

THE SHADOW AND THE DARKNESS

by

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FADE IN:

EXT. MEXICAN VILLAGE - MARKET PLACE - 1928

A typical Mexican market place. The market is filled with vendors of food, jewelry, and clothing. The VILLAGERS from the nearby towns look and buy their wares.

Five men on horseback ride over a dirt hill approaching the market place.

The Villagers watch the men ride into the market place, the five men are the Mexican Police, THE FEDERALES.

JUAN TORREZ (40), short, heavy, he pulls his horse, stopping in a cloud of dust. Juan Torrez, the Lieutenant of the Federales.

He climbs off the horse and walks up to a cart selling jewelry.

An old Mexican man waits behind a cart that's filled with displays of handmade jewelry. The old MERCHANT stands frighten.

The conversation is in Spanish with English SUBTITLES:

JUAN

How's business old man? Are you making any money?

MERCHANT

No, we are not sir. It's been slow, no money. We have nothing.

Juan spots the money box, grabs it from the cart before the old man can reach it.

Juan opens the box, it's filled with gold coins.

JUAN

Looks like you've been busy to me.

ROBERT DIEZ (30), the second in command, skinny, oily, he approaches another cart. The people at the other cart stand frighten.

He steps around the other side of the cart and takes their money from them.

The other Federales FIRE their guns into the air scaring the watching Villagers.

MERCHANT

You can't do this, you can't take our money.

JUAN

We wouldn't be here if you'd pay your share of taxes.

MERCHANT

Please, we have little to begin with. You can't take it all away.

Juan grows angry.

The Merchant watches the Federales take the money from the other carts.

MERCHANT (CONT'D)

He will stop you.

Juan's reached his boiling point.

JUAN

Who will stop me.

MERCHANT

La Sombra.

JUAN

You think that demon will save you?

MERCHANT

He will save all of us.

Juan pulls his pistol and points it at the Merchant's head.

The MERCHANT'S WIFE runs out from her hiding spot, begging for her husband's life.

Juan looks at the Merchant wild eyed.

JUAN

You think La Sombra's gonna save you today?

The Merchant's wife gets on her knees.

Juan pulls the hammer back on his pistol.

JUAN (CONT'D)

La Sombra won't help you.

JUAN SHOOTS the Merchant in the head, blood and brain tissue fly into his wife's face.

She catches her husband's lifeless body in her arms.

JUAN (CONT'D)

Let's go men!

The five men mount their horses and ride back over the dirt hill.

INT. VILLAGE - ROBERT SAILCIDO'S HOUSE - DAY

ROBERT SALICIDO (17), handsome, well built, sits inside the wooden house, he watches the horizon through the window.

LETICIA SALICIDO (16), dark hair, slim, beautiful, she walks over to Robert.

The conversation is in Spanish with English SUBTITLES:

LETICIA

You don't have to do this. We can leave, run away.

Robert loads his two pistols.

LETICIA (CONT'D)

His men will catch you if you stay here.

ROBERT

Don't worry.

LETICIA

You're gonna end up dead, these people don't care about you.

ROBERT

He killed the man in front of his wife. She begged for his life.

LETICIA

Why you?

ROBERT

Someone has to put a stop to this.

Robert places the two pistols into the holsters.

ROBERT (CONT'D)

No one should live in fear.

LETICIA

I guess there's nothing I can do.

Robert slips a long blade down a metal track with a spring at the end of his arm.

Leticia hands Robert his whip.

EXT. VILLAGE - ROBERT SAILCIDO'S HOUSE - DAY

Robert slips on his black hat and puts on a black covercoat, he mounts his horse.

Robert Salicido is now La Sombra.

The conversation is in Spanish with English SUBTITLES:

LA SOMBRA

I will handle this problem with Martinez.

LETICIA

I'll never see you again.

LA SOMBRA

I will come back my love, I promise.

La Sombra speeds away on his horse, leaving Leticia standing alone.

EXT. MEXICO - DESERT - DAY

The sun shines hot on the rocky and sandy desert landscape.

La Sombra rides through the desert, chased by five men on horseback, he turns to see the five men closing in on him.

The five men are the same five Federales that attacked the market place.

La Sombra kicks his horse into high gear, speeding away from the five horsemen.

La Sombra on horseback, races into the rocky area of the desert.

The five men stop their horses, watching La Sombra disappear from view.

The conversation is in Spanish with English SUBTITLES:

JUAN

He thinks the rocks will hide him.  
The dumb ass is trapped, he made  
this too easy.

ROBERT

Guess, he's not as smart as  
everyone thinks.

FEDERALE 1

I don't think this is a good idea.  
He lead us up here to kill us.

FEDERALE 2

Some think La Sombra is an angel.  
(breath)  
Others think he's a demon.

JUAN

He's no angel, and he's sure as  
hell, is no demon. He's just a  
man, a very stupid man.

EXT. DESERT / ROCKY AREA - DAY

The enormous rocks shoot up out of the ground like trees.  
La Sombra rides his horse up through a narrow pathway.

La Sombra climbs off his horse and ties it to a nearby  
rock, grabs his rifle and runs up another pathway.

EXT. DESERT - ROCK LEDGE - DAY

La Sombra lays down, looking down at the five Federales  
searching for a way into the rocky area.

Turning around, La Sombra crawls back down off the ledge.

EXT. DESERT / ROCKY AREA - DAY

From his pack, La Sombra pulls a telescopic sight that he  
mounts onto his rifle. He turns and runs back into the  
maze of stones.

EXT. DESERT / ROCKY AREA - BOTTOM OF PATH - DAY

The five men find a path and ride their horses through  
it.

A SHOT RINGS OUT, and Robert Diez is struck in the chest, blowing a large hole through his back.

Juan and the others jump off their horses and dive for cover.

The conversation is in Spanish with English SUBTITLES:

JUAN

Did anyone see him?

FEDERALE 1

I don't know!

JUAN

Keep your eyes open!

FEDERALE 1

I think it came from up there!

Federale 1, points to a group of rocks above them.

FEDERALE 2

It did, it came from those peaks up there. We're gonna have to go around if we want to sneak up on him.

