

Burn Notice Spec - D1

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TEASER

EXT. SMALL RUSSIAN TOWN - MORNING - ESTABLISHING

A small Russian town sits quietly, covered with a white blanket of snow. The town could have been picked right out of the 1900's, wood logs, chimney's producing smoke clouds in the morning air.

Villagers moving like worker bees, gathering wood, hanging clothes out to dry (or freeze), feeding live stock, and preparing the ones that didn't make the cold night for that evening's dinner.

This is definitely not breezy sunny Miami.

INT. SMALL HOME - BEDROOM - MORNING

Inside a small room, the embers of a fire left over night sit smoldering in the fireplace by the bed.

The mantel above it holds two SNOWGLOBES.

One has a small wooden home sitting on a frozen lake bed. The location reads "RUSSIA"

The other, a sunny beach complete with a little palm tree and beach chair and waves approaching the shore. The location reads "MIAMI"

A small double bed against a small frozen window holds two bodies.

A large male muscular body with fairly long hair, scars covering his back.

A thin, beautiful, long legged woman next to him.

Her legs and arms flail out covering half the bed.

A KNOCK at the door.

MICHAEL (V.O.)

As a retired spy you're never out of danger. Someone is bound to recognize you or come looking for you eventually. So you're always on your toes. You can let your guard down a small amount, but never fully.

The male body shoots up. It's MICHAEL WESTEN. He holds a PISTOL out stretched.

He looks at the female, FIONA GLENNANE. Her left leg still on top of him, she's out cold.

MICHAEL (V.O.)

A retired weapons dealer though...

Michael moves her leg. Gun still aiming.

He looks at Fiona and shakes his head.

In the

LIVING ROOM

Michael opens the front door slowly. He keeps his pistol hidden behind the door, barrel aiming, ready to fire through the flimsy wood.

A skinny scraggily MAN (50's, long hair tucked under his beanie cap) stands at the door step.

MICHAEL

Can I help you?

The man produces a thick Russian accent.

MAN

I was wondering if you had sugar I could borrow. No need for a cold reception. Just looking for a neighborly gesture.

Michael looks the man up and down, then back into the house.

MICHAEL

Ya. Sure. Come on in.

Michael takes the pistol away from the door and places into his back waste band. He opens the door for the stranger.

KITCHEN

Michael enters the kitchen and sifts through the cabinets for sugar.

MAN

So have you lived here long?

MICHAEL

Uh, a few years now.

MAN

You are American?

MICHAEL

Ummm, I could be. You know these days it's just plain rude to assume and labels aren't looked at fondly.

MAN

You come all the way out here alone?

Michael pulls the sugar out of a cabinet and sets it on the counter, turning to face the man.

MICHAEL

Why are you asking so many questions?

MAN

I'm just curious why a man such as yourself would choose to come to a godforsaken hole like this. That's all.

Michael nods, he turns back to the sugar. He pulls out a jar from a shelf to pour the sugar in.

Fiona slides into the room slowly from around a corner. She steps back seeing the man. Michael turns.

FIONA

I thought I heard you talking to someone.

She hides a pistol behind her back.

MICHAEL

Hey Fi, meet my friend... um....

MAN

Larry! Call me Larry!

Michael once again puts the sugar down. He sighs.

MICHAEL

Larry? Really?

LARRY

Yes yes! Every one calls me the American of the motherland! So Larry it has become. What you don't like?

MICHAEL

Let's just say I knew a guy named
(MORE)

MICHAEL (CONT'D)

Larry.

LARRY

Oh, very good, you have friend
named Larry! I am Larry! It is
funny!

Michael looks at Fiona.

FIONA

Larry. You needed sugar?

LARRY

Yes yes.

Fiona walks over to the counter and finishes packaging his
sugar.

LIVING ROOM

Larry stands in the door with his sugar.

LARRY

Bye bye my American friends.

The door shuts in his face.

FIONA

We're moving.

MICHAEL

No no, Larry does not justify
moving. He is not your way out of
here.

FIONA

Michael...

CHARLIE (O.S.)

Who's moving?

A young teenager, CHARLIE (13, Michael's nephew, brown hair,
will be a heart throb when he's older) stands in the doorway
in his pajamas.

FIONA

No one's moving. Your father and I
were just talking to one of our
neighbors.

CHARLIE

So you finally met the neighbors
huh. They're nice aren't they?

He turns and walks towards the kitchen.

Fiona and Michael looks at each other.

MICHAEL

Wait you met the neighbors? When?

CHARLIE

I get out. A couple playing cards
stacked together slide the door
locks open pretty easily.

Fiona looks at Michael and points at him, blaming him.
Michael shrugs questioning her. She walks off after Charlie.

LATER

KITCHEN

Charlie sits down at the table. He plays with toy soldiers.
Fiona is making eggs on the stove.

Michael enters wearing boots, layers, a warm hat, a wooden
bolt action SNIPER RIFLE in hand.

MICHAEL

We're running low on meat.

He pulls the bolt back and loads the clip into the rifle. He
slams the bolt forwards.

FIONA

What's new?...

CHARLIE

Can I come dad?

MICHAEL

No. It's not safe out there. Not
until you're a little older.

CHARLIE

You say that every year.

MICHAEL

Charlie, I don't want to see you
get hurt, i'm looking out for you.

Charlie is silent.

Michael pulls out a strong LED flashlight, you could blind
the sun with this thing.

MICHAEL

Take this. You look out for Fi...
your mom while i'm out, ok?

CHARLIE

Ya.

