

LORI'S  
SCRIPT



'HELLBOY'





'How is Navarro to work with?'



'We'll see what happens...'



'Setrakian'



'That's Tambore' 05/23/03



'Hi Ho, Hi Ho... it's off to work we go...'



'2ND UNIT'

(Receiving messages from the Mother Ship)



'PANcakes'



05/08/03-Day #4 Alley Fight-GDT(as H.B.)



'Mortadello'



Eine kleine Nachtmusik



05/08/03-The Day of the Near-Disaster with the Labs



LORI WYANT  
Script Supervisor

# HELLBOY

Larry Gordon Productions

a screenplay by

PETER BRIGGS

Revisions by  
GUILLERMO DEL TORO  
from October/1998  
until  
January/2003

Current Revisions by  
GUILLERMO DEL TORO

Based on the  
Graphic Novels  
by  
Mike Mignola  
&  
John Byrne

01-29-03  
FINAL SHOOTING DRAFT  
13:10

*Dark Star*

Registered:WGA

Revised Blue  
1 February 2003  
Revised Pink  
3 February 2003  
Revised Yellow  
11 February 2003  
Revised Green  
18 February 2003  
Revised Goldenrod  
20 February 2003  
Revised Buff Script  
31 March 2003  
Revised Salmon(limited release)  
8 April 2003  
Revised Gray  
15 April 2003  
Revised Cherry  
23 April 2003  
Revised 2<sup>nd</sup> White  
13 May 2003  
Revised 2<sup>nd</sup> Blue  
14 June 2003  
Revised 2<sup>nd</sup> Pink  
14 July 2003



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*Paul Palmer*

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13:10

2  
0:27  
0:58  
0:08  
1:20  
2:53

*[Handwritten signature]*

Registered:WGA

omit 41  
omit 41A  
omit 41B

- 3/8 - 0:09

Sc. 84  
Now  
Sc. + 1 9/8 + 1:00

Sc. 102 - 4/8 - 0:28

+ 1/8

+ 0:28

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*P. Palmer*

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Registered:WGA



OLD MATLIN

Is he real? Oh yeah. Absolutely. I haven't talked about it for years.

1 OMIT

1

1A INT. DARKROOM - INTERVIEW 1

1A

In a photographic DARKROOM: old optical enlargers, porcelain trays, timers, and stills hanging out to dry.

GEORGE MATLIN, a slightly obese, nearsighted man in his seventies.

OLD MATLIN

Is he real? Oh yeah- Absolutely.

+ Bob  
Sherman!

Super: CPL. GEORGE MATLIN, combat photographer.

OLD MATLIN (cont'd)

I haven't talked about it for years, you know?

(looks at the camera)

Everyone called me crazy...

Matlin smiles as he paws through a box of old negatives.

OLD MATLIN

But I have the negative.

Someone turns on the darkroom's red safety light for an eerie, dramatic effect.

TECHNICIAN'S VOICE

Get ready, 3-2-1... Roll tape.

OLD MATLIN

It all started back in '44. I was a Corps photographer aboard an allied submarine...

CUT TO:

2 INT. SUBMARINE HALLWAY - NIGHT

2

~~YOUNG MATLIN's hands again paw through a bunch of negatives, again under a red light. Now, at 21, he's wedged in a submarine corridor, a crowded maze of pipes and gauges.~~

~~35mm still cameras dangle from his neck. He shrinks back as a squad of MARINES hustles past him, loading weapons.~~

~~OLD MATLIN'S VOICE~~

~~...off the coast of Scotland. Classified mission. I was 21...~~

OMIT

(CONTINUED)



OLD MATLIN

Is he real? Oh yeah. Absolutely.  
I haven't talked about it for  
years you know? Every one called  
me crazy. But I have the  
negative.

It all started in '44. I was 21.  
Core photographer aboard an  
allied submarine. Classified  
mission off the coast of Scotland.  
We had an English Civilian with  
us. Not much older than me. But  
already an advisor to President  
Roosevelt. Paranormal advisor.  
I kid you not.

His name was Broom. Professor  
Trevor Broom.

SEED OF DESTRUCTION GRAY REVISIONS 2.

2

CONTINUED:

2

SGT. WHITMAN, 44, tough as nails, pushes through, his uniform  
soaked in sweat.

OLD MATLIN'S VOICE

We had an English civilian on board. Not  
much older than me but already an  
advisor to President Roosevelt.  
"Paranormal" advisor, I kid you not-

OMIT

Whitman continues down the passageway until he reaches a  
small...

3

INT. SUBMARINE STATEROOM - NIGHT

3

Within, an incongruously proper young Englishman "reading" an  
ancient set of Tarot cards.

OLD MATLIN'S VOICE

His name was Trevor. Profesor Trevor-

WHITMAN

-Broom! Topside, now.

\* We need to  
see Rosaries here!

TREVOR "BROOM" BRUTTENHOLM is a gaunt, olive-skinned man in his  
late twenties. In his hands, a tarot deck. He turns the cards  
face up: THE FOOL, THE MOON...

WHITMAN

The sooner we're done, the better.

OMIT

Broom grabs a worn-down wooden box full of books and amulets. It  
has a leather strap that allows him to carry it, much like a  
carpenter's tool box.

BROOM

This is an important mission, Sgt.  
Whitman. I hope you realize that.

WHITMAN

Oh- you don't wanna know what I think.  
Topside, now.

He moves away. Broom takes a small box and a few amulets.

Before exiting, he pauses and tensely turns the last TAROT CARD:  
THE DEVIL.

CUT TO:

4-6A OMIT

4-6A





6B INT/EXT. SCOTLAND - TUNNEL - NIGHT

6B

Super: OCTOBER 9, 1944, SCOTLAND.

It's raining like hell now. Soldiers move through a short tunnel carved into the mountain.

Whitman signals his men to spread out, then comes alongside Broom.

BROOM  
Sgt. Whitman!! Sgt. Whitman!! May I have  
a word??

WHITMAN  
(impatient)  
What is it?

BROOM  
In private, if you don't mind...



6C EXT. SCOTLAND CHAPEL REMAINS

6C

They enter the remains of a small chapel. Broom produces the small box. It's full of rosaries.

BROOM  
Your men- They'll need these-  
Whitman scowls and huffs. A life-sized wooden Christ contemplates  
the scene from above.

WHITMAN  
You are a Catholic??

BROOM  
Amongst other things, yes- but that's  
hardly the point.

Whitman locks and loads an automatic.

WHITMAN  
Here. You'll need one of these.

BROOM  
I abhor violence.  
(Whitman moves away)  
Sergeant Whitman, I hope you don't think  
me mad -

(CONTINUED)



6C CONTINUED:

6C

WHITMAN  
Three days too late for that one,  
"professor."

He moves away. Broom looks up to the wooden Christ: It has no eyes.

6D EXT. DITCH

6D

MATLIN hauls his tripod and gear and joins the troops on the move. Broom catches up with Whitman.

WHITMAN  
You're wasting our time: There's nothing  
on this island but sheep and rocks.

BROOM  
Ruins. Not rocks. The remains of Trondham  
Abbey. Built on an intersection of Ley  
Lines, the boundaries between our world  
and the other-

WHITMAN  
(interrupts him)  
What a load of crap. Hell, a week ago I  
hadn't even heard the word parabnormal-

BROOM  
"Paranormal"  
(Whitman moves on)  
But- you read the transmission.

WHITMAN  
Half transmission. Nonsense- German ghost  
stories!

BROOM  
I have seen ghosts, Whitman.

WHITMAN  
Oh, I'll bet you have.

Reaching a slope, Matlin sets down his camera. Turning, he sees lights.

MATLIN  
Sweet Jesus.

Drenched, Broom and Whitman look down upon an impressive ROMANESQUE RUIN. Under worklights, dozens of NAZI SOLDIERS swarm among thick stone walls and archways.

(CONTINUED)



6C CONTINUED:

6C

WHITMAN

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"professor."

He moves away. Broom looks up to the wooden Christ: It has no eyes.

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WHITMAN

*(interrupts him)*

What a load of crap. Hell, a week ago I hadn't even heard the word paranormal-

BROOM

"Paranormal"

*(Whitman moves on)*

But- you read the transmission.

WHITMAN

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BROOM

I have seen ghosts, Whitman.

WHITMAN

Oh, I'll bet you have.

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(CONTINUED)





11A EXT. BEHIND THE ALTAR - NIGHT

11A

The lights flood an ancient sacristy lined with eroded stone saints. GRIGORY, tall and gaunt, stands naked, arms fully extended.

GRIGORY

No matter what happens to me, you must carry on with the work.

ILSA, a severe, ageless Aryan beauty, reverentially drapes an embroidered robe over his bony shoulders.

ILSA

I will not leave you.

GRIGORY

Yes, you will... Leave me. Deny me.

ILSA

Never-

He hands her a small LEATHER-BOUND BOOK. It contains hand-drawn notes and illustrations.

GRIGORY

This will guide you back to me.

He pulls her close, the clouds of their breath mingling.

Grigory (cont'd)

I grant you everlasting life, youth and the power to serve me.

He dips his fingers in a wooden bowl full of blood, then wipes her tears away with a crimson thumb, both a consolation and a ritual.

VON KRUPP, an acrid German General, wearing dark SCARLET glasses and LEATHER GLOVES, appears. Looks at his pocket watch. On the gold lid: a SWASTIKA.

VON KRUPP

It's time.

12 OMIT

12

13 EXT. ABBEY RUINS - ALTAR AREA - CEREMONY - NIGHT

13

Grigory walks towards the machine, its colossal steel and copper clockworks gleaming in the floodlights.

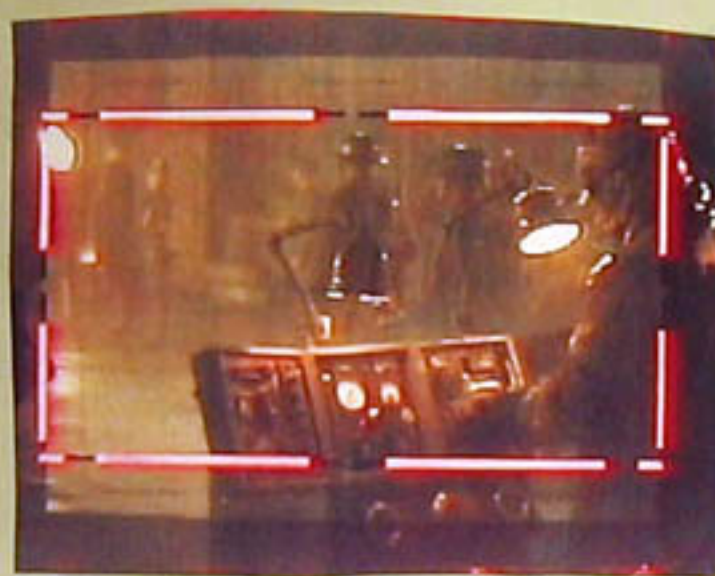
(CONTINUED)



Von Krupp  
Dial:

'Ilsa... Grigory...  
It's time'





13

CONTINUED:

SEED OF DESTRUCTION GRAY REVISIONS 7.

13

VON KRUPP

Five years of research and construction,  
Grigory. Five years!!

He strides alongside Grigory and Ilsa, who holds an umbrella to shield her master from the pouring rain.

VON KRUPP (cont'd)

The führer doesn't look kindly on failure.

GRIGORY

There will be no failure, General. I  
promised Herr Hitler a miracle. I'll  
deliver one.

Kroenen mutters excitedly as he opens a polished oak box containing a massive gold and copper MECHA-GLOVE.

Grigory extends his hand so that KROENEN may fit him with the contraption, which is attached to cables and hoses.

14

OMIT

14

15

EXT. ABBEY RUINS - ALTAR AREA - NIGHT

15

Grigory walks to the top of the altar, cables trailing behind him.

GRIGORY

Tonight, We will open a portal and awaken  
the OGDRU JAHAD: The seven Gods of chaos.

(beat)

Our enemies will be destroyed. In an  
instant, all impurity in this world will  
be razed and from the ashes a new eden  
will arise.

He looks down at the machine and whispers-

GRIGORY

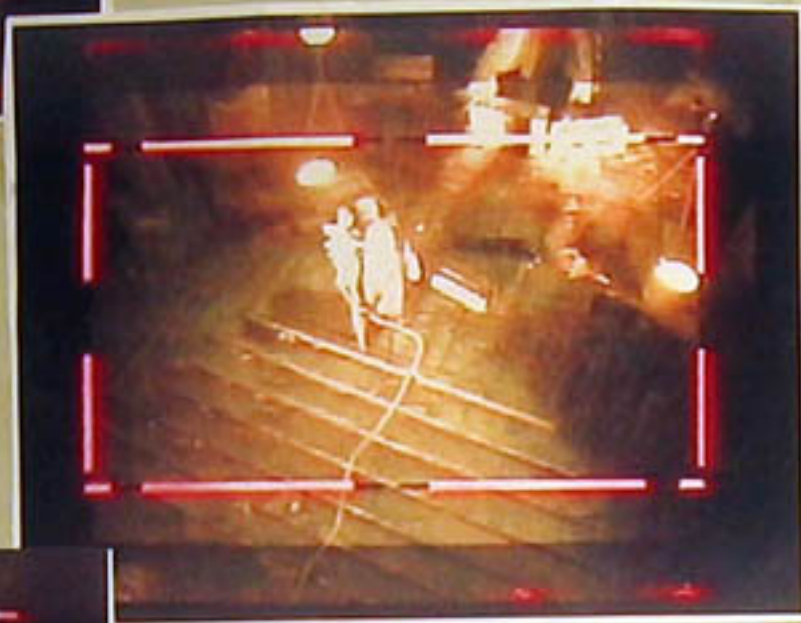
Ragnarok, Anung Ia Anung.

He flexes his fingers and in response-



(CONTINUED)





M-STATUS: RUN FWD 36 fps

15 CONTINUED:

- the two metal rings swing around the machine's central axis. TCHINK!!! WHIRRR!!! STEAM escapes from the ducts and pipes.

An invisible blast of energy forces the falling rain to swerve momentarily away from Grigory's body.

Ilsa signals TWO NAZI SCIENTISTS standing at a control panel.

ILSA  
More Power!! Don't let the level drop!!

One of them inserts a 20 inch SOLID GOLD CYLINDER into the machine. Two openings remain vacant next to it.

A blade of light opens in the air!

Burning symbols slash the air, like living serpents of fire.

16 EXT. COSMIC SLIT - NIGHT

16

The edges of the cosmic slit sizzle with color; an ALIEN GALAXY sparkles on the other side. Suddenly, a work light tears loose and flies in.

16A EXT. COSMIC SLIT - FROM THE OTHER SIDE - NIGHT

16A

The six-foot work light tumbles by the massive OGDRU JAHAD: seven egg-like monoliths of unholy origin.

Within their translucent walls, horrible creatures lie slumbering. As the light sweeps by, one of the giants opens a filmy eye, and then another, and another, and another...

Fleshy tentacles move lazily within their crystalline prison.

17 EXT. ABBEY RUINS - ALTAR AREA - NIGHT

17

Grigory screams as his body rises. Veins swell in his neck, his face distorted by ecstasy and pain.

CLICK. Someone shoots a photograph.

18 EXT. RUINS - IN THE UNDERBRUSH - NIGHT

18

It's Matlin, snapping for all he's worth. Whitman pulls him down and pulls out a large bayonet blade.

WHITMAN  
Listen to me, you moron: you do that again, I'll carve you a new-

(CONTINUED)



CONTINUED:

18

Too late. One of the NAZI SCIENTIST has heard them.

8A EXT. RUINS, IN THE UNDERBRUSH -

18A

The Nazi SCIENTIST approaches. Pauses next to the box with the GOLD CYLINDERS.

BROOM

(fierce whisper, to WHITMAN)

Listen to me!!! The portal is open!!! We have to stop them!!!

9 EXT. ABBEY RUINS - ALTAR AREA - NIGHT

19

Grigory dangles like a marionette in a new surge of energy. Even the skeptical Von Krupt is in thrall.

The NAZI SCIENTIST reaches for a second GOLD CYLINDER. But something else lands next to him: A GRENADE!!!

The explosion blows him to pieces. In a few seconds, the squad of Allies storms the area.

A hail of bullets cuts down a dozen Nazis. The Allies overrun the machine gun nest as grenades explode everywhere.

VON KRUPPT shoots wildly, hitting Broom in the leg. But Whitman's bullets rip into the old Nazi's chest.

Leaving a trail of blood, Broom crawls to a dead G.I. and grabs a grenade from his belt.

TCHKKK!!! Kroenen extends two gleaming blades from twin steel bands on his wrists and takes on an entire group of soldiers, mowing through them with swords spinning like deadly rotors. The steel chops clean through their weapons.

Broom pulls the pin and throws the grenade at the generator.

CLICK-CLACK!! It wedges itself between two moving tie rods.



(CONTINUED)

CAM-STATUS: RUN FWD 24 fps



19 CONTINUED:

19

Kroenen squeals and - retracting his blades - lunges after it. The gyrating rails slice through his leather jacket. As his fingers reach the grenade, it EXPLODES!!!

Kroenen flies through the air, hitting a stone wall, where two long pieces of shrapnel pin him like an insect.

Another rail plunges - FFFFT!!!, like a javelin - into the earth right next to MATLIN.

Grigory! ILSA

20 EXT. ABBEY RUINS - ALTAR AREA - NIGHT

20

Grigory's face is distorted, pulled like ectoplasmic taffy, his body contorting and breaking. The cosmic portal suddenly implodes! Nothing is left but a few burnt rails and the metal glove, empty and smoking.

As the Allies approach, the fighting rages on.

Grigory and Ilsa are gone. And for now, so is Kroenen. Embedded in the wall where he was pinned, two bloody rails, nothing more.

21-21A OMIT

21-21A

22 EXT. INSIDE THE CHURCH - NIGHT

22

Allied SOLDIERS penetrate the ruins. Matlin helps Broom up.

MATLIN  
It's almost over!!

BROOM  
No. It's not.

He picks up a sample of white, viscous goo from the outer rings of the smoking machine. Whitman approaches.

BROOM  
Cordon off the area. Something came through.

WHITMAN  
From where??!!

Broom glances at a 13th century FRESCO depicting heaven and hell.



22A EXT. INSIDE CHURCH RUINS - NIGHT

22A

Still raining. A group of soldiers spreads out, using flashlights to scour through the rubble. Every one of them has a rosary hanging from the bayonet.

22B OMIT

22B

22C EXT. INSIDE CHAPEL RUINS - NIGHT

22C

Broom hastily bandages his bleeding leg. Matlin and Whitman roam over the debris. Rain POURS through the broken roof.

MATLIN

Do you believe in hell?

BROOM

There is a place- a dark place where <sup>ancient</sup> evil slumbers and awaits to return. From there it infects our dreams. Our thoughts. Grigory gave us a glance tonight-

MATLIN

Grigory- That's Russian, right?

(Broom nods)

Thought they were on our side...

BROOM

Grigory Yefimovich Rasputin-

MATLIN

C'mon- Rasputin??

Occult

BROOM

Spiritual advisor to the Romanovs.

(beat)

In 1916, at a dinner in his honor, he was poisoned, shot, stabbed, clubbed, drowned ~~and~~ castrated. *and finally drowned*

MATLIN

~~1916?? That makes him more than a hundred-~~

A rustling sound reaches their ears. Matlin readies a handgun as Broom scans the walls with his flashlight. Something moves, accompanied by a loud scrape.

Matlin cocks his pistol and nervously approaches a crumbling statue.

(CONTINUED)



SCREEEECH!!!! A RED THING jumps into the air!! Instinctively, Matlin shoots at it.

The RED THING leaps from arch to arch, followed by a trail of bullet hits. Whitman and other soldiers join them-

MATLIN

(to Broom)

What the hell was that? An ape?

BROOM

No. It was red. Bright red.

WHITMAN

What are you two talking about??

MATLIN

A red ape.

BROOM

It's-not-an-ape-

They hear the labored breathing of a living creature.

MATLIN

-It's got a big stone- in its hand-

BROOM

I think that is its hand.

Hissing, the thing cowers between a gargoyle and a stone saint.

WHITMAN points his gun at the scarlet shape above. Broom stops him from firing.

BROOM

Wait-

In deep shadow, the RED THING observes with bright, golden eyes veined with streaks of burnt sienna.

Broom slowly fishes a BABY RUTH candy bar from his pocket. Peeling back the wrapper, he slowly waves the candy. The RED THING shrinks back.

Broom bites into the candy and chews, noisily smacking his lips. Offers the candy again. This time, out of the dark comes a small FACE, not very different from the stone demons around it.

The creature extends its right arm: it's solid stone with tiny runes engraved around the thick, cylindrical wrist. Four articulated stone fingers wiggle, reaching for the chocolate.

(CONTINUED)



22C CONTINUED: (2)

22C

YOUNG SOLDIER  
Jesus! would'ya look at the size of that  
hammer!

Whitman moves closer. On the wall behind him, a shadow shows the  
RED THING climbing into Broom's arms.

Broom tenderly covers it with a blanket. The stubby fingers  
snatch the candy. Broom smiles.

BROOM (CONT'D)  
It's a boy. Just a baby boy.

22E EXT. CHAPEL RUINS - NIGHT

22E

The soldiers cluster around, curious to see it. Matlin prepares  
his camera and directs them into a group shot. Broom smiles like  
a proud new father and embraces the creature, patting him gently.  
CLICK!!!

OLD MATLIN'S VOICE  
Best photo of my career-

CUT TO:

23 INT. DARKROOM - BACK TO INTERVIEW 1

23

OLD MATLIN  
-and no one has ever seen it. They keep  
saying he's not real, but I want to set  
the record straight before I go.

Matlin finally pulls an 'old 8x10 from a battered portfolio. He  
smiles, full of memories.

OLD MATLIN (CONT'D)  
Here. The real picture, not the retouched  
one in LIFE magazine.  
(hands over the photograph)  
This is him. The very same night we found  
him. The night Broom gave him that name.  
(beat)  
Can I say it on TV? He called him-

24 EXT. INSIDE THE CHURCH - BACK TO '44 - NIGHT

24

BROOM  
(smiles at the creature)  
Hellboy.

(CONTINUED)



24 CONTINUED:

24

Inside the blanket, Hellboy blinks his bright golden eyes and chews candy, his devilish red tail twitching happily.

CUT TO:

25 HELLBOY - MAIN TITLE

25

Montage: Tabloid covers and news clippings screaming HELLBOY SIGHTING IN RENO!! GOVERNMENT DENIAL!!! etc.

TV Newscasters read lurid copy. SPRINGER excerpts (first fight included) feature the show's theme: I WAS HELLBOY'S BRIDE!!

Some blurry, grainy footage depicts Hellboy crossing an alley. Much like Bigfoot in the woods.

TOM MANNING (V.O.)

Look at that. That's a costume. These people amaze me.

26 INT. STUDIO T.V. HOST SHOW - INTERVIEW #2 - DAY

26

MANNING is a balding, official-looking guy in a suit.

MANNING

With their conveniently blurry footage of their beloved "Hellboy." And they claim that he works for the FBI-?

Super on TV: TOM MANNING, F.B.I.

HEAD OF SPECIAL OPERATIONS.

Manning on a TV SHOW à la Regis Philbin.

TV HOST

As the head of your division, you- You have seen dozens of pictures like this!!!

MANNING

Exactly- so, why is it that they're all out of focus? C'mon!! God knows, people manage to get good pictures at a wedding!!

He shows a blurry picture.

MANNING (cont'd)

That's the alleged best man- ?

The audience applauds.





27 EXT. HIGH MOUNTAINS, EASTERN EUROPE - DAY 27  
In the thick of a snowstorm, THREE FIGURES climb the icy steps of a massive rock formation.  
Super: BIRGAU PASS, MOLDAVIA, PRESENT DAY.

27A EXT. HIGH MOUNTAINS (SET), EASTERN EUROPE - DAY 27A  
The THREE FIGURES move through a narrow passage until they reach a DEAD END.  
FIGURE 1 stops at a symbol carved in the rocky ground and consults Grigory's LEATHER-BOUND BOOK. The symbol matches an illustration in the book.

Before them, a thick wall of ice. Using a heavy steel hammer, FIGURE 1 breaks through.

PEASANT GUIDE  
I will guide you no further.

Figure 2 produces two small GOLD INGOTS. Hands one to the guide. Keeps the other one.

The Guide examines his pay greedily: engraved in it: a SWASTIKA.

