The Gun and The Gunman

By

Michael K. Snyder

(Writer’s Note: THE GUNMAN will be known as SPENCER throughout this script. It should be noted that he is not known by any name by any other character.)
A black screen.

JOHNNY CASH—THE MAN COMES AROUND fades in from out of the darkness.

Letters appear out of the darkness, filling the void.

I know well what I am fleeing from but not what I am in search of. ~Michel de Montaigne

The screen turns back to black. A gunshot fires off, the casing bounces on a hard surface. Roll credits.

INT. SPENCER’S APARTMENT—MORNING

SPENCER (34) stands in a bathroom, his face covered with shaving cream. He takes a sharpened straight blade off the counter, and lifts it to his neck. He begins to shave, watching himself closely in the mirror. His lower body is clothed by a mere towel, while his upper body is bare.

SPENCER (VO)
I do not have a true name.

He turns on the cold water and rinses off his blade. He then continues to shave his neck.

SPENCER (VO)
I have been called many things. Rogue, Sinner, and Saint.

He rinses the blade, and then continues on to shaving his face.

SPENCER (VO)
I was found at the front door of a large church in a little place called Warner Robbins, Georgia. I was raised by nuns. I was raised by nuns, and I kill people.

He rinses the blade.

SPENCER (VO)
Irony is life.

He finishes shaving his face, then turns on the cold water and rinses his face off. He undoes the towel, and walks out of the room, placing the towel on the counter as he exits.

(CONTINUED)
Hangers are rustled in the nearby room. He walks back into the bathroom wearing black dress pants and a button up black shirt. Around his neck lies a red tie. He tucks in his shirt and buttons it.

He watches himself in the mirror as he fits the tie perfectly. He walks back out of the room.

A closet door opens and closes. He walks back in carrying a pair of black dress shoes. He places the shoes on the counter and lifts his foot up to the edge of the counter.

He places a black sock over his foot, and then repeats the sequence with the next foot. After he completes putting on his socks he puts on his shoes.

A gunshot fires off and the glass mirror shatters. Spencer ducks down quickly, opens up a cabinet, reaches in and pulls out a Colt 1911 45. semi-automatic pistol—two tone.

He pulls the slide back on his pistol, and begins to slowly creep over to the shower. He slowly enters the stand-up shower and begins to wait.

As he stairs out of the shower at the door he begins to reminisce...

EXT.ST.MICHAEL THE ARCHANGEL CHURCH—WARNER ROBBINS—NIGHT—RAIN

The rain pours down outside the church, a car speeds up to the entrance. A WOMAN(23) exits the car holding a small baby. She runs up to the doors of the church, places the baby at the doors, knocks and then speeds back to the car. The passenger door flings open, she jumps inside and they speed off.

SISTER ANNE(67) opens the large doors of the church, leans down to the baby and picks him up.

    ANNE
    May the Lord have passion!

She makes the sign of the cross and carries the baby into the church.
Anne carries the baby up to the altar and places him on it. The baby begins to cry, as it looks around the huge church.

ANNE
Hush child, you are safe in the house of the Lord.

She rubs the thin hair on the babies’ head. FATHER DAWSON(55) walks over to the altar.

FATHER DAWSON
What is this, Sister Anne?

ANNE
He was left here, just moments ago.

The baby stops crying.

ANNE
Oh, he likes you, he’s finally quit crying.

FATHER DAWSON
I’ll have Sister Mary alert child services at once.

She smiles, as young Spencer falls asleep.

ANNE
Father, is it wrong that I wish to hold a child? That I long for a seed of my own?

FATHER DAWSON
No, it is merely human.

ANNE
Maybe this is the child I have longed for?

FATHER DAWSON
Do you really have time for a child?

ANNE
I do think so. He was abandoned here, as was I.

(CONTINUED)
FATHER DAWSON
I will have a doctor come examine him in the morning. You can take a few days to decide what you wish to do.

ANNE
Thank you Father.

Father Dawson walks away. Anne picks Spencer up and holds him close to her.

ANNE
An angel arrives at many doorsteps. Has one finally arrived at mine?

She looks to a statue of Jesus.

ANNE
The Lord is my Shepard, and he shall be yours.

INT. SPENCER’S APARTMENT—MORNING

Spencer watches the doorway intensely. A shadow appears at the doorway. MARK(44) slowly creeps into the bathroom. Spencer fires off three shots. Two hit Mark’s chest and one hits his head, pouring blood out over the bathroom.

Spencer slowly stands, and steps out of the shower.

SPENCER
My enemies draw near to me Father. I can sense the evil growing in their hearts. The lack of fear in their cold eyes.

He leans down to Mark and places his fingers on Mark’s neck.

SPENCER
Forgive me.

He bows his head.

SPENCER
May you join the Father in paradise.
INT. MALL—DAY

A group of people crowd an escalator lowering them onto the first floor of a huge mall. Spencer steps onto the first step of the escalator.

He is now wearing a black sports coat over his shirt and tie. On his eyes rest a black pair of Oakley Gascan sunglasses.

He leans up against the railing as he is lowered down to the first floor. He steps off the escalator, and forward into the mall.

He walks over to a lone bench, and sits. He watches as families step by him, all staring. JAY(65) sits down next to him, and opens a paper. He begins to read.

   SPENCER
   Mark is dead.

   JAY
   He came for you?

   SPENCER
   Alone.

   JAY
   That is strange.

   SPENCER
   They’ve found me Jay.

   JAY
   I think this runs deeper than we first thought.

   SPENCER
   What am I going to do? I can’t run forever.

   JAY
   Maybe it is time you stand your ground.

   SPENCER
   I can not take down an organization. I don’t even know where to find them.

   JAY
   They have already found you.

(CONTINUED)
A gunshot rings off and Jay slowly falls forward onto the ground, blood pouring from his corpse. Spencer quickly stands, gripping dual Glock 9 out of his coat. He turns to glance behind the bench.

Women, men, and children all run throughout the mall in panic.

Two masked men peer from behind a large column, both holding Sig 45 pistols. As they both peek over toward Spencer, Spencer fires off three shots from each pistol, killing one of the masked men. The other masked man fires back, missing Spencer. He ducks back behind the column, drops the clip out of his pistol, and reloads with a new clip.

Spencer walks towards the column, with his pistols pointed straight out in front of him. Slowly, the masked man peeks towards Spencer, and as he does, Spencer reaches him. Spencer holds the barrel of the pistol in his right hand directly up against the man’s forehead.

**SPENCER**
Drop the gun.

The man lifts the gun to his own head, and pulls the trigger, killing himself. Spencer watches as his corpse slides down the column.

**OFFICER MAXWELL (O.S.)**
We have the place surrounded!

Spencer quickly and frantically turns around watching his entire surroundings. Glass shatters as SWAT team members dive in from the roof.

Spencer ducks behind the column. He reaches into his jacket pocket, and pulls out an old, wooden rosary...

**INT.ST.MICHAEL THE ARCHANGEL CHURCH—WARNER ROBBINS—DAY**

SPENCER (16) sits at a small wooden coffee table. Anne stands on the opposite side of the table, she holds in her hands a Bible. In front of Spencer sits an empty sheet of paper along with a well sharpened pencil.

**ANNE**
I think today is the day I will teach you about family.

Spencer yawns.
ANNE
Family, on the surface, is nothing more than a mother and a father. The truth is, family is whatever raises you. It is whoever loves you.

SPENCER
What does this have to do with Religion?

ANNE
It is time you learned of your past. I am not your birth mother.

SPENCER
What?

ANNE
You were left here on a cold, rainy night. I took you in as a son, and I have raised you as a son.

SPENCER
Who are my real parents?

ANNE
I do not know.

Spencer stands, and wipes his forehead.

ANNE
I know this is a lot for you to hear, but you need to know.

SPENCER
Why couldn’t you have told me this earlier?

ANNE
Because, you are turning into a man. Listen, when my eyes met yours on that night, I felt the presence of the Lord in you.

SPENCER
Am I?

ANNE
An angel. You are an angel. You were sent here for reasons I do not yet know.
SPENCER
You’ve got to be kidding me.

ANNE
Haven’t I taught you better?
Nothing happens because of
coincidence, every step has a
meaning. Listen, I know this is a
lot to handle. It is what I
BELIEVE.

Spencer turns and stairs into Anne’s eyes.

SPENCER
How do I know?

ANNE
How do you know what?