EXT. ROCKY AREA - DAY

La Sombra rushes down a pathway just out of the sight of the four Federales, he moves through the maze of rocks ghostlike.

La Sombra springs up from behind a nearby rock holding two pistols and FIRES at Juan and Federale 3.

The shots throw the men up against their horses.

The other two Federales sprint after La Sombra, they look down from the rock he was hiding behind, to find him gone.

The conversation is in Spanish with English SUBTITLES:

FEDERALE 1

He's gone.

FEDERALE 2

Let's forget about him, and get out of here.

FEDERALE 1

--maybe your right. Let's get out of here.

The two Federales tow their horses around and ride back down the pathway.

La Sombra rides down after the escaping men, he levels his rifle and FIRES.

Federale 1 is hit in the back and falls to his death. La Sombra FIRES again hitting Federale 2 in the back of the head.

INT. MEXICO CITY - TRAIN STATION - DAY

The station's filled with hurrying TRAVELLERS going to different waiting trains.

ALBERT MARTINEZ (30), tall, well dressed, movie star looks. He walks out of the crowd with his two BODYGUARDS.

Albert and his Bodyguards climb onto one of the trains, just as it pulls out of the station.

EXT. TRAIN TRACKS - DAY

La Sombra rides his horse at top speed trying to catch the train. He pulls up along side the fast moving train.

Jumping off the horse, La Sombra lands hard on the side of the train. He hangs on for his life, the train passes over a bridge.

INT. TRAIN - ALBERT'S PRIVATE CAR - DAY

Albert and his Bodyguards sit inside the living room like train compartment. Albert stands behind the wet bar and mixes himself a drink.

The conversation is in Spanish with English SUBTITLES:

ALBERT

La Sombra's caused me enough headaches, in five months we will be in Spain.

Albert takes a sip from his drink.

ALBERT (CONT'D)

All I want to do is go home. My brother can come here and take over.

INT. TRAIN - KITCHEN CAR - DAY

La Sombra moves through the kitchen car. The COOKS move away from La Sombra, as he passes through. He opens the door to the next car.

INT. ALBERT'S PRIVATE CAR - DAY

SHOTS are FIRED into the door of the private car.

Albert and his men jump up and pull their handguns. The door burst open and La Sombra rushes in FIRING.

Albert and his bodyguards FIRE at the on coming La Sombra.

La Sombra dives behind a near by couch, he comes up from behind the couch and FIRES, hitting the two Bodyguards.

BULLETS fly everywhere, glass, and wood shatter, Albert takes this moment to slip out of the fire-fight.

EXT. TRAIN - DAY

Albert climbs up onto the roof of the car, and runs and leaps from car to car.

La Sombra gives chase.

A tunnel races up towards the train. Trapped, Albert and La Sombra become pancake-flat before making a pass through the pitch-black tunnel.

La Sombra stands and runs after Albert. Albert turns and SHOOTS La Sombra and misses. Albert FIRES again, to find himself out of bullet.

La Sombra yanks out his whip and catches Albert around the neck.

Albert grabs the whip and pulls it towards himself, making La Sombra fall onto his face and roll to the edge of the train.

La Sombra hangs onto the whip, that is still attached to Albert's neck.

La Sombra gets to his feet and faces Albert. Albert pulls a knife and cuts the whip from his neck.

La Sombra punches Albert hard across the face, Albert doesn't flinch from the punch.

Albert swings the knife up towards him and it enters La Sombra's shoulder. La Sombra tries to stop the knife before it goes all the way down into his shoulder.

La Sombra head butts Albert knocking him down. La Sombra takes the knife out of his shoulder and throws it off the side of the train.

La Sombra punches Albert again; but, this time Albert grabs La Sombra's fist in mid-swing and throws him down, he rolls off to the side of the train and hangs on for his life.

The conversation is in Spanish with English SUBTITLES:

ALBERT

Goodbye.

Albert looks down at La Sombra who's barely hanging on. La Sombra lifts up his hand to Albert, as if asking for his help.

ALBERT (CONT'D)

I'm not helping you.

La Sombra bends his wrist back and shoots out the long blade that's on the spring attached to the track along his arm.

The BLADE SHOOTS UP into Albert's neck, making him fall back and off the train to his death.

EXT. VILLAGE - DAY

La Sombra rides into the village.

The Villagers cheer La Sombra, he gets off his horse and faces Leticia.

The conversation is in Spanish with English SUBTITLES:

LA SOMBRA

I told you I'd come back.

LETICIA

Are you hurt?

Leticia sees the wound on his shoulder.

LETICIA (CONT'D)  
Oh my God, you're hurt.

LA SOMBRA  
It's fine.

La Sombra and Leticia embrace, the Villagers give them a loud cheer.

EXT. LOS ANGELES - 1933 - DAY

Los Angeles of the 1930's, a small but growing city.

A BANK BUILDING stands on a busy city street. A few people pass the front of the building.

VALERIE ROBBERS (10), small, cute, she stands next to a small dog. Valerie holds a cup of pencils, she smiles and holds the cup to the passing people.

Valerie walks pass the entrance to the bank, her dog runs down the alley next to the bank building. Valerie runs after her dog.

EXT. BANK - DAY

A car comes to a screeching halt in front of the bank, FOUR MASKED MEN rush out of the car and into the bank.

INT. BANK - DAY

The four men enter the bank, FIRING their guns into the air. The people and employees scream with fear.

BANK ROBBER 1  
Nobody move! This is a hold up!

The others start emptying out the trays at the tellers windows.

BANK ROBBER 1 (CONT'D)  
Hurry up!

A side door opens, A SECURITY GUARD walks out, unaware of what's happening.

Bank Robber 1, SHOOTS the Security Guard ripping him to pieces.

The Security Guard falls to the ground dead.

BANK ROBBER 1 (CONT'D)  
Come on, let's go!

EXT. BANK BUILDING - SIDE ALLEY - DAY

Valerie walks down the alley, she passes a parked car. Her dog peeks out from behind a group of trash cans.

Valerie kneels down to pick up her dog, the four Bank Robbers burst out from the back door of the bank and throw bags of money into the waiting car.

JOEY SIGORELLI (32), handsome, tall, he pulls off his mask and tosses it into the car.

