

FURY

written by

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SEVENTH DRAFT

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November 8, 2010
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INT. FURY FACILITY - THERAPY ROOM - NIGHT

OLIVER concentrates on the CREAK of LEATHER STRAPS as a group of doctors tightly restrains him to a table.

Oliver, a gangling man in his early-30s, lies worn, battered and bruised. He's weathered and has lived too much life. He clenches his hands nervously as he stares ahead -- a movie reel playing behind his eyes.

MEMORY FLASH

A close chaotic CUT of a fist smashing into Oliver's face. Oliver crashes to the ground, but there's no time to just sit and bleed -- Oliver quickly scampers away. A man, who can only be described as the personification of a crazed pit bull, pursues.

END MEMORY FLASH

No one reacts to the symphony of SCREAMS in the background. A DOCTOR fits a helmet onto Oliver's head that covers his ears while another injects a drug into an IV bag.

MEMORY FLASH

A close chaotic CUT of Oliver viciously being choked by the pit bull fighter. They are both dressed alike in white outfits and fighting on a grated metal platform. CHEERING AND JEERING fill the air.

END MEMORY FLASH

Oliver's eyes dart around the room.

OLIVER

What happens to everyone else?

MEMORY FLASH

A close chaotic CUT of a bloodied Oliver and the pit bull furiously wrestling. He stuns Oliver with an elbow and stands to finish him off -- a crazed glare in his eyes. As he stands, another fighter, female but also dressed the same, comes out of nowhere with a savage tackle -- they both fly off the platform.

Oliver crawls to the edge of the platform and looks over. He is on the top level of a four-story structure -- a demented neo-ziggurat. The top level is roughly 15' x 15'. The level below, where Oliver now sees the pit bull fighter and the woman who tackled him both lying unconscious, is roughly 40' x 40'. Below that are four single levels, standing 10' off

the ground, all approximately 15' x 15'. The ground level is circular and is enclosed by a type of plexi-glass.

No walls or rails -- it's treacherous.

The whole arena is brightly lit with massive event lighting. Behind the plexi-glass walls there are rows of stadium seating patronized by a rabidly excited, but an extremely well-dressed and obviously affluent crowd.

END MEMORY FLASH

The Doctor looks into Oliver's eyes.

DOCTOR

You were the last man standing,
Oliver. You're the only one who
gets to go home. They'll be fine.

Oliver slowly slips into unconsciousness as MUFFLED SOUNDS begin to play through the HELMET.

FADE TO BLACK.

INT. ARCHER HOUSE - EARLY MORNING (SIX MONTHS LATER)

The sun rises as ANNIE ARCHER navigates the kitchen of a modest two-story house. One wall is having an interior window put in, but remains covered in plastic and unfinished. A small, scruffy, three-legged mutt -- Crouton -- follows her around. Annie is slender, vibrant and uncommonly pretty. She has a simple, small streak of purple in her hair, which is a fitting symbol of her personality.

Annie, unsure of herself, opens the refrigerator and begins pulling out breakfast items. She looks through some cabinets before going back into the bedroom.

SAM'S BEDROOM

SAM ARCHER lies sound asleep as Annie crawls into bed and moves closely into his face. He is a man in his late-30s, in shape and handsome in an utterly unremarkable way.

ANNIE

(sotto voice)

Sam? Sam? Where's the spray stuff?

SAM

(stirring)

What?

ANNIE

The spray stuff to cook with. I'm making you eggs and I can't find the stuff to spray in the pan.

SAM

Why are you making eggs? It's five in the morning.

ANNIE

So you won't have to get up.

SAM

(endearingly sarcastic)

Thanks.

(beat)

It's down in the bottom cabinet with the canned things.

Annie kisses him on the head and prances out of the room.

SAM'S KITCHEN

Annie looks in the bottom cabinet and, unsurprisingly, finds the cooking spray. She awkwardly cracks the eggs -- she doesn't cook.

Sam enters the kitchen. He's without a shirt, his back putting a number of shrapnel scars on display. On his arm, an Army tattoo.

ANNIE

(disappointed)

Babe, it's supposed to be breakfast in bed.

SAM

I hate breakfast in bed.

ANNIE

I know, but it's my special eggs.

SAM

You have special eggs?

ANNIE

Yes, special eggs that can't be consumed outside of a bed.

Crouton hops over to Sam, but Sam shuffles to the refrigerator and pours a glass of chocolate milk. Crouton barks and then rolls over. He does it again.

SAM
 (to Crouton)
 I see you, Crouton.

Sam bends down and starts petting Crouton. He then lets Crouton lap chocolate milk out of his glass.

ANNIE
 Honey, I know you all are war buddies, but that's plain nasty.

Sam smiles, takes a drink himself, scruffs Crouton's head and gets back up.

SAM
 (to Annie)
 Come back to bed. You have to be at work in a couple of hours.

ANNIE
 And you, mister, have another job interview today and I think this is going to be the one. Did I tell you that my special eggs are actually special, good luck eggs that make you more handsome and endearing?

Sam opens a cabinet, reaches in and pulls something out. He walks behind Annie, hugs her and kisses her on the head. He then places a small fire extinguisher next her.

SAM
 Just in case.

Annie turns and throws an empty egg shell at him. Sam smiles and leaves as Annie turns and awkwardly cracks another egg.

EXT. ARCHER HOUSE - MORNING

Annie leaves for work while Sam, in his robe, holds the leash as Crouton does his morning business.

INT. CORPORATE OFFICE BUILDING - EXECUTIVE'S OFFICE - DAY

Deep within the maze of beige cubicles, Sam, very uncomfortable in a pieced-together suit, slowly opens an office door.

Behind the desk, sits a late-20s, pure jerk, corporate executive, his name "HAROLD WILLIS" etched into a nameplate on his desk. He's surprised by Sam.

WILLIS
(quickly clicking off
something on his computer)
Whoa! Have you heard of a knock?

SAM
Oh, I'm sorry. Your secretary sent
me in. I'm here for an interview.

WILLIS
Well, how about we run that back
and try it again, but this time
pretend this is actually someone
else's workspace.

Sam, slightly taken aback, takes a beat and then walks back
out and closes the door. He KNOCKS.

WILLIS
Yes.

Sam reenters, shakes Willis' hand and gives him his résumé.

WILLIS
Have a seat.

They both sit and there's a beat while Willis reads.

WILLIS
So, Sam -- can I call you Sam?
-- it says here you were a doctor
in the Army?

SAM
A combat medic, actually.

WILLIS
Wow.

Sam forces a smile. Slightly uncomfortable. Willis gets a
text and takes a beat to respond.

WILLIS
(still looking at the phone)
And you were fired? Is that the
right word?

SAM
It was a medical discharge.

WILLIS
(looking up)
Are you disabled or on some sort of
medication or something?

SAM

No, sir.

WILLIS

Because we need to know these things if you are.

SAM

I'm not. I'm perfectly healthy.

Awkward beat.

WILLIS

(not paying attention; reading an email on his phone)

Right.

(re: email; angry)

Unbelievable.

Un-freaking-believable!

Willis barges out of the office and launches into a wave of expletives and criticism at his secretary. Sam uncomfortably sits, fighting the urge to leave.

INT. CITY BUS - DAY

Sam sits on a bus, independent and aloof, but simultaneously observing the world in detail. Even in a crowded bus, he possesses an air of isolation, as if he's set apart from other living things.

EXT. ARCHER HOUSE - EVENING

Oliver walks down a sidewalk with a bag slung around his gangling shoulder. He has slightly longer hair, a beard and a tired, defeated look about him.

He looks down at a torn-out white pages sheet and then looks up at Sam's house.

INT. ARCHER HOUSE - BATHROOM - EVENING

Annie dries Crouton post-bath. Sam is in the kitchen preparing dinner.

ANNIE

Well, what's your gut tell you?

SAM

I can never tell about these type of things.

ANNIE
Did he like you?

SAM
The guy was a jerk.

ANNIE
Does that mean I don't have to
count it against the stellar
reputation of my special eggs?

SAM
Funny.

Sam opens a door and goes into the basement for something.
The DOORBELL RINGS.

ANNIE
(still drying)
Sam, can you get the door?

No response. The DOORBELL RINGS again.

ANNIE
Sam?

When Sam doesn't respond, Annie stops drying and, with a
huff of mild frustration, traipses to the door.

ANNIE
(opening the door; not
recognizing Oliver)
Hello.

Oliver takes a beat to look at Annie, then checks his piece
of paper again.

OLIVER
I'm looking for Sam Archer. Does he
live here?

ANNIE
Yeah, sure. I'm not sure where he
is right now.
(to Sam)
Sam!
(to Oliver; apologetically)
Just a second.

OLIVER
Are you his wife?

ANNIE
Yes. I didn't get your name...

OLIVER
I'm Oliver.

ANNIE
Well, it's nice to meet you,
Oliver. You know Sam?

OLIVER
(slightly hesitant)
I'm his brother.

This is news to Annie, who stands there confused. If there was a definition for an uncomfortable, awkward moment, this would be it.

SAM'S LIVING ROOM

All three sit in the living room, obviously uncomfortable. Oliver only occasionally looks Annie and Sam in the eyes.

SAM
What are you doing here?

OLIVER
I just want to talk. Can we talk?

SAM
You look awful.

OLIVER
Yeah, I've picked up some rust
along the way. A little bit.

ANNIE
So, where do you live?

OLIVER
Between situations, I guess.

Uncomfortable beat.

ANNIE
Would you like some coffee?

OLIVER
No. No. It's just been a long
time. I just knocked on the door...
I don't know. I've been
traveling... I'll be in Manhattan
for New Years Eve actually... I

(MORE)

OLIVER (cont'd)
just wanted to come see you. See
how you were. How you are, I guess.
You still in the Army?

SAM
No. Not any more.

Crouton hops into the living room.

OLIVER
What happened to your dog?

SAM
IED.

ANNIE
Sam brought him back from
Afghanistan.

OLIVER
You were in Afghanistan?

SAM
Listen, man, showing up like
this...

OLIVER
I got help.

The look on Sam's face shows that they've been down this
road before -- too many times.

OLIVER
God's honest, Sam. I'm clean. I
don't want any money or anything. I
got some perspective. I just felt
like I should come see you. I don't
know why...

ANNIE
Where are you staying?

OLIVER
I just got into town.

ANNIE
Then you can stay here.

INT. ARCHER HOUSE - SAM'S LIVING ROOM - NIGHT

Oliver, almost childlike, is in the kitchen eating a sandwich while Annie spreads a sheet over the couch.

SAM

He shouldn't stay here. Let's just pay for a hotel.

ANNIE

(sotto voice; trying to stay calm)

You're going to have to help me here, Sam, because I'm really not sure what to say.

SAM

You don't know him.

ANNIE

(biting)

Whose fault is that?

INT. ARCHER HOUSE - SAM'S LIVING ROOM - LATE NIGHT

Oliver lies on the couch, which is now covered with sheets and a pillow. He stares at the ceiling.

SAM'S BEDROOM

Sam and Annie lie in bed -- neither can sleep and neither is enthused about the proverbial elephant in the room.

ANNIE

Why didn't you tell me about him?

SAM

He's a miserable drunk. It's probably been 10 years since I've seen him.

ANNIE

He's your brother.

SAM

I know. I'm sorry.

ANNIE

Maybe he just wants a fresh start.

SAM

I can't tell you how many times my mom emptied her bank account to

(MORE)

SAM (cont'd)
 send him to rehab -- always saying
 the exact same things. She died
 broke because he couldn't keep his
 hands off a bottle.

(beat)
 He should only stay one night.

(beat)
 I'm sorry I didn't tell you.

INT. ARCHER HOUSE - KITCHEN - MORNING

A HAMMER CLANGS through the house.

Sam comes down the steps and finds Oliver working on the unfinished window in the kitchen wall and listening to TALK RADIO on a BOOM BOX.

SAM
 What are you doing?

OLIVER
 (jumps; startled)
 You scared me. Did I wake you up? I
 thought I heard you upstairs.

SAM
 I was up.

Sam takes the hammer from Oliver and lays it on the table. Neither one of them really knows what to say.

OLIVER
 When did you get married?

SAM
 A few years ago.

OLIVER
 She seems happy. It's good.

SAM
 So, where have you been?

OLIVER
 I got help. They really helped me.
 They showed me a whole new reality
 of peace. It was amazing.

Beat.

OLIVER

Do you remember when we were kids and we would memorize the lineups of the teams playing in the World Series? I was just thinking about that the other day...

(beat)

I was at mom's funeral, you know.

SAM

What?

OLIVER

I know you think I missed it. I stood back, but I was there. I was messed up back then and I can't change it now... I saw you.

Sam opens the refrigerator and gives Oliver a water. He looks at what Oliver has done to the window frame.

SAM

This looks good.

(softening)

Look, if you're really getting it together... That's good.

Annie rushes down the stairs with Crouton. She's running late for something.

ANNIE

Sam, I'm late and Crouton needs to go out.

(to Oliver; remembering her manners)

Did you sleep okay?

OLIVER

Yes. Yes, I did. It was nice.

ANNIE

We're glad to have you, Oliver.

(to Sam)

After you take the dog out, can you drop me off downtown so I don't have to find parking?

Sam grabs Crouton's leash and takes him out.

SAM'S FRONT YARD

Sam waits as Crouton sniffs around the yard. He notices a black SUV with tinted windows parked down the street. He doesn't recognize it.

He's out there for a few beats. A WOMAN'S SCREAM and a CRASH explode from Sam's house. Sam drops the leash and runs.

SAM'S LIVING ROOM

Sam barges in and is met by a bizarre SONG BLARING from both the BOOM BOX and the TELEVISION; equal parts odd, catchy and sinister -- the Trigger Song.

He charges into the kitchen to find Oliver covered in blood and holding the hammer. Annie, bloody and unconscious, is sprawled lifeless on the floor.

Oliver's demeanor and body language are stunningly different than before -- animalistic and lunatic. He's weeping and screaming at the same time, a symphony of pain and anger.

Oliver's eyes meet Sam's -- he leaps and attacks Sam with the hammer -- a glancing blow to the head. Sam falls and backs away in a blur of desperation and fear. He has no idea what is going on.

Oliver relentlessly and ferociously pursues -- lunging at Sam again and again. Frantic, Sam grabs a screwdriver and jabs it into Oliver's neck, causing him to fall back and slump over.

The suddenness of the situation is frightening. Sam, stunned, takes a beat to gather himself.

SAM
 (coming to; scrambling over to
 Annie)
 Annie! Annie!

No response.

SAM
 You're going to be alright.
 Somebody help me!

OLIVER
 (still weeping; dying)
 It won't stop... I'm sorry...

The purple streak in Annie's hair becomes stained red with blood as the TRIGGER SONG playing from the RADIO and TELEVISION ABRUPTLY reverts to their REGULAR PROGRAMMING.

Sam frantically dials 9-1-1 as the CAMERA PULLS BACK out of the house. The black SUV disappears down the street.

INT. ARCHER HOUSE - ONE YEAR LATER

The CAMERA DOLLIES through Sam's house. SUPER: "One Year Later." It's the same location, but a very different place. There's no warmth in the house and the project in the kitchen is still not finished.

The CAMERA SINKS into the floor and shows

SAM'S BASEMENT

Notes and papers are scattered -- a mess. A small bed is situated in the corner, next to an equally small refrigerator. Crouton lies by the bed.

Sam stands in front of a large cork board. His tired and unkempt look conflicts with his steely focus. The board is completely and utterly covered in newspaper articles, maps, pictures, etc.

With each article, certain things are highlighted, some things circled. Push-pins abound and notes are scratched in a nearly incomprehensible manner.

Sam is holding a cover from New Medicine magazine showing a late-40s, male doctor -- Dr. Julian Sandeen and his wife by his side. He's put together well and you wouldn't know his nationality by looking at him. The magazine reads "SANDEEN LEADS WHITESTONE WELLNESS INSTITUTE INTO THE FUTURE."

Sam, in an act of defiance, slams a pin into the cover.

EXT. BRIGHT SPRINGS INDIAN RESERVATION - NIGHT

Deputy Sheriff SHANNA OKERNOW drives a police SUV down small, reservation streets hundreds of miles away from Sam. She is early-30s, Native American, small and delicate-featured, but pretty in a flawed, accessible way. She doesn't stop the party when she walks in, but she's pretty enough that you'd like to get to know her. Above all, she has a vulnerable quality about her that masks a strength even she doesn't suspect exists.

Her RADIO CHIRPS. DEPUTY SHUTTER's voice is heard.

SHUTTER (V.O.)

Shanna, looks like we have a 10-56.
You need to get over there.

SHANNA
 (picking up the radio)
 Where?

SHUTTER (V.O.)
 Preacher's house.

She curses under her breath as she puts the radio down and does a U-turn.

EXT. MOBILE HOME - NIGHT

Shanna comes around the corner and steps out into the rows of near-identical mobile homes. The flashers from her vehicle light the side of the one that is her destination as hastily dressed neighbors stand across the street.

