

**THE COLED WAR**

A MixTape Flick.

### **The Principal Players**

STEVIE RAE MILTON, mid-20's, female, European ancestry, North Georgia Appalachian accent.

ANNIE YUNWIYA, late-20's, male, Cherokee ancestry, Standard American English accent.

LUCI SHREVEPORT, mid-70's, male, African ancestry, Mississippi Southern and Standard American English accents.

CAROLINA WARBLER, mid-50's, male, European ancestry, North Georgia Appalachian accent.

OHOOPEE BOTTOMS, late-40's, female, African ancestry, Louisiana Southern accent.

### **Law Enforcement**

MAMMON, mid-60's, female, African ancestry, Russian accent.

K.RAVENMOCKER, mid-20's, female, ethnically ambiguous, aristocratic Standard American English and Cuban accents.

D.BEZZLEBOB, early-30's, male, African ancestry, aristocratic Standard American English and Louisiana Southern accents.

JESUS RAMBO, late-50's, male, Latin ancestry, aristocratic Spanish accent.

### **Additional Supporting Players**

MATTHEW, mid-20's, male, African ancestry, Standard American English accent.

MARK, late-20's, male, African ancestry, Standard American English accent.

LUKE, early-20's, male, African ancestry, Standard American English accent.

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"The Devil knows she's slingin' shit, but hell man she's got a sales target too."

- Robert Johnson, Dec. 9, 1964

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CUT TO:

SOUNDTRACK: BEGIN "German Mustard" by Townes Van Zandt.

EXT. THE GREAT SMOKY MOUNTAINS. SUNSET.

The mountain landscape. The highway.

INT. SEMI-TRAILER CAB. TWILIGHT.

LUCI SHREVEPORT, mid-70's, male, African ancestry, drives.  
CAROLINA WARBLER, mid-50's, male, European ancestry, in the passenger seat, stares out the window towards the mountains.

EXT. MOUNTAIN ROAD. NIGHT. STEAMY.

The truck slows. Carolina slips into the darkness.

SHREVEPORT

God speed.

Carolina laughs. Smacks the tire.

CAROLINA

Hiyah!

The truck. Stenciled lettering: "Lucille".

Lucille drives off. Darkness. Carolina's eyes.

EXT. MOUNTAIN STREAM. DARK. CLOUDY.

Carolina dips his body in a clear stream of water. His clothes rest on the rocks. Book: "King James' Daemonologie".

Carolina pushes his long, wet hair from his face, speaks to a bullfrog seated beside the book.

CAROLINA

It's good itn't it?

Listens to nature.

CAROLINA (CONT'D)  
I can hear the Ravenmocker in his  
voice. Man he was so close. Mmmm.

The bullfrog sits.

CAROLINA (CONT'D)  
No, you're right. It's time.

Carolina steels. His eyes water. A nod. Listens to the sky.  
Sign of the wolf.

CAROLINA (CONT'D)  
Yes mam.

Carolina exits the stream.

EXT. MOUNTAIN SHACK. PORCH. MIDNIGHT. THICK FOG.

Carolina climbs the steps of the front porch, turns to face  
MAMMON, mid-60's, female, African ancestry, seated in a  
rocking chair.

Carolina's rattlesnake necklace shakes.

CAROLINA  
I warned didn't I? Time has come  
friend. Chaos calls. May your next  
life be a fruitful life.

Mammon, eyes of steel, turns her head in defiance. Carolina's  
blade penetrates Mammon's chest. Mammon falls.

Carolina exhales deeply. Wipes his blade on his pants.  
Listens to nature. Satisfaction. Speaks to the air.

CAROLINA (CONT'D)  
That one hurt didn't it? Don't  
worry. I'm coming for you. Soon.

INT. PRIVATE OFFICE. POLICE DEPT. SHREVEPORT, LA. MIDNIGHT.

K.RAVENMOCKER, mid-20's, female, ethnically ambiguous, looks  
up from her paperwork and shows her true self.

K.RAVENMOCKER  
Sssssssssssssssssssssssssssssssss.

Puckers her lips. Makes three quick air kisses.

SOUNDTRACK: END "German Mustard".

CUT TO:

SOUNDTRACK: BEGIN "Don't Matter" by Cherokee.

INT. BEDROOM. BROTHEL. DARK. DAMP.

STEVIE RAE MILTON, mid-20's, female, European ancestry, in bed, nude. Black sheets barely conceal her breasts.

CANDACE ARMSTRONG, mid-30's, female, mixed African & Korean ancestry, Alabama Southern accent, speaks through the headphones.

CANDICE ARMSTRONG (V.O.)  
Life has always been.

Stevie Rae looks to her left. Her JOHN, mid-40's, African ancestry, Standard American English accent, showers.

CANDICE ARMSTRONG (V.O.)  
Mother nature is the color, the  
Great Spirit its structure.

Stevie Rae lets the sheets fall and rolls to her side, her back to the shower.

CANDICE ARMSTRONG (V.O.)  
Both, our friends, writing tunes  
for which we provide the  
instrument.

Stevie Rae scratches her stomach.

CANDACE ARMSTRONG (V.O.)  
Thus spoke the machine elves as  
they retreated from Babylon.

Stevie Rae gobsmacked. Disbelief.

STEVIE RAE  
That's it? That's it?

She removes the headphones. Picks up a box from the floor. Books on tape: "Jupiter Julia II - The Elves Revolt, by Candace Armstrong."

STEVIE RAE (CONT'D)  
Guess mama was right. Sequel's  
always are shit. Whoo.

John steps from the shower.

JOHN  
Princess?

Stevie Rae looks over her shoulder at her john.

STEVIE RAE  
Oh all right then.

Takes out her chewing gum. Sticks it on the bedpost.

INT. TRUCK STOP. CAFE. NIGHT.

ANNIE YUNWIYA, late-20's, male, Cherokee ancestry, leans against the window, his feet in the booth.

ANNIE  
Nobody wanted to be the villain  
when they were a child yet look how  
many end up exactly there.

D.BEZZLEBOB, mid-30's, male, African ancestry, opposite, seated upright, elbows on table, hands clasped.

Annie opines.

ANNIE (CONT'D)  
You see?

Bezzlebob looks out from his thousand yard stare. Looks at another booth in the corner.

ANNIE (CONT'D)  
Take these people.

Nods to the booth Bezzlebob has targeted.

A family of five. MOM, late-20's, DAD, late-20's, MEGHAN, 8, GWYNETH, 9, EVERETT, 5. All European ancestry. Flip-flops. Shorts. Dirty t-shirts.

BEZZLEBOB  
These people?

ANNIE  
Yeah these people. Your people.

BEZZLEBOB  
Shit.

Bezzlebob laughs. Leans in closer.

BEZZLEBOB (CONT'D)

Let me tell you something son. Only difference between you and those poor souls is happenstance. That's it.

ANNIE

Whatever old timer. So, uh, what's, uh, you know what's the plan here?

BEZZLEBOB

You haven't done this before have you?

Bezzlebob relishes the moment. Opines.

BEZZLEBOB (CONT'D)

You see trouble comes up on you like a fog. Hmmm.

Raises a finger. Annie knows to stay put.

BEZZLEBOB (CONT'D)

Before you know it you're in it. And then you start to claw your way out only to find that the edges extend much further than the darkest pits of your imagination could bring forth.

Bezzlebob laughs.

ANNIE

But push through those edges and the fog clears. Hmm?

Bezzlebob ponders.

BEZZLEBOB

Let's stick to the point.

ANNIE

Which is?

Bezzlebob signal with his eyes.

BEZZLEBOB

Those people. They have no idea what's coming. There's a storm brewing.

ANNIE

War coming right? I've heard the rumors. Just crazy rightist rumors. Nothing will come of it.

BEZZLEBOB

So they say.

JESUS RAMBO, late-50's, male, Latin ancestry, approaches. Annie sits straight up. Proper. Respect.

SOUNDTRACK: END "Don't Matter" by Cherokee.

CUT TO:

SOUNDTRACK: BEGIN "Our Mother The Mountain" by Townes Van Zandt.

INT. BOOTH. TRUCK STOP. CAFE. NIGHT.

Beezlebob stands, allows Jesus to sit inside the booth. Jesus speaks as he sits, points at Annie.

JESUS

You fuck with your karma at your own peril, but nigga you fuck with mine, well, huh huh, that's something all together different.

Beezlebob shuffles. Jesus glares.

JESUS (CONT'D)

Nigga are you going to sit? Your hillbilly ass is making me nervous. Sit motherfucker.

Beezlebob sits.

ANNIE

Look I don't really...

Jesus silences Annie with his hand. His gaze stays with Beezlebob. Beezlebob shuffles. Smiles. Jesus torments Beezlebob with his stare.

JESUS

You see? That's the why.

Beezlebob wags his finger, releases Beezlebob. Turns to Annie.

JESUS (CONT'D)

What you want to know is the what.



ANNIE

The what?

JESUS

Exactly. The why I told you, karma.  
The what is what you must do to  
prove to me that it is safe to tie  
my karma to yours. So, an offering  
must be made.

(beat)

JESUS (CONT'D)

The family. The ones of whom you  
spoke earlier, when this...

Points to Bezzlebob.

JESUS (CONT'D)

...this parrot was preachin'.

Jesus, suspicion. Bezzlebob looks down. Jesus turns back to  
Annie. Steely eyes.

JESUS (CONT'D)

You must take one of their children  
and release this child to the  
wolves.

Bezzlebob slithers his tongue across his teeth.

BEZZLEBOB

And only by doing this deed can we  
trust you with our own lives.

Jesus impresses.

JESUS

So which is it son? In or out?

Annie's reverie breaks.

INT. TRUCK STOP. CAFE. NIGHT

A bell rings. The cafe door opens. In walks Stevie Rae. Gum  
smacking. Heels. Short skirt. Cornrows.

Bezzlebob takes notice. Signals to K.Ravenmocker in the back  
of the cafe.

Stevie Rae gives a wave to the CASHIER, early-40's, female,  
African ancestry, Louisiana Southern accent.

CASHIER  
How you livin' babydoll?

STEVIE RAE  
Oh you know baby some ups some  
downs but the downs kinda got their  
teeth into me right now truth be  
told.

The cashier slips Stevie Rae a cup of black coffee and some  
biscuits.

CASHIER  
I hear you baby.

Stevie Rae tears at the gesture of kindness.

STEVIE RAE  
I know I've told you this love but  
right now I think you might be the  
only angel I got lookin' out for me  
in this here land of Babylon.

Jesus Rambo takes notice. Leans back in his booth. Listens.

CASHIER  
No now darlin' you listen here. You  
got at least one more. I seen em  
clear as you are standing in front  
of me right now. I seen em.

Stevie Rae laughs.

The Ravenmocker turns inquisitively to Jesus. Jesus shakes  
no. Slight wave of the hand.

STEVIE RAE  
All right then.

Stevie Rae exits the cafe.

CASHIER  
Take care babydoll.

Cashier opens the register.

CASHIER (CONT'D)  
(to herself) That poor child. Mmm.

Jesus rises. Ravenmocker exits the cafe.

JESUS  
Well. Duty calls.

Annie. Consternation.

The family of five exits the cafe.

JESUS (CONT'D)  
Ah, lookie there. Saved by the  
bell. Another time, perhaps.

Jesus winks. Exits the cafe.

Bezzlebob sits. Annie seated across.

ANNIE  
So what's your why? Everybody's got  
one right?

Bezzlebob twiddles his fingers. Relishes.

BEZZLEBOB  
Vengeance. Justice. Whatever. It's  
all the same.

ANNIE  
Whatever man.

BEZZLEBOB  
There's a war comin' son. Time to  
saddle up. The herd must be culled.

Annie looks sideways. Exhales.

ANNIE  
Seems they got the right guy for  
that job.

BEZZLEBOB  
Tis the way of her majesty's nature  
son. Only the strong survive. I  
don't make the law, I just enforce  
it.

Annie. Fear.

SOUNDTRACK: END "Our Mother The Mountain".

CUT TO:

SOUNDTRACK: BEGIN "Trucker's Lullaby" by Tim Seely.

EXT. TRUCK STOP. FUELING STATIONS. NIGHT.

Shreveport steps down from the cab of a dark blue tractor-trailer. Begins fueling.

Stevie Rae walks from the cafe towards the fueling stations. Gets into character.

Jesus exits the cafe. Ravenmocker stands waiting.

Shreveport looks up from the pump, past Stevie Rae, to Jesus in the far distance. Shreveport squints. Jesus removes his shades. Ravenmocker advances. Jesus grabs her arm. Nods. Let's go.

Shreveport, still squinting, releases his gaze. Turns back towards the pump.

STEVIE RAE  
Hey there stranger.

SHREVEPORT  
Hello little lady.

STEVIE RAE  
Whatcha doin'?

SHREVEPORT  
Pumpin' gas.

STEVIE RAE  
Lookin' to pump something else  
tonight?

They both laugh.

SHREVEPORT  
I gotta say...

STEVIE RAE  
Come on old man what've you got to  
lose?

