



FAVORS SPEC SCRIPTS
WRITING TO BRAND

Favors Spec Scripts

Shooter: New Class

Drama Action Thriller

TV Series Pilot Script

Regina Y. Favors

Part of Favors Spec Scripts

Favors Branded Titles

Bait, Hook & Switch Series

Print & eBook

Toxic Encounters: Why People Pursue Rebound Relationships, Part I
Toxic Encounters: Adult Attachment & the Problem with Rebounding, Part II
Toxic Encounters: Why You Should Go No Contact, Post-Rebounding, Part III
Toxic Encounters: When They See You As 7/8, A Case Study
Toxic Encounters: 5/6, 7/8, 9/10: Which One Has High Value? A Case Study

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Favors Film Guides: Psychological Perspectives on The Town (2010), A Film Analysis Case Study (In progress)

Favors Film Analysis

(online website only)

Favors Film Analysis: The Problem with Goal Development for Characters in The Town (2010, A Brief Scene Analysis Case Study eBook (In progress)

Various video lessons for different films (available on www.favorsfilmanalysis.com)

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Shooter: New Class, Drama Action Thriller, TV Series Pilot Script

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Southie: A Limited Series (forthcoming)

Marnie: A TV Series (forthcoming)

Shooter: Targeted (feature, forthcoming)

Leverage, A TV Series (forthcoming)

Hush 2: A Sequel (forthcoming, scene descriptions in progress)

It Ends With Us: A TV Series (in consideration)

The Taking of Pelham 123 (feature remake, in progress)

The Town: A TV Series (forthcoming)

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The Regina Y. Favors Website Learning Journal: A Companion

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Favors Sample Marketing Plans: Marketing Plan for Life Coach Category, A Preparation Guide

Favors Sample Marketing Plans: Marketing Plan Case Study for TV & Feature Spec Scripts, A Preparation Guide (in progress)

Favors Sample Marketing Plans: Marketing Plan Case Study for Overcoming Hate Setback Series (forthcoming)

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Carolyn's Daughter: A Novel, Part II, Inspiration Fiction (In revision and/or reconsideration)

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Print & eBook

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Favors Fiction Books

Print & eBook

Nina's Journal: From Rejection to Emancipation (2027)

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American Race of Men: The Life & Contexts of J. Hector St. John De Crevecoeur (1785-1813), Part II (2027)

March of the Europeans: Personal Letters on Race, Religious Indifference & European Freedom within the Eighteenth-Century Text, Part III (2027)

Remember the Ladies: Perspectives on Female Influences, From Colonial to American Revolution, Part IV (2027)

American Literature: Crossing the Color-Line: Survey of Passing Literature as Colonist Thinking, Not Literary Expression, Independent Project (2027)

A research consideration on the pre-abolitionist to abolitionist movements is in progress.

Favors Research & Scholarship Projects

Print & eBook

March of the Europeans Select Bibliography (Late 2025)

Marriage Recovery Research
Print & eBook

Marital Setback: Why Romantic Partners Live as Roommates, Tips for Rebuilding Hope, A Biblical Intervention

Overcoming Marital Setback Workbook: Journal, Pray & Write Your Marriage to Alignment (In consideration)

Overcoming Hate Setback Series
Print & eBook

Overcoming Hate Setback Series: A Reflection Workbook Companion

Distorted Vision: How to Repair Your Self-Esteem After Jealousy (forthcoming)

The Favors Journals & Planners
Print/Hardcover

The Favors Journal: A General Life Planning Guide

The Favors Academic Planner: Undergraduate Transfer Preparation Guide

Favors Spec Scripts

Shooter: New Class Drama Action Thriller TV Series Pilot Script

Regina Y. Favors

Part of Favors Spec Scripts

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Dallas, Texas

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The narratives and examples in this book are based on my personal experiences. Names and specifics have been changed and are fictional.

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General Welcome from Screenwriter & Instructional Designer



FAVORS SPEC SCRIPTS **WRITING TO BRAND**

Welcome to Favors Spec Scripts!

Favors Spec Scripts: Writing to Brand are specific scripts that support existing intellectual property (IP). They reflect the language, tone, and purpose of existing IP and offer sequel considerations to existing brands, including both television and feature films.

Purpose

The purpose of Favors Spec Scripts: Writing to Brand is to gain exposure and secure professional writing employment (contract) by submitting spec scripts to writing competitions and developing industry-based relationships.

Goal

The goal of Favors Spec Scripts: Writing to Brand is to sell spec TV scripts and feature scripts and collaborate on writing projects.

Sample Spec Script: Shooter: New Class, TV Series Pilot Script

The sample spec script in this book is Shooter: New Class, Drama Action Thriller, TV Series Pilot Script.

Without front and end matter, including the script's cover page, the sample TV series pilot script runs 44 pages. There are no typed notes. All notes are housed in my film journal. Research and study for this project is ongoing. The appendix includes the ISA submission receipt dated February 20, 2025 to record date for market and commercial considerations later.

Companion Title

There is a direct companion title that focuses on the marketing aspects for producers pitching and developing a TV series pilot. It centers on the concept of the option agreement for screenwriters.

- Favors Sample Marketing Plans: Marketing Plan Case Study for TV & Feature Spec Scripts, A Preparation Guide

The title above also houses the Shooter: New Class pilot script as a sample document to create a teachable opportunity.

Favors Sample Marketing Plans are part of the Favors Marketing Lessons 101 serials, which are both products of Favors Marketing Solutions. Visit the website for more information:
www.favorsmarketingsolutions.com.

The title will be available on Amazon.com/author/reginayfavors by May 2025.

Favors Spec Scripts: *The Town 2* Sequel Script

Favors Spec Scripts has recently published a sequel to *The Town* (2010). It is available on Amazon.com/author/reginayfavors. It is a feature spec script.

Favors Film Guides

There is a companion title and online eBook in progress for discussions on *The Town* (2010). Both the title and the eBook are expected to be available by May 2025.

Book Title

- Favors Film Guides: Psychological Perspectives on *The Town* (2010), A Film Analysis Case Study

eBook Title

- Favors Film Analysis: The Problem with Goal Development for Characters in *The Town* (2010), A Brief Scene Analysis Case Study eBook, Includes Film Stills

Because the eBook incorporates film stills under fair use, it will be available only for download on the Favors Film Analysis website (www.favorsfilmanalysis.com).

