

SECRETS OF THE DAY

Written by

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EXT. MOSCOW SQUARE - DAY

ADALET KYTX, 29, Dark brown hair, lengthy, petite, dressed in a tan trench coat with dark sun glasses walks around the square.

UNKNOWN MALE (V.O.)  
Adalet, don't do anything crazy  
while you're down there.

ADALET  
Quit worrying so much, Feltz. I've  
got this under control.

Adalet continues walking with a sensuous gait.

FELTZ (V.O.)  
Don't play hero, Lettie. Just do  
your job.

Adalet shakes her head and keeps walking, pulling one of her earpieces out of her ear and tossing it to the ground.

DISSOLVE TO:

INT. GRAND HOTEL - LOBBY - DAY

Adalet enters through the revolving door of a large grand-scale hotel. She walks past the front desk and proceeds to a set of elevator doors. The elevator dings and the doors open. Adalet enters the elevator.

DISSOLVE TO:

INT. HOTEL CORRIDOR - DAY

Adalet exits the elevator and proceeds down the hall until she reaches room 704, on the right side of the corridor. Adalet pulls out a card key, and slides it through the door lock. The door light shifts from red to green and BEEPS loudly. Adalet yanks the handle and enters the hotel room. Adalet sits down at a desk to an already open MacBook computer. Across the screen an official IB symbol spins. A white noise fills Adalet's ears with a scratchy sound as a voice is heard.

UNKNOWN MALE (V.O.)  
Did you meet the buyer?

Adalet shifts in her seat and shrugs off her jacket. A credentialed badge with her name and occupation READS: SPECIAL AGENT ADALET KYTX, THE INTELLIGENCE BUREAU. Adalet lifts her hand to remove her earpiece but hesitates.

UNKNOWN FEMALE VOICE (V.O.)  
Yes, I met with the buyer.

Adalet leans back in her chair and continues to listen.

UNKNOWN MALE (V.O.)  
What time will the meeting trade  
take place?

Adalet perks her eyebrows and keeps listening.

UNKNOWN FEMALE VOICE (V.O.)  
The location will be given in  
person. The buyer would like the  
extra security of a face to face  
meeting with you.

Adalet frowns and whispers.

ADALET  
I know who the first voice is.

Adalet shakes her head.

ADALET (CONT'D) (CONT'D)  
Unbelievable.

Adalet continues to listen in.

UNKNOWN MALE (V.O.)  
Where do you want to meet then?

Adalet clicks the record button to capture the conversation.

UNKNOWN FEMALE VOICE (V.O.)  
The virus is located in Washington  
right now, correct? If so, the  
buyer expressed his wish to meet in  
the Capitol. He wants to see the  
product in action before making his  
final purchase.

Adalet bites her lip and scoots her chair forward. She types in her IB username and password. The screen FLASHES and her homepage log-in tools populates. She types in: SPECIAL AGENT JOANNA KILLEEN.

ADALET

Where are you on assignment at now,  
JoJo?

Adalet continues to listen as Joanna's file populates on the screen.

UNKNOWN MALE (V.O.)

Yes, did you explain to him what  
type of virus this is? The  
scientists will not want to do a  
sample viewing.

The unknown male coughs.

UNKNOWN MALE (V.O.) (CONT'D) (CONT'D)

It's far too dangerous. We are  
talking about Ebola that is three  
times deadlier than the original  
strain. One does not just give  
previews to that sort of disaster.

Adalet's jaw falls open as she stares at the screen.

UNKNOWN FEMALE VOICE (V.O.)

How did I know you were going to  
say that? I told them the same but  
they still want a face to face  
meeting.

Adalet shakes her head and proceeds to scroll down the computer screen.

UNKNOWN MALE (V.O.)

Just take care of it, Killeen. I  
will go to the meeting. Let me know  
when it is arranged.

Adalet draws her hand up to her forehead and closes her eyes with a huff.

SPECIAL AGENT KILLEEN (V.O.)

Will do, sir. How is Lettie doing  
on the assignment?

Adalet perks a brow as her name is mentioned.

UNKNOWN MALE

Let's not discuss Adalet. In fact,  
let's not discuss any more names.  
Contact me when the meeting is  
arranged. Got it?

SPECIAL AGENT KILLEEN  
Whatever you say, Feltz.

SPECIAL AGENT FELTZ  
I said no names. Got it, get it.

SPECIAL AGENT KILLEEN  
Good.

STATIC fills Adalet's ears and she shakes her head.

ADALET  
This has got to be wrong. Somehow.  
No, this has got to be all wrong.

Adalet lifts her head and begins to type another name into her computer: DEPARTMENT HEAD SPECIAL AGENT LUCAS FELTZ. Agent Feltz's file populates on her screen.

ADALET (CONT'D) (CONT'D)  
Time to do some more research but I think the next departure to London sounds pretty enticing.

Adalet logs out of the computer, stands up and walks over to the dresser, she pulls open the top draw, and extracts a hand gun and sets it atop the dresser. She pulls a jacket out of the dresser and puts it on. Adalet lifts the hand gun and slips it down her pants at the small of her back. She turns to walk out the door and exits the hotel room.

CUT TO:

EXT. LANDING PAD MOSCOW AIRPORT - LATER

Adalet walks across the landing pad toward a black helicopter. Her hair dances to and fro from the whipping blades. Adalet pauses and looks back at the landscape behind her. She turns back toward the chopper and climbs inside. The chopper lifts off and Adalet watches the forest disappearing as the chopper climbs higher into the sky.

CUT TO:

INT. ADALET'S HOME - WASHINGTON, DC - EVENING - LATER

Adalet walks into a large one story house. There are no lights on. GUNSHOTS are heard. Adalet drops to the ground. She crawls to her knees and reaches for her hand gun at her back. She cocks the gun and watches.

ADALET

I'm a special agent with the CIA,  
and I command you to cease fire,  
now!

Adalet steadies herself and grips the gun firmly as she stands up slowly.

UNKNOWN SHOOTER

What are you doing here and  
commanding us?

The UNKNOWN MALE stands in the shadows and has a strong Russian accent.

ADALET

I do not want to have to shoot you!  
Please drop your weapons and put  
your hands where I can see them.  
Now!

The UNKNOWN SHOOTER chuckles.

UNKNOWN SHOOTER

I think you are on the losing side  
here, woman. I don't know what you  
think you are going to do to me  
with that little body and wimpy gun  
of yours.

Adalet narrows her eyes.

ADALET

I said put your fucking weapon down  
and your hands where I can see  
them. Now!

Adalet pulls the trigger and begins unloading the clip into the coffee pot on the counter near her. The coffee pot SHATTERS. Glass FLIES everywhere. The shooter falls to the ground and blood starts spurting from his lips. As glass shards spin near him. Adalet rolls to the side, and leaps to her feet. Adalet scampers down the hall, darts behind a wall and slides her hand down to her pocket and reaches for another loaded clip. Adalet drops the first clip. Quickly, Adalet jams it into her gun and peers around the corner. The coast looks clear. Adalet darts across the living room.

ADALET (CONT'D)

Who are you? What do you want?

UNKNOWN SHOOTER scampers to his feet. Adalet peers back to see a shadow bolting away. Adalet chases after the shadow to her back sliding glass door.

ADALET (CONT'D)  
What the hell?

Adalet lowers her gun to her side. Adalet looks downward and sees a trail of blood and glass.

FADE OUT.

INT. CHHATRAPATI SHIVAJI MAHARAJ INTERNATIONAL AIRPORT,  
MUMBAI - DAY

AGENT JOANNA KILLEEN, female, tan skin, dark brown/black hair, petite, age 27; walks down the terminal wearing a dark black skirt business suit, sunglasses, with her hair set in tight french bun.

SPECIAL AGENT LUCAS FELTZ, male, tall, dark brown/black hair, age 30; also dressed in a dark tailored business suit with tie and sunglasses, walks from the opposite direction making his way toward Agent Killeen.

SPECIAL AGENT FELTZ  
Agent Killeen?

AGENT KILLEEN pauses, and perks her right eyebrow as her left hand reaches for the edge of her sunglasses, which she removes with a gracious flick of her wrist.

AGENT KILLEEN  
What are you doing here? Wasn't the buyer supposed to meet me?

SPECIAL AGENT FELTZ (CONT'D)  
I am here to collect you for a more appropriate place to talk. Won't you come this way?

SPECIAL AGENT KILLEEN  
Where is Agent Kytix?

SPECIAL AGENT FELTZ scoffs, and leans in closer to Agent Killeen.

SPECIAL AGENT FELTZ  
You should just follow my lead, Jo;  
I hear someone tried to crash  
Adalet.

SPECIAL AGENT KILLEEN  
Why do I feel like there is  
something you are leaving out.

SPECIAL AGENT FELTZ  
I don't have time to argue,  
Killeen; the guards are already  
eyeing us.

SPECIAL AGENT FELTZ gives a quick, inconspicuous shoulder nod toward the airport security guards staring directly at them.

SPECIAL AGENT KILLEEN  
Fine, let's go, but don't think  
you've won this fight.

SPECIAL AGENT FELTZ chuckles, offers his arm with a smirk.

SPECIAL AGENT FELTZ  
I knew you would come around, Jojo;  
you always do.

SPECIAL AGENT FELTZ winks. SPECIAL AGENT KILLEEN slides her arm in to accept SPECIAL AGENT FELTZ'S. The two begin to walk toward the security guards.

SPECIAL AGENT KILLEEN (CONT'D)  
So, where are we going first? I am  
starving.

As they walk past the guards SPECIAL AGENT KILLEEN continues to rant about her flight.

SPECIAL AGENT KILLEEN (CONT'D)  
(CONT'D)  
I swear they had the worst food,  
and I am famished. Where can I find  
some quality curry or chicken tikka  
masala?

SPECIAL AGENT FELTZ  
We will get you both. Let's get to  
the car.

SPECIAL AGENT FELTZ moves the two of them through the exit and nods to the guards.

SPECIAL AGENT FELTZ (CONT'D)  
Thank you, much appreciated.

CUT TO:

EXT. CHHATRAPATI SHIVAJI MAHARAJ INTERNATIONAL AIRPORT,  
MUMBAI

SPECIAL AGENT FELTZ and SPECIAL AGENT KILLEEN walk out the doors and begin crossing a large parking lot.



SPECIAL AGENT KILLEEN jerks away her hand out of SPECIAL AGENT FELTZ'S grip. SPECIAL AGENT KILLEEN plants her feet and quits walking.

SPECIAL AGENT KILLEEN  
Now, that we're past those clowns;  
will you tell me what is actually  
going on here, Feltz?

SPECIAL AGENT FELTZ groans and shakes his head as he keeps walking.

SPECIAL AGENT FELTZ  
No, it has to wait until we get in  
the car. It's the only secure  
place.

SPECIAL AGENT KILLEEN (CONT'D)  
A car is usually the least secure  
place.

SPECIAL AGENT KILLEEN loudly sighs and takes two steps, sighs and shakes her head.

SPECIAL AGENT KILLEEN (CONT'D)  
This is just damn ridiculous,  
Feltz. It was supposed to be  
simple. Easy.

CUT TO:

INT. UNDISCLOSED REMOTE CABIN, SOMEWHERE NEAR MUMBAI, INDIA.

Adalet's back appears and she is seated at a writing desk, writing. Her fingers move the pen across the paper so quickly that the sound of scraping against the page is audibly heard.

ADALET  
If I don't figure out what Killeen  
is hiding.

Adalet writes a sentence, and the words appear as she writes, "KILLEEN'S INVOLVEMENT - WHAT IS THE VIRUS?"

ADALET (CONT'D)  
Feltz was my best friend. Hell,  
I...

Adalet shakes her head, and drops the pen atop the sentence with a scoff.

ADALET (CONT'D)  
Who do I even call?

Adalet walks over to the cabin window, pushes the heavy drapes open and glances outside. Adalet bites into her lowerlip, closes her eyes and lets out a loud, exasperated sigh.

ADALET (CONT'D)  
Charlie Delavine. Ugh, Never again did I want to reach out to you.

Adalet turns and walks over to her bedside table, lifts a phone, and powers it on. She lifts the phone to her ear and waits.

ADALET (CONT'D)  
Come on. Pickup, ranger.

CHARLIE (V.O.)  
*Answers with a gravelly tone.*

Go.

ADALET  
You sound like a truck ran over you.

CHARLIE (V.O.)  
And, that's not relevant. I will hang up, you know.

ADALET  
Okay, right; can I come see you?

CHARLIE (V.O.)  
Where are you is not a question I respond well to, junior. You got a point?

ADALET  
I can't say that this way. Rendezvous the usual. You know where. Three days from now; two o'clock.

CHARLIE (V.O.)  
Not a moment later, and destroy that phone.

ADALET  
On it, in five seconds.

CHARLIE (V.O.)  
I'm sure. Don't waste any time.