Luci's shirt. Blue letter stitching "Luci" faded fabric where stitching used to be "fer".

SHREVEPORT  
What's your name?

STEVIE RAE  
Stevie Rae what's yours?

SHREVEPORT  
Friends call me Shreveport

STEVIE RAE  
Uh huh and how come?

SHREVEPORT  
That's where I'm from.

(beat)

STEVIE RAE  
No you ain't.

SHREVEPORT  
Beg your pardon?

STEVIE RAE  
No, you ain't. My momma worked the  
casinos in Shreveport back befor'  
the Coled War. If you's from  
Shreveport I'd know you. Or at  
least know of you.

Shreveport replaces the pump. Closes the gas cap. Wipes his  
hands on his pants.

SHREVEPORT  
Smart girl. Name's Luci.

Shreveport reaches out his hand to shake. Stevie Rae,  
uncertain, breaks character. Reaches out cautiously to shake.

STEVIE RAE  
Lucy. What are you some kind of  
faggot or something?

Shreveport laughs. Deadpan.

SHREVEPORT  
Maybe.

STEVIE RAE  
You know I didn't mean it like  
that.

SHREVEPORT  
I know.

STEVIE RAE  
All right then.

SHREVEPORT  
All right then.

Shreveport walks around the cab towards the driver's door.

SHREVEPORT (CONT'D)  
See you around Stevie Rae.

STEVIE RAE  
See you around Loosey Goosey!

Stevie Rae laughs and waves. Walks back towards the cafe.  
Shreveport's tractor trailer pulls away into the mountains.  
Stevie Rae thinks out loud.

STEVIE RAE (CONT'D)  
Maybe a... Ha! That's some...

Shreveport. The open road. Headlights. Distance.

SOUNDTRACK: END "Trucker's Lullaby".

CUT TO:

SOUNDTRACK: BEGIN "Be Here To Love Me" by Norah Jones.

INT. RAVENMOCKER'S CAR. BACK SEAT. NIGHT.

Ravenmocker on top, hot against Annie's chest.

RAVENMOCKER  
So what do you think?

ANNIE  
Oh I just don't feel right about  
it.

She repositions.

RAVENMOCKER  
Well you better figure out  
something and you better do it  
quick. Time's running out.

ANNIE  
I know. What about you?

Ravenmocker smokes.

RAVENMOCKER  
Me? I don't have a choice. I never  
did, you know that.

ANNIE  
Hmmm. So that's it? Just like that.  
Onto the next, huh?

RAVENMOCKER  
Are you fucking judging me? Shoo.  
Girl you better get a grip on  
yourself.

Annie pulls back.

ANNIE  
So it's like that then.

RAVENMOCKER  
Unless you join.

Seductively blow smoke into Annie's face.

ANNIE  
That's not happening. Hey-soos and  
Deliverance there decided me once  
and for all. You do what you want  
but I'll never throw my lot in with  
that lot.

Ravenmocker dresses.

RAVENMOCKER  
Get out.

ANNIE  
Kalan...

RAVENMOCKER  
Fuck you.

All love drains from Ravenmocker's face. Annie shakes his  
head in disbelief.

EXT. TRUCK STOP. CORNER. NIGHT.

Stevie Rae kicks around, seated near the cafe. She notices an  
upside down beetle. Flips it over.

STEVIE RAE  
There you go little friend. Nobody  
wants to die on their back.  
Definitely not me...

Laughs to herself.

A red big rig pulls into the station.

STEVIE RAE (CONT'D)  
...time to get my ass in gear.

Waves to the beetle.

STEVIE RAE (CONT'D)  
Thanks for the company friend.

Stevie Rae stands, adjusts.

EXT. TRUCK STOP. MILES DOWN THE LINE. NIGHT.

Shreveport, and his truck Lucille, pull into a different truck stop miles down the line..

INT. TRUCK STOP. NIGHT.

Shreveport browses the best-sellers.

Cover: "Love In The Time of The Confederacy".

Shreveport picks up a piece of beef jerky. Walks to the truck accessories aisle. Passes several rows of lettering decals, all ordered alphabetically, except in the very middle. "SRV".

Shreveport chuckles.

Shreveport turns past more truck accessories to a display of 8-track tapes. "Stevie Ray Vaughan & Double Trouble - Couldn't Stand The Weather".

Shreveport looks at the tape. Looks back at the SRV decal lettering.

SHREVEPORT  
Well, shit.

Shreveport looks up.

SHREVEPORT (CONT'D)  
All right then.

INT. TRUCK STOP. CASHIER. NIGHT.

Shreveport smiles at the cashier. Exits the store.

SOUNDTRACK: END "Be Here To Love Me".

FADE TO BLACK:

SOUNDTRACK: BEGIN "HEVA - Original Mix".



EXT. MOUNTAIN SHACK. MORNING.

Jesus and Bezzlebob drive their '86 Chevy Caprice Classic up the dirt road. Park. Exit the car.

Bezzlebob looks up at the trees.

BEZZLEBOB

Well, we ain't in Kansas no more.

Jesus silences. Listens to the trees. Waves Bezzlebob forward.

The men walk up the front path to the front steps. Climb.

Crows peck at the face of Mammom, still seated in the rocking chair. Bezzlebob recoils at the smell.

JESUS

It IS him. Didn't think I'd see him  
come back round again in my  
lifetime.

Jesus examines the would. Instructs Bezzlebob.

JESUS (CONT'D)

Clean entry. Straight through the  
upper left ventricle I imagine.

Jesus examines, twists his hand slightly. Twists again harder.

BEZZLEBOB

What's with the twist boss?

JESUS

Exactly. Come, here give me your  
knife.

Jesus brushes away the crows. Bezzlebob pulls his hunting knife from its casing. Jesus takes the knife, pierces Mammon's wounds in the manner of the killer.

JESUS (CONT'D)

See it takes skill and the deepest  
of concentration...there.

Jesus pushes the knife to 3/4 depth.

JESUS (CONT'D)

That's where he stopped. And  
then...

Twists his hands slightly but firmly.

JESUS (CONT'D)

A twist.

The wound tears slightly.

JESUS (CONT'D)

It is him. His medicine has grown stronger, but his weakness more profound. The twist, vengeance. Vengeance. You see, that we can use.

Hands the knife back to Bezzlebob. Jesus laughs.

EXT. TRUCK STOP. FUELING STATIONS. TWILIGHT.

Shreveport's cab rolls into the station. Slows to a halt.

Shreveport opens the door, steps out of the cab.

Like clockwork, Stevie rounds the front corner of Shreveport's cab.

STEVIE RAE

Well hey there stranger...

Shreveport turns to meet Stevie Rae's gaze

SHREVEPORT

Well hey there yourself.

STEVIE RAE

Shreveport!

Stevie Rae runs to Shreveport, jumps up, gives him a big hug.

SHREVEPORT

Ha ha, ok now. Take it easy there kiddo.

Stevie Rae jumps down, plays it cool again.

STEVIE RAE

Whatcha doin' back so soon? Must've been a short haul...

Stevie Rae looks back at the trailer.

STEVIE RAE (CONT'D)

...air-conditioned rear, government plates, if I didn't know better I might think you's with the 'bellion.

SHREVEPORT  
Good you know better then.

STEVIE RAE  
So what is it then? Did ya miss me?

Shreveport smiles.

SHREVEPORT  
You're right that the cargo is important, but I'm no rebel. I've got to get this to the other side of the border in a relatively short amount of time. So, I gotta drive straight shot. Day and night, all the way.

Stevie Rae listens.

STEVIE RAE  
Uh huh.

Shreveport hesitates.

SHREVEPORT  
So what I'm saying is I need a partner. There's two bunks in the back, we take shifts, and then after the drop I bring you right back...

Shreveport looks around.

SHREVEPORT (CONT'D)  
Right back here I guess.

STEVIE RAE  
How you know I can drive?

SHREVEPORT  
Well I can see your smart, resourceful even. I imagine someone who's worked truckers for so long would have done the best they could to learn what they could. So, yeah I imagine can drive. I imagine you drive real well in pickle.

Stevie Rae gets real.

STEVIE RAE  
Ok old man. You're on.

SHREVEPORT  
Just like that?

Stevie Rae aww shucks her shoulders. Shreveport laughs.

SHREVEPORT (CONT'D)  
All aboard.

Stevie climbs the steps to the passenger door of the cab.

INT. SEMI-TRAILER CAB. TWILIGHT.

Stevie Rae settles into the passenger seat. Shreveport starts the engine. Stevie Rae examines the glove compartment. Shreveport releases the brake, shifts into gear.

STEVIE RAE  
Hey'd you pay?

SHREVEPORT  
Well, shit.

STEVIE RAE  
Boy you really do need me.

Shreveport laughs.

INT. BAR. MOUNTAIN COUNTRY. NIGHT.

Carolina, behind the bar, pours a drink for Solenn, late 20's, female, African ancestry, Standard American English accent.

CAROLINA  
It's a bit like that. It comes up on me when it's needed.

SOLENN  
And the medicine just flows?

Carolina places the drink in front of her.

CAROLINA  
Well you act on instinct. I am only the instrument. Go on.

Nods for her to down the whiskey.

SOLENN  
Join me?

CAROLINA  
No mam. Don't touch the Raven  
Mocker's water.

Solenn seduces. Carolina charms.

CAROLINA (CONT'D)  
From deep in the mountains, in the  
darkest corners past the depths of  
hell, dwells a creature so evil it  
strikes fear into the heart of the  
Devil himself. The Raven Mocker.  
It's her spirit they put in that  
Devil's water you're drinking.

Solenn looks down at the empty glass.

SOLENN  
Maybe that's how you want it.

CAROLINA  
Maybe it's time to show you.

Solenn, intrigued, accepts Carolina's hand as he brings her  
around the bar, behind the counter, past the register, and  
into the adjoining room.

INT. BAR. PRIVATE ROOM. MOMENTS LATER.

Solenn leads Carolina to a desk. Drops her skirt. Sits, legs  
spread. Pulls him to her. Passionate kissing. He removes her  
shirt.

SOUNDTRACK: FADE OUT "HEVA - Original Mix".

FADE TO BLACK:

SOUNDTRACK: BEGIN "Flyin' Shoes" by Townes Van Zandt.

EXT. COUNTRY TWO-LANE ROAD. FARM LAND. NIGHT.

Lucille, alone on the two lane road, lights the road with her  
headlights. Moths.

INT. SEMI-TRAILER CAB. NIGHT.

Stevie Rae inquires.

STEVIE RAE  
That was back in the old times huh?

SHREVEPORT

Back before the bye-tzwuo (bai zuo)  
came for me.

Stevie Rae shudders.

STEVIE RAE

Momma told stories about that. The  
"children of the aristocracy" she  
used to say. Guess they never got  
spanked when they was kids or  
something. Boy they sure did tear  
this world up and turn it upside  
down.

Shreveport agrees.

SHREVEPORT

Yeah, well they got me. And that  
was that. Expulsion, re-education,  
the whole lot.

Shreveport jokes.

SHREVEPORT (CONT'D)

May not look it but I was once  
pretty high up in the ministry.

STEVIE RAE

Oh how the mighty have fallen.

They both laugh.

STEVIE RAE (CONT'D)

No Luci. I'd believe that. Matter  
fact I think I'll tell you right  
now I think you're a good man.

Shreveport blushes, turns.

STEVIE RAE (CONT'D)

I'm serious. I know about these  
things too. Always have. Mama  
called it a sixth sense. I told her  
it weren't nothing special I just  
really listened you know. Listened  
with my heart.

Shreveport chuckles.

SHREVEPORT

What about your daddy?

STEVIE RAE  
Pshoo. Daddy was in and out and out  
the door just like that.

SHREVEPORT  
Just like that huh?

STEVIE RAE  
Yessir. Just like that.

Stevie Rae flusters.

STEVIE RAE (CONT'D)  
Know what that man said to me? Last  
time I saw him Wudn't but two years  
old, but I remember. People don't  
believe me, but I always  
remembered. When I was a little  
bittie baby and first started  
talking I told momma I remembered  
being in this place that was real  
warm and dark and all around me I  
could hear this thump, thump.

Stevie Rae bumps Shreveport's arms.

STEVIE RAE (CONT'D)  
Thump, thump. Like that you know?  
Come to think of it that may have  
been what scared him off and out  
the door you know? Anyway, so I'm  
in bed and he sets this tape  
recorder down beside me presses  
play says "this one's for you  
Stevie Rae" and then whoosh out the  
door last me or momma saw of him.

Shreveport shakes his head.

SHREVEPORT  
Mmmmm.

STEVIE RAE  
Yeah, that was my daddy.

(beat)

SHREVEPORT  
What was the song?

Stevie Rae smiles.

STEVIE RAE  
Riviera Paradise.

Shreveport impressed. Smiles.

SHREVEPORT  
It's a good one.

STEVIE RAE  
Yeah. The best.

Stevie Rae's eyes sparkle.

SHREVEPORT  
Gave you that at least.

