returns to BLACK.

STEADICAM - WIDE \*

Headlights illuminate street. Sam runs across the frame. \*  
The screen returns to BLACK.

CUT TO:

22 EXT. PARKING LOT - ALLEY - NIGHT 22

STEADICAM - WIDE - CONVICTS' POV - OVER THE SHOULDER \*

Luther, Rowe and Sam spy on a parking lot from the alley. \*

22 CONTINUED: 22

STEADICAM - MEDIUM \*

An INNOCENT MAN parks his car, leaves it running, runs inside a building. \*

STEADICAM - FULL \*

We FOLLOW Luther, Rowe and Sam jump in the car and drive away. \*

DISSOLVE TO:

23 EXT. LOS ANGELES - DAWN 23

AERIAL FOOTAGE of Los Angeles at sunrise.

CUT TO:

24 EXT. REV. JOHN SMITH'S NEIGHBORHOOD - DAWN 24 \*

CRANE / TRACKING DOLLY - STRAIGHT - FULL \*

We FOLLOW Luther, Rowe and Sam in the stolen car, drive slowly into the Smith neighborhood. \*

TRIPOD - MEDIUM \*

The car parks a few houses before the Smith house. \*



24 CONTINUED:

24

TRIPOD - WIDE - FRONT PASSENGER'S POV - OVER LUTHER'S  
SHOULDER

\*

Rev. Rev. John Smith's House sits peacefully underneath  
the morning dew.

\*

TRIPOD - MEDIUM

\*

Luther gestures toward the Smith house.

\*

LUTHER

That's the house, right there.

TRIPOD - EXTREME CLOSE

\*

Luther cringes with controlled rage.

\*

LUTHER (CONT'D)

He's the reason I was in the joint.

CUT TO:

25 EXT. REV. JOHN SMITH'S HOUSE - DAWN 25

STEADICAM - FULL - LEADING FROM THE FRONT OF REBECCA \*

Rebecca exits the house and checks the mail. \*

TRIPOD - WIDE - CONVICT'S POV \*

Rebecca returns to the house and closes the front door. \*

CUT TO:

26 EXT. REV. JOHN SMITH NEIGHBORHOOD - DAWN 26

TRACKING DOLLY - STRAIGHT - WIDE \*

We FOLLOW the stolen car from the sidewalk opposite the house as it drives slowly toward the Smith House. \*

CUT TO:

27 EXT. REV. JOHN SMITH'S HOUSE - DAWN 27

TRACKING DOLLY - STRAIGHT - WIDE \*

The stolen car pulls into the driveway. \*

TRIPOD - WIDE - SIDEWALK'S POV \*

The engine stops. \*

(CONTINUED)

27

CONTINUED:

27

TRIPOD - WIDE - SIDEWALK'S POV

\*

Luther, Rowe and Sam get out of the car.

\*

STEADICAM - MEDIUM CLOSE

\*

Luther motions for Rowe and Sam to see if anyone is watching.

\*

CRANE / TRACKING DOLLY - STRAIGHT - RIGHT TO LEFT

\*

Sam walks and checks to the right of the house.

\*

CRANE / TRACKING DOLLY - STRAIGHT - LEFT TO RIGHT

\*

Rowe walks and checks to the left of the house.

\*

TRIPOD - WIDE

\*

Rowe and Sam keep out of sight from view of the front door.

\*

STEADICAM - MEDIUM

\*

Luther knocks on Smith door.

\*

(CONTINUED)

27 CONTINUED: (2)

27

LUTHER

Mrs Smith?

CUT TO:

28 INT. REV. JOHN SMITH'S HOUSE - DAY

28 \*

TRACKING DOLLY - STRAIGHT - WIDE

\*

We SLOWLY PUSH IN to see Rebecca drinking coffee at the table and reading a newspaper.

\*

TRIPOD - MEDIUM CLOSE

\*

Rebecca reacts to a knock at the front door.

\*

LONG TAKE

\*

TRACKING DOLLY - CURVED - MEDIUM

\*

She puts down the coffee.

\*

REBECCA

Coming.

She keeps reading the newspaper while approaching the door.

She opens the door but doesn't look up right away.

When she does look up she sees Luther.

(CONTINUED)

28 CONTINUED: 28

END LONG TAKE \*

SMASH CUT TO: \*

29 EXT. REV. JOHN SMITH'S HOUSE - MORNING 29

STEADICAM - MEDIUM \*

We FOLLOW Luther as he forces his way into the house. \*

STEADICAM - WIDE \*

Rowe and Sam rush in behind him. \*

CUT TO:

30 INT. REV. JOHN SMITH'S HOUSE - DAY 30

STEADICAM - CLOSE \*

Luther has his hand around Rebecca's neck. \*

Rowe and Sam look around. \*

STEADICAM - MEDIUM \*

Luther shakes Rebecca by the neck. \*

LUTHER

Who else is here? Who else?

STEADICAM - CLOSE \*

Rebecca waves her head from side to side.

REBECCA

(Terrified)

No one.

STEADICAM - CLOSE \*

Luther moves his head uncomfortably close to Rebecca's face. \*

LUTHER (CONT'D)

I'm gonna let go. If you scream -  
even a little - I will end you.

(CONTINUED)

30 CONTINUED:

30

STEADICAM - CLOSE

\*

Filled with fright, Rebecca keeps her eyes affixed on Luther's face.

\*

STEADICAM - CLOSE

\*

Luther eases his grip.

\*

LUTHER (CONT'D) (CONT'D)

Do you understand?

STEADICAM - CLOSE

\*

Rebecca nods her head.

\*

STEADICAM - MEDIUM

\*

Luther releases his grasp.

\*

(CONTINUED)

30 CONTINUED: (2)

30

STEADICAM - FULL \*

Panting and grasping her breath, Rebecca does her best to regain her composure.

 \*

TRIPOD - WIDE \*

Luther walks through the room surveying the situation as his mind begins to quarterback the situation.

 \*

LUTHER (CONT'D) (CONT'D)

Rowe, look around. Make sure she is not lying to us.

 \*

CRANE - WIDE \*

Trapped in her own home like an animal in a cage, Rebecca also assesses her situation.

 \*

TRIPOD - MEDIUM \*

Luther continues to activate his creative juices and strategize their next moves. He walks over to the front window and looks out of the window at the car in the driveway.

 \*

CUT TO:



31 EXT. REV. JOHN SMITH'S HOUSE - MORNING 31 \*

TRIPOD - WIDE \*

We see the stolen car parked in the driveway.

LUTHER (CONT'D)

(V.O.)

Sam, park the car in the garage.

CUT TO:

32 INT. REV. JOHN SMITH'S HOUSE - DAY 32

TRIPOD - MEDIUM \*

Luther turns around from the window. \*

(CONTINUED)

32 CONTINUED:

32

LUTHER (CONT'D)

We don't want a cop trying to run  
those plates.

TRIPOD - FULL SHOT

\*

Sam walks into the garage. We hear the SOUND OF THE GARAGE  
DOOR OPENING.

\*

TRIPOD - MEDIUM

\*

Rebecca finds the courage to speak.

\*

REBECCA

Who are you?

TRIPOD - CLOSE

\*

Luther looks her pointedly in eyes.

\*

LUTHER

I'll ask the questions. You give  
the answers. Sit.

TRIPOD - WIDE

\*

Making the adjustment to taking orders in her own home,  
Rebecca finds a seat on the couch.

\*

CUT TO:

33 EXT. REV. JOHN SMITH'S HOUSE - MORNING 33 \*

TRIPOD - WIDE \*

Sam drives the stolen car into the garage. The garage  
door closes. \*

CUT TO:

34 INT. REV. JOHN SMITH'S HOUSE - MORNING 34

We hear the SOUND OF THE GARAGE DOOR CLOSING.

