## KILLING EVE

#### "POWER OVER POWER"

## **TEASER**

## 1 EXT. ROMAN RUINS - DAY

1

SUPER: 10 Seconds Later

The above super glitches in and out as if the electrical feed were interrupted before cutting out abruptly.

We see EVE facedown on the ground in the background having been shot by Villanelle who is walking away, picking up where Season 2 finale ended.

#### 2 EXT. STREET OUTSIDE ROMAN RUINS - DAY

2

VILLANELLE strides purposefully up to the convertible Konstantin left for her and speeds away, determination steering her mood and car.

A mature, impeccably dressed, MYSTERIOUS WOMAN (50s) watches from the shadows as Villanelle leaves. She is flanked by TWO capable GUARDS and motions them toward the ruins. They move with deadly precision. She glances at her watch; they'll have to be quick.

CLOSE UP on watch: diamonds mark each numeral, the "12" slightly enlarged. She turns to walk away while TWO well dressed MEN seem to appear from nowhere and fall into formation behind her. She glances upward to another rooftop GUARD. He indicates the direction Villanelle was heading.

# 3 EXT. ROMAN RUINS - DAY

3

Villanelle's convertible pulls up just outside the ruins. She grabs the newly acquired bag of first aid and bandages from the passenger seat and quickly heads back toward the ruins.

She carries a single white lily in her hand.

## 4 INT. UNDISCLOSED MOUNTAINS - CHATEAU - BEDROOM - TWILIGHT

Eve wakes up alone in beautiful, yet unfamiliar surroundings, feeling like she's been drugged, although she sees clearly.

\*

\*

The sumptuous bed with its designer sheets and furs, reflects the opulent furnishings.

NOTE: There is a dream like quality to her surroundings and experience - every sight or sensation morphs and flows into the next with eerie fluidity. In all subsequent scenes between Eve and Villanelle, visual and audio distortions escalate over the episode.

EVE

Hello?

Eve ventures into the bathroom. Everything is hotel-perfect except for a giant tube of bubblegum toothpaste laying uncapped and oozing onto the bathroom counter; it has been squeezed from the middle. She tastes it, surprised its not horrible. She notices two bathrobes hanging behind the bathroom door.

MUSIC drifts in from another room. Back into the bedroom, she walks cautiously toward the music; it draws her.

## 5 INT. LARGE ESTATE HOME - UPSTAIRS BEDROOM - DAY 5

Villanelle plants a spy camera on a shelf in a bedroom, backs up, tilts her head deciding if it is in the perfect spot. It is. She is about to leave, when a thought occurs to her.

She moves into the connected bathroom. She searches in her small satchel and pulls out two vials. One is marked "IPECAC," the other "ARSENIC." She holds them both, weighing her options, like choosing between an apple or an orange. Then puts the ARSENIC in her pocket. She uses a syringe and injects a tube of toothpaste with EPICAC.

## END TEASER

## ACT I

## 6 INT. MOUNTAIN CHATEAU - CONTINUOUS - TWILIGHT

Eve gazes out the large picture window as she passes through the living room. The image outdoors shimmers with the distortion of a mirage. As she assesses where she could be, she takes in the natural beauty: high mountains surround the chateau with no sign of neighbors or civilization in sight. SMACK! A bird flies into the window, breaking her trance.

## 7 INT. LONDON - MI6 HEADQUARTERS - CONFERENCE ROOM - DAY

7

CAROLYN MARTENS and her boss, HELEN JACOBSON, sit across from one another at one end of a long conference table. We pull back to reveal CIA agent ORION WELLS standing in front of a large screen, clicker in hand, briefing them with intel.

Photos of National Grid (NG) headquarters flash on the screen, followed by photos of NG's CEO and CFO, key players.

#### WELLS

National Grid, a British multinational electricity and gas utility company, headquartered in Warwick, operates mainly here in the UK, but has a large presence in the northeast US. Our analysts tell us utilities around the world are being sold in record numbers, specifically electricity.

A color coded map of the world with several areas delineated to indicate the companies and their affected areas that NG either has acquired (blue) or wants to (red).

WELLS (CONT'D)

It appears NG is working in conjunction with other parent companies to create a solid grid under one umbrella.

An overlay shows most major metropolitan areas affected on every continent.

WELLS (CONT'D)

On the surface, this looks like nothing more than a game of monopoly, but sources indicate The Twelve's involvement.

(MORE)

WELLS (CONT'D)

If they were to control the world's power supply--

**JACOBSON** 

They could hold governments and corporations hostage with an off switch, and send life as we know it into virtual chaos.

WELLS

I think it would be real enough.

CAROLYN

And that's where we come in. You want us to confirm your intel.

WELLS

Precisely.

Wells slides a file down the center of the desk. It lands in front of Carolyn.

## 8 INT. LONDON - HOSPITAL - HUGO'S ROOM - DAY

8

\*

HUGO is sitting up in his hospital bed. JESS stands next to him.

JESS

So what did happen in Rome?

HUGO

You mean the part where I was shot in the line of duty and left to die in a nondescript hotel hallway?

**JESS** 

Yes.

HUGO

I played dead to stay alive and Eve decided to let me keep playing. She choose to 'rescue' her dream lover instead of me.

**JESS** 

Hugo, that must have felt awful. Being left, I mean. Of course, being shot feels awful. It does hurt. I'm assuming--

HUGO

Yes, to both. (vulnerable) (MORE)

HUGO (CONT'D)

The first is worse. I thought I was going to die, Jess. Do you know what its like to be a posh boy - your words - that's had everything handed to him, never having had the chance to prove himself, see his life flash before his eyes?

**JESS** 

That is definitely something I would not be able to relate to.

HUGO

I am justifiably wounded.

**JESS** 

I'm sure Eve did what she thought was best for the mission.

HUGO

Why does everybody always take her side?

**JESS** 

Hugo, we're on the same--

HUGO

Just because she's brilliant at her job doesn't mean she should have left me. I just can't believe she'd do that after we...

KENNY stands in the room's open doorway, lightly raps his knuckles on the door. He holds a small cheesy teddy bear that wears a t-shirt that says, "Get Well Soon" with candy and a stick balloon attached.

**JESS** 

After what?

Hugo stiffens, sit up straighter, and tries to appear less vulnerable in front of Kenny. A twinge of pain - he winces.

HUGO

(to Jess)

Eve had Villanelle in her ear while I was in her...bed.

Kenny rolls his eyes. He sets the cheesy teddy offering down next to Jess's flowers.

KENNY

(to Hugo)

From the office. Glad you're not dead.

(to Jess)

We've picked up some police chatter about Niko. Polas--

**JESS** 

I know who he is.

KENNY

He didn't show up for work. Carolyn wants you to check it out. She says, "When Villanelle and Eve are concerned, anything is possible." It might give us a lead on finding her.

(looks at Hugo) I've got to go.

He starts to say something to Hugo, but simply acknowledges with a nod, then leaves.

Jess touches Hugo's arm reassuringly.

**JESS** 

I need to get back as well. You'll feel better once you're back on your feet and in the swing of things.