STEVIE RAE  
Yeah.

The two continue the drive. A moment of silence.

EXT. COUNTRY ROAD. TWILIGHT.

Annie walks the empty road, opposite the direction of traffic. A car approaches. Annie, thumb out. The car passes.

Annie re-slings his army green backpack. Continues on foot.

Mountains in the distance. Annie looks up at the full moon. Howls. A smile.

EXT. BAR. BACK ROOM RESIDENCE. SUNRISE.

Carolina, workman's boots, boxers, walks down the back steps, wraps a blanket around his shoulder.

Lights a marijuana cigarette. Ponders the trees.

Looks down, notices a beetle stuck on it's back, legs in the air.

CAROLINA  
Well there friend looks like you're  
in a pickle. Let's see what we can  
do.

Carolina flips the bug over on it's legs. Notices.

CAROLINA (CONT'D)  
Ahh, see you've got a bum leg. You  
won't make it little friend.

He reaches down, places his finger next to the bug, touching its leg.



CAROLINA (CONT'D)  
I'll stay with you a bit before the  
end.

(beat)

Carolina feels.

CAROLINA (CONT'D)  
May your next life be a good life.

Carolina touches the bug. Stands. A quick stomp.

Carolina smiles with kindness. Brushes the corpse with his  
hand, off the step, into the grass.

Exhales. Nods.

CAROLINA (CONT'D)  
That's that.

Carolina rises. Looks to the horizon. Steels. Vengeance.

SOUNDTRACK: END "Flyin' Shoes".

CUT TO:

SOUNDTRACK: BEGIN "The Raven Mocker" by Shawn James & The  
Shapeshifters.

INT. GOSPEL HALL. BEHIND THE SCENES. SUNDAY MORNING.

Jesus combs his hair, checks his teeth.

JESUS  
That is just dastardly. Oooh.  
Dastardly.

Ravenmocker makes a final adjustment to Jesus' tie.

RAVENMOCKER  
Well, it's done.

JESUS  
You did well child.

Jesus dons his robes.

JESUS (CONT'D)  
Now he's going to know what it  
feels like to truly be hated.

RAVENMOCKER  
As you foretold it.

Jesus smiles at his reflection in the mirror.

INT. GOSPEL HALL. BAPTISM BATH. MOMENTS LATER.

Jesus baptizes a FOLLOWER, mid-30's, female, African ancestry.

JESUS  
In the name of the power, I baptize  
thee clean. Are you ready to serve?

FOLLOWER  
I am.

JESUS  
A child of god.

Follower smiles.

INT. GOSPEL HALL. MAIN STAGE. AN HOUR LATER.

Bezzlebob and Ravenmocker seated. Jesus preaches.

JESUS  
Shameful. Shameful are those who  
would feign greatness. We all know  
them don't we. False idols.

The crowd responds. "Mmm-hmmm". "Preach".

JESUS (CONT'D)  
The ones who've always thought they  
were better than us. The ones that  
walk by. Don't even notice the  
common simple humanity of a person  
crossing their path.

The crowd. Eighty percent African ancestry. Twenty percent  
other ancestries.

JESUS (CONT'D)  
And I know, I know. She says  
forgive. She says accept. Tolerate.  
Love. Well we tried the easy way.  
Now, we'll have to help our friends  
along, for their own good. With  
love, help them see the light. Am I  
right?

The crowd agrees.

JESUS (CONT'D)

Let us pray.

The congregation holds hands. Ravenmocker and Bezzlebob smirk.

INT. SEMI-TRAILER CAB. DAY. CLOUDY.

Open farmland. Shreveport drives. Stevie Rae rides.

STEVIE RAE

Demons I guess. Momma had a lot of 'em that's for sure. Cool one minute then hot the next. One day she's your best friend then the next it's like whshooo like you're a stranger or something. And I'm her own daughter. Can't imagine what it was like for her men. Course I called em "her" men 'cause it was always clear she's the one was wearing the pants know what I mean?

Shreveport yawns.

SHREVEPORT

Sounds like someone I once knew.

STEVIE RAE

Ms. Luci? (laughs)

SHREVEPORT

Something like that.

Shreveport changes the subject.

SHREVEPORT (CONT'D)

Hey, you've been up all night...

STEVIE RAE

...so have you...

SHREVEPORT

...yeah, but I'm used to it.

Stevie Rae impresses.

STEVIE RAE

So am I.

They both chuckle.

SHREVEPORT

Look, couple of bunks back there.  
I've never even used the top one.  
Go, take it. Get some rest.

STEVIE RAE

You sure?

SHREVEPORT

I'll see you on the flip side.

Stevie Rae gets up and heads to the bunks.

STEVIE RAE

All right then.

EXT. LONG STRETCH OF HIGHWAY. AFTERNOON.

Lucille pushes ahead through a rolling landscape.

INT. GOSPEL HALL. AFTERNOON.

Come to Jesus festivities. Wild dancing. Possession.

JESUS

The hour of our salvation is at  
hand.

Jesus dances, performs. Works the crowd.

Ravenmocker collects the tithings. Places money into a large  
suitcase. Bezzlebob twirls. Followers collapse.

EXT. GOSPEL HALL. AFTERNOON.

Ravenmocker exits through the back entrance. Into the parking  
lot. Opens the trunk of her car. Tosses the briefcase inside.  
Shuts the trunk, gets in the car. Dons her hat. Dons her  
shades. Checks her lipstick in the mirror. Air kisses her  
reflection.

RAVENMOCKER

I'm coming for you baby. One last  
dance.

Ravenmocker peels out of the parking lot.

SOUNDTRACK: FADE OUT "The Raven Mocker".

FADE TO BLACK:

SOUNDTRACK: BEGIN "Tell Me" by Neon Bunny.

INT. VAN. HIGHWAY. OPEN ROAD. AFTERNOON. SUNNY.

A van. '87 Chevrolet. Weathered.

Annie rides with MATTHEW, mid-20's, male, African ancestry, Standard American English accent, MARK, late-20's, male, African ancestry, Standard American English accent, LUKE, early-20's, male, African ancestry, Standard American English accent.

Matthew and Mark in the front seat. Luke and Annie in the back. Mark drives.

MATTHEW

Of course we all know the truth.  
Who controls the power in this  
country?

LUKE

Women.

MATTHEW

And how do they control it?

Luke looks to Mark in the rear-view mirror. Mark baits.

MARK

Pussy?

MATTHEW

Exactly. With sex. They hold out  
and hold out and hold out and then  
finally...

Luke makes a gun with his hand. Points it at Annie.

LUKE

Boom!

MATTHEW

Damn straight Boom. And then they  
wonder why some poor bastard  
waltzes in with an AK and sprays  
the place.

Mark scratches his eye. Addresses Matthew.

MARK

A bit hyperbolic don't you think?

MATTHEW

Maybe, but look. Alls I'm saying is that what's gonna happen to the women of the aristocracy once all their men really do figure out that slummin' it with the plebs is a better deals than begging for scraps.

Luke blows his fake gun. Looks at Annie.

LUKE

He doesn't mean it like that.

Matthew leans over his seat, faces Luke and Annie.

MATTHEW

Like what?

Matthew hams it up, humps the seat. The three laugh. Annie smiles.

MATTHEW (CONT'D)

Like this?

Mark shakes his head. Can't hold back a smile.

MARK

That is just dastardly. What do you say there kid?

ANNIE

I know all about that.

MARK

I know you do.

Mark offers a fist for Annie to bump. The men bond.

EXT. HIGHWAY EXIT. AFTERNOON.

Desert landscape. The van pulls to a stop.

Annie jumps out. The door closes. Passenger window rolls down.

MATTHEW

Hang in there brother.

Offers his hand.

ANNIE  
Same to you friend.

Annie extends his hand. The men shake.

The van speeds off. Annie exits the highway.

INT. SEMI-TRAILER CAB. DAY.

Shreveport drives. Stevie Rae sleeps.

EXT. HIGHWAY. DAY.

Annie straightens his ball cap. Humps it across the freeway towards another truck stop.

SOUNDTRACK: END "Tell Me".

CUT TO:

SOUNDTRACK: BEGIN "Me And The Devil Blues" by Robert Johnson.

INT. COUNTRY MANSION. PRIVATE QUARTERS. NIGHT.

Carolina lays in bed smoking a joint with CAMMIE, mid-20's, female, African ancestry, Standard American English accent.

CAMMIE  
So you see them. You actually see  
them?

Carolina takes a drag.

CAROLINA  
Yes mam.

CAMMIE  
Well what do they look like.

CAROLINA  
Kind of like us at our worst when  
no one's lookin'. It comes up on us  
and takes over, like a fog.

Cammie kisses Carolina's chest.

CAMMIE  
And then that's that?

CAROLINA

Depends love. Sometimes it's a moment, sometimes it's a lifetime. But I never know. Once I see them, name them, they stay out of my way mostly from then on.

Cammie pulls up closer, playfully puts her nails into Carolina's skin.

CAROLINA (CONT'D)

Don't worry babydoll. We'll get your demons outta you before the night's done.

Cammie laughs.

CAROLINA (CONT'D)

Once I take a case I see it through all the way.

Cammie teases.

CAMMIE

All the way huh.

She pulls him to her. Passionate kissing.

A knock on the door.

BUTLER (V.O.)

Telephone for the gentleman.

Cammie bites Carolina's lip.

CAROLINA

(to butler) Oh, ok. Thank you mam, coming. Alright.

Looks at Cammie.

CAROLINA (CONT'D)

Hold that thought.

Looks down.

CAROLINA (CONT'D)

That you're gonna have to let go of.

Cammie laughs.



INT. COUNTRY MANSION. HALLWAY.

Carolina exits the bedroom. Gives a sheepish smile to BUTLER, late-20's, female, European ancestry, takes the landline phone receiver and base station from her.

Carolina walks, talking into the receiver, down the hallway.

CAROLINA

Yeah.

SHREVEPORT

It's me.

CAROLINA

Well who else would it be. How'd you get this number?

SHREVEPORT

Warbler we've been through this.

CAROLINA

So he says.

SHREVEPORT

I found her.

CAROLINA

Ok good.

SHREVEPORT

No I found her. It's her.

Carolina gets serious.

CAROLINA

You're sure.

SHREVEPORT

Face is a dead ringer for Eve.

Carolina exhales.

CAROLINA

All right then.

Shreveport.

SHREVEPORT

What do you want me to do?

Carolina leans forward against the wall. Gently knocks with one fist.

CAROLINA  
Just keep moving. Ravenmocker's got  
the scent of the trail so it won't  
be long now.

SHREVEPORT  
Reckon she'll come for you?

CAROLINA  
Reckon she will.

SHREVEPORT  
Reckon you'll fight.

CAROLINA  
To the death.

SHREVEPORT  
Reckon you'll win?

CAROLINA  
Ain't no winner. It's the way he  
set the rules right?

SHREVEPORT  
Whole game's rigged.

The men laugh heartily.

SHREVEPORT (CONT'D)  
Be well friend. May your next life  
be an honorable one.

CAROLINA  
But first, one last leap. Better  
stay in good favor right?

SHREVEPORT  
All right then.

CAROLINA  
All right then.

Carolina hangs up the phone receiver.

EXT. TRUCK STOP. PHONE BOOTH. DAY.

Shreveport hangs up the receiver. Walks towards the showers,  
flip-flops, and a toiletry basket.

Gives a wave and a smile to Stevie Rae, walking from the  
truck towards the main station.

SOUNDTRACK: END "Me And The Devil Blues".

CUT TO:

SOUNDTRACK: BEGIN "Honky Tonk Flame" by Tyler Childers.

INT. TRUCK STOP. MAIN STATION. DAY.

Stevie Rae browses the magazines, eyes Annie as he walks in the door.

Annie smiles, holds the door for, PATRON, late-30's, female, European ancestry. Patron smiles.

Annie walks towards the bathrooms.

INT. TRUCK STOP. MOMENTS LATER.

Stevie Rae stands by the sunglasses rack, peacocking. Annie, exiting the bathrooms, takes notice.

Stevie Rae, silly sunglasses on her face, turns to Annie. What do you think? Annie laughs, looks down, meets her eyes.

INT. TRUCK STOP. MINUTES LATER.

Stevie Rae and Annie play video games. Stevie Rae leads Annie by the hand towards the fountain drinks, hands Annie a cup. Fills her cup. Cherry Cola. Winks at Annie. They both laugh.

INT. TRUCK STOP. MINUTES LATER.

Stevie Rae and Annie look at a map showing the national network of truck stops.

"The Soviet Confederate". "Federal Republic of Mesoamerica".

Annie shows off his knowledge of history and politics.

EXT. TRUCK STOP. MINUTES LATER.

Stevie Rae and Annie play with the owner's German Shepherd puppies. Stevie rae cradles a puppy. Annie places his hand in hers. Stevie Rae gives him a playful kiss on the cheek, runs off towards the wilderness.

EXT. TRUCK STOP. DAY.

Annie and Stevie Rae seated, looking towards the horizon.  
First kiss.