Video Lessons for *The Town* (In Progress)

There are video discussions for this Favors Film Guides. The titles are as follows:

- Doug as a Character: The Basis of His Core Values
- Claire as a Character: How Claire is lulled into a false sense of security
- Doug's Relationship with James: Struggling with Reciprocation
- Doug's Relationships with His "Fathers": "Why didn't you look for her?"

This video titles list may be extended later. The development of video titles is in progress.

Website

You may access these videos and information about Favors Film Guides on the Favors Film Analysis website: www.favorsfilmanalysis.com.

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Shooter: New Class

A Drama Action Thriller Script

TV Series Pilot Episode

Favors Spec Scripts

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Logline: A former Marine Corps Sniper assumes the role of an instructor after the death of his wife. He encounters and resolves challenges and professional setbacks both in and outside of his classroom. Shooter: New Class (spec script) begins at the end of Season 3 of Shooter (2016-2018) with Julie's death.

FADE IN:

INT. CLASSROOM - PRESENT DAY, MORNING

INSTRUCTOR SWAGGER is conducting an orientation meeting for new sniper recruits. He speaks in voiceover while there are cuts to either flashbacks or current simulation exercises.

SWAGGER (V.O)

The first shot is for your country. You're bound by a code of conduct to protect the mission.

CUT TO:

EXT. BATTLEFIELD - YEARS PRIOR

There are men on opposite sides of the battlefield. There is a montage of different battles from the Vietnam War to World War II with different bullets hitting bodies from multiple angles.

CUT TO:

INT. CLASSROOM - SAME DAY, MORNING

SWAGGER continues to give his lecture in voiceover.

SWAGGER (CONT'D) (V.O.)

The second shot is for the background politics you are not always aware of. Politics always affects the mission. Protecting the mission may become obsolete when politics is involved.

CUT TO:

INT. OFFICES - YEARS PRIOR

There are multiple men and women in governments, businesses, houses receiving different bullets from unknown locations. There is a montage of many leadership type people conducting business as usual on the phone, in meetings, in cars, and in the park when they are shot from different angles.

CUT TO:

INT. CLASSROOM - SAME DAY, MORNING

SWAGGER continues to give his lecture in voiceover.

SWAGGER (CONT'D) (V.O.)

Then there is the vengeance shot. The one that changes your nature. It changes who you are as a person. There is no coming back from that shot. Once you take it, you become your own mission.

CUT TO:

EXT. SNOWY MOUNTAIN - FLASHBACK, YEARS PRIOR

SWAGGER takes the shot, killing RED BAMA from Season 3.

CUT TO:

INT. CLASSROOM - SAME DAY, MORNING

SWAGGER is now addressing his new recruits without voiceover.

SWAGGER

I want you to understand that this program is not for your personal army. Your goal in this program is to learn the gun, protect the mission, and live to see another day.

(pausing)

I had to learn the hard way . . .

CUT TO:

INT. CABIN - FLASHBACK, YEARS PRIOR

JULIE is shot in the neck by RED BAMA. SWAGGER holds her, crying for her to wake up.

CUT TO:

INT. CLASSROOM - SAME DAY, MORNING

SWAGGER

That you cannot control a hero. Heroes are impossible to control. If that is your purpose here . . . to become a hero in this program, then you are setting yourself up for failure.

(pausing)

A brother of mine once said, "A bullet is forever." And he's dead now. Know the mission. Understand the mission. Protect the mission.

(pausing)

Oorah!

RECRUITS

Oohrah!

SWAGGER

Alright, be sure to get your program books.
Return to your barracks. Get settled in. Chow is
at 19:00. Your first simulation is at 04:00. Be
ready for battle.

(pausing)

Dismissed.

A FEMALE RECRUIT approaches SWAGGER.

MARY

Hi dad.

SWAGGER

You can't call me that here.

MARY

Don't worry. No one knows I'm your daughter.

SWAGGER

They will now if you approach me after class.

MARY

Dad, it's okay. AUNT ANNA'S last name will hide
my identity.

SWAGGER

I don't like it.

MARY

What don't you like?

SWAGGER

I don't like you being part of this program. I
don't want you to be a sniper.

MARY

You don't want me to be like you?

SWAGGER

No.

MARY

Dad.

SWAGGER

This is dangerous. This is no life . . .

MARY

For a woman.

SWAGGER

I didn't say that.

(pausing)

I just wanted better for you.

MARY

Then support me in my decision. I won't let you down.

SWAGGER

I know that. I'm your dad.

MARY

And now you're my instructor.

SWAGGER

Yes.

MARY

It's going to be okay.

SWAGGER

Sure. Well, get with your crew. Get to know them. I can't show you any special treatment. You have to finish this program on your own. Okay.

MARY

Okay.

SWAGGER and MARY hug. She exits out the side door. SWAGGER lowers his head. He senses someone in the room. He looks up. He is surprised at the person standing in the doorway of the stadium-sized seating classroom.

ISAAC JOHNSON

Hello, BOB LEE.

SWAGGER

Captain.

FADE OUT

FADE IN:

INT. CLASSROOM - SAME DAY

CAPTAIN JOHNSON propositions SWAGGER.

SWAGGER

What are you doing here?

JOHNSON

Thought I would stop by. See you in your new role. I can't believe you're teaching now.

SWAGGER

Yeah.

JOHNSON

You don't miss it?

SWAGGER

Miss what?

JOHNSON

The missions.

SWAGGER

I don't miss being betrayed.

JOHNSON

I thought we put that behind us.

SWAGGER

Yes, we did. But that doesn't mean I trust you.

JOHNSON

I'm not asking you to trust me. Just let the past be the past.

SWAGGER

I'm trying.

JOHNSON

I was sorry to hear about your wife's passing.

SWAGGER

Yeah. JULIE . . . she didn't deserve that.

JOHNSON

Did you settle it?

SWAGGER

Yeah. I got him.

JOHNSON

He didn't see it coming.

SWAGGER

They never do.

The two men pause speaking. There is silence in the room.

SWAGGER (CONT'D)

So, why are you here? I thought you and MEMPHIS were creating a New Atlas?