The dog sees Joey and barks.

With the blink of an eye, Joey pulls his gun and points it down at Valerie.

VALERIE  
Would you like to buy a pencil?

She holds up her cup.

Joey pulls the hammer back on his pistol.

JOEY  
She can describe us to the police!

Joey's eyes widen with rage.

A LONG SHOT of the alley, there's a flash of light and the sound of a single gunshot.

A MOMENT LATER, the dog runs out of the alley.

EXT. LOS ANGELES - RAIN - NIGHT

Heavy rain pelts the city, despite the weather, the city's busy and loud.

EXT. DOWNTOWN BROADWAY BUILDING - NIGHT

La Sombra walks across the roof of the Broadway department store. A giant neon Broadway sign shines behind him, as he looks down over the building.

La Sombra looks down from the edge of the roof and gives the city the once over.

The front of a nightclub, brightly lit, and overflowing with people.

La Sombra checks the bullets in his pistols, he pulls his whip, swings it, and uses it to swing down into the dark alley below.

INT. NIGHTCLUB

The club is huge, a giant stage with a brass band and a polished dance floor.

Each table in the club is filled with well dressed men and women eating, drinking and laughing.

In the center of the huge club, sitting at the largest table is Joey Signorelli. Surrounding Joey, his friends and Bodyguards.

JOEY

Soon, we'll have this city eating out of the palms of our hands. Or friends in Chicago like the progress we're making.

MICHAEL SIGNORELLI (25), a carbon copy of his older brother Joey.

MICHAEL

You think there will be enough for your little brother.

JOEY

There will be enough for all of us.

Joey raises his champagne glass, the rest of the men follow.

JOEY (CONT'D)

To a great future.

INT. NIGHTCLUB - BACK STAGE

La Sombra walks through the back stage area of the nightclub, hiding in the shadows, keeping out of sight. He pulls out a newspaper clipping which has a picture of Valerie Robbers on it.

INSERT -- 'TEN YEAR OLD GIRL KILLED IN BANK ROBBERY'

La Sombra crumbles the newspaper in his hand. He grabs a rope and climbs up, reaching the catwalk above the nightclub.

Standing above Joey, he fixes his hat, and grabs another hanging rope from an overhead beam.

La Sombra swings down from the catwalk heading straight at Joey with a pistol pointing at his head. The crowd reacts at the sight of La Sombra.

La Sombra FIRES two shots at Joey, hitting him once in the neck and once in the chest.

Jumping down and landing hard, La Sombra turns to see Joey's men running after him.

EXT. NIGHTCLUB - STREET - NIGHT

Running out into the street, La Sombra finds himself facing four men with machine guns. The four men open FIRE.

La Sombra dives behind a nearby car, he spring up from behind the car, holding two pistols, and FIRES, killing two of the GUNMEN.

The other two GUNMEN duck for cover behind a parked car. La Sombra moves down the street, ducking in and out of the different cars along the street.

The two GUNMEN follow him, watching him duck down again. La Sombra ducks down, coming within inches of getting hit with machine gun fire.

La Sombra re-loads his two pistols. The two GUNMEN close in on where he is hiding.

The two GUNMEN move in on where La Sombra's hiding to find him gone, the two men search the area.

La Sombra rolls out from under a car and stands up. La Sombra SHOOTS the two GUNMEN killing them. The sound of police sirens can be hear.

La Sombra runs and ducks back into a near by alley and disappears.

INT. ROBERT SAILCIDO'S HOUSE - NIGHT

Robert stumbles into the house, falls to the floor, crawls through the living room, leaving a trail of blood behind him.

Robert knocks over a table and lamp crawling to the bathroom.

INT. BATHROOM

Robert unbuttons his shirt and spots a bullet hole in his upper shoulder.

Leticia rushes into the bathroom.

The conversation is in Spanish with English SUBTITLES:

ROBERT  
(weakly)  
I'm fine.

LETICIA  
Your not fine! Look at you!

ROBERT  
No one else cares, there's no rules here.

LETICIA  
Robert, this isn't Mexico.

ROBERT  
It might as well be.

Leticia cries.

ROBERT (CONT'D)  
Don't cry, it's going to be alright.

DISSOLVE TO:

EXT. BIG TOP CIRCUS - (1967) - DAY

The BIG TOP CIRCUS a typical circus for the time. The midway part of the circus has games and side shows. CARNERY BARKERS try and get visitors to come to check out there games.

EXT. BIG TOP CIRCUS - TRAILER AREA - DAY

The trailers for all the circus workers and performers line the back of the main part of the circus.

Most of the trailers are ruin down and falling apart, except for one trailer, it belongs to the Cutthroat's.

BRUCE CUTTHROAT (35), tall, muscular, handsome, he stands with his ten year old son.

JASON CUTTHROAT (10), thin, short hair, thrift store clothes, he watches his father with wide eyes.

BRUCE

Okay, we have to do this before your Mom sees us. She'll kill me if she knows I am doing this.

JASON

Why?

BRUCE

She wants you to grow up and be a doctor or a lawyer.

JASON

Or President?

BRUCE

You'd make a fine President.

Bruce holds up a giant throwing knife, turns and faces a wooden target fifteen feet away.

JASON

Do it Dad.

Bruce flips the knife around in his hand. He throws knife at the target.

The knife hits the center of the red bulls eye.

JASON (CONT'D)

Awesome!

BRUCE

Now, it's your turn.

Bruce hands his son the knife, handle first. Jason reaches for the knife and drops it.

JASON

Sorry Dad, it's heavy.

BRUCE  
Just be careful.

JASON  
Okay Dad.

Bruce moves Jason closer to the target.

BRUCE  
Bend your elbow and throw.

Jason pulls his arm back and throws the knife. The knife goes wide and hits the side of the target.

BRUCE (CONT'D)  
That's was perfect!

JASON  
I didn't hit the bulls-eye.

BRUCE  
But you were close.

The door to the trailer swings open.

CINDY CUTTHROAT (24), slim, blond, and beautiful, she watches Jason and Bruce.

CINDY  
What are you boys doing out here?

JASON  
I'm watching Dad.

CINDY  
Really?

Bruce throws a knife at the target. The knife hits the center of the target.