She exits.

Hugo pulls out his laptop and opens it. We swing around to see what he's looking at. It is footage from outside the ruins in Rome. We see Villanelle's convertible pull away. He zooms in to see the mysterious woman and her guards.

## 9 EXT. AIRPORT - TARMAC - DAY

A small passenger plane lands and pulls up close to the terminal. We see passengers disembark down a gangplank. Among them is KONSTANTIN. He deplanes and walks through the small terminal. He carries no luggage.

## 10 EXT. TRAIN STATION - PLATFORM - DAY

10

9

Konstantin looks right and left before boarding the train.

11

## 11 EXT/INT. COUNTRYSIDE - TRAIN CAR - AFTERNOON

Konstantin looks out the window at the passing countryside. The afternoon sun paints the landscape in shades of umber and orange.

Deep in thought, Konstantin looks over to the person across the aisle from him. The TEENAGE GIRL smiles nervously. He gives her the slightest nod of acknowledgement, then looks at his watch.

## 12 EXT. COUNTRYSIDE - CAR - LATE AFTERNOON

12

From above, we follow a car driving along a country road until we see its Konstantin driving. We pull back WIDE across a valley; shadows grow long as the sun begins to set.

## 13 INT. MI6 HEADQUARTERS - CONFERENCE ROOM - MOMENTS LATER 13

Helen and Wells are in mid-conversation as Carolyn reads the file.

HELEN

Confirm the Twelve's involvement how specifically? No one knows who they are, only their existence. What is it you're not telling us?

WELLS

Sources implicate the CFO is in direct contact with TTO.

Carolyn looks up from the file. They both stare at Wells waiting further explanation of TTO.

WELLS (CONT'D)

The Twelve Organization.

Carolyn and Helen share a look.

WELLS (CONT'D)

They're on our radar, but they're on your grid. I don't have to spell out how disastrous it would be--

Carolyn closes the file and looks at Wells.

CAROLYN

No. Quite. (to Helen) We'll handle it.

14

\*

Off Carolyn...

## 14 INT. HOSPITAL - HUGO'S ROOM - DAY

Hugo is on his computer sitting up in bed. DR. WINSTON "WILLY" WILCOX III (26), a nerdy old college chum of Hugo's, enters without Hugo looking up. Dr. Wilcox opens his chart.

DR. WILCOX

(sighs)

Oh. Dear. Tough break.

Hugo looks up from his computer. The back of the medical chart obfuscates the doctor's identity.

HUGO

What's the problem?

Wilcox laughs as he drops the chart from his face in a big its me moment.

DR. WILCOX

Ha! Nothing. I never could keep a straight face, even at Oxford. You remember when we smeared--

HUGO

Willy Wilcox? You T-A'ed for Professor Twogood.

DR. WILCOX

D-R'ing it now. One and the same. No, you're as right as rain. Well, for someone whose been shot.

HUGO

What exactly does that mean?

15

DR. WILCOX

It means you're one lucky bastard. Zip-A-Dee-Doo-Dah, bullet went clean through ya; no vital organs were harmed in the making of this wound. Close range, I suspect. Must hurt like the dickens.

HUGO

It did, does.

Dr. Wilcox alludes to Hugo's bullet-wound-attracting activity \* hoping for a hint.

DR. WILCOX

You should heal up in no time and be back at whatever dangerous activity got you shot, lickety-split.

HUGO

(toying)

Well, I would have to kill you if I told you.

Wilcox mimes that his lips are sealed, throws away the key.

DR. WILCOX

Not to worry. Sworn to silence. Your attending doctor will be in shortly with a full report.

Dr. Wilcox puts the chart back where he got it. He is serious for the first time.

DR. WILCOX (CONT'D)

Take it easy there, Hugo. The world needs its heroes alive. Of course, I am assuming you are the good guy, not vis a versa.

Hugo takes in Wilcox's last remark. Wilcox leaves, then we hear him cheerily greet someone in the hall.

DR. WILCOX (O.S.) (CONT'D)

Dorinne!

## 15 EXT. LARGE ESTATE HOME - GARDEN PATIO - EVENING

IRINA VASILIEV sits reading a book, Musashi's "A Book of Five Rings". She hears a TWIG SNAP in the surrounding woods, sets the book down, and goes to investigate.

She walks slowly through the garden toward its perimeter, away from the light, farther and farther from the house.

- -- -- **+1**- -

Behind her in the background, we see a light flash across the window of an upstairs bedroom.

We see TWO MI6 ARMED GUARDS patrolling the front of the estate.

As she reaches the edge of the lawn, Irina turns to look back toward the house to see if the guards have seen her. Just then, a large hand covers her mouth and she is yanked into the dense bushes/forest that surround her home.

## 16 INT. LONDON - MI6 HEADQUARTERS - HALLWAY - DAY

16

\*

As Carolyn leaves the meeting, Helen briefly engages her before continuing on to her office.

#### HELEN

I've been meaning to tell you, congratulations on Rome - the Aaron Peel affair.

CAROLYN

Thank you.

HELEN

One bug squashed and another rears its head. By the way, how is Eve doing after that bloody business at the hotel?

CAROLYN

She's fine. Well, you know. Taking some time off.

Carolyn smiles. Helen smiles. They speak 'espionage' fluently, and understand what is not said. Helen's assistant walks toward them with an iPad. He hands it to her without a word. She glances at her schedule. Nods.

HELEN

Right. Good.

(to Carolyn)

Good.

Helen exits, followed by her assistant. They pass Jess in the \* hall as she walks up to Carolyn. Jess watches and waits until \* they are out of earshot. \*

**JESS** I saw Hugo. OFF Carolyn... 17 INT. MOUNTAIN CHATEAU - CONTINUOUS - TWILIGHT 17 Still startled and staring at the glass where the bird hit, the stillness is severed like a knife by a sudden and repeated THWACKING SOUND. Curiosity draws her toward it. In the kitchen, Eve discovers Villanelle, hair up in a bun secured with a chopstick, with raised cleaver in hand. VILLANELLE You like Kiev? The cleaver comes down on a chicken breast being hacked in two. THWACK. Villanelle puts down her cleaver, removes her food prep gloves like a surgeon, and grabs her's and a second pre-filled glasses of champagne. I like answers. VILLANELLE Yeah, and I like champagne. We should celebrate! She hands Eve her glass. Eve takes it feeling at once dismayed and delighted. They clink a toast and the crystal rings clear. They both drink the glass down. Then look at each other and laugh. EVE Oh god, I miss having something real to celebrate. What are we \* celebrating? Villanelle refills their glasses. EVE (CONT'D) Wait, I know. This one's very real. Cheers! To death by stupidity congrats on pissing off The Twelve. They clink another toast and drink. EVE (CONT'D) They're going to kill us, aren't \* they? They are going to hunt us down and kill us. Like weasels.