28 INT. ICE CAVE - SMALL CORRIDOR - DAY 28  
The ice curtain collapses, revealing a rough-walled corridor. FIGURE 1 spots a glowing firefly. They follow it into-

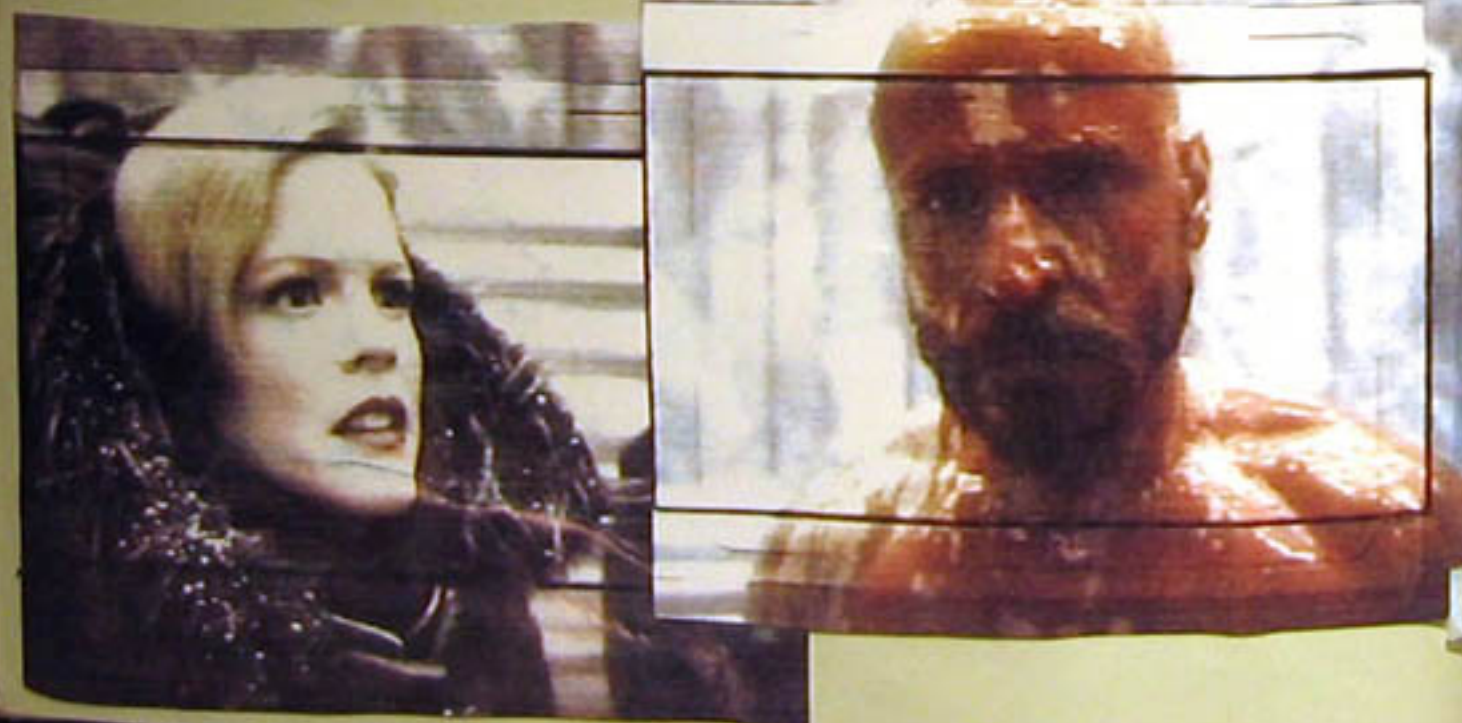
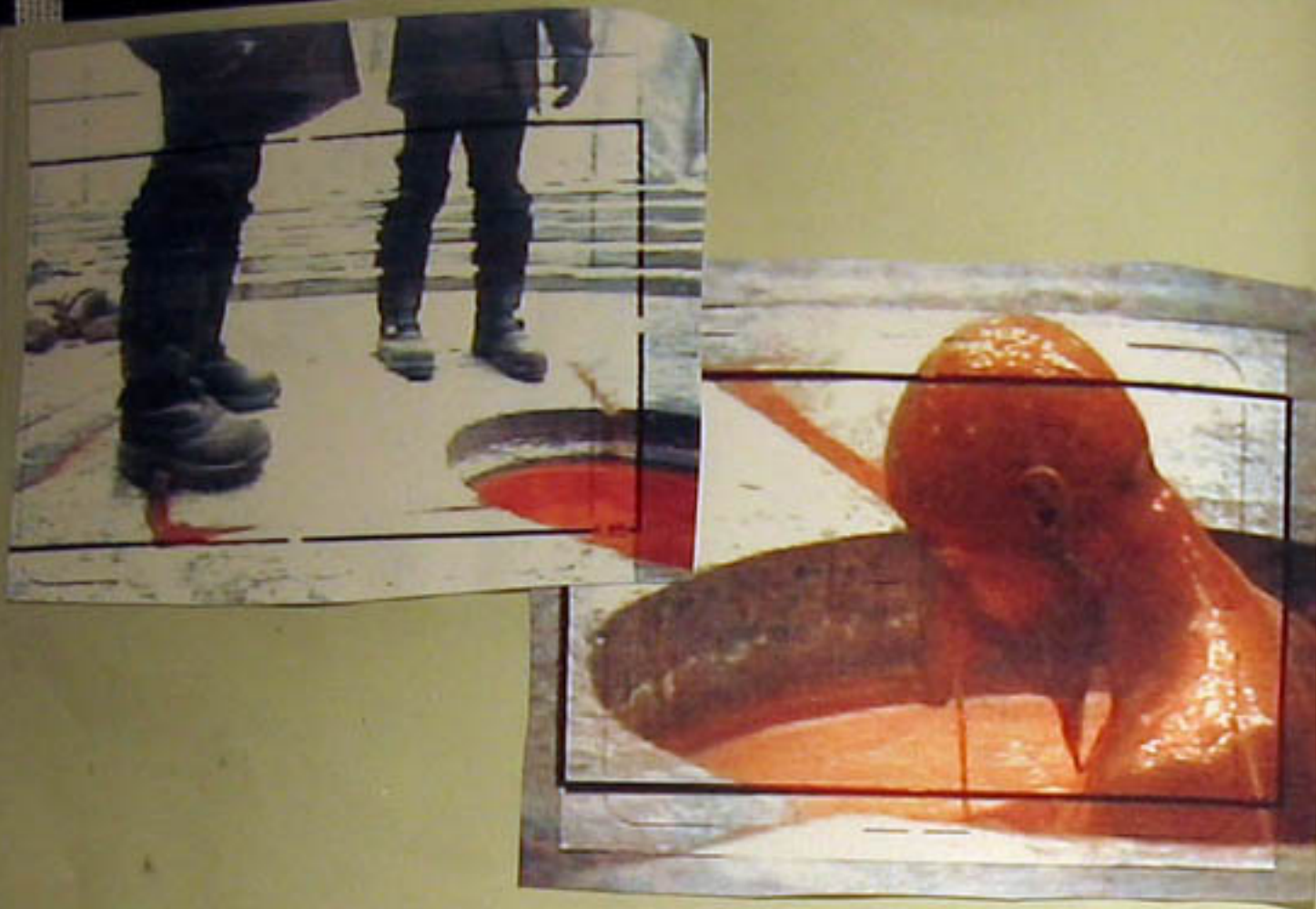
29 INT. ICE CAVE - MAIN NAVE - DAY 29  
A cathedral-like vault that could easily hold a stadium. From an opening somewhere above, eerie blue light streams down on a magnificent labyrinth.

A few more fireflies speckle the air, winking on and off.

29A INT. ICE CAVE - LABYRINTH - DAY 29A  
The THREE FIGURES move past cyclopean statues guarding the inhuman architecture. The humans are dwarfed by the monumental scale of the walkways and ramparts.







29B INT. ICE CAVE - CENTRAL LABYRINTH AREA - DAY

29B

At the center of the labyrinth the stone floor is covered in grooves radiating from a shallow stone basin.

FIGURE 3 uncovers his face: he's a PEASANT GUIDE.

PEASANT GUIDE

(in Romanian)

We shouldn't be here-

FIGURE 1 exchanges a meaningful look with FIGURE 2. FIGURE 1 throws two solid gold pieces at the feet of the Sherpa. On them, an embossed SWASTIKA.

After a greedy moment of thought, the Peasant kneels to pick up the gold.

TCHKK!!! A long, shiny blade pierces the Peasant's chest from behind. He blinks twice and slumps forward.

FIGURE 2 steps out from behind him, a long, bloody blade in his hand.

The figures uncover their faces. ILSA has not aged and KROENEN, still wears the same tight gas mask. He cleans his blade in the snow and takes back the gold.

Ilsa watches the Sherpa's blood as it runs in a steaming rivulet, tracing a glyph in the grooves and filling the basin.

A FIGURE RISES FROM THE BLOOD. A naked human shape, haloed by fireflies.

ILSA

Your eyes. What did they do to your eyes?

CUT TO:

30 INT. DOCTOR'S OFFICE - DAY

30

Mechanized rollers transport X-Ray films over a backlit screen. A group of 4 DOCTORS studies the pictures and exchanges somber looks. Rain spatters the windows.

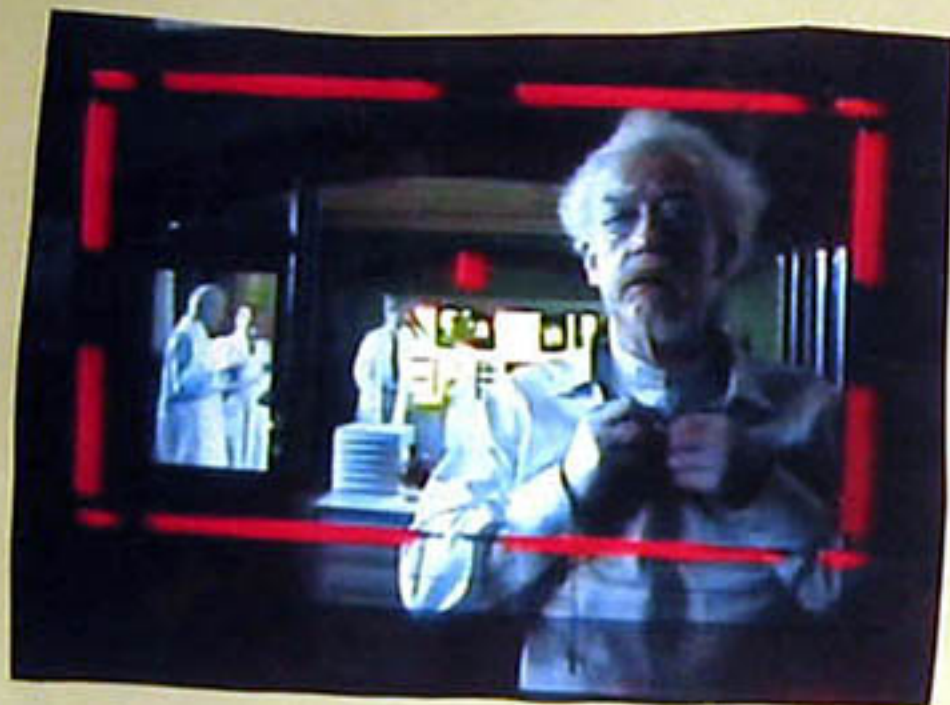
Doctor 1 glances at the others.

DOCTOR 1

Have you told him yet?







30 CONTINUED:

Doctor 2 looks through a glass partition at an aged but dignified BROOM, 72, who slowly buttons his shirt. Hanging from his wrist, his rosary.

31 INT. DOCTORS OFFICE - EXAMINATION ROOM - DAY

DOCTOR 2  
Malignant sarcoma. In the lungs... the spine, liver...

BROOM  
Approximately... how long??

DOCTOR 2  
Maybe - six weeks.

Broom impassively takes in the information.

DOCTOR 2  
I can arrange for hospitalization, pain management. Make the time more bearable-

Broom pensively shuffles his tarot cards.

BROOM  
(shakes his head)  
I'd rather... stay home, you know. I'll be making arrangements-  
(beat)  
For my son.

DOCTOR 2  
You can always get a second opinion.

Broom looks down: first card off the deck: DEATH.

BROOM  
That won't be necessary.

32 EXT. N.Y. - MANHATTAN STREET - DAY

Leaves stir on the pavement. All the stores are decorated for Halloween. Two kids dressed as SKELETONS run in front of Broom, carrying a JACK-O-LANTERN.

Leaning on a cane, Broom exits the building and walks toward a waiting black Mercedes. The DRIVER (Agent Lime) opens the door.

Broom pauses to buy a dozen BABY RUTH candy bars from a street vendor.

(CONTINUED)





In an ELECTRONICS STORE, a wall of TV's. The image of a RED, BLURRY SHAPE (HELLBOY) fills the screens.

BROOM  
(seeing this)

Son...

TV HOST  
Mister Manning, what about the "Bureau for Paranormal Research and Defense?" The FBI has been known to conceal-

TOM MANNING  
That word- conceal-

TV HOST  
-from the American public-

TOM MANNING  
Phil- Phil- hold your little green horses. Let me tell you and the American public one thing- this "Bureau for- what was it?

TV HOST  
-Paranormal Research and-

TOM MANNING  
-Defense, right, well- I'm here to clear up this once and for all.  
(he looks at the camera)  
There-is-no-such-thing.

Broom smiles.

33 OMIT

33

34 EXT. B.P.R.D. BUILDING COMPLEX -DAY

34

On a wooded, New Jersey hill, a low-slung, high-tech complex rests at the edge of a bluff, its foundation fused with the rock below.

Super: BUREAU FOR PARANORMAL RESEARCH AND DEFENSE, NEWARK, N.J.

34A EXT. B.P.R.D. COMPLEX - GATE ENTRANCE - DAY

34A

A dolled-up MOD-STYLE moped stops at the massive gate. Strapped to the luggage rack are two cheap suitcases. The driver, a very wet YOUNG MAN named MYERS, touches an old fashioned buzzer under a sign reading "WASTE MANAGEMENT"

(CONTINUED)





34A CONTINUED:

A crackling INTERCOM VOICE answers.

Yes? INTERCOM VOICE

MYERS  
(shivering)  
John Myers, F.B.I. Transfer from  
Quantico.

A beat, then- WHIRRR!!! An EYEPiece and an LCD screen scanner  
pop out.

INTERCOM VOICE  
Look at the birdie, son.

Myers looks into the eyepiece. On the screen, Myers' cornea is  
scanned. TWO VIOLET FLASHES. His ID and badge numbers appear.  
CLACK! The gate opens.

35 EXT. UPHILL ROAD - THE MOPED - DAY

35

The moped putt-putts towards the building in the distance.

36 INT. B.P.R.D. LOBBY - DAY

36

Seated at a dramatic circular desk is a solitary guard. Myers  
approaches.

MYERS  
Hello, I'm-

LOBBY GUARD  
-late. Five minutes late.

MYERS  
Yes, I-

LOBBY GUARD  
-Section fifty-one. Step back.

MYERS  
Pardon?

LOBBY GUARD  
Two steps back, please.

Confused, Myers picks up his suitcases and complies. He realizes  
he's DEAD CENTER on a giant B.P.R.D. Logo: A HAND HOLDING A  
SWORD.

Myers:  
• No gloves  
• Scarf on  
• Helmet off in  
R/H  
• 2x Suitcases

(CONTINUED)





36 CONTINUED:

36

LOBBY GUARD (cont'd)  
Watch your hands and elbows.

Immediately, the floor under Myers' feet starts down. He's on a small elevator.

37 INT./EXT. OPEN ELEVATOR - ON THE WAY DOWN - DAY

37

The panel overhead slides shut. A row of safety lights comes on.

37A INT. OPEN ELEVATOR - DAY

37A

He's in a vast underground area with other elevators moving up and down in the distance.

38 INT./ B.P.R.D. - CONCRETE CHAMBER 51 - DUSK

38

The elevator stops in a narrow, dark space. Neon lights flicker on, illuminating a circular chamber. PAINTED on the floor is a huge number: 51.

Right in front of Myers: a magnificent oak door.

Myers knocks on it. No answer. Myers enters.

39 INT. BROOM'S OFFICE (FULL AQUARIUM) - DUSK

39

Myers looks around, fascinated: books. An office made of them. The soft glow of green-shaded reading lamps bathes everything in an intimate, warm light.

One entire wall is a thick pane of glass, the wall of a huge tank of water. A VOICE crackles through an intercom next to the tank.

VOICE  
Turn the pages, please.

Myers jumps, then moves closer to the glass.

VOICE (cont'd)  
Over here... if you don't mind?

In the tank, ABE SAPIEN, a FISH-MAN glides in and out view.

MYERS  
Jesus Christ!





Myers looks at four BOOK STANDS facing the glass. Each supports an open volume. He leans close to the glass, peering intently.

Abe reappears. He is slender, dolphin gray, with dark patterns streaking his soft skin. Bright blue eyes shine with intelligence. Behind a thin wound-like mouth, gills are bubbling.

MYERS  
(points at the books)  
These-? You're reading these-?

Abe nods. Through a side door, Broom enters.

BROOM  
Four books at once. Every day- as long as I'm here to turn the pages.  
(smiles)  
My name's Broom. Professor Trevor Broom.

Myers extends his hand in greeting-

MYERS  
Sir, I'm-

BAM! Abe presses his webbed hand against the glass, closes his eyes - all three lids.

Abe's voice surges from the speaker.

ABE  
Agent John T. Myers, Kansas City, 76. "T" stands for Thaddeus, mother's older brother. Scar on your chin happened when you were ten, you still wonder if it's ever going to fade away.

MYERS  
How did it-

BROOM  
-He. Not "it."



(CONTINUED)





BROOM  
Abraham Sapien. Discovered alive in a  
secret chamber at St. Trinian's Foundling  
Hospital, Washington.

points at a small piece of antique paper, framed on the wall.

BROOM  
They took his name from this little  
inscription that was stuck on his tank.

MYERS  
(reads)  
Ichthyo Sapiens, April 14, 1865.

BROOM  
The day Abraham Lincoln died. Hence "Abe"  
Sapien.



Broom uncovers a tray by the tank: Four greenish eggs. Myers gags  
and reels back.

BROOM (CONT'D)  
Rotten eggs, a delicacy. Abe loves them.  
Abe smiles and takes a subaquatic bow, gracefully nabbing the  
eggs as they float through the hatch.

MYERS  
How does he know so much about me?

BROOM  
Abe possesses a unique frontal lobe.  
(beat)  
"Unique." That's a word you'll hear quite  
a bit around here.

MYERS  
Where am I- exactly, Sir?

BROOM  
As you entered the lobby there was an  
inscription-

MYERS  
On the desk, yes. In Latin.

BROOM  
Impressive. Do you remember what it said?

(CONTINUED)



MYERS  
(sighs)  
"In absentia luci, tenebrae vinciunt..."

BROOM  
"In the absence of light, darkness prevails." For there are things that go bump in the night, Agent Myers.  
(smiles)  
We are the ones who bump back.

1-41B OMIT

41-41B

CUT TO:

2 INT. B.P.R.D. - FREAK CORRIDOR "A" - NIGHT

42

Myers and Broom walk down a corridor. The walls are lined with glass cases containing occult artifacts. Myers eyes a MUMMIFIED HAND, a CLAY GOLEM, a sumptuous PAGAN ALTAR...

BROOM  
1937: Hitler joins "The Thule Society" - a group of German aristocrats obsessed with the occult.

He points to an ANCIENT, BROKEN LANCE.

BROOM (CONT'D)  
1938: he acquires the Spear of Longinus, which pierced the body of Christ. He who holds it becomes invincible.

He gestures at an ancient LANCE. Next to it: a silver and gold reliquary.

BROOM (CONT'D)  
Hitler's power increases tenfold.

They go through a series of pneumatic doors.

BROOM (CONT'D)  
In 1943, President Roosevelt decides to fight back. THE BUREAU FOR PARANORMAL RESEARCH AND DEFENSE is born.

Workmen are replacing two of the doors. Big dents from an oversized fist have deformed the 2-inch thick metal plates. Myers stares.

(CONTINUED)



2 CONTINUED:

42

BROOM (CONT'D)

1958, the occult war finally ends when  
Adolf Hitler dies.

(CONTINUED)



CONTINUED:

MYERS  
1945, you mean. Hitler died in '45.

BROOM  
(enigmatic smile)  
Did he, now?

They reach a FINAL DOOR. Stainless steel, like a BANK VAULT. Waiting there is AGENT CLAY, a burly guy in a suit, with a cartful of BEEF AND MASHED POTATOES. A dinner pile at least 4 feet high.

BROOM  
Agent Myers, this is Agent Clay. Follow his lead.

Broom hands Myers two BABY RUTH bars and walks away.

MYERS  
You're not coming?

Broom signals "no."

BROOM  
I hand-picked you from a roster of over seventy academy graduates. Make me proud.

The door closes behind him.

CLAY  
They're not speaking. Professor Broom had him grounded.

MYERS  
Grounded? Who's grounded?

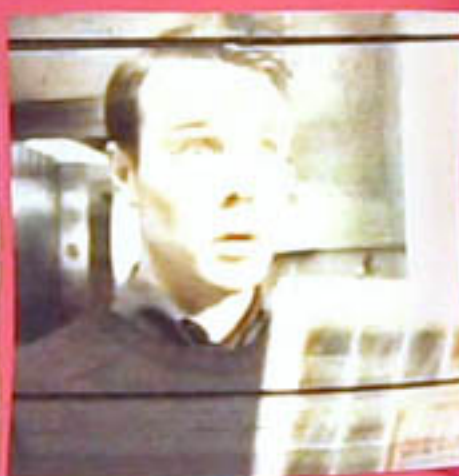
CLAY  
Okay. You saw the fish man, right?

Myers nods.

CLAY  
Well, come on in and meet the rest of the family.

Clay uses an odd-shaped ELECTRONIC KEY to unlock the door. Three solenoid locks turn. Two steel vertical PISTONS open up.





# SEED OF DESTRUCTION CHERRY REVISIONS 25.

INT. HELLBOY'S DEN - NIGHT

Clay w/ cell key

Myers  
Cost. Beth Ann  
24 candy  
43 losses  
left hand

Clay pushes the cart into a solid concrete bunker, windowless, austere except for a few SAMURAI suits of ARMOR and WEAPONS. Dozens of CATS wander around; others are curled up on the furniture.

There are Zippo's everywhere, from every era.

On a sofa (made from the bed of a pickup truck) is a heap of blankets and comic books. All in all, a MEGA BACHELOR PAD.

CLAY  
(sotto voce)

He gets fed six times a day. He's got a thing for cats. You'll be his nanny, his keeper, his best friend. He never goes out unsupervised-

MYERS

Who?!

Clay points at a torn comic book: HELLBOY, THE UNCANNY.

Myers picks it up, looks at the cover: it shows Hellboy - in a U.S. Uniform, fighting a monstrous ape.

Myers watches, amazed, as a bright red TAIL waves in and out of a pool of light about ten feet away. One of the cats playfully paws at it.

MYERS  
(sotto voce)

You're kidding-

HELLBOY

Those comics- They never got the eyes right.

The voice is a deep baritone, chesty and powerful.

MYERS  
(to Clay, sotto voce)  
Oh, Jesus!! Hellboy?? Is real-

CLAY  
(sotto voce)

Yup. Sixty years old by our count. But he doesn't age like we do- think dog years: He's barely out of his teens.

(CONTINUED)



Myers gasps, seeing a monumental figure in the shadows, exercising with a 300 lb. Stainless steel DUMBBELL. Crimson biceps like cooked hams. Chomping an unlit CIGAR stub.







SEED OF DESTRUCTION DOUBLE WHITE REVISIONS 26.  
CONTINUED: (2) 43

HELLBOY  
What's with the hair, Clay?? Finally got those implants??

Agent Clay blushes as he hides his scalp.

CLAY  
It'll fill in. Where do you want your dinner, Red? By the couch?

On a nearby pile of junked TV sets, a loop of Fleischer cartoons and home movies cycles endlessly. One subject appears over and over: an ATTRACTIVE YOUNG WOMAN with a pale face and raven-black hair.

HELLBOY  
Who's the squirt?

CLAY  
Agent Myers is your new liaison.

HELLBOY  
Got tired of me?

CLAY  
Nah. I'll be around, Red, just back in the field.

BANG!!! Hellboy lets the dumbbell drop. Instinctively, Myers jumps. \*

HELLBOY  
I don't want him.

CLAY  
Manning says I'm too soft on you-  
(sotto voce, nudging Myers)  
The candy. Give him the candy.

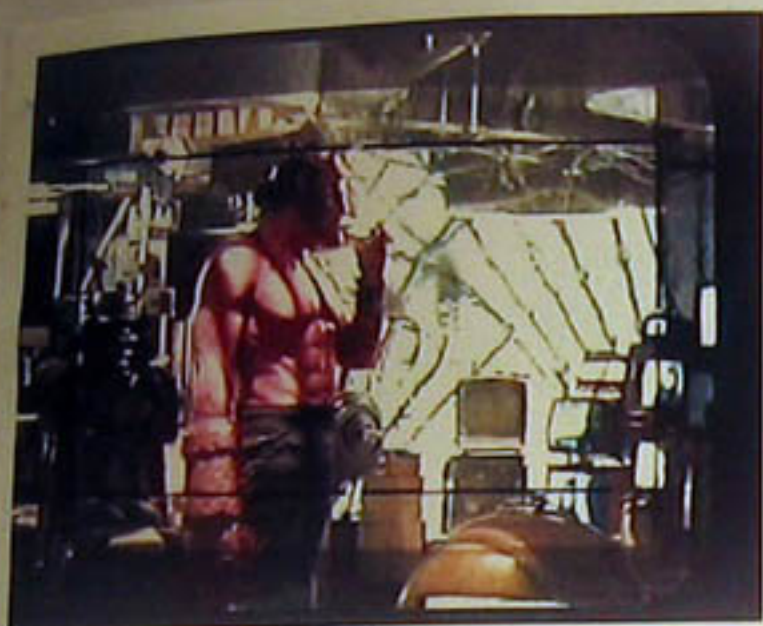
Myers remembers he's holding the Baby Ruths.

MYERS  
Oh. Uh. Hello. I- I have these. For you.

HELLBOY  
(realizing)  
Father's back?  
(Clay nods)  
Still angry?

(CONTINUED)





CONTINUED: (3)

SEED OF DESTRUCTION CHERRY REVISIONS 27.

43

CLAY  
Well, you did break out-

HELLBOY  
I wanted to see her.  
(grunts)  
It's nobody's business.

CLAY  
It is. You got yourself on TV again.

HELLBOY  
"Myers", huh? You have a first name??

CLAY  
(sotto to Myers)  
Try not to stare. He hates when people stare.

MYERS  
Uh-oh- John.  
(sotto)  
Staring at what?

CLAY  
His horns. He files 'em. To "fit in."

MYERS  
His what??!!

Hellboy finally enters the light. He's awe-inspiring, with chiselled features, patterned red skin and deep-set golden eyes. Involuntarily, Myers recoils.

In spite of himself, Myers is staring at the horn stumps.

HELLBOY  
Whatcha looking at, John??

MYERS  
Oh-n-no- I-

An ALARM sounds, and a red light blinks on the wall. Myers looks around, bewildered.



(CONTINUED)





CONTINUED: (3)

43

HELLBOY (CONT'D)

(to Clay)

Hey, hey, hey. They're playing our song.

CLAY

We're on the move.

HELLBOY

(to Myers)

C'mon, Champ! Happy Halloween!!! You're taking me for a walk!

CUT TO:

EXT. MACHEN LIBRARY - NIGHT

44

An imposing four-story structure, all pillars and pediments. A HALLOWEEN BANNER advertises: MAGICK: THE ANCIENT POWER.

Super: THE MACHEN LIBRARY, MANHATTAN

Chaos near the entrance: policemen, TV reporters, MOUNTED POLICE.

Loud protests from the reporters as a line of black sedan cars are waved through.