JOHNSON

We are.

SWAGGER

So, then why are you here?

JOHNSON

To offer you an opportunity.

SWAGGER

No, I know about your opportunities.

SWAGGER begins packing his briefcase. He turns to walk out the door

JOHNSON

Nothing like that. We're done with that. I'm done with that life. I lost my wife, and it changed me.

SWAGGER

Not for the better.

JOHNSON

I was lost.

SWAGGER

And now you're found.

JOHNSON

I don't know if I would go that far. I'll just say that I'm better than I was.

SWAGGER

Wish I could say the same.

JOHNSON

Don't you want to hear my offer?

SWAGGER

No, not really.

JOHNSON

Well, let me tell you anyway. You can always say no.

SWAGGER

I'm saying no, now.

JOHNSON

But you haven't heard it yet.

SWAGGER

It doesn't matter. If it comes from you, I know it's trouble.

JOHNSON

We need you.

SWAGGER

To do what?

JOHNSON

Train our men. Train our people.

SWAGGER

You were my captain, and you need me to train your people?

JOHNSON

Yeah. We don't . . . NADINE and I don't have the time like we did before. We have to run a business. We need someone more specialized in these things. To train our recruits for the field. Your program is just what we need.

SWAGGER

What is the training for?

JOHNSON

The same kind of training we did. When we were in the Corp.

SWAGGER

But we did more than train.

JOHNSON

That we did.

(pausing)

So, what do you say?

SWAGGER

I'll think about it.

JOHNSON

Alright. I'll take that for now. Come by the office. See MEMPHIS. We can all talk about what we need and what you can do for us.

JOHNSON hands SWAGGER a card.

SWAGGER

You're still dealing with cards?

JOHNSON

They're still the standard.

SWAGGER

With all this technology?

JOHNSON

You never abandon the standard.

SWAGGER

Yeah.

JOHNSON

See ya.

SWAGGER

See ya.

JOHNSON exits the same way he came in. He walks the steps of the stadium-sized seating. He stops in front of the door. He looks back at SWAGGER fiddling with his bag and getting ready to leave. JOHNSON exits the door. SWAGGER pauses in front of the door. He listens for the door shutting. Then he exits.

FADE OUT

FADE IN:

INT. BATTLEFIELD SIMULATION MAZE - NEXT DAY, 04:00

SWAGGER conducts the first battlefield simulation maze exercise. The RECRUITS are standing in front of their rifles. They are spaced out. There are roughly six tables with three RECRUITS to each table. SWAGGER pulls out his time watch.

SWAGGER

You have 1 minute to disassemble and reassemble your weapon.

(pausing)

Time. Now.

The RECRUITS disassemble and reassemble their weapons. MARY finishes first.

SWAGGER (CONT'D)

Good job, RECRUIT.

MARY

Thank you, sir.

One of the RECRUITS is annoyed at SWAGGER'S praise of MARY. He exhales so that everyone in the building can hear him.

SWAGGER

Do you have a problem, RECRUIT?

MALE RECRUIT

No, sir.

SWAGGER

Stand at attention.

The MALE RECRUIT stands at attention.

SWAGGER (CONT'D)

How I conduct my class is my mission. I'm here to train you. I'm not here to baby you and make you think you're doing great. You have to earn that right. Pork. Is that clear?

MALE RECRUIT

Clear, sir.

SWAGGER

(to everyone)

Is that clear?!

ALL RECRUITS

Yes, sir!

SWAGGER

Good. Disassemble your rifles. Reassemble. 1 minute.

ALL RECRUITS

Yes, sir!

The RECRUITS disassemble and reassemble their weapons repeatedly until they finish before the minute.

SWAGGER

I knew you could do it.

(pausing)

Let's get ready for battle.

The RECRUITS prepare for the simulation battle. They are wearing fatigues. They fasten rifle tools and resources to their gear and person. There is the clicking of rifles getting ready for the shooting exercise. They line up outside a door marked "Battle Entry." SWAGGER walks up to them. He tells them the logistics of the simulation and the time frame. He holds six time watches, one for each group.

SWAGGER

You have 5 minutes for each group to get in and get out once you get the go ahead. SGT. JONES is

giving you your mission. Look it over. You only have a few minutes to understand the mission. You have test blanks. They are numbered and assigned to your rifle and guns. This will help us measure your kill probability. Understood.

ALL RECRUITS
Understood.

SWAGGER
Alright. Get ready. Go in three-by-three formation. Alpha Team 1 go!

ALPHA TEAM 1 goes in. There is immediate gunfire. It is heard off camera.

SWAGGER (CONT'D)
Alpha Team 2 go!

ALPHA TEAM 2 goes in. There is immediate gunfire. It is heard off camera. SWAGGER calls for the next team.

SWAGGER (CONT'D)
Alpha Team 3. Go left. Stay against the wall. Return fire. Go!

ALPHA TEAM 3 goes in. They march to the left of the battlefield. It is quiet. Suddenly, they hear gunfire. They return fire.

SWAGGER (CONT'D)
Alpha Team 4. Your mission is to recover what you can from ALPHA TEAM 1. They are hurt. They need your help. Help them. Go!

ALPHA TEAM 4 goes in. They search for ALPHA TEAM 1. They call out to them. There is immediate gunfire. ALPHA TEAM 4 returns fire.

SWAGGER (CONT'D)
Alpha Team 5. Your mission is to recover the asset. It is marked "Asset." You have less than five minutes to get to that asset and get him out. There is no guarantee you will come out alive. Plan your strategy. Go!

ALPHA TEAM 5 goes in. The ASSET is sitting in a chair, with hands tied behind his back, a mask over his face, and something

on his mouth. The team looks at the room, the flying gunfire, and they determine a strategy.

SWAGGER (CONT'D)

Alpha Team 6. You're the last team to go in. Your goal is to assess the damage. Gather as much intel as you can. Report back to me.

ALPHA TEAM 6 goes in. MARY looks at SWAGGER. They nod to each other. She goes in with her team. They assess the damage while bullets are flying. There is a threat to their survival. He sets the timer to 5 minutes for the last group to go in. SWAGGER watches the exercise onscreen.

FADE OUT

FADE IN:

INT. OFFICE - NEXT DAY, MIDDAY

SWAGGER visits the offices of NADINE MEMPHIS and former CPT. ISAAC JOHNSON.