CINDY (CONT'D)  
I don't want my son performing in some circus when he grows up.

JASON  
I know Mom. I'm gonna be President.

CINDY  
A doctor would be just fine by me.

BRUCE  
And you'd make a damn fine one too son.

CINDY

Okay, well hurry up, your dinner's ready.

BRUCE

Okay.

Bruce picks up another throwing knife, spins the knife in his hand, and throws it hard at the target.

The knife hits the bulls-eye.

INT. BIG TOP - RING THREE - DAY

The big top filled with constant motion, energetic, it's hard to keep your eye on one thing, the top Performers are in the center ring.

A high wire Performer walking across the ring without a net.

The Performers in the third ring are The Cutthroat's. Bruce stands in front of a table filled with throwing knives.

Across the ring waits Cindy standing in front of a wooden target the same height as she is.

THE RINGMASTER (50), heavy, short, and bald, he walks to the front of the ring.

RINGMASTER

Ladies and Gentlemen, I want you to focus your attention on ring number three.

Jason watches from the side of the ring, just out of sight of the people in the bleachers.

RINGMASTER (CONT'D)

You will be amazed by the knife throwing skills of Bruce and Cindy Cutthroat.

The Crowd cheers.

Jason and Cindy bow to the crowd.

The Ringmaster heads to the back of ring three and stands next to Jason.

Bruce picks up a throwing knife. Cindy walks back and stands in front of the target.

Bruce throws the knife at Cindy. The knife spins through the air and strikes next to Cindy's left ear.

The Crowd cheers.

Bruce throws another knife at Cindy. The knife strikes on the right side of her ear.

The Crowd reacts again with a loud cheer.

INT. RING THREE - BACK STAGE

Jason looks up at the Ringmaster, who wipes sweat from his forehead with a rag from his jacket pocket.

RINGMASTER

Your Mom and Dad are going to be big.

JASON

What do you mean big?

RINGMASTER

They will be in the center ring. That's what I mean by big.

JASON

Will they get more money?

RINGMASTER

What are you, there manager?

JASON

What's a manager?

RINGMASTER

Something you'd be good at.

INT. RING THREE

Bruce throws the last knife from the table. The knife cuts through the air and strikes the top of Cindy's head.

Bruce and Cindy step to the front of the ring and take their bow to the cheering crowd.

The Ringmaster steps in front of the couple and takes off his top hat.

RINGMASTER

Let's hear it for the Cutthroat's!

The crowd keeps cheering.

EXT. CIRCUS - RINGMASTER OFFICE TRAILER - DAY

Bruce and Jason approach the trailer.

BRUCE  
Wait for me here. I'm just gonna  
get our money.

JASON  
Okay.

Bruce knocks on the door of the trailer.

RINGMASTER (O.S.)  
Come in.

INT. RINGMASTER OFFICE

The inside is a mess, papers everywhere, files, posters,  
and trash everywhere.

The Ringmaster sits behind his desk.

RINGMASTER  
Is it that time again?

BRUCE  
If you mean my son needs new shoes  
and it's pay day? Then yes, it's  
that time again.

RINGMASTER  
Oh course.

BRUCE  
My kids waiting outside.

RINGMASTER  
I wanted to talk to you about  
something.

BRUCE  
Sure.

RINGMASTER  
I was thinking about putting you  
and your wife in the center ring.

BRUCE  
Your kidding?

RINGMASTER  
No. I'm not. And I will bump you  
ten percent.

BRUCE  
Fifteen.

RINGMASTER  
What?

BRUCE  
I want fifteen. I think that's  
fair.

RINGMASTER  
Well, I think you are crazy.

BRUCE  
I might be crazy, but I have a  
letter from Ring A Ling Brothers  
Circus.

RINGMASTER  
You lie.

Bruce pulls the letter from his pocket and shows him.  
The letter has the official letter head from Ring A Ling  
Brothers on top of it.

BRUCE  
They want me to start next month.

RINGMASTER  
Fifteen is fair. I don't have a  
problem with that. Do you have a  
problem with that.

BRUCE  
No. I don't.

RINGMASTER  
Your gonna forget about going to  
Ring A Ling Circus?

BRUCE  
Sure.

RINGMASTER  
Good.

BRUCE  
Now, can I have my cash.

The Ringmaster takes a metal box from a drawer in his desk. He unlocks the lock on the box and takes out a small stack bills.

He hands the bills to Bruce.

BRUCE (CONT'D)

Thank you.

Bruce opens the door to the office and is bumped hard by a man coming inside.

BIG LOUIE (43), heavy, muscular, angry, dressed in a cheap suit. He walks inside the office as Bruce leaves.

Big Louie closes the door to the trailer and locks it.

RINGMASTER

Big Louie, I thought I had another week?

Big Louie picks up the chair and throws it at the Ringmaster.

The chair lands next to The Ringmaster with a loud crash.

RINGMASTER (CONT'D)

I can give you what I have in the box.

BIG LOUIE

How much is in the box?

RINGMASTER

I don't know, maybe a few thousand, we've have a good few days.

The Ringmaster hands Big Louie the money box, he opens it and takes a stack of money out of it.

Big Louie stuffs the money into his suit coat pocket.

BIG LOUIE

You better figure out how to come up with the rest of the money. I'll be back at the end of the week.

RINGMASTER

That's not enough time.

BIG LOUIE  
Maybe you should cash in the  
insurance policy on this place.

Big Louie unlocks the door and opens it.

BIG LOUIE (CONT'D)  
The end of the week. Have my  
money, or I just won't be throwing  
the chair around.

Big Louie walks out and leaves.

EXT. CIRCUS - MIDWAY - NIGHT

Jason runs through the midway followed by another little  
boy.

KYLE ALT (10), short hair, skin and bones, little boy.  
He tries to keep up with Jason.

JASON  
Come on, we'll be late.

KYLE  
They never start on time.

JASON  
And what if it does this time?

Jason and Kyle stop in front of a tent with a giant  
poster of THE DEMON.

The poster is a picture of a man blowing fire from his  
mouth like a dragon.

A crowd is already forming around the tent and stage.  
Jason and Kyle push their way to the front of the stage.