BLONDE REPORTER

-the NYPD has yet to issue a statement. We've got SWAT vans, paramedics, you name it... and now here's- a garbage truck- (double take)

-a garbage truck?

Trailing behind the cars, a GARBAGE TRUCK. On its side a mirrored sign reads: SQUEAKY CLEAN INC. Waste Management Services.

INT./EXT. GARBAGE TRUCK - LIBRARY STREET ENTRANCE - NIGHT 45

AN AGENT is driving the truck, with MYERS at his side.

EXT. MACHEN LIBRARY - STREET ENTRANCE - NIGHT

46

The crowd parts like the Red Sea for the garbage truck. Dozens of faces are reflected in the truck's mirrored logo. A MOUNTED POLICEMAN rides past the mirrored sides of the truck.





47

INT./EXT. - GARBAGE TRUCK LAB - LIBRARY CROWD - NIGHT

47

The MOUNTED POLICEMAN is visible as he rides by. The mirrors are see-through. The back of the truck is a fully-equipped crime lab, crammed with hi-tech gear and low-tech talismans.

ABE fits a respirator over his face. It looks like a mechanized Elizabethan collar. Valves bubble and hiss as he inhales liquid through his mouth and out his gills.

Hellboy looks out onto the CROWD.

HELLBOY

Look at them ugly suckers, Blue. One sheet of glass between them and us.

ABE

Story of my life.

HELLBOY

I break it, they see us, Happy Halloween. No more hiding.

(nostalgic)

Outside. I could be outside-

ABE

You mean, outside... with her.

Hellboy straps on a huge utility belt heavy with amulets, rosaries, horseshoes. From an ashtray he grabs a handful of stogie stubs. Lights one, puts the rest in a pouch.

HELLBOY

Don't get psychic with me.

ABE

Nothing psychic about it. You're easy.

Hellboy unlocks a STEEL BOX (STENCILED ON ITS LID: "THE GOOD SAMARITAN") and extracts the meanest-looking, custom-built, double-barrel, blue-finished, handgun ever made. A veritable cannon.

HELLBOY

How am I ever gonna get a girl?? I drive around in a garbage truck

ABE

Liz left us, Red. Take the hint.

HELLBOY

(hefting the gun)

We don't take hints.





48 EXT. COURTYARD / LOADING DOCK MACHEN LIBRARY - NIGHT 48

The GARBAGE TRUCK pulls into an interior courtyard and stops.

FBI/BPRD teams spread through the area, expelling uniformed cops and securing the doors.

THREE AGENTS - QUARRY, STONE and MOSS - close a gate, sealing off the area.

STONE

All areas secured.

From a nearby roof, Agent Lime signals all clear.

CLAY

(into a handheld radio)

Seal the doors. Red and Blue are coming in.

The truck stops, Clay pulls a lever. Myers watches as the dumpster loader hinges down like a drawbridge, revealing HELLBOY and ABE.

CLAY

Okay, boys, let's synch up our locators.

Abe, Clay and Hellboy activate lights on their belts. They BEEP and blink. Hellboy starts walking.

49-50 OMIT

49-50

51 INT. MACHEN LIBRARY, MAIN LOBBY - NIGHT

51

As BPRD agents clear the area, Clay, Myers, Abe and Hellboy march through the main lobby. On view, various display cases. Two BANNERS flank the marble staircase.

CLAY

(reading a report)

At nineteen hundred hours an alarm tripped. B&E. Robbery. Six guards dead-

HELLBOY

Hold on- hold on- I thought we checked this place. Fakes, and reproductions.

BROOM

Apparently not everything was fake.

Broom stands at the base of the marble staircase.

(CONTINUED)





CONTINUED:

HELLBOY  
(surprised to see him)  
Father...?

Myers observes as the red Goliath sheepishly averts his gaze from that of the fragile old man.

1A INT. MAIN CORRIDOR / MACHEN LIBRARY (SET) - NIGHT

51A

They approach an oversize set of brass doors.

Abe removes a leather glove from his hand. FWAP!! he spreads his webbed fingers on the door. He closes his three eyelids and concentrates.

Two agents arrive with a rolling munitions case. Myers observes as Hellboy opens it and looks over a potpourri of bullets of all colors and shapes.

BROOM  
A 16th century statue was destroyed.  
Saint Dionysius the Aeropagite.

HELLBOY  
Who wards off demons.

BROOM  
Smuggled into this country by an  
overzealous curator. The statue, however,  
was hollow.

HELLBOY  
A reliquary-

BROOM  
A prison. The Vatican deemed its contents  
dangerous enough to include it on the  
List of Avignon. Of which we hold a copy.

Hellboy selects a clip full of bullets and a speed loader.

HELLBOY  
Would'ya look at these babies? Made 'em  
myself. Holy water, silver shavings,  
white oak: the works.

ABE  
(pulling his hand away)  
Behind this door. A dark entity- Evil,  
ancient and hungry.

- no gloves agts, Broom
- empieces Rteers
- Quarry - box
- Broom case Rt
- Rosary Rt hand
- Clay clipboard
- Abe locator
- No scarf Myers
- Gloves on Abe.
- Belt on Abe.
- No empiece Broom
- No cigar H.B.

(CONTINUED)



Myers  
(to Abe)  
No one goes with him?  
He likes Abe it that way.  
The whole lonely hero  
thing - he has bad temper  
plus you know?



Hey, Blue. Better hit  
the books for me,  
Find more  
(beat)  
you said evil, ancient  
and hungry. But you  
never mentioned anything  
stinky. (smells  
like old  
cheese)



51A CONTINUED:

Abe quickly starts scanning a few leather-bound volumes of ancient magic.

HELLBOY  
Oh, well. Lemme go in and say "hi".

As HELLBOY opens the big doors, a flickering amber glow ① illuminates him. He steps inside.

52 INT. "MAGIK EXHIBITION" HALL - NIGHT

BLUE emergency lamps are on. The exhibits are destroyed; piles of debris are burning. Hellboy walks past a fallen display case.

He moves around cautiously. A couple of large carvings and statues startle him.

On the floor: boots, half-chewed. Bitten belts and shreds of ② uniforms and hats.

HELLBOY  
(whispers into radio)  
Blue: It stinks in here- Finely aged roadkill.

The sickening sound of snapping bones and mastication reaches his ears. Hellboy reacts to a smell, raises his eyes to discover-

A huge pale CREATURE hangs from the ceiling, chewing slowly. SAMMAEL: equipped with powerful arms, a head full of tentacles and two well-muscled hind legs. Most of its face is hidden, but the jaws are shiny with blood.

HELLBOY  
Hey. Stinky. Kitchen's closed. What  
(beat)  
Whatcha havin'? Six library guards, raw?  
Plus belts and boots? Man, you're gonna  
need some heavy fiber to move that out-

ABE  
(in earphone)  
Red, I found something-

52A INT. MAIN CORRIDOR / MACHEN LIBRARY (SET) - NIGHT

Abe has found a small, medieval engraving of Sammael in one of the books.



(CONTINUED)



ABE

There's not much here: the entity's name  
is Sammael, the desolate one, son of  
Nergal-





2B INT. "MAGIK EXHIBITION" HALL - NIGHT

52B

*The guard's body which*  
 Sammael releases himself, lands on the floor. Part of the neck is exposed: white, slimy skin, cracked like old marble and criss-crossed with blue veins.

HELLBOY

Held it

(beat)

*Listen*  
 Hey, Sammy, whaddayaday we work this out?? Peacefully. I'm not a great shot, but- *very good*

(raises his gun)

"The Samaritan" here, uses really big bullets, so whadyaday we work this out? *in a nice, precise*

Sammael stands and turns around- CRACK-KKK!!! His waist twists him 360 degrees!!

Screeching, Sammael leaps away!!!

HB: AU CRAP

Hellboy shoots. The high-caliber ammo rips a few columns apart and finally catches Sammael. The bullet goes through it and destroys a statue and a large window behind him. The monster squeals and goes down. With a rattling cough, it grows still.

OMIT

53

4 INT. MACHEN LIBRARY - MAGIK EXHIBIT HALL - NIGHT

54

HELLBOY

That's all for you, Sammy.

ABE'S VOICE

(in earpiece)

Red- you need to hear the rest of the information-

Hellboy turns away for a moment. Puts his gun away, like a gunslinger.

HELLBOY

Nah- he's taken care of.

54A INT. MACHEN LIBRARY - EXHIBIT CORRIDOR DOORS - NIGHT

54A

ABE

No, listen this: Sammael, the desolate one, lord of the shadows, son of Nerqal-







54B INT. MACHEN LIBRARY - MAGIK EXHIBIT HALL - NIGHT

ABE'S VOICE  
-hound of resurrection-

HELLBOY  
See? I don't like that-

ABE'S VOICE  
-hound of resurrection?

Hellboy looks back at the corpse: it's gone!

ABE'S VOICE  
-harbinger of pestilence, seed of  
destruction-

Hellboy looks back at the corpse: it's gone!

HELLBOY  
Skip to the end, willya? How do I kill  
it-?

ABE'S VOICE  
It doesn't say-

BAMMM!! From out of nowhere, Sammael appears and swings an arm!!  
Hellboy CRASHES into the brass doors!

55 INT. MACHEN LIBRARY - EXHIBIT CORRIDORS - NIGHT

55

The doors bulge and crack under Hellboy's impact.

Abe and Broom backpedal fast. Myers pulls out his gun, and  
starts looking for another way in. Broom observes this, pleased.  
Myers: 'I'm going around the back!'

56 INT. MACHEN LIBRARY - MAGIK EXHIBIT HALL - NIGHT

56

Sammael lashes out with a massive punch.

HELLBOY goes K-KKRASH!!! K-KKRASH!!! through SIX glass cabinets,  
then hits a window, falling-

57 EXT. AN ALLEY - BEHIND MACHEN LIBRARY - NIGHT

57

-two stories down, landing sideways in an industrial garbage bin.  
Hellboy fights to stay conscious. Blood drips from his mouth

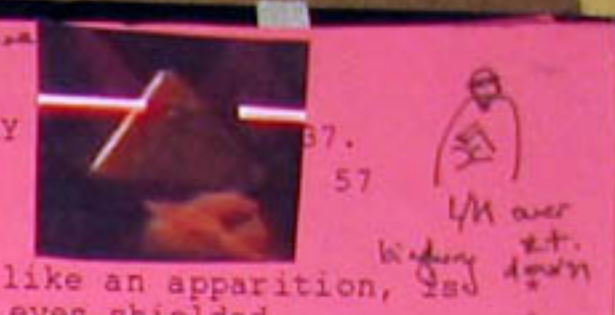
GRIGORY'S VOICE  
Child...

(CONTINUED)





HB - establish blood on face. : Brown glass  
 : at temple : at  
 : trickle by eye : at  
 CONTINUED: : ~~trickle by eye~~ : DESTRUCTION CHERRY  
 H.B. spits, gets up.



Hellboy looks up: standing in the alley, like an apparition, his eyes shielded by pitch-black sunglasses

by pitch-black sunglasses

Child? All grown up, I see.  
 Hellboy's in shock, confused.

That voice -  
 It was  
 I sang the first lullaby you ever heard,  
 my child. I ushered you into this world.  
 I alone know your true calling, your true name.

Don't tell me, it's Zeppo.  
 Hellboy catches sight of his big gun, lying on the ground. He goes for it but, BAMMM!!!! SAMMAEL lands before him.

You are  
 I can see that you're still young and don't know your place.  
 Teach him. We will teach him you.  
 Before Hellboy can reach the weapon gets his gun.



WSHHHP!!! A 7-foot tongue lashes out from Sammael's mouth like a whip. It's arm-thick, with yellow sacs billowing from its sides. It wraps around Hellboy's right arm.  
 Hellboy falls to the ground, writhing, grinding his teeth. The tongue squeezes and pulls. Smoke pours from Hellboy's skin.

EXT. AN ALLEY - BEHIND MACHEN LIBRARY - NIGHT  
 Then - BANG! BANG! BANG! Myers appears at the end of the alley, firing round after round into Sammael's tongue. AMBER BLOOD explodes in the air. The tongue recoils with an infernal SQUEAL!!  
 Hellboy manages to roll away.  
 Myers goes for HELLBOY's gun... and grabs it! He takes cover behind the trash container. HELLBOY is there.

MYERS  
 with gun! 57A  
 JACKET ZIPPED UP!

(CONTINUED)





37A

CONTINUED:

MASTER 37A  
SEED OF DESTRUCTION CHERRY REVISIONS 37A.  
*That thing that they put green in*  
*C'mon.*

HELLBOY  
What do you think you're doing??  
Myers proudly shows him the gun.  
MYERS  
Helping you- I just thought  
HELLBOY  
No one ever helps me. It's my job.  
He grabs his gun and tries to reload, but his arm hurts too much.  
HELLBOY (CONT'D)  
Damn- Okay. Here-

He hands him the gun and a fresh clip. Reaching into his belt, Hellboy extracts a vacuum-sealed packet.  
HELLBOY (CONT'D)  
(throws it at Myers)  
-Then load this.

In the packet: A SINGLE BULLET.  
HELLBOY (CONT'D)  
It's a tracking bullet. Crack the pin.  
Load it.

KLANG!!! The tongue punches through the steel like a ramrod. Again and again... Hellboy and Myers can barely dodge it.  
Myers cracks a safety pin. The glass head on the bullet glows like a chemical flare.

MYERS  
Jeez... What the hell is that?  
He's looking at Hellboy's smoking arm. Inside a bloody gash, a big, black stinger is gleaming.

Hellboy pulls it out, then steps on it. It pops like a ripe grape.

HELLBOY  
Lemme go ask-  
Hellboy steps from behind the container. Sammael's tongue instantly wraps around the gun's muzzle.

BAM! BAM! Hellboy shoots repeatedly. His face lit weirdly green as the tracking bullet lodges within the gun. Then- BAM!!!!



GDT NOTE:  
\*ESTABLISH  
SAMMY  
AGAIN!  
HERE!





SEED OF DESTRUCTION CHERRY REVISIONS 37B.

57B INSIDE GUN SHOT

57B

The glowing bullet flies through the barrel and out towards -

57C EXT. ALLEY

57C

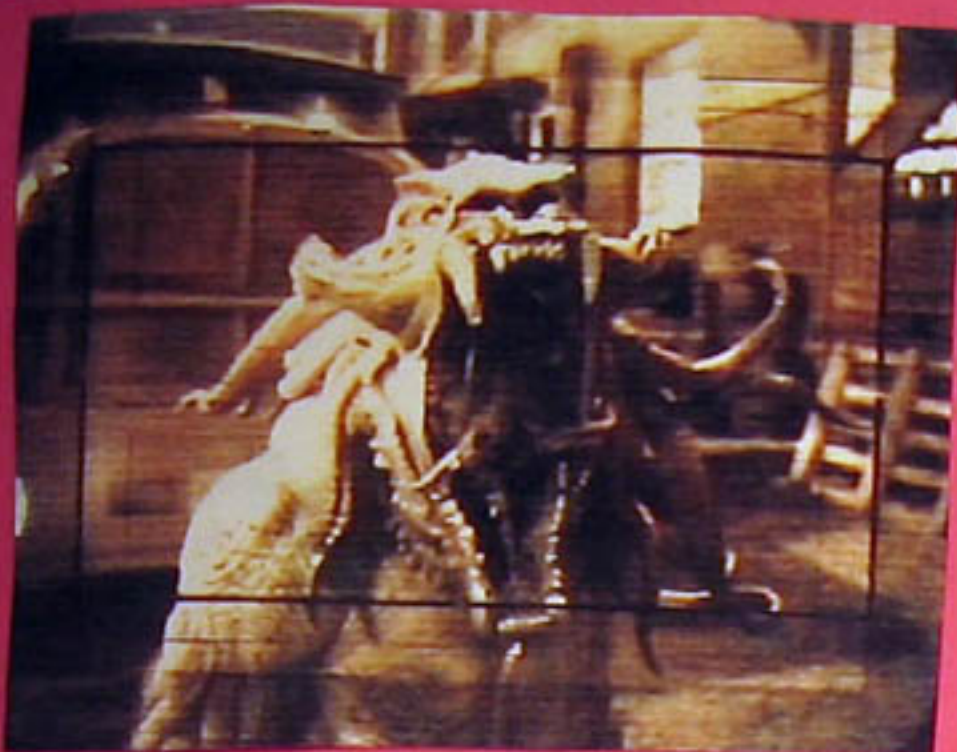
-Sammael, still in mid-air.

It hits him square in the chest: an explosion of green goo!!

With a shriek, the thing leaps over a wall. Hellboy scrambles after it.







58 EXT. LOADING ALLEY - NIGHT

58

On the empty sidewalk, Hellboy sees a trail of GLOWING GOOP.

He hits full stride, following it around a corner. Myers lands a second later, cradling his arm, chasing after him.

MYERS

Wait! No, what are you doing?

58A LOADING DOCK / ALLEY

58A

Sammael dashes by, followed closely by Hellboy, running full tilt.

A ten-wheeler backs up, effectively blocking their way. A few workers load pumpkin boxes in it.

WORKER 1

What the hell is that??

Without slowing down, Sammael jumps onto the trailer, denting the roof then jumping off and into a CROWDED CARNIVAL area.

A small carousel and refreshment stand flank a pumpkin patch.

Full of curiosity, Sammael pauses a second to inspect a Trick-or-treater dressed as a GOLDEN DRAGON.

Hellboy catapults himself onto the trailer's roof.

3 WORKERS  
(chorus)

Whoa-whoa-whoa-

Hellboy jumps and lands heavily on top of the driver's cab: CRASH!!!

The driver is almost crushed under the steel. He screams, showered by thousands of glass shards.

Myers is a few steps behind.

MYERS  
(into headset)

We'll hit the street in a minute. We're heading towards civilians...

He squeezes between the vehicle and the alley wall. The vendors are yelling at him.





58A CONTINUED:

MYERS

Yeah, yeah, crazy costume, uh? Trick or  
treat!!

59 EXT. WEST SIDE STREET - NIGHT

59

Sammael runs past a group of trick-or-treaters, and jumps  
straight into the street. Cars swerve, avoiding a collision as  
Sammael lands on the opposite sidewalk. The TRICK OR TREATERS  
scream.

Hellboy appears. He too dives straight into the traffic as Myers  
follows-

He runs into the road... and a 4X4 speeds straight at him!

Seeing this, Hellboy runs back, and lands next to Myers, holds out  
his STONE HAND and stops the 4x4 dead in its tracks.

The impact somersaults the car over them both. It lands with a  
thud on the street, air bags exploding. Myers almost faints.

Other cars stop, tires squealing and horns blaring. A major  
traffic jam.

HELLBOY

Are you okay?

Myers opens his eyes, nods.

HELLBOY

Good. Stay here.

He moves after Sammael.



59A-62 OMIT

59A-62

62A EXTERIOR ALLEY - NIGHT

62A

Hellboy follows the GLOWING GOOP into an adjacent alley. At the  
far end he sees a metal grate has been moved. Sammael's gone.

He comes up to the opening, then jumps in.

63 EXT./INT. STUNT TRACKS TUNNEL - NIGHT

63

He lands on a subway track. Sammael is a few yards away. Seated.

HELLBOY

Waiting for me, Sammy?

(CONTINUED)





63

CONTINUED:

SEED OF DESTRUCTION GRAY REVISIONS 40.  
63

A train horn blares. A headlight approaches!! Hellboy smiles and puts away his gun.

HELLBOY  
Uh-oh- between a rock and a hard place- (puts gun away)  
But Sammael sprints towards it!

~~Aw, crap~~ HELLBOY

Sammael unhinges a long, scythe-like bone from his forearm, then jumps at the front car-

63A OMIT

63A

63AA INT. STUNT TRACKS / FRONT 1/4 CAR- NIGHT

63AA

-smashing through glass and steel and raining sparks. Landing inside with a ROAR!!!-

63B EXT./INT. THE SUBWAY -2 TRAIN CAR SET - NIGHT

63B

SAMMAEL's tongue punches through the doors as he races through one- two- passenger cars and out the-

63C STUNT TRACK REAR 1/4 CAR

63C

-rear of the train, back onto the tracks.

63D INT. STUNT TRACKS - NIGHT

63D

Landing there safely.

63E INT. THE SUBWAY TRACKS (STUNT TRACK)- NIGHT

63E

Now the train hurtles at Hellboy, who grimaces and does his best-

63F INT. STUNT TRACKS FRONT 1/4 CAR

63F

He leaps, but HUMPF!! He's hit! His legs rattle over the tracks.







63G INT. UNDERCARRIAGE-STUNT TRACKS -FRONT 1/4 CAR - NIGHT 63G

Inches from the wheels, he punches his stone hand through the steel floor and grabs a handhold. Steam and sparks explode everywhere.

The TRAIN DRIVER grabs a fire extinguisher and starts slamming it against Hellboy's head.

HELLBOY

Hey! Hey! I'm on your side!!

BAMMM!!! He goes under!!!

63H INT. STUNT TRACKS FRONT 1/4 CAR

63H

The train whizzes overhead, grazing his horn stumps, making sparks fly!! After the train passes, Hellboy sits up, forehead smoking. Sammael is gone. A trail of GOOP is glowing. He follows it, until it ends abruptly.

He looks ahead: no trace of Sammael... Then a fat drop of glowing goop hits his hand.

HELLBOY

Aw, I forgot-

He looks up. Sammael hangs from the ceiling, then drops. Then the creature lifts Hellboy in a ferocious bear hug.

Hellboy twists around and cracks open the jaws of the creature, like King Kong and the T-Rex.

Sammael staggers back and -in an impossible maneuver, re-knits his jaws together! Then he uses his bone scythe to tackle Hellboy and -TCHAKKKK!!- pin his shoulder down. A deep wound.

Sammael's mouth starts to open! Hellboy looks at the sparking THIRD RAIL a few feet away.

Sammael's tongue rears back, a snake ready to strike.

HELLBOY

Screw you.

Hellboy grabs the rail. An electrical discharge consumes both creatures and burns the frame like flashpaper. Hellboy lets go, his hand and body smoking. Sammael - very crispy - is convulsing in a cloud of smoke. He grows still.

Wreathed in smoke, Hellboy shakes off the shock and uses a flame on his arm to light a cigar.

(CONTINUED)





63H CONTINUED:

SEED OF DESTRUCTION GRAY REVISIONS 42.  
63H

I'm fireproof. <sup>HELLBOY</sup>  
(puffs smoke, kicks the body)

~~You weren't.~~ You're not <sup>(light cigar)</sup> ~~there out,~~ <sup>shudders</sup>

64-66 OMIT

64-66

66A EXT. WESTSIDE HIGHWAY - NIGHT

66A

A huge traffic jam clogs the highway. The totalled 4X4 is being TOWED AWAY. Several TV CREWS interview witnesses.

Myers -his arm freshly bandaged- signs a police form. His radio beeps.

*turn, under.*

HELLBOY V.O.  
Myers??? How's your arm?

MYERS  
My arm is fine. Where are you??

Myers moves away from the POLICE OFFICERS.

MYERS  
(sotto voce)  
Where are you???



66B INT. SUBWAY TRACKS (STUNT TRACK)

66B

Hellboy walks away from the smoking Sammael carcass.

HELLBOY <sup>look up (Hans off camera)</sup>  
I just fried Stinky. Tell Father I'll be home. He shouldn't wait up.

66C EXT. WESTSIDE HIGHWAY - SAME

66C

MYERS  
Wait- Wait- You can't go anywhere- I gotta go with you-

66D INT. SUBWAY TRACKS (STUNT TRACK)

66D

HELLBOY  
No, no, no, it's fine: I do my job, I take a break. Ask Clay, (puff) blow out.

(CONTINUED)



CONTINUED:

MYERS V.O.  
No. Stop. Don't do this- Listen to me-  
Tell me where you are-

*Blows out*  
*My* Myers?

HELLBOY

Yes?

MYERS V.O.

'Goodbye.

HELLBOY

He turns off his belt locator and moves away into the darkness of the tunnel.

In the foreground: BLACK light escapes from Sammael's charred body.

INT. MAIN ABANDONED BATHS ALCOVE - NIGHT *Rusur L/H* *3x slashes* 66E

An abandoned shower room. A series of sinks and stalls, lined with dirty white tile. A phonograph nearby plays Wagner. Kroenen stands next to it.

ILSA is nearby, a straight razor glinting in her hand. She stands over Grigory -his back to us- lovingly shaving her master's scalp. She grabs two GLASS EYES from a table. Places them in Grigory's sockets -his back to us- as he turns, a glass eye shifts lazily into position-. He opens his hand: in it the pale BLACK light that escaped from Sammael's body. He cradles it like a precious stone.

GRIGORY  
(smiling)

Sammael has fulfilled his destiny... Die  
in peace and be reborn again and again...

*asmette TV*

He closes his fist.

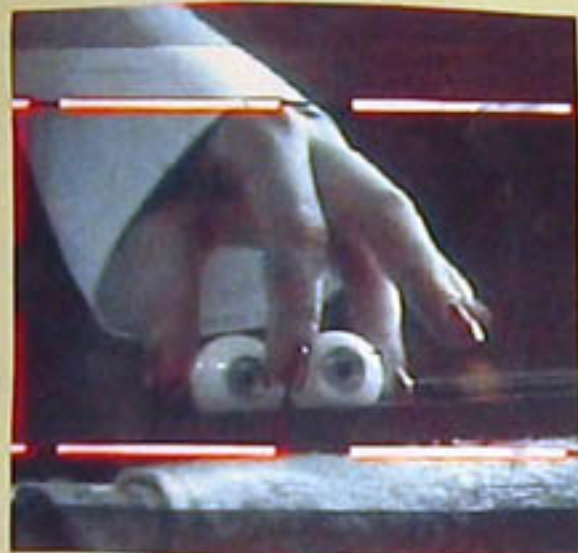
ILSA

Only seven more days to the eclipse,  
Grishka...

Rasputin stands, his neck and shoulders rising, engorged by moving flesh beneath his human skin. Ilsa stares in fascination.

GRIGORY

The child will be there. And so will we  
all- Won't we?





66E CONTINUED:

SEED OF DESTRUCTION GRAY REVISIONS 44.  
66E

Behind him, in the darkness of a tunnel: TWO SAMMAEL silhouettes appear.