	VILLANELLE	*
	Are we the weasels or are they the weasels?	*
	EVE	*
	They're the weasels, of course. We're the chickens.	*
	VILLANELLE	*
	Here's to letting go of the past and shooting from the hip. To the ties that bind.	* *
	EVE	*
	Advise for a healthy life, or tips for a successful assassination?	*
	VILLANELLE Same thing.	*
	EVE (remembering Rome) Hey, did you shoot me?	*
Eve feels	for a gunshot wound, but there is none.	*
	EVE (CONT'D) What the hell?	

# END OF ACT I

## ACT II

## 18 INT. MOUNTAIN CHATEAU - KITCHEN - CONTINUOUS

18

Villanelle moves in very close to Eve, their palpable chemistry distracts Eve for the moment.

VILLANELLE

Is that really what's on your mind? Right here, right now, in this beautiful place?

EVE

I could've sworn you shot me. In Rome.

Eve looks down at her abdomen.

VILLANELLE

Is that a euphemism for sex?

\*

\*

Eve feels anxious, her heart beating faster than normal. Villanelle turns back to the Kiev.

VILLANELLE (CONT'D)

Are you in pain?

EVE

No. I don't feel a thing. Its so odd. I distinctly remember--

VILLANELLE

Maybe you imagined it. The brain can play powerful tricks on you.

EVE

Did you drug me?

Eve hears her own HEARTBEAT and BREATHING. Villanelle sidles over to Eve.

VILLANELLE

No. They say love can feel like a drug. Makes you do crazy things.

Villanelle softly strokes Eve's arm, ending with her hand on Eve's champagne. She takes it, and sets it on the counter.

EVE

Its the hormones

Villanelle moves in closer.

EVE (CONT'D) coursing through the body, like an electric shock. There's, uh, heat \* when two bodies ... Villanelle stands up against her. She removes the chopstick and her hair falls down around her shoulders. EVE (CONT'D) attract. Just chemistry, a magnetic pull that draws you toward a person, almost beyond control. Villanelle leans in and kisses her with a soft kiss. When Villanelle pulls back, they lock eyes. Eve kisses her back. Time seems to stand still. Sparks erupt as they slowly undress one another while moving toward to living room... 19 INT. MOUNTAIN CHATEAU - BEDROOM - CONTINUOUS 19 Eve and Villanelle crash through the bedroom door, kissing. The camera CIRCLES them as they move closer to the bed. Villanelle falls back on the furs. Eve stands over her, then \* climbs on top, bringing her face inches from Villanelle's. 20 INT. LONDON - MI6 HEADQUARTERS - KENNY'S "AREA" - DAY 20 Carolyn struggles, then pushes hard to open the door to Kenny's office, once a storage room. Boxes are piled around as if he's just moved in. CAROLYN Looks like you're almost settled. \* Do you need anything? \* KENNY \* Actually, I could use some heat. \* Its freezing down here. CAROLYN \* I was told computers like it cold. **KENNY** \* In case you hadn't noticed, I'm not a hard drive. \* CAROLYN \* No reminder necessary. I've got something I want you to work on.

She hands Kenny the folder she received from Wells.

\*

\*

\*

\*

\*

21

CAROLYN (CONT'D)

We need to verify intel that the Twelve is involved, confirm suspicions without raising any. It appears you'll have to plant the bugs, as well as monitor their communications.

KENNY

That's not my area of expertise. I'm not comfortable--

CAROLYN

Regardless, you seem to have a penchant for pushing boundaries.

KENNY

You'd send me out without proper training? What if I get caught?

CAROLYN

You were able to hide your activity in Russia, did you not? Here's you chance to be overtly covert. And Kenny, let's keep this one tidy, shall we?

She turns to leave.

21

CAROLYN (CONT'D)
I'll see what I can do about heating things up for you.

Konstantin's hand is over a startled Irina's mouth. She struggles to get free from his grip. He releases her.

EXT. LARGE ESTATE HOME - SURROUNDING WOODS - EVENING

IRINA

Ahh!!!

KONSTANTIN

Don't scream.

IRINA

I'm not going to scream. I couldn't breathe.

KONSTANTIN

Oh.

\*

\*

\*

\*

\*

\*

TRTNA

I have a small face and you have big hands.

KONSTANTIN

Not so small.

They both smile.

IRINA

What are you doing here? Are we in danger? Are you in danger?

KONSTANTIN

Life is full of danger. You must choose your battles - just make sure they're the ones you can win. I was not followed. You are safe.

IRINA

Then why are you here?

KONSTANTIN

Villanelle is on the loose again. And she's a little bit mad at me.

IRINA

Is she a terrible person?

KONSTANTIN

She has special skills that make her vulnerable to excessive and childish behavior and retaliation. Plus, she is crazy.

(then)

I needed to make see for myself that you were okay.

Irina holds out her arms as if to say, See, I'm okay.

KONSTANTIN (CONT'D)

You may be okay, but I am famished. Anything to eat in that big oversized beautiful kitchen? Your mother's gnocchi?

Irina raises her eyebrows, cocks her head signaling he should follow her. After a few steps, she places a finger to her lips to be quiet. Konstantin urges her to keep moving.

They move quickly, quietly across the lawn toward the kitchen that looks out onto the patio and backyard. Irina makes a slight detour to pick up the book she left on the patio.

2.2

## 22 INT. HOSPITAL - HUGO'S ROOM - DAY

Carolyn enters Hugo's hospital room with a manila envelope tucked under her arm.

HUGO

Carolyn.

CAROLYN

Hugo. You look better than the last time I saw you. How are you feeling?

HUGO

I'll live. It only hurts when I laugh.

CAROLYN

That shouldn't be a problem.

(then)

How's the bird watching project you've been working on? Anything?

Hugo's response is less than quick. He detests "code speak." \*

HUGO

Fancy feathers or widow bird?

CAROLYN

Fancy.

HUGO

Not since she flew from the scene.

CAROLYN

And the other?

HUGO

(head down)

Not since Rome.

(then)

I did see...a new species...not really a bird. More of a queen bee. Do we really need to talk about birds?

Hugo's expression and gesture beg the question, why the code?

CAROLYN

No, we don't have to talk about birds. Do you take an interest in castles, Hugo?

She hands him the manilla envelope.

\*

\*

HUGO

Less than birds. Unless, it would my castle, of course.

#### CAROLYN

Warwick has one I think you'd like. Especially the dungeons. Very revealing about human nature under duress.

Carolyn indicates for Hugo to open the envelope. He pulls out a copy of the same file from Carolyn's meeting with Wells along with brochures, photos of Warwick Castle and schematics, including photos of a torture chamber and various underground vaults.

Hugo opens the brochure, and reads aloud.

HUGO

Be a knight for a day.

CAROLYN

You never know what can turn up when exploring old sites like that. You really should take it in when you're up to it.

She examines him with discernment.

CAROLYN (CONT'D)

Are you? Up to it? Righting some wrongs?

Hugo looks up from the photos sensing her challenge.

## 23 INT. UNDISCLOSED MOUNTAINS - CHATEAU - KITCHEN - TWILIGHT 23

Villanelle and Eve are back in the kitchen, both in the bathrobes we saw from earlier.

Eve is munching on a carrot stick watching Villanelle as she works. Villanelle finishes preparing the Kiev for the oven.