TRACKING DOLLY - STRAIGHT - FULL - LOW ANGLE \*

Luther commandingly takes a few steps. \*

(CONTINUED)

34 CONTINUED:

34

LUTHER (CONT'D)

Where is John?

TRACKING DOLLY - STRAIGHT - MEDIUM

\*

Rebecca does her best to cooperate.

\*

REBECCA

He's supporting an AA member.

He'll be here any minute.

CUT TO:

35 EXT. REV. JOHN SMITH'S HOUSE - MORNING

35

TRIPOD - WIDE

\*

Maya walks down the street toward the Smith house.

\*

TRIPOD - MEDIUM

\*

She listens to CONTEMPORARY CHRISTIAN MUSIC on her iPod while playing a Nintendo DS Lite.

\*

CUT TO:

36 INT. REV. JOHN SMITH'S HOUSE - MORNING

36

TRIPOD - FULL - OVER REBECCA'S SHOULDER

\*

Rebecca sees Maya walking towards the front door.

\*

(CONTINUED)

36 CONTINUED:

36

REBECCA  
(Muttering)

No...

TRIPOD - MEDIUM

\*

Luther overhears and takes a glance out the window.

\*

CUT TO:

37 EXT. REV. JOHN SMITH'S HOUSE - MORNING 37

TRIPOD - FULL SHOT \*

Head titled down, focused on her Nintendo DS Lite, she rapidly approaches the front door. \*

CUT TO:

38 INT. REV. JOHN SMITH'S HOUSE - MORNING 38

STEADICAM - MEDIUM \*

Sam re-enters from the garage. \*

STEADICAM - WIDE \*

Luther steps out of the line of site of the front door. \*

STEADICAM - MEDIUM \*

He motions to Sam to keep still and out of the line of site of the front door, as well. \*

STEADICAM - MEDIUM \*

Maya opens the door, eyes still affixed on the Nintendo DS Lite. \*

MAYA

Mom, I'm home.

(CONTINUED)

38 CONTINUED:

38

STEADICAM - MEDIUM

\*

Rebecca leaps to her feet.

\*

REBECCA (CONT'D)

(Shouts)

Maya, run!

STEADICAM - WIDE

\*

Rowe runs down the stairs past Luther and Sam, grabs Maya and covers her mouth with his hand.

\*

STEADICAM - CLOSE

\*

Maya unsuccessfully tries to squirm away.

\*

STEADICAM - MEDIUM

\*

Rebecca runs up to Rowe, attempting to pry his strong hands from around her child.

\*

(CONTINUED)

38 CONTINUED: (2)

38

REBECCA (CONT'D)

Let her go! Please don't hurt her.

STEADICAM - WIDE

\*

Sam lunges for Rebecca and restrains her.

\*

STEADICAM - CLOSE

\*

Luther darts out into the middle of the living room.

\*

LUTHER

Hey! Everybody, chill.

STEADICAM - CLOSE

\*

Rebecca's cell phone rings on the table.

\*

STEADICAM - MEDIUM

\*

Luther walks over to the cell phone and picks it up.

\*

STEADICAM - CLOSE

\*

John's name and face illuminates on the cell phone screen.

\*

STEADICAM - FULL

\*

Luther walks the phone over to Rebecca and hands it to her.

\*

LUTHER (CONT'D)

Answer it.

(CONTINUED)



38 CONTINUED: (3)

38

STEADICAM - CLOSE

\*

Luther looks Rebecca square in the eyes.

\*

LUTHER (CONT'D)

And you better not say anything  
stupid.

STEADICAM - WIDE

\*

Luther glances at Maya.

\*

LUTHER (CONT'D)

Think about your daughter.

STEADICAM - MEDIUM

\*

Rebecca answers the phone.

\*

(CONTINUED)

38 CONTINUED: (4)

38

JOHN

(On phone)

Hi hun, I'm on my way back. Need  
me to pick up anything thing?

STEADICAM - CLOSE

\*

Rebecca is feeling the pressure.

\*

REBECCA

No!

STEADICAM - MEDIUM CLOSE

\*

Luther shoots her grimacing look of warning.

\*

JOHN

(On phone)

You OK? You sound strange.

TRACKING DOLLY - STRAIGHT - RIGHT TO LEFT - WIDE

\*

Rebecca looks around the room. Everything is not OK.

\*

TRACKING DOLLY - STRAIGHT - LEFT TO RIGHT - MEDIUM

\*

Rebecca gets her head back in the game.

\*

REBECCA

I'm just tired. Bye.

TRIPOD - MEDIUM

\*

Luther taps Rebecca on the cheek.

\*

(CONTINUED)

38 CONTINUED: (5)

38

LUTHER

Good job.

CUT TO:

39 EXT. 101 FREEWAY - MORNING

39 \*

We see AERIAL FOOTAGE of jammed packed 101 Freeway traffic.

CUT TO:

40 INT. REV. JOHN SMITH'S HOUSE - MORNING 40

TRACKING - STRAIGHT - RIGHT TO LEFT - MEDIUM \*

Rebecca and Maya sit on the couch. \*

Rowe rummages through the kitchen cabinets. \*

Luther looks peers through the crack in the blinds of the front windows.

Sam sits at the dinning room table playing solitaire.

END TRACKING SHOT \*

TRIPOD - MEDIUM CLOSE \*

Rebecca wraps her arms around her frightened child. \*

REBECCA

(To Luther's back)

She's just a child. Let her go.

CUT TO:

41 EXT. REV. JOHN SMITH'S HOUSE - LUTHER'S POV - MORNING 41

TRIPOD - WIDE \*

John pulls into the driveway and parks his car. \*

CUT TO:

42 INT. REV. JOHN SMITH'S HOUSE - MORNING

42 \*

STEADICAM - FULL

\*

We hear the SOUND OF A CAR DOOR CLOSING.

\*

Luther turns from the window. He's cool, but there's still a sense of urgency, and mild excitement.

(CONTINUED)

42 CONTINUED:

42

LUTHER

(Whispers)

He's here.

STEADICAM - MEDIUM

\*

As if directing a plane, Luther waves his hands,  
instructing Rowe and Sam to get into position.

\*

\*

STEADICAM - CLOSE

\*

Rowe grabs a large bible off the dining room table.

\*

STEADICAM - WIDE

\*

Sam hides in the hallway leading to the garage.

\*

Luther and Rowe position themselves on both sides of the  
front door.

\*

CUT TO:

43 EXT. REV. JOHN SMITH'S HOUSE - DAY

43

\*

STEADICAM - FULL

\*

John puts his keys into the lock on the front door.

\*

CUT TO:

44 INT. REV. JOHN SMITH'S HOUSE - DAY 44

STEADICAM - EXTREME CLOSE \*

The front door knob turns. \*

STEADICAM - WIDE \*

The front door opens and John enters his home. \*

STEADICAM - MEDIUM CLOSE \*

Rowe smacks John square in the jaw with the large bible. \*

CUT TO:

(CONTINUED)

44 CONTINUED: 44

BLACK

DISSOLVE TO:

45 EXT. REV. JOHN SMITH'S HOUSE - DAY 45 \*

CRANE / TRACKING DOLLY - STRAIGHT - WIDE \*

We COME DOWN FROM ABOVE and SLOWLY PUSH IN to the house. \*

CUT TO:

46 INT. JOHN'S SMITH'S HOUSE - DAY 46 \*

TRIPOD - RACK FOCUS - EXTREME CLOSE \*

Luther stands over John looking into his eyes. \*

TRIPOD - MEDIUM \*

He dons a kid's squirt gun and lets John have it in the face. \*

TRIPOD - CLOSE \*

John regains consciousness. \*

JOHN

What are you doing in my house?

(CONTINUED)



46

CONTINUED:

46

TRIPOD - CLOSE

\*

Luther grins. He's really enjoying this.

\*

LUTHER

I missed you too, John Smith.

TRIPOD - MEDIUM

\*

Still puzzled.

\*

JOHN

Maya?