Shanna weaves through a small handful of officers and paramedics and rushes...

INSIDE THE MOBILE HOME

SCREAMS and CRIES hang solemnly in the air as she strides down the hallway. She stops a late-20s crime scene photographer, DANIEL PURSER.

SHANNA
 What do we got, Purser?

PURSER
 Teenage boy. Self-inflicted gunshot to the head. Grandfather found him. It's pretty bad.

SHANNA
 DOA?

Purser nods.

PURSER
 Looks like he killed his dog, too. Who does that?

She takes a breath and enters the bathroom. Water covers the floor. A rottweiler is drowned in the overflowing bathtub as an impossibly old Native American man, PREACHER, cradles a dead teenage boy in his arms.

A paramedic is trying to pull Preacher away from the boy, but the old man is fighting.

PREACHER

No! You get away from me!

EXT. MOBILE HOME - NIGHT

Shanna sits with Preacher outside the mobile home. Preacher is stunned. Shanna finds it hard to frame words as the ambulance drives away.

PREACHER

Don't make no sense, Miss Shanna.

SHANNA

I know.

PREACHER

Justin ain't been right for a time,
but this just don't make no sense.

SHANNA

I know.

PREACHER

That place did it to him. Sure as
the moon. He ain't been right since
he came home.

Solemn beat.

PREACHER

Just a boy. Don't make no sense. He
deserved more winters than he got.

Shanna puts her hand on his shoulder and gets up.

SHANNA

I know.

INT. SHANNA'S HOUSE - BEDROOM - LATE NIGHT

Shanna drops her keys on the end table of her sparse bedroom. She sits on the edge of the bed as she undoes whatever ties her hair back. Her hair falls and frames her face as she removes her Kevlar vest.

She collapses back onto the bed and stares at the ceiling for a beat as tears fight their way out of her eyes.

EXT. SHANNA'S HOUSE - MORNING

Shanna walks out of her small, proud home with coffee in-hand and locks the door. Her PHONE RINGS and she tries to answer it as she juggles the phone, the coffee and the keys.

SHANNA
 (into the phone)
 Yeah. Tell him I'm working. Fine.
 I'll give him five minutes.

EXT. BLACKWATER CASINO - MORNING

Shanna pulls into the parking lot of the Blackwater Resort and Casino, an opulent establishment perched as the jewel of a destitute reservation.

Shanna parks, walks inside and makes her way to the...

OWNER'S OFFICE

Shanna barges into the office without hesitation.

There are four people in the office: ROBERT, the casino owner, a silver-haired, mid-50s, Native American, mountain of a man who commands the room with his presence; JOE SHIRLEY, late-40s, Robert's right-hand; Dr. SANDEEN, the man we saw on Sam's board; CHAN LAI, a stunningly beautiful, slender and dangerous Chinese woman dressed in sleek white.

It's obvious Shanna's interrupting.

ROBERT
 (to Dr. Sandeen)
 Well, I appreciate the visit.

He shakes hands with Sandeen as Joe approaches Shanna.

JOE
 Good to see you, Shanna.

SHANNA
 Joe.

Joe leaves. Sandeen follows, but stops in front of Shanna.

SANDEEN
 (familiar; faux politeness)
 Good morning to you, Deputy
 Okernow. You've met my assistant
 Chan Lai, I believe?

Cold. Obvious tension.

SANDEEN

Let me know if there's anything I
can do for that boy's family.
Suicide can devastate if not
properly handled.

SHANNA

His name was Jeremy. I'd like to
talk about the time he spent at
your hospital.

SANDEEN

Treatment center. Schedule a time
and I'll accommodate as best I can.

He tries to hand her one of his cards.

SHANNA

I know where to reach you.

SANDEEN

(laughs off her rebuff; puts
the card away)
Well, then. You tell Sheriff Aitken
that I said hello.

Sandeen strolls out leaving Shanna alone with Robert.
There's an awkward beat as Robert pours two drinks.

ROBERT

How's the investigation going?

SHANNA

It's underway.

ROBERT

(offering Shanna a glass)
What have you found?

SHANNA

(short; refusing the glass)
It's underway.

Robert pours it into his glass.

ROBERT

(unsurprised; smirks)
How's Preacher doing?

SHANNA

Not well. He's suspicious.

ROBERT
 Of course he is.
 (beat)
 I know you're close to him --

SHANNA
 The man raised me for ten years.

ROBERT
 I know you're close to him, but I don't think I need to explain that we can't let tragedy linger. It's in the community's interest to have this thing put to bed quickly.

SHANNA
 What? Suicide bad for business?

ROBERT
 This rez is my business.

SHANNA
 Are we done?

Robert sits down behind his desk.

ROBERT
 You know, whether you like it or whether you don't, you're always going to be my daughter. You're going to have to find a way to live with that.

Shanna takes a breath and then turns toward the door.

INT. ARCHER HOUSE - BASEMENT - DAY

Sam studies his board of notes, pouring over every single detail seemingly one last time. He turns off the lights in the basement and leaves.

EXT. NEIGHBOR'S PORCH - DAY

He leads Crouton to his NEIGHBOR's house and KNOCKS on the DOOR. His elderly Neighbor answers.

NEIGHBOR
 Sam. Hello. Come in.

SAM
 I can't stay. I'm wondering if you can take care of my dog for me? I'm going to be away.

NEIGHBOR

Oh. Certainly. Vacation?

SAM

Something like that.

NEIGHBOR

Well, you deserve it. Plus, I could use the company.

Sam bends down and pets Crouton.

SAM

I appreciate it.

Sam turns and walks off the porch. Crouton does his rolling over trick to get Sam's attention, but Sam keeps walking.

INT. CORPORATE OFFICE BUILDING - LOBBY - DAY

The ELEVATOR DINGS as the doors open and Sam steps into the lobby. We've seen this place before. Sam, on a mission, defiantly strides past the receptionist and stalks through the maze of beige cubicles. He stops at a SECRETARY.

SECRETARY

He's in a meeting --

Willis can be heard BERATING someone as Sam walks past the Secretary and barges into Willis' office.

Sam walks straight to Willis and before Willis can utter a word, Sam punches him from across the desk. Willis tries to back away, but Sam grabs him by his collar, pulls him over the desk and throws him to the ground.

Viciously, deliberately and stoically -- this is how Sam pummels the man as the Secretary runs for the phone.

INT. COUNTY JAIL - VISITATION ROOM - DAY

Sam sits on the wrong side of a county jail visitation room. His hands are bruised and cut and he's dressed in an orange jumpsuit, but he doesn't betray any hint of concern.

Sam waits as an over-worked, under-paid ATTORNEY reads his case file.

ATTORNEY

I've got to be honest with you, Sam. You beat this guy pretty bad. It's going to be tricky trying to avoid jail time. With what happened

(MORE)

ATTORNEY (cont'd)
to Annie, though, I think we'll be
able to make an argument --

SAM
Is everything ready?

ATTORNEY
Yes, I prepared everything like you
asked. Non-lethal violent act. No
priors. The criteria's good.
Honestly, though, there may be
other places --

SAM
The Whitestone Wellness Institute.

ATTORNEY
(leaning in)
Sam, we've known each other a long
time. Annie and I went to school
together. You've got to tell me
what's going on here.

SAM
(sternly; almost pleading)
I need this to happen. We're
friends. Please just get it done.

ATTORNEY
Okay. I'll file the papers.

INT. COUNTY COURTROOM - DAY

Sam stands behind a table with his Attorney as a JUDGE
addresses him.

JUDGE
Samuel Archer. Given your
circumstances, this alternative
sentencing arrangement guarantees
that you will check yourself into
the Whitestone Wellness Institute
for a period of at least one
calendar year. In return, you will
be shielded from a prison term.
Since this agreement has been
vetted by both sides, you will be
given exactly 48 hours to be
officially checked in. If
confirmation of your admission is
not received by this court in such
time, a warrant will be issued for
your immediate arrest.

Sam stares at the judge, but it's obvious he's concentrating on other things.

JUDGE

Do you understand this, Mr. Archer?

SAM

Yes, Your Honor.

INT. BRIGHT PLAINS RESERVATION - SHERIFF'S OFFICE - DAY

Shanna enters a small, ill-equipped sheriff's office and sits at her equally small, ill-equipped desk. She is the sheriff-in-waiting. The current sheriff, SHERIFF AITKEN, late 60's, is asleep in his office.

Deputy Shutter, a portly, late-40s man is talking with a frantic citizen on the phone.

SHUTTER

(into the phone)

Yes. I understand, ma'am. I know, but there's nothing we can do about your five-year-old hitting you. Right. Are you in danger? Are you in danger, ma'am?

Shanna can't help but crack a smile as she looks for a file.

SHUTTER

I'm hanging up now. That's fine.

Shutter hangs up the phone -- exhausted. Purser opens the door and throws his stuff on his desk.

PURSER

That kind of morning, Shutter?

SHUTTER

The picture of persecution. Things get crazy before the holidays.

SHANNA

Did you start the file on the suicide from last night?

SHUTTER

Sheriff has it. He closed that a few minutes before you got here.

SHANNA

What? Do we even have statements?

SHUTTER

Whatever we took last night.

Shanna is disgusted. She sits restlessly at her desk before getting up and heading into the Sheriff's office.

AITKEN'S OFFICE

She knocks on the door as she opens it. The Sheriff stirs.

SHANNA

Sir?

SHERIFF

I was up way too late, Deputy, which means it's way too early for any your complaints.

SHANNA

Shutter told me you already closed the case from last night?

SHERIFF

Is that why you woke me up?

SHANNA

We haven't even investigated.

Seeing that she isn't going away, the Sheriff takes his feet off his desk and finally looks at her.

SHERIFF

(irritated)

What else do you need to know?

SHANNA

Don't you want to know why?

SHERIFF

Of course, I do, but I'm not a psychic, a shrink or a priest so it ain't my concern.

SHANNA

But, Sheriff --

SHERIFF

It ain't my concern, Deputy. Now, shut the door on your way out.

Shanna marches out of the office, frustrated and incensed.

INT. PRIVATE JET - DAY

Dr. Sandeen sits in his private jet with his wife, HELIN -- a striking woman that old writers would describe as a "vision." She is looking out the window -- the Eiffel Tower can be seen below. Chan Lai is reading a magazine behind them. Next to her is a mid-30s first-year resident-type doctor, DR. OWEN FINLAY.

Sandeen crunches on dry toast while intricately whittling a small piece of wood into a detailed figurine.

SANDEEN

Hand me the roughing knife,
beautiful.

Helin turns her attention, slightly annoyed. There is a box of knives next to her.

HELIN

Which one?

SANDEEN

The roughing knife, puppy pot.

HELIN

I don't know which one that is.

Sandeen looks up, but his knife slips and he cuts his finger very badly. Wincing, he drops his knife and his figurine. Suddenly, he stands and violently stomps the figurine.

HELIN

(seeing the blood)
Julian, you need a doctor.

Sandeen finally stops and sits back down. He examines his finger and, after taking a beat to calm down, he removes his tie and wraps it around the wound.

SANDEEN

I am a doctor, teddy bear.

The PILOT'S VOICE comes over the INTERCOM.

PILOT (O.C.)

Prepare for final descent, sir.

EXT. AIRPORT - DAY

Sandeen, Helin, Dr. Finlay and Chan Lai walk down the stairs of the plane and are greeted by a handful of older businessmen. Sandeen approaches the one in the middle and holds up his hand that's still wrapped in his tie.

The men speak in French with SUBTITLES:

SANDEEN

Forgive me for not shaking your hand, Delmon.

DELMON

I take it you're still whittling your wooden pieces.

SANDEEN

They say it's good for the soul, but I'm starting to question whether it's good for the hands.

They have a nice, superficial laugh as the group turns and begins walking toward a couple of expensive luxury cars.

BUSINESS MAN #2

We're excited for you to see the updates we've made to our facility, Dr. Sandeen.

SANDEEN

You mean my facility.

Chan Lai's PHONE RINGS and breaks the awkward beat. She steps away to answer as Delmon opens the car door.

DELMON

Of course. We have your office set up for after the New Year.

SANDEEN

Wonderful.

Chan Lai returns just as Sandeen is getting in the car.

CHAN LAI

Doctor, he's in.

SANDEEN

(in English)

I take it this has been confirmed.

CHAN LAI

The paperwork has already been
filed with the court.

Sandeen laughs -- unbridled joy. Everyone else blindly
smiles along.

SANDEEN

Well played, sir!

INT. BRIGHT PLAINS RESERVATION - SHERIFF'S OFFICE - DAY

Shanna hovers over Purser's desk where he is printing crime
scene photos of the suicide. She is almost mesmerized by the
gruesome photos as they are spit out onto the printer tray.
Finally, she breaks her stare, grabs her coat and leaves.

EXT. SCHOOL - DAY

A high school girl, ANDREA, walks by herself down the
sidewalk. It's just starting to rain as Shanna pulls up
beside her, reaches over and opens the passenger-side door.

SHANNA

Andrea, let me drive you home.

Andrea climbs into...

SHANNA'S SUV

Andrea is distant and isn't looking for small talk.

SHANNA

I didn't expect you at school
today.

Uncomfortable silence.

SHANNA

You and Justin were together for a
while, right?

ANDREA

Two years.

EXT. AIRPORT - DAY

INTERCUT scenes.

Sam, carrying a small bag, steps out of an airport terminal
and hails a taxi.

SHANNA'S SUV

SHANNA

Listen, I need you to help me make sense of why he would do this.

ANDREA

How am I supposed to know?

SHANNA

Did you notice anything different about him? Was he acting funny?

ANDREA

We were supposed to leave together, you know. Coward.

SHANNA

His grandfather says he wasn't the same after he was released from the Whitestone Wellness Institute.

ANDREA

(restless)

You can just let me out here.

SHANNA

Anything you can tell me will help.

ANDREA

I just want out.

Shanna pulls over and Andrea gets out. It's raining harder now. Shanna sits there for a minute, frustrated, but the door opens. Andrea gets back in.

ANDREA

Look, all I know is that he started having nightmares.

SHANNA

Nightmares?

SAM

Sam's taxi drives onto the reservation and stops in front of the Whitestone Wellness Institute -- an impressive establishment which aesthetically looks like a health spa, but practically is built like a fortress. Sam pays the driver and takes a beat to look at the building before heading up the steps.

ANDREA (V.O.)

Really bad ones. He would scream and thrash around. He'd wake up exhausted. I told him to go to the doctor, but he wouldn't remember having them. It got so bad that I wouldn't stay over there anymore.

SHANNA'S SUV

SHANNA

Did he say anything about what he went through at Whitestone?

ANDREA

Not really. He would just say that they helped him find peace and whatever... I don't want to get into trouble...

SHANNA

Why would you get into trouble?

ANDREA

I don't know. How am I supposed to know that?

SHANNA

Andrea, do you think something happened to him?

Shanna notices Andrea's hands shaking.

ANDREA

Do you have a cigarette?

SHANNA

Let me take you home.

INT. WHITESTONE WELLNESS INSTITUTE - LOBBY - NIGHT

Sam enters a chic, clean lobby. A RECEPTIONIST sits behind a desk wearing a headset. Sam approaches.

SAM

My name is Sam Archer. I'm supposed to be here.

RECEPTIONIST

It's very good to see you, Mr. Archer. Your liaison will be out in one moment.

Emotionless, Sam waits.

Finally, a near perfect-looking LIAISON emerges. She's dressed in a flowing white suit with a lime green brooch that pops against the rest of her outfit. She approaches.

LIAISON
 (shaking his hand)
 Mr. Archer. We're so glad to have you here. We look forward to witnessing your growth.

The Liaison takes Sam's bag and leads him through a set of double doors. They disappear down a long, white hallway.

INT. WHITESTONE WELLNESS INSTITUTE - LIVING QUARTERS - DAY

Sam sits in a small dormitory room -- a living quarters, though there is no door. It's simple, white and spartan except for intermittent splashes of green. He is now dressed in loose, white, pajama-type clothing.

The Liaison knocks on the door frame.

LIAISON
 It's time for orientation, Sam.

INT. WHITESTONE WELLNESS INSTITUTE - SEMINAR ROOM - DAY

Sam, dressed in his new clothes, sits in a large room with around twenty other patients who are all dressed the same way. A beautiful female SPEAKER stands.

SPEAKER
 Good afternoon everyone. My name is Ambretta and I would like to take this wonderful opportunity to warmly and truly welcome you to the Whitestone Wellness Institute.

A screen lowers behind her and a clichéd video begins to play -- happiness, smiles, rainbows, butterflies, etc.

AMBRETTA (SPEAKER)
 During your stay at the Whitestone Wellness Institute, you will construct a new reality, a reality of peace.

The last phrase catches Sam's attention -- he remembers Oliver saying something similar.