ADALET

Never do, and when you hear this;  
you won't either.

CHARLIE (V.O.)

Heh, nothing surprises me anymore.

ADALET

No, I think this will.

CHARLIE (V.O.)

Hm, we'll see, junior. But, when we  
do, if you got a point make it. I  
ain't coming out of the woodwork to  
be anybody's casualty.

DISSOLVE TO:

EXT. ARCO DELLA PACE, MILAN, ITALY - AFTERNOON

RETIRED SPECIAL AGENT CHARLESTON 'CHARLIE' LYNN DELAVINE, female, Caucasian, sandy brown/blonde hair, cut short in pixie angled style, tall, thin, age 30; strides along the edge of Piazza Sempione near the Dazi Milano. She is dressed simply in black tight-fitting jeans, black military boots, a black tank top, and a black leather aviator jacket. She lifts her hand to remove her dark aviator sunglasses and glances toward the Arcella Pace as she approaches. From the opposing side of the Arco, Adalet approaches dressed similarly with the exception of wearing her hair in a ponytail and biker's gloves. The two women meet in the center of the Arch.

CHARLIE

So, spit it out, junior.

Charlie lets out a light snort.

ADALET

I overhead something. There's a  
virus. They're about to let it  
loose worldwide.

CHARLIE

Tell me something I don't already  
know.

ADALET

Charlie, Feltz is involved and it  
leads back to Joanna.

CHARLIE

Killeen; ha, you should've seen  
that coming.

ADALET

Charlie, I need help. I don't know who to turn to. Someone tried to kill me at home.

CHARLIE

I told you to go underground when you started sniffing around. Your choice was to fuck off on your own and let them label me a nutcase. Maybe, you've forgotten. I didn't.

ADALET

No, Charlie; our history has nothing to do with this. We're talking about global viral pandemic that will wipe out millions. Don't you get it?

CHARLIE

Yeah, and that's why I quit my position; or did you forget that too, junior?

ADALET

Stop calling me that. You always say get to the point.

CHARLIE

Yeah, I do.

ADALET

Good, let me get to it then; who the fuck can help me? Since clearly you can't.

CHARLIE

That how it is now, eh? Get me out here and can't even apologize for letting me down - can ya?

ADALET

No, Charlie; I am sorry beyond any measure but this isn't why I came today. I came to stop monumental loss of life.

CHARLIE

Alright, I get it. There might be somebody. Hell, he might even be in the city.

ADALET

Who, and how do you know that?

CHARLIE  
Call it special recognition.

FADE OUT.

EXT. UNKNOWN FLAT APARTMENT COMPLEX - CERTOSA, MILAN, ITALY -  
EVENING

Charlie strides down the sidewalk in front of a looming  
apartment building. Adalet walks just behind her.

CHARLIE  
I'll buzz him. Just stay quiet.

Adalet nods. Charlie proceeds to press the callbox.

UNKNOWN MALE VOICE  
*Husky tone.*  
Hello?

CHARLIE  
Hey, Doughboy.

Charlie snorts.

CHARLIE (CONT'D) (CONT'D)  
You got a minute?

UNKNOWN MALE VOICE  
What do you know.

Callbox buzzes, and the door beeps. Charlie opens the door  
and holds it open for Adalet who walks inside.

CHARLIE (CONT'D)  
Now, remember what I said.

ADALET  
I know stay quiet.

CUT TO. FRONT DOOR UNKNOWN MALE'S APARTMENT.

INT. INTERIOR HALLWAY OF UNKNOWN MALE'S APARTMENT.

Adalet stands behind Charlie, eyes averted. Charlie knocks on  
the door three times.

The door creaks open, eyes appear with a door chain lock and  
two inches of space.

UNKNOWN MALE  
What do you want, Char.

CHARLIE

Winks with a smirk.

My friend here needs some water,  
and I need your ear for a quick  
chat, bud.

UNKNOWN MALE

And why should I give her water?  
Who is she?

CHARLIE

Come on, Olive; don't make me wait  
all night.

UNKNOWN MALE

You know I hate that damn name. Get  
in here, burnin' my ass.

CHARLIE

I haven't..not in a while, anyway.

Chain lock clinks as it's unlatched and the door swings open.

UNKNOWN MALE

Get in here. C'mon.

Adalet and Charlie walk into the apartment, and the unknown  
man slams the door behind them, quickly locking up the  
deadbolt and relatching the chain lock.

CHARLIE

Damn, Oliver. Worried about  
something?

LT. OLIVER MARKUS DUFRESNE, 35, SANDY BROWN HAIR, MILITARY  
BUZZED, TALL, DRESSED IN A TAN KHAKI MILITARY PANTS AND A  
WHITE TEE SHIRT, AND BLACK COMBAT BOOTS.

OLIVER

Spit it out, Charr my ass. And  
what's her name.

CHARLIE

Alright, alright. Oliver meet  
Lettie. She was my partner before I  
got out.

OLIVER

Got out? You mean split.

ADALET

Ah, nice to meet you too. Sounds like we've got something in common.

OLIVER

Ha, what's that you split on this one too, Charr my ass?

CHARLIE

You know I hate it when you say that, and you know I didn't split. Can the crap.

OLIVER

Alright, so lay it out for me.

CHARLIE

Maybe you oughta hear it from here.

ADALET

The hell, Charlie? I just want to get out of this alive.

Charlie snaps her head to look directly in Adalet's face, rushing toward her until they are nose to nose.

CHARLIE

That's what Oliver does; keeps people alive. How the hell do you think I got out?

ADALET

Is that what he meant by splitting on someone?

OLIVER

Oh ho ho, I got it now! You're the one she blew it out on. Damn!

CHARLIE

I was trying to protect her from exactly what's she's running from now.

OLIVER

Great job, allow me to applaud your success.

CHARLIE

Jesus, you're such a pain in my ass.

ADALET

Heh, I guess trusting you is all I get.

CHARLIE

Like I said, I warned you.

ADALET

And I trusted you. Knowing that you abandoned me and here I am. I said I was sorry, and you're right; that doesn't cut it.

Oliver sighs, and rolls his eyes.

OLIVER

Alright, enough with the foreplay. Let's get to the debriefing.

ADALET

Move out of my way, Charlie.

Adalet tilts her neck to the left, and then slowly to the right, then back to center.

ADALET (CONT'D)

Please.

Charlie glances down, and then sidesteps to the left, spinning in an elegant circle to stand at attention, leaving space free in front of Adalet.

CHARLIE

After you; floor's all yours.

ADALET

So, Oliver; you gonna to put the kettle on? I think it's for some tea.

Oliver perks a brow, glances at Charlie, and then back to Adalet before standing up with a scoff.

OLIVER

Commanding Officer seems to be your favorite role, eh?

ADALET

You might say that, but I think I want your recap first.

CHARLIE

Alright.



FLASHBACK TO:

BEGIN FLASHBACK:

EXT. INTELLIGENCE HQ - NIGHT

Charlie is breathing hard, standing with her back to the wall. A shadow looms near her, Charlie darts to hide behind a large shrub and ducks downward.

SPECIAL AGENT KILLEEN  
I'm going to find you Delavine, and  
you know Lettie's so wound up by  
your idiocy that she'll never  
believe you. Besides, why should  
she when she's got Lucas about to  
her primary man? Let's face, Char;  
you're ill equipped by far.

Charlie suddenly darts into a running spring. Killeen immediately spots her shadow and proceeds to chase after her. Charlie hops over a concrete wall with ease and disappears into the darkness.

SPECIAL AGENT KILLEEN (CONT'D)  
God damn it, Delavine. Just know  
your days are marked. There's a  
reason I'm department head.

END FLASHBACK.

FADE IN:

INT. OLIVER DUFRESNE'S APARTMENT - PRESENT

Adalet scoffs loudly.

ADALET  
So, Killeen chased you off and  
then?

OLIVER  
Then she reached out to me, but not  
before refusing to follow my first  
advice.

ADALET  
And, what's that?

CHARLIE

Trying to warn the person I was engaged to.

Adalet glances between Oliver and Charlie and shakes her head.

ADALET

You sounded like a raving maniac, Charlie.

CHARLIE

And what do you think you sound like now, Lettie?

OLIVER

Alright, so what did you hear?

ADALET

I was doing a recon in Russia. It was routine, but I slipped upon something that makes me think the routine part of it was all a guise.

OLIVER

Because your partner is a double agent.

ADALET

Uh, about that...I'm not sure what to make of Feltz's involvement.

CHARLIE

You told me people were trying to kill you. Now you want to give that dick the benefit of the doubt? You didn't even blink an eye for me.

ADALET

I said I was fucking sorry, Charlie. I only have a minute clip and the conversation shaded Lucas.

OLIVER

Lucas Feltz is a bastard with only one goal; elevating himself. If you need someone to attest that allow me.

Adalet perks her eyebrows in puzzlement.

ADALET

How would you know?

OLIVER

Because he served in my platoon  
before he got handpicked for a job  
that landed him alongside you.

ADALET

Why do I feel like there's  
something you two aren't explaining  
to me?

CHARLIE

We've got a common enemy and goal,  
that's all.

OLIVER

Ha, if you think this baddie would  
ever hang up with a guy like me,  
let me assure you that ship has  
sailed ages ago.

ADALET

So it came into the harbor, eh?

CHARLIE

No, the hell it didn't. I still  
prefer cutesy long haired chicks  
over a bald mofo anyday.

OLIVER

Now, that the pleasantries are  
aside; y'all aren't staying here.  
Get the fuck out.

ADALET

Wha? What?

CHARLIE

He's joking. We got tonight; innit  
that right, Olive?

OLIVER

Fuck, yeah. I owe you one.

ADALET

I can see you two have a strong  
bond.

CHARLIE

If you call a sibling rivalry  
strong. I call it terrorists  
forcing us to ally and hating every  
minute of it.

OLIVER  
You and I both, but since when has  
that ever mattered.

CUT TO:

INT. OLIVER DUFRESNE'S APARTMENT - NEXT DAY

A sudden CRASHING is heard and shards of glass are seen breaking; flying into the interior of Oliver's apartment living room where Adalet and Charlie are asleep on the floor. Adalet hops to her feet. Charlie does not move an inch.

ADALET  
Charlie? Get up; run!

Charlie rouses just as another crash is heard and more shards of glass fly toward her. She rolls, and hops to her feet.

CHARLIE  
What the hell is going on?

Charlie runs toward the hall. Adalet crouches down near the wall.

OLIVER  
Is everyone okay?

Oliver's voice is heard, as he walks out of the shadowy hallway.

CHARLIE  
I think someone's inside. Lettie?

Oliver reaches for a baseball bat leant against the wall and grips it tightly, nods to the left. Charlie nods back, slips to press her back against the hallway wall, and out of the way.

ADALET  
I'm over here!

CHARLIE  
Stay there!

OLIVER  
Lettie?

Oliver rushes out of the hallway to note a shadowy figure standing in front of the broken window. In the figure's hand is a gas can. The figure begins to douse gas all over the living room.

## SHADOWY FIGURE

Imagine that? Three for the price of one? This should make the boss proud.

Oliver rushes toward the figure with the baseball bat and lunges to strike. The figure tosses the gas can toward him and jumps backward out of the window, but not before tossing a match directly toward Oliver's face.

CHARLIE

Oliver?

Fire breaks out across the carpet and smoke begins to fill the apartment.

ADALET

Oh, God; we are gonna burn alive.

Adalet hops to her feet and rushes toward the apartment door, and all the locks and bolts. Her fingers meet with the metal, and she anxiously proceeds to unlock each one.

OLIVER

We've got to get out. Move.

Oliver rushes to Adalet's side and begins kicking at the door even as she is working to unlock the final bolt.

CHARLIE

Go, go!

CUT TO:

EXT. DOORWAY OF OLIVER'S APARTMENT - NIGHT

The door bursts open sending shards of wood into the corridor. Oliver emerges with Charlie and Adalet behind him.

OLIVER

Get to Pinacoteca di Brera. Stay tight, stay together.

CHARLIE

You got it.

ADALET

Heard.

Fire breaks out and a flame flashes behind the three of them as they run down the corridor toward the city street. Bright Orange flames lick at their ankles as they hurry out of the smoky haze.

DISSOLVE TO:

EXT. SMALL ALLEYWAY - LATER

Adalet, Charlie and Oliver emerge in the middle of an alleyway looking disheveled and dirty. Oliver lifts his hand from the front signaling them to stop. He nods.

OLIVER

That's the Pinacoteca. We need to find somewhere to bunker down.

ADALET

Why does it seem like you are winging this?

Oliver shrugs with a chuckle.

CHARLIE

He always is, that's why.

Oliver nods, and darts out into the open, ducking down as he trots across. Adalet follows second, and then Charlie darts out for third. Suddenly a CRASH sound is heard and a shard of stone flies out almost hitting Charlie as she rolls to the ground and then hunkers into a sprint as she comes out of the roll.

