

"SAM HELL"  
by  
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FADE IN:

EXT. CEMETERY - NIGHT

A black SUV idles under moonlight, headlights shine on an exhumed grave.

VINNY, 40s, and ANTHONY, 30s, velour sweat suits and gaudy gold jewelry, drag a makeshift coffin to the grave. They stand at both ends of the box.

VINNY

Ready?

ANTHONY

Yeah!

They lift the box and swing it side to side.

VINNY

One... Two... Three!

They toss the box, it disappears in to the black hole.

INT. WOODEN BOX

SAM, 30s, lying motionless, his pale unkempt face doused in sweat. A crack of light shines on his forehead. LOUD THUMPS can be heard above.

Sam slowly gains consciousness. He pushes his long messy hair out of his face. Feeling around anxiously, he presses his hands out in front of him to feel a wall, just inches from his face, and then to his sides he feels the same. Sam remembers what's happening. He's being buried alive.

Breathing heavily, Sam presses his face up to a crack in the ceiling of his makeshift coffin only to get an eye full of dirt.

Sam begins to lash out, KICKING AND SCREAMING, trying desperately to push the box open. He tries frantically to negotiate with the men sealing his fate.

SAM

Come on guys! We can work this out.  
It doesn't have to be this way.

Breathing heavily, Sam is desperate.

(CONTINUED)

CONTINUED:

SAM  
Guys please!

The crack of light is gone. Sam's hopes dwindle, and the loud thumps become more and more distant.

EXT. TOPSIDE

As the two men shovel mounds of dirt in to an open grave, struggling can be heard from below.

VINNY  
Shh! Listen...

Vinny wipes the sweat from his forehead.

VINNY  
I think he's up.

ANTHONY  
C'mon lets just finish up and go.

The two men finish patting down the dirt on Sam's grave.

VINNY  
Let's see him get himself out of this one.

ANTHONY  
Slippery bastard.

VINNY  
Yeah.

ANTHONY  
Lets get something to eat I'm starving.

They throw their shovels in to a nearby bush, hop in their black SUV, and drive off.

INT. WOODEN BOX

Sam loses his will to fight. He realizes the struggle is pointless. He lies peacefully, and waits to die.

VOICE (O.S.)  
Hey Sam!

Sam remains tranquil, undisturbed by the voice.

(CONTINUED)

CONTINUED:

SAM

Who are you?

VOICE (O.S.)

I'm your best friend... It seems  
I'm your only friend.

SAM

You're gonna dig me out?

VOICE (O.S.)

I suppose I could. What do I get  
in return?

SAM

Well, I know how this works. You  
help me out, I can't repay the  
favor I end up digging myself into  
a ditch.

EXT. TOPSIDE

TOM, 40's, dressed in a suit, and sunglasses, lying on one  
elbow, observing the skies while he smokes a cigarette.

TOM

No time for witticism Sam. I'm not  
looking for money just a few  
favors.

SAM (O.S.)

I learned a pretty valuable lesson  
from the last guy that wanted to  
help me out. He's the same guy that  
put me in this box.

TOM

You wanna learn a lesson you gotta  
live through the experience and  
survive it. You can't learn  
anything when your dead.

SAM (O.S.)

What am I getting myself into here?

Tom sighs with frustration.

TOM

What you're getting in to?

SAM (O.S.)

Yeah.

(CONTINUED)

CONTINUED:

TOM

Look where you are now. Does it  
get any worse?

SAM (O.S.)

Well...

Tom makes himself comfortable; he sits Indian style, takes out a flask, a pack of smokes and a lighter, and lays them out neatly on the ground.

TOM

Listen, you wanna draw this out?  
Fine I'll wait right here. You stay  
down there and think about it for a  
while. Don't waist any time though,  
its gonna get hot in there. If you  
wanna choke on your own hot  
stinking breath that's fine, I'll  
just sit here waiting quietly.

Tom flicks the ash off his cigarette, takes a drag. He pulls out another cigarette, and lights it with the first cigarette. He picks dirt out of his nails and examines it.

TOM

All that heavy breathing. Your time  
is going to run out real fast.

Tom shakes his head.

TOM

Shit!

Tom takes a big pull of his cigarette, and exhales.

TOM

I'd rather burn.

SAM (O.S.)

(barely audible)  
Get me out of here!

Tom jumps up looks around and adjusts himself. He reaches in to the bush where the would-be killers ditched their shovels.

TOM

Your wish is my command.

Tom scoops dirt out of Sam's grave.

FLASH BACK:

INT. BEDROOM - DAY

EMMA, a little girl sits at a kiddy table playing tea party, with out a care in the world. Across from her, a younger well-groomed Sam sits reading the paper.

EMMA

Tea daddy?

Sam looks over the top of his newspaper, and smiles.

SAM

Absolutely honey.

Emma goes on to poor imaginary tea. Sam grabs the tea and pretends to take a big sip. He lets out a big sigh of satisfaction.

SAM

That was delightful but do you think you can make me a cafe latte?

EMMA

Okay daddy... What's a cafe latte?

Sam smiles.

SAM

Forget it.

EMMA

How about some more tea?

SAM

I'd love some honey, but daddy has to go to work.

EMMA

Okay dad.

Sam gets up from the table, folds up his paper and heads in to the kitchen.

INT. KITCHEN

He sneaks up behind his beautiful long legged wife as she washes dishes. He kisses her on the neck and wraps his arms around her waist. She smiles.

SAM

I'm going babe.

(CONTINUED)

CONTINUED:

JENNY

Okay don't be home to late, I'm making meat loaf.

EMMA

(from the other room)  
Gross meat loaf!

SAM

In that case I'll be home late, don't wait up.

JENNY

Ha ha funny guy.

SAM

Just kidding babe I won't be to late. But I'll eat before I get here.

Sam chuckles, Jenny rolls her eyes. Sam grabs his keys and briefcase and heads out the door.

FLASH BACK ENDS:

INT. GRAVE

SAM (V.O.)

That was the last time I saw my family alive.

EXT. GRAVEYARD - NIGHT

Tom stands over Sam's exhumed grave patting off excess dirt from the dig. Sam stands inside the hole with his arm extended waiting for Tom to pull him out. Tom squats down beside the grave, they're face to face.

TOM

You have to understand that you owe me your life, and that means you have work to do.

SAM

What kind of work?

TOM

Does it matter? You owe me. I Could make you shovel shit all day and smile while you do it.

(CONTINUED)

CONTINUED:

Sam looks doubtful and confused.

TOM

Listen I could always put you back  
in there and you could wait for the  
next guy to dig you up, so how's  
about it?

Tom offers his hand, Sam pauses, then gives in. Tom hoists  
Sam out of what would have been his inevitable end.

SAM

I'm Sam...

TOM

I know. I'm Tom. C'mon lets go I'm  
hungry.

EXT. DINER - NIGHT

A car pulls in to a nearly empty diner parking lot. The sign  
on the diner reads "THE FOUR STAR".

INT. DINER

We see Sam and Tom sipping coffee in a gritty little roadside  
cafe. Sam's face is still covered in dirt. Tom reaches in to  
his breast pocket and takes out a flask.

TOM

You want some?

SAM

I could definitely use it...

Tom pours some booze in to Sam's coffee, and then continues  
to empty the entire flask in to his own coffee, as Sam looks  
on in amazement.

SAM

Thanks.

Sam takes a sip of his coffee; he instantly feels the bite of  
the booze.

SAM

Are you an angel?

TOM

You can say that.

(CONTINUED)



CONTINUED:

SAM  
Good or bad?

TOM  
That is entirely up to you  
friend...

SAM  
Because you don't seem like a good  
guy.

TOM  
Is that how you talk to friends?  
Like I said it's up to you.

SAM  
So...?

TOM  
So... what?

SAM  
What happens now?

TOM  
I need you to do some stuff for me.

SAM  
What kind of...

WAITRESS  
(interrupting)  
Can I get you boys anything?

TOM  
Yeah get him some steak and eggs,  
I'll have the breakfast special.

WAITRESS  
Something to drink besides Coffee?

TOM  
Two vanilla cokes.

WAITRESS  
It'll be out in a couple boys. If  
you need to use the rest rooms  
there's one  
(pointing)  
right over there.

Sam looks confused.

(CONTINUED)

CONTINUED: (2)

WAITRESS

In case you'd like to wash your  
face.

He looks at his reflection in the window.

SAM

Oh!

Tom Chuckles.

TOM

You look like that cartoon  
character, from Charlie brown, the  
one with all the shit flying around  
him.

The waitress laughs, but Sam isn't amused.

SAM

Can I go to the bathroom?

TOM

You always ask when you gotta go?

Sam stares at Tom quietly.

TOM

Yeah, go ahead man, I wouldn't want  
you to start sprouting leaves or  
something.

Sam gets up and heads towards the rest rooms, and suddenly  
his eyes begin to grow. Sam gasps at the site of the two men  
who sent him to an early grave. He drops his head and  
continues on his way.

INT. REST ROOM

Sam nervously washes his face in the sink. He towels off his  
face and stares at his reflection in the mirror.

Through the mirror, he notices an open window over his right  
shoulder with the curtain blowing in the breeze...

SAM (V.O.)

I could've made a run for it...

Still looking in the mirror, over his left shoulder he sees a  
shiny silver revolver.

FLASH BACK:

EXT. SUBURB - DUSK

A car pulls in to the driveway of a cookie cutter house in a perfect neighborhood. Younger well-groomed Sam gets out, suitcase in hand, and walks to the front avoiding stepping on the well-manicured lawn. He enters his home.

INT. HOUSE

Sam closes the front door behind him, drops his keys on the counter, and drops his briefcase on the floor.

SAM  
Girls I'm home!

No one responds.

SAM  
Hello!

Sam enters the kitchen to find a cooked, completely untouched meatloaf sitting on the counter. Sam confused, reaches in his pocket and draws his cell phone. He dials a number and puts the phone to his ear.

The faint sound of a cell phone ringing comes from another room. Sam follows the sound. RING! He's close; he turns the hallway corner RING! He's almost there; the ring is coming from the bedroom.

Sam slowly opens the door RIIIIINNNNNNGGGG! Sam finds his wife lying face down in the corner. Blood splatter covers the walls, floor and ceiling. His wife has been cut to shreds her once beautiful face is no longer recognizable. Sam grabs his chest in agony, and lets out a heartbreaking shriek.

Sam dashes in to the hallway and bursts into his daughter's room. But no one's there, he looks to the window, it's been broken, a breeze gently rouses the curtains. He heads to the open window and looks out, no sign of his daughter, a small pink bracelet lies on the ground below.

Sam races out of the house and in to the backyard. He picks up the bracelet. He grabs his cell phone and dials 911.

SAM  
Hello, they killed my wife, I...

Sam covers his mouth to hold back his sobs.

SAM  
I think they took my daughter.

(CONTINUED)

CONTINUED:

Sam pauses to listen to the 911 operator.

SAM

I don't know if they took her she  
could've gotten away.

FLASHBACK ENDS:

INT. REST ROOM

Sam turns around and glances at the gun, then the window,  
then at the gun again. He walks over to the gun, the note  
reads:

"CONSIDER THIS YOUR INITIATION  
DO WHAT YOU HAVE TO"

Sam grabs the gun and holds it up; it's a .44 Magnum Colt  
Anaconda. The gun looks to big for his hand, He checks to see  
if it's loaded.

SAM (V.O.)

Fuck it! What do I have to lose?

He heads for the door.

INT. DINER - CONTINUOUS

The two men are sitting across from each other stuffing their  
faces and chatting it up.

VINNY

You gotta remember in this line of  
work you gotta be ready for  
anything. You gotta be ready to  
kill... And be killed.

ANTHONY

Is that right?

VINNY

You wanna be a killer you gotta be  
able to look someone in the eye and  
pull that trigger no matter what  
they say or how much they beg. And  
if someone's got a gun to your head  
you gotta look him in the eye, let  
him no your not afraid, and say  
"Hey, fuck you!"

ANTHONY

That's it, those are your last  
words "Fuck you".

(CONTINUED)

CONTINUED:

VINNY

Yeah.

ANTHONY

I don't believe that.

VINNY

Yeah, well believe it because it's the truth.

ANTHONY

Look I get it, okay, I'm young in this business, and we've only been working together for a couple of weeks, you wanna toughen me up a little, or show me the ropes or whatever. But you can spare me that "Fuck You" bullshit. Nobody wants to shit themselves in that situation, but the truth is, it's your natural instinct to stay alive by any means.

VINNY

You'd beg for you life?

ANTHONY

I'm saying I'll do what I have to, to stay alive.

VINNY

I'm thinking maybe I should look for a new partner.

ANTHONY

Do what you want, but when that guns in your face, that's it. It's almost over for you.

VINNY

Would you rat out the boss?

ANTHONY

That's the first thing I'll do, I'm not dying and I'm especially not goin to jail for some fat fuck that sits around collecting money, while I'm out doing all his dirty work. If I go, he won't be far behind I promise you that.

VINNY

Your a rat.