He takes the flash light and turns it on pointing it at the wall. He hits the button again turning on the strobe effect. He turns it off.

FIONA

Be safe honey.

Michael turns and walks out.

EXT. WOODS - MORNING

Michael walks slowly through a heavily wooded area searching his field of view. He has a large BACKPACK on his back. A couple of BEAR TRAPS and a large amount of ROPE hang from the bag.

MICHAEL (V.O.)

When you're out in the Russian tundra searching for a morsel of meat, it's man against wild. You've got to stay ahead of 1,000 different factors. Especially in Russia. Wether it's weather, wolves, or frost bite, your never without something fun to worry about.

A helicopter flies low over head Michael.

Michael stops and looks up.

He turns and starts running back the direction he came.

EXT. FIELD - MORNING

Michael stops at the edge of the wooded area. Beyond him lies an empty field, beyond that, the town.

The helicopter flies low over head and touches down in the field.

It's a CHINOOK.

The back opens up releasing three SNOWMOBILES. They dart towards the woods.

Michael turns and runs back into the woods. He slings the the back pack off of his back. He grabs a bear trap and places it between two trees.

He takes the rope and ties it to the far tree, the bear trap, and holds the other end in his hand. He buries the trap underneath the snow.

The SNOWMOBILES are heard coming towards him. He looks in their direction and moves off frame.

A snowmobile flies through the woods, searching. The man on it adorns white snow camouflage.

The vehicle drives between the two trees, Michael rips the the rope up and pulls it towards himself. The bear trap comes up through the snow and closes on the track on the back of the vehicle.

The vehicles comes to a sharp stop ejecting the driver from the snowmobile.

Michael runs over to the driver and grabs him pulling his upper body off the ground towards him.

MICHAEL

Who are you?!

Still on the ground, the driver stares at Michael unresponsive. On his shoulder and camo top are US Military insignia.

Michael drops him and backs up.

SUIT (O.S.)

Relax Michael, it's not what you think.

Michael turns around quickly and aims his rifle at a man in a SUIT and large puffy JACKET walking towards him through the woods. Another soldier holding an M4 Assault Rifle stands next to him. The other snowmobiles drive up surrounding Michael.

MICHAEL

How did you find me?

SUIT

Honestly, we could care less. But you are THE Michael Weston, and when you are THE Michael Weston, an organization is always going to want to kill you and an agency is

(MORE)

SUIT (CONT'D)

always going to want to hire you.
Well lucky for you it's an agency
today.

MICHAEL

No no, I'm done with that life. You
know this! Why else would I be
here?!

SUIT

Please, if you really cared you'd
go somewhere Fiona actually wanted
to go, Paris, the Caymens... You
only go somewhere like this so you
can fulfill your spy craft needs
and mess with the KGB...

MICHAEL

You still haven't told me how you
found me.

SUIT

You can thank your old pal for
that, Sam Axe says hello Michael.
Now pack your bags.

Michael stares at the Suit rifle still aiming at him.

MICHAEL (V.O.)

When you've been hiding for so long
in the dark, you start to get
homesick. You have to fight that
light that tells you to give up and
go home, and you have fight to keep
your sanity, to keep your focus.
But sometimes, you just can't
ignore the light.

Michael lowers his rifle, puts on a fake smile and walks
towards the Suit.

MICHAEL

Sam? That ole' booze hound is still
alive?

END OF TEASER

ACT 1

INT. PRIVATE PLANE - DAY

Michael and Fiona climb the steps into a private plane on an icy run way of a snow covered airport.

Charlie runs ahead of them and jumps onto the couch in the plane.

CHARLIE

Wow!

FIONA

Charlie no shoes on the couch please!

Fiona stops and turns around facing Michael.

FIONA

Are you sure you want to do this Michael?

MICHAEL

He said it was Sam Fi.

FIONA

You realize you're coming out of hiding for a hairy old boozer right?

Michael gives Fiona an un-impressed look.

FIONA

Whatever. I've never seen you come running back for me like this.

MICHAEL

I've almost died for you more times than I can count.

FIONA

Ok spy boy.

She turns around and walks towards Charlie to sit on the couch. Michael walks over to the couch and sits with them.

LATER

Michael sits up right, staring at the Suit napping in a chair close by. Fiona is asleep on Michael's shoulder. Charlie's head is in his lap. Michael's hand placed lightly

on Charlie.

MICHAEL (V.O.)

The CIA can teach you how to disable an IED in 100 degree weather while Jihadist's fire hundreds of rounds on you, but they can't teach you how to ignore your friends and family when they need your help. Sometimes you've just got to give into that gut feeling and do what you think is right.

Michael sighs and puts his head back, falling asleep.

INT. AIRPORT - DAY

Michael and Fiona stroll through the Miami airport like a couple of regular tourists. Charlie runs around in awe of the amount of stuff and people there are.

FIONA

Charlie stay close please. (To Michael) So now what?

MICHAEL

I don't know. We've got to find Sam somehow.

They've crossed the airport and are arriving to the exit. Limo drivers stand in black suits, caps, and holding signs.

Michael stops.

MICHAEL

Fi. 2 O'clock.

Fiona looks in the direction of 2 O'clock.

A limo driver with his head down stares at his phone he holds in his right hand. In his left hand a sign that reads

"CHUCK FINLEY"

Michael and Fiona slowly walk over to the driver. Fiona pushes Charlie behind her.

Michael clears his throat.

MICHAEL

I'm Chuck.

The Driver doesn't lift his head.