SPENCER
What my purpose is?

ANNE
That is something you must find out
for yourself.

She reaches into her pocket and pulls out an old wooden
rosary. She hands it to him, and he stairs down at it.

ANNE
This was found in this church the
night I was blessed with you. Keep
it with you.

SPENCER
I love you.

She hugs him, a silent tear rolls down her face.

ANNE
I love you too.

INT.ST.MICHAEL THE ARCHANGEL CHURCH-WARNER
ROBBINS-NIGHT-RAIN

The rain pours down outside, and the raindrops echo
throughout the empty church. Father Dawson stands at the
altar, reading over the Bible.

The doors fly open.
INT.ST.MICHAEL THE ARCHANGEL CHURCH-SPENCER’S ROOM-WARNER ROBBINS-NIGHT-RAIN

Spencer lies on his bed. The walls of his room are bare, with the exception of a lone cross. In his hands he holds his rosary. He runs his fingers along its wooden cross.

SPENCER
Lord. Why am I here? What is the meaning of my existence?

He ponders on the rosary as if to hear an answer. A gunshot rings off in the church. Spencer jumps up off his bed and runs to the door. He opens the door, slightly, and watches as Father Dawson lies over the altar, dead. XAVIER(29) and OREN(47) stands over him, both wielding pistols.

Anne runs out into the church, and Spencer watches.

ANNE
What do you want? Why do you bring such sin into the house of the Lord?

OREN
The boy?

He slides the slide back on the pistol.

ANNE
Boy?

OREN
Do not play stupid, nun. I will not hesitate to kill you.

ANNE
Please, I know not what you speak of!

XAVIER
Where is the boy?

ANNE
There is no boy here!

Oren raises his gun and fires a shot into her forehead, killing her. Spencer dives back onto his bed, full of fear.

OREN(O.S)
Search for him. They have him here somewhere.
Spencer opens the lone window in the room, and crawls outside, still griping the rosary. He runs...

INT.MALL-DAY

Spencer stands up behind the column and places the rosary back into his pocket. He raises both pistols in his hands and creeps out from behind the column, running towards a large glass window.

As he charges towards the window, he fires a cluster of bullets into the window, shattering it. The SWAT team members fire countless amounts of shots at Spencer, but all of them miss.

Spencer dives through the shattered glass and out of the mall.

EXT.MALL-DAY

He runs past countless cars speeding in and out of the mall parking lot. He dives onto the hood of one car that speeds into him. The DRIVER(45) jumps out of the car screaming but as Spencer points his pistol towards him, the man jumps back into his car.

Spencer rolls off the car, and back onto the pavement.

Police and SWAT team members storm the parking lot, searching for Spencer.

Spencer races towards his black 1982 Camaro. He puts his pistols into his pockets and reaches around searching for his car keys. He pulls his keys out of his back, left pocket.

Quickly, Spencer unlocks the car and hops inside. As he speeds away, SWAT and Police wander through the parking lot, still searching. They create a make-shift checkpoint stopping all traffic both leaving and entering.

Spencer speeds through an old fence opposite the checkpoint.

Officer Maxwell stands with JAKE(25) next to an old white van.

OFFICER MAXWELL

Any witnesses?

(CONTINUED)
JAKE
We got one lady who says she saw James fucking Bond take out two masked perps.

OFFICER MAXWELL
James Bond?

JAKE
Says the guy was wearing sunglasses, red tie, the whole outfit.

OFFICER MAXWELL
You find anything on the perps?

JAKE
Nothing. Pockets are full of lent and old movie tickets, maybe CSI will have better luck.

OFFICER MAXWELL
Nobody leaves until I speak with everyone here, got it?

JAKE
Sure thing.

Jake walks over to a group of men with their hands up against the hood of their car.

INT. SPENCER’S CAR-DAY
Spencer speeds down the street, avoiding traffic and running stop signs.

SPENCER
How did they find me?

He frantically turns the wheel.

EXT. SPENCER’S CAR-DAY
Spencer drives down an old abandoned beat-up street. He drives past a group of prostitutes shooting up on the corner. He drives past a large number of old homeless men sleeping under newspapers.
INT. DAYTON’S HOUSE—DAY

The large doors of Dayton’s house fly open, and Spencer stands in the doorway. DAYTON (65) limps into the room, his blind eyes glaring at Spencer.

The room is tattered and worn, bare except for a lone mattress on the floor. Dayton stairs into Spencer’s black sunglasses.

DAYTON
When you left, you were none but a lamb.

Spencer steps deeper into the room, closing the door behind him.

DAYTON
I feel you have returned as a lion.

SPENCER
I am lost.

DAYTON
Is it refuge you seek?

SPENCER
It is wisdom.

DAYTON
My doors were never closed to you.

Spencer removes his sunglasses.

DAYTON
And they shall never be closed.

Dayton smiles and holds out his arms, looking for an embrace. Spencer creeps to him, and throws his arms around him, gripping him tightly.

DAYTON
I sense a deep fear in you.

SPENCER
They have found me.

Dayton’s smile turns to a frown...
Spencer runs towards an old abandoned street. He speeds past a large group of Spanish men listening to rap music blaring out of an orange low rider truck.

The door to Dayton’s home is wide open, and seeking refuge from the rain, Spencer charges inside. He shuts the door behind him. Surrounded in darkness, only his deep and heavy breathing is heard. He begins to weep.

**DAYTON**

Why do you weep?

A light flashes on and a much younger Dayton stands across from Spencer. Spencer stares into his blind eyes.

**DAYTON**

I am not fully blind. I see into souls. Now tell me, my son, why do you weep?

**SPENCER**

They killed them all.

**DAYTON**

Who?

**SPENCER**

Two men, they busted into the church and killed them all.

**DAYTON**

You are Sister Anne’s boy?

**SPENCER**

How did you know?

**DAYTON**

Do not be mislead by the deformity. Even though I am blind, and have always been blind. God has granted me a vision much unlike your own.

**SPENCER**

Why are you telling me these things?

**DAYTON**

One day, you will understand.

(CONTINUED)
SPENCER
What the hell are you talking about?

Dayton throws an old half burnt picture at Spencer. The picture is a hand drawing of a man gripping an old wooden rosary, identical to Spencer’s. He stands next to a large cross. The cross casts an eerie shadow over the man, darkening his features.

SPENCER
The rosary?

DAYTON
Open your heart, and your eyes are unneeded.

SPENCER
My whole life I’ve been told of who I am supposed to be.

DAYTON
We can not run from our fate.

SPENCER
I believe I was supposed to die tonight.

DAYTON
Then why do you breathe?

SPENCER
Luck.

DAYTON
Divine intervention.

Dayton smiles.

DAYTON
I was expecting you from the moment of your birth. Are you ready to become the man you are meant to be?

SPENCER
What kind of man is that?

DAYTON
A finger of God.

Spencer lowers his head and stares at the wooden rosary he fumbles with in his hands.
SPENCER
How do I know I can trust you?

DAYTON
Where else are you to go? Leave, and they will kill you. Stay, and you will fulfill something much larger than yourself.

SPENCER
Which is?

DAYTON
Destiny.

EXT. ROOFTOP—DAY

Spencer stands on the rooftop of an old apartment building. He is blindfolded. Dayton sits in a chair near Spencer.

DAYTON
Sight is deceiving, you must be able to feel. Now, walk.

Spencer begins to creep towards the edge of the rooftop.

DAYTON
Fear can no longer be an option.

SPENCER
I’d rather not fall of this damn building.

DAYTON
Death is no longer a stranger of yours. Evil will be at each and every step you take.

Spencer reaches the edge begins to step off, but realizes where he is. He quickly jumps back, rips off the blindfold and throws it at the ground.

SPENCER
I almost fell!

DAYTON
Your faith is weak.

SPENCER
I would’a been dead!
DAYTON
Much to learn.

INT.DAYTON’S HOUSE-DAY

Spencer and Dayton sit around a large table. A candle dimly lights old manuscripts and a large bible that sits on the table.

DAYTON
The Lord has not left his sheep alone on this Earth. He has sent angels here to watch over us. Some have taken human form. They are our Pope’s, our Priests, and some serve a much higher calling.

He smiles.

DAYTON
Our avengers. Soldiers of the Lord here on Earth. They are known as the fingers of God. Braver than any knight of the round table, and stronger than any warrior of the past. These select few must rise above all and face evil itself.