(CONTINUED)

CONTINUED: (2)

ANTHONY

Who do you think invented this whole "never rat" policy? I'll tell you what, it wasn't guys like you and me, It was fat fuck mobsters trying to protect their own ass when their guys inevitably get caught, think about it.

Vinny laughs, and shakes his head.

VINNY

Pussy.

ANTHONY

It doesn't make you a pussy.

They continue to eat their food when they notice Sam is standing over their table. They stop chewing.

Sam stands at the head of the table, with his gun in hand. He doesn't say a word, his stare says it all. The two men just gaze up at Sam in complete silence; unable to comprehend why he's still alive.

Sam looks around to see if anyone notices his gun but no one does, Tom sits across the diner reading his paper. He looks up at Sam and watches silently.

VINNY

Please don't kill me. I'll do anything.

His partner looks at him silently pondering the irony. The unmistakable cocking of a gun hammer, the two men's eyes grow, Sam raises his pistol.

ANTHONY

Come on take it easy.

VINNY

We were just doing our job.

ANTHONY

Let's work this out.

SAM

I'm about to.

He shoots Vinny in the neck. Vinny grabs his jugular to stop the bleeding

(CONTINUED)

CONTINUED: (3)

Anthony reaches for his gun, Sam points his gun at Anthony and waits for him to draw his pistol, when he does, Sam shoots him in the shoulder. Anthony drops his gun and grabs his shoulder. He screams from the pain.

ANTHONY

Fuck you!

Sam shoots him in the head. Both men lay lifeless, face down on the table, spilt orange juice and blood infuses and pools around them.

Sam looks around to assess the aftermath, but miraculously it's like nothing happened. An old man sits at the counter sipping coffee; another patron sits nearby spooning soup to his mouth.

Sam, puzzled and panicked, heads back to his table.

SAM

We gotta go!

TOM

Calm down...

SAM

(whispering loudly)

No I'm not gonna fucking calm down  
I just killed the guys that tried  
to kill me lets get fucking going!

TOM

Look around you, no one saw or  
heard anything just sit down.

SAM

How?

TOM

Don't worry it's alright, Sit.

Tom points to Sam's chair.

TOM

Eat.

SAM

I dunno man my appetite is kind of  
fucking gone.

TOM

Well I've still got mine, Sit.

(CONTINUED)

CONTINUED: (4)

Tom points to Sam's seat, and gestures for him to sit. Sam tries to comprehend what just happened, looking around nervously as he takes his seat.

WAITRESS (O.C.)

How we doing boys?

Tom still wolfing down his food gives a thumbs up. Sam stares at his food trying to compose himself.

EXT. HOUSE - NIGHT

A car rolls down the street, the headlights shut off and the car comes to a slow stop in front of a mansion like home.

INT. CAR

Tom, in the driver seat lights up a cigarette and takes a big puff. Sam sits in the passenger seat staring out the window.

SAM

Wow! Whose place is this?

TOM

(exhaling smoke)

This is Sergio's pad, go in there and take care of your business.

SAM

What do you mean? I'm not going in there, drive off man.

TOM

Listen he don't know your alive, cut the head off now, because tomorrow when he turns on the TV to see those two guy's mug shots and finds out they're dead, he'll figure your still alive and send ten of his goons. Gimme that pistol.

Sam digs in to his waist and hands him the pistol. Tom takes the pistol, pops the chamber open, puts in two more bullets, and hands it back.

SAM

I thought nobody saw anything in the diner.

(CONTINUED)



CONTINUED:

TOM

Sorry the subterfuge won't last for ever, now get in there and make me proud.

Sam steps out of the car.

TOM

Hey, take this!

Tom hands him a crow bar.

TOM

Go through the front door.

Sam closes the car door quietly and heads toward the house.

EXT. HOUSE

Sam creeps across a well-maintained lawn and crouches down in front of the door. He takes a quick look around before breaking in.

Sam wedges the crowbar between the door jam and the lock and pries it open; he looks around nervously and heads through the door.

INT. MAINHALL - NIGHT

We see a beautiful main hall littered with statues and a spiral staircase wrapped around a pristine fountain. Sam draws his pistol and creeps towards the staircase and glances up.

BOOM a shotgun blast rips down the staircase and splashes in the fountain.

SERGIO (O.S.)

Is that you Sam?

Sam squats behind one of the statues.

SAM

Yeah... it's me.

SERGIO (O.S.)

How'd you get out?

SAM

I sold my soul.

(CONTINUED)

CONTINUED:

                          SERGIO (O.S.)  
Haven't we all?

INT. TOP OF STARES - CONTINUOUS

SERGIO, mid forties, out of shape, and sweating profusely. He hangs over the railing wearing an expensive looking robe, shotgun in one hand, while running his fingers through his long black hair with the other.

                          SERGIO  
In this trade it's hard not to.

                          SAM (O.S.)  
Here you are living fat and you  
tried to kill me for 50 grand,  
that's.

                          SERGIO  
That's how it goes my man. If I  
don't make an example, then why  
should anybody pay me back? Hey  
it's not my fault you're a shitty  
gambler. And by the way, it's 57  
grand, and the clocks still  
ticking.

                          SAM (O.S.)  
What, a bullet wouldn't do? You  
stuck me in the ground.

                          SERGIO  
Well... that's where all dead men  
go right?

                          SAM (O.S.)  
I was still breathing.

                          SERGIO  
Well, no ones perfect.

                          SAM (O.S.)  
I can't let you live Serg!

Sergio snaps.

                          SERGIO  
What the fuck do you mean you can't  
let me live? How do you plan on  
getting up here? I got the over on  
you!

(MORE)

(CONTINUED)

CONTINUED:

SERGIO (CONT'D)

And I got a full box of shells. I just snorted a gram, lets see who can fight the sunrise!

Sergio, peers down the sight of his 12-gage shotgun. He stands up and turns around; to his surprise Tom is standing right in front of him. They're face to face.

TOM

BOO!

Sergio, startled, stumbles backward over the railing and plummets two stories in to the fountain. He Lays Squirming trying to keep his head above the water.

Sam stands over him with his gun pointed, looking up the stairs and sees Tom leaning over the railing waving to him. Sam looks at Sergio and guns him down. The blood slowly turns the water red.

Like magic, Tom appears by the entrance.

TOM

Sam!

Surprised, Sam turns around gun drawn and sees Tom, tapping at his wristwatch.

TOM

Lets get out of here before you end up in a jail cell.

INT. CAR - MOMENTS LATER

Tom swerves through traffic at 80 miles an hour. He turns on the radio, finds some heavy metal, and raises the volume. Sam looks at him and lowers the volume.

SAM

I thought you said he didn't know I was coming.

TOM

You probably tripped an alarm, maybe he saw you on a security camera.

SAM

Thanks for the help back there.

(CONTINUED)

CONTINUED:

TOM

Yeah well I couldn't sit there and listen to you two tell bedtime stories. Besides, I didn't push him he fell. I can't force anyone to do anything that's why I need you... But for now go home, when it's time I'll come get you and fill you in. And don't touch my radio.

SAM

Sorry.

TOM

Yeah whatever get out.

Tom turns the volume back up.

EXT. APARTMENT BUILDING

The car stops in front of the apartment building Sam gets out and the car quickly sputters off. Sam waves goodbye.

SAM

Yeah goodbye to you too!

He realizes he's waving with the gun in his hand. He nervously shoves it in his pants, and slips into his apartment complex.

INT. APARTMENT - MOMENTS LATER

This apartment is an empty shell; a two-seater couch faces a television that sits on top of a milk crate. The kitchen is empty and gray; a bathroom light flickers on and off. The only vibrant color in the apartment comes from a pink stuffed elephant sitting on a small cot in a corner.

Sam unlocks the door and enters the apartment. He leaves his keys and the gun on the counter by the door. He heads over to the kitchen and opens the fridge, nothing but a few beers inside and a bunch of condiments. He grabs a beer and plops down on the couch.

DISSOLVE TO:

INT. OFFICE - DAY

Rows upon rows of cubicles are neatly laid out across one giant room. Co-workers sit at their desks answering telephones and punching away at computers keys.

Sam slouches over his desk wearing a stained shirt, and no tie. He hasn't shaved in days. He's surfing the Internet, when the phone rings. He looks at the phone and lets it ring for a while. He lets out a sigh, and answers.

SAM

(disinterested)

Nestle & Nestle this is Sam Heller speaking. How may I help you today?

TOM (O.S.)

Heller? You got your work cut out for you. Meet me at Dudley's when you get off...

Tom chuckles.

TOM (O.S.)

Sam Hell...

Tom hangs up the phone before finishing Sam's name.

EXT. GENTLEMAN'S CLUB - NIGHT

On a desolate road, Dudley's Gentleman's club sits on the edge of a forest. The LIGHTS FLICKER AND BUZZ, faint music can be heard inside.

INT. DUDLEY'S

This smoke filled gentleman's club shows no signs of gentlemen, more like junkies, alcoholics, and repeated sex offenders ogling topless women on stage as they drag their feet to the music.

Tom is leaning on the bar, arms and legs crossed, beer bottle in hand watching the girls dance.

As Tom bobs his head to the music, Sam enters the club and walks over to Tom, and pulls up a stool. The bartender leans towards him.

BARTENDER

What can I get you buddy?

(CONTINUED)

CONTINUED:

SAM

I'll take a beer.

TOM

You ready for this?

SAM

I guess so, where we going?

TOM

Davenport, we have to see a doctor friend of mine. He's going to fix you up.

SAM

Fix me up?

TOM

It's going to take some time to recuperate, so you'll hang out there for a few days. It'll give me some time to pick up your suits.

SAM

Suits?

TOM

Yeah... you didn't think I'd send you in to a gunfight looking like it's dress down Friday did you?

SAM

I was referring to the plural of suits, but the mention of gunfights has stolen my concern.

TOM

Oh that's right I'm not sending you in without help I've got a friend for you she's awesome she's a fucking sharp as a tack, and fast... Really fast!

SAM

She?

TOM

Yes "she", you be won't questioning her abilities after you've seen her in action.

SAM

What's her name?

(CONTINUED)

CONTINUED: (2)

Tom fiddles and peels at the label of his beer.

TOM  
You can call her Hummingbird.

SAM  
Hummingbird?

TOM  
I said she was fast, and she'll be showing you the ropes.

Tom pounds the beer in seconds, while Sam barely takes a sip. Tom Signals to the bartender for another round.

TOM  
When you're done doing what I need you to do your free to go.

SAM  
What if I don't make it. What if I get killed or arrested or something.

TOM  
That's not my problem.

SAM (O.S.)  
What if I say no. What if I just walk out of here.

TOM  
You're committed now. You owe me. You think your the only guy I got on the field? You wanna walk out that door, fine, but you'll be right back in that box in no time.

SAM  
I guess that makes sense.

TOM  
Enjoy that beer because after tonight, your life is going to change.

Tom grabs the fresh beer and chugs it down in one swift gulp. He wipes his mouth and slams it on the bar.

TOM  
You'll be Sam Hell?

Sam looks at Tom and chugs the beer.2

EXT. CONDEMNED HOUSE - NIGHT

A car draws near to a decrepit house that looks like no one has lived there in years. Wild bushes grow over the walkway; dogs can be heard howling in the distance.

SAM  
A doctor lives here?

TOM  
Not a regular doctor.

The front door is boarded and inaccessible.

SAM  
How do we get in?

TOM  
We gotta go around back. Nero would rather people think it's abandoned, he doesn't like to much company.

SAM  
Oh yeah, why is that?

TOM  
Cuz he's a fucken weirdo that's why.

Tom skips over some overgrown bushes towards the back of the house.

TOM  
Come on!

INT. CONDEMNED HOUSE

This house is far-gone, the sound of water droplets smacking against waterlogged floorboards. Mold grows on almost every wall, lights flicker on and off.

Tom makes himself at home, he opens the fridge, grabs a couple of beers and passes one to Sam. Sam looks around fearful of touching anything.

TOM  
Glass?

SAM  
No thanks.

(CONTINUED)



CONTINUED:

Tom pops open the beer, pours it in to a filthy glass, and gulps it down, while Sam watches on in disgust.

SAM  
(mumbling)  
Could've just drank it from the  
can.

Repulsed by Tom, Sam puts the beer down and slides it away.

SAM  
So who is this guy? Judging by the  
looks of his home, slash office  
it's kind of hard to believe he  
graduated from a legitimate medical  
school.

TOM  
I found him in Jamaica. He was in  
some trouble, I helped him out, so  
now he works for me.

SAM  
And his practice?

TOM  
Well I guess you could call it Para-  
normal-studies.

SAM  
Para-normal-studies?

Tom is using his hands, trying to find the right words.

TOM  
Sort of a supernatural medicinal  
concoctionist.

SAM  
"Concoctionist"  
(scratches his beard)  
I don't think that's a word. Listen  
I work in a law firm I know  
bullshit when I here it.

TOM  
He's a doctor in the arts of  
iniquity. How's that for you?

SAM  
He's a witch doctor... Shit, Why  
not?