CUT TO:

67-70 OMIT

67-70

71 EXT. MACHEN LIBRARY ENTRANCE - NIGHT

71

A sleek black limo drives past the crowd and stops outside. FBI agent TOM MANNING emerges.

72 INT. "MAGIK EXHIBIT" HALL - NIGHT

Manning and Broom walk through the mess. <sup>2nd mess</sup> ~~Agents are~~ <sup>Agents are</sup> cleaning up. ??  
The dead guards are carried out.

MANNING

Every time the media get a look at him, they come to me. I'm running out of lies, Trevor.

BROOM

I thought you liked being on TV.

MANNING

I do. <sup>So...</sup>

(beat)

How many escapes? This year alone: five! <sup>sign</sup>

BROOM

Tom- he's our guest, not a prisoner.

MANNING

<sup>sign</sup> Your "guest" happens to be six foot five, bright red, and is government funded.

<sup>his tail</sup>

BROOM

He's just going through a phase-

Manning moistens and lights a fine cigar, using a kitchen match.

72-A

<sup>21st</sup> Broom

MANNING  
~~A phase?~~ What do you think this is, "The Brady Bunch?" These... freaks-

ABE SAPIEN listens while pacing the exhibition hall, palm open.

(CONTINUED)



72-A

RR 74-C

72 CONTINUED:

MANNING (cont'd)  
(lowers his voice, tense)  
These freaks, Trevor, they give me the  
creeps. And I'm not the only one. You're  
up for review. You and your petting zoo. *pets Trevor*

BROOM  
I know where to find him. I'll get him  
back.

Manning watches as Abe finds a sharp dagger embedded in the floor.

*cigar* *Br.*  
MANNING  
Hey, fishstick- Don't touch anything-  
Abe silences him.

ABE  
I need to touch it to "see"...

MANNING  
See what??

ABE  
The past, the future, whatever this  
object holds.

MANNING  
(eyes Broom)  
Is he serious??

ABE  
Don't worry about fingerprints. I never  
had any.

Abe holds the dagger in his hand, turns to Broom.

ABE (CONT'D)  
They were ~~(over)~~ here. Professor.

MANNING  
Oooh! Who was here? Nixon? Houdini? *Please share with us.*  
*mind sharing your mystic insights? (Manning exits)*

Broom examines the dagger: a RAGNAROK symbol crowns the hilt.  
The dragon and swastika.

BROOM  
Show me, Abe... show me.







72 CONTINUED: (2)

He solemnly extends his hand. As soon as Abe takes it, the room...

MORPHS TO:

74 INT. "MAGIK EXHIBIT" HALL - FLASHBACK <sup>Abe or</sup> Broom with knife? 74

Hours earlier: the place is intact. Both ABE and BROOM witness spectrally as-

A guard CHECKS AN ALARM MONITORING UNIT. Hearing a ticking sound, he shines his light into a dark corner: no one's there. But after the guard moves on, a spidery form emerges from the pool of shadows on the floor.

It's KROENEN, encased in shiny BLACK LATEX from head to toe. On his chest, a close-fitting harness comprised of softly ticking gears.

He approaches a glass case which holds an ancient WOODEN STATUE of an Eastern Orthodox SAINT.

Then, on the glass, a reflection: ILSA.

ILSA

Move.

She uses her hammer to destroy the glass case.

The ALARM shrieks. Warning lights come on.

Kroenen pulls out a double-ended BLADE. It spins, like a giant bone saw, slicing across the statue.

No apparent damage until: CRACKKKKK!!! a diagonal line appears and the top half falls.

KROENEN reaches for a small crank embedded in his chest and winds himself up.

Ilsa reaches into a hollow portion in the wooden statue and removes a large reliquary jar containing Golden sand.

Six guards hurry in. They point their flashlights and guns at Kroenen.

GUARD 1

You! Don't move! Hands up!

Kroenen starts shaking, as if in a seizure and readies two TWIN BLADES.

- ① Glass case destroyed by Ilsa
- ② Statue cut, 1/2 on ground
- ③ Jar taken out
- ④ 2x guards shot off balc.
- ⑤ 5x guards killed in circle

(CONTINUED)



CONTINUED:

A bullet tears into Kroenen's arm, spewing forth an explosion of dust. He turns. The guards shoot again. Kroenen maneuvers the steel, deflecting the bullets which-

-ricochet wildly- and finally hit three of the guards. They fall silently to the floor.

Kroenen dispatches two more in a flurry of knives.

The last guard raises his gun.

GUARD 6

Don't-

~~Something is clearly stopping him. His hand breaks, twisted by an unseen force!!~~

~~The flesh on his neck pushes upwards, held by an invisible force. He starts floating in mid-air.~~

~~The blinking lights of arriving police cars tint the windows red and amber. They outline a figure formerly submerged in shadows. GRIGORY. He gestures with both hands, as if holding an imaginary doll. He has his book~~

~~His arm muscles twitch under his skin, shifting, changing, gaining strength.~~

~~With a quick gesture Grigory twists the lower and upper parts of the guard's body in opposite directions.~~

~~With a wet CRUNCH, the guard's shadow on the wall goes limp. Grigory looks at Ilse.~~

GRIGORY

Ready the welcome, my love-

Ilse opens the reliquary jar and pours a circle of sand onto the floor.

GRIGORY

Salt. Gathered from the tears of a thousand martyrs. Restraining the essence of Sammael, the hell hound, the seed of destruction.

Grigory slices the air with his open hand, creating fleeting glyphs... and a small BLACK flame dances on his open palm. He deposits it in mid-air, at the center of the circle.

Then, the sand begins to move, like liquid mercury. Lines fuse into a pile. It melts and bubbles, growing and foaming. Bones are formed, tendons and ligaments join together, GROWING, GROWING, INTO SAMMAEL.

(CONTINUED)





74 CONTINUED: (2)

It roars!!!

- B.G. statue gone (chunky) & face blown
- Window broken
- 2x guards in aisle
- Cabinets busted
- Columns blown
- bk statue...face

CUT TO:

74A OMIT

74A

5 INT. MACHEN LIBRARY - NIGHT → 1/2 pt of statue is gone off floor

Abe snaps out of it. Broom is pale. He steps away, wincing, enduring a bolt of pain in his side. Abe holds him. Motions for the others to stay back.

He extends his open palm and "feels" the air near the old man's back.

ABE

Professor...? You- are very sick-

BROOM

I don't want Hellboy to know-

Broom turns around, gently pushes Abe's hand away.

BROOM

Sixty years ago Abe, they tried to destroy the world. And they are back- in my lifetime, they are back. To finish the job.

CUT TO:

75A EXT. CENTRAL PARK - NIGHT

75A

A small nighttime Hallowe'en celebration. Lanterns hanging from the trees, couples drinking and listening to Pop music on picnic tables.

On a bench, A YOUNG GUY pulls out a cold SIX PACK of beer and passionately kisses his GIRLFRIEND. As he shuts his eyes, a bright, red tail neatly snatches the six-pack.

Behind the bench, HELLBOY smiles.

75B EXT. BELLAMIE MENTAL HOSPITAL - NIGHT

75B

Dry leaves fly up in a gust of wind. A small army of EMERGENCY VEHICLES roars down the deserted streets, right past a...

(CONTINUED)





75B CONTINUED:

75B

...brick 1940's HOSPITAL, behind a high wall topped with barbed wire. The mesh-covered windows are decorated with paper skeletons and jack-o'-lanterns. A topiary garden surrounds the building.

Watching from atop the wall is HELLBOY. One sleeve of his overcoat is soaked in blood. He keeps an eye on the SECOND FLOOR windows. Hanging from his tail: THE SIX PACK OF BEER.



75C INT. BELLAMIE MENTAL CORRIDOR - NIGHT

DOCTOR MARSH, a female psychiatrist, moves down a line patients, distributing pills.

Behind her, a lithe young woman in a patient's gown carries the medicine tray. This is LIZ SHERMAN, age 26, her pale skin contrasting with her raven-black hair and piercing dark eyes. A scar mars her forehead. Three thick rubber bands circle her wrist.

Near a window, a Down's Syndrome PATIENT senses something.

DOWN'S PATIENT

(pointing)

There's a big red guy down there!

DOCTOR MARSH

(readying more pills)

That's fine, darling, Santa's not here for another month.

DOWN'S PATIENT

Not Santa. Big and red. With gold eyes. And he has beer!

Hearing this, Liz stops. She closes her eyes, tugs at one of the rubber bands on her wrist and lets it snap against her skin. She winces and peers out the window. The garden below seems empty.

75D EXT. BELLAMIE MENTAL HOSPITAL - GARDEN AREA - NIGHT

75D

Liz steps out a side door into the hospital garden. Hanging from her neck: an old POLAROID CAMERA. She follows a trail of blood to a large, thorny bush. As she circles it...

LIZ

Back so soon?

Visible in the branches, a leg and part of Hellboy's overcoat. His tail emerges, dangling the six-pack.

HELLBOY

Uh, I brought beer.







75D

CONTINUED:

SEED OF DESTRUCTION GRAY REVI

Liz shoots a Polaroid.

LIZ  
To wash down my lithium pills?  
(beat)  
I may get a few perks, H.B. But I'm still  
a patient.

Shyly, he climbs out from the bush. She sees the bloody arm.

LIZ (cont'd)  
You better have that looked at.

HELLBOY  
Just a scratch.  
(shrug)  
I wanted to see you.

Liz sighs.

76

EXT. BELLAMIE MENTAL HOSPITAL - GARDEN AREA- NIGHT

76

Hellboy's sitting on a bench, next to Liz.

HELLBOY  
We miss you at the Bureau. Abe's crazier  
every day. And Father's still mad at me-  
(Liz smiles)  
Come back, Liz. Come back. I-

LIZ  
No. Not this time, H.B. It's been months  
since I've had an episode. And you know  
what? I'm learning to control it.

Around her right hand a faint BLUE AURA of fire blooms, crawling  
over her fingers like a velvet haze. She stares at the pale  
flame.

LIZ (CONT'D)  
I'm learning where it comes from.  
(beat)  
And for once in my life I'm not afraid.

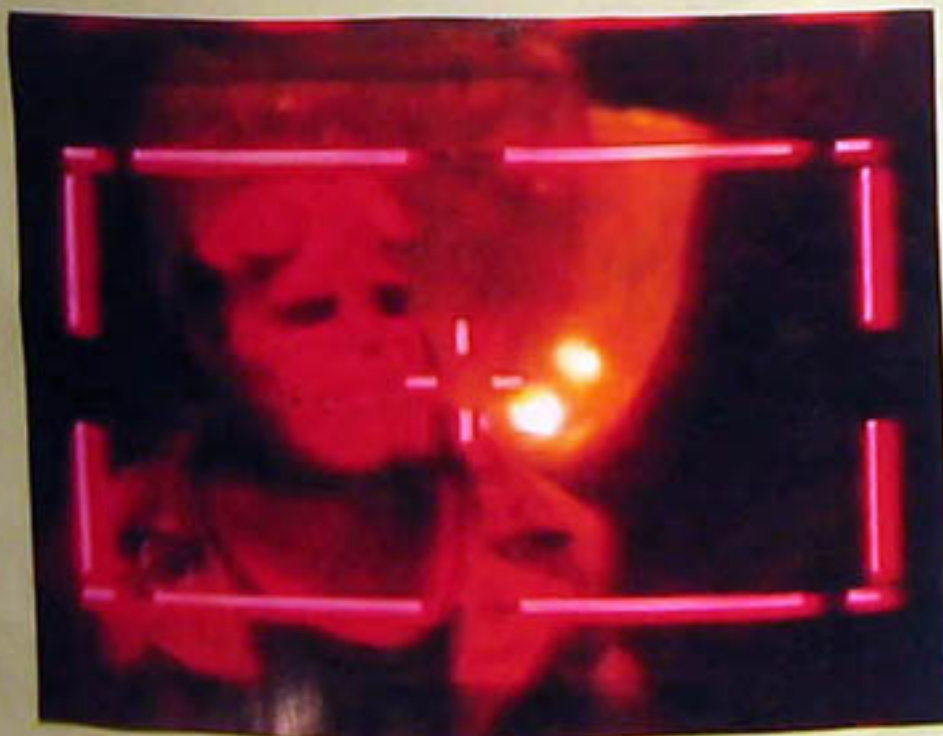
She clenches her fist and puts the flame out.

LIZ (CONT'D)  
Looks like your ride is here.

The garbage truck and the two black sedan cars have pulled into  
the hospital grounds. A dozen agents climb out of the vehicles.

(CONTINUED)





76

CONTINUED:

SEED OF DESTRUCTION GRAY REVISIONS 51.

76

HELLBOY  
The Nanny Squad.

77

ANGLE - THE CARS - CONTINUOUS

77

Clay starts towards Hellboy, but Myers stops him and turns to Broom:

MYERS  
Sir, may I go first??

CLAY  
(to Broom)  
Not so fast. He barely knows him-

BROOM  
(cuts him off)  
Then he should make it his business to change that.

78

ANGLE - THE BENCH - CONTINUOUS

78

Liz stands up, puts her hand on his shoulder.

LIZ  
Listen, H.B. I've got a chance out here.  
If you truly care about me, don't come back anymore.

Hellboy smiles sadly. She walks away.

HELLBOY  
Goodnight, then.

LIZ  
Goodnight.

She doesn't turn back.

HELLBOY  
Yeah, I gotta go, too. Lots to do-

Feeling light-headed, he stands up. On the bench and at his feet, a pool of his own blood.

He sees Myers tentatively approaching.

HELLBOY  
What took you so long?

MYERS  
C'mon, time to go home. Tape







CONTINUED:

HELLBOY

What are you, a Boy Scout?

MYERS

No. I never was.

HELLBOY

(weak)

Could've fooled me. Go away.

Hellboy drops to his knees. Clay, Quarry and Moss reach him. Help him up.

CLAY

C'mon, champ. You look a little woozy, there.

HELLBOY

This-? This is nothing. You know what'll kill me?

(points at the doorway)

Her.

Liz stands at the hospital door and sees Hellboy keel over. A few of the agents help him to the vehicles.

Myers looks back at Liz. They hold each others' gaze, their unfamiliar faces filled with curiosity. Eventually, she goes inside.

79-82

OMIT

79-82

83

INT. B.P.R.D. MEDICAL BAY "A"- NIGHT

83

In the depths of the B.P.R.D infirmary, Hellboy lies flat on a stainless steel table. Broom sits alongside him.

Abe peers through a magnifier at Hellboy's wounded arm.

ABE

You were burned by some organic acid.

HELLBOY

Yeah I'm lucky that way.

Using a scalpel, Abe probes the gash. Hellboy lets out a GRUNT.

BROOM

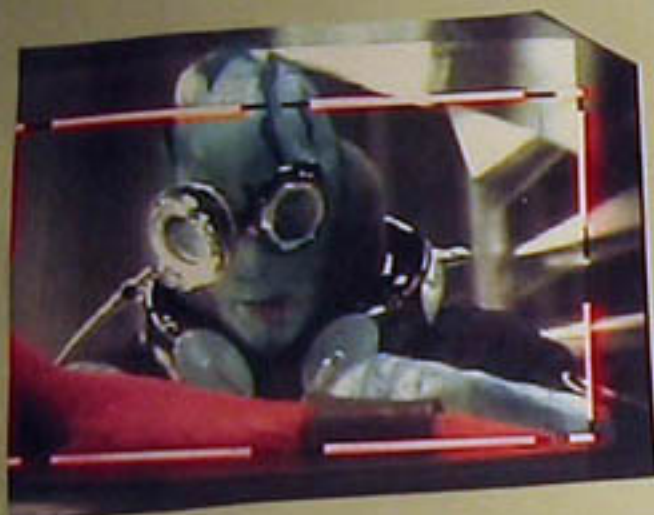
Son. About Rasputin-

HELLBOY

Don't worry. ~~He'll~~ We'll get him soon enough-

(CONTINUED)





83

CONTINUED:

SEED OF DESTRUCTION GRAY REVISIONS 53.

83

BROOM

Listen to me. This time is different. *This time*  
There's more at stake than ever before.

HELLBOY

How hard can it be? I punched the crap  
out of that thing that he sent *ouch!!*

BROOM

*I* worry about you.

HELLBOY

Me?? C'mon-

BROOM

Well, I won't be around forever, you  
know?

HELLBOY

~~Oh, stop that-~~  
(grimaces in pain)  
Damn! Be careful, there- *will ya?*

*SLSH*

ABE

Red. How long was it latched onto you?

HELLBOY

I dunno, maybe five seconds- ow!

MYERS

You want me to hold him down?

HELLBOY

(snickers)

That's right, Stud, hold me down.

ABE

Professor... *Look*

Broom moves to Abe's side of the table. Abe is poking at the  
depths of the wound.

BROOM

(sharp, to Hellboy)

Don't look! Turn around.

HELLBOY

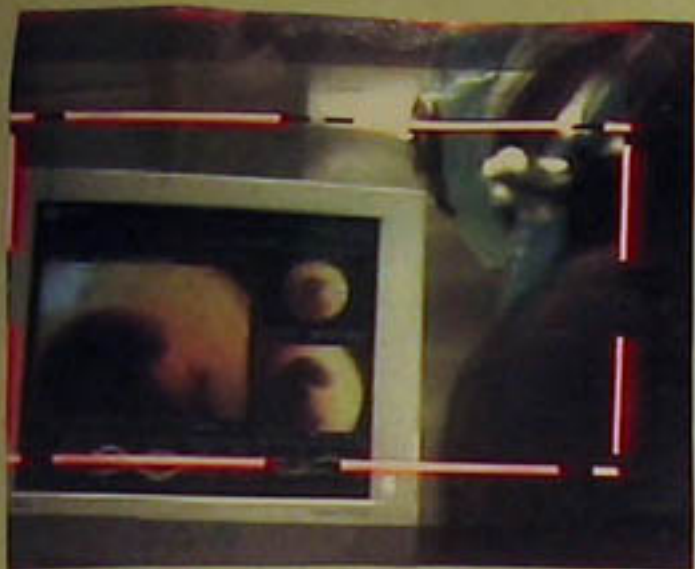
Is it bad?

Broom comes closer, eyes wide: inside the wound on Hellboy's  
forearm, nestled like ticks, are 3 translucent EGGS.



(CONTINUED)





'CHINGADERA' →

SEED OF DESTRUCTION DOUBLE WHITE REVISIONS 54.  
CONTINUED: (2) 83

Hellboy jumps as Abe plucks the first one out. Abe deposits it in a glass container.

*Latched on to you*  
ABE  
~~Touched you~~ five seconds. Laid three eggs. ✓

HELLBOY  
Didn't even buy me a drink.

83A INT. MEDICAL BAY. EXAMINATION TABLE - LATER 83A

The computer beeps having finished an analysis. On a monitor, an enlarged color image of one of the throbbing eggs.

ABE  
The eggs are very sensitive to heat and light. They need a humid, dark environment to breed.

Abe picks up an egg with a pair of tweezers, passes it on to Hellboy, who sports a bandage on his arm.

MYERS  
Down there. Did you ever lose track of him?

HELLBOY  
Well, let's see- there was that moment, when I had a train on top of my head-  
Broom frowns, worried.

BROOM  
(to Hellboy)  
We can't risk it: You'll go back to the tracks tomorrow with a group of agents, search the area, top to bottom.

Myers observes, repelled, as inside the egg a small foetal THING wiggles.

84 INT. BROOM'S OFFICE - NIGHT 84

Myers stands by Broom's desk as the old man places a new set of books on the reading stands in front of the fish tank.

*at last*  
MYERS  
I'm in way over my head, I know that much.

*8k low RM*



(CONTINUED)





CONTINUED:

SEED OF DESTRUCTION DOUBLE WHITE REVISIONS 54A.

84

↓ You're doing fine. <sup>BROOM</sup> 7

At the last book stand, Broom glances at Abe, who is sitting in the shadows near the door. 2

<sup>MYERS</sup> 3  
No, I'm not. He respects Clay. Not me. <sup>look s.v.</sup>  
~~don't know why you chose me, sir. But I'm~~  
~~not qualified. I'm really sorry. (I'm not your guy (TK 5))~~  
Discouraged, Myers heads for the door. <sup>okay?</sup>

<sup>BROOM</sup>  
<sup>(very quiet)</sup>  
I'm dying Agent Myers.

Shocked, Myers looks over at Broom.

<sup>like any</sup> <sup>BROOM</sup>  
And ~~as~~ <sup>myers</sup> father, I worry about him. <sup>7</sup>  
<sup>(directly to Myers)</sup>  
In medieval stories, ~~Agent Myers~~, there's often a young knight, inexperienced but pure of heart...

<sup>I'm not.</sup> <sup>MYERS</sup>  
Oh, please. <sup>I'm not "pure of heart."</sup>

<sup>ABE</sup>  
Yes, you are.

<sup>BROOM to</sup>  
What I ask from you is - Have the courage to stand by ~~him~~ <sup>side</sup> after I'm gone. Help ~~him find himself. Who he must be.~~  
<sup>(beat)</sup>  
He was born a Demon... You will help him in essence to become a man.

<sup>change</sup>  
→ we can't ~~change~~ <sup>change</sup> that

85-87 OMIT

85-87

87A INT. B.R.P.D. ARCHIVE / CONFERENCE ROOM - NIGHT

87A

Dozens of HELLBOY clippings flash by: tabloid headlines along with intimate images of Hellboy as a KID. H.B. at 7, at 12, dressed as a human for Halloween, Broom by his side.

Myers works at a computer workstation.







87A CONTINUED:

87A

He brings up a small photograph in an old issue of *The Enquirer*. The headline: "ARSON SUSPECT NOW WORKING FOR SECRET GOVERNMENT AGENCY" There's a photo of a woman, taken with a telephoto lens.

Another clipping: young LIZ, 11, and a photo of a tenement building burned to the ground: TRAGIC EXPLOSION.

A QUICKTIME interview pops up. LIZ, in her early twenties. A caption reads: ELIZABETH SHERMAN, first interview, BPRD, PYROKINETIC. She has a POLAROID camera in her hands. Shoots one at the lens.

LIZ

I don't like the term "firestarter." I just don't. And "Pyrokinesis" sounds like psychosis or something. I dunno- maybe that's right. Not being able to let go-

(shrug)

Scary. Sometimes you hear so-and-so lost control and just exploded.

(beat)

They're lucky it isn't true.

(looks at the camera)

With me- it is.

88-89 OMIT

88-89

90 INT. BELLAMIE MENTAL HOSPITAL - CORRIDOR - NIGHT

90

Two strolling ORDERLIES shine their flashlights inside the rooms on both sides of a long corridor.

91 INT. HOSPITAL - LIZ'S ROOM, MIN. SECURITY WARD - NIGHT

91

A flashlight beam sweeps Liz's room. It illuminates a CORKBOARD covered with hundreds of Polaroids depicting scenes of everyday life.

When the beam of light crosses her face, she turns slowly, still asleep.

As the light fades, the shadows in the room grow deeper. Grigory emerges from a dark corner. He gazes down on the bed, extending his right hand.

GRIGORY

The Master is calling your name now, my girl. We are all part of his plan. You must return to the child... So, once again...





CONTINUED:

He gently caresses the scar on her forehead. Under his skin, a hideous movement, a writhing rearrangement of muscles. His fingers start to glow.

GRIGORY (CONT'D)  
...dream of fire.

Liz convulses. A small ripple of heat rises from her forehead.

FLASH BACK TO:

EXT. TENEMENT BUILDING COURTYARD - DAY

Somewhere in a smokestack city, grown-ups and kids hang banners and prepare a ragged birthday party in a cement courtyard.

ANGLE - LIZ - CONTINUOUS

Sitting on some tenement steps, LIZ, age 11. Sullen, alone, a gold CRUCIFIX hanging on her chest.

~~A WOMAN - Liz's MOTHER - comes down the courtyard steps, carrying a basket of apples.~~

~~MOTHER  
(to Liz)~~

~~Liz!! Liz!! Come on, darling, give Mummy a hand.~~

Nearby, under a balloon archway, munching candy-coated apples...three KIDS giggle and point at her.

BLONDE KID

Freak!

Liz turns to see them.

BLONDE KID (cont'd)  
(to his friend)

See? She knows her name.

Liz shies away from them.

BLONDE KID (cont'd)  
Go home, you freak. We don't want you here.

They start throwing stones. One hits the steps. Another misses her by inches. A third hits her in the shoulder.

(CONTINUED)





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92A CONTINUED:

SEED OF DESTRUCTION GRAY REVISIONS 57.  
92A

Scared, Liz turns but a rock catches her full on the face. She falls down, blood trickling from her forehead, splattering the pavement. She starts sobbing.

Another rock sails across, but this time, in mid-air, it catches fire and turns to ash.

A ripple of heat starts crawling up Liz's hands. Soon a pale blue flame rings her entire arm.

LIZ  
(sobbing)  
Not again, please, not again...

Firelight glints off the crucifix.

93 EXT. TENEMENT COURTYARD - DAY

93

MOTHER is dunking the apples in a pot of caramel. A heartbreaking cry reaches her ears.

LIZ  
Mommy! Mommy!

Mother sees...

94 EXT. TENEMENT COURTYARD - STEPS - DAY

94

Liz: outlined by licking flames!

LIZ  
(panicked)  
Mommy! Help me! I'm burning!

Mother screams, horrified.

LIZ (cont'd)  
Help meee!!!

She then explodes. A white-hot supernova engulfs the courtyard. Her mother's body burns like flash paper. Then the rest of the people are-

95 THE ENTIRE TENEMENT COURTYARD

95

-devoured by an explosion of atomic proportions. Benches, people, trees. Everything. The four surrounding apartment blocks collapse as a shock wave hits like a wrecking ball.

The frame whites out. And at ground zero there is but one figure left standing:

(CONTINUED)



95 CONTINUED:

Liz... a little girl, still crying.

FLASH FORWARD TO:

96 INT. BELLAMIE HOSP. - LIZ'S ROOM, MIN. SEC. WARD - NIGHT 96

Liz screams, her back arching, her body now in flames. Her chest glows, silhouetting organs and ribs.

The rubber bands on her wrist vaporize.

97 INT. BELLAMIE MENTAL HOSPITAL - MIN. SEC. WARD - NIGHT 97

The glow from Liz's room streams into the corridor.