SPENCER
There are others?

DAYTON
You will never know them. By the time they reach the point of enlightenment, you will be done with your task.

SPENCER
Task?

DAYTON
There is a reason you’ve found me. I once lived as an orphan at St.Michael’s.

SPENCER
You?

DAYTON
I was raised by an elderly nun, Sister Frances. Before she passed, she shared many secrets with me.

(MORE)
DAYTON (cont’d)
Most of which I have also shared with you.

SPENCER
This is deep.

DAYTON
There is one thing you must always remember. Above all the rest. Evil will try to tempt you. It will try to persuade you, but you MUST force it out of your mind and heart.

SPENCER
Who can I trust?

DAYTON
Not many. When it is time, you will meet another one of your allies.

SPENCER
So, how exactly am I supposed to weed out all evil on Earth?

DAYTON
The world today is a scary place. Children are taken from their homes, tortured, raped, and then killed. Only to be found years later, or not at all.

SPENCER
It’s disgusting.

DAYTON
The Police capture the guilty and sentence them to years in prison. In prison, the guilty grow far worst.

SPENCER
Most of them find God.

DAYTON
That is a ploy. Satan weaves his way through the darkest souls of man. He makes pacts, agreements with them.

SPENCER
He buys their souls?

(CONTINUED)
CONTINUED:

DAYTON
He promises them a job in Hell.

SPENCER
Where do I come in?

DAYTON
You have to bring judgment upon the evil. You are the WRATH of God on Earth.

SPENCER
This is very deep.

DAYTON
It is hard to believe, I know. You must trust your faith.

Dayton grabs Spencer’s hand. The hair on Spencer’s neck stands.

SPENCER
Who are you?

DAYTON
A friend.

Dayton gently lets go of Spencer.

SPENCER
You spoke of other allies, how do I know who they are?

DAYTON
The eyes are the doorway to the soul. If they are pure of heart, you will be able to see.

FADE TO WHITE

INT. DAYTON’S HOUSE—DAY—PRESENT DAY

Spencer sits at the same table he sat years ago, with Dayton.

SPENCER
They have killed Jay.

DAYTON
Evil grows stronger.

(CONTINUED)
SPENCER
What am I supposed to do?

DAYTON
It is time for you to take the final step.

SPENCER
Which is?

DAYTON
Have you read the book of Revelations?

SPENCER
Many times.

DAYTON
I suggest you read it again.

SPENCER
Judgment Day? The second coming?

DAYTON
Not a second coming.

SPENCER
Who then, who?

DAYTON
You.

Spencer stands, shocked.

SPENCER
Me?

DAYTON
Do not have fear.

SPENCER
Fear is no longer an aspect of my life.

He fumbles around in his pocket and pulls out his wooden rosary. As he grips it, he bows his head in prayer.
EXT.ST.MICHAEL THE ARCHANGEL CHURCH—WARNER ROBBINS—NIGHT—RAIN

Spencer stands outside in the moonlight. The rain bounces off his black suit as if it does not effect him. The church bell rings three times. He steps into the church.

INT.ST.MICHAEL THE ARCHANGEL CHURCH—SPENCER’S ROOM—WARNER ROBBINS—NIGHT—RAIN

Spencer sits in a pew praying with his wooden rosary.

OREN (O.S.)
Have you come here for refuge?

Spencer turns. Oren and Xavier stand in the entrance of the church.

OREN
Surely, you knew we would be here?

SPENCER
I’ve come prepared.

XAVIER
Prepared for Hell?

SPENCER
Prepared for DEATH.

Spencer jumps out of the pew. As he flies through the air he pulls both of his pistols out of his shoulder rig which is nestled tightly under his jacket.

Xavier and Oren jump behind two large columns as Spencer fires in their direction. GOONS enter into the church, all carrying assault rifles.

SPENCER
Cowards!

Spencer rolls into another pew, dodging bullets. He pops up and fires, killing two of the five goons.

Oren fires a single shot, which hits Spencer in his stomach. Spencer ducks back down, in pain.

Six more goons run into the main room of the church from the deeper quarters of the church. Spencer pops back up and fires at the new group of goons, killing three of them. His pistols are empty. As he drops the clips out, he is hit in the chest by six more bullets. His face falls against the church floor.

(CONTINUED)
He crawls out of the pew, and towards the altar. Oren and Xavier walk down the center aisle of the church, towards the altar. The goons continue firing at Spencer, as he reaches the altar.

Spencer glances up at a large cross on the church wall. Xavier reaches him, and fires a shot into his head.

FADE TO BLACK

INT.DAYTON’S HOUSE-DAY-FLASHBACK

SPENCER(24) stands smoking a large cigar. His black dress shirt is surrounded by his black shoulder rig holster. He reaches into his pocket, pulls out a comb and begins to comb back through his hair.

DAYTON
I feel that you have questions?

SPENCER
Who killed my family?

DAYTON
I knew this day would come.

Spencer puts out his cigar, and puts away his comb.

DAYTON
Your birth father was a man of the law. He was a federal officer, quite high in rank.

SPENCER
FBI?

DAYTON
CIA. At the time of your birth, the Russian Mafia was making its presence quite clear all over the States. Your father was sent to infiltrate a sect of the Russian Mafia in hopes to help destroy it from the inside out.

Spencer locks eyes with Dayton.

DAYTON
His cover was blown, and he was forced to kill an entire household of Russian Mafioso. Men, women, and children. Needless to say, the Russians were not happy about this.

(CONTINUED)
SPENCER
They came for him.

DAYTON
Your father knew that they would kill you. He knew he and your mother were to die. So, in a last minute feat to secure your life, they dumped you at the church.

SPENCER
How do you know all of this?

DAYTON
Don’t you dream?

SPENCER
This all came to you in a dream?

DAYTON
You could say that.

Spencer rubs his head.

DAYTON
The Russians learned of your existence at the church.

SPENCER
They seek revenge?

DAYTON
They seek blood.

SPENCER
Great. So now, not only am I destroying the forces of evil, but I also have to keep the Russian Mob off my ass.

DAYTON
Have faith in the Lord and all will become clear.

SPENCER
Why don’t I just go to them? I mean, their evil.

DAYTON
That would be revenge. When the time is right, you will get your redemption. Let’s just hope they do not get theirs first.

(CONTINUED)
Spencer walks over to a coat hanger, lifts up his jacket and puts it on. He reaches into his pants pocket and pulls out a pair of sunglasses.

DAYTON
Are you going somewhere?

SPENCER
I have work to do.

DAYTON
The man on the news?

SPENCER
It’s his time.

EXT. ROOFTOP—DAY

Spencer drops to the ground and performs a series of 25 push ups, clapping in between each. Dayton stands over him.

DAYTON
Your physical strength must be as strong as your spiritual strength.

Spencer drops back down and does 25 more.

DAYTON
If one slips, the other shall follow. Consider them your legs.

Spencer stands, regaining his breath.

CUT TO:

Spencer does a set of 15 pull ups on the ledge of the rooftop. He is many stories up, and his fall would be fatal.

DAYTON
You must conquer your fear of heights. No fear shall live in your heart.

Spencer raises himself up onto the rooftop.

SPENCER
What now, a marathon?

DAYTON
That wouldn’t hurt.

CUT TO:
EXT.STREET-DAY

Spencer jogs along a sidewalk, passing people and fruit salesmen.

INT.DAYTON’S HOUSE-DAY

Spencer kneels before Dayton. Dayton is holding a large candle in his hand, the smoke surrounds Spencer.

    DAYTON
    You have pushed yourself physically, now you must become equally strong in your faith.

Adagio For Strings

Spencer inhales some of the smoke.

    DAYTON
    Breathe in the light. Feel HIS presence in you.

Spencer breathes deeper. He closes his eyes. The hairs on his arms stand.

    DAYTON
    Be strong and courageous. Do not be afraid or terrified because of them, for the LORD your God goes with you; he will never leave you nor forsake you.

Dayton blows the candle out. They are surrounded in darkness.

    DAYTON
    You are the last sheep of HIS flock. To many have strayed far from HIS love. Bring them home. But even if you should suffer for what is right, you are blessed. "Do not fear what they fear ; do not be frightened."Take Courage.

EXT.STREET-DAY

A group of women and men watch the NEWS through a shop window.