(CONTINUED)

CONTINUED: (2)

TOM

He's going to make you a little drink.

SAM

Yeah well he better put it in a clean glass...

TOM

You talk too much, I wouldn't make any remarks to his face...

SAM

Oh yeah why's that?

TOM

Cause he gets off on fucken with people that's why.

SAM

Just wanna clean glass is all. Maybe a little air conditioning, a fan possibly. Crack a window at least, It's like a Sauna in here.

NERO (O.S.)

(caribbean accent)

This ain't Starbucks.

A mans figure can be seen in the darkness. He walks in to the light, NERO is large, unshaven, beads of sweat glisten on his forehead.

TOM

Nero ma man!

NERO

How are you Tom?

TOM

Same stuff, different day.

NERO

Is this the new guy?

TOM

This is him.

NERO

Poor bastard.

Nero Laughs, Tom joins in, Sam doesn't find it very amusing.

(CONTINUED)

CONTINUED: (3)

NERO  
Where's Hummingbird?

TOM  
I sent Carlson and her to pick up  
the suits.

NERO  
Good, good...

TOM  
Well, my buddy here is gonna get  
his hands dirty, I need you to fix  
him up a drink to help him out.

Sam stands timidly, crossing his arms, unknowing of what's to  
come.

NERO  
Okay... you got any allergies to  
medication, or any pre-existing  
conditions...

Tom chuckles.

TOM  
Stop fucking with him just do what  
you have to do.

NERO  
Are you currently taking any  
medications?

TOM  
Nero!

Nero laughs and gestures them to follow.

NERO  
Sounds good, follow me this way.

Nero exits the kitchen.

INT. LIVING ROOM

Nero leads them through the dark, damp house to a hatch in  
the living room floor. He swings open the hatch and they all  
descend.

INT. CELLAR

Darkness. A loud crash.

SAM (O.S.)

Shit!

Tom Laughs.

NERO

Careful don't break nothing. Tom,  
hit the switch behind you.

CLICK, the room illuminates revealing all sorts of ritualistic materials. The rest of the house is charming compared to this shit hole. The shelves are crammed with dead animals in jars suspended in a green amniotic fluid. Sam looks around disturbed by what he sees.

On the other end of the cellar there is a thick steel door with a small circular window in the center.

Nero points to a pentagram etched in to the cold hard cement floor.

NERO

You need to sit on the floor in the  
circle.

Sam hesitates. Tom gestures to Sam to have a seat, while Nero unlocks a large professional looking safe in the background.

Nero removes an old black book from the safe it almost looks ancient. He looks up ingredients in the book grabs a jar off the shelf that looks like it contains a spider, tucks it under his arm and reaches for other bizarre ingredients.

He muddles all the ingredients with mortar and pestle while he moves his lips to words from the book. He adds some liquid and pours in to a tin cup.

NERO

(to sam)  
You ready for this.

Sam nods.

SAM

(looking at tom)  
I suppose I am.

Nero hands Sam the cup, Sam looks inside and see a disgusting tar like concoction.

(CONTINUED)

CONTINUED:

He takes a whiff and gags, he looks at Nero then Tom then guzzles down the drink. He nearly chokes as he wipes his mouth with his sleeve.

SAM  
That tasted worse than it looked.

NERO (O.S)  
How you feel man?

SAM  
Same as before.

Tom looks at his wristwatch.

TOM  
Not for long.

SAM  
My stomach's kind of growling  
(rubbing his stomach)  
actually hurts a little.

Then suddenly Sam shrieks in pain. Nero nervously grabs Tom and points to the door.

NERO  
Get in the storage room, behind the door, hurry!

SAM  
Ahh! Where are you going don't leave me here.

TOM  
Don't sweat it Sam, we'll be on the other side of this door... It'll be over before you know it.

Nero and Tom hurry to the steel door and slam it shut behind them.

INT. STORAGE ROOM

Tom and Nero peek through the door window, they see Sam squirming and moaning on the floor. Sam's moans turn to wall trembling growls, then earth shattering roars. He is transforming in to a monster.

Sam grows larger and larger with each gasp of breath, as he struggles to his feet;

(CONTINUED)

CONTINUED:

Nero nervously backs away from the door. Tom leans forward and peeks through the small circular window.

TOM

Whoa! Look at him go, I bet he breaks this door down and kicks the shit out of you.

NERO

The steel on that door is six inches thick, he's not going anywhere.

TOM

That's debatable.

Suddenly there is silence on Sam's side of the door. Tom and Nero listen closely staring at the door.

BOOM! Sam takes a punch at the thick steel door and leaves an indent of a fist as it were made of tin. Nero takes a few steps away from the door.

TOM

Wow this is unusual. I've never seen anyone get that big, did you make it stronger?

NERO

One size fits all.

TOM

Apparently not, Jeez he is tremendous, you sure this door is strong enough?

NERO

This isn't helping Tom.

BOOM! He strikes it again and again. The door is mangled but still stands firm.

TOM

What about this flimsy window here? Looks a little rusted around the edges.

Sam takes one final blow that lands right through the doors small window. Tom seems more astonished than afraid.

TOM

Ha! I think he heard me.

(CONTINUED)

CONTINUED: (2)

NERO

Should where off any second.

Sam grabs hold of the door and begins to pull.

NERO

Any second now.

Tom laughs.

TOM

You're a fucken dead man.

The door buckles and rips from its hinges, but then there is silence, Sam withdraws.

INT. CELLAR

Sam curls in to the fetal position and begins to shrink smaller and smaller.

INT. STORAGE ROOM

Tom stands with his hands on his hips, but Nero is nowhere to be seen.

TOM

You can come out, it's over.

A floor cupboard opens, and Nero crawls out.

NERO

I told you it would wear off man.

SAM

(laughing)  
The cupboard Nero?

INT. CELLAR

Sam is almost completely back to normal size. His body is more muscular and defined than usual. Sam and Nero shuffle around the busted door, and enter the cellar with Sam.

NERO

Obeah! That man got some evil wickedness in him. I never seen anyone get that big. No one ever broke the door.

(CONTINUED)

CONTINUED:

TOM  
How ya feelin Sam?

SAM  
(breathing heavily)  
Like shit!

A fairy-like light floats out of Sam and slowly floats around the room.

TOM  
You'll feel better soon... Listen,  
I gotta leave for a couple of days  
okay.

The little light idles in the corner of the room.

SAM  
Why?

Tom walks over to the cupboard and grabs a jar off the counter, and loosens the lid.

SAM  
Can't I just stay with you or  
something? Take me back to my  
apartment, I'll be okay.

Tom slowly approaches the little light, being careful not to startle it. He captures the light in the jar and seals it tight.

TOM  
You can't come with me I got things  
to do, and you can't be alone your  
liable to kill yourself. Its just  
until you get better don't sweat  
it.

Tom pounds his fist with Nero's.

TOM  
Take care of him I'll be around  
soon.

NERO  
Don't worry man I'll even clean the  
glasses for him.

Nero laughs, Tom grins and shakes his head.

(CONTINUED)



CONTINUED: (2)

TOM  
See, clean glasses.

DISSOLVE TO:

EXT. HOUSE - DAY

Smoke billows from the chimney of Nero's dilapidated hovel, as a murder of crows fly over squawking madly. The house seems to be the only one for miles, sitting so serenely in the middle of a vast forest.

INT. HOUSE - MOMENTS LATER

Nero walks through a dim corridor carrying a large bowl, he opens the door. Through the open door, we see what looks like Sam lurking in the shadows.

NERO  
Breakfast time, eat up you'll need  
all the strength you can get.

Nero sets the bowl down and slides it closer to Sam. Sam recedes deeper in to the shadows until nothing can be seen but the green glow of his eyes. He stares at Nero with a knife-like gaze.

SAM (V.O.)  
Something inside me was changing. I  
keep thinking these dark thoughts.  
I try to stop, but every time I let  
my guard down I end up where I  
started.

Nero exits the room locking the door behind him.

SAM (V.O.)  
Nero's voodoo was more than  
physical.

INT. KITCHEN - MOMENTS LATER

Nero, sitting at a dingy looking table eating breakfast. As he spoons food to his mouth he pauses, looks up and realizes Sam standing in front of him.

SAM  
(in a throaty voice)  
I feel a lot better now, I think  
I'm ready to go home.

(CONTINUED)

CONTINUED:

Nero still working on his breakfast.

NERO

Ah, no can do man, the word is you stay here until Tom comes around.

SAM

Well when is that gonna be?

Sam's anger grows bit by bit.

NERO

He'll get here when he gets here. Understand?

Sam's anger grows more and more, but he refrains. He turns to exit the kitchen, before going he punches a hole in the wall. Nero shrugs and shakes his head at the damage.

NERO

Temper, temper.

DISSOLVE TO:

EXT. HOUSE - DUSK

Tom's car pulls up in front of the house. Tom jumps out carrying two duffel bags and heads in to Nero's house.

INT. HOUSE

Tom pushes the door open with his foot, and walks in. He sets the bags down and digs through them, and pulls out the suits. Nero stands in the corridor.

TOM

Take these downstairs, do your magic.

NERO

You got it boss.

INT. KITCHEN - MOMENTS LATER

Nero and Tom sit at the kitchen table. Sam walks in to frame, Tom hands him a suit.

TOM

Put this on, I'll be back in a few.

He takes the suit.

INT. BATHROOM - MOMENTS LATER

We see a large grimy bathroom mirror. Sam walks in front of it wearing his fitted black rubber suit. The suit wraps tight around every muscle. The mask shrouds his entire head, and his eyes magnificent glow is intensified through goggles embedded in the mask. His look is ferocious. Terrifying.

INT. CAR - NIGHT

Tom is driving. He reaches in to his glove box and takes out a file. He passes it back to Sam.

TOM

Take a good look at that picture in there. His name is Alexander Roman.

Sam takes a look at the file; underneath the picture is a Xerox of Roman's employee identification.

CLOSE UP - ROMAN'S IDENTIFICATION

An FDA watermark is embedded.

Sam passes the file to HUMMINGBIRD, twenties, tall, slim body type, dressed in a similar suit except her eyes glow fiery red. She doesn't take the picture or even acknowledge his existence.

TOM

This is the man you're after, he's protected, he's prepared, and more importantly he's very smart.

Tom grabs a smoke from his jacket pocket, lights it and takes a big puff. He takes a quick glance at Hummingbird.

TOM

How do you like the new suit? It should be a little more comfy. You can pick up nearby radio chatter. That could come in handy if the cops get to close.

Hummingbird faintly nods. Tom looks at Sam.

TOM

The suit is Kevlar and fire retardant but trust me... you do not want to get shot. It's very painful. It could knock you unconscious, the jolt might even kill you, understand?

(CONTINUED)

CONTINUED:

Sam looks at Hummingbird for some sort of reassurance. He doesn't get any. He looks at Tom, and shakes his head in angst.

TOM

I'm glad we're clear.

Sam strikes the back of the drivers seat. Tom looks in his rear view mirror. Sam makes the sign of a gun with his hand.

TOM

No... no guns, you got the bag. I can't have you going in there guns blazing. This is a discreet job Sam, guns draw too much attention. Just follow her she'll handle it.

He reaches over to the empty passenger seat grabs a duffel bag and throws it over his shoulder to Sam.

TOM

Sam this bag is very important, are you listening?

He nods.

TOM

This bag is your life. It is your one responsibility.

He takes another puff as he swerves in and out of traffic.

TOM

You follow Bird's lead. You hold this bag for her, it's got cutting tools in it. He's so paranoid, he's got a safe room.

He points at Sam through the rear view. Car horns blare around them.

TOM

So you better stay alive long enough to get that door open. You get me?

Sam sits quietly and nods.

EXT. DESOLATE ROAD - NIGHT

Tom's car creeps down the road, then turns and disappears off road in to the woods.

EXT. WOODS - MOMENTS LATER

Sam and Hummingbird hunker down by Tom's driver seat window. He points out in to the woods.

TOM

Down that way is where he lives. I won't be here to pick you up, but some one will be waiting by the river east of here.

Sam, not knowing which way is east shrugs his arms. Tom loses his patience, and points in another direction

TOM

It's that way! Look, just follow her okay!

EXT. ESTATE GROUNDS - NIGHT

Thick fog fills the air. The silhouette of an armed patrolman ambles back and forth on the horizon. HIS RADIO BEEPS.

VOICE ON RADIO

What is your location and status?  
Over...

The man draws his radio from his waist and presses the button. THE RADIO CHIRPS.

PATROLMEN

Location, Section three... Status, all clear... Over.

VOICE ON RADIO

Roger that, I'll check back in ten minutes, over and out.

PATROLMEN

Out!

Hummingbird's tall slim figure approaches the man swiftly from behind. As she draws near, the man turns, Hummingbird springs off the ground and lands her knees square on the mans shoulders latching herself to him.

The man struggles to pull her away as she batters him to death. His desperate attempts are hopeless. The man's body lays lifeless.

(CONTINUED)

CONTINUED:

Sam follows not too far behind clutching his bag. Hummingbird, taking a powerful pose, glances back at Sam, and continues on.