KYLE  
Why do you like this guy? My Dad  
said his act is no big deal.

JASON  
Can your Dad breath fire?

KYLE  
He said he's working on it.

The Ringmaster walks onto the stage and introduces the  
Demon.

The DEMON (28), walks out from behind the tents opening, he's wearing a costume of a red devil.

The Demon grabs a jug next to a table on stage and takes a mouth full from the jug. He lights a touch next to the jug.

The Demon brings the touch up to his mouth and blows a huge ball of fire into the air.

The crowd goes crazy and cheers and claps.

JASON

Come on, my Mom and Dad are going to be on soon.

KYLE

I want to get some popcorn.

JASON

Do you have any money?

KYLE

A little.

The Demon blows another huge fire ball from his mouth.

JASON

It's okay, I'll buy it. I have a few cents left over from working in the stables.

KYLE

Thanks.

EXT. CIRCUS - BACK AREA - NIGHT

The Ringmaster walks through the trailers, he grabs a gas can near a trailer.

The Ringmaster pours gas as he heads back towards the big top. He pours gas on the back of the tent before walking back inside.

INT. BIG TOP - NIGHT

The Cutthroat's are in the center ring, ready to do there show.

Jason and Kyle rush in and sit down.

The Ringmaster steps out of the shadows and towards the front of the center ring.

RINGMASTER

Ladies and Gentlemen, I want you to be shocked and amazed by the knife throwing skills of Jason and Cindy Cutthroat.

The crowd cheers and claps.

Bruce steps over to the table filled with throwing knives. Cindy takes her place at the target area.

The Ringmaster walks to the back of the tent and disappears from view.

Jason watches the Ringmaster open the back flap of the tent and leave.

JASON

Where's he going?

KYLE

Don't know, maybe he forgot something.

JASON

The show's not over yet. It just started. Let's go see where he's going.

EXT. BIG TOP - NIGHT

Jason and Kyle leave the big top and follow the Ringmaster back towards the trailers.

A huge ball of fire explodes from the back of the tent. Within seconds it takes over the whole tent.

JASON

Oh my God!

The fire races around to the front of the tent, people race out trying to avoid being trapped.

Screams can be heard coming from inside the tent. Jason and Kyle run towards the tent, but are pushed back by the heat of the fire.

EXT. MIDWAY - NIGHT

People run in panic, trying to exit the midway. Jason runs through the crowd, racing towards the trailer area.

INT. CUTTHROAT'S TRAILER - NIGHT

Jason burst through the door and frantically searches the trailer. He spots the giant fire extinguisher and picks it up, and rushes back out.

EXT. BIG TOP - NIGHT

Jason sprays the white powder from the extinguisher at the fire. The powder doesn't make a dent in the powerful flames.

Screams can be heard inside the tent.

EXT. MIDWAY - NIGHT

A FIREMEN make there way through the crowds of panic people.

The fire has spread to the other tents and towards the trailers.

Jason runs up to one of the FIREMEN.

JASON

Sir, you have to help me! My Mom  
and Dad are inside the big top!  
You have to get them out!

FIREMAN

We'll get them, now stand back  
please.

A FIRE TRUCK cuts through the midway of the circus. The Firemen grabs the hoses and sprays the fire with water.

The water doesn't have an effect on the fire. The Firemen make a half hearted effort to save the circus.

JASON

(yelling)  
The big top! You have to get the  
people in the big top!

The Firemen looks in the direction of the big top to see it fully engulfed in flames.

FIREMAN 1  
Where working on it kid.

The Fireman turns to his partner.

FIREMAN 1 (CONT'D)  
The Police have been trying to  
shut this place down for weeks.

FIREMAN 2  
Why? It's just a circus.

FIREMAN 1  
The people here are only here to  
rob you. Most of them are thieves  
and pick pockets.

Jason picks up a long heavy piece of wood from the ground  
and strikes the Fireman in the back of his legs.

JASON  
(yelling)  
You're talking about my family!

FIREMAN 1  
See what I mean.

The Fireman turns off the water from the hose.

FIREMAN 2  
What are you doing?

FIREMAN 1  
The hell with them. I don't need  
this shit.

Jason tries to take the hose away from the two Firemen.  
The Firemen yank the hose away from Jason and head back  
towards the fire truck.

Other Firemen battle the fire on the other side of the  
circus.

FIREMAN 1 (CONT'D)  
(yelling to the other  
Firemen)  
Forget it! It's gone! It's a  
clean up now!

Jason runs back to the big top.

EXT. BIG TOP - NIGHT

Jason reaches the big top in time to witness the giant tent fall to the ground in a heap of fire and wood.

EXT. CUTTHROAT'S TRAILER - NIGHT

Most of the trailers are on fire. The fire is about to reach the Cutthroat's trailer.

Jason runs back inside the trailer.

INT. TRAILER

Jason opens a small storage closet and pulls out a large wooden box. He opens the box to check it.

Ten throwing knives are inside it.

Jason takes one of the knives and puts it behind him in the back of his pants, he closes the box.

Searching through the cabinets above the sink, Jason pulls out a jar that's stuffed with money. He takes the money from the jar and puts it in his pockets.

EXT. TRAILERS - NIGHT

Jason spots the Ringmaster sneaking out of his half burning office.

Jason approaches him.

JASON

You did this!

The Ringmaster jumps at the sound of Jason's voice.

RINGMASTER

What are you talking about? Why are you back here?

JASON

Why did you have to kill my Mom and Dad?

RINGMASTER

I don't know what you're talking about?

JASON

I saw you leave the tent. You  
knew it was on fire.

The Ringmaster pulls a gun from his coat pocket and FIRES  
at Jason.

The shot misses Jason.

Jason reaches around and grabs the throwing knife and  
flings it hard at the Ringmaster.

The knife strikes the Ringmaster in the chest, he falls  
back to the ground dead.

Jason turns to find Kyle standing behind him.

KYLE

My Mom and Dad are dead too, they  
were trapped inside the tent.

JASON

(points to the  
Ringmaster)

He did this. He killed everyone.

Jason searches through the Ringmaster's coat, and yanks  
out a roll of hundred bills from one of the pockets.

Five little boys walk up to Jason and Kyle.

KYLE

What about them?