(CONTINUED)
NEWS ANCHOR
The man now known as the TOY TIME TORTURER is thought to still be at large. As you probably know, yesterday, police forces apprehended a man who confessed to the now 15 killings of children between the ages of 6 and 13. After further testing, authorities have found that the man is no more than an old junkie, and not the TOY TIME TORTURER.

A woman gasps. Spencer creeps by, stops, and looks at the TV.

SPENCER
Go home. God will have his way with that man.

He walks away.

INT.WAREHOUSE-DAY

LOUIS(46) aka the TOY TIME TORTURER stands in a dimly lit warehouse. A slight, muffled weeping is heard in the darkness surrounding Louis.

LOUIS
I’m sure you are wandering why you’re here.

The weeping grows louder. Louis walks out of the light. He pushes a wheelchair which JAMIE(7) is strapped down to into the light.

Her mouth is taped shut.

LOUIS
For that question, I have no answer.

He strokes her face.

LOUIS
Now, I am going to remove the tape from your mouth. If you scream, no one will hear you, so why scream?

He grins, and then rips the tape off of her. Tears fall down her face.

(CONTINUED)
LOUIS
Now, I have a question for you. Are you afraid?

JAMIE
Yes.

LOUIS
Why are you afraid?

JAMIE
You are a bad man.

LOUIS
I am a bad man?

He is overcome with anger. He slaps Jamie, this causes her to cry louder.

LOUIS
Your parents left you alone in a park.

JAMIE
Mommy went to the bathroom!

LOUIS
No, child, the bitch left you!

The tears flow.

JAMIE
I want my mommy!

LOUIS
Child. Mommy is not coming.

As he walks away into the darkness, he chuckles. He walks back into the light, now holding a large blade.

JAMIE
What’s that for?

Her tears stop. She is scared stiff.

LOUIS
Have you ever lied to your mommy?

JAMIE
I want mommy!

She begins to ball out in tears. Louis slowly slices and long, thin, cut into her right cheek.
JAMIE
Why are you doing THIS! MOMMY!

She cries out screaming, the blood flowing down her face. Louis removes his shirt, revealing a large Swastika tattooed on his back. It glimmers in the dim light.

LOUIS
Child. Tonight, you are going to die.

EXT. WAREHOUSE - DAY

The outside of the rundown warehouse glimmers in the bright sun. Spencer arrives in an all white 1967 Camaro. The engine revs as he puts it in park. The driver door swings open, and Spencer creeps out of the vehicle. He slams the door shut, and pulls a Glock 9mm out of his pants pocket.

He cocks the gun, and bows his head in prayer.

INT. WAREHOUSE - DAY

The large doors of the warehouse slide open. Louis stands over Jamie, who sits dead in the wheelchair. As the bright sunlight hits his face he gleams up at Spencer standing in the doorway.

Louis’s hands and arms are covered in blood. As Spencer raises his weapon, Louie takes off bolting towards the back of the warehouse. Spencer fires two shots, missing Louie.

Quickly, Spencer runs over to Jamie, and checks her pulse.

SPENCER
May your soul rest in Heaven with the Lord.

His angered eyes dart towards the back of the warehouse.

EXT. WAREHOUSE - DAY

Louie runs towards a nearby housing project adjacent to the warehouse. Spencer runs out through the back of the warehouse, trailing Louie.
INT.HOUSE-DAY

A BLACK WOMAN(65) washes dishes in her kitchen. A loud crash is heard in a distant room. Louie charges through her kitchen.

EXT.HOUSE-DAY

Spencer runs through the front yard of the house. Louie comes crashing through a window on the side of the house. Spencer charges towards him, firing his pistol and missing.

EXT.APARTMENT BUILDING-DAY

Louie runs towards the front doors on an old, abandoned, brick apartment building. As he runs inside, Spencer reaches the building.

INT.APARTMENT BUILDING-DAY

Spencer steps slowly inside the building. He raises his pistol in front of him, cautiously.

Slowly he creeps around a sharp corner. No one is there. He continues down the hall, walking past sets of doors on both sides of him. As he reaches the last door, it bursts open, and Louie jumps out tackling Spencer. Louie grips a cell phone tightly in his hands. He wrestles Spencer to the ground, knocking the pistol out of his hand.

Louie pounds his fists into Spencer’s face, busting his lip. Spencer kicks Louie off of him, knocking him back up against the wall. Spencer jumps to his feet, thrusting his fists into Louie’s gut. Louie pushes Spencer back, and then darts for a nearby window. He dives through the window.

Spencer grabs his pistol, and steps through the shattered window.

EXT.APARTMENT BUILDING-DAY

Louie, his nose now bleeding, runs towards a large white van. The doors slide open, and he jumps in. The driver leans out of the window and fires off a few rounds from his AK-47.

Spencer dodges the bullets, and fires at the van as it drives off.
Spencer watches as the van speeds away into the distance. He lowers his pistol, and his head. The sun shines brightly over the old apartment building. It reflects off tons of broken glass surrounding Spencer.

INT.DAYTON’S HOUSE-NIGHT

Dayton sits, drawing a picture of Jesus on the cross. Spencer limps into the room.

    DAYTON
    Are you hurt?

    SPENCER
    I’ll be fine.

    DAYTON
    He got away.

    SPENCER
    How’d you know?

    DAYTON
    I just know these things.

Spencer glances down at the drawing.

    SPENCER
    That’s amazing.

    DAYTON
    Is it?

Dayton smiles.

    SPENCER
    I walked in on him slaughtering a small child.

The lead breaks on Dayton’s pencil.

    SPENCER
    She cried out even as he sliced her.

    DAYTON
    Is she?

    SPENCER
    I called an ambulance for her, on a payphone.

(CONTINUED)
DAYTON
Did you get a good look at the guy?

SPENCER
He’s a Nazi, and I don’t think he’s working alone. He got picked up by some van, and the guys had a damn AK-47.

DAYTON
Evil grows so much larger each day. Why do the good always hesitate?

SPENCER
I didn’t hesitate.

DAYTON
He will kill again.

SPENCER
I didn’t hesitate!

DAYTON
Then why does he still breathe?

SPENCER
The look in her eyes...

DAYTON
You have to set your emotions aside. Have faith...

SPENCER
Faith? I’m sure that little girl had tons of faith while her throat was being slit!

DAYTON
Listen to me.

SPENCER
No, I’m done listening to you! This shit has gone to far! Fine, I fucking hesitated, maybe I’m not meant to do this!

DAYTON
Do you not understand?

SPENCER
Understand what?

(CONTINUED)
DAYTON
You are still alive.

SPENCER
What the fuck does that have to do with anything?

Thunder rolls outside.

DAYTON
If God didn’t think you were meant to do this, you’d be dead. You are strong enough, you just have to find your strength.

SPENCER
I just don’t know.

DAYTON
Have faith.

SPENCER
I need to take a walk.

He leaves the room.

DAYTON
Lord, please give him the strength to carry on.

EXT.STREET-NIGHT-THUNDERSTORM

Spencer walks alone down a clouded, fog filled street. A car speeds by. The rain hits his head and shoulders, but he does not flinch.

He walks with his hands in his pockets. Glass shatters and a baby cries.

He turns towards an old apartment building, but stops and watches from a distance as a WOMAN(23) is thrown out of the building and onto the cold, wet pavement.

Her SON(6) runs out to her, crying.

WOMAN
Go back inside! Mommy will be fine.

ARCHIE(34) and MANNY(26) walk outside, both carrying baseball bats.
ARCHIE
You know what happens to filthy fucking whores?

WOMAN
Go inside, baby.

The child cries. Archie and Manny make their way closer to the woman and her child. Manny grabs the child by his neck and holds him up into the air.

MANNY
You’re going to watch this.

The child screams. Archie slams his bat down onto the woman, breaking her nose. Blood flows from her nose. She begins to cry. The child reaches out for his mother.

ARCHIE
What did I tell you, you dirty fucking slut!

He bashes her right kneecap, shattering it. Manny laughs. Archie rolls up his sleeves, one by one. Both of his forearms are covered by large Swastika tattoos.

MANNY
Are you enjoying this, little one?

Archie takes the bat, holds it into the air, and slams it down into the woman’s skull 12 times, killing her. Blood pours out onto his face and clothes.

The child stops crying.

Manny throws the kid down to the pavement, and he and Archie run away down the street.

The child runs to his dead mother. Spencer walks up, and lifts the boy up into his arms.

SPENCER
Do not be afraid, young one. Your mother shall not die in vain.