EXT. COURTYARD

A guard stands in a courtyard. Hummingbird comes running towards him, tackling him in to a bush. The bush rustles for a moment, then complete silence. Once again Sam tiptoes in to frame looking around nervously clutching his bag.

EXT. MANSION

The moon's effervescent glow illuminates everything in sight. Fog creeps along the grounds as if the mansion floats on clouds. Hummingbird and Sam crouch and run through the fog.

EXT. MAIN ENTRANCE

Two guards stand on either side of the entrance scanning the planes, but nothing can be seen below the fog line. The guards continue to engage in meaningless conversation.

Suddenly, Hummingbird begins to materialize from the fog. The guards stare confusingly for a moment. Hummingbird's stance is fierce, like a rabid dog, staring, waiting for the slightest movement to attack.

One of the guards reaches for his radio, but it's too late, Hummingbird strikes hard and swift. She has him by his neck, the other guard interferes, and she plants her foot in his chest and kicks him away. She finishes off the first guard and moves on to the second. He grabs his radio and screams in to the receiver.

GUARD  
(shrieking)  
Front entrance! Please no! no!

INT. SECURITY ROOM

At the other end of the radio, a MAN sits at his desk.

MAN  
Joe... Joe... what's going on down there? Quit fucking around come in Joe.

(CONTINUED)

CONTINUED:

The man pauses for a response, only static. The man clicks a button on the intercom.

MAN

(in to the intercom)

I need all available units to proceed to the main entrance right away, we may have a situation.

INT. MAIN HALL

Hummingbird and Sam work their way through the main hall, up to the second floor, the silhouette of a man can be seen sitting in the background observing their every move. The amber of his cigarette burns brightly, revealing Tom's face.

INT. HALLWAY

Hummingbird walks hastily down the corridor, a guard waiting around the corner jumps out and attacks her, she makes quick work of him and pushes on. Hummingbird and Sam begin to slow their pace as they approach a closed door; Sam crouches down and waits for Hummingbird to breach the room.

She steps back, takes three steps forward and knocks the door open. Hummingbird looks through the smashed doorway in shock. A shotgun blast rips through the doorway. She takes it in the chest; the blast sends her flying.

INT. ROOM

Two men stand in the room, one with a double barrel shotgun the other is Alexander. Alexander hits a few keys on a security lock, the safe room door slides open. He runs in and seals the other man out. The man scratches and pounds on the reinforced door, but it's hopeless.

MAN

Open the door!

His hopes wearing thin, the man looks back at Hummingbird's near lifeless body and fixes his gun on the doorway.

Hummingbird lays nearly lifeless, Sam nervously looks through the doorway, a second gunshot nearly takes his head off. The man stops to reload.

SAM (V.O.)

I had to do something.

(CONTINUED)

CONTINUED:

Sam charges through the doorway and unleashes a barrage of sloppy, but vicious punches. He doesn't stop until the man is limp.

Hummingbird regains consciousness. She crawls over to Sam, opens his bag and takes out two power torches. They both stand in front of a thick steel door and light their torches. They begin cutting the steel door in unison, across the top. Then down the sides.

INT. SAFE ROOM - MOMENTS LATER

The safe room door falls off its hinges and slams to the ground. A knife slowly pokes through the door. Hummingbird looks through its reflection. Hummingbird sticks her head in. They both walk in disappointed, no one is inside.

INT. CAR - MOMENTS LATER

Sam and Hummingbird sit in the back seat. The driver is CARLSON, clean shaved, black, mid thirties. They all sit silently as the car carries along through traffic.

INT. CAR - MOMENTS LATER

The car rolls to a stop. Tom jumps in the passenger seat. The car drives off.

CARLSON

Where to boss?

TOM

Take him home.

Tom is picking at his fingernails; his demeanor says it all, he's clearly disappointed.

TOM

So...?

No one responds.

TOM

Is it done?

Tom sits silently waiting... Sam shakes his head.

TOM

What happened?

(CONTINUED)



CONTINUED:

Sam shrugs, while Hummingbird gazes out the window lost in her thoughts.

TOM

That was good work Sam stepping in when you did, you got balls, I didn't expect that from you. But you.

Tom taps at the rear view mirror, pointing at Hummingbird.

TOM

I thought you had things under control.

Hummingbird doesn't offer any sentiment of regret. She continues to stare out the car window. She faintly shakes her head.

TOM

Well, don't sweat it Sam, you're still a little wet behind the ears. You'll get another chance soon enough.

Tom Lights up a cigarette.

TOM

Get some rest I'll find you when I need you.

DISSOLVE TO:

INT. APARTMENT - NIGHT

Sam sits on the couch staring at his cellular phone.

FLASH BACK:

A younger well-kept Sam sits at the kitchen table teary-eyed and beside himself. He dials a number in to his cellular phone.

SAM

Yes, hello detective its...

Sam is interrupted.

SAM

What do you mean your calling off the search? It's been three months she could still be alive...

(CONTINUED)

CONTINUED:

Sam listens.

SAM

You can't call it off I need to get  
her back please... please help  
her...

Sam is interrupted again, this time the tears start to flow. He doesn't like what he hears. Sam bursts in to tears crying in anguish.

SAM

She's just a girl she's terrified,  
and she's waiting to see me again.  
She's waiting for you detective...  
she waiting for you to bring her  
home to me.

Sam puts the phone down, and buries his face in his hands.

SAM

Emma! Oh god! Emma!

FLASHBACK ENDS:

INT. APARTMENT - NIGHT

A clock ticks time away; Sam sits motionless on the couch, still wearing his suit and mask.

SAM (V.O.)

I tried to take the mask off.

SERIES OF  
FLASHBACKS:

We see Sam struggle to pry the mask from his face.

SAM (V.O.)

Then the suit.

Sam pulls desperately at the neck lining of the suit.

SAM (V.O.)

I couldn't speak. The suit was a  
part of me, It was me, but I still  
called Tom.

Sam is on the phone; the dial tone can be heard. The other end picks up.

(CONTINUED)

CONTINUED:

TOM (O.S)  
I know it's you... it stays on  
until your done.

The phone hangs up.

FLASHBACKS END:

INT. APARTMENT

SAM (V.O.)  
Until then, all I have are my  
thoughts. I don't eat, I don't  
sleep, no satisfaction.

The clock on the wall ticks away, faster and faster. The hour hand spins out of control; days pass by in a matter of seconds, and Sam hasn't moved an inch.

The phone rings. Sam picks up before the phone gets a second chance to ring.

TOM (O.S.)  
I know it's terrible being left  
alone in your head like that. No  
one to talk to, but I need you to  
stay strong. Meet me at Dudley's,  
3:00 A.M, don't be late.

Sam hangs up the phone, snatches a hooded shirt off the coat rack and fly's out the door with no hesitation, like a dog answering his masters call.

INT. GENTLEMAN'S CLUB - NIGHT

The same group of over age rag tags gawking and shouting profanities at dancers. Sam walks through the entrance, cloaked in his hooded sweatshirt. He pulls up a chair next to Tom.

TOM  
You okay?

Sam sits silently, shrouded in black. He looks up at Tom, his eyes glowing intense.

TOM  
Don't let your thoughts get to you.  
Thinking about it only makes it  
worse.

(MORE)

(CONTINUED)

CONTINUED:

TOM (CONT'D)

Try to think that someday this will all be over. I'll have Nero undo his magic, the suit will slide right off of you and you'll be back to your regular life, doing your regular shit. You just gotta hang in there a little while longer.

SAM (V.O)

There's no going back. I can feel the suit eating its way in to my bones.

Sam nods.

TOM

Anyway your going to a restaurant in the city. Hummingbird is waiting for you across the street. Your going in alone. You're the star of this show, I need to know what your capable of. She'll be there if you need her.

Tom takes a mouthful of his whiskey. And hands Sam a file. Sam opens it and takes a look at the photo inside.

CLOSE UP - PHOTO

DR. Earl Simmons, mid forties skinny, balding, wearing a white doctors jacket poses in front of a building. The sign on the building reads: "MED TECH PHARMACEUTICALS".

TOM

He was a buddy of mine. He doesn't wanna play ball anymore, his name is Earl Simmons. I need you to scratch him out, he knows more than I'd like to admit. You know, you help someone out of a jam, you'd expect them to be appreciative. But that's not always the case. You come around to collect, and they slide out the back door, like a snake.

EXT. ALLEYWAY - NIGHT

Sam skips from shadow to shadow down a poorly lit alleyway. A kitchen employee carts garbage to a dumpster.

(CONTINUED)

CONTINUED: (2)

TOM (V.O.)

Go in through the kitchen,  
Hummingbird will be watching, and  
bye the way... Don't listen to a  
word he says he's a liar and he'll  
do anything to get out of trouble.

Sam crouches behind a dumpster, across from him is the kitchen entrance to a restaurant. Suddenly a loud ringing noise pierces his ears. He covers his ears to stop the sound but it's coming from inside the suit. The ringing stops and turns in to static voices.

VOICE 1 (O.S.)

Where is he?

VOICE 2 (O.S.)

Don't know sir, he can't be far.  
Intel said he'd be here.

VOICE 1 (O.S.)

Alright keep your eyes peeled and  
your ears open. I want to see what  
our prospect is capable of, Over  
and out.

VOICE 2 (O.S.)

Copy that sir, over and out.

A loud chirp, and the voices stop. Sam stands up and enters the restaurant.

SAM (V.O.)

The first time I heard the voices I  
thought it was some kind of  
interference

INT. RESTAURANT KITCHEN

Sam walks through the kitchen focusing on the task at hand, and nothing else. Kitchen workers stop what their doing and stare at Sam. The chef looks up.

CHEF

(irritably)

Ay! What the fuck Spider Man!

Sam presses on through the kitchen doors.

## INT. DINING ROOM - CONTINUOUS

A two star restaurant is buzzing with clientele, mostly businessmen and women. In a dark shadowy corner, a booth is crammed with men in black suits. At their center, EARL SIMMONS, well groomed carefully spoons food to his mouth. Sam advances to the dark booth. The room goes silent except for the sound of silverware dropping on to their plates.

EARL

Let me Guess... Sam?

Sam nods.

EARL

Stop him!

His henchmen spring out of their seats. Six men attack Sam simultaneously. They overwhelm him and force him to the wall. Sam struggles to fight them off, landing powerful punches whenever he can. A few men are badly bruised and bloody but they persist. Sam's clearly not ready.

## INT. RESTAURANT ENTRANCE - CONTINUOUS

The front doors to the restaurant quickly open. Hummingbird comes through the doors and walks through slowly, bypassing the front desk as the hostess stares in awe.

## INT. DINING ROOM

Hummingbird heads towards the dark booth to see Sam struggling with a group of henchmen. She approaches Sam with force; she clutches one henchman by the throat and tosses him over a table. Sam, with one arm free, starts to shower another henchmen with punches.

Hummingbird goes to work on two other henchmen, leaving them unconscious. The last two henchmen run for their lives. She approaches Earl Simmons. She grabs him by his jugular, he submits.

EARL

Sam I didn't want to be involved anymore.

Sam untroubled By Earl's words continues on.

EARL

I didn't like what he was doing Sam. I'm just like you.

(MORE)

(CONTINUED)

CONTINUED:

EARL (CONT'D)

He lead me down the rabbit hole and  
thought I would accept what he was  
doing.

Hummingbird draws a 9 MM GLOCK from her side and forces Earl  
to his knees. She loads the chamber with a bullet and presses  
the gun to his temple.

EARL

Don't do this Sam! Don't let her  
kill me, he'll kill you too, when  
he doesn't need you anymore.

She removes the safety.

EARL

No don't.

Earl cringes, and waits for the bullet.

INT. RESTAURANT OFFICE - CONTINUOUS

Three televisions screens show live video surveillance of the  
entire restaurant. In one video Hummingbird has a pistol to  
Earl's head. Tom watches through the monitor.

INT. RESTAURANT

Sam gently rests his hand on her wrist. Hummingbird reengages  
the safety. She binds his hands with zip ties, and they all  
head towards the exit.

INT. RESTAURANT BACK OFFICE - CONTINUOUS

Tom shakes his head.

TOM

I knew you'd talk your way out of  
it.

INT. FRONT ENTRANCE

Sam, Hummingbird, and Simmons approach the exit, when a half  
dozen police officers barge in.

SAM (V.O.)

I realized why Tom called her  
Hummingbird.

(CONTINUED)

CONTINUED:

Hummingbird stands firm as she assesses the situation. The six police officers take formation, blocking their exit. One officer approaches hummingbird, nightstick in hand.

OFFICER 1

Come quietly and no one gets hurt.  
Turn around... hands on your head.

As the officer draws near, Hummingbird turns around and places her hands on her head. The police officer checks out her figure, he chuckles and turns to the other officers.

OFFICER 1

(waiving)  
Its okay, It's just a girl! A  
really hot girl.

He turns back to Hummingbird, and realizes he's standing toe to toe with her. As he stares at her fiery eyes up close, he freaks out, and swings his baton. She strategically disarms him, and bludgeons him with his own nightstick.