ADALET

Shit! Shit, shit!

CUT TO:

EXT. TOP OF A BUILDING NEAR PINACOTECA - LATER

Feltz is standing behind TWO MEN dressed in all black with black ski masks over their faces and weapons poised at the trio running across the courtyard. He groans loudly when he sees the shadowy figures of each disappear into the darkness.

FELTZ

God damn it. Can none of you land an open shot?

The two men look up at him, and one stands up.

UNKNOWN MALE MERC 1

Killeen sent you to follow us?

FELTZ

Clearly needed, since you already let them go. Do you have a detail on who her accomplices are?

UNKNOWN MALE MERC 2

Oliver Dufresne is the male. Quite a record too.

FELTZ

Dufresne? Are you sure.

Feltz bites into his lips nervously, placing each of his hands on his hips as he lets out a snort.

UNKNOWN MALE MERC 1

They're in the thick of the city now.

FELTZ

Exactly why you shouldn't be spraying and praying. This was supposed to be a simple execution.

UNKNOWN MALE MERC 2

They are ex-agents. There is nothing simple.

FELTZ

You want to tell that to Killeen yourself?

UNKNOWN MALE MERC 2

Shut it down. We need to go in and track them now.

FELTZ

You have two hours to deliver me a report that won't have Jo down here kicking our asses in person.

UNKNOWN MALE MERC 1

Copied, sir.

FELTZ

Yeah, let me go get my ass torn a new hole because you can't dispatch some vermin.

UNKNOWN MALE MERC 1

Want me to follow?

FELTZ

Go on.

UNKNOWN MALE MERC 1  
Alright, let's go.

The two mercenaries run past Feltz as he lifts his hand toward his ear with his cellphone in his palm.

FELTZ  
*Scoffs*  
You gotta be fuckin' kidding me.

EXT. SECLUDED WOODED AREA - NIGHT

Oliver, Adalet and Charlie are all squatted down. A log sits in front of them and Charlie is in the middle with Adalet to her right and Oliver to her left. Oliver glances at her abdomen upon brushing her with his elbow and noticing wetness.

OLIVER  
What the hell, Charlie? You got snipped?

CHARLIE  
It's a flesh wound.

OLIVER  
The fuck it is.

CHARLIE  
I said it's a flesh wound - don't question me, Olive.

ADALET  
Sh, how bad is it?

CHARLIE  
This isn't the time or place; head's up.

Charlie nods and lowers her head a bit with an intense stare.

OLIVER  
This isn't the moment for this. I'm going to flank.

ADALET  
But where's guy two? There can't just be one.

CHARLIE  
Sh! I got this one in target.



ADALET

You can't pull on him now. We have to find the other one, and I'm not convinced there is only two.

OLIVER

You think you're that important?

CHARLIE

I'm pulling - move out.

ADALET

Charlie no! Please.

Charlie shakes her head once more. Her finger presses just slightly in hover on the trigger of her weapon.

CHARLIE

I'll be right behind you.

Oliver reaches forward and taps Adalet's shoulder. Their eyes meet and he shakes his head before mouthing no.

OLIVER

Lettie, come on.

Adalet stands, glances down and turns to follow after Oliver into the shadows of the trees. As soon as they have both disappeared from peripheral, Charlie depresses the trigger.

CHARLIE

That's it, baby; not gonna pop me without getting your own.

Charlie hops to her feet and lets out a wince, grimacing and immediately pushes into a sprint into the same trees.

CUT TO:

EXT. EDGE OF THE FOREST WHERE ADALET, OLIVER AND CHARLIE ENTERED - MOMENTS LATER

UNKNOWN MERC 1

Fuck! I'm hit.

Merc 1 grabs at his chest with a wince and a thick fluid coats his gloved fingers. He grimaces and reaches for his radio.

UNKNOWN MERC 1 (CONT'D)

Falcon 1 to Falcon 2, I'm hit. I think it's a bad one.

The radio buzzes and a scratchy voice is heard.

FALCON 2  
Falcon 2 to Falcon 1. Go back to  
base. I have an eye on the target.

FALCON 1  
I don't know if I can make it back.  
Son of a bitch.

FALCON 2  
Head back to base. Over.

FALCON 1  
Coh-.

Falcon 1 begins to speak as he turns to walk away. With his first step taken, he suddenly falls to the ground. His head hits the ground and blood begins to pool out from around his skull. His radio falls to the ground and buzzes once more.

FALCON 2  
Do you copy, Falcon 1?

CUT TO:

EXT. OPEN FIELD JUST OUTSIDE OF FORESTED AREA - LATER

Oliver bends over at the waist and inhales deeply. Adalet glances behind her with a disgruntled expression.

ADALET  
Ugh, where is Charlie?

OLIVER  
Shh!

A rustling is heard, and from the bushes Charlie emerges. She catches Adalet's gaze but then falls to the ground with a grunt.

OLIVER (CONT'D)  
Oh shit. Shit!

Oliver rushes over to Charlie's side and lifts her from the ground, cradling her in his arms as he nods toward Adalet.

OLIVER (CONT'D)  
Adalet; go move! We got to get her  
out of the elements.

Adalet's mouth falls agape and she turns to run as Oliver catches up to her side. The two begin to run and Adalet scoffs loudly.

ADALET

I...Oliver, where the hell are we going?

OLIVER

You ask too many damn questions!  
Has anyone ever told you that.

Charlie weakly groans in Oliver's arms.

CHARLIE

I always told her that. Heh.

OLIVER

Oh, you shut the hell up. If it weren't for me not wanting you to lose consciousness right now...

CHARLIE

But then I couldn't be a pain in your ass?

ADALET

Ha, that's what I mean - you're going to be a pain in our ass to your last breath.

CHARLIE

No better way to be.

OLIVER

I said shh, Im not sure where you got hit but the blood loss is clearly making you dopey.

Oliver suddenly darts to the left and Adalet runs after him. They emerge from the meadow onto a dirt road. Ahead of them is a looming old farmhouse - it appears abandoned.

OLIVER (CONT'D)

You see that, Adalet?

ADALET

Lettie, please. And, yeah I see it.

OLIVER

Let's call that the hospital. Char?

CHARLIE

Yeah? You better give me some  
fucking whiskey, bitch.

ADALET

Heh, beggars can't be choosy,  
Charlie. And right now I'm not  
convinced we've shook those mercs.

OLIVER

The fuck do you expect, Lettie? You  
shouldn't have been so god damn  
good at your job. Now, hurry up  
this bitch weighs a ton.

CHARLIE

Fuck you, Olive; I resent that.

OLIVER

You're the one calling people bitch  
when they're tryna save your life.  
Tch.

Oliver turns to rush up the pathway and the stairs of the old farm house and Adalet follows in behind him, glancing back to see if she can see anyone following as Oliver leads the way toward the door. A loose floorboard loudly CREAKS and Oliver's foot slips slightly. He manages to keep Charlie in his arms but wobbles into the door with a heavy thud.

OLIVER (CONT'D)

Fuck!

ADALET

Oh, shit. Uh, watch the step there.

CHARLIE

Goddamn, Olive - tryna kill me more  
like it. Kill us both...and I got  
'im.

ADALET

What was that Charlie?

CHARLIE

I got him...the one who tagged me -  
I know it. Kilt - executed.

ADALET

But there were at least two and I  
have a feeling they're not going to  
be the last.

Oliver pushes the door open and steps inside. He glances right and then left and notices a couch. Quickening his steps he moves to lay Charlie on the couch gently.

OLIVER

Get the fuck in and let's secure the perimeter, Lettie.

Adalet walks into the house quickly. She too glances left then right, and then out the door once more before closing and locking it quickly.

OLIVER (CONT'D)

Alright, I need to check upstairs. You do a once over down here and pull all the blinds and curtains. And remember no fucking lights. Got me?

ADALET

Yeah, sure commander.

CHARLIE

I'll just rest a bit.

ADALET

Charlie do you need water while I check things down here?

CHARLIE

Water...yeah, sure.

ADALET

Alright, stay put and sit tight. I'm going to look for a first aid kit.

CHARLIE

Ha, sure - roger that.

Adalet walks toward the center of the foyer and notices the dining room and a door askew. As she walks forward she notices the front window is wide open and curtains are blowing in the breeze. She pulls her gun and cocks it.

ADALET

Hello?

Adalet walks toward the bathroom quickly; glancing back out the windows to see if anyone is standing outside of them. She sees it clear and steps forward to latch the window closed and draws the blinds.

ADALET (CONT'D)

Hello?

Adalet moves toward the open door, and peeks her head inside. She realizes it's a bathroom and steps inside - glancing around and noticing nothing she aims her flashlight into the mirror and opens the medicine cabinet. Inside she sees a labeled box first aid kit and pulls it out.

ADALET (CONT'D)

Alright, this ought to work.

CUT TO:

INT. OLD FARMHOUSE - UPSTAIRS - NIGHT

Oliver emerges at the top of the staircase, and glances both directions. There are three doors. Two just in front of him and one to his right. Oliver approaches the first room and the door is ajar.

OLIVER

Alright - let's get this over with.

Oliver steps into the room and sees nothing, and walks back out. He goes to the second room and the door is closed. Reaching to open it this room is also found to be empty, and he walks back out after checking the windows and closes the door. As Oliver approaches the third door, it suddenly opens and out pops a squealing rat. The rat knocks him to the ground and begins to bite his arm. Oliver lifts his arm and the rat latches onto it as he proceeds to hit the animal into the wall and knocks it off of him. Oliver leaps to his feet and fires two rounds at the animal only to turn around and see an empty master bedroom. With a sigh of relief, Oliver turns to walk out and shuts the door behind him.

OLIVER (CONT'D)

Fuck my life - the hell did she get me into here?

CUT TO:

INT. OLD FARMHOUSE - DOWNSTAIRS - MOMENTS LATER

Oliver walks into the room where Charlie is resting on the couch, but doesn't see Adalet.

OLIVER

Where's Lettie? She not done with her walkthrough?

Charlie groans and whimpers lowly.

CHARLIE  
I...need water.

Oliver walks over to Charlie and sinks to his knees beside her, reaching for her shirt he pauses.

OLIVER  
Char, I'm going to remove your top and armor. I need to see how bad this is.

CHARLIE  
Oh, finally getting to second base, Olive?

OLIVER  
Think we both know I'm well past that stage, Char.

CHARLIE  
Well, don't think you're special or nothing.

OLIVER  
Yeah, yeah - I'm sure the whole base at basic saw 'em. Nothing rare.

CHARLIE  
Fuck you, Olive.

Adalet emerges and coughs.

ADALET  
Hope I'm not interrupting anything. I found a first aid kit though.

CHARLIE  
Oh, you're just killing my mojo like always, Let.

Oliver proceeds to rip Charlie's shirt from her chest. Charlie lets out a loud groan.

OLIVER  
God good, you're a fucking mess, Charlie.

CHARLIE  
But I got 'im. Stitch me up right, Olive. Heh.

ADALET

I found some whiskey too, but I'm not so sure she needs it.

OLIVER

Naw, but I sure as hell do. Where's it at?

Adalet passes Oliver the whiskey. He glances at the bottle with a smirk and shakes his head.

OLIVER (CONT'D)

Just what the doctor ordered, heh.

Oliver twists off the whiskey cap and takes a big swig.

OLIVER (CONT'D)

Ahh, yeah - perfect. Now, back to work. Let's see what's in that kit, Lettie.

ADALET

It's not got sutures or anything like that but there's some liquid suture. We can glue her back up.

OLIVER

Ah, hold the light over her stomach here so I can see if she's still got a fragment or bullet in her.

CHARLIE

Did you say whiskey...bitch you best not be withholding on me.

ADALET

Feisty to the bitter end. Heh.

OLIVER

Give her the damn swig so she'll shut the fuck up.

Adalet kneels down beside Charlie and holds the whiskey to her lips. Charlie drinks a bit and pulls back her head.

CHARLIE

Ah, yes - now you can get this fucking thing the hell out of me. Pronto.

Oliver scoffs, and Adalet moves the bottle to the floor and her flashlight over Charlie's gaping wound. Blood has covered her stomach and a dark blackish hole about an inch wide continues to seep blood from the entrance wound.



Oliver reaches for some gauze and begins to clean around the wound. A glint of metal reflects in the light and he pauses.

OLIVER  
I think I see the ballistic.

Adalet leans in a bit, and lets out a gasp.

ADALET  
Oh, Jeeze.

OLIVER  
Don't sweat it, and hold that damn  
light steady.

CHARLIE  
That squeamish, Lettie? C'mon  
you're tougher than that.

ADALET  
But are you?

Oliver suddenly pulls the bullet from Charlie's abdomen.  
Charlie winces.