The child grips Spencer tightly. A tear rolls down Spencer’s cheek. He carries the young boy into the fog, and away from the blood.
INT. POLICE DEPARTMENT—NIGHT—THUNDERSTORM

The young child sits in a chair with a large police coat over his shoulders. Officer Maxwell stands by him, sipping some coffee.

OFFICER MAXWELL
Son, did you see anything?

BOY
Angel.

OFFICER MAXWELL
You saw...an angel?

The boy smiles, nodding his head.

INT. ST. MICHAEL THE ARCHANGEL CHURCH—WARNER ROBBINS—NIGHT—THUNDERSTORM

The doors of the church swing open. The church is empty, the candles are all lit. Spencer creeps into the church, the doors shutting behind him.

He fumbles through his pockets, searching for his wooden rosary. He pulls it out of his pocket, and begins to walk down the center aisle.

As he reaches the altar, he kneels upon it, staring up at a large cross.

He grips the rosary tightly in his hand. Memories flash through his mind...

–Louie’s Swastika tattoo
–Archie’s Swastika tattoos

He raises his head.

INT. DAYTON’S HOUSE—NIGHT

Spencer storms through Dayton’s door.

SPENCER
There is something big going on.

DAYTON
A revelation?
SPENCER
What is the single most evil faction of men to ever live on this Earth?

DAYTON
The Nazis.

SPENCER
Exactly.

DAYTON
Nazi’s are killing the children?

SPENCER
I think so. I think it’s a gang of them.

DAYTON
Go with you instinct.

Spencer rushes through the room, and into the next.

DAYTON
What are you doing?

Clips are loaded into guns. Clothes hangers jumble around. Spencer walks back into the living room, wearing his shoulder rig, jacket, and sunglasses.

DAYTON
Where are you going?

SPENCER
No time to waist.

Spencer smiles.

SPENCER
Say a prayer for me.

He leaves. Dayton smiles.

DAYTON
I will, my son. I will.

INT. THE CLUB—NIGHT

Teens and adults dance to techno music, while bright strobe lights flash throughout the entire club. Spencer grooves through the crowd, to a large BOUNCER(33).

(CONTINUED)
SPENCER
I need to speak with Mr.Blue.

He shows the bouncer a one hundred dollar bill. The bouncer glances at the money, grips it, then lets him pass. Spencer walks towards a large stairwell.

INT.MR.BLUE’S OFFICE-NIGHT

Mr.Blue(44) sits on a luxurious black seat. His office is high above the club with a window that overlooks the dance floor. Spencer enters.

SPENCER
Mr.Blue, I have some questions for you.

MR.BLUE
That is fine. If you are up here, you are obviously a man of business. Or maybe you just payed off my bouncers.

He smiles.

MR.BLUE
So, for my own security, I first have some questions for you. Who the FUCK are you?

SPENCER
I’m not an enemy. I’m simply looking for a certain man.

MR.BLUE
Why do you seek a man?

SPENCER
He has done horrible things.

MR.BLUE
I too have done many horrible things. Maybe it is I that you seek?

SPENCER
No.

MR.BLUE
What makes you so sure that I know this mystery man?

(CONTINUED)
SPENCER
You know everyone.

Mr. Blue laughs.

MR. BLUE
Very good! You have said all the right things. Now tell me, who do you seek?

SPENCER
I do not know his name.

MR. BLUE
Then, what do you expect me to do?

SPENCER
He has a large Swastika tattoo on his back.

Mr. Blue frowns.

MR. BLUE
If you leave now, you will be able to live.

SPENCER
I’m not afraid of death.

MR. BLUE
I’m sorry, but you have no idea what you are seeking.

SPENCER
I believe I do.

MR. BLUE
If I tell you anything, they will kill me.

SPENCER
What makes you think, I won’t.

Spencer reveals his shoulder rig.

SPENCER
Speak.

MR. BLUE
The man you seek, LOUIE, is a client of mine. He buys coke from me. Listen, that is all I can give you.

(CONTINUED)
SPENCER
You’ve given me nothing, but more reasons to kill you.

MR.BLUE
I’ve given you his NAME, For that alone, I can be tortured.

SPENCER
I want more.

Spencer pulls a pistol out of his rig.

MR.BLUE
He is a real strange guy. He’s got his hands in a lot of different shit. He’s a fucking skinhead! Says that he and his men are simply continuing where Hitler left off.

SPENCER
Which is?

MR.BLUE
The Aryan Nation. Louie says he’s weeding out the weak in our population. The sick, deformed, mentally unstable. The guy’s a fucking wack-job.

SPENCER
You’re talking about genocide.

MR.BLUE
I’m talking about a second Holocaust. He’s building his army stronger each day, fuck, half the cops are working for him.

SPENCER
Where can I find him...them?

MR.BLUE
No, I can’t tell you.

Spencer forces towards him, pressing him up against the glass window. He places the barrel of his pistol up against Mr.Blue’s neck. Mr.Blue begins to sweat.

MR.BLUE
I don’t know where to find HIM.

(CONTINUED)
SPENCER
Speak.

MR.BLUE
Listen. I can’t tell you a set place, nobody knows. All I got is the address of his recruiting center.

SPENCER
Recruiting center?

MR.BLUE
Every once in awhile I find guys who are interested in this Nazi shit. So I send them there.

SPENCER
Where is it?

Mr. Blue closes his eyes.

SPENCER
Speak!

MR.BLUE
The Masons. The Freemasons. It’s a front.

Spencer removes the barrel from his neck.

SPENCER
I want to see you in church. Keep the faith.

As he backs away, Mr. Blue slides down the glass breathing heavily.

INT.DAYTON’S HOUSE—MORNING

Spencer stands in a white muscle shirt and blue jeans. He fastens a belt, as Dayton stumbles into the room.

DAYTON
How long will this take?

SPENCER
I can’t be certain. It’s the only way.

(CONTINUED)
DAYTON
You are a strong man.

SPENCER
It’s for the children.

DAYTON
The faith is finally strong in you.

SPENCER
I can feel it.

He brushes some lint off of his shoulder.

SPENCER
I want to thank you.

Dayton raises his fingers to his lips.

DAYTON
I will see you soon enough, you can thank me then.

INT. FREEMASON HQ—DAY

A WOMAN(67) sits at a desk writing names on a piece of paper. Spencer enters.

SPENCER
Ma’am, maybe you can help me. I’m looking for Louie.

She points towards an old man sitting next to a coffee table. Spencer walks over to the OLD MAN(76).

SPENCER
Louie?

The old man stands and leads Spencer to a door marked with the word CLOSET. The old man pulls a large golden key out of his pocket, and inserts it into the door handle. Before he turns the knob he stalks into Spencer’s eyes. He turns the knob. Spencer walks into the room, and the old man closes the door behind him.

Spencer walks down a long hallway to an open room full of Nazi paraphernalia. Archie walks over to Spencer.

ARCHIE
You new?
SPENCER
Yeah.

Archie punches Spencer in the gut, knocking him to his knees. He then knees him in the face, knocking him out.

FADE TO BLACK

INT. THE CELL-DAY

Spencer lies unconscious in a cold, bright cell. He is wearing black and white fatigues. His head is shaved bare. He awakens, coughing up blood.

The cell door opens, and Archie enters.

ARCHIE
First, you read.

He throws a copy of Mein Kempf at Spencer, and then leaves the cell slamming the door behind him. Spencer grabs the book, and sits up. He cracks open the book, and begins to read.

Time passes.

3 DAYS LATER

The cell door swings open as Spencer finishes the last page. Archie enters.

ARCHIE
Now, you will harden.

SPENCER
Harden?

ARCHIE
We have no space for weakness.

Spencer stands.

INT. WHITE VAN-DAY

Manny drives the white van. Spencer sits in the back with a black bag placed over his head. Archie sits next to him.
EXT. THE YARD—DAY

Spencer stands shoulder to shoulder with RAY(23) and BEN(18) in the middle of a concrete playground. Barbwire fencing surrounds the area. Archie stands in front of the recruits with Manny in the back.

ARCHIE
We are what you long to become. We are the strongest of men, the greatest of warriors. We do not fear anything nor any man. If you want to be like us, you must be able to look a lion in the eyes and rip out his fucking teeth.

MANNY
Welcome to Hell, boys.

ARCHIE
Welcome home.

Archie and Manny walk away. They walk over to the fence, open it, and close it. Archie locks the fence.