Four officers approach, Hummingbird assumes a fighting stance. The officers hesitate, and then charge towards her in one after another.

Hummingbird draws a zip tie from her side, and moves slowly towards the officers. One officer takes a high swing with his baton, Hummingbird ducks, comes up behind him, lassos the zip tie around his neck, and pulls the slack tight. As the officer asphyxiates, the other three attack simultaneously.

Hummingbird gracefully maneuvers through the police attacks, delivering powerful blows until all three are immobilized. She sees the last officer, back to the wall, gun drawn, and trembling from head to toe.

OFFICER 2

S... s... stay where you are or  
I'll shoot.

Hummingbird marches towards him; he takes aim and opens fire. She gracefully bobs, bends and sways around every shot until they are face to face. With the momentum of her last bend she delivers a fierce roundhouse kick to his head. The cracking sound of his neck, the baffled look on his face, he's unconscious before his head hits the industrial carpeting.

Hummingbird glances down at her ribs. A bullet flattened like a pancake sticks out of her side. She picks it off and flicks it to the floor.



EXT. RESTAURANT

Hummingbird strips a key off the valet board.

VALET BOY

Hey... you can't take those. I  
could get fired.

The valet boy marches towards Hummingbird. She sticks her palm in his face and forces him back. He stumbles over his feet and falls over the valet board.

Hummingbird clicks the unlock button and an alarm chirp comes from a car half a block away. They head towards the car. Sam stuffs Earl in the trunk; they hop in the car and take off.

EXT. HIGHWAY - MOMENTS LATER

The car pulls off to the side and stops right in front of Tom.

TOM

Why is he in the trunk? I'm pretty  
sure I said kill him... I  
specifically said, "Do not fucking  
listen to him".

He walks to the back of the car, pops the trunk and peeks inside. Tom turns away and lights a cigarette. Sam looks in the trunk, it's empty.

SAM (V.O.)

When Roman got away, we thought he  
had some kind of trap door in that  
safe room of his.

TOM

I'm beginning to think your  
hopeless.

SAM (V.O.)

But there was no explanation for  
Simmons. There's no emergency  
release in the trunk. He couldn't  
have opened the trunk. And if he  
did, we would've seen him.

Tom doubles back to his car and draws another file from the front passenger seat. He hands it to Sam.

(CONTINUED)

CONTINUED:

TOM

This is your last chance. His name is Richard Avery. Watch out for this one, he may look old but he's a military hard ass. Bring him back alive. Sam... No mistakes!

Sam opens the folder, and examines it's contents.

CLOSE UP - PHOTO

RICHARD AVERY, clean-shaven, in his mid fifties, deep wrinkles in his face from decades of serving honorably in the military. Sam turns the photo over, a note reads; APT 3C

CUT TO:

INT. APARTMENT BUILDING - NIGHT

Sam makes his way down a narrow hallway he stops in front of a door, the number on the door reads; 3C.

Sam bangs on the door. He cracks his knuckles and waits. A man in pajamas opens the door. It's Richard Avery, Sam manhandles him while barging in to his house.

INT. LIVING ROOM

Sam pounds on him, then throws him through a swinging door, the door closes behind him.

INT. KITCHEN

Sam barges in to the kitchen, Avery jumps out and surprises him and hits him in the head with a retractable nightstick. Sam falls back through the swinging door.

INT. LIVING ROOM

Avery walks through the swinging door

AVERY

Aw! Did you think I was gonna go without a fight?

Sam tries to get up but Avery kicks him down.

(CONTINUED)

CONTINUED:

EVERY

Look around you son. You think I choose to live in this fucken hole in the wall? Do you know how many bribes get thrown at me everyday?

Sam quickly pulls himself together, jumps to his feet, and takes a firm stance.

EVERY

ya know why I don't take them? Because I love this country and the freedom it provides me. And I'll be damned if I let some little shit put a price tag on my freedom.

SAM (V.O.)

He's damned either way.

EVERY

You fucken little punks come in to this game not knowing what's at stake, just trying to get your little fucken dicks wet. Not giving a shit about what's right, and what's wrong.

Avery withdraws himself, retracts his club, and tries to catch his breath.

EVERY

Ya don't care about who's good... Who's evil... Do you even know what it is we have to lose? Do you know what it is you're giving away? You can sell your soul if you want son. But don't give him ours. You tell your boss, for the last time, I'm not interested.

Hummingbird bursts through the front door. Avery takes a defensive posture, and snaps his nightstick open.

EVERY

If you take me in, I won't be held accountable for what happens. May god help me, I will not go willingly!

Hummingbird moves closer and closer to Avery. When she's close enough she strikes Avery in the neck, then the head. Swiftly, efficiently, like a venomous snake striking its prey. Avery goes limp and collapses to the floor.

EXT. APARTMENT BUILDING - MOMENTS LATER

Hummingbird exits the apartment building, she signals Sam to follow. Sam exits with Avery hanging over his shoulder. Avery is unconscious, his hands bound behind his back. They jump into the stolen valet car, making sure to put Avery in the back seat where they can keep an eye on him.

EXT. HIGHWAY - MOMENTS LATER

Hummingbird speeds down the desolate highway, Sam looks in the backseat, to see Avery, still unconscious. Two black cars suddenly pull up on both sides of Hummingbird's car. Hummingbird and Sam look at each other then out at the cars. The cars pull away with out any hostility.

As we pan from Hummingbird to Sam, we have a clear view in to the backseat. Avery is gone.

EXT. HIGHWAY - MOMENTS LATER

Hummingbird pulls in to the emergency lane stopping directly in front of Tom. Sam looks in to the back seat, then back at Tom. Tom pulls a cell phone out of his pocket, punches a few keys and holds it to his ear.

TOM

Yeah, I need a car now!

EXT. HIGHWAY - MOMENTS LATER

A black town car pulls up.

TOM

Sam you're in that car your done,  
you're going home. You and I, are  
finished.

Tom points to Hummingbird.

TOM

You're with me!

Sam hops into the black town car.

SAM (V.O.)

It couldn't be that easy.

INT. CAR - MOMENTS LATER

Sam hops into the black town car. The driver is Carlson, but he seems suspicious, and silent. Tom sits in the back seat quietly. As the Town car pulls away, Sam notices Carlson watching him through the rear view mirror, breaking eye contact every few seconds to watch the road.

SAM (V.O.)

My instincts tell me this man is here to kill me. I know this because he blew my exit a few miles ago. He'll wait until the road is clear.

INT. CAR

The driver looks up at Sam, then back at the road. He reaches over to the passenger seat and slowly pulls a cloth off the seat. Underneath we see a sawed off double barrel shot gun.

SAM (V.O.)

My instincts were right.

Carlson looks in the rear view to see Sam with a gleaming revolver pointed inches from his head.

EXT. STREET

The black town car slows to a stop on a desolate road, suddenly A BOOM AND A FLASH of light come from the inside of the car.

Sam jumps out of the car, and circles around to the driver's door. He opens it and drags Carlson's lifeless body out, dumps him on the street, hops in the drivers seat and drives off.

INT. CAR

Sam wipes blood splatter off the windshield, when a PHONE RINGS. He searches the center console until he finds the cell phone. The caller ID reads "TOM". Sam answers.

TOM (O.S.)

Is it done?

Sam doesn't respond.

(CONTINUED)

CONTINUED:

TOM

It's business Sam, nothing personal. You should come back around we could talk...

Sam hangs up the phone before Tom could finish his sentence.

EXT. ALLEYWAY - NIGHT

Rain has recently doused this urban alleyway. The black car pulls into the alley and stops. Sam exits the car, he opens the trunk and finds a hooded shirt, he puts it on. He throws the car keys in a dumpster as he exits the alley.

EXT. URBAN STREET - CONTINUOUS

Sam hides under a hooded shirt, walking quickly down the street, turning back to check for followers.

SAM (V.O.)

Paranoia is starting to set in.

A man on the street ogles Sam as they pass each other.

SAM (V.O.)

Any one of these people could be one of Tom's men. Who knows how many minions he had just like me.

Sam passes a strung out middle-aged homeless person, sitting on a stoop.

SAM (V.O.)

It could be a bum. I bet he would sell out for allot less than I did.

Sam begins walk faster and faster. Sirens can be heard from around the block, the police lights reflect off the adjacent buildings indicating their approach.

SAM (V.O.)

It could even be the cops!

Sam quickly ducks in to a Chinese take out place.

INT. TAKE OUT PLACE

Sam parks himself in one of the booths, being sure to conceal his face. The Chinese clerk sees Sam and starts mumbling in Chinese. He uses hand gestures for Sam to leave.

(CONTINUED)

CONTINUED:

CHINESE CLERK

Hey you can't sit, you have to  
order. Come on, come on you leave!

Sam sits with his head down, the front door opens and a  
GANGBANGER walks in, dressed in black wearing a fitted  
baseball cap and a bandanna concealing his face. He walks up  
to the counter, draws a small automatic firearm and points it  
at the clerk.

GANGBANGER

Gimme the money in the register  
now!

The Gangbanger looks over his shoulder and notices Sam  
sitting, staring at him.

GANGBANGER

What the fuck are you lookin at?  
Take your hood off!

The Gangbanger looks back at the clerk and notices him  
reaching for something. He opens fire and sprays the clerk  
with bullets. The clerk falls to the floor behind the  
counter.

The Gangbanger points his gun at Sam.

GANGBANGER

Take your hood off!

Sam slowly takes his hood off. The Gangbanger looks intently  
for a moment, then runs off.

SAM (V.O.)

That kid got one look at me and  
took off.

Sam gets up and approaches the counter slowly. He peers over  
the register to see the store clerk lying dead in a pool  
blood. Observing a little closer, Sam notices a wad of money  
in the clerk's hand.

SAM (V.O.)

He wasn't going for a gun... he was  
reaching for the money.

Sam looks further in to the restaurant kitchen and notices a  
little girl staring in dead gaze at the lifeless store clerk.

SAM (V.O.)

He had a family.

(CONTINUED)

CONTINUED: (2)

He moves to the entrance, just as police arrive.

EXT. CHINESE RESTAURANT - CONTINUOUS

A police car comes to a screeching halt in front of the restaurant, and many more can be heard approaching. Sam looks the other way and sees the Gangbanger getting away. Sam chases after him.

POLICE OFFICER

What the fuck was that?

The police follow.

EXT. STREET

The Gangbanger runs down the street frantically and taking large panicked breaths. POLICE SIRENS BLARE in the distance. The young man looks back to check for followers. He looks forward to see Sam step out of an ally and clothesline him to the ground.

Sam pulls the bandanna of the Gangbanger's face, he is in his mid twenties. He draws his colt from his side, and presses it hard against his teeth until the Gangbanger is forced to open his mouth and let the barrel in.

SAM (V.O.)

I should have killed him right then.

The loud ringing sound pierces Sam's head; he grabs his ears in agony, and falters backwards.

VOICE 1 (O.S.)

Did he kill the store clerk?

VOICE 2 (O.S.)

No sir, it was that Mugger!

VOICE 1

Alright then, let the police handle the situation.

VOICE 2

Yes Sir, what about the prospect.

VOICE 1

Sam's a big boy he can handle himself.

(CONTINUED)



CONTINUED:

SAM (V.O.)  
He said my name!

Sam sees the approaching police, takes one last look at the Gangbanger, and moves in to the shadows.

SAM (V.O.)  
Saved by the sirens.

The police cars come to screeching halt, completely surrounding the Gangbanger. Sam watches from the shadows as they detain him.

SAM (V.O.)  
Kids like this plead guilty with a  
good lawyer He'll do a few years  
and be back on the streets doing  
the same thing. I could have put an  
end to it.

DISSOLVE TO:

EXT. TAKE OUT PLACE - EARLY MORNING

Sam watches as the last police cruiser leaves the crime scene. He leans against an alleyway wall and slides down into a crouching position.

FLASHBACK:

INT. BEDROOM

A younger Sam, but not the well kept Sam we once knew. This one has longer messier hair, a scruffy beard, a leather biker jacket, and dirty jeans. Sam lies sleeping on a filthy cot, clutching a pink elephant. As he squirms around, we can barely make out the words he mumbles in his sleep.

SAM  
Jenny...

He grips the pink elephant even tighter.

SAM  
Emma... Emma!

Sam begins to cry in his sleep. He curls in to a ball around the pink elephant. The pain and suffering can be seen in his face.

FLASH BACK ENDS:

INT. CONDEMNED HOUSE - NIGHT

We see Nero through the kitchen sink window walking toward the cupboard reaching for a glass, then toward the sink. As he fills the glass with tap water he notices a shadowy figure lurking around outside.

EXT. CONDEMNED HOUSE

Nero is looking around the side yard with a flashlight.

NERO

I know it's you. You can come out now Sam!

He takes a step further in to the yard.

NERO

We all went down this road! Come on in, we can talk...

Nero waits for a response, there is no reply.

NERO

Okay the door is open! When you feel ready, I'll be here.

Sam watches, as Nero walks back inside. Sam hesitates, and then slowly enters.