CHARLIE  
Motherfucker!

ADALET  
Like, I said.

OLIVER  
Hand me that liquid suture.

Adalet holds out the suture. Oliver peers up at her and their eyes meet for a minute.

ADALET  
What do we do next?

CHARLIE  
Let the doctor do his magic. Gimme  
another swig.

Lettie stoops down and lifts the bottle, lifting it to Charlie's lips as Oliver works.

OLIVER  
Alright, I got you as good as I can  
get you. I'm not convinced you're  
solid, Char. Don't move an inch.

CHARLIE  
Ah, fuck me. Fine.

OLIVER  
I mean it, Char. Stay put. Lettie,  
you come with me.

CHARLIE  
What? Your asses bailing on me and  
leaving me alone in this damn  
abandoned shithole?

OLIVER  
Charlie, calm down and take a nap.  
We need to make sure this place  
holds up through the night until we  
can move again. Don't give me lip.

Oliver lifts his hand and points two fingers toward the  
kitchen.

CUT TO:

INT. OLD FARMHOUSE - KITCHEN - NIGHT

Oliver stands at the kitchen counter holding a glass, turns  
on the sink and lets it begin to fill. Adalet steps up beside  
him.

ADALET  
Did you wash your hands?

OLIVER  
I want you to come clean - now.

Oliver doesn't turn to glance back at Lettie as he brings his  
glass toward his lips.

ADALET  
Come clean? What are you talking  
about?

OLIVER  
You and Charlie; your history and  
how you got caught up with Feltz. I  
want to hear it from you, right  
now.

ADALET  
Whoa, uh. Okay.

OLIVER  
Okay what, Lettie?

Oliver places the glass back in the sink and turns around to  
peer directly into Adalet's eyes.

ADALET

Well, Charlie was my partner for years and we were great together at the height of things. There wasn't a person I trusted more.

OLIVER

Partners, and then what?

ADALET

What are you inferring, Oliver?

OLIVER

I'm not. I'm asking you; then what?

ADALET

Right, Charlie was my girlfriend for years but it wasn't exactly socially acceptable in the beginning.

OLIVER

So, Charlie was your partner at the agency and also your girlfriend and somehow you wound up paired up with Lucas Feltz?

ADALET

I already told her I was sorry for not believing her. You think I wanted to uncover what I did? You think I want to be on the run while she may be bleeding internally and die before the night is over?

OLIVER

Not sure what you wanted me to think, but it doesn't look too good.

ADALET

Oh for fuck's sakes, Oliver; the hell do you want from me? You want to hear the recording yourself?

OLIVER

You haven't played it yet, but keep saying you got the USB drive.

ADALET

I do. My fucking life depends on it.

OLIVER

I bet, and it seems that Char's  
does too.

ADALET

You don't think she's going to make  
it.

OLIVER

I think we need to find a spot to  
hole up and get some sleep. We can  
do rotations. There's only one bed.

ADALET

Of fucking course.

OLIVER

I'll sit in a chair if it helps,  
but I need a few winks.

ADALET

Naw, how about we both just secure  
this space and you can sleep on  
your side and I'll sleep on mine. I  
don't trust anyone watching my ass  
sleep.

OLIVER

How the hell did you do this job  
for so goddamn long then?

ADALET

You ask too many dumbass questions.  
Where the hell's the bed?

OLIVER

You sure you can handle having me  
sleep next to you? Most women  
aren't too fond of that.

ADALET

Doesn't surprise me. You're not  
exactly welcoming.

OLIVER

Ha, lady you've never seen me even  
try.

ADALET

Somehow don't think you get out  
that much.

OLIVER  
You're not wrong. Too busy trying  
to keep people alive to care about  
trivial shit.

ADALET  
Yeah, I get it.

OLIVER  
Alright, come on then.

Oliver proceeds to walk out of the kitchen and Lettie lets  
out a low sigh before following after him.

FADE OUT.

INT. OLD FARMHOUSE - BEDROOM - NIGHT

The door creaks open to reveal Oliver's face and he steps  
into a dark room. Behind him, Adalet strides in. A loose  
floorboard squeaks beneath her feet.

ADALET  
Do you think Char will be okay  
downstairs alone?

OLIVER  
I hope she passes out.

ADALET  
Yeah, she could use it.

Adalet walks past Oliver toward the window and peeks out of  
the curtains casually. Oliver closes the door, leaving it  
open a slight crack and walks over to the bed.

OLIVER  
So could you.

Adalet turns to look at Oliver and nods.

ADALET  
I...you're right.

Oliver sits down on the bed and lays back, lifting his legs  
to rest atop the mattress. He places his gun on a small table  
beside the bed. Adalet crosses over to the bed.

OLIVER  
I promise, I won't touch you.  
Scout's honor; unless you ask.

Adalet nods again and sits on the opposing side of the mattress.

ADALET

Heh, what makes you think I'd ask?

OLIVER

Charlie didn't hesitate to when she got shot.

ADALET

Ha, fair enough.

OLIVER

I'm not a creep, Adalet. I'm just a bachelor serving my arms.

ADALET

Serving your arms sounds kind of creepy, ya know.

OLIVER

Only if you aren't a cannibal. Now, hush up; sleep.

ADALET

If I wasn't so damn tired I'd kick you for that command, Dufresne.

OLIVER

I have a thing for leg play; don't tease me.

Adalet chuckles, and rolls to her side, closing her eyes and resting against the bed.

ADALET

I couldn't taunt ya even if I tried.

CUT TO:

INT. OLD FARMHOUSE - LIVING ROOM - LATER

Charlie groans, and peers around the room. She spots the whiskey and reaches for it, unscrewing the lid and taking a big gulp before standing up.

CHARLIE

God, ugh. I need...fuh..kuh - water.

Charlie proceeds to walk toward the kitchen, stumbles, and hits the floor with a thud. Reaching for her abdomen, her palm presses against the wound and blood seeps between her interlaced fingers.

CHARLIE (CONT'D)  
Let...Lettie?

Charlie attempts to push herself up from the ground with her free hand, but quickly loses her balance.

CHARLIE (CONT'D)  
Oliver? Oh, shit...ugh.

Charlie begins to crawl slowly, her face contorting with apparent agony as her fingers apply pressure to the wound.

CHARLIE (CONT'D)  
I've got to...I will...Lettie.

Charlie's body falls limp upon the ground.

FADE TO BLACK.

INT. OLD FARMHOUSE - BEDROOM - LATER

Adalet wakes up hearing a noise in the middle of the night. Oliver is snoring loudly beside her.

ADALET  
Oliver?

Adalet purses her lips and Oliver doesn't flinch an inch.

ADALET (CONT'D)  
Okay.

Adalet gets up and walks toward the bedroom door, and hears the faint sound of incoherent speech and exits the bedroom finding herself in the hall Adalet hears a loud THUD.

ADALET (CONT'D)  
What the hell was that?

Adalet rushes down the stairs to find Charlie sprawled out on the floor. She kneels down beside Charlie and lifts her wrist to check her pulse.

ADALET (CONT'D)  
Charlie? Char?

Holding her hand against Charlie's wrist, Adalet's face contorts fearfully.

CHARLIE

Lettie?

Charlie weakly murmurs and opens her eyes to look up at Adalet.

ADALET

Sh, hush, Char. I'm here. How did you get on the floor?

CHARLIE

I fell...I, water?

Adalet nods, and pulls Charlie's upper body into her lap slightly.

ADALET

Okay, I will get you water. Oliver told you to stay put.

CHARLIE

I don't obey Oliver. Was thirsty; I'm a grown folk.

ADALET

Charlie, you're bleeding again.

CHARLIE

Sh, it's a flesh wound. Oliver fixed me up.

ADALET

No, Charlie; I'm going to help you back to the couch.

CHARLIE

Damn it, I just need water and to take a piss.

ADALET

I'll help you to the bathroom first.

CHARLIE

I'm not a damn cripple.

ADALET

Charlie your shirt is soaking with your own blood. Now, I'm gonna get you up. Ya ready?

CHARLIE

Ready as ever could be.



ADALET

Alright; one.

Adalet braces Charlie as she prepares to stand up.

ADALET (CONT'D)

Two.

Adalet pushes up to stand with Charlie in her arms.

ADALET (CONT'D)

Three; hooah!

Adalet hauls Charlie to her feet and begins to walk her toward the bathroom.

CHARLIE

Where the hell is Oliver anyway?

ADALET

Asleep.

CHARLIE

Goddamn, no wonder I fell on my face. Ya'll disappeared.

ADALET

He thought you would rest a bit and then we could reconvene on a plan of action.

CHARLIE

Yeah. The plan is for those fuckfaces to not find us before I bleed out and dawn comes so we can get lost.

ADALET

Something like that.

CHARLIE

I always gotta plan for the man.

ADALET

You are the man, Charlie; neither I nor Oliver will ever forget it.

CHARLIE

That's right. Now where's the pisser?

As Adalet approaches the bathroom, she kicks the door casually and drags Charlie inside to sit her on the toilet haphazardly with her pants still fastened and completely on.

CHARLIE (CONT'D)  
If I were really incapacitated you  
just left me to piss my pants.  
Thanks, Lettie; you're a real pal.

Adalet chuckles, and crosses her arms with a smirk.

FADE OUT.

INT. UPSTAIRS BEDROOM - LATER

Oliver's eyes open, and he glances toward Adalet side. Adalet is not there. Oliver leans up and stands up, reaching for his gun.

OLIVER  
If it's not one thing, it's  
another.

CUT TO:

INT. DOWNSTAIRS BATHROOM - MOMENTS LATER

The sound of Charlie urinating is heard. Adalet leans against the bathroom door.

CHARLIE  
Ah, that's...

Charlie exhales loudly.

CHARLIE (CONT'D)  
Much better.

ADALET  
You ready to go lay back down?

CHARLIE  
Ready as ever, cap'n.

ADALET  
Alright, let's try this again.

CHARLIE  
After you.

Charlie lifts her arm as Adalet walks toward her. Adalet proceeds to lift Charlie, and blood brushes against her arm.

ADALET  
You need to get this sewed up.

CHARLIE

Ah, I'm gon' be just fine.

ADALET

I dunno, Charlie. This looks bad.

Adalet grimaces as she begins to walk Charlie back toward the door.

CHARLIE

Yeah, yeah.

Adalet helps a limping Charlie cross the floor, and lowers her to the couch. The sound of a creaking floorboard is heard.

ADALET

This place is creepy.

OLIVER

Even more so when you wake up and someone's gone.

Startled, Adalet jumps slightly at Oliver's words.

ADALET

Fuck, you are a ghost.

OLIVER

I worked for that goal.

CHARLIE

Yeah, the two of you ran off to abandon me.

OLIVER

I need some rest, Char; you were supposed to be doing the same.

CHARLIE

I got thirsty.

ADALET

She hand a hankering for that whiskey.

OLIVER

A hankering? Heh.

CHARLIE

Shut up, Olive. Whiskey makes the pain fade, or at least forgotten.

Charlie suddenly drops her head against the couch, eyes closing.

ADALET  
Charlie? Char?

Adalet rushes over to Char's side, falling to her knees and reaching for her face. As she cradles Charlie's head in her hands, Charlie continues to remain motionless.

OLIVER  
Damn, check for her pulse. Quick.

Oliver moves over to the couch and lifts Charlie's hand, pressing his thumb against her wrist to check her pulse. He glances at Adalet and shakes his head.

OLIVER (CONT'D)  
I'm not getting nothing.

Adalet slaps Charlie's cheek slightly.

ADALET  
No, no; come on, Charlie! Don't do this to me now. Not now, Char.

Oliver drops Charlie's hand and reaches for the other, pressing his thumb against it again. Adalet slaps Charlie's opposing cheek. Charlie still remains unmoving.

OLIVER  
Move out of the way, Lettie.

Oliver leans down and pushes Adalet out of the way slightly, reaching for the hem of Charlie's shirt and lifting it to once again view the wound. Blood is visibly pouring from the hole. Oliver sighs.

ADALET  
Please, please tell me she's just out, Oliver. I...

Adalet buries her head in her hands and inhales a deep breath loudly.

OLIVER  
There's blood all down the couch, Lettie. She didn't listen to me.

ADALET  
She never listens to anyone. That's why she's Charlie.

OLIVER  
Charlie, fuck.

Oliver leans down and places his ear against Charlie's chest, and closes his eyes briefly.

OLIVER (CONT'D)  
Adalet, she's...

ADALET  
No, no...I...no.

Oliver sighs, glancing downward as he leans away from Charlie.

DISSOLVE TO:

INT. FARMHOUSE LIVING ROOM - LATER

Adalet sits on the floor leaning against a wall, the whiskey bottle sits at her feet. Oliver emerges standing over her. Adalet peers up at him, a single tear rolls down her cheek.