EXT. TRUCK STOP. DAY.

Stevie Rae and Annie, holding hands, walk towards the main station.

SOUNDTRACK: FADE OUT "Honky Tonk Flame".

FADE TO BLACK:

SOUNDTRACK: BEGIN "I'm So Lonesome I Could Cry" by Roy Orbison.

INT. TRUCK STOP. CAFE. DAY.

Stevie Rae and Annie, seated in a booth, he leans against the glass, she leans against him. Coffee.

STEVIE RAE

...well me I grew up all round them fundies. I always knew the fellers were crooked but I couldn't prove it til I found out 'bout all these other books they weren't talking 'bout with the same exact characters that was in their book. Then I saw that whole silliness passing for real was the same silliness we got all round us here in this world. Sure them bye-tzwuo (bai zuo), they're the wrongest of the wrong, but that don't make everybody else right. Uh huh. Got to go back much older to find that.

Stevie Rae taps her finger on the table.

STEVIE RAE (CONT'D)

Don't know much, but that I know, sure as sure can be.

Annie laughs.

ANNIE

Ok then. Tell us what you really think.

STEVIE RAE  
I'm just saying.

ANNIE  
No, I like it. I can dig.

Stevie Rae bust up laughing. Mocks Annie.

STEVIE RAE  
I can dig.

Shreveport approaches, fresh from the showers. Stevie Rae jumps up. Annie, embarrassed, straightens himself, stands.

STEVIE RAE (CONT'D)  
Well hey there Loosey Goosey.  
Whatcha say?

SHREVEPORT  
Time to hit the road kiddo.

STEVIE RAE  
Aww we were just making friends.

Annie greets Shreveport.

ANNIE  
Afternoon sir.

SHREVEPORT  
Afternoon. Friends call me  
Shreveport.

The men shake.

STEVIE RAE  
Or Luci...

Stevie Rae laughs. Shreveport looks closer at Annie.

SHREVEPORT  
What's your name son?

ANNIE  
Annie Yuniwiya sir.

Shreveport, a warm smile.

SHREVEPORT  
No sir it's not. It's pronounced  
Aniyunwiya and that name is the  
very essence of you...

Shreveport looks up and around.

SHREVEPORT (CONT'D)  
...of all of us.

A warm smile. Shreveport nods respectfully.

SHREVEPORT (CONT'D)  
Be well son.

ANNIE  
Sir.

Shreveport walks to the exit. Opens and holds the door for Stevie Rae. Calls playfully to Stevie Rae.

SHREVEPORT  
Let's go kiddo.

Stevie Rae passes Annie, gives him a light touch on the hand with her hand. She looks back.

STEVIE RAE  
See ya later alligator.

Stevie Rae exits. Shreveport keeps the door open, looks at Annie.

ANNIE  
Well son are you coming or not?

Annie decided.

ANNIE (CONT'D)  
I'm coming.

SHREVEPORT  
All right then.

Shreveport jingles.

SOUNDTRACK: END "I'm So Lonesome I Could Cry".

CUT TO:

SOUNDTRACK: BEGIN "Handle With Care" by The Traveling Wilburys.

INT. SEMI-TRAILER CAB. SUNSET.

The open road. Northbound. Conversation. Shreveport drives. Stevie Rae rides shotgun. Annie kneeling, in the middle.

ANNIE  
Well what I think is...

STEVIE RAE  
...opinion's worthless less you got  
th'experience to back it.

SHREVEPORT  
She's got you there bucko.

ANNIE  
Fine. Fine. But then what. If not  
that...where do you even start.

SHREVEPORT  
Benevolence. Magnanimity.

Stevie Rae teases Shreveport.

STEVIE RAE  
Benevolence. Magnanimity.

Annie gets it.

ANNIE  
Yeah, that makes sense.

Stevie pops Annie on the head.

STEVIE RAE  
No!

Shreveport laughs.

STEVIE RAE (CONT'D)  
Don't do that. Don't think it. You  
ain't gonna find it up there.  
Just...just.

She pulls him to her and gives him a kiss he'll never forget.  
Shreveport entertained.

Stevie Rae, Annie. Real intimacy.

STEVIE RAE (CONT'D)  
There. See. No thought. You're  
still here. Now be that. Always.

Something inside connects for Annie.

INT. RAVENMOCKER'S CAR. SUNSET.

Ravenmocker heads West. Resting bitch face.

Ravenmocker hums to the music.

INT. CAROLINA'S PICKUP TRUCK. SUNSET.

Carolina drives East. Windows down, hair blowing in the wind.  
'82 Chevrolet S-10, red. An honest smile.

Carolina Warbler sings along.

INT. JESUS RAMBO'S PATROL VEHICLE. SUNSET.

Jesus Rambo and Bezzlebob patrol the streets of Ciudad  
Demonios. Intimidation. Vengeance.

Bezzlebob nods his head to the beat. Jesus sings, with a  
smile.

EXT. CIUDAD DEMONIOS. SUNSET.

The railroad. The bridges. Moral failure. Decay.

Casinos. Bright lights. Reflections off the river.

EXT. THE OPEN ROAD. SUNSET.

Lucille, Shreveport, Annie, and Stevie Rae head for the  
horizon, singing along to Bob Dylan, George Harrison, Jeff  
Lynne, Roy Orbison, and Tom Petty.

SOUNDTRACK: FADE OUT "Handle With Care".

FADE TO BLACK:



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"If I'd know'd they'd turn into little thought police,  
might've thought twice 'bout the whole god-damned thing."

- Yahweh, Aug. 16, 2018

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CUT TO:

SOUNDTRACK: BEGIN "The Death Of Jazz - Concert For Planet  
Earth" by Wynton Marsalis.

INT. CHURCH. CIUDAD DEMONIOS. SUNDAY MORNING.

Stevie Rae, on stage in her Sunday best, preaches.

The choir. The organ. The pulpit.

STEVIE RAE

I put a restraining order on Satan.  
Uh huh. That's right. I said Satan.  
I says Satan. You're not comin'  
within a mile of here. This is my  
land. Satan say, well maybe I can  
help. I said sir no thank you. My  
friends the crickets and the frogs,  
they shall be my company and they  
shall alarm when the Ravenmocker  
calls. You get now Satan. Back to  
hell and chaos. Go on now. Can I  
get an amen!

The congregation, ninety percent African ancestry, rejoices.

INT. LAW ENFORCEMENT. SUNDAY AFTERNOON.

Jesus and Bezzlebob sit on the porch. Casual dress.

JESUS

Nigga I just Tarantinoed. An act of  
creative brilliance only a master  
could appreciate. But can I execute  
without prejudice? No, with. With  
extreme prejudice.

BEZZLEBOB

Boss?

Jesus breaks his reverie. Quietly delivers the plan to  
Bezzlebob.

INT. SMALL HOME. BEDROOM. SUNDAY AFTERNOON.

Stevie Rae and Annie lay in bed talking.

STEVIE RAE

Is that so?

ANNIE

That simple. All you have to do is answer five questions wrong.

STEVIE RAE

Wrong? Ok. Stakes? Gotta put something on the line.

ANNIE

You lose you come with me. We leap and figure it out from there.

STEVIE RAE

And if I win...which I will...what have you done for me lately?

ANNIE

I'll stay here when you and Shreveport hit the road.

Stevie Rae gets ready. Takes a deep breath. Acts playfully.

STEVIE RAE

You're on mister.

ANNIE

First question. What's your name?

STEVIE RAE

Carolina Warbler.

ANNIE

Where were you born?

STEVIE RAE

Mesoamerica.

Annie laughs.

STEVIE RAE (CONT'D)

What? It's possible. Go on.

ANNIE

Ok ok. How old were you when you had your first kiss?

STEVIE RAE  
Seventeen.

ANNIE  
I know that one's a lie.

Stevie Rae pinches Annie.

STEVIE RAE  
Shut up, keep going.

ANNIE  
How many questions is that so far?

Stevie Rae smiles. Kisses Annie.

ANNIE (CONT'D)  
Nice try mister. That's six.

ANNIE (CONT'D)  
Nobody get's the fourth one. Have  
you played this before?

(beat)

STEVIE RAE  
I think I have.

Annie pales. He gets the message. Stevie Rae tears.

EXT. CIUDAD DEMONIOS. BY THE RIVER. TWILIGHT.

Shreveport walks and talks with OHOOPEE BOTTOMS, late-50's,  
female, African ancestry.

Holding hands by the river.

SHREVEPORT  
There's a chaos inside him, like  
the Ravenmocker, but only he can  
speak truth to the power that will  
rid us of this evil.

OHOOPEE  
And the girl? Where does she fit in  
all this?

Shreveport kicks the ground.

SHREVEPORT

You got me there. Maybe...I don't know, call it one last chance on this old fart's second chance at salvation.

Ohoopie laughs.

OHOOPEE

Lord knows you blew the first one.

SHREVEPORT

Yes mam. He sure does. And still not a day goes by I don't wish I hadn't snatched you up when I had the chance.

They both laugh.

OHOOOPEE

Safe travels Lucifer. May best luck lasso your moon and pull you back to the stars.

They laugh. Hug.

EXT. MOUNTAIN FOREST. RAVINE. TWILIGHT.

Carolina sits on the edge of his pickup truck. Strums the banjo.

CAROLINA

Yes sir. That's what I'm talking about.

Carolina sets the banjo down. Adjusts his ball cap. Stands on the ground. Slings his bow an arrow over his shoulder. Shuts the truck bed. Speaks to the woods.

CAROLINA (CONT'D)

I know you're here. My fear shows me, gives you away.

An arrow strikes the metal side panel of his pickup truck.

Ravenmock, top of the hill, behind a large tree.

RAVENMOCKER

You always were the cautious type.

Ravenmock reloads. An arrow hits the tree, beside Ravenmockers's face.

RAVENMOCKER (CONT'D)  
 Uh-huh. Someone's got their balls  
 back.

The mountains. Carolina's pickup truck drives out of the  
 hills. Darkness falls.

SOUNDTRACK: END "The Death Of Jazz".

FADE TO BLACK:

SOUNDTRACK: BEGIN "You'll Accomp'ny Me" by Bob Seger.

INT. SEMI-TRAILER CAB. OPEN ROAD. MORNING.

Shreveport and Stevie Rae ride in silence. Shreveport drives.

EXT. THE OPEN ROAD. MORNING.

Desert turns to rolling farmland.

Mother nature in all her morning glory.

Stevie Rae finally breaks the silence.

STEVIE RAE  
 He went to private school ok. Do  
 you know anyone normal who went to  
 private school?

Silence.

STEVIE RAE (CONT'D)  
 I sure don't.

Silence.

STEVIE RAE (CONT'D)  
 And that accent, whoo. Couldn't  
 ever bring him back around where  
 I'm from boy I tell you that.

Shreveport takes a sip from his coffee cup.

STEVIE RAE (CONT'D)  
 Come on Luci. Kind of leaving me  
 hangin' here.

Silence.

STEVIE RAE (CONT'D)  
 Fine.

Stevie Rae pouts.

INT. COUNTRY HOME. BREAKFAST TABLE. MORNING.

Annie enters the kitchen. Ohoopee sets the table.

ANNIE

Go ahead son take a seat.

Food on the table. Annie sits. Ohoopee sits.

Ohoopee takes Annie's hand.

OHOOPEE

Go ahead son say grace.

ANNIE

Mam I've never...

OHOOPEE

It's fine. Just take a breath,  
close your eyes, and there.

Ohoopee smiles. Annie relaxes.

OHOOPEE (CONT'D)

We can map the chaos within. But  
first you must make an offering.

ANNIE

Mam?

Ohoopee smiles.

OHOOPEE

Just let it be and in time you'll  
give what's being asked of you.

Annie closes his eyes.

ANNIE

Ooooooooooooooooooooo

Ohoopee busts up laughing. Annie cracks up too.

OHOOPEE

Oh that's enough praying love.

They laugh. Breakfast begins. They eat.

INT. SEMI-TRAILER CAB. DAY.

Shreveport drives. Stevie Rae sits, feet on the windshield.

STEVIE RAE  
Well you know that's how they get  
you. Healthcare, all that.

SHREVEPORT  
Everybody gets sick.

STEVIE RAE  
No they don't. Maybe they got sick  
cause of that job they only got in  
the first place 'cause it had  
coverage just in case you got sick.  
Makes my head spin.

Shreveport smiles, checks the mirrors.

STEVIE RAE (CONT'D)  
Luc?

SHREVEPORT  
Mmmmm.

STEVIE RAE  
Where we goin?

Police lights flash in the side view mirrors.

SHREVEPORT  
Hold that thought darlin'.

Shreveport, consternation. Stevie Rae, angry.

EXT. ROADSIDE. HIGHWAY. DUSK.

The tractor-trailor slowly pulls to the side of the road.

Law enforcement, in a modern, black SUV, pulls up behind the  
truck. Flashing lights. No other cars for miles.

SOUNDTRACK: END "You'll Accompany Me".