SPENCER
What now?

BEN
This is the test.

SPENCER
The test?

BEN
Now we survive.

The three stand under the hot sun.

INT. POLICE DEPARTMENT—NIGHT—THUNDERSTORM

Officer Maxwell sits in his officer, looking over some paperwork.

OFFICER MAXWELL
What’s the connection?

He lifts a picture of Xavier and Oren. In his free hand he grabs a picture of the St. Michael Church.

(CONTINUED)
OFFICER MAXWELL
What does the Russian Mob want with this church? They just stroll in, kill a few clergymen, and nun and then walk out.

He throws the pictures onto the desk. He raises his hands up to his head.

EXT. THE YARD—DAY

DAY 5

Spencer lies in the center of the yard. Ray sits just feet from him as does Ben. As Ray and Spencer slowly fall asleep, Ben pulls a large snickers bar out of his pocket. He opens it, watching Ray and Spencer very closely. As he bites into it, Ray awakens.

RAY
Where the fuck did you get that?

Ben stands up.

BEN
It’s mine, they gave it to me. It’s a gift!

RAY
I want a piece.

BEN
Fuck you!

Spencer wakes up.

SPENCER
Shut the fuck up! This is what they want!

RAY
I want the damn candy!

BEN
It’s mine ass-fuck.

Ray charges at Ben, knocking him down. His head bashes against the concrete. Ray pounds Ben’s face with punches, breaking his nose. He begins to choke him, and eventually kills him.

He takes the candy bar out of Ben’s hand and begins to eat it. He glances over at Spencer.

(CONTINUED)
RAY
Wait...what are you fucking looking at?

SPENCER
You killed him.

RAY
I’m fucking hungry!

SPENCER
It’s a damn candy bar!

Ray walks over to Spencer, who is now standing.

RAY
Yeah, well it’s my fucking candy bar!

Archie enters the yard.

ARCHIE
Silence. Come with me.

INT.TEST ROOM–DAY

Archie leads Ray and Spencer into an all white room with a large hospital table in the center of it. Ray is still eating his candy bar.

ARCHIE
Wait here. Don’t FUCK with each other.

He exits the room. Spencer walks over to the table and runs his fingers along it. Archie re-enters the room holding a syringe in his hand. He sticks the syringe into Ray’s neck, knocking him out.

ARCHIE
You. Help me with this.

Spencer walks over to Ray’s legs and lifts them up as Archie lifts his upper body. They place him on the table.

ARCHIE
I want you to kill him.

SPENCER
What?

(CONTINUED)
ARCHIE
He is not dead. He is merely knocked out. Kill him.

SPENCER
Why?

ARCHIE
Look at him, he’s a damn loony! He is not as strong as us, now fucking kill him!

Spencer grips Ray’s neck and begins to choke him. Archie grabs Spencer’s arms.

ARCHIE
Not like that. Find another way.

SPENCER
Are you fucking kidding me?

ARCHIE
You must do this.

Spencer glances down at Ray. He rubs his right hand along Ray’s nose. Spencer uses his palm to break Ray’s nose back into his brain.

Spencer checks Ray’s pulse.

SPENCER
He’s dead.

ARCHIE
Very creative.

Archie checks Ray’s pulse, and smiles.

ARCHIE
You are ready.

SPENCER
For what?

ARCHIE
To meet our savior.
INT. THE GREAT HALL—NIGHT

Hundreds of men wearing Nazi Uniforms sit in a theater. The curtains on the stage are pulled back, and the lights are dimmed. Louie stands at a microphone.

LOUIE
Men of the cause. Each day we grow stronger.

CUT TO

Spencer stands in the back of the theater, alone. He dials numbers on his cell phone.

SPENCER
Dayton, did you inform the Police. Good, it’s time.

He hangs up the phone. Archie walks over to him.

ARCHIE
Are you ready?

Spencer quickly grabs Archie and snaps his neck. He digs around in his pockets and finds a Glock 45mm. He slides back the slide, pockets it, and walks out into the theater.

LOUIE
I welcome our newest men!

Everyone in the hall stands and claps as Spencer walks up to the stage. He reaches the stage, climbs the steps, and shakes Louie’s hand.

Louie walks back over to the microphone.

LOUIE
Perhaps you would like to say a few words.

As Spencer creeps towards the microphone the doors burst down and SWAT TEAM members storm the room. Spencer pulls his pistol out and shoots Louie in the chest. As the SWAT TEAM apprehend men, Spencer runs through the back of the stage.

Officer Maxwell runs to the stage, pistol in hand.
EXT. THE GREAT HALL—NIGHT

Spencer runs outside to his car. Jay is in the front seat.

JAY
I heard you might need a lift.

SPENCER
Who are you?

JAY
A friend of Dayton’s, get in.

Spencer gets in the car and they speed away.

Officer Maxwell exits the building. He is too late. He stands, lowering his pistol, staring into the distance.

INT. SPENCER’S CAR—NIGHT

JAY
I’m one of your friends in this world. You can trust me for information and last minute pick ups like this.

SPENCER
Do you have a name?

JAY
It’s Jay, do you?

SPENCER
No.

EXT. SPENCER’S CAR—NIGHT

The car speeds off into the night.

INT. SPENCER’S CAR—NIGHT

JAY
You don’t have a name?

SPENCER
Is that a problem?

JAY
No. Of course not.

(CONTINUED)
SPENCER
Are you one of the-

JAY
No. I’m just help. How’d those Nazi’s treat you?

SPENCER
How do you think?

JAY
Purest evil on Earth.

SPENCER
Maybe not anymore.

JAY
You think you’ve stopped them?

SPENCER
I think I’ve made them rethink their strategies.

JAY
Evil is evil my friend. As long as there is good, there will be evil.

Spencer nods.

INT.DAYTON’S HOUSE-DAY-PRESENT DAY

Spencer awakens. He lies shot up and bloody on the cold floor of Dayton’s house. Bandages surround his body as he coughs himself awake. He begins to lean forward but Dayton stops him.

DAYTON
Rest. You need rest.

SPENCER
I should be dead.

DAYTON
Damn right. Your entire corpse is ridden with bullets.

SPENCER
My head. They...shot my head.

DAYTON
Your head?

(CONTINUED)
SPENCER
That’s the last thing I remember.
Being shot in the head.

DAYTON
Your head. There is no wound?

SPENCER
I call that luck.

DAYTON
Call it luck. Call it DIVINE INTERVENTION. Either way you’re alive.

Spencer’s eyes are fully open.

DAYTON
Now, what are you going to do about it?

SPENCER
Dearly beloved, avenge not yourselves, but rather give place unto wrath: for it is written, Vengeance is mine; I will repay, saith the Lord.

DAYTON
You are to wait?

SPENCER
No. I am to act.

DAYTON
But you have just said...

SPENCER
I’m going to do this one on my own. If the Lord wishes to punish me, let him punish. The fires of Hell can’t be any worst than what I’ve been through. And if they are. I’m still breathing.

DAYTON
And into the inferno you shall stumble...

SPENCER
Only the weak stumble.
EXT. THE DOCKS—NIGHT

A cold wind blows the flags on the flag posts back. Water crashes up against the wooden dock.

Spencer stands turning his shoulder into the wind. He peers out into the waters as they crash against the dock. He stairs into the water...

EXT. THE DOCKS—DAY—FLASHBACK

Spencer, Jay and Dayton all stand leaning over a railing.

SPENCER
I think it’s time.

JAY
Time for what?

SPENCER
The information I’ve been wanting my entire life.

DAYTON
Your parents?

SPENCER
Who killed them. I want names.

JAY
It’s very risky.

SPENCER
Walking across the street is risky.

JAY
You think your ready?

SPENCER
I’ve come to terms with myself. With what I am, who I am.

JAY
These guys are real bad.

SPENCER
So were those skin-heads.

JAY
Those were kids. The Russians are real threats.

(CONTINUED)
SPENCER
They lack Faith.

DAYTON
He is ready.

JAY
All we really know is where to find them. As far as names go, we have two. Xavier and Oren.

SPENCER
How traditional.

JAY
A new breed.

SPENCER
Resistance?

JAY
Heavy. These guys run everything from coke distribution to prostitution. You aren’t just going to stroll right in and start busting heads.

SPENCER
Another inside job?

JAY
Yeah, you’d pass for Russian.