INT. KITCHEN

Nero sits at the kitchen table and rips open a tea bag and dunks it in a cup of hot water. Sam Sits across from him and slides a bowl of sugar across to Nero.

NERO

It could be worse.

Sam stares intently.

NERO

There was a man like you, maybe six years back. Tom found him half dead in a car crash.

Nero takes a sip of his tea.

NERO

Tom Saved him, pulled him out before the car went up in flames.

(MORE)

(CONTINUED)

CONTINUED:

NERO (CONT'D)

He was very grateful. He agreed to work for Tom. He worked for a few years. Anything Tom needed done, he did it. No questions but one, when will I be done? In time he ended up forgetting about his regular life... He realized that even if he could go back to his regular life, how could he live with all the memories of the violence, and the killing? How could he go day to day knowing how many lives he took? So he learned to embrace the gifts given to him. We all go through the motions, and we learn to accept his gifts as a dark blessing.

Sam lays back in his seat, and looks away.

NERO

You don't like it... tough because the man Tom pulled from the car all those years ago was Carlson, he died tonight. Shot in the head, and dumped in a ditch, and you're his replacement.

Sam squirms in his seat.

SAM (V.O.)

Shit!

Nero takes another sip.

NERO

You can run and hide, but he'll always find you, you can't kill him because he isn't amongst us. We all work for him. You, Me, Hummingbird, and so many others. Make sure he needs you like he needs me, otherwise you won't be amongst us neither.

Sam sits motionless.

NERO

This is a one-way ticket Sam, no coming back from this. We are all cogs in Tom's machine. What's his goal? You name it, War... Hunger... Disease...

(MORE)

(CONTINUED)

CONTINUED: (2)

NERO (CONT'D)

He conquers souls and uses them as tools to turn other good men in to monsters.

SAM (V.O.)

What's the point? What's he getting at?

Nero finishes his tea and pushes the cup aside.

NERO

The man you are helping is worse than you can imagine, and you can't stop him...

FLASHBACK:

INT. BASEMENT

CLOSE UP - THE BOOK NERO PULLED FROM THE SAFE.

FLASHBACK ENDS:

INT. KITCHEN

Sam is limp in his chair.

NERO

Only follow. Secure your future in his new world.

SAM (V.O.)

As hard as it was to believe him, he was right, there was no going back.

NERO

Submit Sam it's the only way. The road less taken is dark and lonely.

Sam explodes out of his seat; the chair slides into a corner. Sam, frustrated, exits the house slamming every door on the way out.

EXT. STREET - NIGHT

Sam is walking down a foggy isolated road, when Tom appears out of thin air behind him.

(CONTINUED)

CONTINUED:

TOM

Sam!

Sam stops, and turns to Tom.

TOM

Lets start over okay. One of my  
guys seems to have...

(clears throat)

Mysteriously disappeared so now I  
need you okay.

Tom presents Sam with a folder. Sam hesitates, looks back at Nero's house.

NERO (V.O.)

Submit Sam... secure your future in  
his new world.

SAM (V.O.)

New world?

A car rolls to a stop in front of Tom. He gestures for Sam to enter the car. Sam accepts the folder and gets in the car.

TOM

That's my boy.

MONTAGE:

A nightclub is jammed with people dancing elbow to elbow to the music. A man takes a couple of drinks off the bar and fights his way through the crowd. He stops dead in his tracks, he's face to face with Sam. He drops his drinks, turns and runs, Sam pursues him. The man runs down a narrow hallway, Sam dashes down the hall.

Like magic the club setting transforms into a bowling alley. Sam scans the bowling alley until he acquires his target, a bowler, middle aged, and balding. He approaches him speedily. The target realizes he's after him; he runs across the alleys when a bowling ball sweeps his legs out from under him. He gets up and makes a run for the rest rooms. Sam enters the bathrooms and heads for the back stall kicks it open and enters.

The bathroom stall setting transforms into a cemetery at night. A man runs across the horizon, Sam follows close behind. The man runs through a gate and slams it shut, Sam gets a running start and hops the fence.

(CONTINUED)

CONTINUED: (2)

Sam plunges over the fence, the ground shatters on contact like glass and the setting transforms in to an office and Sam smashes down on a desk covered in broken glass. Sam pulls himself together as a man tackles him off the desk onto the floor. The man stands over him and draws a pistol, cocks the hammer, aims, Hummingbird surprises the man. She disarms and subdues him. She motions Sam to follow.

Hummingbird carries on down a hallway and the scenery transforms into an empty restaurant. A ratty looking man taunts Hummingbird from behind a huge Neanderthal of a man. Sam places his hand on hummingbirds shoulder and motions her to step a side.

Sam slowly, but with increasing speed approaches the giant man. They make contact. Sam deals powerful blow after powerful blow, while blocking the giant's forceful blows with all his might. The fight is a deadlock until the giant exposes his chest and Sam takes advantage and lays a stunning blow. The giant falls to his knees despairingly.

Time slows; Sam paces himself and prepares for the final blow. He locks his hands together in to one big fist, cocks his hands to the side, and in a bat swinging motion delivers a devastating blow. The giant falls flat on his back. Sam's stride indicates a hint of arrogance. The ratty looking man is already fleeing the scene.

END MONTAGE:

DISSOLVE TO:

INT. SUBWAY TUNNEL

The SUBWAY TRAIN ROARS down a deep dark tunnel, SCREECHING loudly around every bend.

INT. TRAIN CAR

Cloaked in black, Sam sways side to side with the motion of the train. Sam is staring down at the floor; his face is veiled, hidden in black. The train lights flicker, and then black out completely. His eyes glowing jaded-green, the only thing visible. The lights turn back on, and his face is secreted again. The train comes to a stop.

On the seat next to Sam a newspaper, the front-page article reads:

"AFTER TWO YEARS STORE CLERK  
MURDERER WALKS ON MISTRIAL"

Sam exits the train car.

## EXT. TRAIN STATION - CONTINUOUS

Sam creeps down the platform, staying close to the shadows. Across the platform, he notices the Gangbanger from the Chinese takeout place.

SAM (V.O.)

This was a sign.

A train passes between Sam and the Gangbanger, it departs and Sam is already gone.

## INT. PLATFORM - CONTINUOUS

The Gangbanger walks towards us on the platform looking around suspiciously. A few police officers behind him are making a commotion, chatting about sports. Sam approaches face down hands hidden. The Gangbanger glances back towards the police and Sam bumps in to him and continues walking.

The Gangbanger slows to a stop, with a befuddled look on his face. He looks down at his stomach, he's bleeding. The Gangbanger raises his hands revealing the bloody knife. He ironically stumbles towards the cops for help. The police notice the Gangbanger limp towards them. They draw their pistols.

COP 1

Stop or we'll shoot!

COP 2

Put the weapon down!

COP 3

Put the fucken knife down now!

The Gangbanger continues to stagger towards them. They open fire, he collapses to his knees in a spray of bloody mist. A train screams down the tracks with no intent of stopping.

SAM (V.O.)

I hadn't felt this before. For the first time it felt right to kill. A sense of purpose.

## EXT. CITY STREET - CONTINUOUS

Sam comes up out of the subway, its rush hour, and people are huddled around a street MAGICIAN. As Sam walks towards the Magician, a few police officers bump in to him and rush down the train stairs.

(CONTINUED)

CONTINUED:

SAM (V.O.)

But it wasn't the only breakthrough  
I made that day.

Sam makes his way around the crowd, and positions himself behind the Magician.

MAGICIAN

Okay folks gather round and watch  
as I make this ordinary saltshaker  
mysteriously disappear.

The Magician a white cloth over the saltshaker and squeezes his hand around so as we can see the shakers impression through the fabric.

MAGICIAN

Now as you can see the saltshaker  
is secured safely under the cloth.

The Magician then slides the cloth to the edge of the table; the shaker falls safely and quietly to a pillow beneath the table, while the stiff fabric holds the shape of the saltshaker. The Magician slides the cloth to the center of the table, and waves his hand over the cloth.

MAGICIAN

And presto!

He lifts the cloth, and the baffled crowd exhales with oohs and aahs. Sam doesn't seem to share the same reaction.

SAM (V.O.)

How could I be so blind?

SERIES OF  
FLASHBACKS:

Sam being buried alive.

TOM (O.S.)

I can help you, you know.

Inside the safe room, Tom and Roman are watching the safe room door being cut open.

TOM

All you have to do is repay a  
favor.

Sam and Hummingbird are speeding down the highway. Tom is in the trunk, crammed next to Earl Simmons.

(CONTINUED)



CONTINUED: (2)

TOM

Last chance Earl, you can take it  
or leave it.

Sam and Hummingbird are in the front seats of the stolen valet car, while Avery sits in the back bound and gagged. Tom appears out of thin air next to Avery.

FLASHBACKS END:

EXT. CITY STREET

As we close in on Sam's face, he tilts his head down in deep thought.

SAM (V.O.)

He was using me to get to others.  
To turn them... Like he turned me.

A SERIES OF  
FLASHBACKS:

We see Sam's grave, but its empty.

Sam and Hummingbird bust through the safe room door, empty.

Sam looks in to the trunk of the car, no one is there.

Tom puts his hand on Avery's shoulder, and just like that, they're gone.

FLASHBACKS END:

EXT. STREET - CONTINUOUS

SAM (V.O.)

That's why we wear the suits,  
that's why we kill in cold blood,  
to scare them in to submission. He  
needs them alive, he needs them to  
willingly forfeit their souls to  
him. Just like me.

Sam disappears down an alleyway.

EXT. CITY STREET - MOMENTS LATER

Sam walks down the street, keeping a low profile. He reaches an intersection and waits for the traffic light to change. Then, the ringing in his ears interrupts him.

(CONTINUED)

CONTINUED:

VOICE 2

We got him sir he's on Morning and Seventh.

VOICE 1

Stay on him we need to know his next move.

Sam looks at the intersection. Morning and Seventh. Sam's Eyes dart all around. Sam's eyes fix on a parked utility van with a small satellite on top.

VOICE 2

What's he doing... why's he looking over here?

VOICE 1

What's going on over there?

VOICE 2

He's looking at the van sir.

VOICE 1

What... what do you mean he's looking at the van?

Sam approaches the van.

VOICE 2

Sir I think we should pull out. He's coming over here!

INT. UTILITY VAN - CONTINUOUS

Three military personnel are operating high tech surveillance equipment, Their RADIO CHIRPS.

VOICE 1

Shit... He can here us. Get out of there.

The driver throws the car in drive, puts the pedal to the metal but it's to late. The tires are burning rubber but the van isn't moving. Sam pulls the back door off its hinges.

VOICE 2

Shit... Shit pull off now.

Sam looks in to the van, confused. He doesn't react. The van takes off. Sam watches as the van drives clear out of site

DISSOLVE TO:

INT. CONDEMNED HOUSE - NIGHT

Nero sits at his gritty kitchen table reading through his black book of spells. He looks up and notices Sam hanging over him. He stands up and tucks his book under his arm.

NERO

You can't Sam.

Sam draws his pistol and slams it on the table.

NERO

I guess you win this one. I can't fight you.

Nero slides the book over to Sam.

NERO

Before you go... open it to the first page.

Sam stares into Nero's eyes, as he slowly opens the book.

CLOSE UP - BOOK

A passage is written in what looks like dry blood. The passage reads:

"I watched as the Lamb opened the first of the seven seals. Then I heard one of the four living creatures say in a voice like thunder, "Come!" I looked, and there before me was a white horse! Its rider held a bow, and he was given a crown, and he rode out as a conqueror bent on conquest."

Sam reads the passage as Nero lights up a cigarette.

NERO

Do you know where you are in that passage? You are the lamb that once represented good and innocence. You let him turn you. Now you're a black sheep leading the herd astray. You can't win now.

Sam slams the book shut and tucks it under his arm, Nero jumps up from his chair.

NERO

You take that book and you kill me!  
You kill yourself... not even  
Hummingbird will be safe.

(CONTINUED)

CONTINUED:

Sam looks back with his chest puffed out, shoulders back in confidence.

NERO

Be strong Sam. It only gets worse.

Sam leaves Nero's house, his pistol still lying on the table.

EXT. CONDEMNED HOUSE - NIGHT

Sam storms out of Nero's house, book in hand. Tom is leaning against a car.

TOM

You shouldn't take things that don't belong to you.

Sam continues on without faltering.

TOM

We have Hummingbird.

Sam stops dead in his tracks.

TOM

That wasn't too hard.

Sam walks towards Tom, stands face to face, as his big green eyes grow intensely green with anger.

TOM

What are you gonna do?

Tom takes a pull of a cigarette and blows it in Sam's face.

TOM

I'll tell you what your gonna do. Your going to do what ever I tell you. Because as long as you have something to lose I'll use it against you.

Sam takes a step back and shows Tom the black book. Tom grimaces with frustration.

TOM

It's nothing personal Sam, It's just how it works. Now you and I know my intentions aren't exactly pure, but your no hero, your a killer.

(CONTINUED)

CONTINUED:

Sam holds the book tight to his chest.