CUT TO:

SOUNDTRACK: BEGIN "Just A Closer Walk With Thee" by Alabama.

EXT. ROADSIDE. HIGHWAY. MOMENTS LATER.

Law enforcement approaches the parked tractor-trailer truck.

EXT. SEMI-TRAILER CAB. DUSK. MOMENTS LATER.

Bezzlebob climbs the steps to the passenger door, leans in.

BEZZLEBOB

Well, well, well, what have we  
here? Could it be? Aww, look boss  
it is. Shreveport and, what's this,  
truckin' it with a snow bunny? Oh  
my, how the mighty have fallen.

Jesus climbs up the steps to the driver's side. Arrives at  
Shreveport's open window. Jesus mad dogs Bezzlebob.

JESUS

What'd I tell you about that  
hillbilly shit?

Bezzlebob, deference.

Jesus speaks to Shreveport.

JESUS (CONT'D)

Well, old friend. Looks like our  
paths have crossed yet again,  
fortunately for you, this time  
under a banner of truce.

Shreveport nods to Stevie Rae. Steady.

SHREVEPORT

How are things fighting the old  
patriarchy there Jesus?

Jesus laughs, smiles, gets his game face on. Stevie Rae  
interjects.

STEVIE RAE

Was it the patriarchy made turnin'  
tricks a crime?

Jesus raises and eyebrow. Shreveport to Stevie Rae. Shakes  
his head. Don't.

STEVIE RAE (CONT'D)

(to herself) I ain't no criminal.

Bezzlebob taps the passenger side door with his hunting  
knife. Eyes Stevie Rae. She slouches, pulls her knees to her  
chest, wraps her arms around her legs.



SHREVEPORT  
She does have a point.

Jesus chuckles.

JESUS  
Nevertheless the fact remains that  
you're nearing federal land and  
it's my duty to warn you that if  
you intend to stir up any sort of  
rebellion or other such nonsense  
then, well, suppose I should warn  
you...

Jesus sizes up Stevie Rae.

JESUS (CONT'D)  
...I've got a few new tricks  
myself.

Shreveport exhales.

SHREVEPORT  
Always kept an ace up your sleeve.

JESUS  
Don't blame me. I didn't ask to be  
special.

Shreveport, an exhaled laugh.

SHREVEPORT  
Just doing your job right?

JESUS  
Fuck you. You've been warned. Now  
take your nigger ass and your white  
trash whore and get the fuck out of  
my country.

SHREVEPORT  
Oh, it's your country now is it.  
I'll be sure to mention that one.

Jesus makes his war face. Looks across to Bezzlebob.

SHREVEPORT (CONT'D)  
Soon.

Jesus pulls it together.

JESUS  
Come on' hillbilly. Vamanos!

Jesus, eyes of vengeance. Bezzlebob air kisses.

Law enforcement drives off.

Lucille sits, idle.

SOUNDTRACK: END "Just A Closer Walk With Thee".

CUT TO:

SOUNDTRACK: BEGIN "Tennessee Jed - Europe '72" by The Grateful Dead.

INT. COUNTRY HOME. KITCHEN. AFTERNOON.

Ohoopie and Annie put away the groceries.

OHOOPÉE

Well what do you care what other folks are doin'?

ANNIE

I want them to be happy.

Ohoopie playfully shudders.

OHOOPÉE

There's your problem right there son. Point of life ain't to be happy all the time...

Ohoopie can't help herself.

OHOOPÉE (CONT'D)

...man, I forgot how funny your aristocratic software is.

Taps Annie on the head.

ANNIE

Yes mam.

Ohoopie delivers a serious message.

OHOOPÉE

An ok or not so bad relationship can start to feel better than being alone. That's the trap.

Taps him on the forehead again.

OHOOPÉE (CONT'D)

Hmmmm.

Ohoopie laughs.

INT. SEMI-CAB. NIGHT.

Shreveport drives, Stevie Rae shotgun. Silence.

STEVIE RAE

So?

Shreveport looks at Stevie Rae.

SHREVEPORT

So what...

STEVIE RAE

...do we...

SHREVEPORT

...do now?

STEVIE RAE

Yeah.

Shreveport chuckles.

SHREVEPORT

Funny you should ask.

Shreveport, playful, mischievous.

EXT. BORDER CROSSING CHECKPOINT I. NIGHT.

Lightning crackles in the night sky.

Border checkpoint. Two lane road. A short line of cars.

INT. BLACK, MODERN SUV. NIGHT.

Dark tinted windows. Ravenmocker, seated shotgun, checks her lipstick.

EXT. BORDER CROSSING CHECKPOINT I. NIGHT.

Across the street. Checkpoint. GUARD, late-20's, female, Asian ancestry, Mainland Chinese accent, questions the driver of an old red pickup truck.

GUARD

Wo shuo. Ay! (I said. Hey!)

Guard calls for the attention of DRIVER, late-70's, male, European ancestry.

GUARD (CONT'D)  
Wo shuo. Ni shi naghe guo jia de?  
(I said. What country are you  
from?)

INT. BLACK, MODERN SUV. NIGHT.

Ravenmocker takes notice. It's not him. Back to her lipstick.

Ravenmocker hisses. Air kisses.

EXT. OPEN LANDSCAPE. CAMP FIRE. MIDNIGHT.

Annie sits on a log by the fire. Carves a stick into a speak with his knife as he speaks with Ohoopee.

ANNIE  
Why not give into the demons? Take  
revenge. Use ambition.

OHOOPEE  
Well they give you exactly what you  
want. But then you must serve them.  
It's what we all truly want...to  
serve. But choose wisely. Everyone  
serves. No exceptions.

ANNIE  
And what do you serve?

Ohoopee gives a knowing smile.

ANNIE (CONT'D)  
Gonna have to earn that one  
yourself there son.

Annie nods.

EXT. HIGHWAY TURN OFF. NIGHT.

Isolated landscape. Darkness.

INT. SEMI-TRAILER CAB. NIGHT.

The truck stops. Shreveport puts the engine in idle. Turns off the lights.

STEVIE RAE  
What's this?

SHREVEPORT  
Let's go, I'll show you.

Shreveport opens the door and walks down the steps. Boots hit the ground. A beetle.

EXT. SEMI-TRAILER CAB. NIGHT.

Shreveport walks to the back of the trailer. Unlocks the gate.

Stevie Rae, tentative.

STEVIE RAE  
Should I be worried?

SHREVEPORT  
Too late now kiddo.

Shreveport opens the gate.

INT. TRAILER.

Darkness. A growl.

EXT. SEMI-TRAILER. NIGHT.

The open trailer back. Out jumps a large wolf-dog.

The dog tackles Stevie Rae, licks her face.

Two more large dogs jumps out. Two more. A pack of five.

The dogs circle and play with Stevie Rae and Shreveport.

A dog jumps up on Shreveport.

SHREVEPORT  
Ok ok. You too. Yes.

Shreveport scratches the dog under the chin.

SHREVEPORT (CONT'D)  
Hunting dogs, raised in the Red  
Ridge mountains. Loyal. Friendly.  
Whip smart.

Stevie Rae pets a dog. Smiles.

STEVIE RAE  
Yeah ok so what gives.

SHREVEPORT  
It's the insects of the mountains,  
the complexity of their songs,  
that's what gives these guys their  
special sight. It's like sonar.

Shreveport pats a dog.

SHREVEPORT (CONT'D)  
Only mountain dogs can hear codes  
they use to scramble battle calls.

STEVIE RAE  
So the rebellion pays top dollar  
for them.

Shreveport smiles.

SHREVEPORT  
It's a living.

Reaches down to pet another dog.

SHREVEPORT (CONT'D)  
And our friends here are happy to  
serve, provided they're treated  
with magnanimity.

The dog licks Shreveport's face.

STEVIE RAE  
So you are with the rebellion.

SHREVEPORT  
I'm more of a scoundrel really,  
come on we've still got to see what  
I really wanted to show you.

Shreveport helps Stevie Rae into the trailer.

STEVIE RAE  
There's more?

SHREVEPORT  
Oh yeah. All this is just cover in  
case the first cover gets blown.  
There watch your head.

Shreveport and Stevie Rae duck deeper into the trailer.

SOUNDTRACK: END "Tennessee Jed - Europe '72".

FADE TO:

SOUNDTRACK: BEGIN "Train Song" by Mandolin Orange.

INT. SEMI-TRAILER CAB. NIGHT.

Shreveport leads Stevie Rae into the darkness. Pulls the chain on a small overhead light. Dim illumination.

Stacked rows of boxes stacked behind a protection barrier.

Shreveport reaches behind a large brown box. Pulls out a black briefcase. Sets the briefcase on top of another box.

Opens the briefcase. Mysterious blue light illuminates the faces of Shreveport and Stevie Rae.

Stevie rae smiles. Laughs.

STEVIE RAE

What is it?

SHREVEPORT

The Nexxus...or the code for it.

STEVIE RAE

What does it do?

SHREVEPORT

Those dogs...

Shreveport points his hand in the direction of the dogs.

SHREVEPORT (CONT'D)

...we figured out what they do different. Listening to the crickets and insects in the mountains, the dogs learned to map not only position, but position, time, social movement, emotion, tone, all at once. Multi-dimensional networking.

STEVIE RAE

And The Nexxus is that?

SHREVEPORT

The Nexxus gives you the code to build the structures inside you to learn to see from that perspective. The information is the structure.

STEVIE RAE  
Kind of looks like a silly blue  
blob to me.

Stevie rae starts to touch, but pulls back in reverence.

SHREVEPORT  
Well kiddo that may be  
because...believe it or  
not...you're further along than  
most people in their world.

Shreveport nods to outside the trailer.

SHREVEPORT (CONT'D)  
This is what it's all about. We  
mapped the code from patterns in  
their calls, but this is the only  
record.

Shreveport looks Stevie Rae in the eyes.

SHREVEPORT (CONT'D)  
The code opens eyes to see answers  
eyes of this world cannot.

Stevie Rae smiles.

SHREVEPORT (CONT'D)  
The Nexxus connects you to the  
original way. Of our ancestors.  
It's knowledge...it's blueprint is  
what they're always searching for.

Stevie Rae nods. Looks again into the briefcase.

Tensions mounts. Pop.

SOUNDTRACK: END "Train Song".

CUT TO:

SOUNDTRACK: BEGIN "Jolene" by Dolly Parton.

INT. WHITE ROOMS. EMPTY APARTMENT. DREAMY.

White light blows out all windows.

Stevie Rae, clad in a clean white dress, examines her  
surroundings.

Stevie takes notice. Sounds upstairs.



She climbs the stairs. White lights give way to red.

INT. BEDROOM. WHITE WALLS. DREAMY.

Red bedsheets. Annie and Ravenmocker, in lust. Ravenmocker on top, leaning back.

Stevie Rae recoils. Meets eyes with Ravenmocker.

Ravenmocker winks. Annie flips Ravenmocker.

Annie on top, turns to Stevie Rae. Meets eyes with Stevie Rae. Looks back at...

INT. BEDROOM WHITE WALLS. DREAMY.

White sheets. Stevie Rae on bottom. Meets eyes with Annie.

Annie looks back to the side.

Ravenmocker stands. Wicked smile. Coquetry.

Jesus looks from behind the curtains. Wicked laugh.

INT. COUNTRY HOME BEDROOM. TWILIGHT.

Annie startles, sweating, awake. Looks out the bedroom window. A dark shadow recedes from his view.

A deep exhale.

INT. TRAILER CAB. TWILIGHT.

Lucille cruises. Shreveport drives. Stevie Rae, riding shotgun, asleep against the window, rouses, opens her eyes.

STEVIE RAE  
I saw something.

SHREVEPORT  
Your medicine is growing stronger.  
Good. Good.

He smiles. Stevie Rae, consternation.

STEVIE RAE  
Medicine.

The open road, lights in the distance.

INT. COUNTRY HOME. BREAKFAST TABLE. FIRST LIGHT.

Annie prepares breakfast. Ohoopee enters.

OHOOPÉE  
You're up early...and a nice  
breakfast. How thoughtful.

Ohoopee gives Annie a pinch.

Annie looks at Ohoopee.

OHOOPÉE (CONT'D)  
I see. A farewell meal. I  
understand.

Annie smiles, touches Ohoopee's arm.

ANNIE  
I've heard a call.

OHOOPÉE  
Yes you have. God speed son...and  
the devil's luck for you as well  
while you're at it!

Ohoopee laughs.

OHOOPÉE (CONT'D)  
Come on son, let's eat. Then you  
can go save the world...or a girl?

Ohoopee inquires with her eyes. Annie laughs.

INT. EMPTY GENTLEMEN'S CLUB.

Blue lights. Ravenmocker on stage. Coquetry.

Carolina sits, sipping whiskey.

Dollar bills. Tips into lingerie.

A kiss. Ravenmocker advances. Passionate making out.

INT. EMPTY GENTLEMEN'S CLUB. PRIVATE DANCE AREA.

Ravenmocker dances. Carolina relents.

SOUNDTRACK: FADE OUT "Jolene".