DRIVER

No you're not.

He raises his head revealing JESSE PORTER.

Michael and Fiona smile. Jesse sticks out his hand.

MICHAEL

Jesse Porter.

They shake hands.

Fiona steps in and gives Jesse a big hug.

FIONA

Jesse, it's good to see you.

JESSE

Hey Fi.

She lets go revealing Charlie behind her. Jesse smiles.

JESSE

Charlie what's up buddy? I haven't seen you since you were like 4 and I saved your ass back--

Michael is subtly shaking his head.

JESSE

Saved your butt when--

Michael widens his eyes telling Jesse to shut up.

CHARLIE

Saved me? Do I know you?

FIONA

Charlie this is your Uncle Jesse.

JESSE

Ya. You know I saved you once with some math homework you needed help with... you know... Algebra...

CHARLIE

When I was 4?

JESSE

Ok everybody ready? Let's go.

INT. MADELIN'S HOUSE - DAY

Michael opens the green door into his late mother's old

home. He steps inside. Fiona behind him, she has her hands on Charlie's shoulders.

CHARLIE
This place feels familiar.

MICHAEL
I can't believe it's still here.

Michael's eyes tear up.

Charlie looks at him, then Fiona.

JESSE
Sam and I couldn't let it go.

The moment is broken when a figure steps into the room--

SAM
Mike!

SAM AXE in a Hawaiian shirt sporting white linen pants and a gold necklace, stands in the kitchen.

Sam walks over to Michael and gives him a hug. Michael is taken aback by it and doesn't really know how to reciprocate.

MICHAEL
Sam, it's good to see you. I see nothing's changed.

SAM
Everything's changed brother.

Jesse comes in through the front door with everyone's luggage.

JESSE
I know my name is Porter but come on guys....

SAM
Want a beer?

Michael looks in the living room at photos still hanging of he, Nate (his late brother), and his mom.

Fiona looks at Michael.

FIONA
Sam is the Carlito still open?

SAM

I'LL GET MY WALLET.

INT. CARLITO - DAY

Sam, Fiona and Jesse sit at a table next to the street at the small bar called the Carlito. Charlie sits at the end playing on a phone.

SAM
So where you been Mike?

MICHAEL
Russia.

SAM
Jesus. That's it?

MICHAEL
Not in a Gulag. A small town.

JESSE
Sounds... Cold...

FIONA
Freezing. It's so nice to be back
in the sunshine.

SAM
That's funny, I always thought
you'd fit into a cold place.

FIONA
(Sarcastically)
Oh Sam. How I've missed you...

SAM
Hey missed you too Fi.

He smiles.

MICHAEL
How'd you find us?

SAM
Come on, where's the last place
you'd expect to find Michael
Westen? Russia.

MICHAEL
And you called us back for?

SAM
We got problems.

MICHAEL

What kind of problems?

JESSE

So after you guys left Sam and I took on a few jobs and eventually started our own business. Legit.

SAM

We had marketing and everything, even a little commercial and a jingle.

Michael gives Sam a look.

SAM

Hey it worked. We had clients booked year round. It was getting out of hand. Suddenly a few months ago our jobs started getting... well bluntly, sabotaged.

JESSE

A car bomb outside a meeting. Letters to clients with flour in the envelope.

FIONA

Sounds like they were just trying to drive clients away.

SAM

Exactly.

MICHAEL

And? That's it? Some competition?

SAM

Mikey, people were almost getting hurt. We do this to help people.

MICHAEL

I'm still lost on why I came out here for problems it sounds like you can fix. I can't get involved with this...

He looks over at Charlie, sitting at the end of the table. Charlie looks up from his phone.

CHARLIE

What?

JESSE

Look. We get it. But...

MICHAEL

But what Jesse?

SAM

Remember I said we had problems?
They're kind of Michael Westen
problems?

EXT. GRAVEYARD - DAY

Michael stands in a grave yard. He's pissed.

He stands in front of a grave that reads

"MADELINE WESTEN"

It's been damaged. A few bullet holes. A chunk off the top
missing. And over the top of it all, spelled in spray paint

"COME HOME WESTEN"

Michael stands staring. Angry. Clenching his jaw hard.

Fiona walks to his side, hand over her mouth.

Jesse and Sam behind them. Charlie stands in front of them.

SAM

What do you wanna do Mike?

END OF ACT

ACT 2

INT. MADELIN'S HOUSE - KITCHEN - DAY

Micheal stands at the sink in Madelin's kitchen. He stares out of the window.

FIONA (O.S.)

Michael?

Michael doesn't turn.

FIONA

Michael, what are you going to do?

MICHAEL

I don't know. What can I do?

FIONA

Someone obviously wants you here.

Behind them, Sam and Jesse stand in the dining room.

MICHAEL

I know Fi, but now Charlie is here too. I can't get involved. We've left this life.

SAM

Mike. I get it. You left this. We all did at one point. But the fact is, Jesse and I help people and we can't help people if someone is terrorizing our customers. This is bigger than you.

FIONA

We can find somewhere for Charlie to go for a little while--

MICHAEL

Fi... I can't lose another family member... I can't...

Charlie enters the room from the living room.

CHARLIE

Can someone please tell me what's going on?

Everyone turns and looks at him.

CHARLIE

Mom?

Sam looks at Fiona, he never would imagine her as "mom".

FIONA

Look Charlie. We have some things to take care of here in Miami. So we're going to stay in town for awhile.

CHARLIE

Ok? What kind of things?

FIONA

Don't worry about that sweetie.