FWF

Did you add tarragon?

VILLANELLE

Yes. \*

EVE \*

And parsley?

	VILLANELLE Yes.	*
	EVE And fresh thyme?	*
	VILLANELLE Yes. I do know how to prepare Kiev. (indicates herself) Russian, remember?	* * *
	EVE So, how hard was it to find fresh herbs up here? The nearest town must be	* * *
	VILLANELLE I brought them with me.	*
	EVE Okay, just tell me. Where are we? I can't tell by the view.	*
blasts he	elle puts the Chicken Kiev in the oven, the heat r in the face. Eve gazes into the mirage-like wavy ing from the heat of the open oven door.	*
	VILLANELLE Have you ever been hot air ballooning?	
	EVE You can do that here?	*
	VILLANELLE I want to go. We should do that, together.	* * *
	EVE Sounds fun. Slow. Makes me think of when I was ten. I begged my mother to let me fill the balloons with helium for my cousin's party.	* * * *
	e takes out another bottle of champagne from the tor and proceeds to open it.	
CLOSE IN	on Eve's reverie.	
	EVE (CONT'D) I liked to sneak some for me so I could talk like Minnie Mouse. My mother knew this and was afraid it would stunt my growth. Who knows?  (MORE)	* * *

EVE (CONT'D)

Maybe five six wasn't my peak potential. Something about watching the balloons as I added helium, little by little, just to see how far I could go before--

The loud POP of a champagne cork startles Eve and she screams. This makes them both laugh as champagne surges out of the bottle onto the floor.

# 24 EXT. WARWICK - NATINAL GRID HO BUILDING - DAY

24

\*

\*

ESTABLISHING SHOT of town, area, street, front of building. \*

# 25 INT. WARWICK - NATIONAL GRID HQ - VARIOUS - DAY

25 \*

Kenny, dressed as an IT guy, enters NG HQ and approaches SANDRA, (67) the RECEPTIONIST.

#### KENNY

Hi, I'm Cedric from ComTech. There was a call that the CFO's desktop was giving him problems, programs freezing, etc. I'm here to trouble shoot. Could you direct me to his office?

#### SANDRA

I'm sorry, I don't see a note here from Devin, his assistant. And if Devin doesn't know about it, it's not happening.

DEVIN (28), the manscaped maitre d' of NG, interrupts as he enters the reception area.

DEVIN

What don't I know about?

KENNY

(apprehensive)

I'm sure there must be some sort of a mistake.

DEVIN

(eyes narrow)

More often than not, but we'll see about that.

Kenny doesn't know what to say.

DEVIN (CONT'D)

(exasperated)

You might start with your name and why you're here.

KENNY

Cedric. ComTech. Call log.

DEVIN

What?

KENNY

I have a call log that confirms the request--

DEVIN

I didn't place that call. You'll have to come back after I verify--

KENNY

(composing)

You must be Devin?

Devin looks down at the lanyard hanging mid-chest with his name in all caps on it, then back up to Kenny. Duh.

KENNY (CONT'D)

No, I realize, proper channels. It was Mr. Grissom, your CFO, that called. And I promised him I would take care of it, personally, so...

DEVIN

(stares hard at Kenny)
I see. And I'm supposed to just let
you waltz right in here.

Kenny holds his breath. Devin sighs; they all try his patience.

DEVIN (CONT'D)

If that man goes rogue on me one more time...not your problem. Forgive the lapse in decorum. Follow me.

Devin regains composure, and he escorts Kenny to the bank of elevators. Devin presses the call button. DING. Almost immediately elevator doors open.

26 INT. ELEVATOR - DAY

26

Kenny and Devin step inside.

# DEVIN

Now that you're here, I would like you to look at Mr. Dozzani's computer, as well. Our COO says he needs more RAM. I'd like to give it to him.

The elevator doors close.

27	INT/EXT. HWY TO WARWICK - COMPANY SEDAN - DAY	2.7	*
. /		27	
	While being driven to NG HQ in Warwick, Carolyn and Agent Wells couch in the back of a black sedan.		*
	CAROLYN		*
	I read your dossier. Biscuit?		*
	She offers him a cookie from a bag of snacks. He declines.		*
	WELLS		*
	Anything salty?		^
	She hands him a bag of oriental bar mix.		*
	CAROLYN		*
	You'd think we could at least get		*
	some nuts. Just curious. How does a		*
	degree in Neuropsychology lead to investigative work in the CIA?		*
			*
	Wells accepts the bag of bar mix.		^
	WELLS		*
	Thanks. Dreams.		*
	CAROLYN		*
	It was always your dream to work		*
	for the CIA?		*
	WELLS		*
	The subconscious mind, which		*
	creates the images we experience in		*
	our dreams, doesn't differentiate		*
	between those images and the reality we experience while awake.		*
	As far as the body is concerned, we		*
	react the same to a sexy dream as		*
	we do to having dreamy sex.		*
	Wells pops a pretzel in his mouth.		*

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28

CAROLYN
I'm assuming this brings us
directly to the point in question.

WELLS

If we can train the brain to control, or have power over, our physical reaction to stimuli, real or imagined--

CAROLYN

You are talking about controlling instinctual responses over which we have no control.

WELLS

Yet. Yogis do it when they slow their heart rate down during meditation. If we could learn to control a nervous tick, or direct self-healing mechanisms within the body...the real power lies in the subconscious mind. Dreams are a portal.

Carolyn mulls over the implications as she sips the hot tea from her cup holder.

#### 28 INT. CFO'S OFFICE - DAY

In the CFO's office, Kenny overcompensates his nervousness with nonchalant curiosity. He admires a letter opener on the CFO's desk, picks it up, then promptly drops it clanging. He wipes his palms on his trousers.

With a mixture of condescending disdain and pity, Devin slides the letter opener out of Kenny's reach, like moving a sharp object away from a small child. An ALERT pops up on Devin's phone; he reads the text.

DEVIN

I'll leave you to it. Another fire to put out. I showed you Dozzani's office on our way up, but if you need help finding it--

KENNY

I'm good.

DEVIN

Just dial zero, and Sandra at the front desk will notify me.

Devin leaves closing the door behind him. Kenny opens his "IT" satchel and pulls out a small button mic and camera. He bends down to place the mic under Grissom's desk when he hears the doorknob turn. Kenny pops just in time to see Devin poke his head inside.

DEVIN (CONT'D)

One more thing. Don't touch or move anything in here but the computer. Mr. Grissom is very protective of his "artifacts".

Devin points to the credenza behind Kenny. Across its surface, a collection of Catholic iconography is displayed.

Devin looks Kenny directly in the eyes. Kenny nods in agreement. Satisfied, Devin leaves, shutting the door behind him.

Kenny looks back to the artifacts and then to the painting above it on the wall. It is titled, "Virgin of the Apocalypse," her head wreathed in a crown of twelve stars.

Kenny shakes his head as he turns back to his work.

KENNY

(to himself)

I am never doing this again.