AMBRETTA
 Now, please turn your attention to this beautiful video presentation.

The lights dim. A NARRATOR'S VOICE is heard as the VIDEO visually depicts what the Narrator is saying.

NARRATOR (V.O.)

For too long we have been taught to avoid our anger, to suppress our frustration, to ignore all the emotions that God has given us.

WHITESTONE WELLNESS INSTITUTE - MONTAGE

Sam participates in therapy sessions. He takes two pills.

NARRATOR (V.O.)

We have come to live in a culture of distraction, avoidance and pharmaceutical ignorance.

He runs shirtless on a treadmill, wires attached everywhere.

NARRATOR (V.O.)

It will only be until you learn to embrace your anger and learn how to use the primal emotions you were fashioned with that you will truly live a life of peace, fulfillment and total actualization.

He sits in an isolated room across the table from another patient. A therapist screams insults and obscenities at them both. Sam looks angry, but focused, while the man across the table snaps and grabs the therapist around the throat. Orderlies pour into the room to break up the fight.

NARRATOR (V.O.)

At the Whitestone Wellness Institute, you will not learn how to remove your anger. Instead, you will become as special as you deserve to be by learning how to both use it and master it. Congratulations on making this step and good luck on the spectacular journey that is ahead.

He lies on his bed, staring at the stark-white ceiling.

INT. WHITESTONE WELLNESS INSTITUTE - EXAMINATION ROOM - DAY

Sam sits in a circle of patients. Another patient stands in the middle of the circle with a THERAPIST and screams as loudly as he can -- a cathartic, primal scream.

THERAPIST

Don't fear it! Embrace it! That's
it! Release it!

The patient crumbles in a mess of emotion as the other patients applaud.

The CAMERA PULLS BACK into a security camera and continues to PULL BACK into...

SANDEEN'S OFFICE - DAY

Though dimly lit, the expert feng shui of the room is offset by the overall Stygian, spartan atmosphere. A plethora of video monitors line the wall, giving Sandeen visual access to the entire facility. A three dimensional, hand-carved board game with figurines sits close to his desk.

Dr. Sandeen watches the video and pays close attention to Sam. Dr. Finlay stands with him, obviously uncomfortable.

SANDEEN

How long has he been here?

FINLAY

A week tomorrow.

SANDEEN

A week tomorrow. What do you think
of him?

FINLAY

He's focused, but it's obvious he
is an extremely deep repressive.

SANDEEN

(studying Sam's face)

The stare is the familiar part. Can
you see it, Dr. Finlay?

FINLAY

I can see he needs help.

SANDEEN

(suddenly excited;
gesticulating wildly)

The winch of fortune is turning in
our favor, sir!

(shutting the video off)
Process him into FURY.

INT. WHITESTONE WELLNESS INSTITUTE - LIVING QUARTERS - NIGHT

Sam lies on his bed staring at the ceiling. Just as he closes his eyes, two orderlies charge into the room and grab him. Sam struggles as one holds him down and the other stabs a needle into his neck.

Sam slowly loses consciousness as the CAMERA SINKS into the floor and...

DISSOLVES TO

INT. FURY FACILITY - ARENA - NIGHT

Sam, buzz cut and clean shaven, wakes up in a chair.

He comes to in a dark, much dingier, much more industrial place. He can't see the walls because of the darkness, but the place simply smells fouler. He looks around and sees another man in a chair next to him whom he remembers from his therapy sessions. They're in the middle of a circle of patients -- all stern, bruised and worn.

Dr. Sandeen and Chan Lai enter the circle, examining them.

SANDEEN

Gentlemen. We haven't had the
pleasure of meeting.

Sam's eyes widen as he shakes his head to clear it. He focuses on Sandeen. The man in the circle with Sam, SCARED MAN, mumbles to himself.

SCARED MAN

(sotto voice; mumbling)
I want to go home...

SANDEEN

Take genuine comfort in the
knowledge that you've been brought
here because you are special.

SCARED MAN

(louder but still sotto voice)
I want to go home...

SANDEEN

Until now, you have been bred for
weakness. Well, we are not going to
allow you to run anymore,

(MORE)

SANDEEN (cont'd)
 gentlemen. In here, fear, pain and
 anger will become your constant
 companions. You will have to learn
 how to use your anger as a workman
 uses a tool. You will have to learn
 because if you do not... well, you
 will become steam on a mirror.

SCARED MAN
 (becoming more agitated)
 I want to go...

Sam's eyes dart around -- dissecting the situation.

SANDEEN
 (glancing over at the Scared
 Man but maintaining rhythm)
 While in here, you will fight when
 I say. You will fight everywhere,
 including in this arena. Pain will
 be both inflicted by you and upon
 you. Don't try to escape. Don't try
 to resist. Don't plot or plan. For
 every ten of you, there is at least
 one person within your ranks that
 reports back to me so definitely do
 not trust.

(with increasing excitement
 and intensity)
 Rest assured, though, that once
 this pain, this wonderful gift of
 fear and anger, is allowed to
 freely operate, you will be better.
 It's simple, gentlemen. Pain is
 your friend. Anger is your brother.
 Fight well and it will be well with
 you. Fight poorly and it won't.

SCARED MAN
 (extremely agitated)
 I don't want to be here! I want to
 go home!

Sandeen approaches the Scared Man, leans closely to his face
 and touches his finger to the Scared Man's lips.

SANDEEN
 Sssssshhhh. Quiet now. Quiet.
 There's simply no time for this.

SCARED MAN

Send me home! You hear me? I want
to go home!

With frightening suddenness, Sandeen grabs the man by the hair, drags him through the circle and throws him off the edge of the platform in which they are all standing. The man lands with a thud on the level below. Sandeen, wildly excited, leaps down to the man. The man is still alive -- bloody and moaning.

Sandeen flips the man over, straddles him and looks intensely into the Scared Man's eyes. He's looking for something -- looking to see the pain. Sandeen's face bears a look of both anticipation and pride.

Tears form in Sandeen's eyes. He's happy. Not for himself, but for the pain the Scared Man is experiencing.

He gets off the man and looks up at the rest of the patients now looking down from above.

SANDEEN

This... This is what it's about,
gentlemen! Welcome to Fury.

The CAMERA PULLS BACK to reveal that they are on the top level of the four-story fighting structure on which Oliver was fighting.

INT. FURY FACILITY - LIVING AREA - NIGHT

Sam sits on his bed -- a small, uncomfortable cot in a room with at least 20 identical cots. One of the walls is a heavy gauge steel grill, with a door that opens into a type of day room. The door is closed. On the far side of the day room, there is a long hallway with other doors opening into rooms: the latrine, washroom, cafeteria, seclusion room, etc.

The ceiling is grated and directly above is the main fighting arena. Six mechanical lifts that lead up to it sit along the wall. There are guards patrolling the area, but Sam isn't looking to escape. From the look on his face, he's right where he needs to be.

The Scared Man from earlier is a few cots away. He lies in a fetal position and continues to let out a mixture of weeps and screams.

Sam tries to shut the noise out, while other PATIENTS YELL at the Scared Man to shut up.

Sam finally begins to recognize the danger of the place.

INT. WHITESTONE WELLNESS INSTITUTE - HALLWAY - DAY

Shanna, wearing an official Whitestone Wellness visitor's badge follows a Whitestone employee through blinding white hallways. Shanna looks out a window and sees a handful of workers having lunch at picnic tables under some trees. She recognizes a young orderly, before she turns a corner to find Chan Lai standing outside of Sandeen's office.

CHAN LAI

Deputy.

Shanna nods.

CHAN LAI

Would you like a ginger ale?

SHANNA

No.

When Finlay walks out of the office, Chan Lai turns and leads Shanna into...

SANDEEN'S OFFICE

Shanna immediately notices a sea of photographs of Sandeen with seemingly every influential personality in the country -- politicians, judges, stars, athletes, etc.

Sandeen rises to greet her.

SANDEEN

It's very nice to see you, Deputy.
You've caught me at a good time.

SHANNA

I'm glad.

SANDEEN

I'm sure you are. Come on. I'll
show you around.

INT. WHITESTONE WELLNESS INSTITUTE - HALLWAY - DAY

Sandeen and Shanna walk down a hallway.

SANDEEN

To date, we've trained and employed
over 100 people from the
reservation.

SHANNA
Is that right?

SANDEEN
You should thank your father. He
championed the process of bringing
in non-native businesses.

SHANNA
What made you decide to come here?

SANDEEN
This is a beautiful place, Deputy.
Who wouldn't want to be here?

They pass a line of therapy rooms.

SANDEEN
This is our main treatment area.

SHANNA
Is this where Justin was kept?

SANDEEN
This is where all of our patients
go through their growth stages. I
understand you're close to his
grandfather.

SHANNA
He's a family friend.

An elevator opens to Shanna's left. An employee exits, but
she notices an armed guard remains in the elevator and
proceeds downward.

SHANNA
What exactly was Justin in for?

SANDEEN
(laughs)
This isn't a prison. The boy was
here because he wanted help. He was
intensely troubled. To be honest,
there wasn't much we could do.

SHANNA
What was your diagnosis?

SANDEEN
You'll have to understand, Deputy
that our patients' privacy is
extremely important to us so I
can't fully discuss.

SHANNA

He's not a patient anymore.

SANDEEN

You're correct, which is why his file is sealed.

SHANNA

People say that when he left here, he was experiencing violent nightmares. What would cause that?

SANDEEN

I can imagine a number of things.

SHANNA

He didn't have them before. Did they start while he was here?

SANDEEN

I really can't say.

SHANNA

Was he given drugs?

SANDEEN

Again, privacy. Should I call Sheriff Aitken about this? I'm sure he'd be happy to help clarify the legalities of the situation. Maybe your father could help as well.

Trump. Shanna's frustration is almost palpable. They turn a corner and are at reception.

SANDEEN

I'm sorry I can't be of more help. I'm sure you'll let me know if there's anything else I can do for the family.

SHANNA

Kid comes in with some sort of teenage angst. Kid leaves, is tormented, drowns his dog and takes his own life. Something isn't right and I swear to you, this sort of thing doesn't go away easily.

SANDEEN

Well then. Have yourself a good rest of the day, Deputy. You can leave your badge at the desk.

As Shanna walks toward the door, the CAMERA SINKS into the floor and goes lower and lower until...

INT. FURY FACILITY - CAFETERIA - DAY

Sam stands in a stripped-down cafeteria with the other patients. He is handed a small metal box full of bland, unappetizing food.

He sits down at a long table with a handful of other patients, including a huge, glowering FORREST; MACY FLYNN, who is equal parts hot, tough and crazy -- always rocking, never still; and BODIE CARTER, a pudgy southerner who carries a very gentle, jovial look.

Everyone eats, though the silence in the room is so uncomfortable that it's nearly suffocating. Everyone is tense, wishing they had eyes in the backs of their heads.

SAM

The man who was screaming last night was gone when I woke up.

Macy and Bodie look up at him, surprised. Forrest doesn't respond, choosing to concentrate on his food.

SAM

Does anyone know what happened?

Beat.

MACY

(glancing over; sotto voice)
He's eatin' the devil's smoke, she whispers. Fists didn't abide all that noise.

FORREST

Macy!

MACY

(little-sistery)
Forrest!

Macy quietly laughs, but it quickly turns to crying.

FORREST

(to Sam)
We're minding our business.

SAM

(to Forrest)
How do I get to Sandeen?

Forrest stops eating and sizes Sam up.

FORREST
(distrustful)
We're just keeping to ourselves.
You just keep to yours.

A BELL RINGS and an extremely pleasant FEMALE VOICE SPEAKS over an INTERCOM.

FEMALE VOICE (O.C.)
May I have your attention. The
Whitestone Wellness Institute has
selected Patient Camacho and
Patient Archer as part of today's
lottery.

Everyone at the table looks at Sam, gathers their lunches and moves away. Sam is confused. On the other side of the room, an absurdly tattooed, muscular man rises and scans the room. This is CAMACHO -- violence personified.

SAM
(confused)
What does that mean?

Everyone in the room is on their feet except Sam. Camacho looks at Sam and stalks toward him with a ghost-like smile -- he doesn't need much of an excuse to inflict pain.

BODIE
(moving away; inconspicuous)
Time to fight, baby! Turn around!

Sam spins around just in enough time to get out of his seat before Camacho reaches him. Camacho viciously tackles Sam over the table -- they fall to the floor.

Camacho pulls Sam up and pounds him with two solid punches. Sam staggers back, confused, overwhelmed and nose dripping with blood. Sam defensively punches -- Camacho ducks.

BODIE
Dis ain't gonna end pretty.

Macy rocks back and forth and Forrest watches with interest as Sam is dropped by a kick from Camacho. Sam pulls himself up and, exhausted, backs up against a wall.

POV - SAM

He looks at Camacho, but instead of Camacho, he sees his brother, Oliver, charging him with a hammer. Oliver swings.

BACK TO SCENE

Sam's eyes widen and an intensity washes over him. He ducks. Camacho screams in pain as his fist slams against the wall. Sam quickly grabs one of the metal lunch boxes and dents it with Camacho's head -- he's staggered. Sam jumps on Camacho's back, wraps his arm around his neck and squeezes.

Struggling violently, Camacho is subdued; however, Sam's intensity remains dangerously high -- tears forming in his eyes. Finally, the BELL RINGS again and guards rush in and pull them apart.

Sam, panting, bloody and exhausted, catches Forrest's gaze.

BODIE
(to Forrest)
Undercovers don't have dat fire in
the eyes, bossman.

Forrest watches as Camacho and Sam are dragged away.

INT. FURY FACILITY - EXAMINATION ROOM - DAY

Cut and bruised, Sam sits on an examination bed. Dr. Finlay is tending to his wounds. Sam is wincing.

FINLAY
(pulling a stitch tight)
You're going to want to try and
keep this as dry as possible.

SAM
Can I expect to keep seeing you
like this, doc?

FINLAY
(putting down his instruments)
It's likely.

Dr. Finlay flicks a syringe.

FINLAY
Try to hold still.

SAM
What is it?

FINLAY
It helps your therapy.

Another doctor straps Sam's arms down.

SAM
Why are you strapping me down?

FINLAY
It's for your own safety.

The other doctor hooks Sam up to an IV as Dr. Finlay injects the syringe into an IV stream. Sam resists, but becomes drowsy and weak.

SAM
(becoming less lucid)
I'm not safe.

CAMACHO SCREAMS from another room.

FINLAY
(Not reacting to the screams)
Of course you are.

SAM
Did you know Oliver Archer?

Dr. Finlay pauses and then fits a helmet over Sam's head.

FINLAY
Just relax.

The TRIGGER SONG PLAYS through the HELMET. Sam's eyes widen, but he can't react. He loses consciousness.

DREAM SEQUENCE - EXT. ARCHER HOUSE - DAY

Sam still hears the TRIGGER SONG PLAYING as he stands outside his house. He is dressed in his Whitestone Wellness clothes. He runs to the door, but this time he can't open it. He looks through the window as a crazed Oliver grabs the hammer and rushes toward an unassuming Annie.

SAM
Annie! Annie, turn around!

Sam tries to kick the door down, but to no avail. He tries to use a rock to break a window, but the glass holds. The dream feels so real, so vivid, as the TRIGGER SONG PLAYS louder and louder.

CLOSE ON Sam's face as he screams for Annie.

MATCH CUT TO:

SAM SCREAMING IN THE EXAMINATION BED

EXT. LOCAL BATTING CAGE - DAY

Shanna walks past empty batting cages until she reaches the end where KENNY stands inside, swinging and hitting the rubber balls fired at him from a mechanical pitching machine. He's the young orderly Shanna saw eating lunch at the Whitestone Wellness Institute. He looks like an addict that is still holding on to a vestige of an athletic past.

She stops and watches him smack a couple of ground balls.

SHANNA

You're not getting your hips through, Kenny.

Kenny glances back but proceeds to hit.

KENNY

They teach you how to sneak up on people in the Academy?

SHANNA

Kind of. I need a favor.

KENNY

(laughs as he hits a ball)
Oh, you need a favor from me?

SHANNA

I'm serious, Kenny.

KENNY

What is it?

SHANNA

I need some information on Whitestone Wellness.

KENNY

So, go to the library.

SHANNA

I need you to get me a roster of patients that have gone in there.

Kenny swings and misses.

KENNY

Right.

SHANNA

I said I was serious.

Kenny turns and looks at her as the pitches continue.

KENNY

First off, I'm just an orderly. An orderly that needs his job to pay rent. Secondly, why in God's name would I want to do you a favor?

SHANNA

That's what cousins are for.

KENNY

And apparently for putting each other in jail.

SHANNA

You had coke in your pocket! What did you want me to do? You're lucky you didn't get a distribution charge on top of it.

KENNY

Whatever.

Kenny turns and hits another ball.

KENNY

You're a cop. Just go get it.

SHANNA

I can't.

KENNY

Why not?