Sam gives her a funny look for her use of the word "sweetie".

FIONA (CONT'D)

We're gonna have fun and we're gonna make a new home here, I promise.

CHARLIE

But I don't understand--

JESSE

Buddy, come on, do you really wanna live in Russia?

CHARLIE

Good point. What about my friends?

SAM

They're Russians right?

CHARLIE

I mean... ya?

SAM

Ya, don't worry about a bunch of Russians being your friends.

Michael gives him a look.

CHARLIE

Dad... He's weird.

Charlie walks away.

SAM

There you have it.

Michael is silent.

JESSE

Michael, last month we were sitting down with a client and her son... her ex husband tracked them down from Jersey... He beat her... he broke the kids arm at one point, so they ran. They came here to Miami. We were sitting with them outside a restaurant when a sniper shot at the kid. Barely missed him. It was precise. It was meant to hit the wall, not the kid. The mother grabbed her son and left for good reason but she didn't answer our calls for a week. Two weeks later the house they were hiding in went up in flames. The ex husband was arrested on two counts of murder...

SAM

Mike the kid was around Charlie's age. We couldn't help him. Whoever's after you scared our clients off and we couldn't do anything to stop the husband from finishing the job.

Michael turns back to the window.

SAM

They want you. And until they get you, we can't help any of these people.

Michael stares at the garage in the back yard.

MICHAEL

Fine. Then let's give them me.

Fiona jumps in.

FIONA

No no no, I've seen this way too many times. Bad guys pull up and you jump out and get into the big scary van. You have too much to lose now. You're not doing this under orders. You're doing this to help your friends. Here is what we're going to do. We're going to

(MORE)

FIONA (CONT'D)

go out there and draw them out. I'm going to find a vantage point and take out--

SAM

Fi, we can't just go...

He looks into the room Charlie walked into.

SAM

Handing out ice cream cones...

Jesse gives him a weird look. Sam shrugs.

SAM

There's a bigger fish pushing this thing. We need to take a play out of the Westen hand book.

FIONA

No, that will take forever, we want to go back to our life Sam. We need to take a...

(She pauses looking for Charlie)

friend... forcefully. We'll ask a few questions and figure it out.

Jesse rolls his eyes.

SAM

I know you like to cause mayhem Glenanne but welcome back to Miami. This isn't Russia.

FIONA

I just don't want--

MICHAEL

Alright! We do this my way.

Michael turns around.

JESSE

And what's that?

MICHAEL

Bait and switch. We don't make any friends. And we certainly don't hand out any ice cream cones...

SAM

Fine. Then what's first.

Michael walks over to a cabinet in the kitchen. He digs through the drawers.

MICHAEL

You said you guys have been attacked for months now during each job you've taken right?

JESSE

Ya. Just about every time we go out, something happens.

MICHAEL

Just about? So some jobs weren't touched?

SAM

No, some were fine, but after awhile they all got botched somehow.

MICHAEL

Ok, where was the first location you were attacked?

Michael pulls out a marker and an old map of Miami and unfolds it. He walks to the dining room table and spreads it out.

Sam points. Michael circles the location.

MICHAEL

The next.

Sam points, Michael circles. Sam points again and circles another. One circle is in Little Havana, one in East Little Havana, and one near 11th across the Miami river.

MICHAEL

The first three contacts that got botched were all in the Havana area?

SAM

Ya I guess so.

MICHAEL

That's not odd to you?

SAM

I mean it wasn't at the time.

Michael draws lines from each point. The intersection is

roughly around Marlins Park.

JESSE

So what does that mean?

MICHAEL

I think we know where to start looking.

EXT. MIAMI STADIUM - DAY

Michael and Sam sit outside the Miami stadium in a discreet car. Sam wears a single color baseball CAP, dark SHADES. He holds a COFFEE and a DONUT.

Michael squints as the sun pierces through the windshield. He looks over at Sam.

SAM

So I picked up a bad habit while you were gone.

MICHAEL

Pretending to be a retired cop is a habit?

Sam chuckles.

SAM

So now what? We sit here for a few days until we see something?

MICHAEL

That is how a sting works.

SAM

Welcome to Miami...

MICHAEL

How often are you going to make that joke?

SAM

A few days at least.

MICHAEL

I just want to see if we get any movement. After a while i'll head over and see if anything stirs. They grab me, you tail--

JESSE (O.S.)

Sam, Michael come in. You've got

(MORE)

JESSE (O.S.) (CONT'D)
movement on gate 12.

Sam picks up a TWO WAY RADIO.

SAM
Copy.

Michael pulls up BINOCULARS. He looks through to Gate 12.
Three men in suits exit the gate and lock it behind them.

SAM
Suits at a baseball game? That's
new.

A RANGE ROVER flies through the parking lot and stops in
front of the group exiting the stadium. They quickly jump in
and it takes off.

MICHAEL
Here we go. Stay on em.

SAM
Jesse, we're tailing.

JESSE (O.S.)
Copy that.

Sam starts the car and drives across the parking lot after
the Range Rover.

EXT. MIAMI STREETS - DAY

The Range Rover weaves through traffic.

Sam and Michael tail a few cars behind.

MICHAEL
Sam hold back.

SAM
Michael I know what i'm doing

MICHAEL
Sam they're gonna see you.

SAM
I've been doing this since you were
born Mike I can tail a car!

MICHAEL
They're right there! They're going
to see you!

SAM
 Would you shut it! I'm not gonna
 get seen!