OLIVER  
I did my best to cover her up. I think it may be better if we go upstairs. Sitting down here with that bottle and your emotions isn't gonna help us with Feltz.

Adalet groans, wipes the tear from her cheek and gives a light shrug.

ADALET  
I guess you're right. Not sure sleep's gonna come to me tonight.

OLIVER  
I'm not worried about sleep as much as mental clarity. I think you'd get more of that upstairs.

ADALET  
Heh, so her ghost can haunt me? Did you hear what she said?

OLIVER  
Lettie, nobody on earth who spent five seconds with Charleston ever missed anything she said. She'd have never allowed it.

ADALET

Heh, I guess you're right.

Adalet snuffles slightly.

OLIVER

Come on, I wont keep the bottle from ya, but I'm not leaving you down here by yourself.

ADALET

Why are you so nice to me?

OLIVER

Would you rather I was a dick?

ADALET

I guess I'm used to dicks. Not nice people.

OLIVER

Well, you got that fucked up then. Nice people are putting on a front. Kind people are genuine because it's innately their personality. Nicety is an act.

ADALET

So, is that what this is? An act?

OLIVER

No, Lettie; genuinely. Get off your ass, grab that whiskey and come upstairs. I ain't got all night.

Adalet chuckles.

ADALET

No shit. Dawn will be on top of us before we know it.

OLIVER

Yeah, and we need to get a move on at first light.

ADALET

Fucking Feltz. Why can't I just rendezvous somewhere easy, shoot him between the eyes and call it a fucking day?

OLIVER

Because that would be easy. You didn't buy your recruiter's bull that this was a simple job, did ya?

ADALET

Naw, I just lost one of the people I've loved the longest in life, Oliver. This job has costed me damn near everything.

OLIVER

Enough with the pep talk. I'm headed upstairs.

ADALET

Alright, alright. I'm going.

Adalet moves to stand, and reaches for the whiskey bottle as she rises up. Oliver gives a slight nod, and turns to walk away.

ADALET (CONT'D)

Oliver, did you think she was going to make it?

OLIVER

I tried to make her comfortable. I'd rather not answer that.

ADALET

So...you both knew she wasn't going to make it tonight.

OLIVER

Charlie was smart, Adalet. For whatever reason she chose to embark on this with you, and she drug me into it. That means it meant something to her.

ADALET

She meant more to me than I ever told her.

OLIVER

Yeah, I can tell. Don't dwell on this. Live to tell the secrets of the day; that's how you honor Charleston.

ADALET

You're right.

As Adalet walks past the couch she notices the outline of Charlie's body resting beneath a sheet. Bowing her head for a moment, Adalet lifts the bottle to her lips and greedily gulps the fluid.

FADE OUT.

INT. FARMHOUSE BEDROOM - MUCH LATER

Oliver sits down on the mattress, and lets out a sigh. Adalet walks into the bedroom after him.

OLIVER  
You want that same side?

Adalet nods, placing the whiskey on the bedside table.

ADALET  
Drink it. I think I'm good.

Adalet walks over to the other side of the bed, sits down, and suddenly lowers her head in her hands.

ADALET (CONT'D)  
Charlie, I'm so sorry...

Oliver reaches over to place his hand on Lettie's shoulder, gently squeezing it.

OLIVER  
Adalet, if you need a shoulder; I'm here.

Adalet snuffles again, gives a slight nod and turns toward Oliver. Oliver widens his arms and Adalet falls into his embrace. Oliver holds Adalet for a minute and hugs her tightly.

ADALET  
I never thought it would get this far, Oliver.

Oliver lets out a soft sigh, and slips his hand up into Adalet's hair casually.

OLIVER  
Sh, you don't need to do that now, Lettie. Just hush, come here.

Adalet leans more into Oliver, placing her head on his shoulder. Oliver continues to caress Adalet's cheek as he draws his hand down from her hair.



ADALET  
I'm soaking your shoulder, Oliver.

Oliver continues to stroke Adalet's cheek tenderly.

OLIVER  
Don't worry about that, Lettie.  
Just shh.

Adalet continues to rest her head on Oliver's shoulder and cries softly. Oliver lets out a soft sigh.

ADALET  
I must seem so weak to you right  
now.

OLIVER  
No, but you need to rest now.

ADALET  
I can't...

Adalet suddenly lifts her head from Oliver's shoulder, peering into his eyes. Oliver lowers his hand to her chin, and gently rubs her cheek with the edge of his thumb. As Adalet peers into his eyes, Oliver holds her gaze and suddenly she leans in pressing her lips to his. Oliver pulls back a bit after her lips brush his.

ADALET (CONT'D)  
Oh, I'm sorry...I don't know what  
came over me.

OLIVER  
No, don't be sorry.

ADALET  
I'm humiliating myself.

Oliver once again traces her cheek and shakes his head as his eyes stay glued on hers.

OLIVER  
Don't be embarrassed, Lettie. I  
just don't want to do anything you  
don't really want.

Adalet continues to look into Oliver's eyes, and shakes her head.

ADALET  
I'm not...doing something I don't  
want to.

Oliver exhales slowly.

OLIVER  
Are you sure?

ADALET  
I...

Adalet leans forward and once again presses her lips to Oliver's. Oliver slides his hand up her cheek, gripping her hair gently as he pulls her closer into his body. His lips part and he returns the kiss with fervency. He breaks the kiss.

OLIVER  
Just go with it.

ADALET  
I am.

Adalet's hands lift and she begins to push up on the hem of Oliver's shirt. Her fingers splay out across his rippled chest as she draws the fabric up towards his head. Oliver's hands now rush down Adalet's arms, reaching for her shirt he begins to pull at it.

OLIVER  
Do you wear flavored chapstick?  
Your kiss tastes like cherry.

ADALET  
Isn't that a line from a movie?

Oliver smirks, leans in and bites at Adalet's lip playfully. Adalet catches his lip with her teeth and proceeds to kiss him forcefully. Oliver snickers, and Adalet pulls his shirt free.

OLIVER  
Not sure, but you taste sweet. Mm.

Adalet grins, and lifts her arms as Oliver pulls her shirt free. She reaches for her bra clasp, but Oliver shakes his head.

OLIVER (CONT'D)  
Uh uh. Come here.

Adalet leans into Oliver. Oliver draws his hand up into her hair and pulls her face toward his claiming her lips in a hungry kiss. Adalet returns the kiss, drawing her hands up to his shoulders and groaning. Oliver uses his free hand to trace down Adalet's chest, moving his hand toward the button of her pants. Adalet whimpers lowly, and breaks the kiss.

OLIVER (CONT'D)  
Is something wrong?

ADALET  
No, I just...it's been a long time.

OLIVER  
Same for me.

Adalet leans in with a smile and presses her lips to Oliver's again. Oliver moves his hands to the back of her spine, drawing his hands tenderly over her shoulders as he reaches for her bra clasp. Unclasping it, Oliver's fingers splay out across Adalet's flesh as he pulls her bra straps gently down over her shoulders. Suddenly, Oliver breaks the kiss moving to place his lips to her collarbone as her bra slips down her skin.

ADALET  
Oh, jeeze. I...

Oliver reaches up with one hand to extend a single index finger over Adalet's lips as his mouth moves toward her breast, trailing kisses down over her clavicle as he moves his mouth further south.

OLIVER  
I said shh. Live in the moment,  
Lettie.

Adalet sighs lightly, and then as Oliver's mouth suddenly falls upon her breast she lets out a sudden whimper.

OLIVER (CONT'D)  
Sensations, are not always  
traumatic. Sometimes it's nice to  
just let go and feel. Just feel,  
Lettie; forget everything else.

ADALET  
How do you know just where to touch  
me?

Oliver gently urges Adalet to lay back against the mattress with a slight push. Adalet falls back against the bed and Oliver moves to hover his body over hers. As his mouth continues to caress her breast, Adalet lowly moans, closing her eyes.

OLIVER  
Like I said, just feel, Lettie. I  
won't do anything you don't want.  
Ever.

ADALET

I know, Oliver.

Oliver's hands once again slip up to gently caress at Adalet's throat, his fingers splaying out over her neck, he traces them across her flesh but does not grip.

OLIVER

Just trust me, Lettie.

Adalet whimpers as Oliver suddenly lifts his face from her chest, drawing both his hands to her sides. Adalet watches as he removes her pants. Adalet's panties are all that remain on her body.

OLIVER (CONT'D)

I'm going to take good care of you.

Adalet nods, and Oliver leans down to press his lips hungrily to hers once more.

FADE OUT.

INT. OLD FARMHOUSE - BEDROOM - DAWN

Oliver and Adalet are curled up and asleep on the mattress. The sound of breaking glasses crashes, and Oliver's eyes open. He sits up, glances at Adalet, and reaches over to shake her quickly.

OLIVER

Lettie.

Oliver whispers, and Adalet rouses. He lifts his finger to his lips and nods toward the door before grabbing his gun. Adalet stands up, and grabs her own weapon - cocking it slowly. Oliver eases toward the door. A floorboard creaks in the distance.

ADALET

Someone's in the house.

Oliver nods, and reaches for the door. Opening it slowly he peers into the hallway, but sees nothing in the faint morning light. He steps into the dark hallway and waves for Adalet to follow. Adalet exits the room, pressing her back against the wall as she proceeds to follow Oliver's lead. The two move toward the staircase.

OLIVER

Stay close, and quiet.

Adalet nods, and Oliver takes a step down the stairs. They make their way down the staircase, and Adalet's gaze moves to Charlie's lifeless form. Oliver steps off the stairs and peers around the corner toward the kitchen. Adalet walks the opposite way toward Charlie's body. Her boot crunches on broken glass and immediately a bullet flies past her shoulder; nearly hitting her. Adalet drops to the floor, rolls toward the couch and crouches on her knees near the edge of it.

ADALET

Oliver take cover!

Oliver ducks behind a wall. Bullet fire continues to rain into the wall - ripping through furniture, but absorbing the brunt of ballistics. Lettie crawls back along the edge of the couch and leaps to her feet - making a beeline for Oliver.

OLIVER

Lettie what the hell are you doing?

ADALET

Staying with you.

Oliver shakes his head, and suddenly the raining of bullets pauses.

FELTZ

Lettie, I really am growing tired of chasing you and your little friends here. Why can't you just come out and face me now?

UNKNOWN MALE MERC 1

Boss, should I keep firing.

FELTZ

No, I think she may give us a consideration with the loss of her friend there. Pity that, Charleston was always a great agent. Probably should have listened to her more, Lettie.

OLIVER

Lettie, let's go.

Oliver whispers and nods toward the back door. Adalet shakes her head.

ADALET

I'm not going without you.

Oliver shakes his head.

OLIVER  
I'll be right behind you, and I'm  
gonna need a smoke.

Oliver winks at Lettie.

OLIVER (CONT'D)  
Now, go.

ADALET  
Okay.

FELTZ  
Lettie? I still don't see or hear  
anything from you.

Adalet rushes down the hallway, quickly opens the back door -  
running without glancing back. She runs toward a dirt road  
illuminated by twilight.

CUT TO:

INT. OLD FARMHOUSE - DOWNSTAIRS HALLWAY - DAWN

OLIVER  
She's not got anything to say,  
Feltz.

Oliver begins to fire down the hall, but Feltz ducks and  
rolls out a window as the Merc starts firing back. Oliver  
turns to run out the open back door, pulling a grenade free  
from his belt, he pulls the clip and tosses it into the  
house. Adalet watches as Oliver runs toward her.

OLIVER (CONT'D)  
Run, run! Go!

Adalet turns to run down the road with Oliver following  
behind her. The two keep running, as the house erupts into  
fire.

ADALET  
Oh my God, Oliver; we're never  
going to recover Charlie now.

OLIVER  
She went out in a blaze of glory;  
say your goodbyes and honor her  
memory and don't fucking stop  
running.

Adalet exhales loudly, groaning and exasperated.

ADALET

Why the hell did she have to die on me? And, fuck Feltz. He's never going to stop until I'm dead and the evidence I've got is destroyed.

OLIVER

You had to know that, but you can't actually believe Feltz is acting alone in this. It's too intricate.

ADALET

I know he's not the head man on it, and I already know who is.

OLIVER

You do? You never mentioned that before.

ADALET

You didn't seem too keen on listening and I suspect you wouldn't have helped if it weren't for Charlie pushing it.

OLIVER

I don't want to argue that, Lettie. But we can't keep running forever. I'm not convinced I killed them both.

ADALET

I heard Feltz call me out. And Charlie said she had gotten one.

OLIVER

Yeah, there were three to start and one is Feltz. We know that. If I got anyone it's probably the second sniper.

ADALET

Let's hope that's true because Feltz on his own is bad enough. It didn't take them any time to find us.

OLIVER

Well, if Charlie hadn't gotten shot we wouldn't have needed to stop and we could've gotten a better head start.

ADALET

You don't actually mean to blame  
the dead for this do you?