MEMPHIS

Glad you finally stopped by.

SWAGGER

I never made any promises.

MEMPHIS

I was sorry to hear about JULIE.

SWAGGER

Yeah. Her death . . .

MEMPHIS

It was unexpected. There was no way you could have known that RED BAMA would retaliate like that.

SWAGGER

But I should have known. I should have known my enemy.

MEMPHIS

We can't always reason what someone will do. We can't control who they are.

SWAGGER

But we can control the fact that you can't control a hero.

MEMPHIS

But RED BAMA wasn't a hero.

SWAGGER

No. Not in the traditional sense. But in his mind, he was a hero to the people in his community. To his employees. To his son. And he killed his son to protect himself as a hero.

MEMPHIS

How do you figure?

SWAGGER

Ego. You can't control a hero out of sheer ego.

JOHNSON walks in.

JOHNSON

That's why you always disobeyed my orders?

SWAGGER

I didn't intend to disobey you, captain.

JOHNSON

But you did.

SWAGGER

And that was your justification to betray me?

JOHNSON

Likely. Possibly.

SWAGGER

Intentionally?

JOHNSON

Intentionally. But we're over that now. That's in the past.

SWAGGER

Nothing is ever truly in the past.

(pausing)

But I didn't come here for the past. What is it that you want from me?

MEMPHIS

We need you to train our men for a mission. ISAAC already told you that we really don't have the time to train them. We're running a business.

SWAGGER

So, you need me to do . . . what . . . heavy lifting?

JOHNSON

It's not like that. They're college boys. The only battles they know are passing tests. They used college to become officers. But since we are not in war . . .

SWAGGER

Then why do they need combat and field training?

JOHNSON

We need them to be prepared. Not just with private intelligence matters. We need them to know full-scale sniper training and terminology. How to prepare for their target.

SWAGGER

Where are you sending them?

JOHNSON

That's classified.

SWAGGER

You're not an agency.

MEMPHIS

Yeah, but we're a business. And we have government contracts that are classified.

SWAGGER

So, this is off the books?

MEMPHIS

Yes. Is that okay with you?

SWAGGER

It's okay. I'm just . . .

JOHNSON

Confused as to why we're asking you?

SWAGGER

Yeah.

JOHNSON

You're the best. You know that.

SWAGGER

But my hero days are over. I don't have that same
. . .

JOHNSON

Purpose.

SWAGGER

No.

JOHNSON

You don't really need purpose. You're not
conducting missions.

SWAGGER

But you want me to train your men like they are
conducting missions?

JOHNSON

That's part of it. It's not the only part.

JOHNSON notices SWAGGER'S hesitancy.

JOHNSON (CONT'D)

What's the problem? What are you afraid of?

SWAGGER gets up. He walks to the window. He looks out. He sighs.
He turns to look at MEMPHIS and JOHNSON.

JOHNSON (CONT'D)

You're afraid you don't have it anymore?

SWAGGER

No. I haven't been near my rifle since JULIE
died.

MEMPHIS

What? That's . . . like almost 10 years.

JOHNSON

But you teach.

SWAGGER

Teaching and practicing are two different things.

JOHNSON

How can you teach them if you don't practice?

SWAGGER

It's all in here.

(point to his head)

It's all in my heart. The heart for it is still there.

JOHNSON

You just don't have the ego for it anymore?

SWAGGER

Yeah.

JOHNSON

Look, there is nothing for you to worry about. We're . . . I'm not out to get you. This is a simple training program we need you to run. You will be like a contractor for us. Independent. Off the books. Just training. You're not running missions.

SWAGGER

Yeah. When do you need to know?

MEMPHIS

Preferably right now.

SWAGGER looks at MEMPHIS.

MEMPHIS (CONT'D)

But I'll give you a week.

MEMPHIS hands SWAGGER file folders of training recruits.

MEMPHIS (CONT'D)

Take these. Look them over. Anything private has been redacted. So, look it over. Take a week. Tell me what you think about the recruits. And we'll take it from there.

SWAGGER

Sure.

JOHNSON

BOB LEE . . .

SWAGGER

Yeah.

JOHNSON

It will all come back to you.

SWAGGER

Yeah, sure. I'll let you know.

SWAGGER walks out of the office. MEMPHIS and JOHNSON look at each other. Then they return to look at the opened door.

FADE OUT

FADE IN:

INT. RANCH HOUSE - SAME DAY

SWAGGER walks into the house. He drops the keys in the catchall at the door. He hears a noise.

SWAGGER

Who's there?

MARY

Dad, it's just me.

SWAGGER

MARY, what are you doing here?

MARY

Dad, what's wrong?

SWAGGER

You just . . . I didn't know you were coming back here.

MARY

Well, I do live here.

SWAGGER

But you are required to be on the base. To live on the base. On the campus. If you want to be taken seriously, you have to be serious about the program.

MARY

Dad, what's wrong? What's going on?

SWAGGER

Nothing. I need some time.

SWAGGER walks off.

MARY

Dad.

FADE OUT

FADE IN:

INT. BEDROOM - SAME DAY, EVENING

SWAGGER is having a nightmare. The nightmare is about JULIE'S death. He saves her from the gunfire only for RED BAMA to shoot her from afar. He cries out loud. Then he wakes up. He yells at the open space. It is dark. The moon shines into the house. He turns on his side. He says JULIE'S name out loud. He closes his eyes.

FADE OUT

FADE IN:

INT. RANCH HOUSE - NEXT DAY, MORNING

SWAGGER wakes up. He walks about the house. He is looking for MARY.

SWAGGER

MARY. Are you here?

SWAGGER casually walks into MARY'S bedroom. The bedroom is clean. It doesn't look like MARY slept in the bed. SWAGGER wipes his eyes. He walks out of MARY'S bedroom. He walks to the kitchen. He looks around. Then he sees a note on the kitchen counter. He picks it up to read it.

SWAGGER (CONT'D)

(reading)

*Dad, you're right. I need to take this seriously.
I returned to the campus. I will call you later.
Love you, Mary.*

SWAGGER returns the note to the kitchen counter. He sits on a stool. He looks around. The house is empty. Then he sees a picture of JULIE. He gets off the stool. He walks over to the picture. He picks it up. He bows his head.