98 INT. BELLAMIE MENTAL HOSPITAL - SECURITY ROOM - NIGHT 98

In their glass kiosk, two ORDERLIES are listening to the radio and sharing a pizza. A red light flashes repeatedly on a panel.

They silence the radio, grab their batons and get up. A low rumble shakes the room.

Through the VIBRATING glass window they see...

98A CORRIDOR MINIATURE / COMPOSITE 98A

...A BALL OF FLAME pushing inexorably through the corridor. The inside of the glass booth is absolutely silent, making the vision both terrifying and strangely serene.

ORDERLY

Oh my -

98B INT. BELLAMIE MENTAL HOSPITAL - SECURITY ROOM(SET) - NIGHT 98B

As the glass explodes, the fire ROARS, drowning everything. The orderlies hit the floor, taking cover under a shelf.

99 EXT. BELLAMIE MENTAL HOSPITAL (MINIATURE) - NIGHT 99

The top floor blows up. Flame pours out of every window, showering glass into the streets below.

100 OMIT 100





# SEED OF DESTRUCTION GRAY REVISIONS 59.

101 INT. B.P.R.D. - FREAK CORRIDOR "A" - DAY

Myers pushes the breakfast cart. On it, three dozen pancakes and a mound of bacon and toast.

He opens the door to Hellboy's den.

102 INT. HELLBOY'S DEN - DAY

Inside, Hellboy is leaning over Broom, glaring at the old man.



HELLBOY  
How many buildings does she have to burn? down? 40  
She belongs here! 7 eight

BROOM  
That's not how she feels. She may never  
feel it. 2 step left.

Myers enters, deliberately clearing his throat. They ignore him.

BROOM  
It's her choice 1 step.  
(beat)

She's human-

HELLBOY  
Oh, as opposed to-? (k/w up a razor up  
Broom)

Broom grows silent.

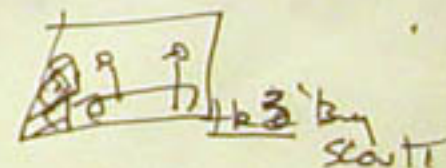
Hellboy stomps over to a mirror and -using a hand-held belt sander- savagely shaves his horns. Sparks fly every time he goes at the round stumps.

HELLBOY  
~~Mmmh. "Pancakes." We're going out.~~

MYERS  
Professor, that girl you were talking  
about-

HELLBOY  
(whirls around)  
Hey. You think twice-  
Junior 12 p 04 Scott

MYERS  
(plunging on, to Broom)  
I read her file. She blamed herself for  
that explosion in Pittsburgh.



Pan cakes!





MYERS  
I think I can help- Talk to her- I can  
bring her back. <sup>perhaps</sup> ~~What was it?~~ →

HELLBOY  
(chuckles)  
Just <sup>was it that</sup> What <sup>No. 12 3</sup> landed you this job, (pushing  
"pamcakes"? Punctuality, What was your  
area of expertise?

Myers murmurs- (↓ 'Hostage Neg') <sup>Myers</sup> 7 Most merit badges in The Boy  
Scouts?

HELLBOY  
What was that??

<sup>TK 3 - The</sup>  
<sup>TK 4</sup> way you  
part your hair?

MYERS  
Hostage negotiations.

Hellboy's face lights up.

H.B.  
~~Really?~~ <sup>Really?</sup> ~~What?~~ <sup>Right</sup>  
Broom (wagging his finger) (Don't! ~~Don't~~.)

H.B.  
Really?



103

OMIT

103





104 EXT. BELLAMIE MENTAL HOSPITAL - DAY

104

Part of the building is demolished. Repair crews and firemen are still hosing down smoldering piles of debris.

Myers arrives in a taxi cab.

105 INT. BELLAMIE MENTAL HOSPITAL - MAX. SECURITY WING - DAY 105

Myers looks at LIZ through a see-through mirror. She sits on a bench inside a padded cell. A security CAMERA AND MONITOR records her constantly.

A worried-looking Dr. Marsh stands alongside him.

DOCTOR MARSH

She's been like this since it happened. There were no casualties. But it's put a big dent in our Thorazine supply...

(dubious look at Myers)

Are you sure you want to go in?

Myers nods, loosens his tie and enters.

105A INT. BELLAMIE MENTAL HOSPITAL - PADDED CELL - DAY

105A

Liz doesn't acknowledge Myers' presence. He kneels and looks up at her.

MYERS

Miss Sherman? I'm Agent Myers, FBI.

Liz turns away.

MYERS

Miss Sherman? I'm Agent Myers, FBI.

(no response)

The hospital called us. They don't feel they're capable of caring for you any longer, and-

Silence.

MYERS (CONT'D)

Liz- can I call you Liz? It's a beautiful name-

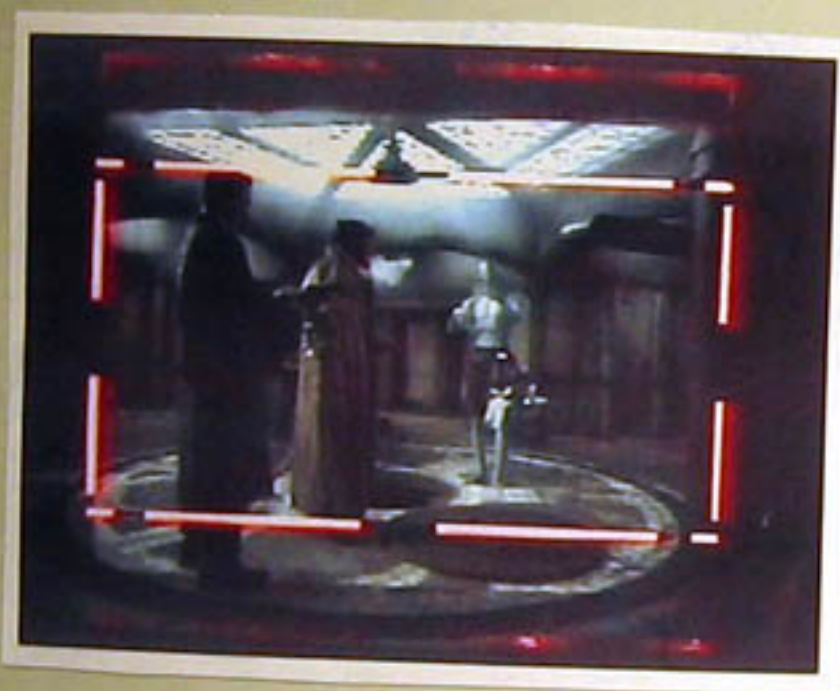
LIZ

(sighs)

60% of the women in this world are named "Liz".

(CONTINUED)





105A CONTINUED:

SEED OF DESTRUCTION GRAY REVISIONS 62.  
105A

MYERS  
It's still impressive by my standards: My name's John.

She looks at him. He offers his hand. She looks away.

MYERS  
Dr. Broom asked me to invite you back to the Bureau. No special precautions, no security escorts. You and me in a taxi. Like regular folks.

LIZ  
Doesn't sound like him.

MYERS  
Miss Sherman, he's asking you back, but it's entirely your choice.

Liz turns to the 2-way mirror. Both their reflections are there.

LIZ  
Choice, huh? That's cute. I've quit the Bureau thirteen times. I always go back.  
(snaps two rubber bands)  
Where else would I go?

CUT TO:

106-108A OMIT

Clay H.B. Abe, M + Q

106-108A  
Mos - 3059 } Flamethrowers  
Quarry - 207 } # 5

109 INT. BEAM TUNNEL AREA - BENJAMIN INSTITUTE - DAY  
An explosion of sound and light as a subway train passes through a dank tunnel. Then, light beams sweep the encrusted walls and steel columns.

Clay and some B.P.R.D. agents hold flashlights. Two of them - MOSS and QUARRY - carry FLAMETHROWERS.

Hellboy and Abe bring up the rear.

109A INT. STORAGE ROOM - DAY

109A

They enter a store room piled high with filing cabinets, typewriters and school desks. A turn-of-the-century mural depicts happy boys doing charitable acts. A Latin phrase ("VIRILITER AGE") encourages them to behave like men.

• Abe - locator, no gloves  
• Mos - flashlight - R/H - Att 65-1/H  
• Clay - flashlight - R/H - Att 65-1/H  
• Moss - flamethrower, flashlight L/H  
• Quarry - flamethrower, flashlight L/H

ALL  
earpieces RIGHT EARS,  
(not Abel) (CONTINUED)



## QUARRY

(reads a map)

We're in the cellar of the Benjamin Institute. Turn-of-the-century orphanage. Closed since they moved the sewers in '51.

Abe removes his gloves, hyperextends his palm and senses the air. Then the surface of the water.

ABE

There's a pulse. And it's coming from- ↓

Debris and dust seem to float from the water's surface and towards Abe's hand.

ABE (cont'd)

-there-

They point their flashlights at a bulkhead. *out to a demolition team* We should go back and request permission to implement Special Order #7 - we're also gonna need to make the

A cistern on the other side. Most of the eggs are there-

They move some filing cabinets and stare at a blank concrete wall. *police aware and watch the garbage truck transit authority*

No way in. *AGENTS GUARD* *sent to the main square & copy is a copy of the blueprints of the annex*

CLAY

We should go back and request permission to -

BAMMM!!! Hellboy's stone hand cracks the concrete. He starts pounding, again and again, like a jack hammer.

CUT TO:

INT. (SET/LOCATION BUILT SUGAR FACTORY) FURNACE ROOM- DAY 110

Makeshift living quarters tucked below a maze of furnace ducts. Scores of old clocks fill the room with TICKING.

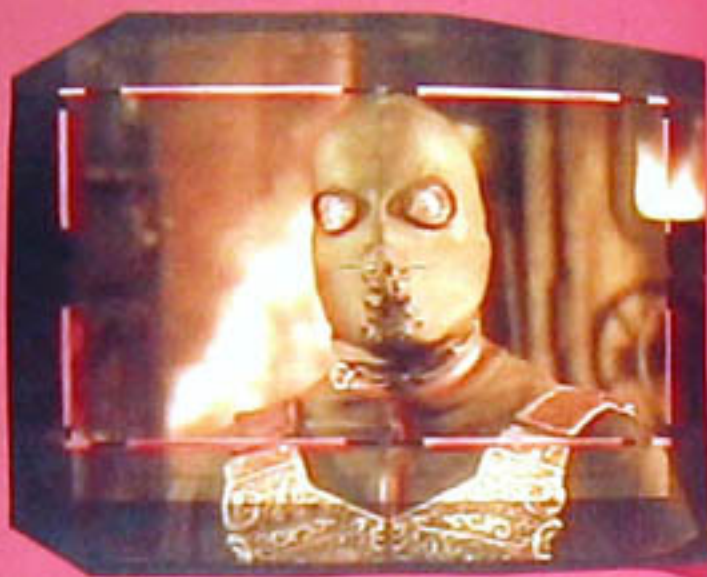
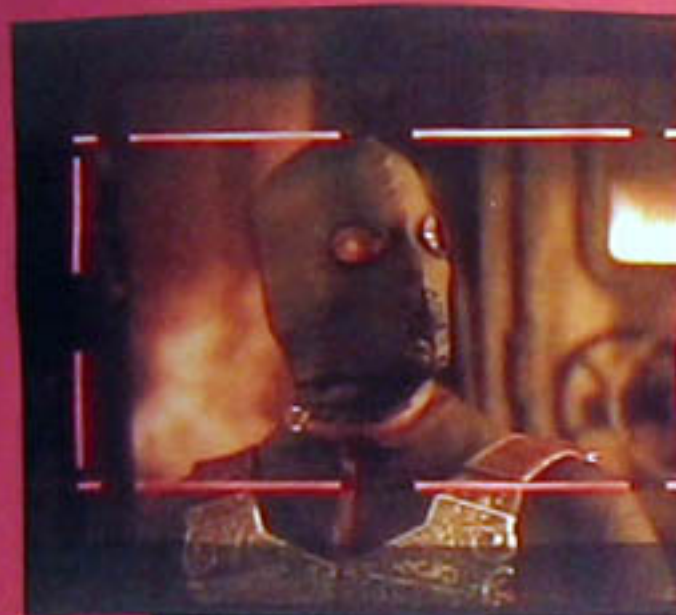
At a desk, Kroenen calmly repairs a mechanical hand: his own.

His face is partly exposed. Under his leather mask, horrible lidless eyes glitter over a skull-like grin, made of raw gums and taut skin.

(CONTINUED)

We should go back and get a demolition team and request permission to implement Special Order #7. We're also gonna need to make the police aware and notify the transit authority. Make sure a copy is sent to the Public Relations office and get me a copy of the blueprint of the annex





CONTINUED:

As Hellboy's pounding reaches his ears, he rises, like a spider whose web has twitched. The mechanical hand rattles blindly on the table.

He opens an ancient leather folder and extracts an engraving depicting Sammael. Carefully places it on the table. Then he opens a drawer and, from an envelope, takes two torn pieces of paper. He puts them in a pouch in his belt.

INT. STORAGE ROOM - DAY

111

The wall collapses under Hellboy's attack.

HELLBOY

Are you coming or not?

Clay smiles uncertainly back. Hellboy moves in.

CLAY

(to Quarry and Moss)

You two, check this dump, then join us-

INT. ABANDONED SHOWER ROOM (SET) - DAY

112

A large oval room of rusting metal, with pipes spilling water through a large GRATE on the floor.

Abe studies it, senses something, and nods. With superhuman effort, Hellboy lifts it. Hundreds of roaches pour out.

ABE

~~I'm glad I'm not human. This place would be an embarrassment.~~ I lead a charmed life. (clench)

Below, a vast cistern. Abe drops in two CHEMICAL FLARES. + throw + the out-cage

INT. UNDERWATER - CHAMBER (SET TANK) - DAY

113

The flares sink, illuminating floating office furniture and torn paper...

INT. UNDERWATER CHAMBER 2 (LOCATION: R. WAREHOUSE CELLAR) 113A

In the lower depths, they pass shadowy industrial ruins. Settling on the bottom they reveal the hulk of a waiting SAMMAEL.

114

OMIT





INT. ABANDONED SHOWER ROOM (SET) - DAY

115

Abe pulls off his breathing apparatus. Activates the locator on his utility belt. Hellboy does likewise. BEEEP! The devices synchronize.

Hellboy extends a metal reliquary containing a small bone. *Reliquary straight*

*1 cigar in mouth*

HELLBOY

There you go, Doctor. *drops* This should cover your tailfin- *On loan from the Vatican* a bone from Saint Dionysius. *Looks like a pinky.* *out*

*the it + R/H + puts on R/H (watch L/H 3:15)*

Abe ties the reliquary around his hand.

ABE

Remind me why I keep doing this.

HELLBOY

Rotten eggs and the safety of mankind.

ABE

Oh, right-

As transparent nictomembrane lids cover his eyes, Abe dives.

*R Don't forget to write. (puff)*

INT. UNDERWATER CHAMBER 2 - (LOCATION R.WAREHOUSE) - DAY 116

Underwater, ABE finds an entire control room. 1940's magazines float by, like paper jellyfish. The amber light of the chemical flares gives the room an eerie other-worldly feel.

INT. ABANDONED SHOWER ROOM (SET) - DAY

117

Waiting above, Hellboy chews a Baby Ruth and pokes around. Finds a pile of children's shoes covering some yellowing albums. In the albums, a myriad of sad faces, the orphans from the past.

Some of the faces have been cut out. There's an unfinished letter to Father Christmas, dated 1866.

Clay stands below a grate, admiring his hair implants with a hand mirror.

*holds mirror L/H*

CLAY

*See? It's thicker. Isn't it? It's not that doll-hair thing - this doesn't really look like doll's hair. Be honest Red, what do you think?*

(CONTINUED)

*H.B. I'm thinkin about doing it myself (snaps to turn to H.B.)*  
*you guys find anything yet?*



117 CONTINUED: 3rd SEED OF DESTRUCTION CHERRY REVISIONS 65A.  
Crack - throw - Kroenen shows up. 117

Suddenly, something moves. Hellboy shines his light into an adjoining tunnel. Kroenen is standing there, like a deer caught in headlights.

(CONTINUED)



SL 119-A



117

CONTINUED:

SEED OF DESTRUCTION GRAY REVISIONS 66.

117

I'll come to you

~~Son of a-~~ HELLBOY

The figure darts away. Hellboy tears after it, gun in hand.

Red, wait! CLAY

Clay tries his radio. Static.

~~Red's on the move!!~~ CLAY I'm going after him I'll cover him!!

He pulls out his gun and runs after Hellboy.

ADDED DIALOGUE

'Stay put, I've got it under control.'

118

INT. TUNNEL LABYRINTH (SET) - DAY

118

Clay arrives at an intersection of sewer tunnels. The glow of Hellboy's flashlight is visible somewhere ahead, his booming footsteps rapidly receding. A veritable labyrinth.

Damn it, Red. (Red - Red) CLAY it's like a Swiss cheese in here Where the Hell are you?

119

INT. UNDERWATER CHAMBER 2 (LOCATION R. WAREHOUSE) - DAY

119

Abe nears the bottom of the cistern. As his feet touch bottom, a cloud of silt fogs the water. He picks out a translucent egg!

Suddenly, something big glides by. Abe turns: sees nothing.

He places the egg in a glass canister. Now eggs are floating everywhere, undulating in the water like amber fireflies. Abe swims slowly, collecting them one by one.

Some of them are snugly wedged between two rusty machines.

Abe's reliquary gets caught in a lever and snaps loose!! It lands-

-on a grate on the floor. Abe swims down and tries to grab it, but it falls through. Abe curses and stands up-

-only to find himself FACE TO FACE with Sammael!!

The monster rakes Abe across the chest; dark blue blood begins to flow. Abe shoves himself into a long, concrete fissure.

Sammael can't fit through, but the tongue darts out, missing Abe by inches. Sammael scratches at the walls, trying to reach deeper, screaming in rage.

Abe screams too, emitting a trail of bubbles.



119A INT. ABANDONED SHOWER ROOM - DAY

The bubbles burst on the surface. Watching them is a SECOND SAMMAEL.

119A

120 INT. INTERSECTION (LOCATION /BUILT SUGAR FACTORY) - DAY 120 H.B. WET  
Hellboy stops, disoriented. No trace of KROENEN. He sniffs the air, then steps through a non-descript portal. *Gun, earpiece, IN*

120A INT. (LOCATION/BUILT SUGAR FACTORY) FURNACE ROOM - DAY 120A \* H.B. PUTS GUN AWAY!  
Hellboy stands in Kroenen's quarters. An array of gas masks dangle from ducts overhead. Glued next to the walls are dozens of old photos of children.

He discovers the Sammael engraving.

HELLBOY  
"Sammael: seed of destruction. Death becomes the fertile ground."

Suddenly: drool drops from above: Sammael hangs from a beam.

HELLBOY  
(turning)  
Didn't I kill you already?

Sammael lunges, hurling Hellboy through an open service shaft.

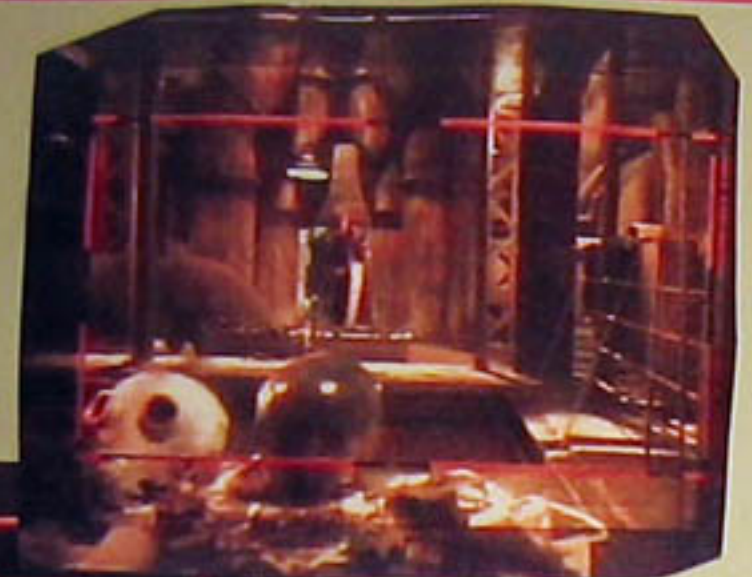
...and it's a long way down.

When Sammael leaps, Hellboy throws him over the edge. Sammael however, grabs Hellboy's tail and pulls him over the side.

120B OMIT

120C INT. SERVICE SHAFT (NEW LOCATION SET) - DAY  
They crash through pipes, wiring and ducts and slide off down a duct and into-

120D INT. SERVICE SHAFT 2 (SET) - SAME 120D  
-another passage. There they bounce off of dripping water pipes and jutting steel I beams, until they finally break through a mesh/insulation ceiling and directly onto-



CAM-STATUS: RUN FWD 24 fps

CAM-STATUS: RUN FWD 24 fps



h.b.

2 holes in shirt  
- left side  
121

INT. SUBWAY PLATFORM STATION - DAY

A subway platform. Full of people.

The two fighting creatures land on the ticket booth - in an explosion of coins, glass and steel!!! Some bold New Yorker in the crowd start picking up handfuls of change.

The dust clears, revealing a large crater in the platform floor.

Sammael hits Hellboy. The Red Giant lands on a line of turnstiles, uprooting them all.

Sammael flies through the air, unfolds its (bone scythe) Hellboy rolls away. Sammael misses: the tip imbeds itself in the floor and then - TCHAKKK!!! - in a concrete column. Sammael pulls, bringing down part of the ceiling. More SCREAMS from the fleeing public.

A mezzanine above Hellboy collapses, bringing the ceiling, steel cables and office furniture down onto the Red Giant.

Sammael takes a step towards the crowd and roars-

Then, BAMMMMMM!!! A desk flies up into the air. Hellboy's stone hand emerges, triumphant.

HELLBOY

Hey, Chunk-face!

He climbs out of the crater. Sammael growls.

HELLBOY

You can do better than that. Big monster like you.

Hellboy rips off one of the turnstile bars and hits Sammael again and again.

HELLBOY (cont'd)

See? It hurts! You shouldn't hit people!

Sammael blocks the last hit and throws the bar away. It embeds itself in the tile wall.

Sammael punches Hellboy, a hard uppercut.

Hellboy flies up, crashing through the plate glass of a second mezzanine above the platform. He skids on the tile floor, scraping a jagged line with his stone hand.

(CONTINUED)



CONTINUED:

He slides past a group of BYSTANDERS and into a row of backlit  
subway ads. He lands in a shower of glass and debris on a wooden  
bench, breaking it in two.

Samuel climbs up into the mezzanine.



(CONTINUED)







Hellboy gets up -his back bristling with glass shards- and hears a WAIL: a YOUNG GIRL is pointing at A BOX OF KITTENS abandoned on a bench.

YOUNG GIRL  
My kittens!! My kittens!!!

HELLBOY  
Aw, crap.

Sammael charges!!! Hellboy scoops up the box, holds it high!! Using his bone blade, Sammael pulverizes the bench.

Next, Sammael slashes at Hellboy, scattering a dozen shrieking citizens.

Illuminated by sparks and shorting lamps, Hellboy advances, blood dripping from his forehead and nose.

Hellboy starts to reload, but- Sammael's tongue shoots out. Hellboy throws the kitten box in the air and-

-traps the tongue with his stone hand-

HELLBOY  
Second date. No tongue!!

-while catching the box with his tail. The kittens are fine.

Using the tongue, he throws Sammael out a glass window.

Sammael dangles above the tracks, but he re-joints himself and grabs a handhold on the train wall above the tunnel. From here, he pulls on Hellboy, sliding him toward the jagged glass.

Sammael pulls harder, enters the tunnel.

Hellboy fights to free himself, but his sweaty face is millimeters away from being sliced by the glass. All seems lost, when...

WHAAAAA!!!!!! A train appears out of nowhere heading straight for Sammael.

It splatters the thing against the tunnel wall and plows on. Sammael's body sprawls motionless at the side of the tracks.







SEED OF DESTRUCTION 2ND BLUE REVISION 70.

OMIT

122-128

INT. SUBWAY PLATFORM - SAME

128A

I hope that hurt. HELLBOY

He gives the cats to the young girl-

Thank you- YOUNG GIRL

My job. HELLBOY

OMIT

128B





INT. SUBWAY TRACKS (NEXT TO STATION) - SAME

128C

Hellboy approaches Sammael, whose remains are wreathed in BLACK flame. A huge CROWD looks on from the end of the platform.

(CONTINUED)





CONTINUED:

SEED OF DESTRUCTION GRAY REVISIONS 71.

128C

HELLBOY

(a whisper)

This time. Stay dead, willya??

He moves away. The BLACK flame flickers out.

INT. UNDERWATER CHAMBER 2 (LOCATION R. WAREHOUSE)

Under the water, BLACK light blooms within TWO OF SAMMAEL'S EGGS as a fantastic metamorphosis starts. The embryos burst out, gyrating in the water, swelling and distending.

DAY 129

Dust on skirt.

No brown glove.

INT. UNDERWATER CHAMBER 2 (LOCATION R. WAREHOUSE) - DAY 130

Badly wounded, Abe peers from his hiding spot. Sammael's not there.

He quickly swims to the surface, his weird blue blood trailing behind him. The water boils with energy and BLACK LIGHT.

INT. ABANDONED SHOWER ROOM (SET) - DAY 131

Abe staggers out of the pool and hides behind a crumbling shower stall. Behind him, two SHAPES come to the surface.

Shaking, Abe pushes his belt locator and collapses.

CUT TO:

INT. SUBWAY TRACKS (NEAR THE STATION) - DAY 132

Hellboy's locator belt crackles to life. BLUE.

HELLBOY

Abe - ?

INT. BEAM-SUPPORTED UNDERGROUND TUNNEL/ STORAGE ROOM - DAY 133

Back in the tunnel, Quarry and Moss move filing cabinets and rotten boxes full of files. One of them gives out and papers spill all over.

Quarry  
MOSS

Jesus-

Their locators light up.

MOSS  
QUARRY

Abe-

ADDED DIAL:

'We haven't found anything'

TAKE #24







Agent Quarry

CONTINUED:

SEED OF DESTRUCTION GRAY REVISIONS 72.  
133

Suddenly- a noise! The agents leap up and sweep their flashlights over the columns... Nothing there.