FADE TO BLACK:

SOUNDTRACK: BEGIN "American Beauty" by Drew Holcomb & The Neighbors.

EXT. COUNTRY HOME. DAY. BLACK & WHITE / FILM NOIR.

Flashback sequence. Ravenmocker swings on Carolina's front porch. Carolina, halfway outside of the doorway, steps out.

CAROLINA  
I've never tried before, but if  
it's what you need then I'm willing  
to give it a go. One rule. We  
never...

RAVENMOCKER  
...don't worry you're not my type.

Carolina chuckles.

CAROLINA  
Well I seem to recall...

Ravenmocker, firm, stands.

RAVENMOCKER  
All right then teacher.

They shake hands.

Ravenmocker runs down the steps.

EXT. COUNTRY STREAM. DAY. B&W.

Carolina and Ravenmocker walk the rocks by the flowing water.

Ravenmocker steadies herself. Carolina looks upstream.

RAVENMOCKER  
I know I don't say it much but I  
really appreciate this Carolina.

CAROLINA  
Aww, its nothing love.

Ravenmocker stops Carolina.

RAVENMOCKER  
No really. Carolina. Thank you.

Carolina smiles. Nods. Continues walking.

CAROLINA  
My medicine is still weak. You're  
like a raven feasting on carrion  
thinking it's filet mignon...

Turns to point at Ravenmocker.

CAROLINA (CONT'D)  
...and I've seen you tease those  
other birds around town...

Ravenmocker laughs.

RAVENMOCKER  
You got me.

CAROLINA  
...maybe that's what we'll call  
you. Ravenmocker. Better not say  
that name out loud three times.

Ravenmocker playfully shudders.

Carolina continues upstream. The flowing waters. Nature.

EXT. COUNTRY FIELD. DAY. B&W.

Target practice. Bales of hay. An arrow pierces a target.  
White zone.

Ravenmocker, bow and arrow. Carolina makes minor adjustments  
to Ravenmocker's aim.

CAROLINA  
We're all just travelin' through  
this land here. This air. Movement.  
Life. We ought to remember that.

Ravenmocker releases. Bullseye.

Darkness falls. Carolina, fear.

INT. TRUCK STOP. CAFE. NIGHT. B&W.

Carolina and Ravenmocker, seated opposite in a booth.

Carolina sips coffee, explains.

CAROLINA  
You've opened some door to a chaos  
I've not seen in all my days, here  
or mother nature's.  
(MORE)

CAROLINA (CONT'D)  
It's terrifying. I've failed you as  
a teacher...

RAVENMOCKER  
...you can say that again...

Ravenmocker turns.

CAROLINA  
...but now you fail yourself. Take  
one step out of darkness and then  
the next shall appear and the next  
and the next. The light will  
support you.

Ravenmocker stands. Spits on the table. Exits.

EXT. TRUCK STOP. PAY PHONE. NIGHT. B&W.

Carolina, shame, moral failure.

Carolina places a coin into the phone. Dials.

RAVENMOCKER (V.O.)  
Yeah?

CAROLINA  
Just listen.

RAVENMOCKER (V.O.)  
Yeah.

CAROLINA  
Sometimes you're damned if you do  
and damned if you don't. But you  
still always know what's right.

RAVENMOCKER (V.O.)  
Ok then.

CAROLINA  
That's the leap. Every single day.  
Goodbye Kalanu.

Carolina hangs up the phone, gathers his backpack, and walks  
off towards the highway in the rain.

SOUNDTRACK: FADE OUT "American Beauty".

FADE TO BLACK:

SOUNDTRACK: BEGIN "Manic Monday" by The Bangles.

EXT. BORDER CROSSING STATION I. NIGHT.

Ravenmocker check's Shreveport's credentials.

RAVENMOCKER  
It's been a long time old man.

SHREVEPORT  
You'll find everything in order as  
per the law.

Ravenmocker chuckles.

RAVENMOCKER  
The law.

She hands Shreveport his papers.

RAVENMOCKER (CONT'D)  
No passengers I assume?

Ravenmocker taps the window frame with her finger.

Shreveport scratches his eye. Looks straight at Ravenmocker.

RAVENMOCKER (CONT'D)  
What you'll find if you look in  
back is a few wild dogs I'm setting  
loose up at the East refuge. Other  
than that I'm cleaned out and  
looking to pick up a load other  
side of the border.

Ravenmocker considers. Hisses. Targets with her eyes.

RAVENMOCKER (CONT'D)  
Have you seen him?

Shreveport quiet.

SHREVEPORT  
Yeah. I've seen him. He'll come for  
you.

RAVENMOCKER  
Oh I know.

Shreveport softens.

SHREVEPORT  
Kalanu.

Ravenmocker hardens. Shakes her head.

RAVENMOCKER

No. No.

Ravenmocker checks the surroundings. No other agent has an unobstructed view of Lucille.

Ravenmocker leans closer to Shreveport, softens her tone.

RAVENMOCKER (CONT'D)

Lucifer?

Shreveport relaxes.

SHREVEPORT

Yes mam.

RAVENMOCKER

Tell your little snow bunny...

Ravenmocker leans closer.

RAVENMOCKER (CONT'D)

...that I'll be seeing her real soon now ya hear?

SOUNDTRACK: FADE OUT "Manic Monday".

CUT TO:

SOUNDTRACK: BEGIN "Children of The Damned" by Iron Maiden.

INT. SEMI-TRAILER CAB. NIGHT.

Ravenmocker penetrates Shreveport's chest with a sharp blade.

RAVENMOCKER

There.

Gives the blade a slight twist. Shreveport reacts.

RAVENMOCKER (CONT'D)

That should give you about...

Ravenmocker removes and hides the blade.

RAVENMOCKER (CONT'D)

...ooooh let's say 9 hours before you bleed out. I'll see you in hell Lucifer.

SHREVEPORT

No love. You're headed to a place so dark even I've never seen.

Shreveport, tears.

Ravenmocker yells to Mainland Chinese border guards.

RAVENMOCKER  
Pass revoked! Turn this thing  
around!

Mainland Chinese border guards approach.

EXT. COUNTRY ROAD. NIGHT.

Flashing lights. A black SUV, parked roadside, behind a sports car.

Bezzlebob questions DRIVER, late-20's, male, African ancestry, Standard American English accent.

DRIVER  
No...you just gotta...they're like  
inanimate objects. Nice to look at.  
Pure expediency inside.

Bezzlebob, devious laugh.

BEZZLEBOB  
Expediency. Yeah you're all right.

Jesus approaches. On point.

JESUS  
Let's go it's time.

Bezzlebob hands identification papers back to driver.

EXT. FRONT PORCH. COUNTRY HOME. NIGHT.

Carolina's red pickup pulls up in-front of the home. Ohoopee and Annie bid farewell.

ANNIE  
Called me a ride?

OHOOPEE  
Another teacher of sorts.

Ohoopee waves to Carolina, walks the front yard.

CAROLINA  
Hey there Ohoopee.

Carolina looks Annie up and down. He nods. The men shake.



ANNIE

This the one? All right then.

Annie looks to Ohoopsee. She smiles, says farewell to Annie.

OHOOPEE

I'll see you in Elysium.

ANNIE

Not if I see you first.

They embrace. The men walk down the steps. Ohoopsee bids farewell to Carolina, hands him a letter.

OHOOPEE

Carolina. When you see him. You'll tell him won't you?

Carolina, walking towards the truck, holds the letter in the air, turns his head back to Ohoopsee.

CAROLINA

Civilized words for a more civilized time. But I'll tell him.

OHOOPEE

(to herself) Good man.

The truck departs. Carolina drives. Annie rides shotgun.

EXT. HIGHWAY TURN OFF. FOREST. TWILIGHT.

The semi-trailer truck, parked in the forest. Bats fly. Shadows move.

Shreveport opens the trailer door. The dogs jump out. Stevie Rae steps down.

STEVIE RAE

Are we there yet?

She laughs. Takes a closer look at Shreveport.

STEVIE RAE (CONT'D)

Luc? You're...baby what happen...oh my god we've got to get you to a...oh sweet jesus...

Shreveport calms her.

SHREVEPORT

It's done.

Shreveport looks at his wound.

SHREVEPORT (CONT'D)  
Done as done can be.

STEVIE RAE  
No don't say that.

SHREVEPORT  
But the battle's just begun. Go,  
get your things from up front.  
We'll release the dogs. She'll be  
coming for us. Go  
now...I've...help's on the way.

INT. SEMI-TRAILER CAB. TWILIGHT.

Stevie Rae gathers her backpack from the cab. Grabs the keys.  
Out the door.

EXT. BACK OF TRAILER. TWILIGHT.

Shreveport, wincing, exits the trailer, briefcase in hand.  
Sets the briefcase on the ground. Opens it.

EXT. BACK OF TRAILER. DAY.

Stevie Rae shields her eyes from the light, turns.

Shreveport places The Nexxus into Stevie Rae's backpack, mint  
green with flamingos.

EXT. BACK OF TRAILER. NIGHT.

Darkness falls. Stevie Rae and Shreveport look to the sky.

EXT. BACK OF TRAILER. BLOOD MOON.

Stevie Rae and Shreveport observe a lunar eclipse.

EXT. FREEWAY. MOUNTAIN BOUND. BLOOD MOON.

A black SUV slows to a stop. Jesus exits the driver's side,  
shields his eyes. Tongues the air.

INT. BLACK SUV. BLOOD MOON.

The back rear window rolls down. Dark sunglasses. Mammon.

Mammon observes a lunar eclipse. Removes her glasses.

Eyes of fire.

EXT. FOREST LANDSCAPE. BLOOD MOON.

Ravenmocker removes her hunting gear from the back of a black SUV. Slings her blade. Looks up at the sky.

RAVENMOCKER

A glorious day to die.

Ravenmocker bites the air.

EXT. COUNTRY HOME. BLOOD MOON.

Bezzlebob walks the front yard to Ohoopee's home, baseball bat in hand.

Bezzlebob tongues the air.

Ohoopee, seated in the porch swing, waits for deliverance.

Bezzlebob rises.

BEZZLEBOB

An eye for an eye.

Ohoopee turns the other cheek.

Bezzlebob executes Ohoopee.

EXT. FOREST LANDSCAPE. BLOOD MOON.

Stevie Rae and Shreveport make preparations.

Shreveport observes the eclipse, tears.

SHREVEPORT

Elysium. Soon.

EXT. FOREST LANDSCAPE. BLOOD MOON.

The pack of wolf dogs spreads into the forest.

SOUNDTRACK: END "Children Of The Damned".

FADE TO BLACK:

SOUNDTRACK: BEGIN "Into The Mystic" by Van Morrison.

INT. CAROLINA'S PICKUP TRUCK. DAY.

Rolling country landscape. Carolina's truck speeds down the highway, fast. Faster.

Carolina and Annie get acquainted.

ANNIE

So you're a medicine man?

CAROLINA

We wouldn't really call it like that. Not big on ego trips.

ANNIE

The old ways.

CAROLINA

Yes sir the old ways.

ANNIE

How do you know hoops?

CAROLINA

Old friends?

ANNIE

Through Shreveport?

CAROLINA

Mmmm. He's a good man. Reckon this'll be his last stop in this realm. He's dying son. Called me to come fetch you. Said you'd know what to do and that he'd see you when he sees you. So I'm here.

ANNIE

What did he say about Stevie?

CAROLINA

What do you know about Stevie Rae?

ANNIE

If you're who I think you are then  
I know a whole hell of a lot more  
about her than you ever bothered to  
look into.

Carolina looks intently at Annie.

CAROLINA

Yeah. So that's that then huh?

Carolina laughs. Friendly.

CAROLINA (CONT'D)

You'd make a good white knight.

Annie stiffens. Carolina calms.

CAROLINA (CONT'D)

It's all right man. You seem like a  
good kid. Ought to be, you being'  
the chosen one and all that.

Carolina laughs. Playfully punches Annie in the arm.

CAROLINA (CONT'D)

Relax son we're at war all the time  
in one way or another. This is just  
higher stakes. So you wanna know  
why I left, wasn't a dad, all that.  
Ok. Here it is.

Carolina scratches the side of his mouth.

CAROLINA (CONT'D)

I was a coward. There I said it. A  
coward. Not a day goes by I don't  
regret that decision.

Carolina takes a deep breath.

CAROLINA (CONT'D)

But then time goes on and on and on  
and the idea of fixin' it becomes  
too big you know. And you start to  
wonder whether or not they'd be  
better off if you just stayed away  
for good.

ANNIE

The answer is no.

CAROLINA

Appreciate you saying that son.

CAROLINA (CONT'D)

I wanted her in the light. Her mama gave her love and the gospel. But now, she's gonna need what I've got. Darkness here son. Dark I've never seen. You. Her. Us? Don't know son. Old ways die with me, Shreveport, Ohoopee. The new? There is no new.

Annie looks to the sky. Consternation. Darkness descends.

Mountains in the distance. Carolina. Warrior mode. Faster.