OLIVER

I'll damn well do as I please, and  
it's true. Charlie herself knew she  
was a liability. She wasn't stupid.

ADALET

I know that, but it seems a little  
lurid to say that.

OLIVER

Just being honest, heh.

ADALET

That mouth of yours sure doesn't  
have any discipline.

OLIVER

You didn't seem to think that last  
night.

Adalet scoffs and chuckles.

ADALET

Um, what was that?

OLIVER

You heard what I said, Lettie.  
What, you going to deny what  
happened between us now?

ADALET

Did I say that?

OLIVER

That what you tell all of them?

ADALET

What the hell is that supposed to  
mean, Oliver? No.

OLIVER

Ha, I'm just kidding. It's been a  
while for me, but trust that I have  
plenty of discipline. I rarely let  
my defenses down.

ADALET

So, why are you for me?



OLIVER

I don't know, Kytix. Maybe I've gone and fallen stupid, as Charlie used to say.

Adalet chuckles, shaking her head.

ADALET

You don't want to fall for me, Oliver. I might cost you your life.

OLIVER

Well, shootings and grenades make me as horny as teargas does activists.

ADALET

Wow, that's toxic.

OLIVER

No, shit, but it's fun.

ADALET

I'm not sure if you are the general bad boy or the dedicated warrior, but there's something wildly amusing about your approach.

OLIVER

I mean, you can't say it's been boring. Has it?

ADALET

It's been provocative, and daunting.

OLIVER

Daunting? Yes, watching your ass and ensuring you live through this has definitely been that.

ADALET

Is this how you cope with tragedy?

OLIVER

How did you fathom someone who does what I do for a living would? Dark humor is a delicate art, Lettie Kytix.

ADALET

You really like to say my name.

OLIVER

Ha, I guess you could say it has a ring to it, Adalet. Fancy, and slips off the tongue with a tasty finesse.

ADALET

How many ways can a man say I want to eat you without saying it?

OLIVER

Is that a challenge? I mean, I am positive I can come up with several.

ADALET

No, no. I'm still reeling over the statement you just made in lieu of the bad guys finding us after we'd made love for the first time.

OLIVER

The first time?

Oliver pauses, turns and grins at Lettie.

OLIVER (CONT'D)

Does that mean there's going to be an encore performance?

Oliver wiggles his eyebrows. Adalet laughs.

ADALET

You're truly shameless! Wow.

OLIVER

I mean, I can understand if you need to see the practice in application to determine a proper review.

ADALET

Ha, I had no complaints, but it seems like you're fishing for compliments now!

OLIVER

I mean, yeah. I did just save your life and still haven't heard if I satisfied.

ADALET

This is ridiculous. This is not the proper time to be having this conversation.

OLIVER

Sure it is. We may not get another chance to have it.

ADALET

Lucas Feltz could literally be right on our ass and you want a critique on your lovemaking skills.

OLIVER

What? A man needs to know he's still apt in all fields. Especially when it's been a while since he's been active in the PA practice.

ADALET

The physical activity practice? Ha. I can't believe this. I'd rather talk about the main culprit than this.

OLIVER

Okay, so let's talk about that then. Who do you think it is?

ADALET

Joanna Killeen.

OLIVER

Oh, shit. I guess I should have seen that one coming. Shit, I'm starting to get thirsty.

ADALET

Do you know where we are, or where the hell we're going next?

OLIVER

Well, we need to get you to a safe place so you can turn that usb drive into the proper people to keep your ass from being fried.

ADALET

Who do you think that is?

OLIVER

Possibly the president? Definitely someone in with the Defense Department. I can't see how anyone in the internal agency could be safely trusted.

ADALET

That's what I've been worried about, and Joanna has a lot of pull and sway.

OLIVER

I have a friend who works with one of the Joint Chiefs of Staff. If we can get back to the States or a US Embassy I can make requests to speak with him and he can get you in front of the Secretary of Defense to play the recording.

ADALET

That seems like a viable option. Can you name the person?

OLIVER

No, I'd rather we wait to do that, but I think we need to get back to the states and to D.C.

ADALET

I've been chased all over and away from there once already.

OLIVER

I know that, but you had to know that you can't continue to run and that Joanna is going to keep sending Feltz and other cronies after you until she succeeds or wears you out.

ADALET

She's already starting to wear me out. Losing Charlie wasn't anticipated. I never wanted to endanger you or her.

OLIVER

That was a choice we made on our own and we all knew the risks. You can't focus on that, Lettie.

ADALET

It's hard not to, Oliver. I was engaged to her once. I loved her and I didn't believe her when she needed me to. No matter what I did, she always put herself on the line for me. To the very end.

OLIVER

She told me about you. She said you were her biggest mistake and longest regret.

ADALET

Thanks, that's not helpful.

OLIVER

You're misunderstanding. She said you were her biggest mistake for not trying harder to show you the dangers of the people you were trusting and that she regretted for the longest time not being real with you from the start. She knew she set herself up for disgrace in your eyes because of not trusting you enough from the start. She never blamed you to me.

ADALET

Then why did you act so resentful and standoffish toward me?

OLIVER

Because Charlie still didn't trust you when she brought you to my place and I could sense it.

ADALET

So why are you still helping me now?

OLIVER

I know you are telling the truth now. I heard what Feltz said. It makes no sense that he would be chasing you down like he is to say those kinds of things if you were lying. Just doesn't add up.

ADALET

But, you didn't think that last night when we...

OLIVER

I knew you were telling the truth the moment that I saw you trying to help Charlie, and the tenderness in your eyes.

ADALET

Yeah, I don't feel I was very tender with her. I just costed her her life.

OLIVER

Stop doing that to yourself, Lettie. Just quit.

Adalet sighs and stops walking abruptly.

ADALET

How am I supposed to just stop? There's nobody else out there who is even going to mourn her loss.

OLIVER

We will and do. Leave it at that, and make things right.

ADALET

So, where are we going? Seems like we've been walking for a while.

OLIVER

A bit ahead there's an old car lot. I'm going to hotwire a car from it and drive us to a small hangar where my pilot is.

ADALET

Your pilot?

OLIVER

Someone has to get us out of here.

ADALET

How many resources do you randomly have?

OLIVER

They're not so random. This one is because I looked out for the man's prize horses and he mentored me to go in the military. Old Pop's never steered me wrong and he used to be a fighter pilot.

(MORE)

OLIVER (CONT'D)

Trust me, he can get us where we need to be without any detection. Just let me do the talking once we get there.

ADALET

Why?

OLIVER

Because he doesn't speak English and thinks modern women behave like fleas.

ADALET

What? That's the rudest...

OLIVER

I mean, bloodsucking parasites does fit the description of a few of my ex-girlfriends.

ADALET

Wow, Oliver; I can say the same.

OLIVER

About your ex-girlfriends?

ADALET

Both - as you can clearly tell, I've dated men and women and both have had their leeching tenacities.

OLIVER

Ha, that was funny to hear you say. I'm joking. You can speak and he doesn't think women behave like fleas.

Adalet scoffs, shakes her head and smirks.

FADE OUT.

EXT. OLD CAR LOT - DAY

Adalet and Oliver walk down the dirt road. A chainlink fence appears, and Oliver lifts his hand to signal halt. Adalet stops. Oliver nods toward the gate. Adalet steps closer and leans in.

ADALET

What?

OLIVER

This is the place. Now, I need you to stay close and just let me do my work.

ADALET

I didn't have anything else in mind.

Adalet perks an eyebrow, shakes her head and mumbles incoherently.

OLIVER

Yeah, I don't like that mumble.

ADALET

Didn't ask you to authorize it. Heh.

OLIVER

Seriously, Lettie; stay close and stay vigilant.

ADALET

Thought you said it was abandoned. You're acting like we're breaking someone out of jail.

OLIVER

Better safe than sorry, Lettie. Now, let's go.

Oliver starts to run toward the fence. He quickly scales it, and lands on the ground on the other side. Adalet stares at him in disbelief for a second; glances around and then runs full speed at the fence - right into it. Adalet falls backward to the ground, scoffs and stands quickly to climb the fence and hop over. She lands on the ground with a huff. Oliver lifts his hand and clamps it over his mouth to stifle a chuckle.

ADALET

Thanks for the help, jackass.

Oliver shrugs, and walks toward an outbuilding. There are various junk cars littering the area. Adalet follows after Oliver who moves quickly toward an old car. Adalet furrows her brows and huffs.

ADALET (CONT'D)

You're gonna hotwire this?



OLIVER  
Shh, and yes. Now, give me some  
space.

ADALET  
We would make better time walking.  
This heap of crap isn't going  
anywhere.

OLIVER  
Hush.

Oliver eases the car door opens, and buries himself under the steering wheel. Adalet steps up behind him and her vision is completely obstructed by him bent over. She giggles.

ADALET  
Hm, just keep that angle and I  
imagine I'll have more intriguing  
topics to discuss.

OLIVER  
Huh?

Oliver lifts his head up, makes eye contact with Lettie, and then suddenly the car engine fires up.

OLIVER (CONT'D)  
Ah! You see that; what were you  
saying again?

ADALET  
What...

OLIVER  
Exactly, now get in.

ADALET  
I sure as hell hope the wheels  
don't fall off this thing.

Oliver scoffs, and sits down in the seat slamming the car door. Adalet walks to the other side.

FADE OUT.

EXT. DIRT ROAD - LATER

Oliver is driving. He stops the car at the junction of a driveway. In the distance a weathered hangar sits surrounded by rolling fields.

ADALET

Well, this is rather quaint.

OLIVER

He likes to keep things simple, but he isn't expecting us so just stay close.

ADALET

I didn't think of going anywhere.

OLIVER

I'm just reminding you.

ADALET

You're used to being in charge, aren't ya?

OLIVER

You seem to like following my commands, heh.

ADALET

Hah, I'm just here for the ride.

Oliver turns the car onto the driveway and winks at Adalet.

ADALET (CONT'D)

So, does your friend have a name?

OLIVER

Yeah, Sir. If you say anything, keep it simple.

ADALET

Right. Yes, sir.

FADE OUT.

EXT. OLD HANGAR - MOMENTS LATER

Oliver stops the car and kills the engine. He glances at Adalet, gives a nod, and then opens the door. Adalet stays in the car. Oliver walks toward the hangar, and suddenly a loud BOOM is heard and the hangar doors fly open, an UNKNOWN OLDER MAN, late 60s, balding, caucasian, weathered face grimaces.

UNKNOWN OLDER MAN:

The hell are you doing?

The unknown man is holding a rifle aimed directly at Oliver.

OLIVER  
Whoa! Hayden; it's Dufresne!

UNKNOWN OLDER MAN:  
That still doesn't answer what the hell you're doing here. And who'd ya bring with you?

OLIVER  
My friend and I, we need your hell, Hay. I'm here to call out the owe you one.

HAYDEN  
Aw, shit. You got me then. Bring her in, and make it quick.

OLIVER  
Thanks, and that's the plan.

HAYDEN  
You got followers?

OLIVER  
Yeah, and I imagine they're not too far off our trail.

HAYDEN  
You need a fly out.

OLIVER  
Yes, that's exactly what we need.

HAYDEN  
You know, I ain't flown in some time.

OLIVER  
I'm not worried about you wrecking as much as I am them catching up to us.

HAYDEN  
What'd your girl get into?

OLIVER  
She's uh...not my girl.

Oliver waves toward Adalet. Adalet opens the car door and steps out.

ADALET  
You want me out?

HAYDEN

Yeah, come on in and hurry it up.

Hayden turns around, places his rifle over his shoulder and walks back through the hangar doors. Oliver gestures for Adalet to follow.

OLIVER

I told you he was a little different.

ADALET

Yeah, I didn't think we'd be risking getting shot within seconds.

OLIVER

I tried to warn you, but to check your awareness...you've been a risk of being shot within seconds for the whole time I've known you.

ADALET

That's very reassuring, Oliver. Thank you.

HAYDEN

Hurry up, love birds. I ain't got all day. Don't like leaving myself exposed like this.

Adalet and Oliver step inside the hangar, and Hayden clicks a button. The hangar doors proceed to close. Adalet peers around.

ADALET

Wow, the exterior of this place makes it seem so...

HAYDEN

Rundown? Yeah, I like to keep it that way. Simple rundown barn in the countryside. Ain't nobody going to come looking for shit here.

Hayden walks over to a decanter and turns over 3 crystal glasses, filling each with a golden fluid.

HAYDEN (CONT'D)

Anyone want a whiskey to take the edge off? Here.

Hayden offers a glass to Adalet first. Adalet takes the glass and gives a nod.

ADALET

Thank you.

Hayden gives a nod and then hands a glass to Oliver.

OLIVER

Always know just how to be a good host, Hay.