FADE OUT

FADE IN:

INT. BUNKER - SAME DAY, MORNING

SWAGGER walks into the bunker where all his guns and his sniper rifle are housed. The rifle sitting on the table is the one he used to kill RED BAMA. He hears the gunshots from that day years ago. He exhales. He gets up. He walks out of the bunker. He turns off the lights. He closes the door behind him. He walks back to the house.

FADE OUT

FADE IN:

INT. RANCH HOUSE - SAME DAY

SWAGGER is taking a shower. He dries off. He gets dressed in his company instructor's uniform marked "Swagger Recruitment & Training Program. As he exits, he grabs his keys from the catchall. He walks out the door.

FADE OUT

FADE IN:

INT. CLASSROOM - SAME DAY

SWAGGER is speaking to the RECRUITS about the battlefield simulation exercise. He begins the lecture.

SWAGGER

You all did well for the first battlefield simulation exercise. You still need practice in keeping good time. No one technically went over, but there will be some changes to the length of time you will conduct recon for the next simulation. Remember that there is only so much time you have for a mission. Manage it.

(pausing)

Any questions?

No one responds.

SWAGGER (CONT'D)

Alright, dismissed.

SWAGGER notices MARY is not present.

SWAGGER (CONT'D)

Has anyone seen RECRUIT WALLINGFORD?

FEMALE RECRUIT

No. She wasn't in the barracks.

SWAGGER

She wasn't?

FEMALE RECRUIT

No, sir.

SWAGGER

When was the last time you saw her?

FEMALE RECRUIT

About a couple of days ago. I thought she had gone home.

SWAGGER

(alarmed)

Okay. Thank you.

SWAGGER retrieves his phone. He dials MARY'S number.

SWAGGER (CONT'D)

MARY, when you get this, give your dad a call.

FADE OUT

FADE IN:

INT. GUN RANGE - SAME DAY

The team from MEMPHIS and JOHNSON arrive. They are at the gun range on the campus. SWAGGER conducts instruction on the long gun. He continues to check his phone for MARY'S call.

FADE OUT

FADE IN:

EXT. TRUCK - SAME DAY, AFTERNOON

SWAGGER calls MARY'S phone repeatedly.

SWAGGER

MARY, I need you to call me honey. Where are you?

SWAGGER tries to call ANNA'S number. She answers.

SWAGGER (CONT'D)

ANNA, have you seen MARY?

ANNA

No. Isn't she with you?

SWAGGER

Well, she was, but then she left. She left me a note saying she was returning to the barracks. But the recruits haven't seen her.

ANNA

Well, she stopped by here yesterday. Got some clothes. Then she said she was headed back to the campus. If she comes back, I'll tell her you're looking for her.

SWAGGER

Okay, thanks.

SWAGGER hangs up.

CUT TO:

INT. ANNA'S HOUSE - SAME DAY

MARY comes out of the bedroom. She is groggy. She just got out of bed.

ANNA
Want some breakfast?

MARY
That would be great, AUNT ANNA.

ANNA cooks breakfast for MARY.

FADE OUT

FADE IN:

INT. OFFICE - SAME DAY

SWAGGER visits MEMPHIS. He is in distress.

SWAGGER
I can't find MARY.

MEMPHIS
What do you mean you can't find her?

SWAGGER
(pacing back and forth)
I can't find her. She was supposed to be at the barracks. ANNA . . .

MEMPHIS
JULIE'S sister?

SWAGGER
Yes. She said she hasn't heard from her. I don't know what to do.

MEMPHIS
When was the last time you saw her?

SWAGGER

I don't know. About a couple of days ago.

MEMPHIS

Was that on the campus?

SWAGGER

No, at home. She stopped by. I wasn't up to seeing her.

MEMPHIS

You blew her off?

SWAGGER

It wasn't like that. I told her that she needed to take this sniper training role seriously. The recruits can't really know she's my daughter. They would think I was playing favorites.

MEMPHIS

But it is normal for a child to go into their parent's profession.

SWAGGER

Being a sniper and training for it requires that we do not make emotional decisions. Letting MARY join the program was not a good decision.

MEMPHIS

She would have joined another program.

SWAGGER

I know.

MEMPHIS

You wanted her close?

SWAGGER

Yes.

MEMPHIS

It's hard to let go since JULIE died?

SWAGGER

Yes.

MEMPHIS

BOB LEE, have you . . .

SWAGGER

Don't even ask.

MEMPHIS

You need to talk to someone.

SWAGGER

Right now, I don't have time for that. I need to find my daughter.

MEMPHIS

Well, consider it.

SWAGGER

Yeah, sure. My daughter is priority right now.

MEMPHIS

Well, okay. How are my recruits?

SWAGGER

Your "college boys" need some training, but they don't need a lot of help.

MEMPHIS

Well, you're the best. If you say they are ready, then they are ready.

SWAGGER

I didn't say that. A couple of more weeks under my instruction, and they will be ready for whatever mission you have for them.

MEMPHIS

Okay, a couple of more weeks.

SWAGGER looks around.

SWAGGER

Where's ISAAC?

MEMPHIS

He's at a meeting. He'll be back tomorrow.

SWAGGER

Alright. I gotta go. See about my daughter.

MEMPHIS

Let me know how it goes.

SWAGGER

Will do.

SWAGGER exits. As he walks down the hall, he notices some of the college boys walking into an unmarked office. SWAGGER attempts to say something to them, but they close the door behind them. SWAGGER walks out the door through the parking lot to his truck. He looks at the building with some suspicion. He tries to call MARY again. The phone goes to voicemail. He starts the truck and drives off.

FADE OUT

FADE IN:

INT. HOUSE - SAME DAY

ANNA speaks to MARY.

ANNA

I want you to meet someone.

MARY

Who, AUNT ANNA?

ANNA

You'll know when we get there.

MARY

Get where? Go where?

ANNA

You'll see. Why don't you get dressed. I will take you myself.

MARY

Okay. But don't I need to call my dad? I haven't talked to him in a couple of days. I'm supposed to be at the barracks.

ANNA

Don't worry. You'll get back before the curfew.

MARY

Alright. I'll go get dressed.

MARY gets dressed. ANNA makes a call.