SHANNA

Because I can't. Are you going to help me or am I going to have to bust you for the dime bag in your glove compartment?

The machine is out of balls and the mechanical arm flaps as Kenny spins around.

KENNY

(panicking)

You searched my car?

SHANNA
 No, but based on your reaction, I
 guess I should.

KENNY
 You gotta be kidding me.
 (relenting)
 How far back you need?

SHANNA
 Five years.

Shanna's RADIO CHIRPS. Shutter's voice is heard.

SHUTTER (V.O.)
 Shanna, looks like we have a 417 at
 Whitestone. Sounds like it's
 Preacher.

She curses under her breath as she puts the radio down and
 runs back to her vehicle.

INT. FURY FACILITY - WASHROOM - DAY

Sam, clearly shaken, splashes water on his face in an open,
 Roman-style washroom. He clenches his fists in an attempt to
 keep his hands from shaking. Forrest enters and starts
 washing his hands. Bodie stands in the doorway as a lookout.

FORREST
 (to Sam)
 I wish I could say it gets easier.

Sam doesn't respond.

FORREST
 But, it doesn't.

SAM
 You've got a way about you.

FORREST
 No sense lying. Funny that this
 part wasn't in the pamphlet.

SAM
 No, it isn't funny at all.

Point taken.

FORREST
 You can't stay bowed up like that
 and expect to survive this place.

Sam starts to walk out.

FORREST
(shaking the water off)
I knew your brother.

He has Sam's attention.

FORREST
He was in here, but I suspect you
already knew that.

SAM
What do you know about him?

FORREST
The difference between one of us
and one of Sandeen's undercovers is
fine, which makes everyone suspect.
He gets off on the paranoia.

SAM
And I take it you have me pegged?

Another patient walks past causing Sam and Forrest to pause
their conversation. Once it's safe, they resume.

FORREST
Diogenes walked around Athens for
years with a lamp looking for an
honest man. I do the same. Whatever
you have bottled up inside --
that's honest.

SAM
Listen. Forrest? I need you to tell
me what you know about my brother.

FORREST
(moving closer; intense)
I know he got what we all are
trying to get. Oliver got out. Why
didn't he go for help?

SAM
He's dead.

EXT. WHITESTONE WELLNESS INSTITUTE - DAY

Shanna pulls into the Whitestone Wellness Institute.

Preacher stands in the bed of an impossibly old pickup truck and SHOOTS a RIFLE that looks even older. The BULLETS EXPLODE into the side of the main building. The recoil nearly knocks Preacher down. SECURITY GUARDS yell at him, but are too afraid to approach.

Shanna calmly walks up to the truck.

SHANNA

Preacher.

PREACHER

Ain't movin' me, Miss Shanna.

SHANNA

Go ahead and put your gun away so we can get you home.

PREACHER

I says you ain't movin' me! Not until I tear it to the ground.

Preacher FIRES another ROUND.

SHANNA

(moving closer)

Seems to me that you're going to run out of bullets a lot sooner than that.

This somehow makes sense to Preacher. He lowers his weapon.

PREACHER

Suppose you're right. Ain't worth the shells.

Shanna climbs into the bed of the pickup as the Security Guards come out of hiding.

SHANNA

(reaching for the gun)

Go ahead and give that to me.

PREACHER

They swirled his mind. It shouldn't be on the rez.

SHANNA
 (unloading the gun)
 I know.

The Security Guards rush toward the truck -- guns drawn.

SHANNA
 (drawing her own weapon)
 Drop your weapons and back off!

After a tense beat, the Security Guards comply.

SHANNA
 (to Preacher)
 Let's get you home.

INT. LOCAL RESTAURANT - DAY

Robert sits at a table with Joe eating a steak. A napkin is tucked into his collar, protecting his tie. The establishment is small and is much more hole-in-the-wall than one would expect a man like him to eat in. An elderly Native American woman, MILLIE, refills his water.

ROBERT
 (playfully)
 You keep feeding me like this,
 Millie, and one day I'll make an
 honest woman out of you.

MILLIE
 I know you, Robert. You're just
 after my money.

Robert and Joe laugh as Millie ambles into the back. Suddenly, Sandeen storms through the door, obviously not happy. Chan Lai follows closely.

Joe hops up defensively in mid-chew while Robert breathes heavily out of irritation. He lays down his fork and yanks his napkin out of his collar. Joe steps up to stop Sandeen from getting too close, but Robert waves him back.

SANDEEN
 What do I need to do to remind you
 of the specifics of our
 arrangement?

ROBERT
 Nice to see you too, Julian. Why
 don't you have a seat? Have you
 eaten lunch?

SANDEEN

Your daughter has been making my life very difficult.

ROBERT

Let her kick up some dust. You're insulated here.

(picking up his utensils)

You mind?

Robert takes another bite of steak. Millie reenters.

MILLIE

(to Sandeen; oblivious)

Take a seat anywhere, honey.

Sandeen doesn't even acknowledge her existence.

ROBERT

It's alright, Millie. He's a friend of mine. Give us a few minutes alone, will you?

MILLIE

You let me know if you men need anything else.

Millie turns and walks into the back.

SANDEEN

Our arrangement, which, by the way, is more than likely paying for that piece of meat on your fork, is prefaced on you controlling what you people pass off as authorities.

ROBERT

Everything is handled, doctor.

SANDEEN

Well, it's unfortunate that I am rapidly losing confidence in that very solitary fact.

Robert stands, seemingly taking up the entire room with his presence. It takes everything he has to keep his temper in check, but his eyes and the veins bulging from his neck slowly betray his anger.

ROBERT

Listen to me, doctor. I allowed you to set up shop here to shield your operation, but this is my rez.

(MORE)

ROBERT (cont'd)
 These are my people. This is my daughter you're talking about. And the only reason I let you come in here and disrespect me like this is because I like the way your money spends. But believe you me, that only goes so far.

Intense beat. Sandeen finally breaks his gaze and defuses the intensity with joyous laughter. The shift in his mood is sudden and dramatic. He loves the tension.

SANDEEN
 I like that, Robert. I really do, but we both know where all your bodies are buried, so let's not forget we need each other to make our family function properly.

Sandeen walks to Robert's table and eats a bite of steak.

SANDEEN
 Mmmmm. Excellent steak. I have to remember this place.

Robert isn't amused.

SANDEEN
 Clean up your end, Robert and the status quo will continue to profit us both.
 (patting Robert's shoulder)
 I can expect to see you and your men this week at the event?

ROBERT
 I suppose so.

SANDEEN
 Well, then...

Sandeen and Chan Lai exit and leave Robert fuming. Robert sits back down and pushes his plate away.

EXT. SHANNA'S HOUSE - EVENING

Shanna walks from her SUV to her door and finds a nondescript envelope waiting for her.

INT. SHANNA'S HOUSE - KITCHEN - NIGHT

Shanna sits at her kitchen table leafing through a stack of papers -- the names she asked Kenny for. Her mind is relentlessly working as she pours over the names. Purser, wearing casual clothes appears in the doorway of the kitchen holding a DVD.

PURSER

You joining me anytime soon or are
me and Will Smith on our own
tonight?

SHANNA

(half-listening)
I'm missing something.

She opens up her laptop and starts typing the names into a search engine.

PURSER

I can just go.

She finally stops, takes a breath, gets up and gives him a kiss. It's actually a soft moment for Shanna.

SHANNA

I'm sorry. Are you in tomorrow?

PURSER

Picture day at the high school.

SHANNA

I'll call you.

Purser leaves and Shanna sits back down at her computer.

INT. FURY FACILITY - LIVING AREA - NIGHT

There is a nasty fight in the corner. Some patients are screaming and rocking back and forth, lost in their own minds; but, most of the patients are watching and yelling.

Sam is standing in the far corner of the room, away from the fight and observing the exits -- the number of guards, etc.

Macy approaches and stands next to him.

MACY

She wanders over to the stranger
and asks him why he isn't watching
all the spectacle.

SAM
Are you talking to me?

MACY
He sits and ponders the obvious as she tells him her name. It's Macy.

Sam doesn't know what to make of her.

MACY
Will he be one of the six chosen for tonight, she asks the man with the steel, cold eyes.

SAM
What's tonight?

MACY
(leaning in; sotto voice)
And she is taken aback at his ignorance.

She smiles and walks away like a leaf blowing in the wind.

Without warning, a distinct SHRILL HUM from the INTERCOM SYSTEM invades the room, making all the patients in the room drop to the floor.

Sandeen enters the room looking very pleased. He approaches Sam, who lies on his side, dizzy and disoriented.

POV - SAM

It's difficult to focus as Sandeen looks in his eyes.

SANDEEN
Prep him for the arena.

Two guards grab him, pick him up and take him away.

FURY FACILITY - MONTAGE

The CUTS are very quick and chaotic.

Sam wheeled through a hallway.

Sam fighting orderlies as a doctor injects him.

Sam shoved, fighting and struggling, in a tall black box that looks like a coffin stood on its end. The door slamming shut.

CUT TO BLACK.

EXT. BRIGHT SPRINGS INDIAN RESERVATION - LATE NIGHT

It's late and the town has shut down for the night. This makes the string of limos and luxury cars that appear and drive through the heart of town an even more peculiar sight.

EXT. BLACKWATER CASINO - FRONT ENTRANCE - LATE NIGHT

One by one, the limos and luxury cars pull up in front of the casino, dropping off extremely rich, extremely well-dressed, extremely successful men and women. It's obvious this is the cream of the proverbial economic and social crop. Senators, judges, executives, etc. They all saunter into the casino.

EXT. BLACKWATER CASINO - BACK EXIT - LATE NIGHT

These same people are funneled to the back of the casino, where a series of black SUVs wait. Security checks names on a list as people fill the SUVs and the vehicles disappear into the dark reservation night.

INT. WHITESTONE WELLNESS INSTITUTE - PARKING GARAGE - LATE NIGHT

The SUVs pull off the main road and take a service road. From there, they file into the entrance of an old diamond mine that goes four stories underground and into a hidden garage that sits beneath the Whitestone Wellness Institute. Once the vehicles stop, the high-rollers exit, are frisked and are then led by multiple liaisons inside the facility. They are each given a booklet of fighter profiles.

The buzz of excitement is palpable.

INT. FURY FACILITY - ARENA - LATE NIGHT

The Fury arena is brightly lit. The high-rollers from the limos are excited, raucous and are quickly filling the seats which have individual automated betting computers attached.

Robert and Joe sit in the front row as six large, reinforced black boxes are raised from the floor of the arena. When the CROWD sees the boxes, it ROARS with anticipation.

INT. BLACK BOX - LATE NIGHT

Blackness. That's all Sam sees. He can feel motion and hear sounds of MOTORS WHIRRING, but can't determine where he is or where he is going. The box is stood up and the TRIGGER SONG is PLAYED through hidden, internal speakers.

FLASHES of Annie's death mixed with memories of his time in war invade his mind as fear and anger well up inside of him. He screams, but no one is listening.

The MUSIC STOPS -- just HEAVY BREATHING and Sam's HEARTBEAT.

A LOCK CLICKS and the door swings open to reveal...

THE ARENA FLOOR

The CROWD EXPLODES as the doors open and six fighters emerge from their boxes, eyes burning with anger and internalized emotion. Sam's mind swirls as fast as his heart races.

He takes a beat to gather himself as all hell breaks loose around him.

The CUTS are QUICK and CHAOTIC as two fighters charge each other and viciously attack each other. Another fighter, races toward one of the platforms and is launched on top of it by a pressure-sensitive catapult hidden in the floor.

Sam looks across the arena and sees Macy already on a platform, fighting an extremely fat, extremely tattooed man. The man clobbers Macy with an elbow, snapping her head back and dropping her to the ground; however, almost immediately she hops up and spits blood -- she can handle herself.

Sam turns and makes his way onto the arena floor -- no strategy, just survival.

AERIAL SHOT - FURY ARENA

The six fighters swarm the arena floor -- launching onto platforms, getting knocked off platforms, attacking one another with animalistic adrenaline. When a fighter is knocked unconscious, orderlies enter the arena and drag the fighter off.

GRANDSTANDS

Joe, clearly enjoying himself, leans over to Robert, who seems to be there more for business than pleasure.

JOE

I can't get enough of this!

SAM

Seeking an elevated position, Sam fights off a couple of fighters and desperately works his way to the third level.

The CROWD ERUPTS when one of the fighters is knocked off a level and is knocked unconscious -- he's out.

Sam clearly fights more defensively than aggressively and he doesn't know it, but Camacho, who already sports a broken nose, has spotted him and closes in from a lower level.

LIVING AREA

Forrest, Bodie and the rest of the patients watch through the grated ceiling as the fighters battle above. The SOUNDS of the CROWD can be heard. Every roar is equated with someone getting hurt.

BODIE

She'll do fine, bossman.

Forrest doesn't respond.

BODIE

(convincing himself)

She wins and she'll get out. Dat's the deal. Dat's what they told us. Dat's what we want.

FORREST

That's what we want.

SAM

Sam makes it to the third level. He sees a woman charging Macy with a pipe. Quickly, Sam grabs the pipe and throws the woman onto a catapult, launching her onto the top level.

That gives Camacho the opening he needs. He comes from behind, spins Sam around and uppercuts him, snapping Sam's head back. Camacho shakes out his knuckles.

Bleeding, Sam stumbles dangerously close to the edge of the platform. Camacho swings wildly at Sam with a fist full of proverbial vengeance.

Sam tries to duck -- too late --

The CROWD OOOH'S AND AAAH'S as Sam is hit solidly in the face and flies off the platform and lands with a THUD on the platform below.

Gasping for breath and staring at the ceiling, Sam sees Sandeen watching from a glass booth high in the arena.

Sam tries to fight it, but loses consciousness as the arena

FADES TO BLACK.

INT. WHITESTONE WELLNESS INSTITUTE - PARKING GARAGE - LATE NIGHT

The gamblers, still amped from the excitement, file out and get back into their SUVs. Robert and Joe move toward their SUV, when a southern CONGRESSMAN slaps Robert on the back.

CONGRESSMAN

(shaking Robert's hand)

You weren't ribbing me about this, Robert. Worth every penny.

ROBERT

(getting into his SUV)

I'm glad you enjoyed yourself, Congressman.

INT. SHANNA'S HOUSE - KITCHEN - LATE NIGHT

Shanna, spent from long hours at her computer, is printing article after article. CLOSE ON a series of printed articles on her table:

"WOMAN KILLED IN BRUTAL DOMESTIC ATTACK" -- a picture of Annie is shown with this article; "WAITER ATTACKS RESTAURANT PATRONS, TWO DEAD," "MOTHER FOUND GUILTY OF BRUTAL CHILD BEATINGS," "MAN OPENS FIRE AT SHOPPING MALL," "LEGISLATURE APPROVES ALTERNATIVE SENTENCING PROGRAM."

INT. WHITESTONE WELLNESS INSTITUTE - CONFERENCE ROOM - DAY

A handful of doctors and administrators, including Dr. Finlay and MS. BATA, an intellectual analyst type, sit around a table, papers in front of them. Sandeen enters.

SANDEEN

What is the report from last night?

FINLAY

Well, initial triage shows that physically, only one patient with serious injuries.

SANDEEN

Is the winner being processed out?

DOCTOR #1

Yes, sir. He's being wiped.

SANDEEN

Good. How's Patient Archer responding to the therapy?

FINLAY

Slowly. He's more resistant than the others.

SANDEEN

(circling the room)

That's to be expected. Patients driven by personal motivation will always maintain a resistance to the therapy. I assure you it fades. Will he be ready for Times Square?

FINLAY

He's behind schedule. It's unlikely at this point.

SANDEEN

No need. He can watch with the rest of us. How many actives do we have in operation right now?

MS. BATA

Five hundred eighteen domestic. Weekly reports have all been issued and show no anomalies. They've been cleared for the New Year's event.

SANDEEN

(suddenly grabbing the shoulders of a nervous doctor)

Bravo!

Leaning down to the doctor's ear.

SANDEEN

Never doubt as to whether we're making a better world. You all are part of that change.

INT. FURY FACILITY - LIVING AREA - DAY

Sam lies on his cot, trying not to move. Pain laces through his body with every breath. Forrest approaches and sits next to the bed.

FORREST

The first one's always tough. Some people don't make it out.

Sam doesn't respond.

FORREST

I appreciate you looking out for Macy.

Forrest starts to get up.

SAM

How long have you been here?

FORREST

(sitting back down)

Too long.

(re: Army tattoo on Sam's arm)

I suppose a combat man's seen a lot more than this.

SAM

Do you really think he'll just let you leave?

Forrest laughs. Beat.

FORREST

Your brother was friends with this kid in here from the reservation. Whenever Oliver couldn't take this place anymore, this kid would tell him this Native American story about a man named Coyote. Coyote was a giant killer, but was warned to stay away from one particular giant. He didn't listen and he ended up getting eaten.

Sam stares at the ceiling as Forrest talks.

FORREST

But, here's the thing -- he didn't know it. He thought he walked into a cave, but he actually walked right into the giant's belly. So, now he's stuck. It was easy to walk in, but no one ever walked out.

SAM

Sounds like a sad story to me.

FORREST

No, it's not because after he found out, Coyote decided to take his knife and start cutting the giant's heart from the inside. When he did that, the giant opened his mouth and everything that was trapped went free. All those things in the giant's belly weren't as strong as Coyote, so they needed his strength to get free.

Sam looks at Forrest.

FORREST

Oliver survived this place because other people relied on him to be strong. I try to fill those shoes.

Sam looks away.

SAM

I'm not a coyote.

FORREST

That's what he said too.

Forrest walks away. The door to the living area opens and Dr. Finlay, flanked by orderlies, approaches Sam and shines a small light in his eyes.

FINLAY

He wants to see you.

EXT. WHITESTONE WELLNESS INSTITUTE - ROOF - DAY

Sandeen and Chan Lai stand on the roof of Whitestone Wellness Institute. Sandeen hits golf balls into the surrounding woods. A hatch opens and Sam climbs onto the roof. He's followed by two, large orderlies.

Sam, worse for the wear with his ribs heavily bandaged, tries to disguise his limp as he squints at the brightness of the sun. Sandeen slices another ball and then turns toward Sam.

SANDEEN

(clapping; pleased)

Behold, the mighty gladiator in all his thunderous applause.

The orderlies exit down the hatch and leave Sam staring intently at Sandeen -- Chan Lai skulks in the background. Unconcerned, Sandeen turns his attention back to golf. He WHACKS another BALL.

SANDEEN
Do you play golf, Sam?

Sam's eyes are steely focused on Sandeen.

SANDEEN
Most people find it to be calming and recreational, but I admit that I find it to be one of the most infuriating games ever invented.

WHACK!

SANDEEN
It's like Beelzebub himself delivered this game straight up from hell. It's awful. Especially in the cold.

SAM
Why am I here?

SANDEEN
That sounds philosophical, but then again, you don't strike me as the philosophical type.

WHACK! Sam's hands ball into clinched fists.

SANDEEN
If it isn't philosophical, then it must be rhetorical, because I'm certain we both know why you decided to come here.

They stare at each other -- Sandeen with quizzical anticipation and Sam with brooding, internalized anger.

SANDEEN
So, in all actuality, the question you need to ask is what are you going to do now that you are, indeed, here.

WHACK!

SAM

I want answers.

SANDEEN

(getting excited)

Yes! Yes, you do, sir. All of this has been to get answers to the questions that have been plaguing your seemingly complex mind and how ridiculously fortuitous is it that I happen to be a man of many answers? Supply and demand. The way of the world.

SAM

And you're just going to tell me what I want to know?

SANDEEN

I don't have anything to hide, Sam. I mean, I'm being serious when I ask you, who are you going to run to after I tell you what you want to know? We both know that you never intended to leave once you got here.

SAM

Why did my brother kill my wife?

WHACK!

SANDEEN

Outstanding! Getting right to it. Well, to put it simply, I don't know exactly. People respond to stimuli differently. That's why we're testing it. Trial and error.

SAM

He was an experiment?

SANDEEN

We just did what we do to everyone here. We took a miserable, weak, insignificant worm of a man and turned him into a strong pillar of direction. The caterpillar to the proverbial butterfly. You know, I hate the way clichés taste coming out of my mouth. I apologize.

WHACK!

SAM
You killed her.

SANDEEN
Now that wasn't a question; but, strictly speaking, no. Oliver has to take responsibility for his own actions. I was simply the catalyst. I suppose this is the part where you threaten my life?

SAM
I guess that makes me predictable.

Sam scans for possible weapons -- rocks, anything.

WHACK!

SANDEEN
(elated)
Slightly. Now, I picture Annie as a good person. Like the kind that has butterflies flying around her on a sunshiny day?

Sandeen slices one very badly.

SANDEEN
Are you sure you don't want to hit a few balls?

SAM
Why do the ones that leave end up killing other people?

SANDEEN
Not all of them do, but you're right, there are some select ones that absolutely do. When their treatment is finished, we use them to spread what they found to others.

WHACK!

SANDEEN
It's simple evangelism. And let me tell you, do I have something special planned to ring in the new year...

SAM

The music I heard when Oliver killed her... You use that somehow. These people think they're being released, but they're not really free.

SANDEEN

(angry; throwing his club)
And they were free before?
(beat)
Why do you want to know these things so badly?

SAM

Because I've spent the last year of my life trying to find out why my wife was beaten to death.

SANDEEN

(taking off his glove; calmer)
Of course. It's your penance.

Without warning, Sam leaps on Sandeen and wraps his hands around his neck. Both men crash to the ground. Sam has a vice grip on Sandeen's neck, but Chan Lai quickly smashes Sam in the ribs with her boot -- blinding pain. Sam slumps over and Sandeen climbs on Sam's back, his entire weight holding Sam down. Intense excitement oozes from Sandeen.

Sam struggles; more out of principle than practicality. Finally, he stops -- beaten. Sandeen gets up and checks his neck. Sam can't rise because of the pain.

SAM

I'm going to kill you. You know that. You won't do this again.

SANDEEN

(worked up)
Of course I will, Sam! I'm a doctor to the people who don't know they're sick.

SAM

What makes you think I won't try to stop you?

SANDEEN

Oh, no, Sam. You still don't understand. I hope you do.

Sandeen smiles, gets up and walks to the hatch. He looks back up as he opens it.

SANDEEN

Feel free hit a few balls.

Sandeen and Chan Lai climb down the hatch, leaving Sam on the roof, beaten and alone.

EXT. WHITESTONE WELLNESS INSTITUTE - EARLY EVENING

Dr. Finlay, obviously tired, walks to his car after a hard day's work. Even though he's a doctor, his car is modest and obviously a few years old. He throws his bag on the passenger seat, gets in and drives away.

Once he leaves the Whitestone premises, Shanna's SUV appears and follows.

EXT. BRIGHT SPRINGS INDIAN RESERVATION - CITY STREETS - NIGHT

Dr. Finlay drives off the reservation, Shanna still tailing.

INT. CONVENIENT STORE - NIGHT

Dr. Finlay grabs two six-packs of beer and sets them on the counter. He reaches for his wallet when Shanna approaches. She's in plain clothes, but is still packing heat.

SHANNA

Is this how you celebrate Christmas?

Finlay recognizes her, but doesn't react.

SHANNA

Dr. Finlay I'm going to need to ask you a few questions.

FINLAY

(walking past Shanna)
Not tonight.

Finlay exits with Shanna quickly following.

CONVENIENT STORE PARKING LOT

Shanna quickens her step to keep up with Finlay.

SHANNA

It's going to have to happen sooner or later. Might as well be now.

FINLAY

I don't have anything to say.

Finlay unlocks his car and gets in. Shanna hurries to the other side of the car and gets in the passenger seat.

INSIDE FINLAY'S CAR

FINLAY

C'mon! You can't get in my car!

SHANNA

You're just about to tell me that I don't have jurisdiction off the reservation so let me go ahead and let you know that I really don't care. The only thing that matters is that I'm a girl with a gun and an agenda and you're not. Now, all I'm asking for is ten minutes of your time.

Beat. Finlay gives in. He nervously looks around.

FINLAY

We can't talk here.

INT. FINLAY'S APARTMENT - NIGHT

Sounds of a KEY IN A LOCK are heard as Finlay and Shanna enter. Much like his car, Finlay's apartment isn't what you would expect from a doctor. It's small and plain.

He walks in, flips on the lights, puts his beer in the refrigerator and then turns around to see Shanna pointing her gun at him.

FINLAY

(startled)

Hey, I said I'd talk!

SHANNA

I'm just trying to ensure the quality of our conversation.

(sitting down at a small kitchen table)

I want to know about the Whitestone Wellness Institute.

Finlay sits down.

FINLAY
What about it?

Shanna throws her printed articles on the table.

SHANNA
Tell me what Sandeen's doing to
these people.

Finlay gets more nervous.

FINLAY
(pointing to the refrigerator)
You mind?

Shanna nods and Finlay plucks two beers from the
refrigerator. He slides one over to Shanna who ignores it.

FINLAY
You know, when I got hired by
Julian Sandeen I thought I'd won
the job lottery.

SHANNA
What goes on in that place?

He takes a drink.

FINLAY
You have to keep my name out of all
of this.

SHANNA
Just tell me what you know.

FINLAY
They bring in gamblers to put money
on underground fights.

SHANNA
What kind of fights?

FINLAY
The non-sanctioned kind.

SHANNA
Who fights?

Finlay looks away. He betrays a hint of shame.

FINLAY
The patients.

Shanna is taken aback. Now that Finlay is opening up, she lowers her weapon.

SHANNA

Why are people snapping once they get out?

FINLAY

It's a part of Sandeen's program. Some are tests. Some mistakes.

SHANNA

Which one was Justin?

FINLAY

(shamefully)
A mistake.

Shanna smolders, but stays focused.

SHANNA

Tell me about Sam Archer?

FINLAY

How do you know about Sam Archer?

SHANNA

When someone goes into Whitestone, gets out, murders his brother's wife and then that brother admits himself into the very same place, it piques my interest. You're going to tell me what's happened to him.

FINLAY

He's with the patients.

(pleading)

I didn't know about this when I was brought on. But once you're in... he just keeps enveloping you... I just got stuck. I'm the one who treats them.

Shanna gets up and starts pacing around the room.

SHANNA

Sam Archer put himself in there for a reason. He knows something. There's a storm brewing in my backyard so I need to get to him.

FINLAY
You can't.

SHANNA
Why not?

FINLAY
Because you can't. Sandeen keeps
the patients locked away. You'll
never get to him.

Shanna processes all of this. Finlay keeps drinking.

SHANNA
That's not all.

FINLAY
I don't know anything else.

SHANNA
Tell me why they snap.

Finlay is quickly going from nervous to terrified.

FINLAY
Look, I gave you ten minutes --

SHANNA
You need to tell me the truth!

FINLAY
There's nothing else to tell.

Shanna thinks, quickly raises her GUN and FIRES it past
Finlay. He screams and ducks.

FINLAY
What are you doing? You're crazy!

SHANNA
What happens to these people when
they leave?

FINLAY
You're killing me here. You know
that? Do you want me dead?

SHANNA
What is he doing to them?

A long beat. They stare at each other.

FINLAY
You won't understand.

SHANNA
I'm a smart girl.

FINLAY
He implants subconscious triggers
in them before they're released. He
sets them off and they snap.

SHANNA
Why?

FINLAY
I don't know. Because he's a
lunatic. Does it matter?

SHANNA
Why don't they go to the police?

FINLAY
We wipe them and implant new
memories.

Shanna is overwhelmed.

FINLAY
Listen, you can't do anything about
it. Sandeen is protected. Your
father has him insulated.

SHANNA
My father?

FINLAY
Where do you think he gets his
gamblers? How do you think your
father paid for the new gym for the
high school? It's all rigged.

Shanna is stunned.

SHANNA
You're coming with me. You're going
to fill out an affidavit --

Finlay laughs.

FINLAY
I'm not testifying.

SHANNA
Then I'll put you under arrest.

FINLAY
If I talk I'm dead. I'd rather sit
in jail.

Shanna quickly calculates her next move.

SHANNA
Who is he triggering next?

FINLAY
I don't know --

Shanna raises her gun threateningly again.

FINLAY
I don't know! I swear I don't know!
He's planning something big on New
Years Eve. Times Square. He's
triggering a bunch. That's it.

SHANNA
How many?

FINLAY
Hundreds.

SHANNA
Who was the last one released?

INT. FURY FACILITY - CAFETERIA - DAY

The patients eat. Forrest, Macy, Bodie and Sam sit together.

BODIE
(leaning over to Sam)
Sam, you let me have your lunch and
I'll talk Forrest into takin' a
dive tonight. Get you outta here.

Sam doesn't look up or respond.

SAM
It's not about me anymore. We have
to get out of here.

INT. CITY DELI - NIGHT

Shanna, in plain clothes, sips on a cup of coffee in a city deli. She focuses on a man bussing tables who's prepping the deli for closing. He turns -- it's Camacho -- but he has a remarkably different demeanor than he had in the facility. After wiping down some tables, he removes the bag from a couple of garbage cans and exits toward the back. Tracking him, Shanna puts down her coffee and follows.

BEHIND THE DELI

Camacho throws the trash into a dumpster, closes it and turns to see Shanna standing behind him. He's startled.

SHANNA
Raúl Camacho?

CAMACHO
Yeah?

SHANNA
(quickly flashing her badge)
Police. I need to ask you a few questions.

CAMACHO
(nervous)
I ain't done nothing.

SHANNA
You're not in any trouble. I just want to talk.

INT. BLACK SUV - NIGHT

The DRIVER of the SUV watches Camacho through binoculars. He has a notepad where has been taking copious notes. He sees Shanna and Camacho re-enter the deli and sit down at a booth. He picks up a cell phone and places a call.

DRIVER
We have a problem.

INT. CITY DELI - NIGHT

Shanna and a nervous looking Camacho sit at a table. The RADIO plays COUNTRY MUSIC.

CAMACHO
I don't really got nothing I can tell you.

SHANNA

I need to know about the Whitestone Wellness Institute. What can you tell me about your time there?

CAMACHO

I don't know. They helped me get my mind right. Beat stayin' in jail.

SHANNA

Did they do any tests on you? Experiments?

CAMACHO

Experiments? No. They showed me a whole new reality of peace. They showed me what I could be.

SHANNA

And you don't remember anything else?

Suddenly, the MUSIC on the RADIO cuts out and is replaced with the TRIGGER SONG. Camacho grabs his head and starts rocking back and forth. Tears stream down his face.

SHANNA

What's wrong? What's going on?

CAMACHO

No! No! No! No! No!

Camacho screams and grabs Shanna by the hair and starts pulling her across the table.

CUT TO:

INT. FURY FACILITY - ARENA - NIGHT

The CROWD ROARS as a Fury fight takes place in the arena. We're in the midst of it.

Sam bleeds from his eye, but is more focused and aware than he was last time. Forrest and Bodie also fight, each holding their own.

Moving from level to level, Sam is quick and smart.

CUT TO:

INT. CITY DELI - NIGHT

The TRIGGER SONG still blares through the RADIO as Shanna desperately tries to defend herself throughout the deli from Camacho's wild attacks.

CUT TO:

INT. FURY FACILITY - ARENA - NIGHT

Forrest is fighting two men at once and doing fairly well. When Forrest gets knocked back to the edge of a platform, Sam leaps out of nowhere and tackles one of the men.

With lightning quickness, though, the man pops up and charges Sam. At the last second, Sam dodges and the man flies off the platform. The CROWD ROARS.

Forrest disposes of the man he's fighting and then turns wild-eyed and bloody toward Sam -- no recognition in his eyes. His shirt has been ripped off -- the bruises and scars on his body showing just how long he's been in the program.

POV - FORREST

The surroundings turn to outside -- a state highway with a school bus flipped on it's side. It's smoking and a fire has started toward the front. Sam is standing between Forrest and the bus.

SAM

Forrest! It's me! It's me!

Forrest picks Sam up by his neck. The CROWD CHEERS.

CUT TO:

INT. CITY DELI - NIGHT

Shanna, stunned, makes for the door, but Camacho, still crazed, grabs a knife and runs wildly at her. Hands shaking, she fumbles for her GUN and SHOOTS, hitting Camacho in the chest. Nothing.

BANG! Nothing. BANG! Nothing. BANG! Finally, Camacho stumbles toward Shanna. Shanna sidesteps and Camacho flies through the front window of the deli. He slumps and dies.

The TRIGGER SONG stops and the RADIO returns to COUNTRY MUSIC.

CUT TO:

INT. FURY FACILITY - ARENA - NIGHT

Forrest, with both hands, crushes Sam's throat.

SAM
 (prying Forrest's hands away)
 Forrest!

Forrest holds Sam over the edge, drops him and turns away as the CROWD ROARS. Sam lands feet-first on the pressure-sensitive catapult and is immediately shot back up. Sam lands on Forrest's back, wraps his arms around his throat and chokes him. Forrest wildly spins, but eventually succumbs and falls unconscious.

CUT TO:

SANDEEN'S LUXURY BOX

Sandeen watches the fight with Helin, who is obviously uncomfortable. Chan Lai stands in the background.

HELIN
 I don't know how you watch this.

SANDEEN
 You just have to learn to
 appreciate its beauty, moonbeam.

Sandeen's PHONE RINGS.

SANDEEN
 Yes.

There's a beat as Sandeen listens. His anger builds and he explodes, throwing the phone. Helin flinches.

HELIN
 What's wrong?

SANDEEN
 We just lost an investment.

CUT TO:

SAM

Sam works against the other fighters as he makes his way from platform to platform toward Bodie.

Finally, he reaches him as he climbs a set of steps to the top level. Sam grabs Bodie's foot and pulls him back down.

Bodie swings wildly at Sam -- a shot to the face -- it knocks Sam back, but Sam quickly recovers and smashes Bodie headfirst into the steps -- Bodie's out.

There are two left. Sam and a ridiculously obese man who is shockingly agile for his size. Sam moves onto the top level where the obese man waits. Once on top, the obese man charges like a sumo wrestler. Sam glances up to Sandeen before a large forearm smashes him in the face.

CUT TO:

EXT. CITY DELI - NIGHT

A police car speeds to the scene. A POLICE OFFICER hops out and draws his weapon.

POLICE OFFICER
Hands in the air! Drop your weapon!

SHANNA
(slowly putting her weapon
down; one hand raised)
Easy. I'm putting it down.

POLICE OFFICER
Get on your knees!

SHANNA
I'm a police officer.

POLICE OFFICER
Get on your knees! Now!

Shanna complies.

INT. FURY FACILITY - HALLWAY - LATE NIGHT

Two orderlies wheel Sam, who is strapped to a gurney, down a hallway. The wheels of the gurney turn with a hypnotic regularity. Sam's eyes are closed -- he is motionless.

INT. FURY FACILITY - EXAMINATION ROOM - LATE NIGHT

Dr. Finlay preps the examination room as the orderlies wheel Sam through the doors. They pull the gurney next to the examination bed, unstrap the restraints, grab Sam's legs and begin to move him to the next bed.

Now's his chance. Quickly, Sam opens his eyes and viciously kicks one orderly in the face. The orderly stumbles back and Sam leaps onto him. Fumbling for a taser, the orderly takes a headbutt to the face. Sam grabs the taser and pushes it

into the orderly's neck until he slumps over. The other orderly injects Sam in the neck with a syringe, but Sam turns and hits him with the taser as well.

Finlay, surprised and nervous, backs into a corner. With the orderlies incapacitated, Sam turns his attention to him.

FINLAY
Slow down, Sam.

SAM
Where's Forrest?

FINLAY
(forceful)
This isn't going to work.

Sam pauses. Finlay glances up at the security camera in the corner of the room.

FINLAY
(sotto voice)
He injected you with too many psychotropics. You've never had that much. You'll never make it.

SAM
We need to get out of here.

FINLAY
(sotto voice)
Listen, there's a woman -- a cop -- she knows you're here. Her name is Shanna Okernow. She knows what is going on. She'll get to you.

SAM
I'm getting out of here!

Tense beat.

FINLAY
Hit me.

SAM
What?

FINLAY
(sotto voice)
It can't look like I helped you. There's a key card in my pocket. Take that and go down this hallway. There will be a service elevator.

(MORE)

FINLAY (cont'd)

Take that as high as you can go
and, if you can make it past the
guards, follow the electrical line
on the ceiling. You should be able
to figure it out from there.

Sam is distrustful, but nods.

FINLAY

(sotto voice)

If you get out, you tell the cops
that I helped you. Tell them that.

SAM

Alright.

FINLAY

Now, hit me.

Sam clocks Finlay square in the jaw, knocking him into his
instruments and to the ground. Sam grabs the key card, turns
and sprints out of the room.

INT. FURY FACILITY - HALLWAY - LATE NIGHT

A doctor explodes through a glass door and hits the wall,
unconscious. Forrest charges out of the room spinning around
with an orderly on his back. The orderly is tasing Forrest,
but it's not stopping him. Forrest reaches back, flips the
orderly over his shoulder and knocks him out. Sam runs out
behind him. Sam looks at an intense and bloody Forrest.

SAM

We have to find Bodie.

BODIE

We late to the dance, boys?

Sam turns and sees Bodie, noticeably limping and bruised,
being helped down the hall by Macy.

FORREST

(to Macy)

How did you get out?

Sam takes the white coat of the unconscious doctor.

SAM

We won't have much time. We have to
go now.

Key card in hand, Sam starts running down the hallway with
Forrest, Macy and Bodie following close behind.

POV - SAM

The hallway begins to slowly spin. Sam turns back to look at the rest of the group, but now they're all in...

SAM'S FRONT YARD - MORNING

Sam's confused. The psychotropics are starting to kick in.

FORREST

Sam?

ANNIE'S SCREAMS pierce his ears as Sam spins and looks at his front door. Sam screams and runs shoulder-first into the door, knocking it down. They all run into the house.

SAM'S LIVING ROOM

Sam runs into the kitchen but Annie's not there. Through a window, Sam sees military vehicles with armed soldiers speeding down the street. He turns and sees Annie run down a hallway. He follows.

FURY FACILITY - HALLWAY

Forrest and the others follow Sam as he wildly sprints down the hallways of the Fury facility.

BODIE

He still with us, bossman?

Forrest ignores the question and tries to keep up. Sam turns a corner and enters...

SAM'S BEDROOM

Sam runs in but Annie can't be found. Through a window, he sees a massive military firefight taking place. BOMBS are EXPLODING and MACHINE GUNS are RATTLING from all sides.

Everyone follows him in the bedroom, but there's no way out.

Sam screams in frustration.

SAM

Where is she?

FURY FACILITY - HALLWAY

Sam has stopped in the middle of a hallway.

FORREST
(grabbing Sam's face)
Where is who?

POV - SAM

Instead of Forrest, it's Oliver.

SAM'S BEDROOM

Enraged, Sam drops the taser, grabs Forrest and pushes him backward into the bedroom wall. As soon as they hit the wall an IED EXPLODES the wall -- debris flies everywhere as they fall outside, which now looks like...

AFGHANISTAN WILDERNESS

There's a single doorway standing in the midst of desolation.

FURY FACILITY - HALLWAY

Bodie tries furiously to pull Sam off Forrest.

BODIE
C'mon!

AFGHANISTAN WILDERNESS

Sam looks down and Forrest no longer looks like Oliver. Sam staggers up and sees the door.

SAM
This is the way out!

BOMBS EXPLODE all around them as they all run toward the door; however, when they go through, they're back in...

SAM'S KITCHEN

Sam screams as armed soldiers pour from around the corner, weapons drawn. Behind them, he sees Annie running back down the hallway.

SAM
Annie!

He starts to run toward her, but the soldiers are blocking his way. He looks back and Forrest is pulling himself up as Macy backs away. Bodie, however, doesn't move.

BODIE
Ain't going back, bossman.

Another BOMB EXPLODES outside.

FORREST
Bodie...

BODIE
Ain't going back.

Bodie picks up the taser and charges the soldiers. Immediately, two soldiers open fire and Bodie falls. Suddenly, the SHRILL HUM erupts from SPEAKERS.

Sam desperately fights slipping into unconsciousness as the SHRILL HUM penetrates every pore of his body. He looks to his left and can see through a window -- Annie is in the kitchen getting beaten by Oliver. Drudging up every last ounce of fight in him, he crawls toward her.

FURY FACILITY - HALLWAY

Sam is crawling, but finally slumps over.

Forrest's eyes widen as Bodie dies beside him. He sees that Macy is still standing as he slips into darkness.

The SHRILL HUM shuts off and there is a beat of silence.

SANDEEN'S OFFICE

Sandeen and Chan Lai have been watching the event through security camera footage. Sandeen is giddy.

SANDEEN
The resiliency of the human spirit never ceases to surprise me. Total isolation for Archer. Lock the rest down, increase the therapy and tell the doctors not to concern themselves with being pleasant.

INT. POLICE STATION - INTERROGATION ROOM - MORNING

Shanna, in desperate need of sleep, is sequestered in an interrogation room. A DETECTIVE enters with two cups of coffee and gives one to Shanna.

DETECTIVE
Alright, Deputy, I think we got what we need.

SHANNA

I can go? What about what I told you about Whitestone Wellness?

DETECTIVE

We've made note of your concerns.

SHANNA

You've made a note of my concerns? Didn't you hear anything I said? They're going to trigger people in Times Square.

DETECTIVE

(opening the door)

Go get some sleep, Deputy. You've been through a lot. We'll have a uni take you back to your car.

SHANNA

(disgusted)

I'll walk.

LOBBY

Robert paces impatiently in the lobby as Shanna is brought out. He moves toward her.

ROBERT

I got the call this morning --

Without breaking stride, she brushes past Robert and out of the station.

EXT. POLICE STATION - MORNING

Shanna throws open the door and marches down the steps. Robert is quick to follow.

ROBERT

Shanna!

Finally, he catches up with her and spins her around.

SHANNA

(pulling away)

Don't touch me!

ROBERT

I just want to know if you're okay. What happened?

SHANNA

Don't sit there and pretend you're some concerned father. I know who you're in bed with.

ROBERT

Keep your voice down! I'm not sure what you've got going --

SHANNA

I know what Sandeen's doing. I knew you were dirty, but these... these human time bombs...

(almost vulnerable)

He could have killed me.

ROBERT

Killed? Someone tried to kill you?

Shanna hails a cab. Robert grabs her arm and pulls it down.

ROBERT

(sotto voice; intense)

Listen to me. Whatever business I have with Sandeen doesn't involve no one ending up dead. Now, if he's got something else going on then you need to tell me and let me handle it.

Robert's car pulls up and he opens the door.

ROBERT

Now get in the car. I'm taking you home. We'll talk on the way.

Beat. Shanna weighs her options and then finally gets in.

INT. FURY FACILITY - SECLUSION ROOM - DAY

His eyes wet with tears, Sam squats in the corner of a small, isolated room lit only by a thin shaft of light. It's the type of room where screams simply return to you. It's unclear if Sam's waiting on another opportunity to escape or simply waiting to die.

The door opens. Sam shrinks from the light spilling in. Sandeen enters and sits down in the corner across from Sam.

SAM

What do you want?

SANDEEN

I simply want to talk.

Sam smirks.

SANDEEN

I want to know if you pray, Sam?

SAM

I used to.

SANDEEN

For yourself?

Sam's silent.

SANDEEN

That doesn't surprise me. You know, it sounds cliché, but my grandfather used to send me out to break limbs off the trees when he wanted to punish me. That man was a virtuoso with those things. I used to pray the whole way to the tree and the whole way back that he would change his mind. And you know what, Sam, it never worked. Not once. So, you know what I did?

SAM

What did you do?

SANDEEN

I got angry. I funneled every single drop of it and one day I got the most impressive stick my 12-year-old hands could break off, went back in the house and tried to break every bone in his body. Do you understand what happened that day, Sam? I didn't need to pray any more because in that moment, I became the Father, the Son and the Holy Ghost all rolled into one.

SAM

If you've come to kill me, you've got your work cut out for you.

SANDEEN

You still don't understand, Sam. I don't want to kill you. I want to show people what fear, anger,

(MORE)

SANDEEN (cont'd)
pain... what they can do for
someone. I need to see how far
someone can go.

SAM
What are you talking about?

SANDEEN
(jumping up; getting excited)
You were weak, Sam. You had to have
recognized that. The war broke you
and I took a man who had no
direction, no drive, no ambition
and look at what he's become.

SAM
Shut up.

SANDEEN
Oliver wasn't the only one. I
wanted to see how it affected you,
Sam. You're the extension, the
second generation of a beautiful
work.

Sam is noticeably upset.

SANDEEN
Why do you think I let you in here?
That escape attempt was fantastic,
by the way. It's obvious that your
anger, your guilt... they've turned
you into strength. Own that. Be
proud of that. I don't want to kill
you because you, sir, are my finest
creation to date. And in just a few
short days, they'll be many more
becoming strong just like you.

Sandeen knocks on the door.

SAM
Do you think I'm afraid of you?

SANDEEN
Not yet. But there's always
tomorrow.

Sandeen leans down -- face to face with Sam.

SANDEEN

Boo.

Sandeen laughs as the door opens and there's a doctor and team of orderlies waiting.

SANDEEN

(to the doctor)

Maintain a high dosage.

The orderlies storm into the room and hold down Sam. He is wild and emotional, fighting with whatever strength he has left, but the orderlies overpower him. The doctor gives him an injection in his arm and fits the helmet on him. Sam screams as the HELMET begins playing the TRIGGER SONG.

CUT TO:

EXT. AFGHANISTAN WILDERNESS - DAY

Sam is in the middle of desolation, but is lying on the bed from his home. Annie, as beautiful as ever, lies beside him and close to his face -- exactly like the first time we were introduced to her.

ANNIE

(sotto voice)

Sam? Sam?

Sam opens his eyes.

SAM

Annie? You're here.

ANNIE

No, baby, I'm not. I died.

SAM

I had a dream last night that you were falling.

ANNIE

Sam --

SAM

I couldn't catch you. I should have protected you.

ANNIE

Sam, listen to me. You can't carry this pain and guilt. You weren't made to carry it. It's going to kill you.

SAM
It's too late.

ANNIE
It's not too late. There's still
work you have to do. There are
people in here that need you.

SAM
I want you to come back to me.

ANNIE
You know I can't come back.

Sam is despondent. She reaches out and touches his face.

ANNIE
I need you to roll this all off
your shoulders. That's the only way
you're going to make it through
this. It's not your fault and it's
certainly not God's fault, so just
give it up.

SAM
I love you so much.

ANNIE
There wasn't a second that went by
that I didn't know that. I have to
go, Sam.

SAM
Not yet.

Annie is gone and, once again, Sam is alone. He closes his eyes as the TRIGGER SONG increases in volume.

CUT TO:

EXT. ARCHER HOUSE - MORNING

Sam stands in his yard. ANNIE'S SCREAMS can be heard. Sam runs up to the door and tries to open it, but can't. He looks through the window and sees Annie struggling. Frantically, he kicks the door. Harder. Harder. Harder. Finally, driven by emotion, he breaks it.

Sam runs in as the TRIGGER SONG from the RADIO PLAYS louder and louder. He tackles Annie's attacker and they struggle and crash around the kitchen. Finally, Sam pins the attacker, picks up the hammer and starts to swing, but stops -- instead of the attacker being Oliver, Sam sees himself.

He's stunned and confused. He drops the hammer and puts his hands over his ears. He focuses and slowly the TRIGGER SONG from the RADIO becomes QUIETER.

He stumbles out of the house. ANNIE'S SCREAMS resume as Sam ignores them and resolutely walks down the street.

INT. BLACKWATER CASINO - OWNER'S OFFICE - DAY

Robert, stern-faced and intense opens a discreet wooden case in his closet and throws Joe a shotgun.

ROBERT

Call the usual guys. Have them meet here in an hour. Armed.

EXT. BRIGHT SPRINGS INDIAN RESERVATION - LATE NIGHT

Joe speeds Robert down the dark back roads of the reservation. They are followed closely by two large pickup trucks. SIRENS BLARE as Shanna's police SUV appears speeding from behind.

It speeds in front of Joe and Robert's car and screeches to a halt, forcing the train of vehicles to slam on its brakes. Shanna hops out and marches to Robert's car. Joe gets out.

JOE

Shanna --

SHANNA

Tell him to get out of the car.

JOE

Now, Shanna, this isn't --

SHANNA

I'm not playing, Joe.

The door opens and Robert steps out.

ROBERT

Give us a minute, Joe.

Joe gets back in and Robert steps up to Shanna.

SHANNA

I heard you were planning on doing something stupid.

ROBERT

Who did you hear that from?

SHANNA

Does it matter? How many guns do you have with you?

ROBERT

What makes you think we have guns?

SHANNA

I don't know. A woman's intuition. I'm not going to let you do this.

ROBERT

He tried to have you killed.

SHANNA

Then let the police deal with it.

ROBERT

Sheriff Aitken was just put there to deal with drunks and take accident reports. You know that.

SHANNA

Then let me deal with it.

ROBERT

I protect my family. I protect this reservation.

SHANNA

(with venom)

With all due respect, I'm not trying to take your job, but I sure would appreciate the common courtesy of letting me do mine.

ROBERT

That was with respect?

(beat)

What's your proposition?

SHANNA

(taking a step closer)

You can get me in there. There's a man inside, his name is Sam Archer. If I can get to him, I can bring the whole thing down.

Robert considers.

ROBERT

You have a dress?

SHANNA

Somewhere.

ROBERT

Well, you have a couple of days to find it.

INT. FURY FACILITY - LIVING AREA - DAY

Macy sits on the edge of her bed as two orderlies usher Forrest into the room. He looks awful. Beaten, bruised, defeated. He lies down on his bed in the fetal position.

She rushes over to him.

MACY

Forrest?

He stares blankly into the distance.

INT. FURY FACILITY - SECLUSION ROOM - DAY

Sam waits. The look in his eye has changed. He's determined. He's like a snake -- coiled to attack given an opportunity.

INT. AIRPLANE - DAY

A 40-ish BEARDED MAN sits next to an elderly LADY on a commercial flight.

LADY

You live in New York?

BEARDED MAN

No, ma'am. Just wanted to visit Times Square for New Years.

LADY

You're braver than me.

They both buckle their seatbelts and prepare for landing.

EXT. TIMES SQUARE - DAY

An NYPD OFFICER stands in the midst of a sea of people milling in every possible direction.

OFFICER

(motioning to the crowd)

Let's keep it moving, people. The viewing sections begin on 43rd.

INT. SUBWAY - DAY

A late-20s female SORORITY GIRL rides the subway with a handful of friends. They're all a little buzzed and decked out in New Year's Eve gear. A BLOND FRIEND hugs her.

BLOND FRIEND
So glad you had this idea!

EXT. BLACKWATER CASINO - FRONT ENTRANCE - LATE NIGHT

One by one, the limos and luxury cars pull up in front of the casino and begin dropping people off.

INT. BLACKWATER CASINO - MAIN FLOOR - LATE NIGHT

As the people are funneled to the back of the casino, Shanna appears. She's striking -- elegant red dress, make-up, hair is fixed, fancy purse -- almost unrecognizable. Looking as hot as a two-dollar pistol, she blends perfectly into the crowd as it's ushered into the back.

Security checks ID's against a list. She shows her ID -- it's fake, but the name is on the list so she's in. Robert watches closely from across the room. Joe is with him.

ROBERT
You make sure she's armed.

INT. SUV - LATE NIGHT

Shanna rides in the back of a black SUV. The windows are blacked out and she can't see the driver. She has a high cut dress -- a small gun holstered on the inside of her thigh.

INT. WHITESTONE WELLNESS INSTITUTE - PARKING GARAGE - LATE NIGHT

The high-rollers begin exiting the SUVs and are frisked and searched by Whitestone Wellness Security. Shanna quells her nervousness as Security Guard #2 frisks her. He stops short of frisking her too far up the leg.

SECURITY GUARD #2
I'm going to need to search your bag, ma'am.

Shanna lets him search the bag and then her and Joe slip into the entrance.

INT. FURY FACILITY - ARENA - LATE NIGHT

Shanna takes her seat as the black boxes are raised into the arena. They're opened and the fighters burst forth. The CROWD ROARS.

HALLWAY

Sandeen, Chan Lai and Helin walk and are met by Ms. Bata.

SANDEEN

Are we ready?

MS. BATA

The actives are in place and ready to be triggered. Monitors are in place as well and are prepping for broadcast intrusion.

SANDEEN

Outstanding. We'll begin directly after the fight.

Ms. Bata continues as Sandeen and Chan Lai enter..

SANDEEN'S LUXURY BOX

Sandeen looks into the crowd and picks up binoculars.

SANDEEN

Why isn't Robert Okernow here?

CHAN LAI

(checking a piece of paper)
It doesn't look like he checked in.

Sandeen is bothered by this.

SANDEEN

Get him on the phone.

INT. BLACKWATER CASINO - OWNER'S OFFICE - LATE NIGHT

Robert waits in his office when his PHONE RINGS. He quickly answers it.

ROBERT

Yes?

INTERCUT telephone conversation.

SANDEEN

Robert, I was hoping to spend New Years together.

ROBERT

I didn't feel up to it.

SANDEEN

It's certainly not the same without you. Why don't you let me send a car to pick you up?

ROBERT

There are things I need to tend to here at the casino. It tends to get rowdy and it's best I stay here.

Awkward beat.

SANDEEN

Well then. We'll be seeing you.

INT. FURY FACILITY - SANDEEN'S LUXURY BOX - LATE NIGHT

Sandeen hangs up the phone and turns to Chan Lai.

SANDEEN

Something's not right.

(to Helin)

Dumpling, I need you to get your things together and wait for me in my office.

HELIN

But --

SANDEEN

(exploding in anger)

Go!

INT. BLACKWATER CASINO - OWNER'S OFFICE - LATE NIGHT

Robert dials a number on his phone.

ROBERT

Something's not right. Get the rest of the boys over here now. We're back to Plan A.

EXT. TIMES SQUARE - NIGHT

Giant video screens run as MUSIC and SOUND EFFECTS BOOM through a wireless surround sound system. People are everywhere. The Bearded Man passes the NYPD Officer, who is still herding people every which way.

SORORITY GIRL

The girls push into the crowd -- loving life and drinking.

INT. FURY FACILITY - ARENA - LATE NIGHT

Shanna gets up from her seat and walks up the steps. A liaison, LIAISON #1, meets her.

SHANNA

I need to go to the restroom.

LIAISON #1

Certainly, ma'am. I'll have an escort take you there.

HALLWAY

An intimidating escort leads Shanna down the hallway. They stop at the restroom.

SHANNA

I'll just be a second.

Shanna opens the door and steps in. When the escort turns around, Shanna violently swings the door open, hitting the escort in the back. The escort stumbles forward and goes for his weapon, but before he can reach it, Shanna smashes her gun over his head, knocking him out.

She grabs his radio and his weapon and then drags him into the restroom.

LIVING AREA

As the rest of the patients watch the fight above through the grated floor, Forrest sits on the edge of his bed, his eyes wet with tears. Macy sits next to him.

MACY

The mountain of sadness looms
before her --

Without warning, Forrest grabs her by the neck and fiercely pins her against the wall -- fire in his eyes.

HALLWAY

Dr. Finlay walks down the hall, turns the corner and finds a gun in his face. It's Shanna.

FINLAY

You are out of your mind.

SHANNA

Where's Archer?

SECLUSION ROOM

Sam raises his head as the door swings open. Dr. Finlay takes a step in and then is pushed the rest of the way. Shanna steps in and with the gun still trained on Finlay, takes a beat to look at Sam.

SHANNA

Sam Archer?

SAM

Who are you?

FINLAY

This is Shanna. She's the deputy I told you about. You can trust her, but you need to go.

SANDEEN'S LUXURY BOX

Chan Lai hangs up the phone as Sandeen watches the fight and the raucous crowd below.

CHAN LAI

Sir, a guard was found unconscious in one of the lower level restrooms. They say it was a woman attacker.

Sandeen whips his head around.

SANDEEN

Put security personnel on alert and concentrate them on the exits. No one -- not one single person -- leaves this place without me holding their hand.

Chan Lai is already on her radio as she follows Sandeen out of the room.

HALLWAY

Sandeen and Chan Lai march down the hallway. Sandeen whips open the door to the seclusion room, but instead of seeing Sam, he finds Dr. Finlay.

FINLAY

Dr. Sandeen --

Sandeen grabs Chan Lai's gun she has holstered at her side and callously shoots Dr. Finlay in the stomach. The GUN BLAST echoes through the hallway. He puts the gun in his waistband, turns and walks out.

SANDEEN

(to Chan Lai; almost excited)

Find them. Kill them.

Sandeen marches back down the hall. Chan Lai runs in the other direction.

HALLWAY

Sam and Shanna are running down a hallway. She turns right, but stops when Sam turns left.

SAM

I can't leave my friends here.

SHANNA

Listen, that gun shot we just heard isn't far behind and we need to get to Sandeen before he triggers those people in Times Square. We don't have time to debate this.

SAM

I'm not leaving them.

Sam continues down the hall. Shanna, frustrated and reluctant, follows.

PARKING GARAGE

Chan Lai sprints to the entrance and approaches two guards.

CHAN LAI

We're going to full lockdown. No one in, no one out.

They all turn their heads as they hear vehicles approaching. A large truck barrels through the garage -- obviously with no intention of stopping.

The guards pull their weapons and shoot, but they all, along with Chan Lai, end up diving out of the way as the truck smashes through the entrance. Chan Lai lies behind a desk, stunned. By the time the guards get back to their feet, SHOTGUN BLASTS from Robert's men, who are the perfect definition of 'hired muscle', meet them in their chests. The truck backs up, leaving a gaping hole in the facade.

Robert's car pulls up and, grim-faced and determined, he emerges from the car and marches through the entrance. A beat later, Chan Lai gets to her feet, bloodied and extremely ticked. She picks up her radio, but it's broken. She throws it down and strides back into the building.

SANDEEN'S OFFICE

Sandeen bursts through the door. Helin is sitting on the couch, obviously nervous.

HELIN

Julian, you're going to have to tell me what is going on?

SANDEEN

(irritated)

Frou frou, does it look to you like I have time to sit and talk?

He picks up his phone, but a video monitor catches his eye. He sees Robert and his men walking through the entrance. His anger boils for a beat and then, in a fit of rage, he grabs his hand-made board game and launches it across the room.

LIVING AREA

Forrest throws Macy across the room as the fight in the arena above rages on. The patients are circled around and rabid with excitement. A guard, GUARD #3, stands behind the caged entrance to the living area watching the fight.

GUARD #3

(into his radio)

There's a fight in the living area. Advise.

Before he receives an answer, he turns and sees Shanna dart across the hall that leads into the living area.

HALLWAY

He quickly pursues, but when he turns the corner, he's met with Sam's forearm and falls back. He scrambles for his weapon, but a kick to the face knocks him unconscious. Sam grabs his key card and his gun.

LIVING AREA

A very overmatched Macy tries desperately to get away from Forrest, who is relentlessly attacking her. Macy's nose is dripping blood.

FORREST

I protected you! Bodie protected you!

MACY

(crying)

She doesn't know what he's talking about!

Sam unlocks the door and he and Shanna rush in. Sam grabs Forrest and tries to hold him back.

SAM

What are you doing?

SHANNA

This is who you want to save?

Forrest wrestles free from Sam, charges Macy again and doubles her over with a kick. Sam jumps back in front of him and raises his gun at Forrest.

FORREST

She didn't fall.

SHANNA

(anxious; listening to radio)

Sam, we have to hurry.

FORREST

When they turned the speakers on, she didn't fall. She's an undercover. Everything she said, everything she did was a lie. She set us up.

Sam looks at Macy as she gets to her feet. She grabs her ears and starts rocking back and forth. The CHEERS of the CROWD get louder as fighters fall above them.

MACY
She maintains her innocence --

FORREST
(to Macy)
Stop talking like that!
(to Sam)
They knew we were planning an
escape. I'm telling you, Sam, she's
been with Sandeen the whole time.

Sam lowers his gun. When he does, Macy, quickly and catlike, leaps on Shanna, takes her gun and puts it to Shanna's temple. The patients scatter as she stares at Sam and Forrest. Her innocence is gone. Her demeanor becomes cold.

MACY
(ice cold)
Drop the gun and get on the lift.

SAM
Macy --

Macy fires a shot past Sam. The GUN BLAST is muffled by the CROWD NOISE above. Sam drops his gun and kicks it to Macy.

MACY
Get on the lift! I swear to God
I'll put a bullet in her brain
before you can blink.

Forrest starts to charge her again but Sam holds him back.

SAM
Let her go, Macy.

MACY
My name's not Macy. You have five
seconds.

SAM
Let her go!

MACY
Now, Sam!

Sam and Forrest step onto the lift. A fighter crashes down on the floor above them and blood drips through the grates and onto Sam's shoulder. Once they're on, Macy pushes Shanna to them. Gun still raised, Macy backs up and switches a lever that causes the lift to rise up to the

ARENA FLOOR

Shanna looks nervous as the lift rises, revealing the top side of the arena floor an inch at a time.

SAM
(to Shanna)
Stay close.

Shanna nods as the lift clicks into place. The CROWD ERUPTS upon seeing new fighters on the floor.

FORREST
Here we go.

Immediately they're charged by two wild-eyed fighters.

SAM
(to Shanna)
Stay back!

Forrest doesn't waste time -- he runs and viciously tackles one of the fighters in a way that makes the crowd's insides ache. Sam plays it more defensively, ducks a couple of wild punches and throws his attacker to the ground. The attacker jumps back up, grabs Sam's legs and takes him down.

He grips Sam's neck, but almost instantly freshly painted nails are dug in the attacker's eyes. The fighter climbs off, giving Sam an opportunity to jump up and knock him out with a knee to the face.

SAM
(catching his breath)
Thanks.

MAINFRAME ROOM

Sandeem storms into the room. Ms. Bata nervously approaches.

SANDEEN
We need to trigger all the
actives... now.

MS. BATA
Protocol's in place. What's going
on?

A video screen catches his attention. He sees Sam and Shanna fighting on the bottom level of the arena.

SANDEEN
Where's the phone?

MS. BATA
What?

SANDEEN
(spastic)
A phone! Give me a phone!

Ms. Bata quickly hands him a phone.

SANDEEN
(into the phone)
I want them all out. Boom the
trigger song in the PA and send out
all the fighters.

Sandeen holds the phone out and screams into the receiver.

SANDEEN
Yes, all of them!
(gesticulating wildly)
Do you hear that sound? That's the
sound of all of this falling down
around us. We don't have the luxury
of obliging loose ends so trigger
them! All of them! Every last one!
Do you understand --

He slams the phone down and storms out.

SANDEEN
It's amazing to me how people can't
understand that concept.

LIVING AREA

Macy is leaving the living area when a small army of
orderlies cut her off and push her back.

ORDERLY
Get back in there!

MACY
No. I'm with Sandeen --

The Orderly zaps her with a taser before she can utter
another word. She drops her gun and is carried back into the
living area.

ARENA FLOOR

Forrest, Sam and Shanna huddle in the corner when they hear the GRINDING of the LIFTS as they rise. Sam sees a host of fighters coming up and grabs Shanna's arm.

SAM

C'mon.

SHANNA

Where are we going?

SAM

(looking up at the top level
of the arena)

We have to get to the top.

The lifts click into place and the CROWD absolutely GOES CRAZY when the floor floods with more fighters. Sam, Forrest and Shanna sprint to the first catapult platform to get to one of the second level platforms. Just before they reach the platform, they are stopped in their tracks as the TRIGGER SONG booms through the INTERCOM. All the fighters grab their heads and start wailing -- screams of pain and anger -- a cacophony of human emotion.

Flashes of Annie's murder try to dominate Sam's thinking as he covers his ears and fights through it. He runs over to Forrest, grabs his face and looks into his eyes.

SAM

Look at me, Forrest! Fight this! I
need you right now! Don't let
Sandeem in your head!

Forrest, desperately trying to focus, finally nods.

SAM

Let's go. We have to get to the
top!

SHANNA

What's going on?

SAM

Just go!

One by one, all three launch themselves off the catapult platform and start making their way to the top level as the wave of fighters fills the lower platforms.

HALLWAY

Robert's crew turns the corner of a hallway and surprises three guards. A few SHOTGUN BLASTS later and the group of highly ticked off Native Americans continues marching down the hall.

SANDEEN'S LUXURY BOX

Sandeen watches the spectacle below.

EXT. WHITESTONE WELLNESS INSTITUTE - LATE NIGHT

Preacher pulls his old truck into the parking lot. He shuts the engine off as a dense fog drops on the reservation.

Preacher takes a swill of whiskey and loads his rifle.

INT. FURY FACILITY - ARENA FLOOR - LATE NIGHT

Sam, Forrest and Shanna, all exhausted, finally reach the top level. They stand alone on the elevated position and kick, punch and attack any fighter that tries to join them.

GRANDSTANDS

The gamblers are absolutely rabid over the action as they're getting more than their money's worth and are oblivious to anything else. Robert walks in and is stunned at the bedlam inside the arena.

He starts to walk out, in search of Sandeen, but something catches his eye -- Shanna's red dress. He sees her on the top of the arena structure and runs to the front row.

ROBERT
(panicked)
Shanna!

He pounds on the plexi-glass that separates the gamblers and the arena floor. He grabs a shotgun from one of his guys, takes a step back and FIRES the GUN until the GLASS SHATTERS.

The gamblers react as the divide between them and the fighters is removed. Robert jumps onto the arena floor and goes after Shanna. A beat later, Chan Lai appears.

SANDEEN'S LUXURY BOX

Watching the glass shatter, Sandeen's taken aback. His face contorts into a mixture of excitement, fear and panic.

ARENA FLOOR

What happens next can only be described as an excruciating, horrible, confusing spasm of chaotic violence.

Some fighters climb into the grandstands and attack the gamblers as the gamblers scramble away in a mess of confusion. Fighters attacking fighters. Fighters attacking gamblers. Gamblers trampling gamblers trying to get out. GUNSHOTS RING out. People are screaming.

Complete disorder and utter confusion -- the purest definition of chaos.

Sam, Shanna and Forrest continue to fight people off when Sam looks up and sees Sandeen leaving his luxury box. Fire returns to his eyes.

SAM

Forrest, keep her safe! You concentrate and focus on what you're fighting for. Don't let Sandeen in your head. You hear me?

Forrest nods.

SHANNA

We have to find Sandeen.

SAM

Stay with him.

SHANNA

What are you going to do?

SAM

Act like a coyote.

Sam leaps off the top level and starts fighting his way back down the structure. Slowly, but with aplomb, he fights and claws his way toward the grandstands. He finally reaches them. He pushes his way up the stairs and down the hallway in search of Sandeen.

EXT. TIMES SQUARE - LATE NIGHT

Times Square is a sea of glittering multi-color pom-poms, camera flashes and bright balloons. Continuous MUSIC BOOMS as the crowd anticipates the ball dropping.