JASON

(to the boys)

Did you lose your family in the  
fire too?

The boys all nod their heads at the same time.

JASON (CONT'D)

I guess there coming with us.  
Come on, we're getting out of  
here.

KYLE

Where are we going?

JASON

Don't worry, we're gonna start  
over.

EXT. LOS ANGELES - FOURTY YEARS LATER - NIGHT

The place Los Angeles: The time 2011.

The city of the near future: stark angles, creeping shadows, dense, crowded, almost airless, a random tangle of steel and concrete. A city over crowded and still growing.

INT. JASON CUTTHROAT'S OFFICE - DAY

The inside of the office is done in red. A red office right down to the walls and carpet.

JASON CUTTHROAT (55), tall, handsome, built like a bodybuilder. He's dressed in a red designer suit.

Standing in front of his desk are six, well built and angry men.

The CAMERA PANS each one, KYLE ALT, BRAIN HUTTON, MARK FRANSON, MARK CLEVINGER, ABEL GRIMES, and GARY BLOCK.

JASON

Men, I want to move forward into our plan of taking complete control of the city.

Jason hands the men sheets of paper.

JASON (CONT'D)

Here's the list of the last remaining companies and business.

Jason lights a cigar.

JASON (CONT'D)

I want our presence known, do what you have to do, I want our point across to everyone who refuses.

Jason walks over to the jumbo-sized window in the office. The view from the window is the best view of the city.

JASON (CONT'D)

I want full control of this city by the end of the year.

KYLE

Your dream is coming true.

JASON

This city and all these people  
took away my family. They took  
away all our families, and they  
will all pay.

DISSOLVE TO:

EXT. ROBERT SAILCIDO'S HOUSE - DAY

A busy street, brand new buildings housing offices and  
clinics line the street. At the end of the busy street  
stand a beautiful two story home.

INT. ROBERT SAILCIDO'S HOUSE - KITCHEN

JOHN SALICIDO (21), handsome, tall, Mexican/American, he  
walks into the house through the back door.

The back door leads into the kitchen. John's followed  
close behind by his mother.

SANDRA SAILCIDO (45), small, pretty for her age. She  
sees the sink that's filled with dirty dishes.

MARIA SAILCIDO (19), beautiful, slim, she's a younger and  
taller version of Sandra. Maria begins to wash the  
dishes in kitchen sink.

ROBERT SALICIDO (95), he sits at the kitchen table. In  
front of him is an envelope.

John walks up and hugs his great grandfather.

The conversation is in Spanish with English SUBTITLES:

JOHN

Are you ready to go? Come on, we  
don't want to be late to my party.

Sandra steps up and faces Robert.

SANDRA

What's wrong? Are you feeling  
okay? Are you sick?

Robert hands John the envelope.

ROBERT

This is from me, Happy Birthday.

Sandra sees Robert hand John the envelope.

SANDRA

What is that? What are you giving him?

ROBERT

You know what this is, it's his future.

John begins to open the envelope.

SANDRA

Don't open that!

MARIA

Why? What is it?

JOHN

What's in the envelope?

John shakes the envelope.

JOHN (CONT'D)

It feels like a chain.

SANDRA

It's nothing.

(a breath)

I mean, your right, it's just a silly chain.

Robert puts his head down.

MARIA

Why don't you want him to open it then?

ROBERT

This is not silly?

JOHN

Okay, what is this then? Come on, I'm starving, let's go. I just took my insulin so I have to eat on time.

Sandra glances at her watch.

SANDRA

If your gonna open it, do it in the car.

Robert sits back in his chair and relaxes.

JOHN  
Come on Grandpa, let's go.

ROBERT  
I'm sorry, you go and enjoy your  
birthday. We'll talk later.

The family leaves the kitchen.

ROBERT (CONT'D)  
Happy Birthday, John.

INT. EL TORNARDO - DAY

The El Tornardo, A Mexican restaurant, crowded and noisy.

John and his family enter.

The HOSTESS (18), Mexican, slim, pretty, she greets the  
family at the door.

JOHN  
(to the Hostess)  
Have you seen my father?

HOSTESS  
I saw him in the bar, I think he's  
talking to someone.

SANDRA  
I'm gonna check on your uncle.  
Tell your Dad we're here.

INT. RESTAURANT - BAR - DAY

The bar's filled with people drinking and laughing.  
Brain Hutton stands near the bar talking to John's  
father.

DAVID SALICIDO (50), handsome, well built for his age, he  
spots John enter the bar.

BRIAN  
Have it your way old man. You  
don't want to pay your fair share,  
that's up to you.

DAVID  
You can't do this. I'll call the  
police.

BRIAN

(laughs)

Go ahead, who do you think owns the Police? Next time I come, I won't be so nice.

Brian turns and leaves, he walks pass John.

JOHN

Dad, who was that? What did he want?

DAVID

That was nothing. Come on, your uncles is making your favorite, chicken and rice.

INT. RESTAURANT - KITCHEN

The huge kitchen's running at full speed.

Sandra's talking to FELIX SALICIDO (45), medium built, handsome, he appears trapped.

David enters the kitchen.

The conversation is in Spanish with English SUBTITLES:

SANDRA

(to David)

Your Grandfather gave John the envelope.

DAVID

Did he open it?

SANDRA

No, it's in his pocket. I told him to grab a snack, since he needs to eat.

DAVID

What are you worried about? He doesn't believe any of it.

FELIX

You mean, La Sombra was real?

SANDRA

John doesn't need to know that.

DAVID  
So, what if he does. What are you  
afraid of?

SANDRA  
He is going to be out trying to  
get himself killed.

DAVID  
I'll talk to him after the party.

SANDRA  
Good.

Sandra steps over to the stove, she checks one of the  
pots. She yells at one of near by COOKS.

DAVID  
(to Felix)  
I had a visit from one of  
Cutthroat's men today.

FELIX  
What?

DAVID  
He wants his cut of the money from  
the restaurant.

FELIX  
So, give it to him. What's wrong  
with you?

David makes sure Sandra's out of range of hearing what  
he's about to tell Felix.

DAVID  
I've worked too hard for what I  
have here. And I'm not giving it  
to some crime boss.