ANNA

We're on our way.

ANNA hangs up. The receiver on the line is not on camera. MARY comes out of the room. She is fully dressed in her program fatigues.

ANNA (CONT'D)

It's good you have those on.

MARY

Well, I plan on returning to the barracks after this meeting.

ANNA

Okay.

CUT TO:

EXT. CAR - SAME DAY

ANNA and MARY get into the car. MARY checks her phone. ANNA stops her.

MARY

It's my dad.

ANNA

Just wait to speak to your dad afterwards.

MARY

Where are we going?

ANNA

You'll see when we get there.

MARY

Okay.

MARY lays her head on the seat rest. She turns her head and falls semi-asleep. ANNA looks at her. Then she continues driving. By the time ANNA arrives at the location, it is close to dark.

FADE OUT

FADE IN:

EXT. CAR - SAME DAY, EARLY EVENING

ANNA wakes MARY.

ANNA

Alright, sleepy head. Wake up. We're here.

MARY

Where are we?

ANNA

At a recruitment station.

MARY

At a recruitment station? Why? I'm already in a program.

ANNA

Well, this recruiter offers a different program than your daddy's.

MARY

Dad's program is just fine. I want to go through his program.

ANNA

MARY, I don't think that's a good idea.

MARY

Why not? Why did you bring me here? What are you doing, AUNT ANNA?

ANNA

I'm trying to help you.

MARY

Help me do what?

ANNA

Live.

MARY

I'm alive.

ANNA

But I don't want you to end up like your mother.

MARY

What does my mother have to do with this?

ANNA

She would still be here if . . .

MARY

If what? My dad didn't help us?

ANNA

You were too young to remember.

MARY

I remember everything, AUNT ANNA. And it wasn't my dad's fault.

ANNA

It never is.

MALE RECRUITERS come out of the office. They walk to the car.

MARY

Who are they?

ANNA

They're here to help you.

MARY

Help me? How?

ANNA

They're going to take you now.

MARY

Take me where?

ANNA

I'm sorry, honey. It's for the best.

MARY

What have you done? Where's my dad? I gotta call my dad.

ANNA

It's too late for that. Just go with them. You'll see. It's a better program.

MALE RECRUITERS open the door. They pull MARY out of the car.

MARY

What have you done?

MALE RECRUITERS pick MARY up. She tries to fight them off. They take out a syringe. They stick her with the needle. She falls to the ground. They pick her up. They walk her into the recruiter's office. ANNA looks up at a figure in the window. It is unclear who the person is. But he continues to stand as ANNA drives off.

FADE OUT

FADE IN:

INT. RANCH HOUSE - SAME DAY

SWAGGER is pacing the floor. He continues to call MARY. There is no answer. He is growing impatient.

FADE OUT

FADE IN:

INT. GOVERNMENT BUILDING - NEXT DAY, EARLY MORNING

A SNIPER on a roof shoots into a government building killing a State Senator. MEN DRESSED IN BLACK BATTLE GEAR are holding rifles. They are shooting everyone in sight. They get to a safe. One of the men opens the safe. He retrieves documents. They all shoot CAPITOL POLICE when they arrive. They shoot their way through the barriers. They get into a black SUV. It drives off.

FADE OUT

FADE IN:

INT. SHERIFF'S OFFICE - SAME DAY

SWAGGER is at the SHERRIF'S OFFICE.

SWAGGER
MARY is missing.

SHERRIFF
What do you mean she is missing?

SWAGGER
It's been about three days now. No one has seen her. I called her aunt. She hasn't been back to the barracks since I last seen her.

SHERRIFF
When was that?

SWAGGER
About three days ago.

SHERRIFF
And you've tried calling her?

SWAGGER
Yes!

(pausing)
I'm sorry. I'm just worried. We talk every day. If I call, she knows to pick up.

SHERRIFF
Even when she is on campus?

SWAGGER
Well, no. That's different. She's supposed to be on duty on campus. So, I don't expect her to pick up.

SHERRIFF
Do you think she might be on duty? It's a pretty big campus.

SWAGGER
At night? I've tried her at night too.

SHERRIFF
Okay. I will put out an APB. I'll let you know if we turn up anything.

SWAGGER

That's it?

SHERIFF

That's all we can do. We don't know her exact location. You said she was at your house. Then she was at the barracks.

SWAGGER

She never returned to the barracks.

SHERIFF

But you said she was at the barracks.

SWAGGER

Yes, she lives there with the other recruits. But when she left my house, she was supposed to return to the barracks. She never did.

SHERIFF

And she hasn't called you back since?

SWAGGER

No.

SHERIFF

Look, all we can do is . . .

SWAGGER notices something on TV.

SWAGGER

Can you turn that up?

NEWS REPORTER

Six men in black what looks like tactical gear stormed the State Senator's Office. All victims are believed to be dead.

(pausing)

We've just received reports that the senator is dead.

SWAGGER looks at the movement of the men. They look familiar.

SWAGGER

I have to go SHERIFF.

SHERIFF

Don't you want to file a report?

SWAGGER

Yes. But I have to do something right now. I'll be back.

SWAGGER runs to his truck. He gets in and drives to MEMPHIS'S OFFICE.

CUT TO:

INT. MEMPHIS OFFICE - SAME DAY

SWAGGER questions MEMPHIS.

SWAGGER

Who are the men you sent me?

MEMPHIS

The men? They're just college boys. Former lieutenants who want to train to become snipers.

SWAGGER

Where did they come from?

MEMPHIS

I don't know. ISAAC got their names from the local recruiters' offices. They are retiring, but they want to go into private intelligence. We need them for some of our missions.

SWAGGER

What kinds of missions?

MEMPHIS

Nothing I can discuss. They're private contractors. It's our business.

SWAGGER

What kind of business?

MEMPHIS

BOB LEE, what is this all about? We told you . . .

SWAGGER

You and ISAAC . . .

MEMPHIS

Yes. We told you that we wanted you to train our men.

SWAGGER

Well, I just saw your men on TV conducting a mission at the state capitol's office. They shot everyone inside including the State Senator.

MEMPHIS

What? How do you know it's our men?

SWAGGER

Because I trained them. I know their movements. And you sent them to me.

MEMPHIS

They can't be our men. We just sent them to you.