~~Quarry~~ <sup>MOSS</sup>  
~~Moss~~ QUARRY- what the hell was that?

Then, TWO SILHOUETTES cast long shadows. Powerful footfalls boom like thunderclaps.

Agent Quarry raises his gun and fires at the dark shapes. Useless: the things plow on.

Moss hurriedly straps on his flame thrower. After a few seconds, a green light beeps, READY.

The muzzle of the flamethrower vomits a 30 feet long gout of fire into the blackness.

The men pause: silence!

Quarry turns on his flashlight, hand trembling.

~~MOSS~~  
~~QUARRY~~  
Whatever it was-

BAM!!! SAMMAEL'S TONGUE uncurls from the shadows and lands on Quarry's face, pulling him into the dark. His flashlight bobbles and strobos, lighting up a nightmare:

TWO SAMMAELS stand in the tunnel. One of them gleefully squeezes Quarry. The man's screams are muffled by the creature's fleshy lips wrapping around his head.

Moss runs as fast as he can, jumping and tumbling through an obstacle course of beams. Turning, he readies the flamethrower. The SECOND SAMMAEL lands on Moss's back, breaking his spine.

CUT TO:

INT. ABANDONED SHOWER ROOM (SET) - DAY

134

Hellboy enters to find Abe, bleeding but alive, leaning against the tile, blue blood all around him. Hellboy tries his walkie-talkie. Turns on his locator. It sparks. It's damaged and broken.

OMIT

HELLBOY  
(into his walkie-talkie)  
We need an ambulance. Now!! Over!!

OMIT





Clay - I got you pinned. I'll be with you  
in 2 minutes  
SEED OF DESTRUCTION DOUBLE WHITE REVISIONS 73.

Stay put. I  
Got it under control.

INT. CENTER OF THE TUNNEL LABYRINTH (SET) - DAY 135

Clay stumbles around, lost. He stops under a grate.

\* HELLBOY'S VOICE\*  
(on the walkie-talkie)  
Who's there? Clay? Come in, someone.

Buddy don't take  
another step.

CLAY  
Clay, Code 30, this is Clay, over...

wind wind.  
knife out.

Behind Clay, Kroenen drops down from an overhead pipe, through shafts of gray light. He brings forth his customary long blade. Clay turns in time to see Kroenen coming at him. He fires. Kroenen stabs.

Twin rivulets of blood run from Clay's nostrils.

INT. TUNNEL LABYRINTH - ~~CONNECTING SHOWER ROOM (SET)~~ - DAY 136

Bellboy hears the gunfire, starts running.

INT. CENTER OF THE TUNNEL LABYRINTH (SET) 137

Clay falls to the floor.

do you  
see?  
H.B.  
Man down. I need an  
ambulance right now. Man down.

Kroenen stands there, unfazed by Clay's bullets in his chest. Dust pours from his wounds and piles up neatly at his feet. He hears Hellboy coming.

He places the knife on the floor, then lies down and plays dead.

Hellboy appears at the end of the tunnel. He glances at Kroenen's body, then quickly checks for a pulse on Clay.

Bellboy looks demolished.

SMASH CUT TO:

EXT. TAXI CAB (MOVING) / EXT. BPRD ADJACENT AVENUE - DAY 137A

An ethnic pop song blasts from the taxi radio. Liz pokes her head out of the window and shoots a Polaroid snapshot. She passes it to Myers:

LIZ  
It feels good to be outside!! It's been  
so long...

(CONTINUED)



CONTINUED:

He can't hear her over the music. Myers knocks on the bulletproof acrylic divider.

(CONTINUED)



CONTINUED:

MYERS (cont'd)  
Hey!! The music!! Turn down the music!!

DRIVER  
Yeah, yeah, music!!

He merely changes the radio station; the music stays at the same volume. Myers looks back at Liz.

She is halfway out the window, sitting on the door.

MYERS  
Jesus! That's not- That's not safe, Miss  
Sherman- Miss Sherman?

She takes another Polaroid and passes it down to him. Myers looks at the Polaroid, then smiles. He climbs out of the other window, hands her the photograph.

MYERS  
Nice view-

He waves at her. For the first time, she smiles.

MYERS (CONT'D)  
A smile, huh? That's good.

She takes his picture. With the cold morning wind blowing Liz's hair and the sun on her face, she looks beautiful.

LIZ  
Don't get used to it.

Myers taps his fingers on the roof, to the beat of the music. He can't take his eyes off her. They drive towards the BPRD.

INT. B.P.R.D. MEDICAL BAY - DAY

138

Unconscious, Abe floats in a special tank. LED strips read water temperature, pH level, etc. He's encased in a bio-cast: a cybernetic healing unit wrapped around his thorax and right arm. A web of tubes and hoses keeps him in place.

SHIRTLESS and bandaged, Hellboy sits and studies him, as if in a trance.

*llv*  
MANNING'S VOICE  
He'll make it- *→ M. make light*  
Hellboy turns, Manning is there:

(CONTINUED)





CONTINUED:

SEED OF DESTRUCTION GRAY REVISIONS 75.  
138

*No hand  
in mouth  
(we had)*

MANNING (cont'd) *blow out.*  
But not everyone was so lucky.

(beat)  
Two agents die today. Clay probably  
won't survive the night. You're reckless.

*(G) I knew those men better than you did-*  
HELLBOY

MANNING  
Ah, I see. That makes it all alright  
then.

He turns to leave. Hellboy gets up.

HELLBOY  
No, it doesn't make it right, but I  
stopped that ~~creature~~, didn't I?

*Yes you did.*  
MANNING  
That's what you do. That's why we need  
you. You have an insight.

(beat)  
You know monsters.

*left 145  
steps*  
HELLBOY  
What are you trying to say?

*This whole  
thing is  
a farce*  
MANNING  
In the end, after you've killed and  
captured every freak out there- there's  
still one left: you. *2 puts cigar in mouth (R4)*

*He cigs  
at (wishes R/S)*  
HELLBOY  
(a deep sigh)  
I wish I could be more gracious but-

BAMMMMM!!! He smashes a metal LOCKER with his stone hand and  
raises it above his head.

Manning cowers, realizing that Hellboy's rage is a dangerous  
thing.

INT. B.P.R.D. - MAIN HALL AREA - DAY *HB  
Coat  
No shirt!*

A new space. Office corridors radiate out from a brass B.P.R.D.  
logo on the floor. A few agents monitor computer stations and  
tactical glass boards.

Liz and Myers walk in, carrying her suitcases. She looks around  
and sees BROOM coming down the hall.

(CONTINUED)





CONTINUED:

SEED OF DESTRUCTION CHERRY REVISIONS 76.  
139

BROOM  
Welcome back.

LIZ  
It's only for the weekend, Professor Broom. Then I'll be on my way-

BROOM  
(impeccable courtesy)  
Come and go as you please.  
(beat)  
Find your way back. We've made quite a few changes-

CRASH!!! Liz screams and Myers draws his gun. Smashing through a glass partition, the mangled steel LOCKER lands in the middle of the hall in a rain of glass and aluminum studs.

Next, Manning appears, retreating but unharmed.

MANNING  
(gasping)  
I want that thing locked up, starting now-  
Now!!! You hear me??!!

He flees.

LIZ  
(to Broom)  
Nothing's changed. Home, sweet home.

Mortified, Broom hurries after Manning. Hellboy calmly steps through the hole in the wall.

HELLBOY  
(seeing her)  
Liz? Liz!!

She spins on her heel and walks off. Hellboy turns to Myers.

HELLBOY (cont'd)  
You!!! You did it, buddy-

Myers holsters his gun and follows Liz. Hellboy is all alone now.

HELLBOY  
(oblivious)  
Woo hoo!!

CUT TO:







INT. B.P.R.D. - LIZ'S ROOM - DAY

140

A familiar cell. Fireproof insulation covers the walls. Liz throws her bags on the bed. Myers lingers in the doorway.

She reflexively pulls on one of the rubber bands on her wrist, then lets it snap.

MYERS  
Hey. How're you doing? What's that on your wrist?

LIZ  
What, this? <sup>MYERS</sup> A little something I learned in therapy. <sup>MYERS</sup> (Yeah?)  
I'm depressed-

(snaps a rubber band)

One rubber band. I'm impatient.  
rubber bands...

He sits by her side on the bed.

Maybe I should <sup>MYERS</sup> get you a fresh pack.

maybe <sup>LIZ</sup> two. <sup>MYERS</sup> maybe two.

INT. HELLBOY'S DEN - DUSK

141

A cat bats at a ball of paper. On it, two words are visible: DEAR LIZ. Hellboy's tail scoops up the paper and throws it in a brimming wastebasket.

He's sitting at a stainless steel desk, deep in concentration, writing with evident difficulty. The floor around him is covered with more crumpled pages. In the background, the projector is showing DUCK SOUP. Myers pushes in a cartload of CHILI.

I'm gonna put these over <sup>MYERS</sup> here, ok? <sup>HELLBOY</sup> ~~where do you~~ (you want this here?) <sup>HELLBOY</sup> ~~ok?~~

One minute one minute <sup>HELLBOY</sup> ~~Shh! Just a second~~ (crumple?)

Myers sets the tray on the table.

HELLBOY (CONT'D)  
Hey Myers <sup>throw</sup> you're a talker. What's a good word- a solid word for "need"-

Need. <sup>MYERS</sup> "Need" is a good, solid word.

HELLBOY  
Nah, sounds too "needy." (starts writing)

Will look <sup>MYERS</sup> Start in, you got nachos coming.  
(looks down)

HELLBOY  
Mmm. Nachos. (crumple)







CONTINUED:

As he goes out, Liz appears in the doorway. Hellboy quickly stops writing.

LIZ

(notices the small feline army)  
Oh, my God... Look at them all! Who had babies? C'mere, Tiger...

Liz plays with a cat. Hellboy lifts the piece of paper, which looks like a postage stamp in his stone hand.

HELLBOY

Um... Liz- I- there's something I'd like you to- something-I need you to hear.

LIZ

Well. Is it long? I'm going out, but -

HELLBOY

Out? Out out?

LIZ

For a cup of coffee, but go ahead, read.

HELLBOY

You're going alone?

LIZ

No. Myers is taking me.

Hellboy stands up, walks towards her.

HELLBOY

Well! Why him? Why not me?

Myers walks back in pushing a tray of nachos.

MYERS

(to Hellboy)

Hey, your chili's getting cold-

HELLBOY

(sits back down)

Not hungry.

(he sits) Is there something else you wanted me to hear?

Hellboy folds the paper.

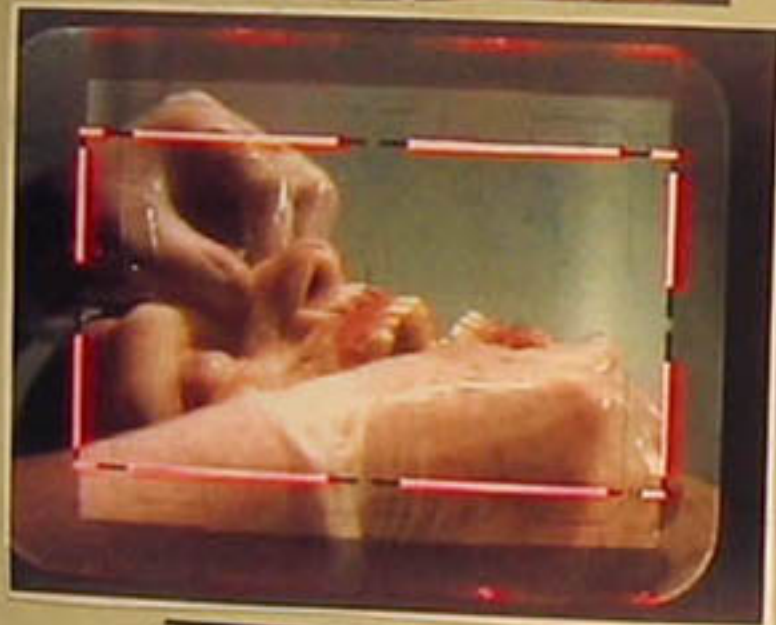
HELLBOY

Just a list- It's not

(it's nothing) finished- (ready) a beer







CONTINUED: (2)

SEED OF DESTRUCTION GRAY REVISIONS 79.  
141

Oh, okay then. Maybe later then. <sup>exits</sup>  
she leaves. Myers smiles.

→ Anything else you- MYERS

Not from you. HELLBOY  
(snappy)

<sup>wipes hands</sup>  
Hell good n-ight MYERS

Good night. HELLBOY  
(furious)

~~drinks~~



CUT TO:

INT. B.D.R.P. MEDICAL BAY - NIGHT - Broom No Jacket 142

Under a sheet, Kroenen's cold, naked body lies on a slab. Broom talks into a tape recorder.

The subject: <sup>↑</sup> BROOM  
Karl Ruprecht Kroenen- <sup>born in Munich 1897</sup>

The visible areas of the body make us grateful for the sheet covering the rest. <sup>down tape red.</sup>

BROOM (CONT'D)  
Suffered a masochistic compulsion <sup>↑ commonly known (pick up)</sup>  
as surgical addiction. ↓ →

The silver hand and harness lie on a table.

<sup>lift, flip, place</sup> BROOM (CONT'D)  
→ Both eyelids were surgically removed along with his <sup>(upper)</sup> and lower lips, making speech impossible. The blood in his veins dried up decades ago. Only dust remains. ↓

<sup>2/4 back</sup> (looks at an X-ray film)  
Four pulverized vertebrae. A steel rod inserted into his pelvis held him up.

(beat)  
What horrible will <sup>such</sup> power could keep a creature as this thing like this alive?

He finds the small pieces of paper Kroenen planted in his pouch.





INT. B.P.R.D. HALLWAYS - NIGHT

Under the gaze of high-security cameras, AGENT LIME rolls Hellboy's food cart down the corridor and into the domed intersection. He whistles a happy tune. Opens the high security door.

143 Nachos

INT. HELLBOY'S DEN - NIGHT

Lime's jaw drops.

144

Across the room, one of the walls has been completely demolished, revealing a SERVICE SHAFT.

No sign of Hellboy.

Jesus. LIME

Lime peeks into the SERVICE SHAFT.

OMIT

145

EXT. NEWARK, N.J. - STREETS - NIGHT

146

Myers and Liz leave a coffee shop, strolling down the street. Myers hands Liz her coffee. They chat and laugh. He pushes his Moped. She has her Polaroid with her.

EXT. BUILDING ROOFTOP - NIGHT

147

HELLBOY (CONT'D)  
What are you two talking about. What's so fascinating?? So important??

EXT. NEWARK N.J. STREETS - NIGHT

148

Liz and Myers pause at a corner, waiting for the light. The shops are closing.

MYERS  
I admire him. He's a force of nature.

LIZ  
He's just pushy.

MYERS  
No... He's determined. Unstoppable-

(ED)







CONTINUED:

SEED OF DESTRUCTION GRAY REVISIONS 81.

148

Cocky.

LIZ

Strong.

MYERS

A brute.

LIZ

MYERS

My uncle used to say... we like people for their qualities but love them for their defects.

Liz half-smiles, sips her coffee.

MYERS (cont'd)

He- loves you.

LIZ

I know.

MYERS

What about you?

LIZ

Don't know. Really. I grew up with him.

(beat)

I've missed him too, but now, every time I see him, I get confused. Hardly a day goes by he's not in my mind. Even now, I feel he's here -

As they walk down the street. A red streak jumps over roof tops.

EXT. ROOFTOP - NIGHT

148A

Hellboy lands neatly on the adjacent roof. He looks down at Myers and Liz-

Myers offers her cream and sugar.

HELLBOY

No cream and sugar, moron. She takes it black.

She takes the coffee, waves off the half and half.

HELLBOY (CONT'D)

Toldya.

Trying to feel superior, Hellboy chuckles. As they walk, Liz gestures vigorously. His smile fades.





EXT. NEWARK N.J. STREETS - NIGHT

148B

MYERS

It's freezing, isn't it?

LIZ

Coffee's warming me up.

By now, all the shops are closed. They approach a small park near a train track.

MYERS

What do we do now? Newark, New Jersey, entertainment capital of the world.

She cleans off a wet, dirty bench, sits down.

LIZ (cont'd)

You offered me a cup of coffee. I've got one, so just sit down.

Myers is falling for her.

EXT. BUILDING ROOFTOP - FIRE ESCAPE - NIGHT

149

Hellboy leaps off a building.

EXT. BUILDING ROOFTOP - NIGHT

150

Two red hands appear over the rooftop parapet. Cursing, Hellboy hauls himself up. He finds himself next to a pigeon coop where a YOUNG KID is feeding the birds.

HELLBOY

Hi...

The kid stares at him.

KID

You're Hellboy.

HELLBOY

Shh. I'm... on a mission.

He watches as Liz and Myers sit on the bench.

HELLBOY (cont'd)

Don't tell anyone, huh?

CUT TO:





SEED OF DESTRUCTION GRAY REVISIONS 83.

INT. HELLBOY'S DEN - NIGHT

Broom examines the damage to the wall. <sup>151</sup> He turns to see Hellboy's locator <sup>on the table</sup> ~~hanging on the wall~~. Broom shakes his head. <sup>Act. Line</sup> waves his cane.

<sup>STEADY</sup> Sir... he left his locator. Should we send out some scouts? <sup>LIME</sup>

Broom motions for him to stop. It's useless.

<sup>enough, enough.</sup> No. Enough? He will never change a child. Always a child. <sup>BROOM</sup>



INT. B.P.R.D. MEDICAL BAY - NIGHT

Kroenen's body lies on the table. Slowly, his chest starts to rise and fall. He sits up.

His arm stump docks into the prosthetic hand- Click! He flexes the shiny fingers.

Kroenen's hideous cranium is visible for an instant before he rips up his mask. He takes the sharp Ragnarok knives and turns one over. It reflects a figure standing behind him: Grigory.

EXT. BUILDING ROOFTOP - NIGHT

The pigeon kid walks towards Hellboy, carrying two glasses of milk and a plate of cookies.

KID  
My Mom baked 'em.

He sits by Hellboy's side as he watches Liz and Myers chatting and laughing.

HELLBOY  
That's it: she's laughing. I'm done.

Hellboy grabs three cookies off the plate and scarfs them down.

KID  
They don't look like spies.

HELLBOY  
Come on! Look at him, those shifty eyes, that- phony grin...!!  
(seeing the last cookie)  
You gonna eat that?







SEED OF DESTRUCTION GRAY REVISIONS 84.  
152A

CONTINUED:

Below, Myers yawns. Hellboy slaps his forehead.

HELLBOY (CONT'D)  
Oh, the yawning trick. That's so 1950's!  
Watch his arm-

He looks around, picks up a pebble, hefts it.

EXT. NEWARK N.J. STREET - LIZ AND MYERS - NIGHT 152B

MYERS  
We all have a side that we try to hide...

Myers stretches and places his hand and arm behind her back.  
Something hits him in the head.

MYERS (CONT'D)  
Hey! What the hell?

He gets up, annoyed. No one in sight.

EXT. BUILDING ROOFTOP - NIGHT 152C

Hellboy snickers, hiding and chewing a cookie. The Kid "gives him five".

INT. BROOM'S OFFICE - NIGHT 153

Kroenen's two pieces of paper are joined together under a MICRO-SCANNER. Broom watches as computer enhancement fills out a couple of missing areas.

Cyrillic letters are now legible.

BROOM  
(pensive)  
SEBASTIAN PLACKBA #16... Moscow.

Broom pulls out a few old photos. Finds one of Grigory in German uniform, and in a book, another of Grigory in an Orthodox priest's black cassock.

He pulls out his old wooden box, pulls out a dusty book from it. His fingers scan the text, finding Rasputin's date of birth, date of death. They pause at a particular line: "His mausoleum is at SEBASTIAN PLACKBA #16".

BROOM  
It's Rasputin's mausoleum.







CONTINUED:

SEED OF DESTRUCTION CHERRY REVISIONS 85.  
153

TCHK!! A noise- Broom turns in time to see Kroenen delicately descending a spiral staircase, blade in hand. In spite of all his experience, Broom is shaken.

BROOM (CONT'D)  
I see the puppet. But- where is... the puppet-master? *puppeteer?*

In the dark, a voice hisses-

GRIGORY  
Very good, Professor Broom.

Broom turns. Grigory steps from the shadows.

BROOM  
It was you: The scraps of paper, Liz's sudden relapse and return...

GRIGORY  
(nods)  
Bread crumbs on the trail. Like in a fable. They both distract him and guide him exactly where I need him.

BROOM  
Moscow.

GRIGORY  
His destiny. And now I'll add two *crumbs more.*  
*Grief and revenge*  
He touches Broom's forehead, lightly-

GRIGORY  
You raised the child. Nurtured him. So, In return... Would you permit me? A brief, brief glimpse? Of the future-

FLASH!!

A nightmarish tableau...

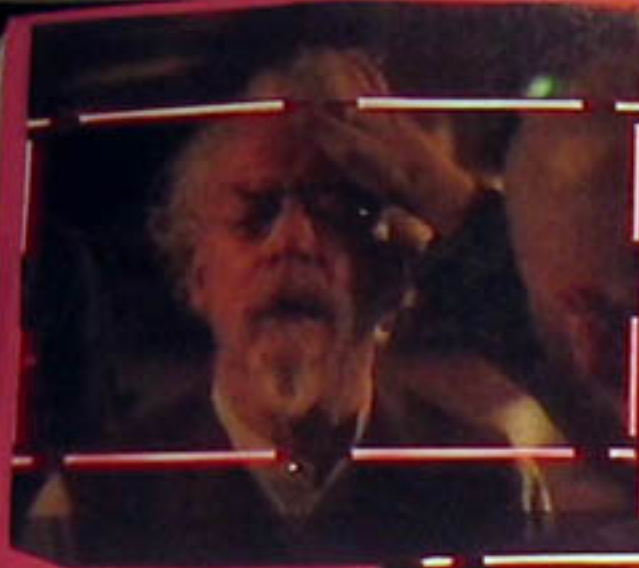
EXT. RUINS OF N.Y. - DUSK

153A

The ruins of New York, charred, smoldering. Human remains litter the landscape. Monstrous shapes lumber in the distance... an army of apocalyptic beasts outlined against the blood-red sky.







CONTINUED:

SEED OF DESTRUCTION CHERRY REVISIONS 86.  
153A

Dominating the horror is a mountain of festering skeletons and skulls. At the top, a figure: HELLBOY, transformed. His horns are in full bloom, his eyes and mouth stream unearthly fire.

INT. BROOM'S OFFICE - NIGHT

154

startled, Broom snaps out of it-

GRIGORY

If only you had him destroyed sixty years ago, none of this would come to pass. But, then, how could you have known?

Broom is speechless.

GRIGORY

Your God chooses to remain silent. Mine lives within me.

Rasputin stands, the flesh of his neck and shoulders heaving and twitching beneath his human skin.

GRIGORY (CONT'D)

In the frozen waters of the Malaya Nevka, in the darkness of the void: every time I died and crossed over, a little more of the Master came back with me. He disclosed to me the child's true name... Would you like to know it??

BROOM

I know what to call him. Nothing you can say or do will change that. I call him son.

GEED-GEH

Good

~~Discreetly~~, Broom removes his rosary and places it on the book. Kroenen settles in behind him.

BROOM

I am ready.

GRIGORY

Geed. Now, I'll add two crumbs more:  
(Kroenen displays his knives)  
Grief and revenge. It will be quick.

Kroenen's knife goes in.

CUT TO:





155 EXT. BUILDING ROOFTOP - NIGHT

The pigeons flutter on the rooftop.

155

(CONTINUED)



155 CONTINUED:

SEED OF DESTRUCTION GRAY REVISIONS 87.  
155

The pigeon kid sits by Hellboy's side.

KID  
Just go down there and tell her how you  
feel!  
(Hellboy shakes his head: no)  
My mom says-

HELLBOY  
It's not that easy, okay?  
(beat)  
Plus, you're nine. You're not old enough  
to give me advice.

KID  
(shrugs)  
Who are those guys??

Hellboy turns and sees-

TWO of the black B.P.R.D. Sedan cars rounds the corner.

Agent Lime bounds out of one of the vehicles, grabbing Myers,  
talking rapidly. Liz screams, covers her ears.

HELLBOY  
Something's wrong-

156-57 OMIT

156-57

158 INT. B.P.R.D. HALLWAY - NIGHT

158

Agents and Bureau employees are crammed into Broom's office  
doorway. Hellboy, face contorted by grief, pushes through.

158A INT. BROOM'S OFFICE - NIGHT

158A

The room is full of forensics people taking pictures, picking up  
evidence, etc. Tom Manning is there. Seeing Hellboy, he  
respectfully steps back.

Broom's fragile body lies slumped in his chair. At his feet, a  
pool of blood. Liz enters, then stifles a whimper.

With tears in his eyes, a disbelieving Hellboy looks at Liz, then  
at his dead father. He holds Broom's body close to his chest.

HELLBOY  
Father- I'm back. I'm back. I'm back.

(CONTINUED)





CONTINUED: SEED OF DESTRUCTION CHERRY REVISIONS 88.  
158A

Manning herds everybody out. From the door, Liz blinks back tears as the red giant kneels by the body: a dog with a lost master.

HELLBOY  
I wasn't here. You died alone-

DISSOLVE TO:

OMIT

159

EXT. BPRD BUILDING - DAY

159A

It's raining like hell.

The PALLBEARERS, Manning and Myers among them, load Broom's casket into a HEARSE. Flanking it are two rows of BPRD agents.

The hearse doors close and the vehicle pulls away.

Watching like a gargoyle from a distant roof: Hellboy. Rain bounces off his wet overcoat.

Liz observes him, worried.

LIZ'S VOICE  
He hasn't spoken to anyone in three days.  
Not a word. He doesn't eat, he doesn't sleep...

INT. MEDICAL BAY - DAY

160

Abe, conscious now, but still in the cast, floats upside down, solving a RUBIK'S CUBE. Liz stands by the tank.

LIZ  
I've never seen him like this. Never.  
(beat)  
Should I stay? With him, I mean?

She smiles faintly.

ABE  
Listen- I'm not much of a problem solver...  
(displays the cube)  
Three decades and I've only gotten two sides.