FELIX  
You better think about that.

DAVID  
Right now, it's my son's birthday,  
I'll deal with it after.

INT. RESTAURANT - NIGHT

John watches Sandra open a box, she takes out a huge  
birthday cake that reads 'Happy Birthday John'

David watches Sandra light the candles on the cake.

The conversation is in Spanish with English SUBTITLES:

SANDRA

Go on honey, blow out the candles.

John leans forward and blows out the candles.

SANDRA (CONT'D)

You can have one piece. We don't need your blood sugar to go through the roof.

DAVID

Twenty-one years old. I really feel old now.

SANDRA

You are old.

DAVID

So are you.

SANDRA

Why don't you go see what's taken dinner so long old man.

DAVID

I'll go check.

David gets up and heads for the kitchen.

Maria reaches down and pulls out a box from her purse, she hands it to John.

MARIA

Here, happy birthday, I hope you like it.

John opens the box and takes out an expensive gold watch.

JOHN

This is great. Really it's great. You didn't have to do this.

John hugs Maria.

MARIA

Now you won't be late for any more of your classes.

JOHN

This will help.

EXT. EL TORNARDO RESTAURANT - FRONT - NIGHT

A black car screeches to a halt in front of the restaurant.

The doors to the car burst open, five men dressed in black and wearing ski mask exit the car.

Each one of them holding machine guns, the men run into the restaurant.

INT. EL TORNARDO - LOBBY

The five men enter the lobby and SHOOT the Hostess in the head as they move pass her.

A man steps out of the rest-room and is SHOT in the chest and blown back through the rest-room doors.

The five masked men level their machine guns and FIRE into the crowd.

Bodies of people eating dinner are thrown to the ground, screams and cries grow louder like someone turning the volume up on a radio.

INT. RESTAURANT - KITCHEN

The doors to the kitchen fly open, David comes out BLASTING A 12 gauge shotgun.

One of the masked men is hit by a SHOTGUN BLAST.

John watches his father shooting it out with the four masked men.

One of the masked men turns his machine gun at David and SHOOTS him in the chest.

Felix comes out of the bar, SHOOTING his pistol, he spots David rolling on the floor in pain.

SANDRA

No!

Sandra runs out to David's side.

A masked man SHOOTS Sandra, killing her.

Felix FIRES again, killing the masked man who shot Sandra.

FELIX  
 (to John)  
 Get Maria out of here!

John turns to Maria, she's slumped in her seat dead from a bullet wound in the chest.

JOHN  
 (to Felix)  
 She's dead!

FELIX  
 Get out of here!

John darts out into the panic crowd, he spots one of the masked men in front of him, and leaps onto a table and knocks him down to the floor.

Grabbing the machine gun, John SHOTS the masked man, killing him.

The last masked man, SHOTS John in the chest, he runs back out of the restaurant and into the waiting car.

FADE OUT.

FADE IN.

INT. HOSPITAL ROOM - DAY

John wakes up.

A NURSE (30), thin, moves slow, looks tired. She notices John awake and smiles.

John now realizes where he is, he tries to sit up, the I.V. Makes it difficult.

JOHN  
 (weakly)  
 Mom...

NURSE  
 How are you feeling dear? You're a very lucky young man, we thought we might have lost you.

The Nurse opens the shades on the window, letting the sunlight into the room.

NURSE (CONT'D)  
The doctors worked on you all night.

JOHN  
Where's my family?

NURSE  
Ah...there's someone who wants to talk to you. She's been waiting for you to wake up.

The Nurse leaves the room.

The door to the room opens a minute later.

The HOSPITAL COUNSELOR (45), she looks like an uncooperative high school counselor.

COUNSELOR  
John, good morning. How are you feeling?

JOHN  
Can someone just tell me where's my family? Please.

COUNSELOR  
That's why I am here. I'm a trauma counselor here at the hospital.

JOHN  
What?

COUNSELOR  
I'm so sorry John, but your family didn't make it. There dead.

John turns and cries into his pillow.

The Counselor stands watching for a moment.

JOHN  
Go away. Go away please!

The Counselor walks out of the room.

INT. HOSPITAL LOUNGE - DAY

John sits in a wheel chair next to a window over looking the hospital garden.

Felix and Robert sit facing John.

Felix adjust the sling on his injured arm.

The conversation is in Spanish with English SUBTITLES:

FELIX

I just wanted to make sure, that's  
it's okay, I take over the  
restaurant?

JOHN

My Dad would have wanted it that  
way.

FELIX

I know your Dad wanted you to keep  
going to school. And when you are  
ready, the restaurant will be  
there waiting for you.

JOHN

I know.

FELIX

I just wish, we could have killed  
more of them bastards.

JOHN

Did they rob the restaurant?

Felix looks around the empty room.

FELIX

They were Cutthroat's men. He  
wanted money from your Dad. They  
did that because your Dad told  
them no.

ROBERT

Cutthroat needs to be stopped.

FELIX

Cutthroat's trying to take over  
the city. He's doing it, one  
business at a time.

ROBERT

It's like Mexico all over again.

JOHN

Why doesn't anyone do anything  
about it? What about the Police?

FELIX

The Police work for Cutthroat.  
(thinks)  
Wait a minute. You didn't talk to  
the Police did you?

JOHN

No.

FELIX

Don't tell them anything, you  
can't trust them.

Felix looks around the room again.

ROBERT

Fool. Stop looking around the  
room, there's no one in here.

FELIX

You never know who might be  
listening.

ROBERT

(to John)  
Now it's time to learn the truth.  
It's your destiny now.

FELIX

Crazy old man! I don't need you  
filling his head with this stuff  
right now.

The Nurse enters the lounge.

NURSE

I'm sorry Gentlemen, I have to  
take John back to his room. He  
needs his rest.

FELIX

Okay, get some rest, and don't  
worry about anything.

DISSOLVE TO:

EXT. CEMETERY - DAY

John, Robert, and Felix stand in front of three freshly  
dug graves.

The conversation is in Spanish with English SUBTITLES:

ROBERT

John, I want you to come and stay with me.

JOHN

I don't know. I'm planning on getting a room on campus.

ROBERT

You can stay there during the week and stay with me on the weekends.