TRIPOD - WIDE

\*

Maya attempts to run over to her father.

\*

(CONTINUED)

46 CONTINUED: (2)

46

MAYA

Daddy!

TRIPOD - MEDIUM

\*

Rowe stands in front of Maya and snarls.

\*

TRIPOD - FULL

\*

Luther backs away from John. John manages to rise to his feet, but his legs are wobbly.

\*

JOHN

Stay away from my family.

TRIPOD - TWO SHOT

\*

Luther squirts John in the face again with his water gun.

\*

TRIPOD - WIDE

\*

Sam and Rowe chuckle.

\*

TRIPOD - CLOSE

\*

Luther takes a few steps toward John.

\*

LUTHER

(Smiles reassuringly)

Relax John, you're family's going to be perfectly fine...

(CONTINUED)

46 CONTINUED: (3)

46

TRIPOD - EXTREME CLOSE

\*

Luther's smile turns into a stern look.

\*

LUTHER (CONT'D)

Because you're going to cooperate.

CRANE - WIDE

\*

Now fully lucid, John quickly scans the room assessing the situation.

\*

Luther walks around Rebecca. He looks back and forth between John, Rebecca and Maya. Luther makes a strange sarcastic face.

LUTHER (CONT'D)

Interesting taste, John.

(CONTINUED)

46 CONTINUED: (4)

46

Sam and Rowe share a chuckle.

\*

JOHN

It's God that's interesting, and  
so is love.

Sam and Rowe cease their snickers.

\*

Luther contemplates John's words, and makes a face  
suggesting partial agreement.

JOHN (CONT'D)

What do you want, Luther?

TRACKING DOLLY STRAIGHT - LEFT TO RIGHT

\*

Luther takes a seat on the Lazy Boy and props his feet up  
on the coffee table.

\*

LUTHER

It's simple, when it gets dark  
out, you will escort myself and my  
esteemed colleagues--

TRIPOD - WIDE

\*

Luther gestures toward Rowe and Sam. They laugh.

\*

TRIPOD - MEDIUM

\*

Rowe loses his smile.

\*

ROWE

\*

(Puzzled)

What's a colleague?

(CONTINUED)

46 CONTINUED: (5)

46

TRIPOD - CLOSE

\*

John shoots Luther a look of disgust.

\*

TRIPOD - MEDIUM

\*

Sam is embarrassed.

\*

SAM

Shut-up, dummy!

46 CONTINUED: (6)

46

TRIPOD - CLOSE

\*

Luther searches for his words, again.

\*

LUTHER

As I was saying, later this evening,  
you will escort us to that  
traditional church of yours, where  
you happen to be on the finance  
board, open the safe, and give us  
some of that old time religion.

TRIPOD - WIDE

\*

Rowe and Sam laugh.

\*

TRIPOD - CLOSE

\*

We can see Luther visualizing his plan.

\*

LUTHER (CONT'D)

(To Rowe and Sam)

\*

And then it's adios, amigos...

TRIPOD - FULL

\*

Luther rises to his feet.

\*

LUTHER (CONT'D)

And buenos dias margaritas.

(CONTINUED)

46 CONTINUED: (7)

46

TRACKING DOLLY - MEDIUM - RIGHT TO LEFT

\*

Rebecca and Maya are frightened.

\*

Rowe and Sam high-five each other.

\*

TRACKING DOLLY - MEDIUM CLOSE - LEFT TO RIGHT

\*

John is not amused and gives his intruders the most nasty look.

\*

JOHN

I'll do no such thing.

STEADICAM - WIDE

\*

Rowe's excitement turns onto Maya.

\*

STEADICAM - MEDIUM

\*

Maya fidgets on the couch next to Rebecca.

\*

(CONTINUED)

46 CONTINUED: (8)

46

STEADICAM - CLOSE

\*

Rowe smiles weirdly at Maya.

\*

STEADICAM - CLOSE

\*

John does not like the way Rowe is looking at his daughter.

\*

STEADICAM - CLOSE

\*

Luther, is neither thrilled by Rowe's look, either.

\*

LUTHER

Johnny...

STEADICAM - CLOSE

\*

John is annoyed.

\*

JOHN

Reverend.

STEADICAM - CLOSE

\*

Luther does not care.

\*

LUTHER

Right. My compadres aren't the  
kind of men you want to disappoint.  
That's how I know you'll do exactly  
what I say, Reverend.

(CONTINUED)



46 CONTINUED: (9)

46

STEADICAM - WIDE

\*

Rowe continues smiling weirdly at Maya. It makes her uncomfortable.

\*

LUTHER (CONT'D)

I think you should go join your family on the couch.

STEADICAM - MEDIUM

\*

John walks over to the couch.

\*

STEADICAM - MEDIUM CLOSE

\*

John hugs Maya to relax her and calm her down.

\*

JOHN

It's OK baby, everything is going to be alright.

(CONTINUED)

46 CONTINUED: (10)

46

STEADICAM - WIDE

\*

Rebecca joins and makes it a group hug.

\*

STEADICAM - FULL

\*

Luther watches the love going around and gets a bit  
jealous.

\*

TRIPOD - MEDIUM

\*

Rowe gets bored and becomes hungry.

\*

ROWE

\*

I'm hungry, what y'all got to eat  
up in here.

TRIPOD - WIDE

\*

Rowe walks toward the kitchen.

\*

TRIPOD - MEDIUM

\*

Luther looks over his shoulder toward the kitchen

\*

LUTHER

(Annoyed)

Rowe.

\*

TRIPOD - FULL

\*

Rowe continues on his path, disregarding Luther.

\*

(CONTINUED)

46 CONTINUED: (11)

46

ROWE

\*

I'll be right back.

TRIPOD - MEDIUM

\*

Rowe opens the refrigerator and starts pulling out things to make a sandwich. He mumbles to himself.

\*

TRIPOD - MEDIUM

\*

Sam gets up and makes a move for the kitchen.

\*

SAM (CONT'D)

Rowe, save some for me, I'm hungry, too.

\*

TRACKING - RIGHT TO LEFT - MEDIUM CLOSE

\*

John takes his attention off of his family for a moment on focuses on Luther.

\*

(CONTINUED)

46 CONTINUED: (12)

46

JOHN

You're not going to get away with  
this, Luther.

TRACKING - LEFT TO RIGHT - MEDIUM CLOSE

\*

Luther relaxes, in the zone.

\*

LUTHER

(Whispers)

I don't have to-- You are.

TRIPOD - WIDE

\*

Rowe and Sam struggle over something.

\*

TRIPOD - MEDIUM

\*

They play tug or war with a bag a chips.

\*

SAM

Don't eat all the chips!

TRIPOD - CLOSE

\*

John leans in toward Luther.

\*

JOHN (CONT'D)

God is not through with you, yet.

TRIPOD - CLOSE

\*

Luther shoes John like a fly.

\*

(CONTINUED)

46 CONTINUED: (13)

46

LUTHER

Save it.

CUT TO:

BLACK SCREEN

SUPER

**"RETRIBUTION"**

DISSOLVE TO:

46 CONTINUED: (14) 46

FLASHBACK

47 INT. CONFERENCE ROOM - DAY 47

TRIPOD - RACK FOCUS - CLOSE \*

Luther nervously sits through the finale of the decision-making process of the Parole Review Board. \*

TRACKING DOLLY - STRAIGHT - WIDE \*

We PUSH IN SLOWLY on BOARD MEMBER #1 (40's), and BOARD MEMBER #2 and BOARD MEMBER #3, sit behind a large table reviewing stacks of documents. \*

TRIPOD - MEDIUM \*

Board Member #1 peers up from her papers, tilts her reading glasses, and looks down her nose at Luther. \*

BOARD MEMBER #1

Dennis Luther, before we make our final decision on whether or not you are fit to re-enter society, do you have any last words?

TRIPOD - CLOSE \*

Luther clears his throat. \*

LUTHER

(Humbly)

I do, thank you.