JESSE (O.S.)
 Would the lovely newly wed couple
 like to stop bickering or turn off
 the open channel?

SAM
 Sorry Jesse, Michael just seems to
 forget we've been doing this since
 he left.

MICHAEL
 Left.

SAM
 Yes, since you left.
 (MICHAEL)
 No, left!

Sam focuses back on the road and realizes the Range Rover
 took a left turn. Sam swerves and follows. Sam looks over at
 Michael, staring at him.

SAM
 It's under control.

Michael looks back at the road. The Range Rover is stopped.
 There are two dump trucks at the other end of the road
 blocking the path.

MICHAEL
 Under control?

SAM
 Crap.

He puts the car in reverse. Michael reaches into the GLOVE
 BOX and pulls out a HANDGUN.

A Semi truck pulls up behind them blocking the path behind.

SAM
 Uh, Jesse, it's a set up. We're
 blocked in here.

Ahead, a man climbs out of the Range Rover. He holds an M16
 with M203 GRENADE LAUNCHER attachment.

He has a very chizzled jaw, scared face, slicked back black
 hair.

CHIZZLED MAN
(Russian accent)
Michael Westen... welcome to Miami!

He points the Assault Rifle at Sam and Michael and fires.

MICHAEL
Sam go!

The two bail out of the car.

MICHAEL (V.O.)
Despite what Hollywood tells you, a
5.56 round from an M16 will cut
through a car door like a rock
through water. When automatic fire
is coming at you in a car, your
best bet is to either drive away,
or put more than just a door and a
windshield between you and the
rounds.

Sam and Michael have climbed around to the back of the car.

Sam pulls out his trusty old BARETTA and fires on the driver
of the semi truck behind them keeping him pinned in the
truck.

MICHAEL
Push!

Michael and Sam push the car towards the Range Rover.
Michael fires quickly. The man from the Range stops firing
and gets back behind his car.

MICHAEL
Can't we just talk about this?!

CHIZZLED MAN
The time for talking has long been
over Westen!

He loads an HE SHELL into the M203 Launcher. Michael peaks
over and watches.

MICHAEL
We need to move.

Sam peaks over.

SAM
That's not good.

Michael fires. Sam sprints towards a doorway in a building on the street. Michael follows. The man fires the launcher.

The car erupts into a fireball.

INT. SHOP - CONTINUOUS

Sam and Michael are in a small pawn shop. There are two customers staring at them. They all stop and turn to look at the fireball.

SAM

Jesus. What the hell is this?

MICHAEL

Let's get out of here.

EXT. MIAMI STREETSIDE - DAY

SAM

Jesse, you see any of that?

JESSE (O.S.)

Jesus, guys where have you been?
I've been trying to get you over
comms.

MICHAEL

They must have got a radio jammer.
Sam who are these guys? You said
they were just scaring off clients.

SAM

Hell if I know.

MICHAEL

Well they obviously don't want me
alive. That was a hit.

A car pulls up quickly next to them. Jesse sits in the driver seat.

JESSE

Lets go people!

Sam and Michael hop in.

SAM

Dammit. This is worse than we
thought Jess.

JESSE

Uh people, we've got problems.

He looks in the rear view mirror. Another Range Rover slides out from a side street.

MICHAEL
Sam give me a phone.

Sam hands Michael a phone and he dials.

FIONA (O.S.)
Hey Sam hows the op--

MICHAEL
Fi, no time. We've got major problems. We were set up and we've got a tail. We need--

JESSE
Down!

Rounds fly through the windows. Michael fires out his window at the Range Rover behind them.

FIONA (O.S.)
Michael? What the hell is going on?

MICHAEL
Listen, grab Charlie and lock the doors.

FIONA (O.S.)
Ok, we'll be there in 10.

Michael hangs up.

MICHAEL
Jesse let them get along side us. I want answers.

Jesse slows the car. The Range Rover quickly arrives along side the car.

Michael fires at the windows. Bullet Proof.

He fires at the tires. Bullet Proof.

SAM
Jesus is that thing armored?

MICHAEL
Jesse get behind it.

JESSE
What's the plan?

Jesse brakes hard and swerves coming up behind the Rover.

MICHAEL
Give em a little push.

Jesse slams into the back of the Rover and pushes it. As the Rover turns, Jesse turns with it pushing it faster and faster.

MICHAEL
Turn!

Jesse swerves. The Range Rover is propelled forwards and slams into the back of a DUMP TRUCK.

Michael jumps out of the car and runs over to the Rover. He points his pistol at the truck driver who is staring at the crumpled car behind him.

MICHAEL
Get out of here.

Michael rips open a door on the Range Rover and drags out a body.

MICHAEL
What do you want from me?!

MAN
We want to get paid! And that involves taking care of the infamous Michael Westen.

Sam runs up behind Michael.

MICHAEL
Who hired you?!

MAN
You'll know soon.

MICHAEL
You're taking me to him.

MAN
Or what? I'm a dead man either way.

He moves his jaw and bites. His mouth fills with white foam.

SAM
Cionide. This is a serious issue
Mike.

MICHAEL
You think.

END OF ACT

ACT 3

INT. MADELIN'S HOUSE - DAY

Mike bursts into the house followed by Sam and Jesse. Jesse looks out into the yard checking for intruders before he closes the door.

Fiona stands in the kitchen with a shotgun. She puts it down on the counter.

FIONA
Michael what the hell is going on
out there?

Charlie enters the kitchen quietly.

MICHAEL
You guys ok?

FIONA
We're fine. Just a little worried.
What happened?