(beat)  
But I know this much: if there's trouble- all we have is each other. And I'm stuck here. So- Take care of the big monkey for me, will you?

(MORE)







CONTINUED: (2)

SEED OF DESTRUCTION CHERRY REVISIONS 89

16

Their hands almost touch, separated only by the glass.

166 OMITTED

INT. B.P.R.D. CONFERENCE ROOM - DUSK

A PROJECTION SCREEN shows the enhanced image of the piece of paper with Cyrillic characters.

MANNING (CONT'D)  
We've collected and destroyed thousands of eggs. No trace of this "Satan" or this "Rasputin" character. But we have this address-

In a meeting room, Manning stands at a polished obsidian desk. A group of agents -Myers among them- listens attentively.

MANNING (CONT'D)  
Sebastian Plackba #16. Volokolamsk fields, fifty miles from Moscow. We leave as soon as we get clearance and equipment-

MANNING (CONT'D)  
Hellboy's coming. I am not pleased about that.  
(beat)  
But I'll be in charge this time. Either we wrap this up or I'm closing this freak show for good.

Myers spots Liz walking past the conference room.

BROOM'S OFFICE -DUSK

Hellboy stands before Broom's desk, pensive, his naked chest bandaged.

Liz watches him from across the room. He finds Broom's rosary on top of the book. Reads the underlined phrase on the page.

LIZ

Hi-

He turns to her. She slowly comes towards him.

HELLBOY

Hi.



\* ADD'L DIAL. FOR MANNING!

161-1

167

7 lks up



167A





167A CONTINUED:

SEED OF DESTRUCTION GRAY REVISIONS 90.  
167A

LIZ  
I've changed my mind. I'll come to  
Moscow. If you- are still going -

Hellboy nods, then clears his throat.

HELLBOY  
I am.

(beat)  
But- I have something to say, too.

(beat)  
I never had the guts before-

He looks her in the eye.

HELLBOY (CONT'D)  
But I understand what you don't like  
about me. I do. What I am makes you feel  
out of place- out there-

LIZ  
Red, I-

HELLBOY  
Listen! I'm not like Myers! He makes you  
feel like you belong. And- that's good.  
It really is. I- wish I could do  
something about this-

(points at his own face)  
But I can't.

(beat)  
I can promise you only two things... One:  
I'll always look this good. Two: I won't  
give up on you. Ever

LIZ  
I like that...  
She holds out her hand, he takes it with his stone hand.  
HELLBOY  
Good.

CUT TO:

167B EXT. MOSCOW WAREHOUSE - DAY

167B

Super: ТООСКБА STEEL MILLS, MOSCOW

A wasteland of rust and decay. Rotting warehouses line the street  
like dead steel watchdogs. No one's around but a few lonely  
sentries.

A limo and motorcycle caravan are waved through the security  
gates.





167C INT. MOSCOW WAREHOUSE - DUSK

167C

A metal door trundles back and the limo and escort motorcycles enter.

A fleshy Russian General - LAPIKOV - gets out of the limo. Then Ilsa and Grigory.

GENERAL LAPIKOV

I have accumulated many objects of great interest. Preserving our heritage.

The warehouse contains a world of bric-a-brac: a towering marble LENIN HEAD, Old Master paintings, tanks, warheads, missiles, etc.

GENERAL LAPIKOV

Many -like me- believe Mother Russia to be very close to a historic rebirth.

They stop before a cargo container. With a butane torch, a soldier melts away the lead Kremlin seal, then open the doors.

GRIGORY

Rebirth? I like that.

167D INT. MOSCOW WAREHOUSE - THE CONTAINER - SAME

167D

A massive stone monolith of polished MARBLE.

LAPIKOV

Twenty tons of stone. This thing fell from the sky into Tungaska forest.

GRIGORY

June 30th, 1908. It burned hundreds of square miles of forest. The Romanovs took possession of it immediately. The Czar guarded it jealously- I have wanted it for ages.

Grigory's fingers brush over its smooth, perfect surface. At the center-

-TWO CIRCULAR IMPRINTS that match Hellboy's four-fingered stone hand.

GRIGORY

Now, finally, it's mine.

GENERAL LAPIKOV

You are aware, of course, there's no way you'll get it out of Russian territory.

(CONTINUED)



167D CONTINUED:

SEED OF DESTRUCTION GRAY REVISIONS 92.  
167D

ILSA  
(curtly)  
He is aware.

Ilsa brings out a chrome box, full of gold.

GENERAL LAPIKOV  
It's a pleasure doing business with you.  
Perhaps you have other interests.

Grigory's voice drips with serene brutality.

GRIGORY  
Enjoy the bright metal you've earned.  
There will be no further transactions.  
(beat)  
Only closure.

CUT TO:

168 EXT. THE NIGHT SKY (MATTE SHOT) - NIGHT

168

A massive CARGO PLANE slices the white eye of a full moon. A map details the plane's journey over the Black Sea.

Super: RUSSIAN AIRSPACE - BLACK SEA.

169 INT. CARGO PLANE - NIGHT

169

As the plane engines DRONE, Myers supervises BPRD agents Lime and Stone, who stencil a large crate: FRAGILE! LIVE CARGO.

Hellboy and Liz stand around a brightly-lit work table.

Hellboy shows them the medieval illustration of Sammael.

HELLBOY  
"One falls, two shall arise." So: you pop one, two come out. You kill two, you get four. You kill four, you're in trouble. We have to nail 'em all at once. And the eggs.

MANNING  
When we do: No mumbo-jumbo. Double-core Vulcan-65 grenades.

MANNING shows them a set of GRENADE BELTS.

MANNING  
We've installed a very handy timer. Set it, walk away.

(MORE)

(CONTINUED)





Crucifix around  
1/4 H wrapped



CONTINUED:

169

MANNING (cont'd)

Cable pulls the safety pins, K-boom! Easy to clean, easy to use...

HELLBOY  
(interrupts)

Those things never work. Never.

MANNING

Each of us gets a belt.

HELLBOY  
(shrugs it off)

I won't take 'em. They never work.

Manning looks at Hellboy, irate.

MYERS

I'll carry his-

Hellboy wraps Broom's rosary on his wrist.

HELLBOY

Boy Scout.

CUT TO:

OMIT

170

EXT. COUNTRYSIDE - DAY

171

Two gleaming black vans and a truck move through snow-covered Soviet roads.

Super: VOLOKOLAMSK FIELDS, MOSCOW.

EXT./INT. COUNTRYSIDE - IN THE TRUCK CAB - DAY

172

Myers and LIZ struggle with a Moscow map.

LIZ

(into a radio)

Sparky to Big Red...

Popping her head out of the window, Liz looks back at the truck bed.





EXT. COUNTRYSIDE - THE TRUCK BED - DAY

173

Fastened to it, the crate labelled: LIVE CARGO. Small breathing holes have been drilled in the sides.

HELLBOY'S VOICE

Sparky?? Who came up with that? Myers?

EXT./INT. COUNTRYSIDE - THE TRUCK CAB- DAY

173A

Liz snickers.

MYERS

We're almost there.

INT. INSIDE THE CARGO BOX - DAY

174

Hellboy, sitting on the floor, in the dark.

LIZ'S VOICE

(on radio)

We're leaving the main road, so hang on-

They hit a series of bumps. The box rattles and shakes. Hellboy bangs his head. The vehicle lurches to a halt.

HELLBOY

(on the radio)

This better be the place or I'll puke.

Motors are turned off. The crate is opened. Liz peeks in.

LIZ

Come out and see.

EXT. 19TH CENTURY CEMETERY - DAY

174A

Hellboy steps out. Takes a moment to adjust his eyes to the light.

HELLBOY

Sebastian Plackba #16...

19TH CENTURY CEMETERY (MATTE SHOT / COMPOSITE)

175

Broken spiked fences succumb to rust and dead vines. Endless rows of crypts and tombstones poke through wild foliage.

(CONTINUED)



CONTINUED:

175

Our group plus TWO AGENTS (Lime and Stone) venture into the labyrinthine lanes of the dead. Each carries a backpack, a flashlight and a gun.

DISSOLVE TO:

EXT. CEMETERY - MAUSOLEUM SECTION (LOCATION) - DAY

176

Later. The group gathers in frustration in an area of baroque funerary monuments. Myers -carrying the explosive belts- looks around.

MANNING

Forget it. This is practically a city. And it stinks, and it's muddy. We'll go back, check into a hotel, regroup after breakfast. We'll have to make a grid, go by quadrants. Maybe satellite photography.

He gestures and all the agents head for the vans.

HELLBOY

Let me ask for directions.

EXT. OPEN GRAVE -DAY

176A

The group surrounds a grave. Hellboy raises the broken stone cover and then jumps in.

EXT. OPEN GRAVE (SET) - DAY

177

-and lands on a rotten coffin. In it, a mummified corpse lies in a miserable black suit.

HELLBOY

(whispers)

Animam edere, animus corpus...

He presses the amulet on the cadaver's forehead. For a moment, nothing, and then...

...a brutal spasm!! The corpse gasps, breathes... and mutters something in tongueless Russian. SUBTITLE: WHAT DO YOU WANT?

EXT. MOSCOW CEMETERY (LOCATION) - DAY

178

The group gawks as Hellboy climbs out, carrying the CORPSE on his back. With an ear-to-ear grin, he approaches the team.

(CONTINUED)





\* Snow  
on  
Hats/hair  
for entering  
mausoleum!  
to



CONTINUED:

SEED OF DESTRUCTION 2ND BLUE REVISION 96.  
178

HELLBOY  
Sixty feet further, comrades, and three  
rows in...

The corpse fidgets on Hellboy's back. Its bony hand weakly  
points, as if in confirmation.

HELLBOY  
This here is Ivan Klimentovich: Say "hi"  
Ivan.

The corpse mutters again. SUBTITLED: GO THAT WAY, RED MONKEY.

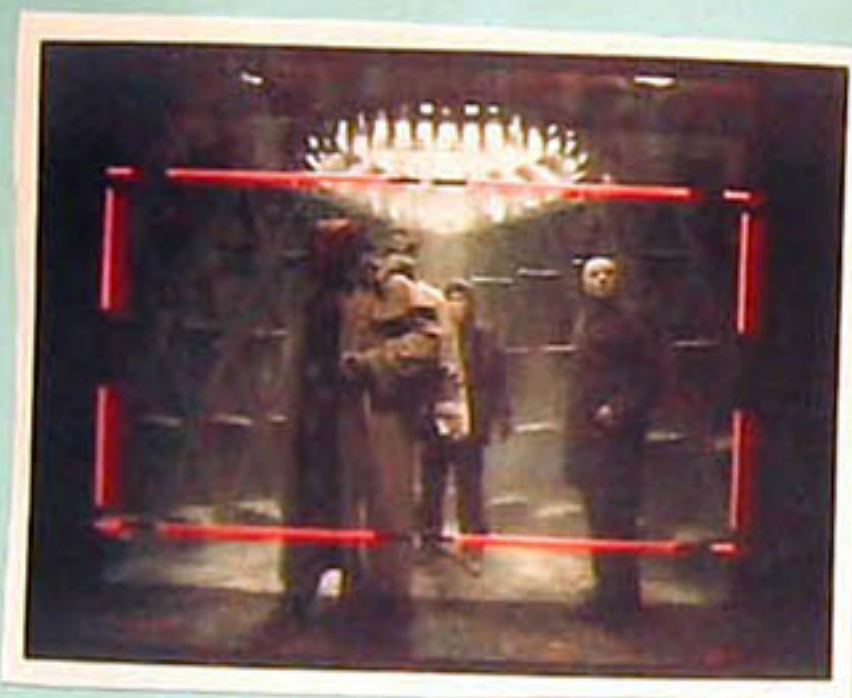
EXT. CEMETERY - YEFIMOVICH MAUSOLEUM (LOCATION) - DAY 179

A miniature black marble castle. Using a crowbar, Myers pries  
open the ancient steel door. Hellboy, still carrying the  
desiccated abomination on his back, walks in.

OMIT

over  
left shoulder 180  
Look up corpse  
footage.





INT. YEFIMOVICH MAUSOLEUM STAIRS - LATER - DAY

\*myers gets out flashlight  
181

Two agents stand guard in the mausoleum, while the group descends carefully. The walls are dotted with yellowed skulls.

INT. YEFIMOVICH MAUSOLEUM - UNDERGROUND - STAIRCASE

181A

Myers' flashlight flickers. He shakes it back to life.

INT. UNDERGROUND - UNDERGROUND INTERSECTION

181B

They reach the bottom of the staircase: three corridors branch off in different directions. Hellboy deposits the CORPSE at top a pile of coffins.

HELLBOY

We'll be alright... as long as we don't separate-

myers  
flashlight

INT. UNDERGROUND CORRIDOR AND INTERSECTION - DAY

181C

TCHKANGGG!!!! large spiked metal plates shoot up from below, blocking both their way out, demolishing the staircase and ramming Stone; he's gone-

HB ~~map~~  
man line  
Liz Myers  
- marning- hands in pockets  
- H.B. Mann, Line  
earpieces IN  
- H.B. No gun  
- H.B. corpse on/SH A  
- Agent Line - Hat  
on gloves on

• 181  
- Myers gets flashlight  
- Myers tks  
Hat off  
(has gloves on)  
- Mann tks  
gloves on  
(has hat on)  
\*SOME SNOW!

181B After Entrance

- Agents SAME  
- Liz takes gloves off  
- Myers tks gloves off  
- Mann tks Hat off  
(CONTINUED)



181C CONTINUED:

SEED OF DESTRUCTION 2ND BLUE REVISION 98.

181C

Turn over left  
Shoulder

Wicked spikes cover the metal surface. Hellboy still bangs on it, but to no avail: it's at least six inches thick. Liz and Myers are on the other side.

HELLBOY (CONT'D)  
*Looks like they're using walkie-talkies -*  
Okay, someone's expecting us! Turn on your locators- Anyone sees anything...

LIZ

Marco...

HELLBOY

...Polo.

On the other side of the panel, Myers takes the radio from Liz.

MYERS

(into radio)

Are you sure about this?

HELLBOY

On a scale of one to ten: two. But-

(beat)

-she'll take care of you, Myers. She's a tough one.

Liz and Myers move off. Hellboy shines his light down the tunnel on the left. Agent Lime picks up the corpse and follows. *Hellboy + asks Lime to pick up corpse.*

182

INT. TUNNEL "A" / CHAMBER - DAY

*and lime.*  
Hellboy and Manning come into a vast chamber: Slavic motifs crown the rugged stone pillars and archways. Water runs down the walls.

Across a small stone bridge, light pours from a hexagonal structure.

They step onto the bridge. KLANGGG!!! two gears release a steel door from above, forcing them to forge ahead.

Somewhere, a massive clockwork is TICKING.

MANNING

~~What's that-~~ Hey, ask the guy on your back how far this thing goes...

HELLBOY

How you doing up there, Ivan?

IVAN

(Russian)

If I had legs I'd kick your ass

HELLBOY (to Lime)

Would you mind holding him for awhile?

He is so negative.

(CONTINUED)





CONTINUED:

Hellboy motions for silence. The CORPSE mutters: "IT'S SOMETHING BIG"

They stare into the darkness.

MANNING  
We should go back- you- you could tear that door apart-

HELLBOY  
Don't move. We-

MANNING  
-should go back. Now!

HELLBOY  
No. Don't-

MANNING  
I'm in charge. We go back!

Hellboy yanks Manning just in time. BAMMM!!!! A gigantic metal pendulum swings past and demolishes one third of the bridge a few feet from their feet. It takes Lime and the CORPSE with it.

Another door on the far end of the bridge shudders downward.

HELLBOY  
Son of a-

Whoosh! The PENDULUM swings back. It destroys more of the bridge. Manning sprints for all he's worth and ~~crawls~~ <sup>slides</sup> under the door. <sup>his back</sup>

Hellboy runs, but chunks of stone disintegrate under his feet.

The pendulum swings back taking out the final piece of the bridge just as Hellboy rolls under the door. <sup>182</sup> PIECE COMES OUT

- and makes it into the hexagonal building.

INT. STONE CORRIDOR - DAY

Hellboy and Manning find themselves in a very narrow, arched dusty-stone corridor. Its walls are lined with endless rows of rusty steel blades.

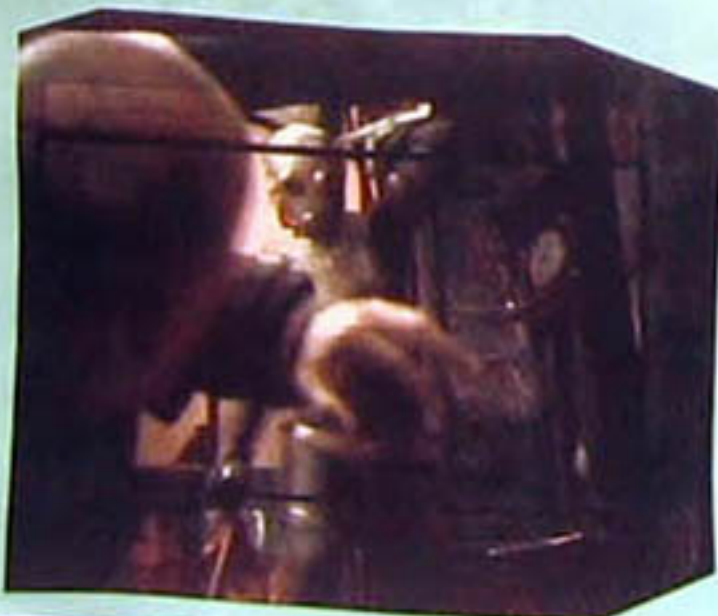
Faint traces of WAGNER can be heard. They cautiously proceed...

<sup>Manning</sup>  
"carries out"  
182A. "glances off"  
"hat off"

<sup>Manning</sup>  
H.P. 182?







183 INT. HEXAGONAL STONE LAB - DAY

183

There. In yellow gaslight. Kroenen nods attentively as a phonograph plays the love duet from TRISTAN UND ISOLDE.

Above him, ropes, hooks and pulleys.

183A INT. STONE CORRIDOR - DAY

183A

Manning rest his hand too close to a blade.

MANNING

Ouch!!

183B INT. HEXAGONAL STONE LAB - DAY

183B

Kroenen comes alert. He scans the room, quietly winds himself up.

183C INT. STONE CORRIDOR - DAY

183C

Hellboy shoots a dirty look at Manning and then looks back into the chamber-

-Kroenen is gone.

HELLBOY

(to Manning)

Crap. This guy moves like a cockroach-

Hellboy readies his gun and then creeps toward the lab.

H.B. Gun

183D INT. HEXAGONAL STONE LAB - DAY

183D

Hellboy's footsteps elicit soft creaks from the wooden floor.

Manning moves along behind him. H.B. puts gun away (183C, 183C-4)

H.B. takes needle off record.

The record finishes playing. Silence-

SWISH!!! Kroenen's whirling blades slice the air, ripping into Manning's arm. As Kroenen goes in for the kill-

-Hellboy thrusts out his stone fist as a shield. Kroenen bears down but Hellboy fends him off with powerful, deliberate blocks.

Kroenen hauls out one of his long swords.

HELLBOY

Screw that.







CONTINUED: SEED OF DESTRUCTION DOUBLE WHITE REVISIONS 101.  
183D

Hellboy yanks it away and bends it like a twig. BAMMM!!!! He punches Kroenen in the face, crumpling the steel mask, smashing its lenses.

HELLBOY  
You killed my father-  
BAMMM!!!! another hit.

Kroenen staggers back with each blow. Finally, the mask falls off.

HELLBOY  
Give your soul to God, Your ass is mine.

An asthmatic wheeze erupts from his scarred face. Kroenen is laughing.

INT. HEXAGONAL TRAP DOOR PIT - DAY

183E

BAM!!! Under his feet, a huge trapdoor falls open. He and Manning drop through, along with the phonograph.

Hellboy grabs a rope. It spins through a copper pulley, but a large knot jerks him to a stop. Hellboy snatches Manning's hand, but loses his backpack. (wrong)

He looks down. The phonograph hits the ground with a crash.

MANNING  
(panting, whispers)  
Well, it's not that big a fall...

KLANGGGG!!!! The entire bottom bristles with six-foot, sparkling steel blades.

INT. ABOVE THE HEXAGONAL TRAP DOOR PIT - DAY

184

Kroenen cautiously leans over the pit. He can't hear a sound.

As he peeks- SWISH!! A loop of the rope wraps around his neck and yanks him forward! Before he goes over, he frantically digs his blades into the floor, anchoring himself.

INT. HEXAGONAL TRAP DOOR PIT - DAY

185

Hellboy has used the rope hanging below him as a lasso. MANNING clings to his powerful back as he climbs up, hand over hand.







# SEED OF DESTRUCTION CHERRY



INT. ABOVE THE HEXAGONAL TRAP DOOR PIT - DAY  
Kroenen goes to cut the rope...

INT. HEXAGONAL TRAP DOOR PIT - DAY

HELLBOY  
(reaching the top)  
Oh, no you don't-

187

Hellboy wraps the rope around his stone fist and, with a brutal stone-fist yank, pulls KROENEN into the pit!

With a horrible scream, Kroenen drops headfirst past them and onto the spikes. He wriggles like a fish caught on a hook, only making it worse, as he slides further down the blades.

INT. ABOVE THE HEXAGONAL TRAP DOOR PIT - DAY

188

Hellboy climbs out and sits. Sees Kroenen's blade embedded in the floor. Holding it: the prosthetic hand, still ticking.

INT. ABOVE THE HEXAGONAL TRAP DOOR PIT - DAY

189

Hellboy peers down. Still alive, Kroenen frees one arm, slicing through his own ropy bicep.

HELLBOY  
You like playing possum, you Nazi  
pinhead?  
(beat)  
Then try playing dead.

INT. BOTTOM OF HEXAGONAL TRAP DOOR PIT - DAY

189A

Hellboy tips a massive cogwheel over the edge. Kroenen emits a horrid scream as it crushes him.

INT. ABOVE THE HEXAGONAL TRAP DOOR PIT - DAY

190

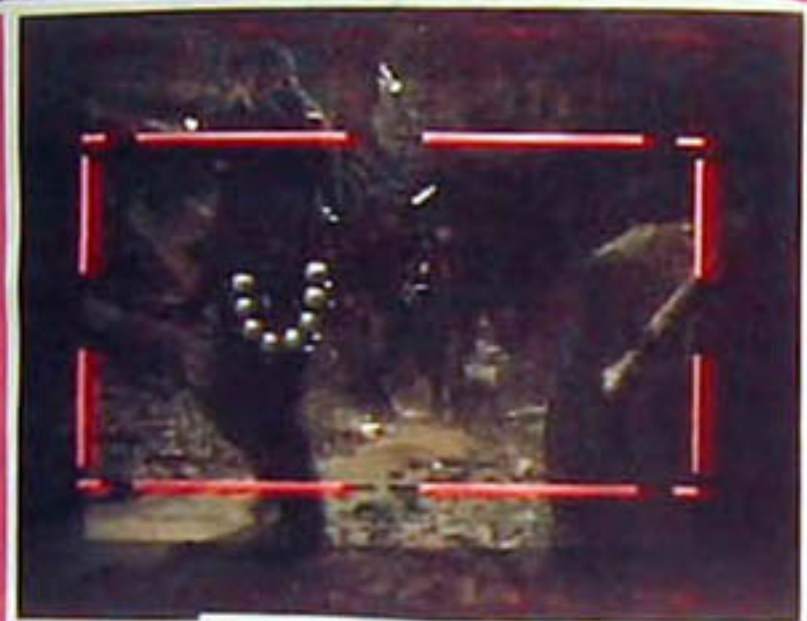
Manning sits down, bandaging his injuries. Hellboy kneels down.

HELLBOY  
Are you okay?

Manning nods weakly. Hellboy brings out a cigar and fires up his Zippo.

(CONTINUED)





CONTINUED:

SEED OF DESTRUCTION GRAY REVISIONS 103.  
190

*Hand in pocket.*  
HELLBOY (CONT'D)  
You'd better stay here. I'll find a way *out* *in* out. We'll come back for you. *You okay?* (Manning: Yeah)  
H.B. starts to light cigar. *Manning* *What are you doing? (take it)*  
*Hand* *you call that thing a cigar?* *Manning*

*Hand* *you call that thing a cigar?* *Manning*  
HELLBOY  
*Hand* *you call that thing a cigar?* *Manning*  
*(xkd, puts it in pocket)* You never, ever light a cigar that way. *g in hands*  
He digs out one of his fine cigars, cuts it and hands it to HELLBOY.

*lights*  
MANNING *lights*  
Use a wooden match. It preserves the flavor. *9*

He lights it for him. Hellboy grins.

*Thank you.* MANNING

HELLBOY (smiles)  
*My job. Thank you. (throws match)*

OMIT

191

INT. TUNNEL "B" - UNDERGROUND NARROW TUNNEL - DAY

192

A narrow tunnel. Liz and Myers advance carefully.

Just ahead, a cave-in. Pieces of ceiling, timber, coffins and corpses form a chaotic barrier. As they squeeze past...

MYERS  
So, he thinks that you and I... That's why he's mad at me-

A few bones roll by. Wet earth drops onto their shoulders. They draw their arms close to their bodies, pointing their flashlight beams straight down. A moment of strange intimacy.

MYERS (CONT'D)  
But it's not true, is it?

LIZ  
What-?

(CONTINUED)





92

CONTINUED:

SEED OF DESTRUCTION GRAY REVISIONS

MYERS

That you feel that way about me.

LIZ

You want to know- Now-? Here? Red, white, whatever- Guys are all the same.



93

INT. TUNNEL "C" - UNDERGROUND TUNNEL - STEEP SLOPE - DAY 193

Hellboy labors up a steep slope, using rocks and roots for handholds. He reaches a dead end and collapses, out of breath. Light filters through a crack in the ground; he can faintly hear Liz and Myers.

*Ear pieces out with cigar flashlight*

94

INT. TUNNEL "B" - UNDERGROUND TUNNEL - CAVERN AREA - DAY 194

Liz and Myers reach a wider section of Tunnel "B". They find themselves calf-deep in brown water.

Myers lights Liz's path as she steps onto a large stone.