TOM

Meet me at Parcot and Cumberland  
tonight if you want to see  
Hummingbird again. Bring the book!

Sam disappears in to the shadows. Nero walks over to Tom with Sam's gun in his hand.

NERO

He forgot this.

TOM

How can a man be so righteous when  
he's lost so much?

Nero tucks the pistol in the back of his pants.

TOM

How much more can I take from him  
before he falls? He's a liability.

NERO

Maybe you should have tossed this  
one back.

Tom takes a pull of his cigarette, and shakes his head.

TOM

Well... there's no sense in crying  
over spilt milk now is there, let  
the boys know we're going out to  
dinner tonight.

EXT. CITY STREET - NIGHT

Sam sits against a streetlight, covered in a long hooded coat; his appearance isn't far from that of a vagrant. Sam flips through the pages of Nero's book, when he notices a yellow folder tucked in the pages. He opens it; it's a file filled with information on Roman, Simmons, and Avery.

SAM (V.O.)

Haven't seen you guys in a while.

Sam flips through their information, when he notices something.

(CONTINUED)

CONTINUED:

SAM (V.O)  
Hello... What do we have here?

DISSOLVE TO:

INT. RESTAURANT - NIGHT

Tom, Nero, Simmons, Roman, and Avery sit at a large table, all wearing fine suits resembling Tom's style. At another table, sit six men, some we recognize from Sam and Hummingbird's kidnapping campaign. But they're different, darker, all wearing sunglasses and black suits. Hummingbird sits by herself at another table staring at the floor in a daze.

ROMAN  
How can you be sure he'll show?

TOM  
He'll be here, he wouldn't leave her.

Tom looks at Hummingbird.

TOM  
You know I would never hurt you, right?

Hummingbird doesn't respond. But then suddenly she snaps her head up towards the entrance, like a cat sensing a presence. Tom wipes his mouth with a dinner napkin.

TOM  
He's here.

ROMAN  
How do you know?

TOM  
I don't... but she does. Chop chop everybody up, it's show time.

They all stand and face the entrance, most of them wielding Sub machine guns. They lock and load their rifles. Sam's silhouette appears in an open doorway. He walks in, book in hand. He scans the room. He reaches for his pistol, its not there.

One of the man reaches to his side and pulls out Sam's Colt.

(CONTINUED)

CONTINUED:

MAN

Do you like it? It was a gift from  
a friend.

Sam sees the pistol, and stares at Nero with a sense of  
disappointment. Sam throws the book in front of Tom with his  
gaze still fixed on Nero.

TOM

You know I can't cut her loose, she  
belongs with us. Don't try  
anything, some of these men share  
your strength...

One of the men pulls his sunglasses down revealing his  
glowing eyes.

TOM

Don't worry she's safe with me.

Tom snaps his fingers.

TOM

Oh that's right... I have a  
something for you.

Tom digs in his coat pocket.

TOM

For all your troubles, consider it  
a parting gift.

He pulls out a small strange looking device. He throws it to  
Sam. Sam catches the device, and examines it; it's a voice  
machine.

TOM

Put it up to your throat.

Sam holds it to his neck, and turns it on. He clears his  
throat; his robotic sounding voice can be heard through the  
machine.

SAM

(computerized)  
It's good to see you all again. No  
hard feelings I hope.

Sam paces the dining room slowly passing Tom's cronies.

SAM

Can't imagine you're all my  
replacements.

(CONTINUED)

CONTINUED: (2)

He stops in front of Roman.

SAM

Head of the Department of  
Agriculture. Sorry for bringing you  
in to this.

ROMAN

Don't worry about it. If I new  
about the benefits I would have  
volunteered for the job.

They all laugh.

SAM

Well... it'll be allot easier to  
kill you then.

Roman stops laughing.

Sam takes a few steps forward, stopping in front of Avery.

SAM

Mr. Avery. A decorated general for  
the U.S ARMY. I thought you said  
you wouldn't go with out a fight...

Avery stares blankly in to space. Sam waves his hand in front  
of Avery's face.

SAM

It doesn't seem like anyone's home?

TOM

I told you he was a tough cookie,  
we had to do something to get him  
on the same page... now he's just a  
bowl of Jell-O

SAM

(whispering)  
Sorry about that Rich.  
(to tom)  
So much for not interfering.

TOM

Hey man I didn't touch him that's  
the good doctor's work.

Sam looks over Nero, then at Simmons.

(CONTINUED)



CONTINUED: (3)

SAM

Dr. Earl Simmons. A biochemist, chief adviser to a all kinds of pharmaceutical companies. Sam was right about you. You're a little fucking rat doing whatever it takes just to stay alive.

TOM

Those are his words Earl, not mine!

SIMMONS

The world is a tough place, you have to do what you can to get by.

SAM

I'll deal with you soon.

Sam paces the room pondering in his head. He puts his finger in the air and shakes his fist in enlightenment.

SAM

An army general, A biochemist, and the department of agriculture... WAR... PLAGUE... FAMINE...

TOM

Hurray for you Sam, you figured it out. Are you finished?

SAM

Let her go Tom, you got your book.

Sam'S thugs anxiously tighten their grasp around their rifle grips.

SAM

Haven't we done enough?

TOM

You've done plenty Sam, but what do you want me to tell you? Did you expect me to say "Hey, good job, way to go champ your free to go"?

Hummingbird looks down at Sam's gun in the hand of one of Tom's cronies.

TOM

You know I can't do that. Look at her, she's a well seasoned killer. Always thinking, always assessing the situation.

(MORE)

(CONTINUED)

CONTINUED: (4)

TOM (CONT'D)

Always looking for the best move.  
Besides when I'm done here there  
won't be anywhere to hide. You  
can't run from this, no one can.

SAM

I know Tom. I know.

Sam reaches to he side and pulls a few pages torn from Nero's  
Black book.

SAM

That's why I took the liberty of  
holding on to these.

TOM

Check the book Nero.

Nero nervously shuffles through the pages of the book. He  
stops and sees two pages missing he looks up in fear.

TOM

Obviously you took the one that  
frees you. But you know you can't  
go back.

SAM

I'm never going back Tom. I just  
wanted to make sure you didn't send  
me back.

TOM

See, I knew you would like the new  
and improved Sam.

SAM

I have unfinished business with  
your friends.

Roman and Simmons look at each other nervously. Avery stands  
frozen stiff.

ROMAN

Mr. Tom we didn't sign up for this  
we need to be protected, that's  
part of the deal.

TOM

Shut up! What else did he take?

Nero's look shows only disappointment. Tom knows what Nero is  
going to say.

(CONTINUED)

CONTINUED: (5)

NERO

The riding spell.

SAM

I wouldn't have been able to figure  
witch spell to take if Nero had not  
shown me the passage about you in  
that book of his.

Tom shoots Nero a look of frustration.

Hummingbird's pulse races faster and faster.

SAM

It's over Tom.

Tom snaps.

TOM

What the fuck do you mean its over!  
Look at the world around you Sam.  
It's falling Apart as we speak.  
Thousands are dead by the big three  
before you finish your breakfast.  
You don't need me. You people a  
doing just fine on your own.

SAM

Then why are you here?

TOM

Because I was born for this.

Sam shakes his head.

SAM

A conqueror, bent on conquest.

TOM

Oh, don't be so melodramatic.

Sam points to his well-dressed friends.

TOM

Get out of here, you too Nero.

He points to his henchmen.

TOM

You three stay here. The rest of  
you, get everyone else out...

(CONTINUED)

CONTINUED: (6)

The room clears out; all that's left is Tom, Hummingbird, and three thugs. The thugs take formation side by side with Hummingbird.

TOM

Give me those pages.

Sam tucks the pages away.

TOM

Do I have to use force?

SAM

It's not going to be easy.

TOM

How do you figure?

SAM

Like you said, always thinking.  
Always looking for the best move.

Tom looks at Hummingbird, her heart nearly beating out of her chest.

TOM

Shit...

She looks at Sam, then back at the gun. She knocks the gun from the thug's hand. The gun soars through the air. Sam is fixed on the gun flying over his head. Sam extends his arm and catches the gun, aims it squarely at one of the thugs and pulls the trigger.

The room explodes in gunfire; Sam and Hummingbird run for cover.

Tom pulls a pack of cigarettes from his pocket, he lights one up unperturbed by the gunfire.

Sam and Hummingbird hide behind an overturned table, peeking out only for a second to assess the situation. Hummingbird notices one mans gun has jammed she rushes after him.

Halfway there the man manages to fix his rifle, he aims and shoots.

Hummingbird changes direction, dives through a private dining room window, the man fires in to the dining room, Hummingbird blasts through another window, tackles the man and pounds him into submission.

(CONTINUED)

CONTINUED: (7)

The last man standing fixes his rifle on her, Sam kicks him in the back of the thigh, he falls to his knees, Sam presses his pistol to his temple and pulls the trigger.

After the smoke clears Nero and the book are gone. Alexander, Simmons, and Avery are nowhere to be found. Tom's shaded profile can be seen. Smoke swirls around his head as he claps.

TOM

Bravo Hummingbird, when did you start thinking for yourself?

Hummingbird stands silently in shame.

TOM

I gotta admit, it hurts to lose you. All that work we put in. It won't be easy to replace you...

Tom Takes a drag of his cigarette, and blows a big cloud.

TOM

That's fine. Things always work out for me. So! See you two real soon.

Tom slides out the nearest exit.

SAM (V.O.)

No matter what we did there was no reasoning with him. His life was a game with no end.

EXT. ALLEYWAY - NIGHT

Sam and Hummingbird are ducked out in an alleyway. Sam peers out every so often to check for tales.

SAM (V.O.)

There was nowhere for us to hide. You can only run for so long. We had to stop him. The riding spell slowed him down. But it won't take long for Nero to conjure up something new.

Sam looks at Hummingbird and hands her the voice machine. She holds it to her throat.

HUMMINGBIRD

(computerized)  
What do we do now?

(CONTINUED)

CONTINUED:

Sam doesn't respond.

MONTAGE:

Sam and Hummingbird bust in to an office, Sam wielding his Colt, Hummingbird with an automatic rifle. They lay waste to everyone in the room.

They bring a man to the edge of the pier, kneel him down, and execute him. He falls in to the water.

SAM (V.O.)

We looked everywhere.

Sam marches across a manicured lawn, walks up to the door with his gun in hand, he kicks the door down; screams can be heard from inside, then a FLASH and a BANG.

Hummingbird strangles a man on his knees, she squeezes until there's nothing left. Tom can be seen in the distance watching in discontent.

SAM (V.O.)

We scratched out so many of Tom's thugs.

They enter a coffee shop; walk up behind a man wearing sunglasses drinking his coffee, Sam thrusts his knife in to the back of his head. The man dies instantly. The man sitting with him comes in to focus, its Tom. He shakes his head and continues to sip his coffee.

SAM (V.O.)

But Roman, Avery, and Simmons...  
were nowhere to be found.

Hummingbird stands outside of an estate, as Sam comes running out. He stands beside her, as fire rapidly spreads from window to window, in seconds the estate is completely engulfed. People burst through windows screaming as their flesh burns. Sam looks on, His eyes glowing with intense elation.

END MONTAGE:

EXT. CONDEMNED HOUSE - KNIGHT

Sam and Hummingbird are on the brink of Nero's door. Hummingbird peers through a grimy window, Sam stares at Hummingbird, lost in his thoughts.

(CONTINUED)

CONTINUED:

SAM (V.O.)  
I felt something was astray,  
something was going to happen.

Sam pulls his voice machine from his side and holds it to his throat.

SAM  
Thank you.

Hummingbird nods, stands up and blasts the door down. They both barge through the house.

INT. LIVING ROOM

Sam looks around, he hears a noise in the kitchen, he ensues hastily.

INT. KITCHEN

Nero and Tom are there. Tom dials a number on his cell phone, seconds later a faint voice can be heard from the phone.

MAN ON PHONE (O.S.)  
(barely audible)  
Yeah!

TOM  
Step on it!

MAN ON PHONE (O.S.)  
We're right outside.

Tom snaps the phone shut.

TOM  
Sam... this is your last chance.

Sam steps forward puts the voice machine to his throat.

SAM  
Or what?

TOM  
It could be worse Sam, I promise.

INT. LIVING ROOM - CONTINUOUS

Two men bust in the front door, catching Hummingbird by surprise. They shoot her with a taser gun, subdue her, and take her away.

EXT. CONDEMNED HOUSE

Sam runs to the front of the house, peering through the busted front door. It's too late, she's gone.

INT. KITCHEN

Sam marches back in to the kitchen, snatches the book, draws his pistol, and trains it on Nero's head. Nero sinks in his chair.

NERO

Tom!

TOM

You don't wanna do this Sam.

SAM

I have to?

TOM

I'll tell you what, let make a deal.

SAM

What I don't shoot him, you call off doomsday.

TOM

No, I'll do you one better. You walk out of here, leave the extra pages, and I'll give you your daughter.

Sam falters.

SAM

What!

Sam shrinks.