SAM
Just a little mishap.

Sam looks at Charlie.

FIONA
Charlie. Go to your room please.

CHARLIE
Mom i'm old enough to--

FIONA
Charlie!

Charlie reluctantly walks back to his room.

SAM
(Quietly)
It was a hit. we barely made it
out.

JESSE
These guys had serious fire power.

FIONA
What did they want?

MICHAEL

We don't know. The one guy we got a hold of took a medicinal way out.

Michael turns and kicks a chair over.

FIONA

Michael!

MICHAEL

That was our only lead. This needs to end quickly. I can't keep doing this.

SAM

Mike. We wouldn't have made it out of there without you. You've still got it brother. We can figure this out.

MICHAEL

How?

JESSE

I got an idea.

They all look at Jesse for an answer.

EXT. SMALL HOUSE - EVENING

Fiona and Jesse break into an old small house. It's boarded up. Dusty. Hasn't been worked on in years.

Fiona puts on gloves and they go to work.

They take down the boards. They paint. They take out broken glass panes.

MEANWHILE

JESSE (V.O.)

There's a location on STREET. It's an old house we can use. We'll just have to touch it up a bit. I have a contact, Michelle. Ex cop, missed all the action while she was a beat copper. We'll bring her in as a client.

Michael and Sam stand outside of the now refinished house. They wear suits, sun glasses, they look really pro.

Sam knocks on the door. Michael turns and faces the street.

He looks up at the sun. A woman, MICHELLE, older, your everyday retired lady, comes to the door and lets them in.

On the street. A man takes photos from his car.

EXT. STREET - ALLEY - NIGHT

JESSE (V.O.)

We'll take her around a bit. Make it look like we're doing some good.

From a distance, we see Michelle point out a man in a hoody in an alleyway. Michael pins the man against the wall and points at him, keeping his finger close to his face.

More photos are taken.

Sam flings open the passenger door to the car housing the photographer and points his M9 at the camera man.

CAMERA MAN

Jesus! I don't know anything please don't shoot.

SAM

What do you want?

CAMERA MAN

I was given \$200 bucks to take some photos of you guys. I don't know anything. You can have the money.

SAM

Keep it.

Sam shuts the door and the car speeds off.

SAM (O.S.)

(Over radio)

Ok you're clear.

Michael releases the hooded man. Jesse pulls the hood off his head and smiles.

JESSE (V.O.)

Once we know they're watching, we let them strike and once again, we try to find out who's behind this.

INT. MADELIN'S HOUSE - DAY

Michael, Sam, Fiona, and Jesse stand around the kitchen table looking at maps.

MICHAEL

I don't like this. Taking a man last time didn't work. Sam you have any RF transmitters maybe some of those old burner cells?

SAM

You could supply all of 1999 with the amount of Hello Kitty phones you've accumulated.

Michael smiles.

INT. MADELIN'S HOUSE - GARAGE - DAY

In the garage, Sam and Michael are soldering electronic components into old opened burner phones.

SAM

You know, I really appreciate you coming back.

MICHAEL

I know.

SAM

We're gonna make sure he's ok.

MICHAEL

I know.

SAM

That it?

MICHAEL

What do you want me to say Sam?

SAM

Good to see you brother? It's good to be back to the old antics? I'll buy you a mojito when this is finished?

MICHAEL

Sam... I can't burry anyone else.

SAM

You won't have to. We've got your back. And theirs.

A KNOCK at the door.

Charlie stands in the doorway.

CHARLIE

What are you doing dad?

MICHAEL

Charlie. Just working on some business stuff. You want to help Sam? I'm gonna go check on the rest of the arrangements.

SAM

Mike...

Michael leaves the garage.

Sam looks at Charlie. He smiles.

SAM

So Charlie.

CHARLIE

So... Uncle Sam...

SAM

You ever used a soldering gun before?

CHARLIE

Never used any kind of gun.

SAM

And you've lived with Mike for how long?

CHARLIE

What do you mean? He's my dad. All my life.

Sam realizes his mistake.

SAM

Oh right right, I just meant...
Look you wanna help?

Charlie steps up to the table. He grabs a phone.

CHARLIE

Where's the touch screen?

Sam laughs.

EXT. BUS STATION - MORNING

Michelle sits at a bus station. Her hands in her lap. Sam and Michael across the road.

MICHAEL (V.O.)

When your enemy is smart, you've got to be smarter. If you want to plant a bug without anyone suspecting, give them a reason not to suspect. Plan your drop off point in an open area with no where to hide. Then, find a distraction without causing too much alarm.

Michael and Jesse sit in a car across from the bus stop. Jesse looks rough, dirt covered, ripped clothing, a fake beard. Michael stares at him.

MICHAEL

This is a bad idea.

JESSE

Would you relax. They won't even notice.

MICHAEL

I hope you're not wrong about her.

JESSE

They're not going to drop her here. You're back in Miami and they know it.

A black SUV pulls up at the bus stop.

SAM (O.S.)

(over radio)

Here we go.

Jesse exits the car.

WOMAN (O.S.)

(over radio)

I don't know where he is... I can't take you... I don't know... I just hired them...

Jesse pulls out a water SPRAY BOTTLE and sprays the SUV's windshield. He wipes it with dirty NEWSPAPER. The driver turns his attention to Jesse.

DRIVER 2

Hey get away.

The driver rolls his windshield down. Jesse begs for money.

JESSE
(discreetly)
Hit it.

Sam, in a POLICE CAR, pulls out from a parallel parking spot between cars on the side of the street.