# 29 EXT. MOUNTAINS - OUTDOORS - TWILIGHT

The

29

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Eve and Villanelle walk in the woods near the chateau. The setting is picture perfect, though distorted at the edges.

Villanelle carries a rifle and hunting knife. Eve eyes them suspiciously. Villanelle notices.

VILLANELLE

Just in case I need to kill something.

MONTAGE - Eve watches Villanelle hunt and kill two rabbits.

- Villanelle sets rabbit traps.
- Villanelle points out two deer, motioning Eve to squat and be quiet. Eve is fascinated watching Villanelle's childlike joy with their beauty. Just then Villanelle's hand comes down with deadly veracity and smashes a bug crawling in front of them. This startles the deer. They get up and move on.

30

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- Eve and Villanelle stand atop a rise near the chateau and the view is spectacular. No roads, no telephone lines, no other people, no signs of civilization.

VILLANELLE (CONT'D)
Its beautiful, no? No one telling us what to do, who to kill, our life is our own.

They return to the traps and find two rabbits.

EVE

We need to talk about what happened in Rome. I didn't dream that, right? We, you, killed Aaron Peel; we, I, killed Raymond, and the Twelve will be looking for us. They want to kill us, they will kill us.

As Eve talks, Villanelle kills the rabbits.

VILLANELLE

Anyone who tries to hurt you or me, I will do this to them.

Villanelle guts one of the rabbits.

Off Eve, her eyes wide with fear and admiration, simultaneously attracted and repelled.

## 30 EXT/INT. STREET - VAN - EVENING

In the surveillance van near National Grid, Kenny listens on headphones to recorded messages.

A knock at the van door startles Kenny, still on edge from infiltrating NG. He isn't expecting anyone. He pulls out a handgun from its compartment and moves slowly to the back door. Gun at ready, he opens the door.

Hugo brushes past him, eyeing the gun.

HUGO

Nice to see you, too.

KENNY

What are you doing here?

HUGO

I <u>am</u> feeling much better, thank you!

KENNY

What--Are you even cleared to be back at work? Does Carolyn know you're here?

HUGO

She--

KENNY

Did she send you? Just like her.

HUGO

So many questions. So little listening.

KENNY

???

HUGO

Of course, I'm cleared. Just van detail. Listening. Something you obviously need help with.

Incredulous, Kenny settles back into his seat, puts headphones back on. Hugo picks up another pair.

HUGO (CONT'D)

Exactly. Who's on first?

KENNY

CFO, Grissom. It just came in.

## 31 EXT. MOUNTAIN CHATEAU - GARDEN/YARD - DAY

Villanelle and Eve sit on a deck overlooking the forest. They are having a picnic: bread, wine, cheese, crackers, olives.

EVE

I have a bad feeling. They're coming for us. We have to go. We can't stay here...wherever here is.

VILLANELLE

No, I'll make sure you don't get hurt. I won't let that happen.

EVE

You say that, but how can you really do that? We...I need to get home. Everything seems so turned upside down.

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31

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VILLANELLE

Little Alice in Wonderland. Have you ever tried edibles? I think you would benefit.

EVE

Can you just please stay on point? I am having an existential crisis, or some kind of crisis, and we need to work this out. How did we even get here? I don't remember any--

VILLANELLE

No, Eve, you don't. Just let go of trying to figure everything out. You like this place, what you see, why not enjoy it?

Villanelle indicates herself, the house, the view.

VILLANELLE (CONT'D)

Don't shoot yourself in the foot.

Villanelle points her fingers like a gun at Eve and shoots.

EVE

Oh my god. You did too shoot me. That wasn't a dream. In Rome. You shot me!

VILLANELLE

And you stabbed me! Let's not nitpick.

EVE

I have to go.

VILLANELLE

You know I can never let you go.

**EVE** 

And I can never be with you.

VILLANELLE

Never say never.

Eve gets up to go. Villanelle gets up as well. Eve moves to the house, Villanelle mirrors her, matching her every move to prevent her leaving.

VILLANELLE (CONT'D)

Where will you go? How will you go? You don't even know where we are.

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EVE

I don't care.

VILLANELLE

You will. Are you sure you want to do this?

**EVE** 

Yes.

Villanelle produces a gun out of thin air. Deja vu, the Roman Ruins happening again.

FLASHBACK. Season 2, episode 8. It is the last scene when Eve and Villanelle stand facing each other inside a circle of ancient Roman Ruins. Eve refuses to be with Villanelle, and as she turns to leave, Villanelle raises her gun to shoot her in the back.

BACK TO PRESENT. We see the scene from Eve's POV, not Villanelle's. Eve turns to face Villanelle.

Villanelle raises the gun to fire. Eve watches the bullet leave the muzzle in slow motion, and this time she dives out of the way. The SHOT RINGS in Eve's ears. As Eve lay sprawled on the ground, she tries to cover her ears with her hands, but cannot. Her arms won't lift. Is she dead?

END OF ACT II

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33

## ACT III

## 32 INT. UNDERGROUND CATACOMBS - WINDOWLESS ROOM - NIGHT 32

CLOSE UP EVE face. She wakes up gasping. Did she just get shot again? She winces in pain. Her side aches and she tries to check her body. PULL BACK to reveal she is bandaged, but immobilized with restraints, hands and feet tied to the hospital bed.

Eve struggles against the restraints, wincing with each tug.

EVE

Hey. Hey!
 (looking around)
What the hell is this?

She takes in the windowless hospital-like room, the equipment, monitors, her condition. Other than the hum of the monitors and an occasional beep, the only sound she hears is a ringing in her ears. She feels confused and utterly alone.

EVE (CONT'D)
Hello! Anyone?!

She falls back exasperated and exhausted by the effort.

## 33 EXT. ROMAN RUINS - DAY

FLASHBACK to Scene 3, top of episode.

Villanelle's convertible pulls up just outside the ruins. She grabs the newly acquired bag of first aid and bandages from the passenger seat and quickly heads back toward the ruins.

She carries a single white lily in her hand.

Once inside the ruins, Villanelle crosses the inner circle and sees Eve is not where she left her. Spinning around, Villanelle notes there is no blood, no sign she was ever there. Clean extraction. Professional.

She drops the bandages and turns to leave. She stops, turns back and throws the lily over the place where Eve fell. She turns to leave. Stops, turns back. Walks over to the lily and stomps on it, pulverizing it into the stone. Pleased with the outcome, she heads for the car.

The heat of anger flares in her eyes, but quickly disappears into a cold cloud of vengeance. Disappointment becomes determination.

34

## 34 EXT/INT. STREET - VAN - EVENING

Kenny and Hugo listen on headphones.

We hear NG's CFO, Grissom, talking to the MYSTERIOUS Woman from the Ruins.

GRISSOM (V.O.)

Have the contributions been to their liking?

MYSTERIOUS WOMAN (V.O.)

Rome was disappointing. I witnessed a vital asset slip through our fingers, but everyone is pleased with your contribution. They are anxious for more to be revealed.

GRISSOM (V.O.)

I can provide that. OLOTA is deserving of our devotion.

MYSTERIOUS WOMAN (V.O.)