SWAGGER

They were already trained operators.

MEMPHIS

No, they just learned quickly. You're a good teacher.

SWAGGER

No, they were already skilled. I wondered why you sent them to me.

MEMPHIS

It was ISAAC'S idea. He thought we could use you to train the men on the sniper rifle.

SWAGGER

But they know the gun. They didn't need me.

(pausing)

What have you gotten me into? Better yet, what has ISAAC gotten me into?

MEMPHIS

I don't know, BOB LEE. But I didn't know.

SWAGGER

Now, I'm part of it.

MEMPHIS

I'm going to fix it.

SWAGGER

You can't fix it. And I can't find my daughter.

SWAGGER walks out of the office.

MEMPHIS

BOB LEE!

FADE OUT

FADE IN:

INT. INTERROGATION ROOM - SAME DAY, EVENING

ISAAC JOHNSON conducts a psychological interrogation of MARY. MARY is semi-conscious. She has been drugged.

JOHNSON

MARY, wake up.

MARY'S head wobbles. She is trying to come out of her stupor.

JOHNSON (CONT'D)

Wake up, MARY.

MARY continues to feel through her eyes opening and her mouth trying to find its taste. JOHNSON is impatient. He slaps her.

JOHNSON (CONT'D)

Wake up.

MARY wakes up.

MARY

What? Who are you? Why do you have me here?

MARY is tied up. She tries to break free.

JOHNSON

Don't worry about trying to get free. Those ties are tight.

MARY

Who are you? Why am I here? Where's my AUNT ANNA?

JOHNSON

AUNT ANNA works for us.

MARY

Who's us?

JOHNSON

The old standard.

MARY

I don't understand.

JOHNSON

Your father does. He understands. And he understands what needs to be done.

MARY

What are you talking about? My father didn't bring me here.

JOHNSON

No, but he knows about us.

MARY

And he wants me here?

JOHNSON

I didn't say that.

MARY

Then why am I here?

JOHNSON

You're here because you're going to come and work for us.

MARY

I'm not working for you.

JOHNSON raises his hand. The person through the glass turns up the voltage to shock MARY. She screams.

JOHNSON

As I was saying, you're with us now.

MARY catches her breath.

MARY
I didn't consent to working with you.

JOHNSON
You didn't have to consent. Your AUNT ANNA signed off.

MARY
What do you mean signed off?

JOHNSON
She signed off. We recruited her. Now we're recruiting you.

MARY pauses. She looks at JOHNSON closely.

CUT TO:

INT. BUNKER - FLASHBACK, YEARS PRIOR

MARY remembers something. She has a memory of giving JOHNSON food.

CUT TO:

INT. INTERROGATION ROOM - PRESENT DAY, SAME DAY

MARY tells JOHNSON that she remembers him.

MARY
I remember you.

JOHNSON
I know.

MARY
I gave you food.

JOHNSON
I know.

MARY
My father doesn't trust you.

JOHNSON

I know.

MARY

And you're still . . .

JOHNSON

I know.

(pausing)

You're going to say yes. Or we will have to make arrangements for your father.

MARY

No, please don't. He's been through enough. Please.

JOHNSON

Sure.

MARY

When will you let me go?

JOHNSON

It's time for training.

MARY

When will you let me see my dad?

JOHNSON

You have no use for a dad here.

FADE OUT

FADE IN:

INT. RANCH HOUSE - SAME DAY, EVENING

SWAGGER receives a call.

JOHNSON

I have your daughter.

SWAGGER

You evil sonofabitch. Where is she?

JOHNSON

She's with me now.

SWAGGER

Why?

JOHNSON

Because I was going to have a daughter before my wife died.

SWAGGER

You mean before you killed her.

JOHNSON

No, I think you had something to do with that.

SWAGGER

How?

JOHNSON

Your need to be the hero. It gets you into trouble every time.

SWAGGER

Where's my daughter?

JOHNSON

She's going on a trip. With me.

SWAGGER

Please, ISAAC, don't do this. She's all I got since JULIE died.

JOHNSON

I know. I need her.

SWAGGER

For what?

JOHNSON

That's for me to know and for you to find out. Goodbye, BOB LEE.

SWAGGER

No! ISAAC, please, no.

JOHNSON hangs up the phone. SWAGGER falls to the ground. He cries and yells. AUNT ANNA walks in. She runs to him.

SWAGGER (CONT'D)

He has her.

ANNA

Who has her?

SWAGGER

ISAAC.

ANNA

What did he say?

SWAGGER

He just called me. He told me himself.

ANNA

What are you going to do?

SWAGGER

Find my daughter.

ANNA

Let me get you something to drink.

ANNA walks over to the kitchen. She pours SWAGGER something to drink. She pours a few drops of some liquid into the drink. She hands him the drink. He takes a few sips.

SWAGGER

What did you mean by "What did he say?"

ANNA

What are you talking about?

SWAGGER

You just said, "What did he say?"

ANNA

I don't know what you're talking about. You said he had MARY. I assumed he called you.

SWAGGER

How would you know that?

ANNA

I don't. I'm just trying to figure out what's going on.

SWAGGER

So am I.

SWAGGER looks at ANNA. He begins to feel lightheaded.

SWAGGER (CONT'D)

What's going on?

ANNA

What do you mean?

SWAGGER

I don't understand.

ANNA

Are you okay?

SWAGGER

What's going on?

SWAGGER falls to the floor.

FADE OUT

FADE IN:

INT. PSYCHIATRIC HOSPITAL - SAME DAY, EVENING

SWAGGER wakes up in a hospital room. He is confused. He yells out for help.

SWAGGER

Help! Why am I here?!

DOCTOR and NURSE come in. They sedate him. His hands are tied to the bed. DOCTOR walks out to the hallway where ANNA is standing.

DOCTOR

I just put him under. He's sedated now.

ANNA

For how long?

DOCTOR

I don't know. Until he gets the help he needs.
He's safe here.

ANNA

Good. I've already initiated the conservatorship. He hasn't been well since my sister died. He's sick. He needs help.

DOCTOR

Don't worry. As soon as the judge signs the papers . . .

ANNA

I already have them.

DOCTOR

Oh, you've already been to the judge . . . I just assumed that when you said you initiated them . . .