*Liz Flashlight R/H  
Myers Flashlight L/H  
Stone Flashlight L/H  
+ belt L/H  
Ear pieces in*

MYERS

Watch out. It's slippery...

His light shorts out. She shines her light past him.

LIZ

Oh, my God...

*Stone Myers*

Myers turns. His flashlight comes back on, revealing a complex natural cavern. An entire WALL IS COVERED with translucent eggs.

SAMMAEL is there, gnawing on a dry arm bone, with the hand still attached. When the light hits his face, his milky pupils constrict. A snarl...

A SECOND SAMMAEL emerges from the water. It shakes itself off. A THIRD ONE raise its head.

Myers and Liz try to back away, but a metal wall rises right behind them KLANKKKKK!!! They are trapped!!

Myers goes to grab a set of explosive belts. Tries to set up the timer. Zipp! - one Sammael snatches them away. Myers falls to the ground, clothes torn, injured.

LIZ

(into the radio)

Marco, Marco, Marco... Get your Big Red butt over here!





CONTINUED:

Something stomps on the ceiling directly above them. Again and again.

INT. TUNNEL "C" - UNDERGROUND TUNNEL FLOOR - DAY

Hellboy pounds the floor with his rock hand. Furiously.

HELLBOY

Hang on kid, I'm coming for you!!

The rocks below him start to crumble.

\* loses  
cigar

195 \* H.B.'s  
EAR  
PIECE

IN

• blood on  
nose

• glove on

• cigar? (in mouth)

195A no  
flashlight

EXT. ANTHILL VIEW OF UNDERGROUND TUNNELS AND PITS - DAY

In an "ANT FARM" view of the complex, we see Hellboy above, pummeling and -in the cavern below- Liz and Myers.

INT. TUNNEL "B" - UNDERGROUND TUNNEL CAVERN AREA - DAY

196

Dust and rocks fall from above. The four identical creatures move in on Liz and Myers. Myers shoots one in the head three times. The creature shakes off the hits as if pelted with pebbles.

One of them springs. It attacks Stone and kills him.

H.B. :  
• Ear piece out

• glove on

• less

• nose

As it flies through the air, Hellboy crashes through the ceiling. He lands on top of it along with a ton or two of stone. The creature is crushed.

Two eggs glow, metamorphosing. Presto - two new Sammaels are born. The first two Sammaels growl, joined by the two new ones. Liz sprints to safety.

HELLBOY

Sorry. Just couldn't leave you two alone.

Hellboy scoops up Myers and deposits him next to Liz.

Lit by Myers' flashlight, two of the creatures jump. One clamps onto Hellboy's back, the other onto his leg. Hellboy howls. The third one joins in, like lions dragging down a zebra. This time, though, the zebra fights back.

Hellboy pulls out his gun and fires a round into the chest of a Sammael. Two eggs glow - two new Sammaels are born. They're FIVE.

H.B.

C.G.

loses

Sun.

Hellboy's torso is covered in blood. He falls to the ground. A fourth and a fifth creature spring onto him, biting. Hellboy is in trouble.

(CONTINUED)



Liz watches and shivers. A ripple of heat shimmers over her body.

LIZ  
(at Myers)

Hit me.

MYERS

What?

Liz is desperate, crying.

LIZ  
Hit me-  
(beat)  
All of my life I've run away from it ...  
Now I want it to happen! Do it.

Hellboy screams. Water explodes under the fighting bodies. Two of the Sammaels turn their attention to Liz and Myers.

MYERS

I can't, I-

Liz slaps him.

LIZ  
I know now: I love him. I've always loved him.

A beat of silence, then Myers slaps her across the face, once. Hard. The heat ripple builds. The air vibrates around her. Her pupils kick back light, like an animal's.

LIZ (cont'd)

Go now.

Myers ducks behind a rock as Liz's arms blaze with fire.

The two approaching Sammaels are ready to pounce.

On top of Hellboy, one of them turns its head, like a lion hearing the hunter's gunshots. A staggering Hellboy sees Liz's body shake in a surge of white-hot energy.

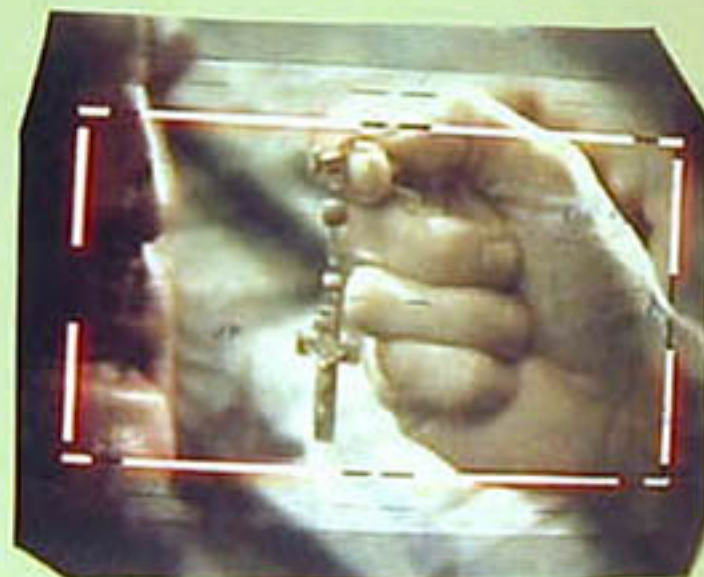
HELLBOY  
(weak)

Liz...

The water at her feet blows away as a concave shockwave of fire expands.

The fire engulfs the creatures. Devours them all.





197 OMIT

196A-197

INT. THE CATACOMBS - NIGHT

198

Hellboy slowly comes to. He is chained to a massive wooden yoke. He takes notice of his surroundings: a large church-like space, surrounded by funeral niches and statues holding swords. High columns flank huge mechanical gears. An SOLAR SYSTEM MODEL takes the place of an altar.

Off to one side, Ilsa uses a hammer to destroy the timers on the explosive belts.

Next to the main nave, Myers is tied to a stone pillar. Under his feet, a blood channel, leading to the immense stone slab bought from Lapikov.

Liz lies at Grigory's feet. He's dressed in a ceremonial robe and holds his leather book open. His back to Hellboy, he faces a mural of the angel Abbadon holding a key.

GRIGORY

"And I looked and beheld an Angel, and in his hand the key to the bottomless pit..."

Hellboy tenses, rage building. The yoke creaks, but doesn't bend.







CONTINUED:

SEED OF DESTRUCTION DOUBLE WHITE REVISIONS 108.  
198

GRIGORY (CONT'D)

(gestures at the stone piece)  
These were the words I heard as a peasant  
boy in Tobolsk. And now, the door- Sent  
by the Ogdruh Jahad so that they might at  
long last enter our world.

ILSA

(to Hellboy)

You are the key! The right hand of doom!

Hellboy studies the stone sculpture, its three HAND IMPRINTS-

ILSA

(triumphant)

What did you think it was made for? Open  
the locks.

Hellboy stares at his huge right arm, as if for the first time.

MYERS

Don't do it!! Don't do it!!

Ilsa kicks Myers in the face.

ILSA

Silence!!

The open dome above reveals the moon. An eclipse is beginning.  
The altar's clockworks monitors its progress.

ILSA

Imagine it: An eden for you and her-

HELLBOY

No.

Grigory turns to Hellboy.

GRIGORY

No?

(reasonable)

In exchange for her life then, open the  
door.

In torment, Hellboy, shakes his head: no.

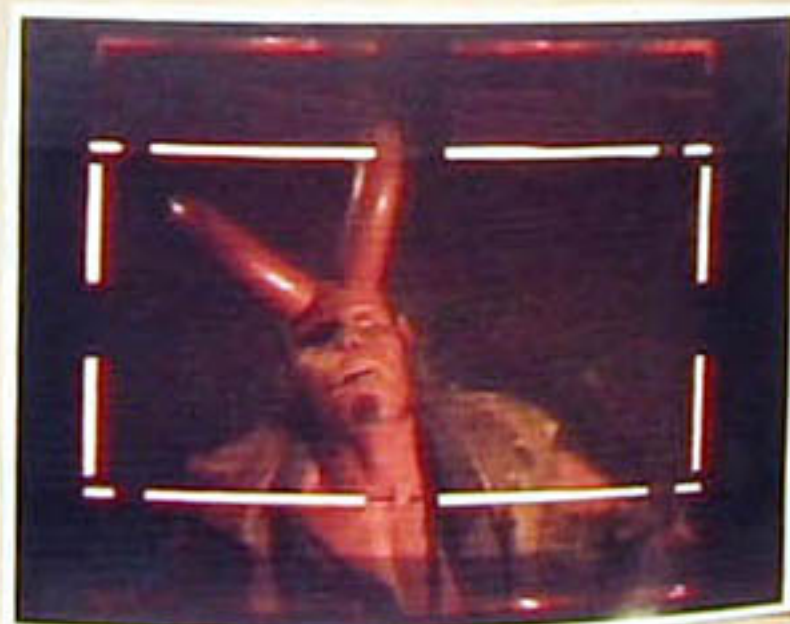
GRIGORY (CONT'D)

As you wish.

He leans over Liz, whispers in her ear: Her body arches, her  
mouth emits a plume of energy. Grigory greedily inhales it. Then  
she goes limp.

(CONTINUED)





GRIGORY  
She's dead.

HELLBOY  
Noooo! Noooo!!!

He struggles again. One of the cuffs snaps. He swats Ilsa with his free hand. She stumbles backwards. Now Hellboy fights to free his other hand. Indifferent, Grigory watches the eclipse.

GRIGORY  
Her soul awaits on the other side. If you want her back...

(Hail on head) (beat) Open the door and claim her *Geet*

*Your true name is inscribed around the locks that hold you. You cannot break them. No matter how strong you are.*

His head and heart racing, Hellboy struggles for an answer. Can't find one.... the moon is almost totally eclipsed.

He drops his gaze. His voice a hoarse whisper.

HELLBOY  
For her.

Grigory moves close to Hellboy. Rips the rosary off his wrist. It lands near Myers.

GRIGORY *Say it.*  
Good, then. Your true name: Anung-un-Rama. Repeat it. Become the key. *(throws rosary)*

HELLBOY  
For her.

GRIGORY *Say it.*  
Good, then. Anung-un-Rama. Say it.

HELLBOY  
Anung-un-Rama.

198A INT. CATACOMBS - NIGHT

198A

Hellboy's stone arm glows. Ancient symbols of fire burn the stone. Flames momentarily engulf his body.

198B INT. CATACOMBS - NIGHT

198B

Hellboy roars as his HORNS majestically burst forth! Out of his mouth, energy and light boil like condensing breath on a winter's night.

(CONTINUED)





CONTINUED:

SEED OF DESTRUCTION GRAY REVISIONS 110.  
198B

Inebriated with power, the new PRINCE OF HELL smiles with supreme arrogance. His shadow falls on the white marble of the slab and mysteriously spreads over it until the stone turns black as obsidian.

MYERS

No!! Don't do it!! Listen to me!!

HELLBOY inserts his enormous paw into the FIRST IMPRINT on the stone slab -CLACK!! He turns it, like a lock.

A beam of crimson light shoot upwards into the sky.

EXT. VIEW FROM THE CITY - NIGHT

199

Visible from all over Moscow, the beam blazes to the moon!

The same phenomenon as in the prologue, but this time it's more intense, with ripples and haloes.

INT. THE OTHER SIDE - NIGHT

200

Again, the infinite, starry space. Again, the OGDRU JAHAD. The ruby beam pierces the darkness.

INT. CATACOMBS - NIGHT

201

Hellboy watches as the FIRST IMPRINT disappears. In its place: a burning glyph.

Myers struggles with his bindings. The rough hemp cuts his skin, but he manages to free one hand.

EXT. ON THE OTHER SIDE - NIGHT

202

OGDRU JAHAD shifts, suddenly breaking free. Gelatinous limbs uncurl, expand. Its enormity puzzles the eye, obscuring the frame.

INT. CATACOMBS - NIGHT

203

Hellboy thrusts his hand into the SECOND IMPRINT. CLACK! He turns it.

Myers spots the broken rosary and reaches for it-







INT. THE SKY - NIGHT

204

In the storm clouds, lightning illuminates gargantuan tentacles reaching into the earthly plane.

INT. CATACOMBS - NIGHT

205

Grigory drinks in the first signs of the arrival and laughs.

The final seal. Open it!

GRIGORY

*Believe me*  
Do it. I've lived long enough to know not a tear will be shed for this world.

Hellboy puts his hand inside. CLACK!!! Before he can turn it, Myers reaches the rosary. Ilse lunges at him. He clobbers her full in the face. She staggers back and down.

MYERS

(to Hellboy)

Remember who you are!!! *You have a choice! Don't do it!*  
*All your father wanted to teach you is to believe. Your father gave you that.*  
He throws the rosary at Hellboy. Instinctively, Hellboy catches it. It smokes in his hand. *No no, what have you done?*

He tosses it away. It lands next to the explosive belts. *No you don't open it! Do it!*

Hellboy opens his palm, seeing the smoking, charred imprint of the cross and beads. He looks over at Grigory. *or the looking*

With a blood-curdling scream, Hellboy grabs his horns with both hands, brutally snaps them off. Energy spews from the stumps.

He stabs Grigory with one of them. Grigory drops to his knees, holding his stomach. Hellboy drops the blood-stained horn.

The final lock disappears into the stone. The light flickers and the connection with the moon is broken.

Ilse, licking her bloody lips, looks up. The sky is silent. The thunderclouds are parting. The eclipse has ended.

Grigory crumples in agony.

The burning glyphs in Hellboy's stone hand dim down, his features and body resume their usual shape. All is quiet.

GRIGORY

You will never fulfill your destiny. You will never understand the power inside you.

HELLBOY

I can live with that.

(CONTINUED)





CONTINUED:

SEED OF DESTRUCTION GRAY REVISIONS 112.  
205

He breaks Myers' chains, helps him up.

SA INT. CATACOMBS - NIGHT

205A

Hellboy painfully takes Liz's limp body in his arms. Myers stands by his side.

He kisses her forehead, caresses her hair, then walks down the steps.

Myers steps on something. He looks under his foot: A smashed GLASS EYE. Then... out of the silence, a WHISPER.

GRIGORY (CONT'D)

Child...

Hellboy turns. Grigory, on his knees, smiles.

GRIGORY

(dying)

Look what you've done-

He looks up. In his empty eye socket, fleshy tendrils shift lazily.

GRIGORY

You've killed me- an insignificant man...  
but you have brought forth a God.

He uncovers his abdomen. Long, fleshy pseudopods spill out of the wound, like intestines.

A large entity erupts from Grigory's torso and claws the air.

GRIGORY

Behold, my master. Behemoth. Guardian of  
thresholds, destroyer of worlds.

The master  
has left me.

Covered in steamy slime, a seven foot, multi-tentacled shape -  
BABY BEHEMOTH- lands on the stone slab. The squirming flesh  
surges up like greasy pink foam. Growing exponentially by the  
second.

Ilsa kneels and embraces Grigory's corpse. Kisses him on the  
mouth. A gargantuan tentacled shadow looms above them.

ILSA

Hell will hold no surprises for us.

A tower of flesh disdainfully crushes them both.



5B INT. CATACOMBS - ADJACENT TUNNEL - NIGHT

205B

In a passageway, Hellboy carefully hands Liz's body over to Myers.

HELLBOY  
Keep her safe. No matter what. I'll deal  
with whatever's back there. *DIWONT* *What happens don't leave*  
*her alone.*

MYERS  
*Alone? I wait.*

HELLBOY  
*How big can it be?* *Hey you're okay Myers, stick around*

As if in response, a massive tentacle fills the tunnel, reaching for him. Oil lamps hanging from the ceiling smash onto HELLBOY'S head as he is pulled back at breakneck speed, finally confronting-

5C INT. THE CATACOMBS - NIGHT

- BEHEMOTH!!! The size of a house -

Hellboy - head smoking - writhes in the grip of the tentacle. *Myers* *USA* *Key Red* *How big can it be?*  
suddenly throws him toward the ceiling. *Are you gonna be alright alone?*

As he arcs back down, BAM!! -he cracks the floor wide open. Next to him: the rosary and the EXPLOSIVE BELTS. He tries to grab them. The tentacle slams down, blocking his way.

The vibration sends the belts down into the crack. They bounce off a small ledge and land further down. Far below, grinding cogwheels and gears.

Hellboy manages to pull a steel sword from the closest marble statue.

Hellboy stands up and swings the sword for all he's worth. FWAP! He cuts clean through the tentacle. The tip hits the floor, rolling into the crack.

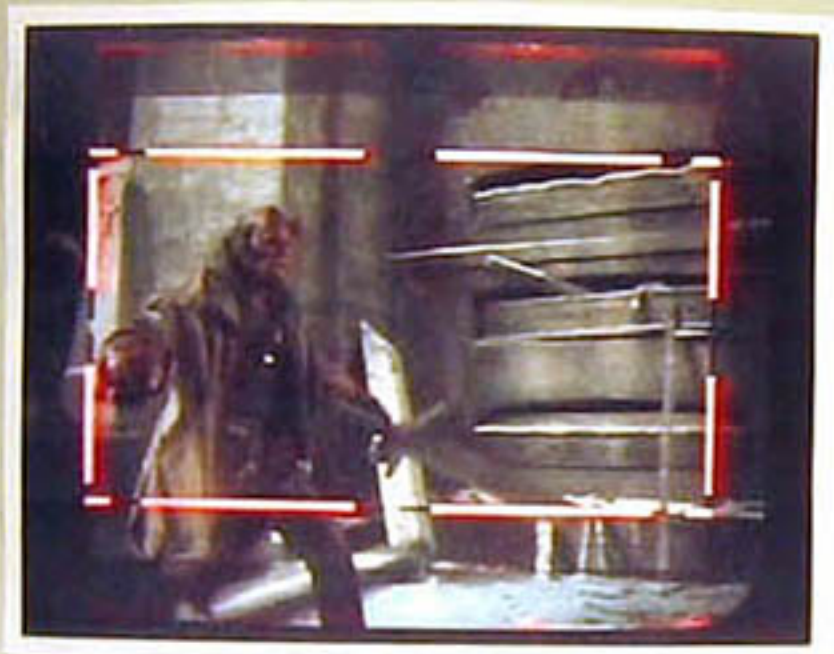
From out of Behemoth's stump... a mass of wriggling tentacles replaces the cut-off section! They squirm around Hellboy's face as he slashes, again and again, fighting his way forward.

He leans into the crack, stretches his arm, struggling to grab the belts. A few inches short. He jumps into the crevice, onto the first ledge. It crumbles!!

The gears below grind a few falling bricks. The belts slide away.

(CONTINUED)





25C CONTINUED:

SEED OF DESTRUCTION GRAY REVISIONS 114.  
205C

A tentacle captures Hellboy, pulls him up. At the last second, he grabs the belts with his tail.

The beast raises Hellboy high. A multi-layered mouth opens in the body of BEHEMOTH. The most horrible proboscis ever seen.

Hellboy's tail passes him the belts.

The timers on them are crushed. A spark spurts: Useless.

HELLBOY  
They never work-

He wraps them around his stone arm.

HELLBOY  
Ugh- Now, this is gonna hurt-

He pulls the pin on all the explosives. BEHEMOTH drops him into a squid-like beak and gulps him down.

After a moment, a weird gurgle emanates from the creature's innards. Then-

5D INT. CATACOMBS - NIGHT

205D

A surge of light roils within the thing, outlining the pulpy organs. The creature starts to burn.

5E OMIT

205E

5F INT. CATACOMBS - NIGHT

205F

A chain reaction yields a cacophony of explosions as Behemoth is enveloped in a cloud of fire, goo and soft flesh.

Hellboy lands with a sickening, bone-crunching THUD!!!

With a bellow, Behemoth goes down, the limp tentacles missing Hellboy as they vanish in a blaze of energy and light. Finally, just a few cinders of flesh float in the air.

5G INT. CATACOMBS - NIGHT

205G

Hellboy stands, covered in goo. Two final shockwaves of light ripple over the ground.

HELLBOY  
Ouch- It did hurt.

Takes off  
His Coat!!





SEED OF DESTRUCTION DOUBLE WHITE REVISIONS 115.

205H INT. ADJACENT TUNNEL

205H

Hellboy lurches into the passageway and spots Myers. Painfully drags himself over. Liz's body is on the floor.

Manning limps in from an adjacent room. Hellboy cradles Liz's head in his huge hand. Holds her against his powerful chest and whispers in her ear.

A beat or two, then a moan.

MYERS  
She's got no pulse. She's not breathing.

LIZ  
In the dark- I heard your voice- What - did you say - ?

He looks at her, lovingly caressing her hair.

HELLBOY  
"You, on the other side: let her go. Because for her, for her- I'll die. I'll cross over."

(beat)  
"And you'll be sorry I did."

Myers smiles. Liz looks at Hellboy for the first time as what he is: the man she loves. A warm, gentle fire rims her body.

Manning watches. Agent Myers smiles a sad smile, illuminated by the flames.

Hellboy and Liz kiss. The fire haloes them and builds as Tom Waits' CINNY'S WALTZ fills the air.

FADE OUT.

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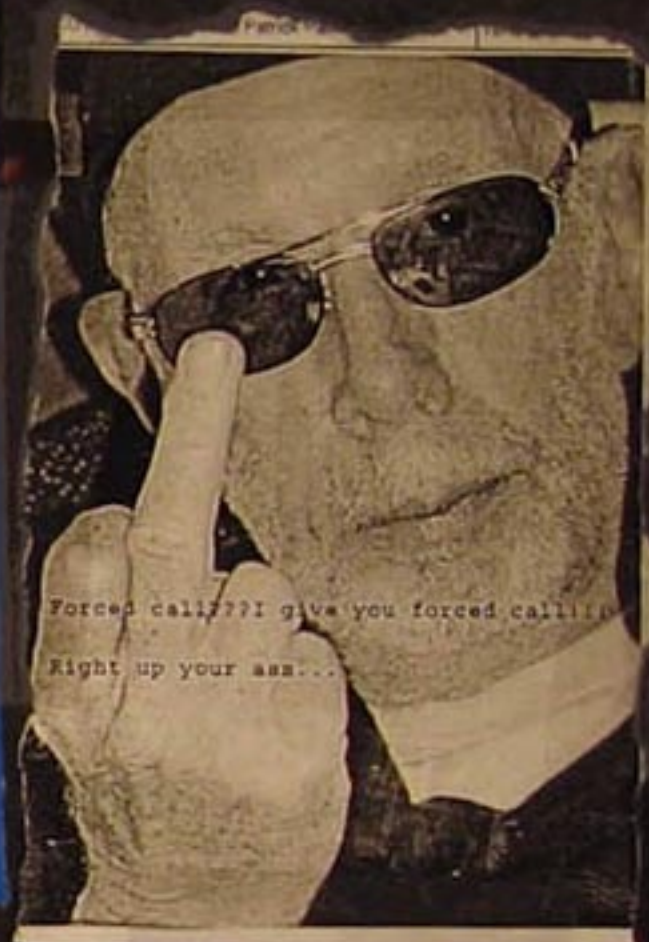


*The End*





Hellboy Stunt Double #48



Forced call??? I give you forced call!!!  
Right up your ass...







'I have farted twice and  
I'm not going to apologize'



Back to the future...



Rick the Executive Grip



'Krasnita'



'Utility Stunt'



GDT AS SAMUEL



GDT AS SAMUEL IN SUBWAY STATION

LORI WYANT  
SCRIPT SUPERVISOR



That's me! 05/11/03



- May Rush Limbaugh sodomize you in Hell.
- Just remember: You are a Butch Nazi She-wolf!
- Why do all the police cars drive like Miss Daisy?
- I didn't know there was a tarot card called 'monkey suckling a pink monkey'.
- There's a saying in Mexico: 'A lot of farting for so little shit.'
- You come on the set like the ghost of Christmas Past and say 'Shoooooot... Shoooooot'.
- Cut! Print! Check the gate! Remove his eyes!
- Print it just in case Jimmy has to play Tiny Tim in 'A Christmas Carol'.
- It was great, except we didn't see crap.
- Could you ask Craig to stop wiggling his head like he's coming out of the birth canal?
- Michael Haynie has 'little Señorita hands'!
- It tastes different because it's made of whale blubber and raccoon balls.
- I suggest you guys wear earrings next time if you're gonna fuck us. Or at least take us to dinner first.
- I drink to forget.
- We are still waiting for an image thanks to our fair-weather friends in ~~video~~ video village.
- Lori would appreciate it if you move your business elsewhere.
- And your department is...?
- Did you find him in a cornflakes box?
- The penis is a very ugly organ. It looks like a depressed mole.
- I have farted twice and I'm not going to apologize.
- That thing is as artificial as a 20-inch dildo.
- My dream is when I am fabulously rich I'm going to buy an entire vat of ice cream & swim in it <sup>naked</sup>.
- Ruprecht - are you being played as a woman now? Not that it makes any difference.
- Can we slather her hand with bacon? Or a dead mouse?
- Mark him - preferably with a branding iron.
- It's like your wife & your mother & your grandmother & your mother-in-law all screaming at you at once. And <sup>they're drunk</sup> they're drunk.
- No need to be nasty - just because we are little doesn't mean everyone is picking on us all the time.
- I have directed Children, you know.
- If I say I like your pants I'm obviously lying, and yet I'm confusing you with a positive stroke of <sup>meat</sup> mind.
- He is the Yoko Ono of monsters - he's tiny and red, yet resilient.
- Why don't you pretend like you're felling and we'll pretend like we put down a ped to catch you?
- Jerda, stop pretending to be Czech. Your visa situation has been fixed.
- Thank god Monty's not the head of the Space Program.
- Is it true that you command the creatures of the night?
- When I commit murder and go to be hanged, I want our SFX dept to be the ones to do it.
- Have you been smoking the short ends again?
- I have two words to say to you. One of them is 'you'...
- I hate your little guts.
- Print it just cuz we're really desperate.
- I should have pursued my career in dance.
- Patrick, why did you give me Flannery O'Connor as a 1st A.D.?
- Tie back his testicles so we can shoot!
- You're more expensive than a Mongoloid in Harvard.
- Rupredit - get closer, and move your little twinkley pasty fingers.
- Don't give any sharp objects to Kepitan.
- We have put a sack of festering fertilizer there in your place.