SAM (V.O.)

How could that be? That was so long ago.

(CONTINUED)



CONTINUED:

Sam points his gun at Tom.

SAM

Where... where is she? Is she...

SAM (V.O.)

She couldn't be it's been years.

TOM

Put the gun down, give me the book,  
and we'll talk about it.

Sam hesitates. Sam trains his pistol on Nero once again.

SAM

You killed my wife.

TOM

She wouldn't let us take her.

Sam eyes glow intense with rage.

SAM

Why would she? She was only a  
child.

TOM

Give me the book and the pages you  
took, or you'll never see her.

SAM

My daughter is dead.

TOM

Sam, don't!

Sam squeezes the trigger, killing Nero. Tom's response is passive. He lights a cigarette, takes a puff, and lets out a sigh of regret.

Sam walks over to the stove and rips it from the wall revealing a spewing gas line. Gas quickly fills the room. He holds the book up to the gas line.

TOM

What are you doing? Listen to me  
she's alive Sam! This won't stop  
me. You think I can't get some  
other fucken bone rattler to  
replace Nero? Cut your losses, I'll  
give your daughter back, and you  
can walk away.

(CONTINUED)

CONTINUED: (2)

Sam hesitates; he sets the book on the counter, and takes aim at the gas line.

FLASHBACK:

EXT. CONDEMNED HOUSE - NIGHT

TOM

I'll tell you what your gonna do.  
Your going to do what ever I tell  
you. Because as long as you have  
something to lose I'll use it  
against you.

FLASHBACK ENDS:

INT. CONDEMNED HOUSE

Sam trembles in agony, his pistol still fixed on the spewing gas line.

SAM

My daughter's dead, I have nothing  
else to lose. There's nothing left  
to take. I lost everything. Because  
of you. It was always you.

TOM

What about your soul?

SAM

What will I do with it? Start over?  
Shit...

He cocks his pistol.

SAM

I'd rather burn.

He pulls the trigger, the spark ignites the gas.

The fire creeps along the walls, floor and ceiling. The book sits burning on the counter, its completely destroyed. Tom stands there, trying to take a drag of his cigarette, but it's scorched.

The fiery blast sends Sam sailing through the kitchen, then the hall, and out the front window.

## EXT. CONDEMNED HOUSE

Sam crashes to the ground, shards of glass crashing down all around him.

He regains consciousness, he struggles to his knees.

Sam grabs a handful of dirt, he holds it up and watches it slip through his fingers and fall to the ground.

FLASHBACK:

## EXT. CEMETERY - DAY

A small group of people dressed in black suits and dresses huddle around an open grave. A miniature casket is being lowered in to the hole. Sam hasn't shaved in months; he stands over the grave, gripping Emma's pink elephant.

Sam falls to his knees, and grabs a handful of dirt and slowly pours it in to the open grave. The grave next to Emma's, had been filled long before. The headstone reads:

"Here Lies  
Jennifer Heller  
1975-2005"

FLASHBACK ENDS:

## EXT. HOUSE - CONTINUOUS

The house is a raging inferno, as Sam picks himself up from the ground. He looks back at the burning house, and sees Tom standing in the flames.

TOM

You should have been there to watch  
your wife suffer! You should have  
heard her call your name.

FLASHBACK:

## INT. HOUSE

A freshly cooked meatloaf sits on the counter top in the kitchen.

INT. EMMA'S BEDROOM

Emma sits brushing her dolls hair, softly singing kids songs.

INT. JENNY'S BEDROOM

Jenny leans closely in to the mirror and applies make up to her face.

JENNY

Honey! Put your toys away, daddy  
should be home any minute.

EMMA (O.S.)

(from the other room)  
Okay mommy!

Jenny finishes putting on her make up and walks out of her bedroom, when suddenly she stops dead in her tracks. There's a large thick man standing in the hall holding a small hatchet. Jenny's breathing goes from normal to deep gasps for air. She's frozen stiff.

JENNY

What are you doing hear? What do  
you want?

The man doesn't move and inch or utter a single word. Nothing but silence fills the hall. Then with no hesitation, Jenny makes a frenzied dash for Emma's room. She charges in to the room, slams the door shut and locks it.

INT. EMMA'S ROOM

Emma, still putting her dolls away, jumps from the sound of the door slamming.

EMMA

What's wrong mommy.

Jenny grabs Emma by her arm and drags her to the window.

JENNY

Baby come on we have to go!

Jenny opens the curtains and frantically tries to open the window but it won't budge, on of the locks is jammed. She puts her hand over Emma's mouth in an attempt to hear the intruders whereabouts.

(CONTINUED)

CONTINUED:

She hears the LOUD THUD OF HIS BOOTS getting closer and closer to the door. The doorknob begins to turn, but it's locked.

After a moment of silence, BOOM. Jenny jumps and screams, Emma shrieks in fear.

Jenny grabs Emma's wooden rocking horse, and throws it through the window shattering it in to a million pieces. She carries Emma over the ledge of the window and lowers her down to the yard and drops her.

Jenny throws one of her legs out the window and attempts to jump, but it's too late the intruder, using sheer brute force drags her back in as if she was a rag doll.

JENNY (O.S.)  
(screaming)  
Emma run!

He drags her along the floor back in to the hall. She struggles to break free, but he's overwhelming, then miraculously she manages to kick him in the neck, he drops his hatchet. Jenny snatches the hatchet, darts in to her bedroom, and locks the door.

Jenny slowly inches her way into a corner. As she grips the hatchet with two hands trembling, breathing frantically, tears flowing down her face.

EXT. HOUSE

Emma runs out of the backyard, in to the driveway and out to the street, she looks both ways.

EMMA  
(shouting)  
Help!

A car pulls up next to her, a man reaches out the passenger window and swiftly snatches her right in to the car, she screams but it's useless. The car pulls away.

INT. CAR

The man puts a black cloth over Emma's head and stuffs her in to the foot well. Tom is the driver.

TOM  
Don't worry honey we're here to  
keep you safe!

## INT. JENNY'S ROOM

Jenny is curled up in a ball, back to the wall holding the hatchet. The intruder blasts the door of its hinges. Jenny screams.

JENNY

Please... Please don't hurt me!  
Sam... Sam!

FLASHBACK ENDS:

## EXT. BURNING HOUSE

The inferno rages in the night, Sam and Tom are standing face-to-face. The smoke from the flames swirl around them as the tension builds. Sam draws his voice machine but it's scorched from the flames. He throws it to the ground.

TOM

How long has it been since you've  
seen your daughter?

SAM (V.O.)

Too long.

TOM

Do you think you would still  
recognize her if you saw her?

SAM (V.O.)

The second I set my eyes on her.

TOM

Do you think she would recognize  
you?

SAM (V.O.)

In a heartbeat.

Tom takes a pull of his cigarette, and slowly lets out a sigh of content, as the smoke passes his lips.

TOM

What if you were wearing the suit  
when she saw you... What if...

Tom smiles.

TOM

What if she was wearing a suit?

(CONTINUED)

CONTINUED:

Sam's heart stops.

SAM (V.O.)

No!

TOM

That's right Sam...

Tom taps his finger to his temple.

TOM

Take it in.

SERIES OF  
FLASHBACKS:

Sam sits at Emma's kiddy table.

Sam searching his daughters room, and finds the broken window.

Tom driving a car with Emma bagged and stuffed in the passenger side foot well.

Tom and Emma sitting in the park. Emma sulks as Tom tries to console her.

TOM

Emma I'm sorry... you're parents  
are gone... I'll be taking care of  
you now...

Tom, and Nero stand over Emma, now in her teens, as she sits on the floor of Nero's cellar. Nero presents her with the same drink he gave Sam.

NERO

Drink this Emma.

Tom hands Emma her suit.

TOM

Put this on.

Emma stares in the mirror with her suit on and puts on the final piece to seal her destiny... her mask.

Sam and Hummingbird sitting in the back of Tom's car. It's the first time they met.

FLASHBACK ENDS:

(CONTINUED)

CONTINUED: (2)

SAM

It was like a bad dream I couldn't  
wake up from. I had to get her  
back.

Sam falters backward, then turns and runs.

TOM

(shouting)

I won't let you find her Sam, I'll  
never let you see her again.

Tom stands in the street watching as Sam runs off in the  
distance. He mutters to himself.

TOM

(shouting)

I doesn't pay to be a hero!

EXT. ROAD - MOMENTS LATER

The moons glow shines brightly on an isolated street. In the  
far off distance, Nero's house burns bright orange. Sam runs  
along a dense forest lined road, the only streetlight  
flickers, and then goes out. Sam looks in to the woods, then  
back at the road. He suddenly slows to a stop.

Through Sam's eyes we see a dim view of the forest all around  
him. The scene turns green with infrared light, and then all  
is visible. White human shaped figures all around him move  
closer, and closer. A fight is hopeless, Sam submits.

SAM (V.O.)

What's this now? More of Tom's  
goons?

The figures come to a stop after they have completely  
surrounded him. The streetlight flickers and come back to  
life. Sam's night vision returns to normal site. We can see  
that the men are military. One man brandishing medals fit for  
a general walks up to Sam.

GENERAL

Sam Heller?

Sam nods.

GENERAL

Son, my name is General Michael E.  
Bernhart, and we have been watching  
you for quite some time now.

(CONTINUED)



CONTINUED:

Bernhart reaches in to his pocket and takes out a similar but more sophisticated looking voice machine. He hands it to Sam. Sam examines it and holds it against his throat.

SAM  
(computerized)  
What do you want from me?

GENERAL  
I'd like to offer you a future.

SAM  
I don't want money.

GENERAL  
I know son, trust me I know. What you're a part of, has been going on for longer than we know.

SAM  
So what can you do for me?

GENERAL  
Well, as I said before, we have been watching you, and learning more and more about you're situation. The suit you're wearing, that's military technology. That's how we found you. That's how we found out about this entire operation. Some years back someone stole one of these suits. The security camera showed a girl, a teenager. We couldn't ID her.

The general hands Sam a small video device.

CLOSE UP - VIDEO DEVICE

The video shows a teenage girl breaking in to a facility. The general pauses the recording, and zooms on the girls face. Sam touches the screen.

SAM (V.O.)  
Emma.

GENERAL  
A few years later she came back. This time she was wearing the suit. We increased security since the first burglary, but that didn't stop her.

(MORE)

(CONTINUED)

CONTINUED: (2)

GENERAL (CONT'D)

Every guard that tried to stop her ended up in the infirmary or the morgue. She walked right out the front door. We put a tale on her, and it led us back to you and Tom. It was too risky to approach her, we didn't know what she would do. God knows we tried to keep up with this Tom character, but he was too hard to pin down, he's a ghost. So we followed you around until the time was right.

Sam gives the video device back to the General.

GENERAL

We want to help you.

SAM (V.O.)

I've heard that too many times before.

GENERAL

We looked in to your file regarding your wife and daughter. Your daughter was never found. I could send some men to find out if she's still...

SAM

That's not necessary, I found her.

GENERAL

You found her? Where?

SAM

Hummingbird.

GENERAL

Hummingbird found her?

SAM

She is Hummingbird.

The General puzzles over the thought.

GENERAL

What kind of a sick son of a bitch?

SAM

You have no idea... Tom's plans will affect everyone you know, everyone you love.

(MORE)

(CONTINUED)

CONTINUED: (3)

SAM (CONT'D)

I slowed him down this time but he won't quit. I have to find my daughter. I have to find Hummingbird. She's been with him, working for him for years. She's the key, she can tell me where he's been, who he has turned. And I know she will help me.

GENERAL

How can you tell?

SAM

Because she's my daughter...

GENERAL

Well son... we'll help you find Hummingbird and we'll try to stop Tom for good. We'll give you anything you need, under one condition.

SAM

Name it.

GENERAL

Swear your loyalty, here and now... This country has more enemies than we want to admit. I need to know that I can count on you to help protect its interests, at home and abroad. It only takes one man to start a war. But it could take millions of lives to finish them. One bullet from your gun could prevent these Losses. How about it son?

Sam nods.

GENERAL

Good man! I knew you wouldn't let us down.

The general turns to one of his men.

GENERAL

Get on the horn, get us a ride out of here.

The soldier calls forth his radioman.

(CONTINUED)

CONTINUED: (4)

SOLDIER

We're going. I need transports...  
Now!

RADIO MAN

Yes sir ETA ten seconds!

A band of military vehicles rolls down the road one after another. The military men scurry in to their vehicles. The General opens the back door to his hummer, and gestures for Sam to enter.

INT. HUMMER - CONTINUOUS

Sam and the General are sitting in the back seat of the hummer.

GENERAL

There's only thing I can't seem to  
figure out.

Sam stare out the window lost in his thoughts.

GENERAL

Where's the other suit?

Sam focuses his attention on the general.

SAM

What other suit?

GENERAL

Well, when Hummingbird broke in to  
the facility she took three suits.

Sam stares at the General, completely wordless.

EXT. FOREST - CONTINUOUS

Tom stands in the shadows, watching as the convoy pulls away and disappears in to the night.

FADE OUT: