

All scenes by Sam Quo Vadis

Sample Scenes From Red Mercury

Action

OFFICE

The doorknob turns. The door swings open. Valya strips the wires from the light socket...

...touches them to the door handle.

Electricity surges through the metal: electric sparks fly.

The First Man is jolted back into the arms of his partner...

...who is unable to move as Valya delivers a spinning kick to his head.

MAIN FLOOR

Some of Barabanov's men sit around on worn furniture or packing crates, bored.

One of them, LEONID, gets up, heads upstairs.

OUTSIDE OF OFFICE

Each man has a broken neck.

Valya stuffs a .40mm Varjag into the back of her pants and a large knife into her boot. She picks up an AK-47.

STAIRWELL

Valya heads down. VOICES. She stops at the main floor, peers out from the stairwell. There are too many of them.

She retreats up the stairs.

SECOND FLOOR

Valya leaves the stairwell. Leonid leaves the washroom at the same time.

They're startled to see one another. He reaches for his gun, but it's too late. Bullets rip into his chest.

MAIN FLOOR

Pandemonium. Barabanov's Men scramble up the stairs.

STAIRWELL TO ROOFTOP

Valya takes two steps at a time.

EXT. ROOFTOP

Valya bursts through a door. She runs to the edge, looks down. It's four stories, no ladder or fire escape.

Barabanov's men reach the rooftop. She takes cover behind a duct and drives them back with automatic fire.

SHOUTS, confusion...then...

...automatic fire from the doorway. Valya ducks as bullets carve holes in the vent. She fires back, empties her clip.

INT. VOLVO: MOVING

Alex hears the "pop pop pop" of distant gunfire. He reams on the hand brake, spins the car one-eighty.

EXT. ROOFTOP

In desperation she looks around, sees a telephone wire strung between the far corner of the factory and the building opposite.

She tosses the AK-47, pulls out the Varjag, runs across the roof, empties the clip at the doorway at the same time.

Tossing the gun, she dives off...

...catches the wire with both hands, wraps her legs around it, pulls her knees up toward her chest.

Barabanov's men rush through the doorway as Valya draws the knife from her boot and slices the wire below her feet.

She swings through the air as bullets fly around her, strike the far building and shatter windows.

Valya, balled up, crashes through a window.

BORIS

Go! Go! Go!

His men scramble down the stairs.

INT. DESERTED BUILDING

Valya is cut and bleeding, but picks herself up from the floor. She hunts for the stairwell.

EXT. STREET

Barabanov's men flood out of the building. Alex barrels down the street, forcing the soldiers to dive out of the way.

They spray automatic weapons fire in his direction as he peels around a corner.

INT. STAIRWELL: DESERTED BUILDING

Valya races down the steps to find Barabanov's men entering the lobby.

She retreats back to the second floor, climbs out through a window on to a small balcony. Barabanov's men can be heard coming up the stairs, SHOUTING to one another.

EXT. BALCONY

Valya looks down. Two of Barabanov's men are already on the street. They look up and see Valya as the Lada flies around the corner. They turn at the sound...

INT. VOLVO: MOVING

...but too late as Alex barrels into them. There are two dull thumps as they hit the windshield and tumble over the hood before hitting the pavement.

EXT. BALCONY

Valya vaults over the railing, lands on the sidewalk, tumbles to break her fall, and regains her feet.

EXT. STREET

The Volvo slows in front of the Building, but Valya motions for Alex to keep going as she...

...races toward the car and dives through the open rear drivers-side window, folding her body at the same time.

Barabanov's men rush outside and fire at the departing Volvo, riddling it with holes.

EXT. BRICK FACTORY

Vadim and a Soldier half drag a drugged and nearly unconscious Mandy from a side door of the factory. Saratov follows behind. Sirens sound in the distance.

BORIS

Hurry! Get her in the van!

INT. VOLVO: MOVING

Valya's head and shoulders are resting on the seat. Her feet are pressed against the ceiling of the Volvo. She quickly extricates herself from this awkward position.

ALEX

Are you hurt?

VALYA

I'll live.

ALEX

Who are they?

VALYA

Old friends. Turn right.

He does.

VALYA

Now...here...left.

He does.

VALYA

Good.

Valya slides the knife from her boot and presses it to his throat.

VALYA

Now stop.

Alex stops the car in the middle of a deserted road.

VALYA

Why have you followed me?

ALEX

I'm looking for my sister.

VALYA

This is a lie.

ALEX
Did you see anyone else?

VALYA
(lies)
No. Why should there be anyone?

ALEX
Why don't we ask your father?

A beat. She pulls the knife away.

VALYA
I think it's a good idea.

ALEX
Is that all you have to say?

VALYA
You want me to thank you, I want
you to drive!

Alex gazes at her, doesn't move.

VALYA
Very well. Thank you for helping
me.

Alex waits.

VALYA
I apologize. Now go!

Alex jumps on the gas. The car lurches forward, stops.

ALEX
Where?

VALYA
Bronnitsy.

Dialogue

1)

EXT. ACADEMY OF SCIENCES: MOSCOW - NIGHT

A lone Spetsnaz guard, SERGEI (20s), tall, well-built, lolls around a side door as TWO GIGGLING PROSTITUTES thrust themselves through a side door and into the cool night air.

FIRST PROSTITUTE
Sergei! I'm cold. Give me a hug.

SERGEI
Go away. I'm on duty.

FIRST PROSTITUTE
Where's your friend?

SERGEI
He went to take a piss.
Second Prostitute crosses her legs.

SECOND PROSTITUTE
I have to go, too. Let's all go
together.

SERGEI
You're drunk.

First Prostitute pushes her body up against his, fondles
his crotch.

FIRST PROSTITUTE
Not too drunk to play. Come on,
keep us warm.

Sergei is sorely tempted.

SERGEI
This better be quick.

SECOND PROSTITUTE
With you it's always quick,
Sergei.

The girls GIGGLE as the three of them move off.

2)

INT. MILITARY BASE - NOON

A Staging Room. Zhukov's SPETSNAZ UNIT is blowing off steam
before heading into action. The atmosphere is noisy,
chaotic.

Valya enters. She sees Sergei. To Ivanovich -

VALYA
Why is he here?

IVANOVICH

We need every body we can get.

On television is a program about child prostitutes recruited from orphanages. A hidden camera shows one of the girls being brutalized by her pimp.

Valya flinches. VOLODYA brings his face close to hers.

VOLODYA

What's wrong, Valya? You have no stomach for this? Maybe that would be you up there if Vladimir hadn't adopted you.

He strokes her face with the back of his hand.

VOLODYA

Such a pretty slave.

Valya drives her elbow into his face. He CRIES OUT and tumbles to the floor.

The Spetsnaz LAUGH. Polina gives Valya a thumbs up.

VOLODYA

That bitch! She broke my nose!

Ivanovich comes over and inspects Volodya's injury.

VOLODYA

It's broken! Look!

IVANOVICH

It's nothing. Clean it up and stop crying like a baby.

Zhukov enters with Alex. Sergei crosses to Valya.

SERGEI

So this American...you like him?

VALYA

He's good looking, I think. And intelligent.

SERGEI

But is he a real man, Valya?

VALYA

Why don't you ask him?

Valya walks away, leaving Sergei simmering.

SERGEI
Let the American go in first.
Let's see what he's made of!

ROARS of approval.

COL. ZHUKOV
Never mind. Sergei, show him the
bike.

Sample Scenes From Handle With Care

Dialogue

1)

EXT. BEACH: SOUTHERN CALIFORNIA - DAY

EMMA, nine years old, cute, with large, thoughtful eyes,
LAUGHING. NICK CANADAY, in his bathing trunks and a T-
shirt, about thirty, good physique, strolls with his
daughter.

NICK
Race you to the pier.

EMMA
I don't want to.

NICK
Why not?

EMMA
Let's go back.

NICK
All right.

Nick turns. Emma LAUGHS: takes off running toward the pier.

NICK
Hey!

Nick chases her, but lets Emma reach the pier first.

EMMA
I win!

Nick gently tackles her. She SHRIEKS in mock terror.

NICK
No cheating!

Emma's mood changes. Nick notices and sits up.

EMMA
Is that why you and mom are
getting a divorce? Because of that
man mommy knows?

Nick sits down in the sand. Emma sits beside him.

NICK
It's more complicated than that.

EMMA
Can't you just...just...you know.

NICK
What?

EMMA
Never mind.

Nick kisses her forehead.

EMMA
You want to go for a swim?

NICK
It's cold, Emma.

EMMA
Race ya!

They jump up, bolt for the surf.

EXT. BEACH ROAD - SAME DAY

A van, moving slowly toward the pier, is being followed by
a sheriff's car.

2)

INT. PROCESSING CENTER

A simple, wooden building. The Prisoners stand in a queue
to be processed by a CLERK, who checks for their name on a
list. Each is in turn handed a prison uniform by IVANKA, an
overweight, middle-aged inmate with bad hair and teeth.

CLERK

Name.

TATIANA

Tatiana Bedrosian.

GUARD

This one's special. The SBS is coming for her tomorrow.

CLERK

They act like this is a hotel!
Ivanka, look after this one.
Forget about the uniform.

IVANKA

Come with me.

Tatiana follows her. Ivanka looks her up and down.

IVANKA

You a whore?

TATIANA

No. You?

Ivanka LAUGHS.

Action

EXT. PRISON YARD

Tatiana takes cover behind a shed. There are Guard Towers positioned to the left and the right. The side gate is directly across from her.

Tatiana waits for the TOWER SENTRY to turn his back, then crosses to the gate, forces her body between the gate and its frame, stretching the connecting chain to its limit.

EXT. WOODS

Running, her breath coming softly and regularly - with no sign of strain. In the distance an alarm sounds.

EXT. COMPOUND

The DOGS are out, straining at their leashes. A SEARCH PARTY hastily organizes. The side gate is opened. The hounds take the scent and charge forward.

EXT. SHORE OF LAKE SCUTARI

Tatiana bursts out of the woods. She sprinkles the paprika all over the ground, then begins stripping off her clothes.

EXT. WOODS

The hounds tracking, BAYING, hot on Tatiana's scent.

EXT. LAKE SHORE

Tatiana is completely naked. The BAYING grows closer. She glances back at the woods, stuffs her clothes into the plastic bag, slips into the water.

She inflates the bag with her breath, and ties it off.

Tatiana loops the string over one shoulder and then under her opposite arm, forming a sling.

EXT. EDGE OF WOODS

Moonlight glistens off the surface of the Lake through the trees. The BAYING hounds lead their handlers on.

EXT. LAKE

Tatiana rests on the inflated plastic bag, kicks gently to keep herself afloat as she watches the lights and activity on the distant shore. A powerful beam sweeps the water a few feet from her. She holds perfectly still: sinks lower in the water.

EXT. LAKE SHORE

The hounds burst out of the woods, draw back at the scent of the paprika, and mill about, BAYING. The search party CAPTAIN picks up some dirt, smells it.

CAPTAIN

They're no more use to us. Take
them back. We'll cover the shore.

EXT. LAKE

Tatiana turns, shifts the plastic bag so it's behind her, and begins to swim.

EXT. FURTHER UP

Thin clouds obscure the moon. Tatiana stops swimming, floats on the plastic bag. She shivers.

The clouds drift away. Moonlight reveals the faint, distant outline of the far shore. Tatiana begins swimming again.

EXT. FAR SHORE

Tatiana hastily gets dressed, sets off for the Road.

EXT. ROADSIDE

A Truck approaches. Tatiana flags it down.

The TRUCK DRIVER is thirties, and a little suspicious. He slows down but doesn't stop. Tatiana has to jog to keep up.

TATIANA
Are you going to Bar?

TRUCK DRIVER
Not with you.

TATIANA
Please...

TRUCK DRIVER
I heard sirens. You didn't swim?
It's not possible.

She holds out a handful of her long, wet hair.

TRUCK DRIVER
Christ! Okay, get in.

EXT. PORT TOWN OF BAR - EARLY MORNING

The trucker pulls up to the docks. Tatiana climbs out, waves. The Trucker doesn't waste any time pulling away.

Tatiana looks at the docked freighters, approaches a lone DOCK-WORKER, a grizzled man in his late-fifties.

TATIANA
America!

He points to a freighter.

Sample Scenes From Carats

EXT. CABLE VAN: MOVING - DAY

On a deserted country road -

MARK EATON (mid 20s), healthy, handsome, blue collar, is behind the wheel.

INT. CABLE VAN: MOVING

Mark, wearing jeans and a UNICOM cable company shirt, slows to watch an INDIE FILM CREW setting up in an overgrown front yard.

He checks his watch, then picks up his cell phone and dials.

LORI (FILTER)

Hello.

MARK

Hi, Mom.

INT. COTTAGE: KITCHEN

This was a middle-class home 40 years ago. Now it's looking worse for wear and very much out of date.

Mark's mom, LORI EATON (mid 50s), wearing a cheap pink uniform, her hair greasy and matted, is soaking her feet in a tub of steaming hot water. She sprinkles some herbs.

LORI

If you've got time, can you do me favor and blow up the Burger Barn?

INTERCUT PHONE CONVERSATION:

MARK

Hard day in the grease pit?

LORI

I'd tell "the man" to grease his own pit, only everybody knows everybody in this town, and I'd never get another job.

MARK

I conned Andy into springing for a little overtime. I'll free you from suburban slavery, yet.

LORI

Don't kill yourself, sweetie. You have your own life to worry about. Come by for pie. I've got your favorite: green apple.

MARK

Only if you let me fix that sink.

LORI

You got a deal, bubba.

MARK

Get some rest, mom.

He disconnects, stretches to reach a work order, which he futzes around with as he drives. Finally, he finds a name and address.

MARK

Thank you, Mr. and Mrs. Stauffer.

INT. COUNTRY HOME - SAME DAY

A posh living room, conservatively appointed.

EMALINE (EMMA, 20s), caucasian, cute and petite, her clothes looking too casual for her surroundings, drops a Town & Country magazine on the coffee table as she glances up at a mantle clock.

Emma paces, picks up a packet of cigarettes only to find it empty. She tosses it down, abruptly strides to the window and looks out over empty grounds and a deserted lane.

INT. CABLE VAN: STATIONARY

Mark idles the van at the end of the lane, checks the address against his work order: 4441 Cherry Blossom Lane.

INT. COUNTRY HOME: KITCHEN

Emma takes a spare set of keys from a hook on the wall, slips them into her pocket.

The doorbell RINGS. She bolts from the kitchen...

FOYER

...flings open the door. Mark is standing there with an equipment bag.

She's disappointed.

EMMA

Oh -

MARK

Hi, Unicom Cable. Mrs...Stauffer?

EMMA

Yes?

She doesn't move to let him in.

MARK

I know I'm not supposed to be here until tomorrow afternoon, but I was in the area and...

EMMA

Oh -

MARK

...I don't often work out this way. I usually cover the north side.

EMMA

Right, so you?

MARK

Would like to come in.

She bites her lip.

UPSTAIRS HALLWAY

Mark follows Emma. She suddenly stops.

EMMA

Do you have a cigarette?

MARK

Sorry, I don't smoke.

EMMA

Oh.

(a beat)

I'm not sure what my husband...

MARK

Cable modem? For your computer?

She resumes walking.

EMMA

Of course. He's so busy I hardly see him. Are you married, Mr...

MARK

Eaton. Mark Eaton. No, I'm single.

EMMA

Then I guess you wouldn't know
about these things.

Emma LAUGHS nervously, stops at a door.

EMMA

It's...in here.

CHILD'S BEDROOM

It's decorated for an adolescent.

Mark starts the computer, lifts a cable modem from his bag.

MARK

I hope you don't mind my saying
so, but you look too young to have
a child who's...how old?

EMMA

Oh - Well, thank you. Will this
take long?

MARK

I'll run the cable, connect the
modem, install the software, and
have you set up in ninety minutes.
If nothing unexpected arises.

EMMA

I'll just...tidy up.

Mark fishes a heavy drill from his bag.

Emma starts fishing around in the walk-in closet.

EMMA

I guess you have to take the truck
back when you're done.

Mark installs a drill bit.

MARK

I take it home. Works out better
for both me and the company.

Emma pulls a child's wooden baseball bat from the closet...

EMMA

Oh - Good. That's better for me,
too.

...walks up behind Mark.

MARK

How is that?

Mark glances up at the computer monitor. He furrows his brow in puzzlement.

Emma swings the bat at his head.

There's a dull thud as he hits the floor.

Emma places the baseball bat on the computer desk.

On the computer monitor, Alicia Stauffer's Windows' wallpaper is displayed - it's a picture of Alicia and family under a caption in a fancy font reading, "The Stauffer Family."

The Stauffers are black.

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