We receive all such devotion, paying homage to Our Lady's divine purpose. May OLOTA's Light be with you.

GRISSOM (V.O.)

And also with you.

The conversation ends. Hugo removes his headphones his eyes go wide.

HUGO

Why is talking in code a thing? Anyway, its subtle, but it definitely code.

KENNY

How can you be so sure? Their words do sound guarded, yes. They could also just be talking about church.

HUGO

And when was the last time you attended Mass?

KENNY

Never. I'm not Catholic. What has that got to do with anything?

HUGO

No one normal talks like that, at church or otherwise. They sound like they're from a Medieval Mystery play.

KENNY

And when was the last time you attended a "Medieval Mystery" play, and what is that anyway?

HUGO

It doesn't matter. We need to go back inside and get the files he's talking about. And find out who this OLOTA is.

KENNY

What files? He didn't mention--

HUGO

Yes, he did. "I can provide that."

KENNY

(cautioning)

If you really think there is something here, let's take it to Carolyn--

HUGO

No, we need to go back in there now. He may delete the information after he sends it. We'll alert her, but in the meantime--

KENNY

I'm not going back in there. I am going to follow orders this time.

HUGO

You need to go back. You already have a cover. They believe you.

KENNY

Right. I fixed their computers. There's no reason to go back.

HUGO

To get these files!

KENNY

Supposed files.

HUGO

Kenny, after what happened to you in Russia and me in Rome, we both need a win with Carolyn. Do you always want to be the brilliant computer genius lackey under her thumb? We need to show what we are capable of doing.

**KENNY** 

Screwing it up?

HUGO

Bringing it in. I know this is connected. I can't explain it exactly, a sixth sense. You'll think of something. You need to trust me.

Kenny stares at Hugo.

KENNY

Did you just call me brilliant?

HUGO

It was a moment of weakness.

KENNY

I still hate you.

HUGO

You and Eve. Fine. Just go.

Kenny grabs his IT satchel.

Hugo picks up the gun and hands it to Kenny.

HUGO (CONT'D)

You should probably take this, just in case.

OFF Kenny taking the gun, worried.

# 35 INT. LONDON - NATIONAL GRID HQ - LOBBY - EVENING

35

Kenny enters NG HQ front doors, looks up at the security cameras.

CUT TO:

36

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38

## 36 INT. VAN - EVENING

In the van, Hugo monitors Kenny on a screen as he approaches the receptionist desk. The night RECEPTIONIST (27) CHRISSY sits in eager anticipation as Kenny approaches.

#### KENNY

(from the TV monitor)
Hi. Your new. Different. I mean,
you're not Sandra. But I'm sure you
know that. I'm sorry. I'm Cedric
from ComTech. I was in here earlier
today.

## 37 INT. NATIONAL GRID HQ - LOBBY - EVENING

CLOSE UP Chrissy is chewing gum. Blows a bubble. Smiles.

Kenny plays the sympathy card.

#### KENNY

Well, anyway, I really messed up and left Mr. Grissom's computer on, against protocol. Do you think you could please let me in to check that everything is okay, so I can close out the, uh, ticket,? I could lose my job over this. I would be really grateful.

Chrissy tilts her head, considering, then...

CHRISSY

Sure.

She allows it simply because he's cute. Kenny walks over to the bank of elevators just off the lobby. DING. Kenny is about to step into the elevator, when he sees Devin, the Executive Assistant, exiting the lift to his left.

Leaving for the day, Devin's face is buried in a personal text conversation on the phone. He turns left out of the elevator instead of right, and almost runs right into Kenny, but catches his misstep, and turns around without looking up.

Kenny practically throws himself into the open elevator.

## 38 EXT. LARGE ESTATE HOME - VARIOUS - EVENING

In the kitchen, as Irina and her father talk, Irina grabs an apple from a bowl next to her on the counter, a knife from the block, and slices off a piece.

As she bites into the slice, she moves Konstantin's plate with his half-eaten hand pie from the counter. He grabs the pastie before his plate disappears into the sink.  KONSTANTIN I wasn't done.  KONSTANTIN I wasn't done.  KONSTANTIN (CONT'D)  What were you reading in the garden?  IRINA Musashi's Five Rings. The Ground.  KONSTANTIN The virtue of strategy  IRINA Is the attainment of power.  KONSTANTIN It is the way of the world, our world - the way of the warrior is to accept death as part of life.  IRINA Strategy is power. Knowledge is power. Apparently now death, too, is power. This is what my tutor, Vlad, would call a theme.  KONSTANTIN  KONSTANTIN  Vlad? You call him Vlad?  Konstantin wonders at Irina. She just turned twelve. Why does she act like she's twenty?  KONSTANTIN (CONT'D) How old are you?  **  KONSTANTIN (CONT'D)  **  KONSTANTIN (CONT'D)  How old are you?  **  KONSTANTIN (CONT'D)  **  KONSTANTIN (CONT'D)
I wasn't done.  He points to Irina's book on the counter by the back door.  KONSTANTIN (CONT'D)  What were you reading in the garden?  IRINA  Musashi's Five Rings. The Ground.  KONSTANTIN  The virtue of strategy  IRINA  Is the attainment of power.  KONSTANTIN  It is the way of the world, our world - the way of the warrior is to accept death as part of life.  IRINA  Strategy is power. Knowledge is power. Apparently now death, too, is power. This is what my tutor, Vlad, would call a theme.  KONSTANTIN  Vlad? You call him Vlad?  KONSTANTIN  Vlad? You call him Vlad?  KONSTANTIN (CONT'D)  How old are you?  IRINA  I am glad you're here, though. Something's not right.
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Vlad? You call him Vlad?  Konstantin wonders at Irina. She just turned twelve. Why does she act like she's twenty?  **  **  **  **  **  **  **  **  **
does she act like she's twenty?  KONSTANTIN (CONT'D)  How old are you?  IRINA  I am glad you're here, though.  Something's not right.  *
How old are you?  IRINA  I am glad you're here, though.  Something's not right.  *
I am glad you're here, though. * Something's not right. *
KONSTANTIN *
What do you mean? Like what? *
IRINA * Things are just a little too * perfect. People are too nice. It's * creepy. The guards think I don't * hear them, but I hear *

She throws away her half eaten apple, and motions for him to 
follow her upstairs, but to be quiet. Konstantin takes in 
everything in their new house as he follows her up the 
stairs, still eating the hand pie. 
\*

## 39 INT. NATIONAL GRID HG - HALLWAY - CFO'S OFFICE DOOR - EVENTAGE

Kenny turns the handle to enter, but the door is locked. Into his communications ear piece, he complains to Hugo.

KENNY

Dammit. The door's locked.

HUGO (V.O.)

Well, that puts a damper on things.

KENNY

HUGO

Any ideas?

Kenny hears slow footsteps accompanied by an unfamiliar screeching noise. He freezes.

CUT TO:

## 40 INT. VAN - EVENING

40

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Well, you could just ask for someone to let you in. Actually, scratch that. Bad idea. The fewer people see you the better. First rule of sneaking into a place is not be seen. Covert Ops 101.