SPENCER
Then I guess I don’t have any choice.

JAY
Choice?

SPENCER
I’m going to walk inside and start busting heads.

JAY
You will die.

SPENCER
I’ll kill them first.

JAY
You won’t even get a shot off!

(CONTINUED)
SPENCER
Ye of little faith.

JAY
Ye of little common fucking sense.

SPENCER
There is nothing common about my life. I’m a fucking modern day crusader.

DAYTON
Quiet. Silence your bickering. He is prepared.

He turns to Spencer.

DAYTON
If you fail. Many others will fall to Evil.

SPENCER
I have so much anger in me.

DAYTON
Silence your anger.

SPENCER
It’s hard to cope.

DAYTON
You must try.

JAY
When is all this going down?

SPENCER
Tonight.

DAYTON
Isn’t it a bit soon?

SPENCER
Hesitation will kill me.

JAY
You don’t want to plan this out a little bit more?

SPENCER
No.

(CONTINUED)
JAY
I’m going in with you then.

SPENCER
I have to do this alone.

DAYTON
It is very risky.

SPENCER
I’m ready for this.

Spencer looks out into the water...

EXT. THE DOCKS–NIGHT–PRESENT DAY

Spencer looks up to the sky. The moon is hidden behind a cluster of black clouds. He glances back down to the water.

Slowly he pulls the rosary out of his pocket. He clenches it tightly in his hands and bows his head in prayer.

SPENCER
I haven’t asked for very much. I come to you now, when I am fearful. Watch over Dayton, let him continue to see the good in people’s hearts. I know that you have said not to kill, that to kill is to sin. But, to sin is to be human. I am nothing more than a human. I know, I’m supposed to be this great warrior, but I feel that I am nothing more than a man.

He puts the rosary back into his pocket.

SPENCER
Forgive me Lord for what I am bound to do. My emotions have gotten the greater of me, and I can no longer hold them back.

Slowly, he creeps away from the edge.

EXT. RUSSIAN WAREHOUSE–NIGHT–PRESENT DAY–RAIN

The rain beats down onto Spencer’s black sports jacket as he silently creeps along the fence surrounding the Russian warehouse.

(CONTINUED)
The main warehouse is located in the center of a large fenced in garden.

As he reaches the entrance...

EXT.RUSSIAN WAREHOUSE-NIGHT-FLASHBACK

Spencer enters through a large open gate. As he walks in GOON 1(24) stops him. He carries an AK-47.

GOON 1
Identification?

Spencer reaches into his jacket pocket, and pulls out one of his Glock 45. pistols. He quickly raises it to the goons’ head and fires off a quick shot. As the goons’ bloody body falls quickly to the ground an alarm sounds and the front gate slams shut.

Spencer runs to a large Oak tree, seeking cover. Six goons charge out from inside the warehouse. Spencer leans around the tree and fires off 3 shots from his pistol. The shots pierce a man in the knee, shoulder, and chest, thrusting him backwards and into the ground.

Spencer reaches into his jacket with his free hand and pulls out another Glock 45. pistol. Bullets fly past his head, going through the tree.

He charges from the tree, facing the goons. As he runs they shoot at him, missing. Bullets inch past his head. He retaliates firing 4 shots out of each pistol. Two shots hit another goon, one in the head and the other in his shoulder. Another shot hits a different goon in the head.

The last shot misses.

He dives behind a medium sized angel statue. Bullets crack the statue as the goons continue their charge forward. Spencer drops out the clip in one of his pistols. He reaches into his jacket and pulls out another clip. Quickly he reloads and slides back the slide.

He stands and fires off 5 shots from each pistol. The bullets fill the bodies of the remaining goons.

Spencer creeps through the dead, blood covered pathway leading to the warehouse. He steps over bodies, and fires a shot at one goon who is still breathing.

As he reaches the entrance, Oren and Xavier open the door, not expecting him. Spencer raises both pistols, one pointed at each man’s head.

(CONTINUED)
SPENCER
Going somewhere?

Oren and Xavier stop dead in their tracks.

Slowly they follow Spencer as he backs into the garden.

OREN
What now? You kill us?

XAVIER
Go ahead and do it! I’ve been wanting to see that nun of yours for some time now. I never got a chance to show her how fucking pretty she was.

SPENCER
Shut up.

XAVIER
I’m going to fuck her so damn hard!

SPENCER
Not where you’re going.

Sirens in the distance.

OREN
Better hurry up.

The police arrive outside the gate. Spencer’s fingers grow tense on the triggers.

The POLICE break down the gate, charging the garden. As Spencer glances back towards them, Oren and Xavier flee back into the warehouse. Spencer turns back to fire, but is stopped by Officer Maxwell.

OFFICER MAXWELL
Drop them! DO IT NOW!

Spencer drops his pistols.

INT.POLICE DEPARTMENT-MORNING-FLASHBACK

Spencer sits handcuffed across the table from officer Maxwell.

OFFICER MAXWELL
Ballistics matched the bullets in those dead man to the pistols you had in your possession.

(CONTINUED)
SPENCER
That’s science for ya.

OFFICER MAXWELL
All of those bodies were convicted felons. Russian Mafia. What in the hell do you have to do with them?

SPENCER
Maybe I’m one of them.

OFFICER MAXWELL
No. You don’t have the marks.

SPENCER
How long am I going to be here?

OFFICER MAXWELL
It’s hard to say.

Officer Maxwell begins to speak but his sight is diverted to a large shadow of a cross on the wall behind Spencer.

OFFICER MAXWELL
What the hell?

A strange light grows from the shadow. A blinding light fills the room, blinding Officer Maxwell. Maxwell pulls his hands above his eyes. As he removes them, the light is gone. As is the shadow. As is Spencer.

Spencer’s handcuffs sit on the desk. They are still locked and closed.

Officer Maxwell backs out of his chair, speechless.

EXT. RUSSIAN WAREHOUSE—NIGHT—PRESENT DAY—RAIN

Spencer returns from a vivid flashback. He grips a pistol in each hand as he inches closer to the open gate.

The front lawn is empty.

Cautiously he steps further through the lawn. The large doors of the warehouse pose as a gate into the deepest chambers of Hell.

He reaches the doors.
INT. RUSSIAN WAREHOUSE—NIGHT—RAIN

The doors slide open, letting some moon light into the pitch black warehouse. Spencer steps inside.

A light flickers on in the distance. Dayton stands motionless in the light.

SPENCER
Dayton?

DAYTON
Be still, my son.

SPENCER
Why are you here?

The doors slide shut behind him.

SPENCER
What is going on?

DAYTON
You are the last.

SPENCER
Last? What the hell are you talking about?

Oren and Xavier step into the dim light, next to Dayton. Spencer raises his pistols, pointing them at both Oren and Xavier.

OREN
The last FINGER.

SPENCER
I don’t think I understand.

DAYTON
You are the last hope. Without you, Hell will climb onto the Earth. Devouring everything in sight.

SPENCER
Dayton, what the hell are you doing HERE?

DAYTON
Fulfilling my side of the deal.

He walks towards Spencer, taps him on the shoulder, and then exits the warehouse.

(CONTINUED)
Spencer, Xavier and Oren stand facing each other in a triangle, reminiscent of an old Spaghetti Western.

SPENCER
He set me up?

OREN
Haven’t you learned anything, boy.

XAVIER
You can’t trust anyone.

Xavier and Oren stand, motionless. Spencer stands with a pistol aimed at each of them.

SPENCER
Before I kill you. I want to know exactly what has happened.

XAVIER
You can ask God.

They all stand motionless. They take their breathes silently.

Sweat begins to form under Spencer’s right eyebrow. He grips each pistol tightly. Oren begins to shake his hands, motioning towards his jacket.

He stops, and smiles. Four more men step out of the darkness, each bearing tattoos of pentagrams.

OREN
You can’t kill us all.

Spencer waits as the four men spread out. Two stand ten feet from his right and two stand ten feet from his left.

Xavier nods and they each begin to charge at Spencer. Spencer ducks down, swinging his pistols towards his sides. He fires off four shots from each pistol, two shots go into each of the four men, knocking them back.

Oren and Xavier begin to swing their hands towards their jackets, reaching for pistols. Oren reaches his first, he pulls it and is shot dead before he can fire. Xavier pulls his seconds after Oren hits the ground. Spencer fires three shots into Xavier. One splits his skull, the other two smash his sternum.