(CONTINUED)

47 CONTINUED:

47

TRIPOD - FULL

\*

Luther rises with dignity.

\*

LUTHER (CONT'D) (CONT'D)

(Remorseful)

I have made some bad decisions in  
my life.

TRACKING DOLLY - STRAIGHT - RIGHT TO LEFT - MEDIUM CLOSE

\*

Board Member #1, Board Member #2 and Board Member #3 have  
mixed reactions to Luther's words.

\*

(CONTINUED)

47 CONTINUED: (2)

47

TRACKING DOLLY - STRAIGHT - LEFT TO RIGHT - MEDIUM

\*

Luther stands proudly, pleading his case.

\*

LUTHER (CONT'D)

My time here in prison has allowed  
me to reflect on those decisions.

TRACKING DOLLY - STRAIGHT - RIGHT TO LEFT - CLOSE

\*

Luther continues gesticulating the premise for his release.

\*

LUTHER (CONT'D)

And I can honestly say, I am a  
changed man.

TRIPOD - MEDIUM FULL

\*

Luther's eyes look convincing.

\*

LUTHER (CONT'D) (CONT'D)

I'm 100% ready to become a  
contributing member of society,  
once again.

Over Luther's shoulder, we can see John burst in to the  
room.

TRIPOD - MEDIUM CLOSE

\*

John has the look of urgency from a man who's running  
late.

\*

(CONTINUED)



47 CONTINUED: (3)

47

JOHN

Lies, all lies!

TRACKING DOLLY - STRAIGHT - LEFT TO RIGHT - MEDIUM

\*

Luther takes notice and mean mugs him. John soldiers on.

\*

TRIPOD - CLOSE

\*

Board Member #1 does not appreciate the interruption.

\*

BOARD MEMBER #2

Excuse me, who are you?

TRIPOD - MEDIUM

\*

John ceases his gate, and squares off in a firm stance  
before the parole review board.

\*

(CONTINUED)

47 CONTINUED: (4)

47

JOHN

Reverend John Smith. I'm sorry I'm late. In my former vocation, I was the lead detective on this case.

TRIPOD - WIDE

\*

Board Member #1, Board Member #2 and Board Member #3 have now all become interested in what this intruder is bringing to the table.

\*

BOARD MEMBER #3

Go on.

TRIPOD - CLOSE

\*

John becomes consumed with emotion.

\*

JOHN

Dennis Luther is in no way ready to re-enter society.

TRIPOD - WIDE

\*

Board Member #1, Board Member #2 and Board Member #3 are transfixed by John's words.

\*

TRACKING DOLLY - STRAIGHT - RIGHT TO LEFT - MEDIUM

\*

As John presents his case, Luther deflates and shamefully collapses to his chair. He bows his head in shock and disappointment.

\*

(CONTINUED)

47 CONTINUED: (5)

47

JOHN (CONT'D) (CONT'D)

I unequivocally submit, that under  
no circumstances, should this  
miscreant be allowed to rejoin the  
ranks of law abiding citizens.

END FLASHBACK

DISSOLVE TO:

48 EXT. REV. JOHN SMITH'S HOUSE - DAY 48

TRACKING DOLLY - STRAIGHT - LOW ANGLE \*

We PUSH IN SLOWLY on the front door. \*

CUT TO:

49 INT. REV. JOHN SMITH'S HOUSE - DAY 49

TRACKING DOLLY - CURVED - MEDIUM \*

Luther stands and hovers over John and his family on the couch while Rowe and Sam attempt to ward off boredom by rummaging through the furniture and Smith family personal effects. \*

LUTHER

It wasn't enough to destroy my  
life, once. You had to do it again.

TRACKING DOLLY - CURVED - MEDIUM \*

John addresses Luther, but his heart is still passionately preoccupied with his family. \*

JOHN

You did it to yourself.

TRIPOD - FULL \*

Luther shuffles about with disdain. \*

(CONTINUED)

49 CONTINUED:

49

LUTHER

But I'm holding you accountable--

TRIPOD - MEDIUM

\*

Rebecca and Maya cringe with fear at the angered intruder holding them hostage in their own home.

LUTHER (CONT'D)

And I know you won't let your family down.

(CONTINUED)

49 CONTINUED: (2)

49

STEADICAM - CLOSE

\*

Rebecca gags.

\*

REBECCA

I don't feel so well. I need to  
use the bathroom?

STEADICAM - CLOSE

\*

Luther firms his stance in defiance.

\*

LUTHER

Nobody's going anywhere.

STEADICAM - MEDIUM

\*

Rebecca gets upset.

\*

REBECCA

Look, I can either toss my cookies  
right here on the table...

STEADICAM - CLOSE

\*

Rowe is disgusted.

\*

REBECCA (CONT'D)

And we can all just sit here and  
deal with it...

STEADICAM - CLOSE

\*

Sam finds Rebecca's words equally distasteful.

\*

(CONTINUED)

49 CONTINUED: (3)

49

REBECCA (CONT'D)

Or you can grant me the most basic  
of common courtesies.

STEADICAM - LOW ANGLE - FULL

\*

Luther contemplates the full ramifications of Rebecca's  
request.

\*

STEADICAM - WIDE

\*

He motions to Sam.

\*

LUTHER

(Authoritative)

Handle it.

(CONTINUED)

49 CONTINUED: (4)

49

STEADICAM - MEDIUM

\*

Sam attempts to take Rebecca by the arm, but she swats his hands away from her and rises and walks to the bathroom on her own.

\*

STEADICAM - CLOSE

\*

Luther turns the opposite direction, but has a thought and turns his head back toward Sam and Rebecca.

\*

LUTHER (CONT'D)

(Suspicious)

Keep an eye on her.

CUT TO:

50 INT. REV. JOHN SMITH'S HOUSE - BATHROOM HALLWAY - DAY

50

TRACKING DOLLY - STRAIGHT - LOW ANGLE - FULL

\*

We PULL BACK SLOWLY as Rebecca and Sam approach the bathroom door.

\*

CUT TO:

51 INT. REV. SMITH'S HOUSE - BATHROOM - DAY

51

STEADICAM - WIDE

\*

Rebecca enters the bathroom and Sam follows.

\*

(CONTINUED)



51 CONTINUED:

51

STEADICAM - CLOSE

\*

Rebecca attempts to close the door on Sam.

\*

REBECCA

A little privacy, please.

STEADICAM - CLOSE

\*

Sam struggles to push the door open.

\*

SAM

I'm supposed to keep an eye on  
you.

51 CONTINUED: (2)

51

STEADICAM - FULL

\*

Rebecca lets go of the door so Sam can see clearly into the bathroom.

\*

REBECCA

What am I gonna' do, have Scotty beam me up? It's not like there's a window or something in here.

STEADICAM - CLOSE

\*

Sam considers this.

\*

STEADICAM - MEDIUM CLOSE

\*

Rebecca gags, repeatedly.

\*

STEADICAM - MEDIUM

\*

Sam cringes and leaves the bathroom. Rebecca closes the bathroom door behind Sam.

\*

STEADICAM - CLOSE

\*

Rebecca slowly and quietly locks the door. She rests her back against the door for a beat to regain her composure and find herself.

\*

(CONTINUED)

51 CONTINUED: (3)

51

STEADICAM - MEDIUM

\*

Rebecca gags a few times more for dramatic effect and then turns on the sink faucet and flushes the toilet to create noise.

\*

CUT TO:

52 INT. REV. JOHN SMITH'S HOUSE - BATHROOM HALLWAY - DAY

52

STEADICAM - WIDE

\*

Sam's ear is pressed against the door. He hears the SOUND OF REBECCA GAGGING and walks away from the door. He skims pages of magazines.

\*

CUT TO:

53 INT. REV. JOHN SMITH'S HOUSE - BATHROOM - DAY 53

Forcing herself up to the task, she begins frantically searching underneath the bathroom sink and removes a well hidden gun and case of bullets.

She nervously loads the gun with bullets.

CUT TO:

54 INT. REV. JOHN SMITH'S HOUSE - BATHROOM HALLWAY - DAY 54

Sam knocks on the bathroom door.

SAM

Hurry it up in there.

CUT TO:

55 INT. REV. JOHN SMITH'S HOUSE - BATHROOM - DAY 55

Rebecca drops a bullet.

REBECCA

Coming.

She finishes loading the gun, turns off the water, unlocks the door, and opens it courageously.

Hands trembling, she points the gun square at Sam's face.

REBECCA (CONT'D) (CONT'D)

Walk.

(CONTINUED)

55 CONTINUED:

55

Sam is horrified.

CUT TO:

56 INT. REV. JOHN SMITH'S HOUSE - HALLWAY - MOMENTS DAY

56 \*

Sam walks down the hallway with his hands in the air.

CUT TO:

57 INT. REV. JOHN SMITH'S HOUSE - LIVING ROOM - DAY

57 \*

Sam and Rebecca slowly walk into the living room.

REBECCA

(To Luther)

Everyone, step away from my family,  
right now, or I swear I'll shoot.

Rowe is frightened.

\*

Sam still bares shame for not successfully executing his  
task.

John takes a few steps toward Rebecca.

John shakes his head.

JOHN

Sweetheart, not like this.

(Looks up.)

There's another way.

Luther, enraged.

(CONTINUED)

57 CONTINUED:

57

LUTHER

(Condescends)

Please. You ain't shooting, nobody.

As if to have a death wish, Luther walks right up to the barrel of the gun and snatches it from Rebecca's hands.

LUTHER (CONT'D)

Give me that before somebody really gets hurt.

Rowe is amazed.

\*

Luther pushes her toward John.

LUTHER (CONT'D)

\*

Get over there! You shaking this thing around like your mixing cocktails.

Sam snickers.

Luther shoots Sam a mean mug.

LUTHER (CONT'D) (CONT'D)

Thought I told you to watch her!

Sam gestures in a begging fashion.

SAM

(Shamefully)

Sorry.

Rowe gives Sam a light shove.

\*

ROWE

\*

I told you he is weak!

(CONTINUED)

57 CONTINUED: (2) 57

Sam motions as if he is going to strike Rowe. \*

Luther moves his body in between Rowe and Sam to referee the moment and squelch the misconduct. \*

LUTHER

Leave it alone, Rowe. \*

CUT TO:

58 EXT. REV. SMITH'S HOUSE - DAY 58 \*

CRANE / TILT DOWN / FOLLOW RIGHT TO LEFT \*

STACEY WAYNE (30), Lester Wayne's daughter and Rebecca's best friend, parks her car in front of the the Smith household. \*

Stacey gets out of the car, carrying a recyclable grocery bag. WE FOLLOW Stacey walking from the car to the front door. \*

END CRANE \*

CUT TO:

59 INT. REV. JOHN SMITH'S HOUSE - DAY 59

STEADICAM - WIDE \*

Luther, Rowe and Sam hover over John, Rebecca and Maya, who are now cornered and caged in, sitting on the couch. \*

(CONTINUED)

59

CONTINUED:

59

STEADICAM - MEDIUM

\*

Rebecca's arms are wrapped around Maya, patting her back,  
as Maya pants uncontrollably from her asthma.

\*

STEADICAM - FULL

\*

The door vibrates from loud knocks on the door.

\*

STEADICAM - MEDIUM CLOSE

\*

WE PAN QUICKLY from Rowe to Sam to Luther with horrified  
reactions of who could possibly be at the door.

\*

(CONTINUED)



59 CONTINUED: (2)

59

LUTHER (CONT'D)

Who's that?

STEADICAM - MEDIUM

\*

John extends his arms defiantly and protectively around his family.

\*

JOHN

I don't know.

STEADICAM - WIDE

\*

WE CIRCLE AROUND as Luther quickly quarterback's the situation. He points to Maya.

\*

LUTHER

Stay.

Maya starts wheezing.

Luther points to Rowe and Sam, then to Rebecca, and finally to the hallway by the garage.

\*

LUTHER (CONT'D)

Keep her quiet.

Rowe grabs Rebecca and covers her mouth with his hand. They drag her into the hallway leading into the garage.

\*

Luther points to John.

LUTHER (CONT'D)

Door.

John walks to the front door.

(CONTINUED)

59 CONTINUED: (3)

59

Luther stands behind John and nudges him in the kidney with the barrel of the gun.

(CONTINUED)

59 CONTINUED: (4)

59

LUTHER (CONT'D)

Get rid of them.

END CIRCLING STEADICAM

\*

John opens the front door.

\*

MATCH CUT TO:

60 EXT. REV. JOHN SMITH HOUSE - DAY

60

\*

STEADICAM - MEDIUM

\*

John cracks open the door to reveal Stacey smiling at the entryway.

INTERCUT - JOHN INSIDE AT DOOR & STACEY OUTSIDE AT DOOR

STACEY

\*

Hi John.

JOHN

(Short)

Stacey.

Luther listens cautiously, with the barrel still pressed firmly into John's side.

STEADICAM - MEDIUM

\*

STACEY

\*

I want to thank you for what you did for my father, this morning.

(CONTINUED)

60 CONTINUED:

60

STACEY (CONT'D)

With the bad economy and him being  
laid off, things have just been  
really tough on him, lately.

Stacey takes a moment of reflection.

(CONTINUED)

60 CONTINUED: (2)

60

STACEY (CONT'D)

(Somber)

To tell you the truth, he hasn't  
been the same since momma passed.

John nods, comfotingly.

JOHN

I understand. No need for thanks.  
That's my job. Thanks for coming  
by.

EXTREME CLOSEUP

\*

John's eyes, blink rapidly, as he attempts to close the  
door again.

Stacey keeps the door open.

STACEY

Oh, wait a minute. I got something  
for you.

Stacey reaches into her recyclable grocery bag.

STACEY (CONT'D)

\*

I made you guys an apple pie.

Rowe, hand still clasp around Rebecca's mouth, greedily  
experiences mouth watering excitement and delight at the  
thought of homemade pie.

\*

ROWE

\*

(Whispers)

Pie!

(CONTINUED)

60 CONTINUED: (3)

60

Luther shoots Rowe the dirtiest of looks and silently  
shushes him.

\*

60 CONTINUED: (4)

60

Stacey offers up the pie.

John, ever so gently, opens the door, slightly wider, to retrieve the pie.

JOHN

Thanks.

STACEY

It's mom's recipe. You just make sure Maya gets a slice before Rebecca gobbles it all up. That girl's been crazy about mom's pie ever since we were kids.

TRACKING DOLLY FORWARD - MEDIUM CLOSE

\*

Stacey can now see Maya sitting on the couch, breathing heavy.

STACEY (CONT'D)

(Surprised)

Maya, I didn't know you were sitting right there.

Breathing heavy, Maya doesn't respond. Her eyes look to her mother for direction.

Rebecca shakes her head, "No".

STACEY (CONT'D)

\*

Maya?

Sam, Rowe and Luther nervously exchange looks with one another and with John at the front door.

\*

(CONTINUED)

60 CONTINUED: (5)

60

John steps in front of Stacey's view of Maya.



60 CONTINUED: (6)

60

JOHN

Don't mind her, she's upset because she's on time out.

STACEY

(Understanding)

Nicole hates those, too.

Stacey starts to walk away.

As John tries to close the door once more, Stacey stops him, yet again.

STACEY (CONT'D)

Almost forgot... I need to speak with Rebecca.

Stacey's body moves as if she is going to walk into the house.

Luther raises the gun higher.

STACEY (CONT'D)

Nicole wants to setup a play date with Maya, and we're supposed to work out the details, today.

John nervously looks over his shoulder.

JOHN

She's not feeling well. I'll have her call you, tomorrow.

John attempts to close the door again, but Stacey stops him.

(CONTINUED)

60 CONTINUED: (7)

60

STACEY

Really? When I talked with her  
this morning, she sounded just  
fine.

EXTREME CLOSEUP

\*

John shakes his head.

JOHN

(Rude)

I don't know what else to tell  
you. She's sick! I can have her  
call you back when she feels better,  
or you can just be S.O.S.!

TRACKING DOLLY FORWARD - MEDIUM CLOSE

\*

In reaction to John's strange choice of words - "S.O.S." -  
Stacey's eye's, for a fleeting second, capture a glimpse  
of Luther standing behind John, through the crack between  
the door and door frame.

John slams the door.

MATCH CUT TO:

61 INT. REV. JOHN SMITH'S HOUSE - NIGHT

61 \*

TRIPOD - MEDIUM

\*

The door slams and John slowly turns around.

\*

(CONTINUED)

61 CONTINUED:

61

JOHN

(Sarcastic)

She's gone.

John outstretches his arms.

JOHN (CONT'D)

Anything else I can do you?

(CONTINUED)

61 CONTINUED: (2)

61

Luther lowers the gun. Smiles.

LUTHER

You done good, Rev. Real good.

Rowe releases his hand from around Rebecca's throat.

\*

Rebecca runs into the living room and consoles Maya.

Sam relaxes and sighs with release.

CUT TO:

62 EXT. REV. JOHN SMITH'S HOUSE - DAY

62

CRANE / FOLLOW LEFT TO RIGHT / TILT UP

\*

Stacey quickly makes a beeline to her car. She pulls out her cell phone and dials "9-1-1."

OPERATOR

(V.O.)

Emergency dispatch.

STACEY

(Anxious)

I'd like to report a possible  
hostage situation.

END CRANE

\*

CUT TO:

\*

FLASHBACK

(CONTINUED)

62 CONTINUED:

62

BLACK SCREEN

62 CONTINUED: (2)

62

SUPER

**"THE WILDERNESS EXPERIENCE"**

DISSOLVE TO:

63 EXT. NATIONAL PARK - NIGHT

63

STOCK FOOTAGE

\*

A mountainous park with peaks and valleys underneath the moonlit sky.

\*

CUT TO:

64 EXT. CAMPGROUND - NIGHT

64

CRANE / TRACKING DOLLY - STRAIGHT

\*

We COME DOWN FROM ABOVE TO REVEAL DIEGO LOPEZ (25) and ALBERTO LOPEZ (23) sitting in front of the campfire. Diego tosses wood on the fire while Alberto tunes his guitar.

\*

\*

\*

Sparks fly.

\*

John, unkempt, passes by on his way to his campsite, carrying firewood.

\*

Diego takes notice of John.

\*

ALBERTO

Trying to stay warm?

\*

(CONTINUED)

64 CONTINUED:

64

JOHN

It's a cold one.

\*

Alberto plays chords softly on his guitar.

\*

64 CONTINUED: (2)

64

ALBERTO

You will be of great service to  
him and his kingdom, once you  
surrender all.

\*  
\*  
\*  
\*

John ponders this.

\*

Diego takes notice of John.

\*

DIEGO

Know that she will dwell in his  
presence forever, and so shall  
you, once you believe.

\*  
\*  
\*  
\*

John, befuddled, with his back facing Alberto and Diego,  
continues his journey to his campsite.

\*

SONG

\*

Alberto and Diego perform an acoustic rendition of the  
hymn "IN THE SWEET, BY AND BY". The song plays throughout  
the scene.

\*  
\*  
\*

John arrives at his campsite. He tosses his log and makes  
himself comfortable by his campfire.

\*

TRACKING DOLLY - STRAIGHT

\*

We slowly push in to see John as he just finishes up the  
last couple bites from his meal.

\*

(CONTINUED)



64 CONTINUED: (3)

64

TRIPOD - CLOSE

\*

John's hands hungrily shovel the last few morsels into his mouth.

\*

TRIPOD - CLOSE

\*

Tight on a bottle of water, we follow it to John's face as he takes a drink.

\*

TRIPOD - MEDIUM CLOSE

\*

John grabs a couple of logs.

\*

LOW ANGLE - POV FIRE

\*

John tosses a couple of logs on the fire.

\*

TRIPOD - MEDIUM

\*

Sparks fly from the fire.

\*

CRANE

\*

From overhead, we see John stretched out on a blanket.

\*

CRANE

\*

John gazes at the stars.

\*

(CONTINUED)

64 CONTINUED: (4)

64

TRIPOD - WIDE - REVERSE

\*

Sparkling stars in the wilderness skyline.

\*

64 CONTINUED: (5)

64

RACK FOCUS - TRIPOD - MEDIUM CLOSE

\*

John breaks into tears.

\*

TRACKING DOLLY - STRAIGHT - ECU

\*

SLOWLY PULL BACK TO REVEAL John in a MEDIUM TO FULL SHOT.

\*

JOHN

\*

Jessie, I miss you so much. I'm so  
sorry--

(beat)

For not being there for you, and  
not believing that you had really  
changed.

TRACKING DOLLY - CURVED

\*

Johns looks to the heavens.

\*

JOHN (CONT'D)

(Hands outstretched)

Please forgive me. I want that  
change. I want to renew my  
relationship with God.

CRANE / TRACKING DOLLY - STRAIGHT

\*

We SLOWLY PUSH IN from above as John lowers himself to  
his knees in prayer.

\*

JOHN (CONT'D) (CONT'D)

Oh, heavenly father. I come to you  
as humble as I know how.

(CONTINUED)

64 CONTINUED: (6)

64

TRIPOD - MEDIUM

\*

JOHN (CONT'D) (CONT'D)

\*

Right here, right now I surrender  
all to you.

RACK FOCUS - TRIPOD - MEDIUM CLOSE

\*

JOHN (CONT'D) (CONT'D)

Give me direction, Give me a  
purpose.

CRANE / TRACKING DOLLY - STRAIGHT

\*

SLOWLY PULL UP AND BACK minimizing John in frame beneath  
his God.

\*

JOHN (CONT'D) (CONT'D)

Whatever you ask of me, I'll do  
it. Just send me Jesus and I'll  
go.

(CONTINUED)

64 CONTINUED: (7)

64

John continues to pray.

END FLASHBACK

DISSOLVE TO:

65 EXT. REV. JOHN SMITH'S HOUSE - NIGHT

65

CRANE / TRACKING DOLLY - STRAIGHT

\*

We PUSH IN SLOWLY from ABOVE into the Smith Household.

\*

CUT TO:

66 INT. REV. JOHN SMITH'S HOUSE - NIGHT

66

TRIPOD - LOW ANGLE - WIDE

\*

John, Rebecca and Maya are huddled on the couch.

Luther, Rowe and Sam circle the couch like buzzards,  
confused about their next move.

\*

TRIPOD - MEDIUM CLOSE

\*

OVERWHELMED WITH FEAR OF THE INEVITABLE, SHE BECOMES SWEEPED  
UP WITH EMOTION.

\*

MAYA

(Tearful)

Mommy, why are they doing this to  
us?

(CONTINUED)

66 CONTINUED:

66

TRIPOD - CLOSE

\*

Lovingly, Rebecca wraps her arms around Maya and looks sweetly and convincingly into her eyes.

REBECCA

Don't worry baby. It's going to be alright. God will deliver us.

(CONTINUED)

66 CONTINUED: (2)

66

SHORT CRANE / PANS & TILTS

\*

SONG

Rebecca rubs Maya's back and sings the Christian Hymn,  
"In The Sweet, By and By".

\*

\*

For a moment all activity in the room ceases, captivated  
by the spirit.

\*

EXTREME CLOSE

\*

Luther is moved.