Kenny doesn't respond.

HUGO (CONT'D)

Kenny? Did you get in? What's going
on? Kenny?

CUT TO:

## 41 INT. CFO'S OFFICE - EVENING

41

Kenny waves a silent 'thank you' as the CLEANING WOMAN (50s) backs out of the room dragging the broken-wheeled cleaning cart behind her. She closes the door.

KENNY

Stop yelling in my ear. I'm in.

\*

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42

Kenny is as nervous as a cat and wants to strangle Hugo. He crosses to Grissom's computer, and plugs in the thumb drive.

KENNY (CONT'D)

I don't even know what I'm looking for. This is your bright idea. Suggestions?

HUGO (V.O.)

Start by searching anything church or Catholic related. Religious.

KENNY

Keep going.

HUGO (V.O.)

Anything like Blessed Mother, Virgin Mary, Madonna (not the singer, although it doesn't matter), Our Lady of the Blessed Whatnot, or anything similar.

## 42 INT. IRINA'S BEDROOM - NIGHT

Irina closes the door behind them. She crosses to her second story bedroom window and looks out on the front yard.

IRINA

Those two MI6 guards, pfft. I give them a six on Yelp. Unprofessional. I overheard them whispering about a 'power struggle at the top' or something like that.

KONSTANTIN

I'll look into it, and them.
 (thoughtfully)
Do you like it here?

Irina looks for something positive to say.

IRINA \* t I have lots of time \* \*

It's...quiet. I have lots of time to think.

She reaches for something on her bookshelf to show her father - Constantin's Brainteaser laser cut maze. She begins to work the ball through it as he speaks.

KONSTANTIN

For now, quiet means alive.
 (sees the game)
You like it? Did it arrive on time?

TRTNA

Yes. Sometimes, it makes me angry and frustrated. It makes me think of you.

She puts it back on the shelf. Konstantin nods.

KONSTANTIN

Does your mother like it here?

IRINA

It's not Moscow. What do you expect?

(comforting)

She's fine. She's got me. Are you staying long?

KONSTANTIN

That depends.

(Off Irina)

I want to stay, but it is not always about what we want, is it?

(then)

Keep your eyes and ears open.

IRINA

That is my natural state.

KONSTANTIN

(In Mandarin)

Natural or no, you must keep your guard up.

IRINA

(in Mandarin)

Of course. You see? My Mandarin is getting better. Although, the tutors here are not as invested as in Russia.

During this last exchange Konstantin moves into the bathroom to wash his hands after eating the pasty.

KONSTANTIN

Unlike 'Vlad,' the tutors here are not afraid for their life.

As he dries his hands, he spots the toothpaste on the counter. We recognize it from earlier when Villanelle injected it. With urgency, he motions for Irina to come into the bathroom.

KONSTANTIN (CONT'D)

So you pay attention, huh? What do you see here?

She steps up beside him to see he is pointing to the toothpaste. He glances suspiciously around her bedroom.

KONSTANTIN (CONT'D)

(to Irina)

Is this exactly how you left it?

IRINA

(unsure)

Uh...yes. I think so.

KONSTANTIN

We had this conversation the last time I saw you.

IRINA

By conversation, you mean--

He grabs the toothpaste and cap, and holds it up to Irina.

KONSTANTIN

(upset)

We did talk about this. You are not a child anymore. Put the cap on or it makes a mess, and no more bubblegum flavor. Use horrible mint like the rest of us.

END OF ACT III

## ACT IV

#### 43 INT. ENSUITE HOTEL ROOM - BATHROOM - EVENING

43

Villanelle inspects herself in the mirror as she brushes her teeth at the sink, water running. On the bed, a laptop computer is open and the live stream plays of Konstantin and Irina from her bedroom. We see, but do not hear over the water, Irina reaching toward the camera grabbing the maze.

,

Villanelle spits, rinses, and turns off the water. She looks over at the computer and walks into the bedroom. ON COMPUTER SCREEN, she watches Konstantin and Irina with keen interest as they discuss toothpaste. She smiles; he knows nothing.

\*

## VILLANELLE

They took Eve from me, and now, you, my friend, will help me get her back. You will beg me to help.

\*

She crosses to her small satchel and pulls out the two vials from earlier. This time she grabs the one marked ARSENIC and fills a syringe, then plunges it into a ripe red apple.

1 \* \*

## 44 EXT/INT. STREET - VAN - EVENING

44

Carolyn and Agent Wells pull open the van door. Startled, Hugo jumps up, causing his headphones to land on the desk. We hear Kenny's voice through them.

KENNY (V.O.)

What the hell was that? Hugo? This was your idea to move ahead without talking to Carolyn first. Yet, here I am, out of my comfort zone, totally exposed.

Carolyn picks up the headset and talks to Kenny.

CAROLYN

Hello, Kenny.

INT. CFO'S OFFICE - EVENING

45

45

KENNY

Mum? What are you doing here?

CAROLYN (V.O.)

(minimally irked)

Do you need some assistance?

KENNY

What? No. Yes. We intercepted a suspicious message that prompted my return to NG. Have Hugo play it for you. Can you put me on speaker?

Kenny continues searching the files on Grissom's computer.

He is now on speaker in the van and they all (Hugo, Carolyn and Wells) can hear him and he them.

INTERCUT WITH:

## 46 INT. VAN - NIGHT

46

We hear the tail end of the recording between Grissom and Mysterious Woman with Carolyn, Wells and Hugo listening.

GRISSOM (V.O.)

I can provide that. OLOTA is deserving of our devotion.

MYSTERIOUS WOMAN (V.O.)

We receive all such devotion, paying homage to Our Lady's divine purpose. May OLOTA's Light be with you.

GRISSOM (V.O.)

And also with you.

It finishes.

KENNY (V.O.)

(to Carolyn)

Carolyn, do you have any idea who or what OLOTA is?

HUGO

(interrupting)

Did you search--

KENNY

First thing. Nothing.

HUGO

Maybe it isn't a name.

KENNY

Its used possessively, like a person. Do you think its tied to--

\*

\*

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\*

\* \*

CAROLYN

Never heard of it. You could start with a search against all the Catholic churches, then dioceses.

KENNY

(sarcastically)

I'll get right on that.

HUGO

How is that even spelled? O-L-O-T-A?

WELLS

Say that again?

As Hugo spells it out, Wells grabs Hugo's scratch pad with "Our Lady" "The Twelve" "12" "Virgin Mary" "Madonna" already written out, and writes the letters down for the visual.

HUGO

O-L-O-T-A

Wells looks at the letters.

WELLS

Our Lady of the Apocalypse

HUGO

How can you possibly know that?

WELLS

I took all the sacraments. I'm a good Catholic boy.

KENNY (V.O.)

Bingo.

While they were talking, Kenny plugged in OLOTA and found a folder with multiple folders and files. Schematics to the Warwick catacombs flash on Grissom's screen. Kenny pays no attention as they copy to the thumb drive.