Spencer stands, and begins to walk towards their bodies. Oren gasps for air. Spencer fires one last shot into his head.
He stands over the dead bodies, his pistols smoking.

DAYTON (O.S.)
It isn’t over.

Spencer turns towards the entrance, startled. Dayton stands in the moonlight, alone. Spencer drops his pistols.

DAYTON
There is still more evil left.

SPENCER
That will always be as long as cowards like you live.

DAYTON
I had no choice, I was weak.

SPENCER
You were like a Father to me.

DAYTON
I deserve to die.

SPENCER
Yes, you do.

DAYTON
Kill me.

SPENCER
You still have good in your heart.

Spencer walks towards Dayton. Dayton drops to his knees. Spencer places his right hand on Dayton’s right shoulder.

SPENCER
I am going to leave you here. In the center of this room are two pistols, each still have ammo left. What you do now will prove your worth.

Spencer removes his hand from Dayton’s shoulder.

SPENCER
May God be with you.

He exits the warehouse leaving Dayton.

Hallelujah—Jeff Buckley

Dayton sits crying.
EXT. RUSSIAN WAREHOUSE—NIGHT—RAIN

Spencer walks out of the warehouse. He slowly creeps towards the path leading out. A shot is heard in the distance behind him. Spencer stops, and looks up into the rainy black sky.

EXT. ROOFTOP—NIGHT—RAIN

Spencer stands on a rooftop overlooking the town. The rain pours down onto him.

SPENCER

What now?

Thunder rolls.

SPENCER

Where do I go? Where do I call home? What am I supposed to do now?

The rain stops, quite suddenly. The sky opens up and the moon shines over him.

SPENCER

Is this it? Is this who I am?

DAYTON (O.S.)

You did it.

Spencer turns, shocked to see Dayton.

SPENCER

Dayton? But I thought?

DAYTON

Xavier was still breathing, I put an extra shot into him.

Dayton walks forward.

DAYTON

The city is beautiful.

SPENCER

Yeah, I wish you could only see.

DAYTON

But I can. I can see everything. Because, I can feel.

He smiles.

(CONTINUED)
DAYTON
He really thinks something special of you, kid.

A police siren in the distance grows louder.

SPENCER
Where do I go now?

DAYTON
Wherever you are needed.

Officer Maxwell creeps up behind them, aiming his pistol at Spencer’s head.

OFFICER MAXWELL
Do NOT move!

Spencer raises his hands.

SPENCER
Easy, cowboy.

OFFICER MAXWELL
I’ve been tracking you for a long time now! I don’t know how the fuck you got away from me the first time, but I can ensure you, you won’t be so lucky this time around.

SPENCER
Are you a God fearing man?

OFFICER MAXWELL
I’m going to read you your rights.

SPENCER
Do you fear God?

OFFICER MAXWELL
You have the right to remain silent, anything you say...

Spencer begins to slowly creep closer towards Officer Maxwell.

OFFICER MAXWELL
Can and will be used against you in...

Spencer’s head reaches the end of the pistol.

(CONTINUED)
SPENCER
I’m not.

OFFICER MAXWELL
A court of law...

SPENCER
A God fearing man, that is. I do not fear God, for he is nothing to fear. Now, are you ready to kill me?

OFFICER MAXWELL
Back the fuck up or I will shoot!

SPENCER
You will have to kill me.

Dayton turns, facing them.

SPENCER
My soul is ready for anything.

Spencer slowly lowers his hand onto the barrel of Officer Maxwell’s gun.

OFFICER MAXWELL
Put your hands in the AIR! I WILL SHOOT!

SPENCER
Do you really want to kill a man?

Officer Maxwell locks eyes with Dayton. He has an epiphany, lowers his gun and then steps back, sweating.

OFFICER MAXWELL
What the hell just happened?

DAYTON
You, my friend, have seen "the light".

OFFICER MAXWELL
Why weren’t you afraid to die?

SPENCER
I already died once.

OFFICER MAXWELL
Who are you?

(CONTINUED)
DAYTON
He is the only hope we have.

SPENCER
Some believe me to be the SECOND COMING. To other’s I’m just a nuisance. To you, I am neither. Just a friend.

OFFICER MAXWELL
Look, I don’t know who the hell you two are, or what the fuck is going on around here. Are you some sort of angel?

SPENCER
Far from it.

Spencer walks past Officer Maxwell, Dayton follows.

SPENCER
Far from it.

Officer Maxwell walks to the edge of the rooftop, peering out over the town. Hallelujah ends.

INT.ST.MICHAEL THE ARCHANGEL CHURCH—WARNER ROBBINS—MORNING

Adagio For Strings

Spencer sits in a pew wearing a new black suit with red tie and his all black Oakley Gascans.

SPENCER(VO)
There are forces at work here on Earth. Whether you want to believe, or you wish to remain ignorant. There are forces at work.

He bows his head.

SPENCER(VO)
One day, everything will come full circle. There will be no need for a modern day crusade.

He raises his head, stands, and begins to exit the church down the center aisle. He is stopped by the sound of screams from behind him.

A WOMAN(67) stands in her pew. LOUIE stands next to her, holding her tightly against him with a pistol held to her head.

(CONTINUED)
LOUIE
You thought I’d forgotten?

Spencer pulls two pistols out of his jacket, and aims them at Louie.

SPENCER
Leave her out.

LOUIE
You think your untouchable?

Two NAZIS (34 & 26) grab Spencer from behind, knocking his pistols out of his hands. Louie fires a shot into the woman’s head, killing her.

The men throws Spencer to the ground, ripping his clothes. One of the men mounts him and begins to pummel his face with elbow shots.

FADE TO BLACK

INT. WAREHOUSE—NIGHT

A group of NAZI men surround Spencer, tied down to a kitchen chair. Louie stands directly in front of him.

LOUIE
Hell on Earth.

He strikes Spencer’s face, bruising it.

LOUIE
Why do you wish to stop it?


LOUIE
Do you think you’re some sort of Christ? The second coming?

Louie laughs and then strikes Spencer’s jaw with his bat.

SPENCER
I pray you go to Heaven.

Louie strikes his face again with the bat. Spencer’s right eye becomes swollen shut.
SPENCER
I’m going to kick your ass when you get there.

Louie walks out of the circle. The entire circle caves in, and the Nazi men begin to take turns beating Spencer.

The chair is knocked over. A Nazi stomps Spencer’s face. Tears begin to roll down Spencer’s face.

The men take turns stomping on his chest and face, laughing as they do. Suddenly, they stop, and Dayton cuts his way through the circle. Spencer peers up at him. Dayton leans down, slowly, feeling his way around. He kisses Spencer’s cheek.

DAYTON
I’m sorry.

Dayton backs away. The circle once again closes in. Louie stands with Dayton. Louie hands him a hand full of money,

LOUIE
Nice work.

DAYTON
I have betrayed my faith.

LOUIE
We all betray something, everyday.

DAYTON
May the Lord forgive us.

INT.DAYTON’S HOUSE-NIGHT-RAIN

Spencer crawls through the street trying to reach Dayton’s house. The blood flows from his face, covering his bruised body. On his head is a crown of thorns.

He reaches the doorway. In a final breath he screams.

SPENCER
DAYTON!

The door swings open, Dayton stands over him.

SPENCER
Why did you betray me?

Spencer dies.

(CONTINUED)
The rain falls onto the two men. Dayton leans down to feel Spencer’s pulse. He grips Spencer’s hair, and begins to cry.

**DAYTON**
Has evil truly become greater than good?

Dayton bows his head, crying. The rain pours down harder now. Spencer lies dead in a pool of blood and rain.

End *Adagio For Strings*.

**ENDING CREDITS**

**SUPERIMPOSE;**

"Nobody can go back and start a new beginning, but anyone can start today and make a new ending."

-Maria Robinson

The credits roll over a black screen as Jeff Buckley’s *Hallelujah* plays.

Halfway through the credits the music stops.

**EXT. ROOFTOP-NIGHT-RAIN**

Thunder roars.

*Johnny Cash-The Man Comes Around*

Spencer’s silhouette is seen clearly walking to the edge of the rooftop. He now wears a suit of white with a black shirt. It’s collar is popped over his jacket.

As the lightning flashes graffiti is clearly visible on the edge of the rooftop; *DIVINE INTERVENTION*

Lightning flashes a few more times.

**END CREDITS**

The credits roll over black.

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THE END
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