END CRANE / END SONG

\*

STEADICAM - MEDIUM

\*

On edge, Rowe lets it all go.

\*

ROWE

\*

(Agitated)

Luther, let me hold the gun.

STEADICAM - MEDIUM

\*

Luther ignores Rowe and peeps through the blinds.

\*

STEADICAM - CLOSE

\*

ROWE (CONT'D)

\*

You had your turn.

(CONTINUED)

66 CONTINUED: (3)

66

STEADICAM - MEDIUM

\*

Rowe pounds his fist on a piece of furniture

\*

ROWE (CONT'D)

\*

(Determined)

I need that gun.

STEADICAM - CLOSE

\*

Luther shoots Rowe a look and contemplates his request.

\*

LUTHER

(Annoyed)

You want a gun?

(CONTINUED)



66 CONTINUED: (4)

66

STEADICAM - MEDIUM

\*

Luther hands Rowe the gun.

\*

LUTHER (CONT'D)

Take it. Feel any better now, Rowe?

\*

STEADICAM - EXTREME CLOSE

\*

A devilish smirk forms on Rowe's face.

\*

CUT TO:

67 EXT. REV. JOHN SMITH'S HOUSE - NIGHT

67

STEADICAM - WIDE

\*

The Police Detectives surround the house.

\*

STEADICAM - MEDIUM

\*

Police Detectives Member #1 accidentally knocks over a  
bike in the backyard.

\*

CUT TO:

68 INT. REV. JOHN SMITH'S HOUSE - NIGHT

68

STEADICAM - MEDIUM CLOSE

\*

Luther reacts to the SOUND OF THE BIKE TOPPLING OVER  
outside.

(CONTINUED)

68 CONTINUED:

68

LUTHER

Go check on that.

STEADICAM - WIDE

\*

He points to Sam.

STEADICAM - MEDIUM

\*

SAM

Got it.

STEADICAM - MEDIUM

\*

Sam walks through the kitchen toward the back door.

STEADICAM - CLOSE

\*

LUTHER

Sam, be careful.

(CONTINUED)

68 CONTINUED: (2)

68

STEADICAM - CLOSE

\*

Sam opens the back door.

STEADICAM - MEDIUM CLOSE

\*

Luther peeps through the blinds.

LUTHER (CONT'D)

Holler back if you see anything.

STEADICAM - MEDIUM CLOSE

\*

Sam steps outside and looks around.

SAM

You got it.

STEADICAM - WIDE

\*

Sam closes the door behind himself.

MATCH CUT TO:

69 EXT. REV. JOHN SMITH'S HOUSE - NIGHT

69

STEADICAM - MEDIUM

\*

As Sam closes the door, he is immediately nabbed by the  
Police Detectives.

\*

(CONTINUED)

69 CONTINUED: 69

STEADICAM - CLOSE \*

They cover his mouth to keep him from alerting anyone.

CUT TO:

70 INT. REV. SMITH'S HOUSE - NIGHT 70 \*

TRIPOD - MEDIUM CLOSE \*

Rebecca becomes wrought with nausea.

JOHN

Honey, are you alright?

TRIPOD - CLOSE \*

Holding her stomach, she looks up terrified into John's eyes.

70 CONTINUED:

70

REBECCA

(Whispering)

John, I'm pregnant.

TRIPOD - CLOSE

\*

John is astonished, but overjoyed.

JOHN

(Whispering)

Praise God.

TRIPOD - MEDIUM

\*

John wraps his arm around Rebecca with loving reassurance.

JOHN (CONT'D)

Trust me. God has a plan. Everything  
is going to be just fine.

TRIPOD - MEDIUM

\*

Rowe stares weirdly at Maya.

\*

TRIPOD - CLOSE

\*

Rowe's stare creeps Maya out and activates her asthma.  
She experiences trouble breathing.

\*

TRIPOD - MEDIUM

\*

REBECCA

(Concerned)

Maya, you OK?

(CONTINUED)

70 CONTINUED: (2)

70

TRIPOD - MEDIUM

\*

Maya shakes her head.

TRIPOD - CLOSE

\*

She's having a full asthma attack.

TRIPOD - CLOSE

\*

Rebecca shouts at Luther and his goons.

REBECCA (CONT'D) (CONT'D)

She needs her inhaler!

TRIPOD - MEDIUM CLOSE

\*

John looks to Luther.

(CONTINUED)

70 CONTINUED: (3)

70

JOHN

Luther, she's just a little girl.

TRIPOD - FULL

\*

John stands to confront Luther.

JOHN (CONT'D)

Please?

TRIPOD - WIDE

\*

Rowe takes a few steps closer to John to intercede.

\*

TRIPOD - MEDIUM

\*

Luther ignores John and keeps peeping through the blinds.

TRIPOD - MEDIUM

\*

Rebecca rubs Maya's back.

REBECCA

Relax honey, breath.

TRIPOD - CLOSE

\*

Maya breaks down into tears.

REBECCA (CONT'D)

Daddy, I don't want to die.

(CONTINUED)

70 CONTINUED: (4)

70

TRIPOD - CLOSE

\*

Rebecca breaks down into tears.

REBECCA (CONT'D)

Everything is going to be just  
fine.

TRIPOD - WIDE

\*

John lunges toward Luther.

JOHN

(Shouts)

Luther!

TRIPOD - MEDIUM

\*

Rowe restrains John.

\*

TRIPOD - TWO SHOT - MEDIUM

\*

Maya and Rebecca cry together.

(CONTINUED)



70 CONTINUED: (5)

70

TRIPOD - MEDIUM CLOSE

\*

She falls into her mothers arms.

MAYA

(Crying)

I'm so scared.

TRIPOD - CLOSE

\*

Irritated, Rowe bursts out into a temper tantrum.

\*

ROWE

\*

(Enraged)

I'm sick of this crap.

TRIPOD - MEDIUM

\*

Rowe whips out the gun.

\*

ROWE (CONT'D)

\*

Everybody get down on their knees  
and face the wall, right now!

TRIPOD - WIDE

\*

Terrified, John, Rebecca and Maya huddle together, hugging  
each other tightly and intensely.

TRIPOD - FAMILY'S POV - CLOSE

\*

Rowe waves the gun.

\*

(CONTINUED)

70 CONTINUED: (6)

70

ROWE (CONT'D)

\*

Down!

TRIPOD - WIDE

\*

Sniffling, Rebecca and Maya get on their knees.

TRIPOD - MEDIUM

\*

Maya, horrified, hangs onto her mom.

TRIPOD - MEDIUM

\*

John jumps up from the crouch, defiantly, once again.

JOHN

Luther, this has gone too far.

TRIPOD - WIDE

\*

John points to Rebecca.

TRIPOD - CLOSE

\*

(CONTINUED)

70 CONTINUED: (7)

70

JOHN (CONT'D)

My wife is pregnant.

TRIPOD - CLOSE

\*

Luther turns from the window and looks at John.

\*

TRIPOD - EXTREME CLOSEUP

\*

JOHN (CONT'D)

This is between me and you. Keep  
me. Let them go.

TRIPOD - FULL

\*

John takes a few steps toward Luther.

JOHN (CONT'D)

Open your heart, Luther.

TRIPOD - CLOSE

\*

Luther considers John's words.

TRIPOD - MEDIUM CLOSE

\*

JOHN (CONT'D)

You were once God's chosen.

TRIPOD - EXTREME CLOSEUP

\*

Luther gets emotional remembering his cloudy past.

(CONTINUED)

70 CONTINUED: (8)

70

TRIPOD - WIDE

\*

John takes a few more steps towards Luther.

TRIPOD - EXTREME CLOSEUP

\*

JOHN (CONT'D) (CONT'D)

He will forgive you, if you seek  
his mercy and grace.

TRIPOD - WIDE

\*

Luther looks around the room, confused, wondering how  
could it ever have come to this?

TRIPOD - FULL

\*

John outstretches his arms, as if he's opening the doors  
of the church.