He flips on his lights.

The driver and the men in the car turn to look at the approaching police car.

Jesse attaches one of the old burner phones to the inside of the wheel well while they are not looking.

They roll up the windows and speed off. Sam follows in the cop car.

Jesse watches as they speed around a corner.

JESSE
Hey, no tip?

He turns to Michelle on the bench. She smiles.

JESSE
Having fun?

MICHELLE
Damn straight.

END OF ACT

ACT 4

INT. MADELIN'S HOUSE - DAY

Micheal checks the windows, looking out into the yard.

Jesse and Fiona stand in the kitchen.

Sam enters the house from the back door and goes straight to the FRIDGE. He grabs a BEER.

MICHAEL

What's up Sam?

SAM

Cop car is back with my buddy,
bleep machine is bleeping, and I've
got beer.

Sam enters into the dining room and opens a laptop. A map appears, a red blip moves along it.

SAM

So they've gone out and done a few
things in random locations, nothing
special. But they've returned at
least 4 times to this address.

Sam points at the map.

MICHAEL

Alright. Let's scout it out.

SAM

Well Jesse already knows the place.
So, we're gonna go hit it tonight
and check it out.

MICHAEL

Great, let's get some blueprints up
so I can figure out where I'll go
in...

JESSE

Here's the thing. We know they're
looking for you. So let's not make
it worse. Sam will be outside
keeping over watch, Fi and I will
go in and look for evidence.

MICHAEL

Ok. And me?

FIONA
Charlie's gonna need someone to
look out for him.

MICHAEL
Babysitting?

FIONA
Your son Michael.

MICHAEL
My ne--

Charlie enters into the kitchen.

CHARLIE
It's really hard to watch TV when
everyone's yelling about stuff.

FIONA
Sorry honey, we're just having a
discussion out here.

CHARLIE
Everything is so secretive about
you guys.

Fiona looks at Michael.

Neither speak.

SAM
Hey Charlie, so your mom and I are
going to go out and work a job and
your dad is going to stay here with
you. But here's the thing. We need
you to look after your dad. Can you
do that?

CHARLIE
Ya, sure whatever.
(To Fi)
Mom, what's for dinner?

Fiona looks at Michael.

MICHAEL
Chinese?

CHARLIE
Cool.

Charlie walks off.

JESSE
So can we go now?

SAM
Good luck Mike.

MICHAEL
Ya.

Michael is left alone in the house.

EXT. ESTATE - STREET - NIGHT

Sam, in the driver seat, Fiona in the passenger seat and Jesse in the back, stop their car outside of an estate surrounded by a large wall.

FIONA
Well, time to find out what's going on here.

SAM
Guys... Good luck in there.

JESSE
Sam... Don't eat all the snacks.

SAM
Ya ya.

Sam picks up BINOCULARS in one hand and a BAG OF CHIPS with the other hand.

EXT. ESTATE - LARGE WALL - NIGHT

Jesse and Fiona run up to position at the bottom of the high wall surrounding the estate. Jesse drops a duffel bag. Fiona digs out a MIRROR on a short extendable rod.

She extends the mirror over the wall.

Jesse looks at the primitive tool.

FIONA
What? We don't have as many tools as we used to.

She spots guards.

Jesse digs out a grappling hook.

FIONA
Ok we're clear.

Jesse throws the grapple and hooks it over the wall.

INT. MADELIN'S HOUSE - NIGHT

Michael sits with Charlie at the dining room table. A TAKE OUT BOX of Chinese food in front of each of them.

They're quiet.

Michael looks at Charlie and breaks the tension.

MICHAEL

Good food?

CHARLIE

Not bad.

MICHAEL

Your grandmother used to love to order from here.

CHARLIE

My grandmother?

MICHAEL

You remember this place at all?

Charlie shrugs.

MICHAEL

You used to live here.

CHARLIE

I don't remember that.

MICHAEL

Spent a lot of time with your grandmother. When you were 5 we left.

CHARLIE

Smells like cigarettes in here.

Michael smiles.

MICHAEL

Ya. Well. That's her.

CHARLIE

Can I ask you something?

MICHAEL

What?

CHARLIE
Are you really my dad?

Michael looks at Charlie. A tear comes to his eye.

MICHAEL
Finish your food bud.

Michael stands up. He goes to the kitchen with his take out box.

On the fridge, a PHOTO of he, Madeline, and NATE.

Michael takes the photo off of the fridge and holds it.

EXT. ESTATE - GROUNDS - NIGHT

Jesse and Fiona sneak through the grounds avoiding guards.

They break into the estate.

INT. ESTATE - NIGHT

They enter the estate together. Jesse breaks off and goes down one hallway as Fiona goes down another.

Fiona enters into an

OFFICE

She digs through a desk. Filing cabinets. Everything is empty.

BEDROOM

Jesse enters into a bedroom. There is no furniture. There are indentations on the carpets of where furniture used to sit.

JESSE
(Into radio)
Uh, Fi. Anything weird about this to you?

EXT. ESTATE - STREET - NIGHT

Sam sits in the vehicle snacking. He looks through his binoculars. The front gates of the estate open.

Sam jumps and scoots down into his seat.

He peaks through his binoculars.

Guards exit through the gates. They don't carry guns. They

simply walk off property.

SAM
 (Into radio)
 Hey guys. Weird things are
 happening out here.

INT. ESTATE - NIGHT

Jesse and Fiona meet back in the entryway.

FIONA
 There's nothing back there but some
 empty desks.