SOUNDTRACK: FADE OUT "Into The Mystic".

FADE TO BLACK:

SOUNDTRACK: BEGIN "Soul" by Indiajiva.

EXT. HADES. FOREST ROAD. NIGHT.

Ashes fall from the sky. A grey moon illuminates the forest landscape.

Bezzlebob, baseball bat in hand, traverses the mountain terrain. A clearing.

A wolf dog charges, leaping at Bezzlebob.

Bezzlebob pounds the wolf dog with his baseball bat.

BEZZLEBOB

Strike one.

Spits on the corpse.

INT. BEDROOM. GREEN. ORGANIC. NIGHT.

Stevie Rae leads Annie into the inner chambers of her secret garden.

Stevie Rae and Annie, standing. Annie raises her arm. Caresses from her wrist to her armpit.

MAMMOM (V.O.)

Now is the time for a new beginning.

EXT. THE FOREST HUNT. NIGHT.

Carolina kneels. Calls to the air.

EXT. THE FOREST HUNT. NIGHT. THIRTY YARDS AWAY.

Ravenmocker hears Carolina's call. Other wolf dogs calls sound out around her at a distance of 100 yards.

Ravenmocker climbs the nearest tree. Puts an arrow at the ready.

EXT. FOREST PATH. NIGHT.

Bezzlebob continues to traverse the forest landscape.

Two other wolf dogs approach from the front.

MAMMON (V.O.)  
Now we must not ask that eternal  
question why is there evil?

A dog leaps at Bezzlebob. Bezzlebob executes the wolf dog with his baseball bat.

BEZZLEBOB  
Strike two.

Bezzlebob eyes the third dog.

MAMMON (V.O.)  
That question brought us to the  
brink of destruction.

The third dog advances.

Shreveport, from the shadows, fires a vintage Colt revolver. Six shooter.

Bezzlebob stands. Shreveport empties the rounds.

Bezzlebob falls. Two other wolf dogs arrive. The three wolf dogs begin devour Bezzlebob, starting at the neck.

A wolf dog eyes Shreveport.

SHREVEPORT  
It was a good death.

The dog sits with Shreveport. Tries to lick his wounds.

SHREVEPORT (CONT'D)  
It's the thought that counts old  
boy.

Shreveport pats the dog on the head, expires.

INT. BEDROOM. GREEN. ORGANIC. NIGHT.

Stevie Rae and Annie make love.

Stevie Rae pushes her rear into the air. Annie kisses the  
nape of her neck, places his hand in the small of her back.

Stevie Rae on top, kisses Annie, pressed firm against his  
chest.

MAMMON (V.O.)  
To begin anew we must begin not  
with the problem of evil, but the  
problem of beauty.

Annie on top. Stevie Rae and Annie meet eyes. She smiles. He  
smiles. She caresses his back with her fingers. He smells her  
neck. Kisses.

MAMMON (V.O.)  
Why should beauty exist? It need  
not. Whole realms of nature live  
without it. Yet there it is. The  
exception.

Stevie Rae and Annie spoon. He caresses her stomach.

EXT. THE FOREST HUNT. NIGHT.

Carolina stalks. An owl calls in the tree above.

Carolina looks up. Ravenmocker strikes.

An arrow pierces Carolina's upper thigh.

EXT. FOREST PATH. NIGHT.

The three wolf dogs feast on Bezzlebob's corpse.

MAMMOM (V.O.)  
We must protect this, what makes us  
special. What keeps us safe.

The pack leader hears a sound. The three dogs run, past  
Shreveport's corpse, deeper into the forest.



EXT. THE HUNTING GROUND. NIGHT.

Ravenmocker approaches Carolina, fallen on the ground before her.

Ravenmocker speaks to Carolina, Mammon, in unison on voiceover.

RAVENMOCKER AND MAMMON (V.O.)  
We will make beauty the rule, not  
the exception. Not beauty of skin  
but beauty of spirit.

Ravenmocker pierces Carolina's chest with her hunting knife, kissing his lips as she turns the knife.

INT. BORDER CROSSING STATION I. NIGHT.

Jesus sits alone. Chanting Buddhist mantras.

"Namo tassa bhagavato arahato samma-sambuddhassa."

MAMMON (V.O.)  
We will protect it, set up the  
structures for it to grow, and,  
most importantly...

EXT. THE HUNTING GROUND. NIGHT.

Ravenmocker makes the sign of the wolf.

The lead wolf in front of Ravenmocker growls.

MAMMON (V.O.)  
...move swiftly, without  
compunction, against those who  
would seek to eliminate our beauty.

Two other wolves approach Ravenmocker, one from each side.

The left wolf pierces Ravenmocker's neck.

The wolves retreat, leaving Ravenmocker to bleed out.

INT. GOSPEL HALL. CIUDAD DEMONIOS. DAY.

Mammon stands at the pulpit. Addresses the congregation.

MAMMON

To that end, it gives me great  
pleasure to introduce the new,  
updated and repaired, free to all,  
final release, of Nexxus 2042.

The congregation applauds at the new skin care line.

Pristine looking women of all ethnic ancestries. No one under  
the age of thirty.

MAMMON (CONT'D)

Namaste.

Mammon, hands prostate, bows. Women sample cosmetics. Glee.

EXT. THE HUNTING GROUND. NIGHT.

Ravenmocker bleeds out, takes her last breath. Stillness.

SOUNDTRACK: FADE OUT "Soul".

FADE TO BLACK:

\*\*\*\*\*

"All honorable men belong to the same tribe."

- Jesus of Nazareth, April 4, 2046

\*\*\*\*\*

CUT TO:

SOUNDTRACK: BEGIN "Ohoopsee River Bottomland" by Larry Jon Wilson.

EXT. FREEWAY. DAY. SUNNY.

A black SUV cruises down the freeway. Inside, Stevie Rae and Annie laugh...

INT. BLACK SUV. DAY.

Stevie Rae drives. Annie rides shotgun. Both speak in Standard American English

ANNIE

...no definitely not the suburbs.  
That just...that doesn't work.

STEVIE RAE

You don't want them to grow up  
small town like your mom do you?

ANNIE

No and that's a low blow.

STEVIE RAE

I'm just sayin'...hey that new  
movie with the demons you saw it...

ANNIE

...I saw it. Fell apart in the  
third...

STEVIE RAE

...I wish they'd do another LA LA  
Land.

ANNIE

Oh I'm sure it's in the works!

The SUV passes a traffic sign. "Speed Limit: 55".

Annie checks the speedometer. Needle exactly lined at 55.

Stevie Rae makes a hand signal to Annie. "Cut it".

Annie turns off the lights, puts the SUV in neutral, rolls down the windows, cuts the engine.

EXT. HIGHWAY. DAY.

The black SUV turns off the main highway, coasts to a stop in an open field at the side of a county main road.

Annie drops the Standard American English. Stevie Rae does the same.

ANNIE

This should gives us a few minutes  
to talk without coverage.

STEVIE RAE

Another six months we won't even  
have this.

The three wolf dogs, alert in the back seat.

STEVIE RAE (CONT'D)

Baby I still don't feel right about  
this.

Annie pulls Stevie Rae's head close to his. Leaning forward, their foreheads touch.

ANNIE

We've done this a thousand times.  
Round and round. It always ends up  
right here. This moment. There is  
no other way.

Stevie Rae tears.

STEVIE RAE

If you say so.

(beat)

ANNIE

Why'd you do this?

STEVIE RAE

Because you asked.

Annie holds back the tears.

Stevie Rae tries to crack a joke.

STEVIE RAE (CONT'D)  
I love you honey bunny.

ANNIE  
I love you pumpkin.

Annie wipes her tears.

STEVIE RAE  
Hobak.

They both laugh. Annie one last look.

ANNIE  
Hit the lights.

Annie nods.

ANNIE (CONT'D)  
All right then.

Stevie Rae smiles. Annie turns and runs. Stevie Rae's green backpack on his back.

Stevie Rae enters berserk mode.

STEVIE RAE  
Come on you hillbilly  
motherfuckers! Mama's here and  
she's hungry for blood!

Stevie Rae bears her fangs. Flips the police siren lights into the on position.

STEVIE RAE (CONT'D)  
Now is the time my elf friends.  
Bring your fury!

The SUV, sirens blazing, tears down the highway.

EXT. FIELD. NEAR COUNTY MAIN. NIGHT.

Large billboard, lit brilliantly. The Ravenmocker's face, off-center right. "RAVENMOCKER (Part II) - Coming 2044."

Annie traverses the field in front of the lit billboard. Stevie Rae's SUV, cacophonous in the distance, drives away.

The three wolf dogs follow close behind Annie.

Annie speaks to the dogs.

ANNIE  
All right guys.

Annie makes the sign of the wolf, pays his respects.  
In the distance, other police sirens light up the night.  
Border lights in the far distance.  
The three dogs spread out in different directions.  
Annie heads for the border.

EXT. HIGHWAY. NIGHT.

Stevie Rae speeds down the highway in the black SUV. Windows down. Gives witness.

EXT. BORDER CROSSING. NIGHT.

Dirt bikes approach. Law enforcement. A wolf dog leaps into the night. Dirt bike in pursuit. Another two wolf dogs run. The last bike pursues. Annie advances.

EXT. HIGHWAY ROADBLOCK. NIGHT.

Stevie Rae's SUV slows at it approaches the roadblock.  
Law enforcement. Mainland Chinese. Black SUVs. The Ravenmocker. Red leather suit. Taps her black police baton.

EXT. BORDER CROSSING. NIGHT.

Annie crosses the border, camouflaged with a group of migrant workers, Incan, Mayan, and other Native American ancestry.  
Two lanes. 1. All passports. 2. Native ancestry.

EXT. HIGHWAY ROADBLOCK. NIGHT.

Stevie Rae, walking ahead of her parked SUV, stops in front of Ravenmocker. Ravenmocker advances.

RAVENMOCKER  
Stevie Rae. Last stop for you  
babydoll. Riviera Paradise.

Ravenmocker close, caresses the back of Stevie Rae's head.

Stevie Rae looks Ravenmocker dead in the eye. Makes the sign of the wolf. Smiles.

STEVIE RAE  
Ka'lanu Ahkyeli'ski'.

The Ravenmocker. Mortal fear. Retreats. Collapses. Dead.

The guards, astonished, kneel.

EXT. BORDER CROSSING. NIGHT.

Annie, past the border crossing, breaks away from the pack of migrant workers. Re-slings his backpack.

SOUNDTRACK: END "Ohoopee River Bottomland".

FADE TO BLACK:

SOUNDTRACK: BEGIN "Wound Up" by William Wild.

INT. GROUP DISCUSSION ROOM.

Dark room. White Christmas tree lights.

Faces. Fifteen people of varied ancestries seated in a circle.

Coffee table. Pamphlet. "NexusBaizuo: Unconditional Happiness, Est. 2024 ^\_^".

Bezzlebob, in plain clothes, smilin, shares with the group.

BEZZLEBOB  
I would tell people that it was all part of the job. But the truth is I enjoyed it. It felt good to hurt other people. To feel stronger than them. It felt better than the other stuff I was feeling most of the time.

Faces in the group. Understanding. Tears.

JESUS  
When I was little they always told me I was special, gifted. That nonsense. Then when I got older I thought I'd better not let people know all that's not me. So I fronted, tried to fake it.  
(MORE)

JESUS (CONT'D)  
Once I quit all that I did finally  
start to feel sort of special.  
Then, of course, I had to deal with  
the wreckage I had caused.

The group listens. A head nods.

Shreveport jokes, leads the group.

SHREVEPORT  
You'll be working through that  
karma for quite a few cycles to  
come am I right!

Jesus laughs.

Ravenmocker gathers her courage.

RAVENMOCKER  
I have something I'd like to say.

Bezzlebob jokes.

BEZZLEBOB  
Ravenmocker speaks!

Ravenmocker chuckles.

RAVENMOCKER  
Really, I just want to say I'm  
sorry.

Mammon smiles.

RAVENMOCKER (CONT'D)  
When you're...when all you see is  
chaos it's, well it's just pretty  
damn hard.

Jesus agrees.

JESUS  
Here here.

RAVENMOCKER  
But you know. I always knew. Some  
part of me always knew it was all  
just...well it always seemed like  
one big test.

Jesus laughs.



JESUS

I know right that's the one part  
they actually got right.

Shreveport shakes his head with a friendly chuckle. Turns and smiles. Speaks to Ravenmocker.

SHREVEPORT

Thank you mam. Takes tremendous  
courage to admit when we're wrong,  
even more so when we're not sure  
yet what to do about it.

Mammon stands.

MAMMOM

I should probably say something  
now.

Bezzlebob teases.

BEZZLEBOB

Sit now woman, you're not queen  
anymore!

The group laughs. Mammon relaxes, smiles, sits.

MAMMOM

It's...I think my intentions  
started in the right place. No one  
sets out intending to be evil. It  
just creeps up, one decision at a  
time. A betrayal here, a  
misdirection there. And  
then...poof! All around you is  
treachery...and you're at the  
center of it with no clue you know?  
I tell you. If I ever get another  
whirl at it all. I'll do it right  
this time.