JOHN (CONT'D)

Repent now, and open your heart.  
God's love is unconditional.

(CONTINUED)

70 CONTINUED: (9)

70

TRIPOD - MEDIUM CLOSE

\*

Rowe just doesn't have the patience for this.

\*

TRIPOD - WIDE

\*

Rowe grabs John by the arm and slings him to the ground.

\*

TRIPOD - CLOSE

\*

ROWE

\*

I said, get on your knees!

SMASH CUT TO:

BLACK SCREEN

SUPER

**"REDEMPTION"**

DISSOLVE TO:

71 EXT. REV. JOHN SMITH'S HOUSE - NIGHT

71

CRANE - TILT UP - WIDE

\*

We PUSH IN FROM A LOW ANGLE to the front door of the Smith household.

CUT TO:

72 INT. REV. JOHN SMITH'S HOUSE - NIGHT

72

John, Rebecca and Maya are on their knees.

Maya is emotional.

JOHN

(To Maya)

Remember what I taught you about  
being absent of the body?

(CONTINUED)

72 CONTINUED:

72

Maya nods her head.

MAYA

To be absent of the body means we  
are present with the Lord.

John nods lovingly and affirmatively.

John grabs Rebecca's hand.

Rebecca grabs Maya hand.

JOHN (CONT'D)

Let's pray.

John, Rebecca and Maya bow their heads and close their  
eyes.

JOHN / REBECCA / MAYA

Our father which art in heaven,  
Hallowed be thy name.

Rowe is disgusted.

\*

ROWE

\*

Oh my God! I can't believe all  
this religious crap.

Luther is moved by the faith of John and his family.

LUTHER

Rowe, go and see what's taking Sam  
so long.

\*

Rowe motions with the gun.

\*

(CONTINUED)

72 CONTINUED: (2)

72

ROWE

No, you go. I'm good right here.

Luther appeals to Rowe's logic.

LUTHER

Rowe, you got the gun. Unless, of course, you want me to take it.

Feeling intimidated with the feeling of being the new man in charge, Rowe considers his decision.

ROWE

Naw, I got it.

Rowe takes another moment to consider his next move, being that he is the man with the gun and the power.

ROWE (CONT'D) (CONT'D)

But I'm gonna hit the head first.

Rowe makes his way to the bathroom.

Luther rushes over to John and extends his hand.

LUTHER

Get up. You don't have much time.

Luther looks into John's eyes.

LUTHER (CONT'D)

Save your family.

Luther quickly rushes to the door and unlocks.

He waves to John and his family to move quickly.

(CONTINUED)



72 CONTINUED: (3)

72

John grabs Rebecca and Maya by the hand and heads for the door.

Rebecca pauses in front of Luther.

REBECCA

(Sincere)

Thank you.

Not quite believing it himself, Luther looks to the heavens.

LUTHER

Don't thank me: thank God. Go!

Rebecca takes Maya by the hand and dashes through the door outside.

John takes a moment with Luther.

JOHN

Come turn yourself in, before it's too late.

Luther nods his head.

LUTHER

I'm right behind you,  
(Looks over his  
shoulder)

but there's something I have take care of first..

John runs outside to his family.

(CONTINUED)

72 CONTINUED: (4)

72

Luther closes the door behind John and locks it.

MATCH CUT TO:

73 EXT. REV. JOHN SMITH'S HOUSE - NIGHT

73

As the front door closes, the Police Detectives intercedes and hurries John, Rebecca and Maya away from the front of the house and out of the line of site of sniper fire.

\*

CUT TO:

74 INT. REV. JOHN SMITH'S HOUSE - NIGHT

74

\*

Rowe, oblivious to what has just transpired, returns from the bathroom, tightening his belt.

\*

He's astonished to only find he and Luther alone in the living room.

ROWE

\*

What?! Where are they?

Luther outstretches his hands.

LUTHER

I let them go, Rowe.

\*

Unable to accept the unthinkable, befuddled, Rowe's eyes race as he searches for the missing hostages.

\*

ROWE

\*

What are you talking about?

Luther calmly takes a few steps toward Rowe.

\*

(CONTINUED)

74 CONTINUED:

74

LUTHER

There is no money. There never  
was.

Confused and terrified how it's all going to end, Rowe  
has a melt down and points the gun at Luther. \*

ROWE \*

You lied to us?

LUTHER

I had hate in my heart and was  
consumed with revenge at any costs  
no matter who I hurt. But something  
changed inside me while we here.  
It was the spirit of God.

Luther takes another step toward Rowe and cautiously  
outstretches one hand toward Rowe. \*

LUTHER (CONT'D)

(Firm)

Give me the gun, Rowe. \*

Fighting back tears, Rowe shakes his head. \*

ROWE \*

It's all your fault. You let that  
preacher get in your head.

Rowe angrily waves the gun in the air. \*

ROWE (CONT'D) \*

There is no God.

Filled with the spirit, Luther passionately looks all  
around him and to the sky.

(CONTINUED)

74 CONTINUED: (2)

74

LUTHER

He's real alright. I can feel him  
in this room, right now.

CUT TO:

75 EXT. REV. JOHN SMITH'S HOUSE - NIGHT

75 \*

The. Police Detectives scurries into striking formations  
around the house. \*

The Police Detectives Leader speaks through a megaphone. \*

POLICE DETECTIVES LEADER \*

Luther, Rowe. You are surrounded. \*  
Come out with our hands up and  
nobody will get hurt. \*

CUT TO:

76 INT. REV. JOHN SMITH'S HOUSE - NIGHT

76

Crazed, Rowe darts to the window, and peers outside to  
confirm the horror. \*

He turns around, terrified, and looks to Luther.

Luther looks Rowe square into the eyes. \*

LUTHER

It's over.

With a sigh of relief, Luther keeps a steady gait toward  
the door.

(CONTINUED)

76 CONTINUED:

76

Rowe looks down, then looks up. \*

ROWE \*

Take another step, and I'll shoot.

Luther pauses for a moment and looks down the barrel of the gun.

LUTHER

Do what you gotta' do.

Luther walks right past Rowe and to the door. \*

Rowe cocks the gun. \*

Luther, face toward the door, back toward Rowe, stops walking. \*

LUTHER (CONT'D) (CONT'D)

You don't have to do this.

Rowe ponders this. He get's emotional. \*

ROWE \*

There is no help for me. It's too late. I can't do anything right.

Rowe is hell bent on pulling the trigger on Luther, but in a moment of hysteria, points the gun at his own head. \*

A shot is fired.

Luther whips his body around.

(CONTINUED)

76 CONTINUED: (2)

76

LUTHER

Rowe!

\*

CUT TO:

77 EXT. REV. SMITH'S HOUSE - NIGHT

77

A few beats later, Luther and Rowe walk out of the house with their hands held high in the air.

\*

The Police Detectives converges upon them and swiftly takes them down.

\*

Tearfully, Rowe bursts into an ironic Joker-esque laughter of relief.

\*

ROWE

\*

(Laughing)

Blanks! She loaded the gun with blanks.

The Police Detectives whisks them away.

\*

Luther begins to cry, as he looks to the sky.

LUTHER

(Soft)

Thank you! Without you I am nothing.

The Police Detectives walks Luther past John.

\*

Luther turns his head toward John.

(CONTINUED)

77 CONTINUED:

77

LUTHER (CONT'D)

(Remorseful)

I'm so sorry, John. Sorry for  
everything.

John puts his hand on Luther's shoulder, and looks to the  
Police Detectives members for a moment with Luther. \*

John just stares at Luther for a few beats.

John looks up to the sky and then back down on Luther.

JOHN

You are forgiven.

Luther breaks down uncontrollably in tears.

The Police Detectives puts Luther in the back of the truck. \*

John embraces his family, covered in a shock blanket, as  
the S.W.A.T. Truck drives away into the still of night.

FADE OUT.

THE END.