HAYDEN

The hell I do and don't start blowing hot air up my ass trying to inflate my ego. I'm not a balloon, and your lips dont belong puckered to my cheeks.

ADALET

Ha.

Adalet's eyes widen a bit and she stifles a chuckle.

OLIVER

Yeah, you laugh all you want, Adalet. He hasnt gotten you up in the air yet.

HAYDEN

Well, I am damn good at piloting but that's beside the point. You gonna spill on what happened to bring you in like mangy stray to my doorstep after its been years?

ADALET

Well, it's more because of me. I need to get back in touch with a counter agency and return this USB.

HAYDEN

What's on the USB?

ADALET

Double-agenting spy activities related to the release of a biochemical agent meant to ignite a global pandemic. Possibly a filovirus.

HAYDEN

Holy shit. Like ebola?

OLIVER

Something like that.

HAYDEN

Do you know who is against you?

OLIVER

Feltz and Killeen; Charlie's top two most hated agents.

HAYDEN

Why am I not surprised? You should've helped Charleston execute them the day she came to us.

ADALET

Wait, Charlie came to you both?

HAYDEN

Oliver hasn't told you all of our background eh?

ADALET

Not exactly.

HAYDEN

Well, who exactly are you, anyway?

ADALET

Agent Adalet Kyttx.

HAYDEN

Lettie Kyttx in the flesh, eh? I've heard a lot about you.

ADALET

Uh, why do I think that was probably all bad.

OLIVER

Because you think Charlie was holding a grudge.

ADALET

She was, Oliver. But she had her reasons.

HAYDEN

So, what changed your pace, Kyttx? Charlie told us you didn't believe a damn thing she told you.

ADALET

I didn't. I couldn't. She had no proof and I let her down by not keep the good faith that she was a committed and honest agent.

HAYDEN

So you doubted the person you were engaged to over your government position?

ADALET

Yes, and I admit it was my own fuck up, but I'm beyond that now. Charlie is gone, and I'll be damned if Lucas gets away with duping me like this.

HAYDEN

So, is it about revenge then?

OLIVER

Hay, she's telling the truth.

HAYDEN

Are you sure? Have you heard the USB?

OLIVER

No, but I also know Charlie wouldn't have brought her to me if she were lying. And, she's proven herself now.

HAYDEN

Alright; I'll fly y'all out. I have a contact at the Pentagon and he's been waiting for something to snag Joanna Killeen on. Everybody wins except Feltz and Killeen - in Charlie's memory.

OLIVER

Cheers to that, Hay.

ADALET

Yeah cheers to that.

Hayden, Oliver and Adalet clink their glasses against each other, and swallow back their whiskey.

HAYDEN

Now, stay the hell out of the rest of my decanter 'cause that's all either of you are gonna get.

Hayden walks off toward a desk, on the back wall behind it is assorted radio equipment and a CB receiver. Hayden takes a seat in a large leatherback chair and lifts the headset, proceeds to start turning dials on the radio.

FADE OUT.

INT. HAYDEN'S AIRPLANE - LATER

Hayden is sitting in the pilot seat of his aircraft. Oliver sits in the co-pilot seat. Adalet stands behind them in the cockpit with a blank expression.

HAYDEN

Alright, now; you just sit there and don't mess with any dials and I will get us in the air. Adalet, you need to go strap yourself down and stay seated until I say otherwise.

ADALET

Why am I always being told to strap in, or stay close?

OLIVER AND HAYDEN

(IN UNISON)

Because you need to stay safe and kept alive!

ADALET

Man, I really wish Charlie was here to see you two. You know, I'm not incapable. I can fend for myself.

OLIVER

Charlie told you to stay safe too.

ADALET

Yeah, but look what happened to her.

HAYDEN

She gave up her life to ensure yours wouldn't be taken. So, listen up and strap in. Roger that?

ADALET

Yes, Roger that.

Adalet walks to the back, sits down, and straps herself in. Oliver glances back at her and winks.

OLIVER

Don't worry, Lettie. You'll be in the thick of the action too. I won't steal all your kill points.



ADALET

This isn't a video game, Oliver.  
So, just watch out for the dome  
shots and I'll do the same.

OLIVER

I wouldn't have it any other way,  
Lettie KytX. Gotta dance with the  
action and stay on your toes.

Hayden scoffs.

HAYDEN

And you said she wasn't your  
girlfriend.

Hayden pulls up and the plane begins to ascend into the air.  
Lettie leans back in her seat, and Oliver chuckles before  
glancing at Adalet as the plane wheels leave the ground.

FADE OUT.

INT. HAYDEN'S AIRPLANE

ADALET

So, you said that you have a  
contact. What did they say?

OLIVER

Hayden's got some of the best  
contacts in many agencies.

HAYDEN

His name is Chief of Staff, Robert  
Ludlow and the internal  
investigative review on Joanna  
Killeen has been of interest to him  
ever since Charleston left your  
partnership. Chief of Staff,  
Ludlow, knows all about you, Lettie  
KytX. But, in this case I would say  
that's not such a bad thing.

ADALET

What's the plan when we land?

HAYDEN

There will be a single black sedan  
waiting for you and Oliver when we  
land on the tarmac.

ADALET

Shit, how do I know they're safe.

HAYDEN

You're just going to have to trust me on this, Adalet. I've had over thirty years experience here and helping catch the bad guys is the only thrill left for me.

OLIVER

It's a hell of a thrill though, Hay.

HAYDEN

There's no doubt of that. Exhilarating action.

Oliver reaches over and squeezes Hayden's shoulder slightly, and then gives him a pat.

ADALET

This is just so much to absorb. I'm almost afraid of handing over the USB drive. How do I know there's not another traitor on the inside somewhere?

OLIVER

You don't. But you also can't keep running, and there's nowhere to hide.

ADALET

You're right, and that's what's kept me moving and alive. How do I know his connection isn't going to hand me over to my executioner the moment this plane hits the apron?

HAYDEN

Because this old vet wouldn't have wasted his time flying your ass if I didn't think you had a spark in ya.

OLIVER

Ha, she does have that fire. Can't deny it - spark flies from her eyes and burns from her soul. Don't piss off Lettie Kytix lightly, that's what Charlie used to say.

Adalet perks a brow, tilts her head and scoffs.

ADALET

She really had an entirely different view of me. Guess that's what it means to see yourself through the eyes of someone who loves you...so different than the way I ever viewed myself.

FADE OUT.

EXT. AIR - HAYDEN'S AIRPLANE - DAY

Hayden pulls up on the plane yoke slightly. Oliver glances at him. Adalet peers at them both.

ADALET

Are we already here?

HAYDEN

Did you think it was going to take me that long? Ol' boy is gonna meet you on the strip.

ADALET

I guess you can say I've lost track of time.

HAYDEN

You ready to ride the bull in this rodeo, Lettie? Ol' boy's waiting.

ADALET

Ol' boy? Who is that?

HAYDEN

The Chief of Staff, Ludlow. You're gonna need to hand over that USB and they'll play it inside the 'Gon.

ADALET

The 'Gon? Ha, never heard it called that before.

HAYDEN

It's a place they plan where most people are made to be gone real fast - in lotsa creative ways.

ADALET

How are you so funny during such a serious moment?

HAYDEN

How in the hell else do ya manage to live? Ain't nothing but death and taxes certain. Laughter keeps the devil away.

ADALET

I haven't been good at keeping them away.

HAYDEN

No kiddin', eh? Alright, sit back and hold on.

ADALET

Oh?

Suddenly the plane jerks, knocks Adalet back against her seat. Adalet lets out a loud OOMPH, and Oliver looks back at her with a smirk.

ADALET (CONT'D)

Oof, damn.

OLIVER

Can't say he didn't warn you, Lettie.

ADALET

Tsk, you're just so charming.

Oliver winks while simultaneously flashing a cocky, pleased grin.

FADE OUT.

EXT. LANDING PAD - WASHINGTON, DC - LATER

Hayden maneuvers the plane to the landing pad, the wheels extend and meet with the tarmac as he lands the plane. A few feet away three black sedans with tinted windows slowly approach. The cars are in triangle formation with a central car that comes to a complete stop approximately eight feet from the airplane.

HAYDEN

Alright, looks like it's drop-off time. Make sure you two love birds send me an invitation when you get hitched. You owe me a bar and a half of drinks.

ADALET

Uh, what? And you got the idea we were getting married from?

HAYDEN

You belong together. I know these things, trust me.

ADALET

Have you ever been married even?

Hayden gruffly scoffs.

HAYDEN

I've raised a set of twins and loved me one woman all the way up until she died. I know a good match when I see it. Besides, he needs to settle down. Aren't you a progressive woman? Ask him to marry you before he runs off with blue balls and fear.

OLIVER

I resent that, Hayden. I know how to ask a woman to marry me on my own, thanks. And, I don't have blue balls.

HAYDEN

You don't? Heh, knew you were more than friends. See, I got a sense about these things.

ADALET

You are a riot, Hayden. I guess you're right - I owe you a drink.

HAYDEN

No, a bar and a half. And I'm gonna hold you to it too.

OLIVER

Believe him on that one, he will.

ADALET

I bet.

INT. MIDDLE BLACK SEDAN - MOMENTS LATER

The driver glances into the rearview mirror at a MAN IN BLACK, late 60s, SALT AND BLACK HAIR.

DRIVER

Will you need anything else, sir?

MAN IN BLACK UNIFORM

No, Collins.

DRIVER

Do you want them in separate cars?

MAN IN BLACK UNIFORM

No, I don't think that will be necessary. I have it on good authority they are assets to our cause.

DRIVER

Very well, sir.

The driver steps out, walks to the back passenger door and opens it and a man dressed in all black with military decorations on his shoulder steps out of the car.

DRIVER (CONT'D)

There you are, sir.

The man in black glances at the airplane door which opens to reveal Oliver. Oliver steps forward, gives a nod and salute, and steps down the stairs and out of the plane. Adalet slowly descends behind him and the two walk toward the man.

OLIVER

Hello, sir. This is Agent Adalet Kytix; she has the USB drive, sir.

ADALET

Hello, Chief Ludlow; I hear you're just the person to help me.

Adalet smiles slightly, and Chief Ludlow gives a light nod, smiles and waves toward the car.

CHIEF LUDLOW

Well, a pleasure to meet you, Agent Kytix; but I think it's best if we continue the pleasantries inside the car. Shall we?

ADALET

Yes, of course, sir. Thank you.

OLIVER

Yes, thank you, sir.

Adalet and Oliver follow after Chief Ludlow and get into the car. The driver closes the door and returns to the driver seat, and the three black sedans proceed to drive forward.

FADE OUT.

INT. PENTAGON - INTERIOR OFFICE - LATER

Chief Ludlow, Adalet, and Oliver all sit at an oval shaped table in a darker interior Pentagon office. A man stands in a corner dressed in uniform quietly observing.

CHIEF LUDLOW  
Alright, Adalet, let's see that USB drive.

Adalet nervously glances at Oliver, and proceeds to slip her hand into her shirt, removing a small USB drive from beneath her clothing. With a shaky hand she gently places it on the table and pushes it forward.

ADALET  
Alright, let's listen to it.

OLIVER  
It's alright, Lettie; it's almost over.

Chief Ludlow waves at the man in the corner who steps forward on cue to pick up the USB drive. He walks over to the back of the room and opens a laptop. The man's finger hovers over the PLAY button on the media player on the computer and suddenly a loud BOOM is heard.

CHIEF LUDLOW  
Get down, now!

Adalet quickly drops to the ground, and rolls beneath the table; reaching for her gun. She notices she only has 3 bullets in the chamber as she cocks it and groans.

ADALET  
Oh, fuck!

Oliver drops to the ground and puts his back against his chair as he cocks his gun, and rises to fire a few shots as a MAN and WOMAN rush into the office. Peering at the man before he ducks back down, Oliver recognizes Lucas Feltz.

OLIVER  
Lettie, stay down! I'll cover you.

The man by the computer suddenly slides down to fall into a lump; deceased. Chief Ludlow hunches down and moves over, checks his pulse and shakes his head. He pulls his gun from it's holster and proceeds to fire off some shots toward Lucas.

FELTZ

What's the problem? Scared to face me now, Lettie-girl? We've been so close for so long!

ADALET

Fuck you, Lucas!

Lucas fires off two more shots in the direction of Lettie's voice.

FELTZ

Aw, Lettie-girl; that's no way to talk to a friend.

KILLEEN

Shut up, Lucas; get the fucking USB!

Joanna rushes into the room, firing random shots in the direction of Chief Ludlow. Chief Ludlow lurches with the perished man's body between him and the wall. The computer still sits untouched above him.

OLIVER

They're not alone, Killeen! And you know I'm eager to tango with some spice!

KILLEEN

Oh, who in the fuck is the pretty boy charmer?

FELTZ

Oliver Dufresne; Lettie's replacement lover for me. Aw.