Jesus calls.

JESUS

Here here!

Ravenmocker

RAVENMOCKER

Can I get an amen Jesus?

Mammon smiles. Tears.

MAMMON

Amen.

Shreveport closes.

SHREVEPORT

Amen. All right then. Let's eat!

The group. Smiles.

SOUNDTRACK: END "Wound Up".

CUT TO:

SOUNDTRACK: BEGIN "Forgiveness" by Jeremy Arndt.

INT. CORRECTIONAL FACILITY. VISITING ROOM. DAY.

Stevie Rae enters, waves. Carolina seated, on the opposite side of a plexiglass barrier, smiles.

Stevie Rae sits. Carolina holds the phone receiver to his ear. Stevie Rae picks up the phone receiver on her side of the plexiglass.

She smiles, happy.

STEVIE RAE

Hey!

CAROLINA

Well hey yourself.

STEVIE RAE

You get the card I sent with the brownies?

CAROLINA

Haha. I forgot about...me and the guards had a grand ol' time with them brownies. This one guy was talking bout machine elves and then...Jezebel...I told you about her?

STEVIE RAE

Oh yes daddy you told me.

Carolina laughs.

CAROLINA

Enough about all that. How are you? How's school?

(MORE)

CAROLINA (CONT'D)  
You're not gettin' into any of that  
political nonsense are you?

STEVIE RAE  
No sireee bob...

Stevie Rae sets down her backpack.

STEVIE RAE (CONT'D)  
...got my hands full with...

Stevie Rae makes fun of herself.

STEVIE RAE (CONT'D)  
...statistical mechanics, quantum  
field theory...you know, that  
lot...

Stevie Rae gets out her pen and notepad.

STEVIE RAE (CONT'D)  
...oh and home ec.

CAROLINA  
Really?

STEVIE RAE  
Yeah I figure what the hell right?

Stevie Rae points to the ring on her finger.

They both laugh.

INT. CORRECTIONAL FACILITY. VISITING ROOM. ANOTHER DAY.

Stevie Rae takes notes. Doodles. Smiles. Listens.

CAROLINA  
I'll be in here a while you know.

STEVIE RAE  
I know. Actions have consequences,  
etc.

CAROLINA  
Oh yeah I forgot your one year four  
year philosophy degree.

Stevie Rae shrugs her shoulders.

STEVIE RAE  
Just a bunch of words...come on now  
stop stallin'.

Stevie Rae, intent.

STEVIE RAE (CONT'D)  
I need a plot and Candace Armstrong  
ain't gonna be happy if she don't  
get herself another bestseller on  
the grocery bookshelf, ya hear?

They both laugh.

CAROLINA  
All right let's shuffle them cards  
kiddo.

Stevie Rae leans forward with her pencil.

STEVIE RAE  
Let's make some paper.

Stevie Rae, commercial smile. Carolina laughs.

INT. CORRECTIONAL FACILITY. VISITING ROOM. YET ANOTHER DAY.

Stevie Rae, through the plexiglass, bids farewell to  
Carolina. Speaks through the phone receiver.

STEVIE RAE  
Ok, we're all set. Dad. It's time.  
I gotta.

Carolina smiles, nods.

CAROLINA  
I know you do kiddo.

Stevie rae takes a moment.

CAROLINA (CONT'D)  
Stevie Rae. I'm proud of you.

Stevie Rae smiles, tries to make a joke.

STEVIE RAE  
Me too.

Carolina smiles.

STEVIE RAE (CONT'D)  
Goodbye daddy.

CAROLINA  
I'll see you in Elysium.

STEVIE RAE  
In Elysium.

She tears, nods, exits.

Carolina, proud.

SOUNDTRACK: FADE OUT "Forgiveness".

FADE TO BLACK:

SOUNDTRACK: BEGIN "Gospel Plow" by Chance McCoy & The Appalachian String Band.

INT. CELEBRATION HALL. NIGHT.

Jesus, Bezzlebob, Ravenmocker, Mammon, Shreveport, Ohoopee dance. Country style line dancing. Country attire.

Ohoopee and Shreveport solo. Ravenmocker and Bezzlebob. Jesus and Mammon.

EXT. THE GREAT SMOKY MOUNTAINS. SUNSET.

Carolina, baseball cap and laboratory coat, walks nature. A tour group of ten tourists, African ancestry, follows behind.

CAROLINA  
The theory is that the language of  
the land must live there for the  
land to breath.

Carolina leans up against a large tree.

CAROLINA (CONT'D)  
So we started with the Aniyunwiya  
of Appalachia. The Eastern  
Aniyunwiya learned the native songs  
of the western land on which they  
now live. And this was the result.

A great, bountiful natural landscape. The five wolf dogs walk together by a forest stream.

INT. CELEBRATION HALL. NIGHT.

The dancing continues. Ravenmocker and Jesus. Mammon and Bezzlebob. Shreveport and Ohoopee.

EXT. RESEARCH FACILITY. DAY.

Stevie Rae exits. Black SUV car waiting. Stevie Rae enters.

INT. BLACK SUV. DAY.

Annie drives. Stevie Rae enters via passenger side, gives Annie a kiss. Turns to the backseat.

STEVIE RAE

Here we go!

ANNIE

On the road again, just can't wait  
to get on the road again.

Stevie Rae fusses over the seatbelts for ISHMAEL, 6, female, Asian ancestry. Gives a quick fist bump to ISAAC, 8, female, European ancestry.

Stevie Rae slides back to the front seat, seductively brushing Annie's thigh as she does so. Gives him a wink.

STEVIE RAE

All right girls! Let's hear you  
practice your preachin'!

The girls get excited.

ISAAC

Oh me first.

STEVIE RAE

Come now Isaac let little Ishmael  
speak first. Go on now.

Ishmael smiles.

ISHMAEL

Love god. Love people. Nothing else  
matters.

The car applauds.

INT. CELEBRATION HALL. NIGHT.

The dancing continues. Ravenmocker solos. Shreveport eggs her on. Jesus and Bezzlebob. Mammon. Ohopee.

EXT. THE GREAT SMOKY MOUNTAINS. SUNSET.

A lone wolf dog leads us through the natural landscape.

INT. CELEBRATION HALL. NIGHT.

The dancing continues. Annie. Shreveport.

Ravenmocker slips out the back door.

Stevie Rae dances. Annie. Isaac. Ishmael. Carolina. Jesus.  
Ohoopee. Mammon.

EXT. PACIFIC OCEAN. SUNSET.

Stevie Rae, Annie, Ishmael, Isaac. Family time on the beach.  
Sandwiches. Picnic basket. Beach blanket.

EXT. PACIFIC OCEAN. TWILIGHT.

Annie and Stevie Rae sit, side by side, Annie's arm around  
Stevie Rae. Stevie Rae tries to top him by putting her arm on  
top of his arm. They both laugh. Kiss.

SOUNDTRACK: FADE OUT "Gospel Plow".

FADE TO BLACK:

SOUNDTRACK: FADE IN "Mr. Brightside - Jaques Lu Cont's Thin  
White Duke Mix" by The Killers.

EXT. COUNTRY HOME. FRONT PORCH. TWILIGHT.

Carolina seated on the front porch. Takes a sip of tea. Opens  
the envelope from Stevie Rae. "Shreveport" in cursive script.

Carolina reclines.

OHOOPEE (V.O.)  
Dear Mr. Carolina Warbler,

Carolina chuckles, smiles, shakes his head. She got me!

EXT. BORDER CROSSING STATION I. DAY.

Lucille slows to a halt one hundred yards past the border  
station. Annie climbs into the passenger side of the cab.  
Stevie Rae drives.

OHOOPÉE (V.O.)

Oh dear. What a pickle we got  
ourselves into back in those days.  
Oh, course now how I tell it, it  
was The Ravenmocker got into her  
first and then he was, well, you  
get the picture.

Stevie Rae puts the truck in gear. Checks the mirrors.  
Drives.

Stevie Rae inquires with her eyes. Annie nods. Taps the  
backpack, green with flamingo patterns, now resting firmly in  
his lap.

EXT. COUNTRY HOME. FRONT PORCH. NIGHT.

Carolina reads.

OHOOPÉE (V.O.)

You know there was a time I too  
craved vengeance. Waited on  
judgement day a long time too.

Carolina smiles.

EXT. THE OPEN ROAD. SUNSET.

Lucille cruises.

INT. SEMI-TRAILER CAB. DAY.

Stevie Rae and Annie sit in silence.

OHOOPÉE (V.O.)

Then a squirrel come and he sits  
down beside me and he says: Ohoopee  
now listen here.

Stevie Rae laughs. Young love.

OHOOPÉE (V.O.)

He says you ain't the only one  
tumblin' through this mess here.  
We're all in it together.

Stevie Rae, still driving, holds hands with Annie.



EXT. THE GREAT SMOKY MOUNTAINS. SUNSET.

The wolf dogs walk by the river.

OHOOPÉE (V.O.)  
So we have got to be kind to one  
another. We have to at least try  
that.

EXT. THE OPEN ROAD. TWILIGHT.

Ciudad Demonios border bridge approaches in the distance.

Stevie Rae looks nervous. Annie nods in encouragement.

OHOOPÉE (V.O.)  
And speak the truth. Don't let the  
legacy of your voice be a fantasy.  
And then I laughed and I says, well  
ok thank you sir and that was that.

EXT. COUNTRY HOME. FRONT PORCH. NIGHT.

Carolina chuckles. A tear falls.

OHOOPÉE (V.O.)  
No sir. No medicine path for me.

EXT. BORDER BRIDGE. NIGHT.

Lucille climbs the steep ascent of the Ciudad Demonios border bridge.

Stevie Rae, nerves, fear, excitement mounts. Annie, encouragement.

OHOOPÉE (V.O.)  
So you see Carolina I admire what  
you've done more than you can know.  
And that little girl you're  
raising, boy she's a keeper I tell  
you. Gonna make a difference that  
one. The boy too.

The truck climbs, peaks and, descends with gusto.

Stevie Rae raises her arms. Yells. Annie howls.

Stevie Rae and Annie. Smiles. Freeze frame.

SOUNDTRACK: FADE OUT "Mr. Brightside - Jaques Lu Cont's Thin White Duke Remix.

FADE TO BLACK:

SOUNDTRACK: BEGIN "Amazing Grace" by Aretha Franklin.

EXT. CIUDAD DEMONIOS. COURTHOUSE. TWILIGHT.

Stevie Rae and Annie approach the courthouse, hand in hand.

They approach a war memorial monument.

Annie kneels, opens the green backpack, pulls out an urn.

"Col. Lucifer S. Elohim." Stevie Rae sprinkles the ashes into the air. Smiles.

The monument: Statue busts of four men, Confederate States of America dress uniforms, African ancestry.

EXT. CIUDAD DEMONIOS. TWILIGHT.

Three hundred yards away. The Ravenmocker. Sniper rifle.

Stevie Rae in her crosshairs. Ravenmocker closes her eye.

FADE TO BLACK:

SOUNDTRACK: PLAY TO END "Amazing Grace".

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Roll credits.



## **APPENDIX: SOUNDTRACK: The Coled War Playlist (Spotify)**

### **ACT I.**

1. "German Mustard" by Cherokee
2. "Don't Matter" by Cherokee
3. "Our Mother The Mountain" by Townes Van Zandt
4. "Trucker's Lullaby" by Tim Seely
5. "Be Here To Love Me" by Norah Jones
6. "HEVA - Original Mix" by Tom Middleton
7. "Flyin' Shoes" by Townes Van Zandt
8. "The Raven Mocker" by Shawn James & The Shapeshifters
9. "Tell Me" by Neon Bunny
10. "Me And The Devil Blues" by Robert Johnson
11. "Honky Tonk Flame" by Tyler Childers
12. "I'm So Lonesome I Could Cry" by Roy Orbison
13. "Handle With Care" by The Traveling Wilburys

### **ACT II.**

14. "The Death of Jazz - Concert for Planet Earth" by Wynton Marsalis
15. "You'll Accomp'ny Me" by Bob Seger
16. "Just A Closer Walk With Thee" by Alabama
17. "Tennessee Jed" by The Grateful Dead
18. "Train Song" by Mandolin Orange
19. "Jolene" by Dolly Parton
20. "American Beauty" by Drew Holcomb & The Neighbors
21. "Manic Monday" by The Bangles
22. "Children Of The Damned" by Iron Maiden
23. "Into The Mystic" by Van Morrison
24. "Soul" by Indiajiva

### **ACT III.**

25. "Ohoopee River Bottomland" by Larry Jon Wilson
26. "Wound Up" by William Wild
27. "Forgiveness" by Jeremy Arndt
28. "Gospel Plow" by Chance McCoy & The Appalachian String Band
29. "Mr. Brightside - Jaques Lu Cont's Thin White Duke Mix" by The Killers

### **The END.**

30. "A Change Is Gonna Come" by Aretha Franklin