JESSE
 My side doesn't even have any
 furniture.

SAM (O.S.)
 Guys, you copy?

FIONA
 What Sam?

SAM (O.S.)
 Look outside.

Fiona and Jesse exit the house cautiously. They realize no one is there as they see the front gates are wide open.

JESSE
 What the hell is going on.

INT. MADELIN'S HOUSE - NIGHT

Michael puts the photo back on the fridge.

CHARLIE
 Dad? You ok?

MICHAEL
 Charlie I think it's time you--

A shadow moves outside the kitchen door to Michael's right.

Michael rips open the oven and pulls a pistol from the inner ceiling.

CHARLIE
 Wow dad what the hell is that?

MICHAEL
 Language. Get up come on, get away
 (MORE)

MICHAEL (CONT'D)

from the windows.

Charlie jumps out of his seat and runs to the kitchen. He hides behind the counter.

MICHAEL

Stay there.

Michael walks to the windows in the dining room. He peaks out. Nothing in the yard.

He walks to the front door.

Locks it.

He turns back and looks at the house. It's quiet.

He walks towards the kitchen. Behind him the door BLASTS open. He spins to confront the intruder. No one is there.

The power is cut.

A small device bounces in through the door.

BANG.

It's a flash bang erupting.

Two men in tac gear enter and sucker punch Michael in the gut while he's down.

Michael sits in the floor stunned. He points the gun in the air. They rip the gun from his hands and toss it across the room.

Michael crawls back towards the kitchen.

A man in a suit enters wearing a gas mask.

Michael pulls himself around the kitchen counters to find...

Charlie is gone.

The gas masked man steps closer to Michael and removes his mask to reveal the chisel jawed man.

Michael arranges himself to a sitting position against the counters.

MICHAEL

What do you people want from me?!

CHISELED MAN

We want you to pay.

MICHAEL

Don't I get to at least know who
"we" is?

CHISELED MAN

We are Russian. We are Irish. We
are Americans. The peoples you've
wronged. The people you've
destroyed. We are everyone who
hates your guts and will do
whatever it takes to see them
spewing out of you.

MICHAEL

(Chuckling)

So they sent you huh? That's nice.
Instead of a boarding party they
send a Russian thug to do the work.
A bit cliché don't you think?

CHISELED MAN

Call it whatever you like. I'll be
a rich man tomorrow morning.

MICHAEL

Oh, so there's a benefactor to all
this then?

CHISELED MAN

You don't get it Michael. It's
either this, or your friends jobs
and all the little helpless
civilians they work for are ruined
for ever.

MICHAEL

Leave them out of it....

CHISELED MAN

The world is out to get you and it
wants what you owe it.

MICHAEL

I left the world a long time ago
and I don't owe it a damn thing.

A bedroom door flings open. Charlie aims his flashlight and
turns on the strobe blinding the man. The man and his guards
flinch and turn away trying to see.

Michael jumps up and pushes Charlie towards the door.

MICHAEL

Charlie go!

He pushes the man who is bringing a gun up to level height.

The guards raise their SMG's and fire as Michael flees.

EXT. MADELIN'S HOUSE - NIGHT

Fiona, Sam and Jesse come to a screeching stop outside the house.

Charlie is running across the yard, Michael comes sprinting out of the door behind him.

MICHAEL

Go! Go!

MICHAEL (V.O.)

Sometimes a fight isn't worth fighting and you just have to accept you're out gunned, and you've been surprised. In those instances, you simply have to find a way to stay alive.

Jesse flings open the back door. Charlie jumps in.

Sam starts driving.

The guards come out of the house and start spraying rounds.

Michael jumps into the back and they take off down the dark street.

END OF ACT

ACT 5

INT. DINGY WAREHOUSE - MORNING

Sam, Fiona, Jesse, Michael and Charlie are gathered in an old warehouse off an old dock. Michael sits at the grungy-can barely see through window and stares out at the docks.

FIONA

So there's a whole army of mercs out there trying to find you then? What are we supposed to do?

JESSE

This might not be the best time to say this, but Charlie just saw some stuff. Someone might want to talk to him.

Charlie sits in the corner of the warehouse holding his flashlight.

SAM

Brother, I'm sorry I got you involved in all this. Honestly, you guys can go back into hiding somewhere and we'll deal with the consequences.

FIONA

Deal with the consequences? How are you gonna do that? By letting people narrowly miss death as these assholes keep thwarting your jobs? By taking a bullet to the head yourself? We should all be getting on a plane to Bermuda right now.

MICHAEL

You know he's smart.

FIONA

What?

MICHAEL

Charlie. He could have hidden in the kitchen and probably died along side me. But instead he found a perfect time to sneak off, grab the strobe light and use it to his advantage.

(He looks to Charlie)

That was courage like I haven't seen in a long time... We can't run. We have to take this head on. People need Sam and Jesse and i'm not going to let me stand in the way of that.

FIONA

Charlie is going to wind up hurt if we do this.

MICHAEL

How can he? He's got the Westen wit, and it seems like he's got the Glenanne fierceness.

Fiona smiles.

MICHAEL

They tore up her grave site. They tore up her house. It's time to find these Russian dirt bags and tear up something of theirs.

SAM

I like that.

JESSE

I'm in, whatever it takes.

Fiona looks back at Charlie.

FIONA

Fine. Let's burn 'em down.

SAM

Where do we start?

MICHAEL

Fi, think you can track down Barry?

Fiona smiles.

CUT TO BLACK

END OF ACT