ANNA

I initiated them not too long ago.

DOCTOR

He was a danger to himself then?

ANNA

Yes.

DOCTOR

Okay. Let me have a copy. I will begin proceedings.

ANNA

And he will stay here?

DOCTOR

Yes. For as long as the judge deems it necessary for him to get the help he needs.

ANNA

Good.

(pausing)

May I speak with him?

DOCTOR

No, he is sedated. Come back tomorrow. He will be alert then.

ANNA watches SWAGGER through the glass. SWAGGER is shifting his head. His eyes are tied to the bed. He is trying to speak, but he can't because of the drugs.

FADE OUT

FADE IN:

INT. HOSPITAL ROOM - NEXT DAY, MORNING

ANNA visits SWAGGER. He is locked in his hospital room, but he can speak through the glass. He is out of bed, pacing about.

SWAGGER

ANNA, you got to get me out.

ANNA

No.

SWAGGER

What? What's going on?

ANNA

You killed my sister.

SWAGGER

ANNA?

ANNA

You killed my sister. You didn't think I knew?

SWAGGER

I did not kill JULIE.

ANNA

You might not have pulled the trigger, but you killed her just the same. Now you will rot in here.

SWAGGER

ANNA, what have you done?

ANNA

What I should have done the moment you met my sister. I should have told you to walk away. You were no good for her then, and you're not good for her now.

SWAGGER

JULIE is dead.

ANNA

But MARY isn't.

SWAGGER is alarmed.

SWAGGER

What have you done?

ANNA

It's done.

ANNA walks away. SWAGGER screams through the glass to let him out. ANNA continues to walk.

FADE OUT

FADE IN:

INT. AIRPLANE - SAME DAY, MIDNIGHT

JOHNSON and his crew and a masked MARY board a private plane.

PILOT

Where to?

JOHNSON

Russia.

FADE OUT

FADE IN:

INT. END CREDITS - DAY

RYAN PHILLIPPE

If you or your loved one has suffered PTSD,
please contact the Center for Mental Health for
trauma support services in your local area. Thank
you for supporting veterans.

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Appendices

These are the appendix items for the book.

Appendix A: Creation & Revision Footer Note

Copyright © 2025 Regina Y. Favors, Favors Spec Scripts. All Rights Reserved. Beg. 2/19/2025. End 2/20/2025. Opened 3/17/2025. Resaved as a Book Idea file name for self-publication.

Appendix B: Journal Notes & Tubi (3/17/2025)

Most of the notes I have written have been scene observations. After watching the three-season series on Tubi twice, I took notes up to Season One, Episode Five. I wrote the pilot simply from imagination, including some references to the previous Shooter series.

Appendix C: ISA Submission Receipts (2/20/2025)

This is the latest receipt from submitting the pilot for competition. All this does is establish a record of entering the script in at least one competition to establish a record of commercial consideration. Self-publication is ultimately the true record of putting the script in the market.

The screenshot shows a web browser window with the URL <https://www.networkisa.org/receipt/494195>. The page is titled "Transaction Receipt" and features the ISA logo (Since 2008). The receipt details are as follows:

Transaction Receipt	
	Title: ISA Fast Track Fellowship Contact: FastTrack@NetworkISA.org Transaction Date: Feb. 20, 2025
Project Details	
Project: Shooter: New Class	ISA Fast Track Fellowship
ISA Registration Code: FTT-IF0279-25155	Spec Script (Based on Existing IP)
Material Submitted: Logline, Draft	\$79

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Project Details

Project: Shooter: New Class
ISA Registration Code: FTT-IF0279-25155
Material Submitted: Logline, Draft
Script Link: [Film Idea TV Series Shoot](#)

ISA Fast Track Fellowship
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Feb. 20, 2025	Shooter: New Class	ISA Fast Track Fellowship	Submitted	Second Round Selections Mar. 06, 2025	N/A
Feb. 17, 2025	The Town 2	ISA Fast Track Fellowship	Submitted	Second Round Selections Mar. 06, 2025	N/A

About

About the Author

Email: reginayfavors@yahoo.com

Regina Y. Favors, M.A., received both master's and bachelor's degrees in English from San Diego State University. Regina is a former Adjunct Professor of English at Dallas College, Richland Campus in Dallas, Texas, teaching first-year composition.

Regina is currently completing a second online master's in psychology through The Chicago School of Professional Psychology (2022). Research interests include social psychology, adult attachment, rebound relationships, relational transgressions, and other short-term mating strategies.

Regina's primary focus is on the correlation between relational transgression and the onset of rebound relationships and the distinctive impact both have on a core relationship and a rebound relationship.

Regina's professional plans include completing a Ph.D. in the future.

For more information or bookings, please visit the website: www.reginayfavors.com.

About Favors Learning Center

The Regina Y. Favors Learning Center, d.b.a. Favors Learning Center, is a registered (inactive) government contractor and learning management solutions provider.

The sole proprietor is an IRS-registered entity, operating initially out of San Diego, CA, operating today out of Dallas, TX. FLC develops online learning materials.

The vision of Favors Learning Center is to become the preferred provider of educational materials that focus on overcoming setback through rebounding and life recovery and overcoming academic setback by focusing on feedback

All FLC products are in development as well as the full curriculum and online medium. The YouTube and social media products represent the foundation for the curriculum and are subject to change.

Books

The following books are available on Amazon. Some products are still in development.

Toxic Encounters: Why People Pursue Rebound Relationships, A Handbook, Part I

Toxic Encounters: Adult Attachment and the Problem with Rebounding, A Handbook, Part II

Toxic Encounters: Why You Should Go No Contact, A Handbook, Part III

Toxic Encounters: When They See You As 7/8, A Case Study

Toxic Encounters: 5/6, 7/8, 9/10: Which One Has High Value? A Case Study

Overcoming Setback: Five Keys for Entering & Exiting Correction

The Favors Life Recovery Coaching Curriculum: Relationship Readiness Assessment & Reflection Journal

Favors Financial Recovery Seminar: Psychological Approaches to Overcoming Financial Setback (Available January 2022)

Favors Pre-Singles Counseling Coaching Curriculum Seminar: Introduction to the Series, With Case Studies and Lessons (Available January 2022)

There are additional books and journals forthcoming.

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