CHIEF LUDLOW

I command you both to ceasefire and turn yourselves in!

KILLEEN

Why would I want to do that?

Killeen proceeds to fire off three more shots toward Chief Ludlow.



KILLEEN (CONT'D)

All I need to do is kill the 3 of you and I can stage this perfectly; thanks for being such willing scapegoats. Heh. Brilliant, really; made this whole thing shockingly fucking simple. Like child's play.

ADALET

That's enough, Feltz! You and Killeen have no argument with either of them. Your fight is with me!

CHIEF LUDLOW

Hush, Adalet!

Chief Ludlow suddenly rises up and fires four shots toward Killeen. One hits the wall behind her, blowing up some drywall that flies out all over Agent Killeen's hair.

KILLEEN

Is that really all you got, and to fuck up my hair on top of it? Fucking going to love dispatching all of you.

CHIEF LUDLOW

I won't allow that to happen, Agent Killeen.

Agent Killeen fires toward the Chief again, but this time her bullet catches him in the shoulder, knocking him back to the ground. As the Chief falls back, his hand brushes the computer and knocks onto himself in the process hitting the play button on the media player for the USB drive. Suddenly the USB drive starts to play loudly in a scratchy tone.

FELTZ (V.O. FROM USB RECORDING)

*Did you meet the buyer?*

ADALET

Ha, do you hear that, Feltz?

The USB drive continues to play the recorded conversation Adalet caught. Adalet rises and fires one shot toward Lucas and then darts toward Oliver.

OLIVER

Lettie, what are you doing? I said to stay put.

KILLEEN

God damn you, Adalet! When I finally get my hands on you it's going to be a thrill to see the life leave your annoying eyes!

CHIEF LUDLOW

That's not going to happen.

Chief Ludlow rises weakly and fires a shot at Lucas, but misses.

FELTZ

You guys are all just sitting ducks, heh.

KILLEEN

They're really making it too easy.

ADALET

That's what you think, Joanna! But this is for Charlie!

Adalet suddenly hops up and points her gun directly at Joanna; firing once and hitting her directly in the forehead. Left open to Lucas, Adalet turns just in time to see him jump on top of the table and slide toward her. Joanna slumps to the ground and Adalet runs out the door. Lucas darts to chase after her, and Oliver rises to move toward the Chief; looking over his injury as the USB continues to play.

KILLEEN (V.O FROM THE USB RECORDING)

*The location will be given in person. The buyer would like the extra security of a face to face meeting with you.*

CHIEF LUDLOW

I know that voice.

OLIVER

Yeah, I need to go make sure Lettie is okay. Do you think you can call for help from here?

CHIEF LUDLOW

Yes, you just go make sure that girl isn't killed before the truth's told.

OLIVER

You got it, sir.

KILLEEN (V.O FROM THE USB RECORDING)  
*The virus is located in Washington  
right now, correct? If so, the  
buyer expressed his wish to meet in  
the Capitol. He wants to see the  
product in action before making his  
final purchase.*

CHIEF LUDLOW  
Hurry now! Go, go.

OLIVER  
On it, sir.

Oliver runs out of the room and Chief Ludlow reaches for a phone as the recording keeps playing.

UNKNOWN MALE (V.O. FROM THE USB  
RECORDING)  
*Just take care of it, Killeen. I  
will go to the meeting. Let me know  
when it is arranged.*

CHIEF LUDLOW  
And there's Feltz. Well, I'll be  
damned.

Chief Ludlow shakes his head, and glances at his dead friend with a frown.

CUT TO:

INT. PENTAGON - HALLWAY - LATER

Adalet runs down the hall, panting, and shocked to see nobody. A few feet behind her Lucas is running with his gun pointed at Adalet, who keeps darting out of his sights as he fires rounds at her.

FELTZ  
God damn it, Lettie-girl; I never  
thought you'd make it this hard on  
me.

Adalet continues to run, suddenly she trips and falls to the floor. She looks back to see Lucas gaining on her, but behind him Oliver appears. Adalet pushes herself to her feet, and takes the one open shot she has at Lucas. It misses him by inches and he laughs.

OLIVER

Hey, frenemy-boy; Lettie isn't a girl and you know, it's bad form to pick on a woman, right?

FELTZ

The fuck did you say to me?

OLIVER

You heard me, but if you need a repeat for your awareness I can accommodate your special need. It's bad form to pick on a woman.

FELTZ

Oh, please; no wonder Charlie liked your stupid ass. Kissing women's butts must hold to form; a thing you know quite a bit about apparently.

ADALET

Lucas! Stop, this fight is between you and me now. He hasn't got shit to do with it, and let's not speak ill of the dead.

FELTZ

Like I give a fuck about your dead. I want to see you dead and get my money. It's not that hard to understand, and honestly it's not personal, Adalet. It's about a life you just don't see to get.

OLIVER

I hate to break up your little discussion, but let's get things back on track, Feltz. Ha, what kind of name is that anyway?

FELTZ

It's a German variant of Völtz which derives from the surname Volkmar or Volmar; you uncivilized bastard.

OLIVER

Glad, you feltz the need to get that off your chest and overshare there, Lucas. Now then, after this heartfelt moment - would you like to get back to business?

FELTZ

Not at all a problem, asshole.

Lucas fires a round at Oliver, who in turn fires back at him three times. Adalet watches, holding her bullet-less gun helplessly. Oliver suddenly pulls another clip from his leg and throws it over Feltz's head toward Adalet. Adalet catches the clip midair and slams it into her gun, sliding down to her knees and releasing a spray of bullets directed for Lucas' lower back.

FELTZ (CONT'D)

Motherfucker!

Feltz falls to his knees and Adalet walks over to him as he kneels on the tiled floor.

ADALET

I told you this was for Charlie,  
and I meant it.

Adalet places her gun against Feltz's forehead and fires the bullet.

FADE OUT.

INT. PENTAGON - MORNING - THREE DAYS LATER

Adalet stands in full regalia as an agent with Oliver in line beside her on a stage. Behind her is a flag and the Department of the Pentagon seal set up. A podium with microphones is set up and there are media people seated looking at them.

ADALET

This is not what I anticipated to  
happen, Oliver. I'm nervous.

OLIVER

Why, you just lived through a  
shootout in the middle of the  
Pentagon and revealed two huge  
moles internally. You are a  
national hero, Adalet.

ADALET

I don't feel like a hero. I feel  
like Charlie should be here, and I  
hate the spotlight.

OLIVER

Just relax, Chief Ludlow isn't going to live you hanging and neither am I.

Adalet reaches for Oliver's hand, and squeezes it.

ADALET

Thank you for holding true to that, Oliver. I don't know if I could've done this without you and Charlie helping. Hell, Hayden even.

OLIVER

Heh, Hayden; yeah, I am sure he will be thrilled to see this press conference.

ADALET

Do you think so?

OLIVER

I mean...probably not. Haha.

ADALET

Ha, funny!

Chief Ludlow approaches the podium, and gives a nod toward Adalet and Oliver. He has a bandaged arm, which is visible as he adjusts the microphone to begin speaking.

CHIEF LUDLOW

Good afternoon, everyone. I have called this press conference to explain a little bit about the incident that occurred here at the Pentagon just a few days ago. As you can see, I am fine other than a flesh wound but the situation could have proven much more dire if not for the efforts of two of America's finest; Agent Adalet Kytz and Lieutenant Oliver Dufresne. Agent Kytz was able to present solid evidence of an internal mole with connections to private terrorists groups which sought to release a biologically engineered virus upon the public that could have had catastrophic results at a global level.

(MORE)

CHIEF LUDLOW (CONT'D)

Due to the nature of how credible this evidence is, and the attempt to circumvent it which nearly lead to my own expiration and resulted in the loss of a dear comrade, Agent Roger Ignacius, who was killed in action that day. Because of Agent Kytix and Lieutenant Dufresne greater tragedy was avoided and calamity diverted by their choice to go above and beyond the call of duty. I, personally, owe both of you my life but the People of this country owe you a debt of gratitude that can never be fully repaid. For this alone, I would like to award you each with a special medal.

Adalet sighs and smiles at Oliver, squeezing his hand once more.

CHIEF LUDLOW (CONT'D)

Agent Adalet Kytix, to you I offer the Distinguished Intelligence Medal for your commitment to excellence and willingness to put your very own life on the line for your fellow countrymen and the global good.

Chief Ludlow waves to an assistant who steps forward with the medal. He lifts the medal and Adalet steps forward, lowering her neck for him to place it over her head. She lifts her head when he finishes and smiles, nodding and saluting him.

CHIEF LUDLOW (CONT'D)

Now, to you, Lieutenant Oliver Dufresne, I offer you the Medal of Honor for choosing to go far above and beyond the call of duty to deliver key intelligence to the Pentagon that directly prevented global outbreak and saved my life as well.

The assistant steps forward again, and Chief Ludlow lifts the medal, Oliver steps forward to present his neck, and Chief Ludlow places it over his head.

OLIVER

I never expected to receive something like this, but more importantly I never expected to be on the brink of a calamity that could've caused more death than I could deal with seeing and I knew then I had to do something, but it's not me who really caught onto this first and I feel a little awkward not allowing Adalet to speak first. I am definitely beyond grateful for this, and would do it again in a heartbeat because that's what it means to serve the people; with heart, soul and commitment.

The room erupts into applause, and Oliver gives a nod and salute, steps back and winks at Adalet.

OLIVER (CONT'D)

It's your turn to shine, Adalet.  
Have at it.

Adalet steps toward the podium and a flash of cameras blind her. She squints slightly and clears her throat.

I knew when I chose to join the agency years ago that there was only one hope for me in joining and that was to make a difference in the world. Lieutenant Dufresne said that he felt awkward standing up here and I feel honestly the same. It was Charleston Delavine, a fantastic agent and my former partner, who really encouraged me to become an agent. And during this I lost her, which was an asset loss to all of us but with receiving this award today I hope she sees that her death wasn't for nothing and this medal - it's all in her honor. Thank you for allowing me to reveal the secrets of the day and to serve you selflessly for the greater good.

The room once more erupts into applause and Adalet smiles as the cameras flash again.

FADE OUT.

INT. SPORTS BAR - LATER

Adalet, and Oliver walk into a bar hand in hand.

ADALET

So, where is he?

Adalet peers around the bar, and Oliver nods.



OLIVER

He's right there. Come on.

In a corner booth, Hayden is seated wearing a baseball cap with a tall glass filled with golden fluid in front of him. Adalet and Oliver walk toward the table and Hayden peers up at them.

HAYDEN

I did myself the favor of getting the first drink. Ya know, you owe me half the bar thought I needed to get started early.

Oliver laughs and releases Adalet's hand to sit down. Adalet sits down as well.

ADALET

Well, you are on for that, bud. It's the least I can do. I honestly didn't expect to live through this. It's all kind of surreal.

HAYDEN

Yeah, I don't blame ya. I didn't expect to see the two of you again either to be honest. I was mighty shocked when I saw you on TV there getting awards and shit. But, I felt this strange warm sensation and I thought, goddamn it, these motherfuckers saved the damn world!

OLIVER

Well, we definitely couldn't have done it without you, Hayden.

HAYDEN

You're damn right you couldn't have. You'd be dead back across the pond right now if it weren't for me and my solid flyer.

ADALET

You're absolutely right, Hayden - you really did a solid for us, and we owe you all the drinks you can stand. Just don't go flying off in that plane while inebriated on me.

Oliver chuckles and places his elbows on the table, leaning toward Adalet slightly.

OLIVER

So, you remember how Hayden was giving us shit about settling down?

ADALET

Yeah, I mean...it's not the worst idea after all the action we just enjoyed, or endured.

OLIVER

Awe, are you saying you didn't enjoy it at least a little?

ADALET

No, not at all.

OLIVER

That's what I thought, but I got a question for you.

ADALET

What's that, Mr. Questioning?

OLIVER

I mean, I'm not so sure how you will respond to it, but...

HAYDEN

Hurry it up, man! Shit or get off the pot.

OLIVER

Jesus, Hayden, goddamn.

HAYDEN

I just don't know what to do with you sometimes.

Hayden lifts his drink and proceeds to sip it, rolling his eyes at Oliver.

ADALET

So, you were saying?

Oliver groans and lets out a sigh, then inhales deeply.

OLIVER

Would you be willing to be my partner? I was offered an agent role and I couldn't imagine working with anyone else.

HAYDEN

Are you shitting me? That's what you needed to ask her? Good god, man; you're hopeless.

Hayden scoffs as he places his glass back down and Adalet bursts out laughter while Oliver continues to shake his head. Adalet smiles and reaches for Oliver's hand, which she takes and squeezes tenderly.

ADALET

Oliver, I would be delighted to be your partner; in any and everything you do.

Adalet winks, and leans in to press her lips to Oliver's; they kiss.

FADE OUT.

**THE END**