WELLS

Its a reference to the book of Revelation in the bible. It says something about a woman clothed like the sun, or the moon, and definitely has a crown of twelve stars. It stuck in my head because we were also learning about our original flag with it's circle of stars.

(MORE)

47

WELLS (CONT'D)

Anyway, we were taught Our Lady of the Apocalypse was the Virgin Mary.

Carolyn and Hugo stare in wonder at Wells.

WELLS (CONT'D)

What? You think because I'm in the CIA I'm devoid of religion? I had a childhood with church.

As Wells recalls quasi-verses from his childhood, Kenny remembers Devin's admonition, and he turns around to see the almost full size depiction of this very scene from the Bible hanging above the credenza. "Our Lady of the Apocalypse."

KENNY

The crown of Twelve Stars...

Kenny hears doorhandles rattling, and footsteps coming his way. He looks at the computer. It shows a bar with "50% copied" across the screen.

KENNY (CONT'D)

Someone's coming. I need more time.

## 47 INT. UNDERGROUND CATACOMBS - WINDOWLESS ROOM - NIGHT

Eve has been working to loosen the restraints on her right hand. She slips the tie between a small gap in metal joints at the head of the bed and frees her right hand.

She reaches over and is able to quickly do the same to her left hand. However there are no gaps at the bottom of the bed. Eve spies scissors on one of the medical stands with monitors on it.

Eve stretches as far as she can while feet still tied to the bed. She is close. Her fingers shake with effort as she lacks only a couple of inches.

The echo of footsteps are heard in the hall. Eve's head whips toward the sound, then makes one last lunging effort and fingers make contact, only to knock the scissors on the floor with a tinny clang.

EVE

Fuck!!!

The footsteps stop. Eve holds her breath. With the skill of a Twister champion, she stretches and snags the scissors loop with her fingernail.

# 48 INT. NG HQ - HALLWAY - NIGHT

48

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\*

A FEMALE SECURITY GUARD (30) checks to make sure all the doors are locked and secure. Door by door she gets closer to CFO Grissom's office.

## 49 INT. NG HQ - CFO'S OFFICE - NIGHT

49

KENNY

What should I do?

HUGO (V.O.)

Not get caught.

INTERCUT WITH:

## 50 INT. VAN - NIGHT

50

Agent Wells quickly assesses the situation.

WELLS

Can you pull up the schematics of the building?

HUGO

No. That's Kenny's job. But judging from the relative age of the building, it probably has a sprinkler system connected to the fire alarm.

WELLS

That'll do. Kenny, I'm going to buy you three minutes, then you have to be out. Is that enough time?

KENNY

It will be. But it needs to start now!

HUGO

I'll take the front entrance.

WELLS

Kenny, take the stairs, head out the front with everyone else.

## 51 EXT. NG HO STREET - VAN - NIGHT

51

Wells runs across the parking lot to the back of NG's building.

As he turns the corner, he sees two night shift employees standing outside the back door smoking. He slows his approach.

WELLS

OY! You gotta light?

He reaches into his pocket as if to pull out cigarettes, then looks at his watch.

WELLS (CONT'D)

Hells bells! I'm late getting back. Sorry blokes.

He ditches right past them into the back door.

# 52 INT. NG HQ - RECEPTION LOBBY - NIGHT

52

Hugo reaches the front doors which are now locked. He bangs on them, loudly. Chrissy looks up from her magazine, annoyed.

HUGO

Help! Hello! I need help. My car's broken down. I just need to make a phone call. Really. Super important. Please!

Chrissy gets up from her desk, removes her headset and walks \* suspiciously toward Hugo.

The phone on her desk lights up after she walks away.

# 53 INT. NG HQ - HALLWAY - NIGHT

53

The Female Guard has her hand on Grissom's door when her walkie talkie squawks. She turns to the side to answer it.

GUARD

Kiki here. Go ahead.

BACK DOOR BLOKE

Hey Keeks. A new guy I've never seen before just blew in the back door. Thought you might want to check it out.

**GUARD** 

Thanks, Sherwin. I'll check at the front desk to see what Chris knows.

\*

\*

\*

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\*

\*

	BACK DOOR BLOKE Won't be much!	*
	He snorts at his own joke. Kiki does not.	*
	GUARD Out.	*
	The guard heads for the stairway. On her walkie talkie she calls the front desk to confirm.	*
	GUARD (PRELAP) (CONT'D) Chrissy? (beat) You there?	* * *
54	INT. NG HQ - RECEPTION LOBBY - NIGHT 54	
	As Chrissy approaches the front door, the walkie talkie sitting on reception desk squawks and lights up.	*
	Hugo stands with arms up, hands on the glass doors as Sandra approaches. The banging has caused him to bleed through his bandage and Chrissy sees this as she approaches. She points to his wound.	*
	CHRISSY Are you okay?	*
	HUGO Flesh wound.	
55	INT. NG HQ - BACK HALLWAY - NIGHT 55	
	Running down the hallway he spots a fire alarm and pulls it. The alarm now blaring, he runs through toward the front lobby, yelling.	*
	WELLS Fire! Everybody out! Fire!	*
56	INT. CFO'S OFFICE - CONTINUOUS 56	
	Kenny pulls out the thumb drive and pockets it just as the sprinkler system kicks in.	
	Water runs down the face of Our Lady of the Apocalypse.	

57

\*

\*

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## 57 EXT/INT. STREET - VAN - NIGHT

Kenny bangs on the back door of the van. From inside, Wells opens the door, throws a towel at Kenny as he steps inside, soaked but blood pumping triumphant.

Wells and Kenny dry off as they share a small slice of glory.

WELLS

(joking)

You are officially no longer wet behind the ears.

KENNY

(joking back)

Thanks, but actually I think I am.

He dries behind his ears.

KENNY (CONT'D)

(sincere)

Thanks for getting me out of there so fast.

Kenny notices Hugo is also wet, and bleeding.

KENNY (CONT'D)

Were you--

HUGO

Tell me you got it.

Carolyn watching both of them, waiting. Kenny hands her the drive.

**KENNY** 

I got it.

CAROLYN

That was good work, Kenny. Now, lets see what we've got. Hugo.

She hands the drive to Hugo who opens the files on the monitor so everyone can see. Several files open automatically, including the schematic of the catacombs.

CAROLYN (CONT'D)

Go back, Hugo. There. Is that--

HUGO

Warwick Castle. According to the brochure, the catacombs were used in centuries past for torture, storage, and escape, but they were filled in decades ago.

#### KENNY

We're practically in its shadow. What does Warwick Castle have to do with the Twelve?

Camera POV drops vertically straight down as if viewing layers of earth strata.

From the van interior...

down past the van floor...

down past the asphalt of the street...

down through layers of earth...

down into the open vastness of the underground catacombs under Warwick Castle.

# 58 INT. UNDERGROUND CATACOMBS - CORRIDOR - NIGHT

Through the room's viewing window, the Mysterious Woman \* watches as Eve struggles against her new improved restraints. \* She turns and walks away. We PULL BACK to reveal the dimly \* lit corridor of endless catacombs, many doorways. Guards stand at every door and come to attention as she passes by.

FADE OUT:

58