The Bearded Man stands next to a young couple who have brought their five-year-old daughter to this once in a lifetime event.

The Sorority girls are still partying when the NYPD Officer approaches and grabs the beers out of their hands.

NYPD OFFICER

No alcohol.

The girls pout for a second, but then laughter takes over.

INT. FURY FACILITY - ARENA - LATE NIGHT

Robert is wading through the chaos toward Shanna. Two of his guys are leading the way, smashing fighters with their shotguns and firing if necessary.

CHAN LAI

A catlike Chan Lai negotiates through the chaos like a professional. Finally, she sees Robert and sprints to cut him off.

When she gets close, she leaps, and in one deadly yet graceful move, kicks one of Robert's men in the face, disarms him and -- BOOM! -- SHOOTS the other in the chest.

Robert swings and knocks the gun out of her hand. Chan Lai responds with an open palm blow to Robert's chest which makes him lose his grip on his own gun and stumble back.

SHANNA

Forrest and Shanna are doing all they can to maintain their strategic high ground when she notices Robert on the arena floor. She does a double take, but there's no question. She runs to the steps that lead to the lower levels, but Forrest grabs her arm.

FORREST

Where are you going? We need to stay here.

SHANNA

My father's down there!

Forrest looks and, though he doesn't like it, he knows what they need to do.

FORREST

Stay behind me.

Without hesitation, Forrest starts barreling down the stairs, running through anyone who gets in his way like a linebacker. Shanna stays close behind.

ROBERT

Chan Lai is lightning fast, but Robert, although older, is huge and old-school tough. Robert throws a couple of mighty punches at Chan Lai, but she ducks and dodges all of them. She kicks him in the knee, forcing him down on the other. Robert clutches his knee -- excruciating pain -- but climbs back to his feet, hobbled.

MAINFRAME ROOM

Sandeen runs back into the mainframe room; most of the workers have fled. Ms. Bata is still there.

SANDEEN

Have the actives been triggered?

MS. BATA

(trying to keep it together)

We just finished coordinating with all the on-site monitors. The authorization codes just need inputted and it'll begin.

Sandeen studies the sea of video monitors. He looks up and reads Ms. Bata's face.

SANDEEN

(disgusted)

Go.

Ms. Bata scurries out of the room. Sandeen sits alone in the mainframe room, furiously inputting codes into a computer.

EXT. TIMES SQUARE - LATE NIGHT

The huge lighted ball descends as the CROWD COUNTS DOWN.

CLOSE ON the Bearded Man, the NYPD Officer and the Sorority Girl as the clock strikes midnight and the TRIGGER SONG begins to BLAST from the SOUND SYSTEM. All three grab their ears and begin screaming.

INT. FURY FACILITY - ARENA - LATE NIGHT

Chan Lai connects with a flurry of blazing fast punches that continue to stagger Robert. He falls and reaches for his shotgun, but Chan Lai kicks it up to herself before he can grasp it. Before he can react, she smashes the butt of the gun into his face -- knocking him out.

SHANNA AND FORREST

Shanna makes it to the arena floor and sprints to Robert; however, as Forrest begins to follow, he sees Macy running across the third level of the structure. He looks at Shanna, but vengeance and anger well up inside him. The intense stare returns as he goes after what he really wants -- Macy.

ROBERT

Chan Lai, far from exhausted, looks down at Robert and smiles. She points the shotgun at his chest.

Out of nowhere, Shanna flies in and tackles Chan Lai, causing the shotgun to skitter across the floor. Both women get up and the phrase 'hell hath no fury' has no greater application than at this moment.

Shanna swings first with two hands -- like a mace. Chan Lai dodges and follows with a knee to the ribs. Shanna winces, but is able to hit Chan Lai with a vicious backhand.

HALLWAY

Sam, focused and determined, marches down the hall as employees are scattering. He finds Sandeen's office and bursts in. Helin spins around. They stare at each other for a beat.

MAINFRAME ROOM

Sandeen is still sitting at the computer. The door swings open. He glances up from his keyboard to see Helin enter.

SANDEEN

(looking back down)

Apricot, I told you to stay put.

HELIN

Julian...

Sandeen looks up again and sees that Sam has her arm behind her back and his roughing knife at her neck. They move into the room. Fear crosses Sandeen's face as he stands.

SANDEEN

Well then.

Tense beat.

SANDEEN

What's your play, Sam?

SAM

It's over.

SANDEEN

(glancing at the monitors)
Oh, contrary to your shockingly
under-articulated opinion, it's
actually quite far from being over.

Sam glances at the monitors and a look of horror crosses his face. He sees former Whitestone Wellness patients all over Times Square writhing from the Trigger Song. Sam knows where this is going to lead in just a few short seconds.

SAM

Shut it down!

SANDEEN

That's an extremely unrealistic
thing to ask, don't you think?

SAM

(tightening his grip on Helin)
For God's sake, I'm not playing
with you!

SANDEEN

God? For God's sake? Really?

HELIN

Julian, stop it!

SANDEEN

Now, tell me, Sam, is this the part
where you tell me I'm out of
options and there's no way out?

SAM

This is the part where I show you
what it feels like to have a dead
wife. I really don't care what you
call it.

HELIN

Julian, do something!

SANDEEN

You know what? That's the best idea you've had all day. But I don't know if you've considered something. How, in fact, do you hurt someone who wants to feel pain?

(to Helin)

I'm sorry, puppy pot.

Sandeen draws the pistol he had hidden in his waistband and shoots Helin in the stomach. The look of shock and confusion on her face is haunting as she slumps to the floor, staring in disbelief at the blood soaking her shirt.

EXT. TIMES SQUARE - LATE NIGHT

The Bearded Man, screams and writhes, the man next to him hands his daughter to his wife and goes to check on him.

The NYPD Officer, tears in his eyes, eyes his gun.

The Sorority Girl sees a beer bottle on the ground and picks it up.

INT. FURY FACILITY - MAINFRAME ROOM - LATE NIGHT

Sandeen genuinely looks moved at the sight of Helin dying in front of him. He looks back at Sam and drops his gun.

SANDEEN

(tears flowing)

I glory in what Annie's death has done to you, Sam. Why wouldn't I want it for myself?

Not knowing what else to do, Sam screams and tackles Sandeen. Quickly, though, Sandeen viciously bites Sam's cheek. Sam screams, but Sandeen is animalistic and relentless. Sam finally pulls away -- he's bleeding. Sandeen's face is a mixture of blood and tears.

SHANNA

Chan Lai has Shanna in a chokehold, but Shanna drives her head back into Chan Lai's face. The two women continue to fight -- Chan Lai with obvious training and precision and Shanna with sheer determination.

FORREST

Forrest moves quickly across the fighting arena and once on the third level, he sees Macy trying to hide. She finally sees Forrest as he approaches. Fear fills her face.

As he reaches her, two attackers fly from the top level and topple him to the ground. He stands and viciously defends against the two fighters. He knocks one out cold with a headbutt and grabs the other by the arm and slings him over the edge like a rag doll. But, as the fighter falls off the edge, he grabs Forrest's leg and pulls him over the edge with him.

Macy darts to the edge and sees Forrest hanging on for dear life -- a fatal fall to the arena floor underneath him.

FORREST

Macy! Help!

SAM

Sam, with his cheek bloodied, throws Sandeen around the room; but, oddly, Sandeen isn't fighting back -- he's enjoying it.

SAM

You're going to stop this!

Sandeen looks up at Sam with a bloody smile.

SANDEEN

We're making a better world, Sam.

Sam, enraged, throws Sandeen to the ground and pummels him -- punch after punch after punch.

EXT. TIMES SQUARE - LATE NIGHT

The Sorority Girl quickly spins and smashes the bottle in the face of the Blonde Friend who is trying to help her.

The NYPD Officer pulls his gun and waves it at the crowd.

The Bearded Man grabs the man who is helping him and viciously throws him into a street light. The wife screams as the Bearded Man turns his attention the five-year-old.

The CAMERA FLIES UP and hundreds of people can be seen snapping and attacking others.

INT. FURY FACILITY - ARENA - LATE NIGHT

Macy takes a beat and looks at Forrest hanging.

FORREST

Macy, help me up. Grab my arm!

Nothing.

FORREST

How long were we together? How long did I try to protect you? Come on!

Macy considers.

FORREST

I know that wasn't for nothing.

MACY

(finally softening)

I didn't want that for Bodie!

FORREST

Okay.

MACY

I didn't want him to die! He was my friend.

FORREST

Fine. Now grab my hand. Hurry!

Macy finally reaches down and grabs Forrest's hand to pull him to safety. But instead of climbing back up, Forrest, with steel-cold eyes, looks her in the face and pulls her over the edge. They both free fall to the arena floor.

SHANNA

Shanna and Chan Lai trade punches and both, bloody and exhausted, go for the shotgun on the floor. Chan Lai is there first, but Shanna is on her, pinning her down. Four hands, one GUN and -- BANG! -- wild shot.

Still wrestling, Shanna breaks Chan Lai's nose and the gun is knocked away again. Chan Lai flips Shanna over and now is on top, their hands locked around each other's throats.

Shanna looks to Robert, who is still unconscious.

This is as real as it gets.

SAM

Sam wildly beats Sandeen, who still isn't fighting back. He picks a bloodied Sandeen up and throws him across a table. He screams in frustration. Sam, exhausted, picks up the gun from the floor and presses it against Sandeen's forehead.

SAM

Tell me how to shut it down.

SANDEEN

Why would I do that?

Sam presses the gun in harder.

SAM

Because you're too arrogant to want to die like this. Alone. No blaze of glory. No pageantry. Quick and painless. Is that what you want?

Sandeen listens, the wheels in his deranged mind turning. Blood gurgles up as he laughs.

SAM

Your call.

Sam presses harder on the gun and on the trigger as panicked realization finally washes over Sandeen's face.

SANDEEN

Wait... wait! I can stop it.

SAM

Do it.

EXT. TIMES SQUARE - LATE NIGHT

The crowd is in full-blown panic as people are being attacked all around.

INT. FURY FACILITY - MAINFRAME ROOM - LATE NIGHT

Sam picks himself up, pulling Sandeen up. Sandeen sits down, grabs a pen and scratches a code on a piece of paper.

SANDEEN

(sliding the paper toward Sam)
Input this into that computer and it'll send out the hum that will drop everyone. Even you.

Sam takes the paper and points the gun at Sandeen.

SANDEEN

Wait a minute, Sam. What if I gave you the wrong code? If you kill me and it doesn't work, you don't have another play.

Point taken.

SAM

You're not going to walk away from all this.

SANDEEN

That's up to you.

SAM

This is all going to come back at you one way or another.

SANDEEN

Possibly. If it were me --

SAM

I'm not you.

Sandeen spits out a couple of teeth.

SANDEEN

I guess we'll see.

Tense beat. Sam looks at the carnage on the monitors and then back at Sandeen. Finally, he smashes Sandeen with the gun -- knocking him out. Then he quickly takes the paper and inputs the code.

The SHRILL HUM blares throughout the facility INTERCOM as well as throughout Times Square. Sam grabs his ears, fighting to stay awake. Finally, Sam drops unconscious.

EXT. TIMES SQUARE - LATE NIGHT

Once the HUM begins BLARING, the attackers, including the Bearded Man, the NYPD Officer and the Sorority Girl all collapse -- unconscious.

INT. FURY FACILITY - ARENA - LATE NIGHT

Chan Lai chokes Shanna but looks up as the SHRILL HUM drops all the fighters in the arena and in the grandstands.

Out of nowhere, Robert's giant boot smashes into Chan Lai's face -- knocking her out. Shanna struggles to catch her breath as Robert helps her up. Exhausted, she stands over Chan Lai, unconscious fighters all around.

SHANNA

I don't know if you're dead, but if
you're not, you're under arrest.

MAINFRAME ROOM

Sandeen and Sam lie on the floor. It's almost peaceful.
Finally, Sandeen stirs and pulls himself up. He's badly
injured, but mobile. He looks at Sam, disappointed.

SANDEEN

Well then.

He turns and walks out.

EXT. WHITESTONE WELLNESS INSTITUTE - LATE NIGHT

Sandeen, hobbled, bloodied and injured, limps as quickly as
he can out of the front of the Whitestone Wellness
Institute. He's nervous and looks behind him as he hurriedly
fumbles through a set of keys. He dials a number on his
phone.

SANDEEN

(into the phone; urgent)

I need you to get my plane ready.
Right now. I'm on my way.

Sandeen reaches his car and as he puts the keys in, he's
blown backward by a gunshot -- square in the chest.

INT. FURY FACILITY - MAINFRAME ROOM - LATE NIGHT

POV - SAM

The FOCUS PULLS IN. Shanna is leaning over Sam, looking into
his eyes.

SHANNA

Sam? Sam, wake up.

SAM

Sandeen...

SHANNA

It's over, Sam.

DEFOCUS INTO:

INT. FURY FACILITY - PARKING GARAGE - LATE NIGHT

A small army of ambulances, police cars, and FBI vehicles sit at the underground entrance of the facility. Fighters are being treated, Whitestone Wellness employees are being arrested, gamblers are giving statements, body bags are being carried out, etc.

Sam, bruised and injured, sits alone on a curb, staring ahead -- his hands stained with dried blood, most of which isn't his own. Shanna approaches and sits down next to him.

Beat as they both take in the enormity of what just happened.

SHANNA

What you did was pretty much the most foolish thing I've ever seen. You put a lot of people in danger.

SAM

A lot of people were already in danger.

SHANNA

You put yourself in danger.

SAM

Well, you met me at a very strange time in my life.

Shanna smirks.

SAM

What happened to Sandeen?

SHANNA

We don't know.

Sam shakes his head.

SHANNA

We know where he lives. We know where his plane is. He can't hide for long. We'll find him.

SAM

Is Forrest going to be alright?

SHANNA

(looking away)
He didn't make it, Sam.

Sam drops his head. He would be upset right now if he didn't feel so numb.

SAM

What happens now?

SHANNA

The Whitestone folks are being rounded up now. Homeland Security's swarming New York rounding up the attackers. They have to try to undo what Sandeen did to them.

SAM

What happens to me?

SHANNA

Same thing, I guess.

SAM

(contemplative)

What if they can't undo what Sandeen did to me?

Shanna doesn't know what to say.

SAM

I have a dog. His name's Crouton.

Shanna can't help but laugh.

SHANNA

Crouton?

SAM

I let my wife name him. I'd like to get my dog back.

Shanna feels bad for laughing. She looks up and sees Chan Lai, handcuffed, being put in a police car. She also sees Robert being questioned by a federal agent. They share a look -- one of thankfulness and respect.

SHANNA

Listen, thanks for what you did for me in there.

SAM

I should be thanking you for coming after me.

SHANNA
It's all part of the job.

SAM
What a way to ring in the New Year.

They share a smile as the FEDERAL AGENT that was questioning Robert approaches Shanna.

FEDERAL AGENT
Deputy, we're going to have to get
a statement from you.

Shanna nods and gets up, wincing from her various bumps and bruises. PURSER runs up.

PURSER
Shanna, they found Sandeen.

Sam jumps up as he and Shanna share a surprised look.

SHANNA
Where?

PURSER
Found his body in front of the
building. He was shot in the chest.

Sam looks at Shanna -- confused.

SHANNA
Who shot him?

PURSER
Don't know. They just found him
lying there.

SAM
He's dead?

PURSER
Oh, yeah. He's extremely dead.

FADES TO BLACK.

EXT. WHITESTONE WELLNESS INSTITUTE - EARLIER

Preacher puts down his whiskey, climbs into the bed of his pickup truck, points his RIFLE and FIRES a shot into the side of the building. He's wobbly on his feet and quite drunk, so the recoil throws him backward.

It's very dark and visibility is poor because of the fog that blankets the area.

PREACHER
(drunk; mumbling to himself)
As I walk through the valley of the
shadow of death...

Preacher raises his rifle again.

PREACHER
I will fear no evil...

BANG!

Sandeen reaches his car and as he puts the keys in, he's
blown backward by the gun shot -- square in the chest.
Preacher, however, is oblivious he hit anything.

PREACHER
'Cause every time evil shows his
squirrely little face, I'm gonna'
be shootin'. Ain't meant to be his
valley. Meant to be ours.

POLICE SIRENS sound in the background. Preacher hears the
sirens and puts his gun down.

PREACHER
Alright, Miss Shanna. No need to
wake the snakes. I'm goin'.

Preacher gets in his truck and pulls away as Sandeen slowly
bleeds out in the parking lot.

His spirit and life leave him, not furiously or with pomp,
but slowly and uneventfully.

A mild look of panic flashes across his face as he takes his
last breath on the pavement -- cold, alone and emotionless.

The CAMERA FLIES UPWARD to show the whole parking lot, then
the Whitestone Wellness Institute and then the reservation
before everything...

FADES TO BLACK.

THE END