JOHN

I think I want to be alone for a while.

ROBERT

Bring the envelope I gave you on your birthday.

JOHN

Why?

ROBERT

I'll answer all your questions at the house.

INT. ROBERT SAILCIDO'S HOUSE - DAY

Robert walks into the house, followed by John. John puts a suitcase down inside the living room.

The conversation is in Spanish with English SUBTITLES:

JOHN

Okay, why I'm I here?

ROBERT

You're here to start your training.

JOHN

Training? What are you talking about?

ROBERT

Did you bring the envelope?

John takes the envelope out of his pocket.

ROBERT (CONT'D)

Sit down and open it.

John sits, opens the envelope and takes out a gold chain with a red jewel hanging from it.

ROBERT (CONT'D)  
That is the eye of the shadow. It  
lets the wearer blend into the  
shadows.

John holds the jewel up to the light.

JOHN  
What do you mean blend into the  
shadows?

Robert gets up from his seat and closes the curtains on  
the windows.

The living room grows dark.

ROBERT  
Hand me the necklace.

Robert puts the chain on, and stands in front of John for  
a minute, he backs up a few feet into the darkness and  
vanishes.

JOHN  
What the hell?

ROBERT (V.O.)  
In time, you will learn how to  
blend into the shadows, just like  
this.

Robert takes of the necklace and appears again as if out  
of thin air.

ROBERT  
You need to learn this skill if  
your gonna become La Sombra.

JOHN  
La Sombra?

ROBERT  
Yes. La Sombra is needed again.  
And we are going to bring him  
back.

JOHN  
All I heard growing up, was that  
he is not real. And everyone  
called you crazy.

ROBERT  
None of that madders. La Sombra's  
going to avenge the death of your  
mother and father.

John sits.

ROBERT (CONT'D)  
How do you feel about Cutthroat?

JOHN  
I want to kill him for what he  
did.

ROBERT  
Good. I want to show you  
something.

INT. LA SOMBRA'S OFFICE - DAY

Robert leads the way down a long, narrow, concrete  
stairway. It leads to a gigantic room lined with  
bookshelves.

In one corner of the room sits a desk. Robert steps over  
to the desk and pushes a hidden button underneath it.

The wall next to the desk slides open to reveal a small  
closet.

A long black overcoat and a black leather whip hangs  
along the wall inside the closet.

An over-sized 1930's type hat, and black leather gloves.

The conversation is in Spanish with English SUBTITLES:

ROBERT  
This is La Sombra's study.

Robert presses another button on the desk.

Another wall slides open to revile three rolls of  
handguns and two rolls of rifles up inside the hidden  
wall.

ROBERT (CONT'D)  
The new La Sombra needs to be more  
powerful, stronger than I ever  
was.

JOHN

La Sombra has to deal with modern criminals, he needs modern weapons.

Robert opens a drawer in the desk, and takes out a small Mac-10 machine gun.

ROBERT

I still have friends in Mexico that can get me things, when I need them.

John picks up the Mac-10.

ROBERT (CONT'D)

The Mac-10 is small enough to fit inside your coat without being seen. Do you know how to shoot a gun?

JOHN

Sure how hard can it be. Just point the gun and shoot.

ROBERT

(off look)

We are gonna have a lot of work to do.

INT. 24 HOUR FITNESS - DAY

Robert and John stand in the middle of an ultra modern 24 hour fitness gym.

The conversation is in Spanish with English SUBTITLES:

JOHN

This is where you want to start?

ROBERT

Yes. La Sombra needs to be strong and agile. You have a lot of work ahead of you.

JOHN

I'm not sure how this will work. I never really have been much of a bodybuilder, since I've had diabetes all my life.

ROBERT  
Well, we need to build up your  
body, and your stamina.

INT. 24 HOUR FITNESS - WEIGHT ROOM

John lays on the weight bench, he lifts the bar with two hundred pounds on it.

The conversation is in Spanish with English SUBTITLES:

ROBERT  
(shaking his head)  
Is that the most you can lift?

JOHN  
I didn't even know I could lift  
that much.

John lifts the weights again, he strains and does two presses before putting the bar back.

ROBERT  
Why are you stopping? Do another  
one.

JOHN  
I need to take it slow, I don't  
want to hurt myself.

ROBERT  
We don't have slow right now.

JOHN  
You can't push this. I have to  
work my way up to heavier weight.

ROBERT  
Alright, fine. After your  
workout, I'll take you to see an  
old friend of mine.

INT. KARATE STUDIO - DAY

Robert and John watch students inside the large karate studio.

The Students practice in the center of the studio.

SABURO (80), Japanese, small and frail looking, his frail appearance would make a bully salivate.

The conversation is in Spanish with English SUBTITLES:

ROBERT

That's Saburo. He's an old friend, he taught me Karate, and now he will teach you.

JOHN

He looks like he's a hundred and two. I don't want to hurt the old guy.

Robert smiles.

A Student rushes at Saburo ready to fight.

Saburo side steps and hits the Student in the chest and throws him across the floor.

JOHN (CONT'D)

Wait, wait a minute. Maybe on second thought, this wasn't a good idea.

ROBERT

Trust me, it looks worst then it feels.

INT. KARATE STUDIO - NIGHT

The studio's empty of Students, John and Saburo stand in the middle of the studio, each wearing a Karate style Ki.

SABURO

Your Grandfather told me to teach you to fight. I need to see if you know how to fight. Show me what you can do, hit me.

JOHN

What?

SABURO

(stern)  
I said hit me!

John throws a straight punch.

Saburo blocks the punch and hits John on the side of the face.

John's head snaps back, he falls to the mat. A rivulet of blood trickles down from the corner of his mouth.

SABURO (CONT'D)

Hit me!

John rises and comes at Saburo like a boxer, moving side to side, he throws two quick jabs.

Saburo ducks out of the way of the jabs, and hits John again hard across the face.

SABURO (CONT'D)

This is going to be fun.

EXT. DOWNTOWN - WAREHOUSE DISTRICT - DAY

On the roof of a warehouse, John looks down at the trucks driving beneath him.

Two ropes tied to the walls of the buildings on either side of the street.

John holds onto one of the ropes, his feet balance on the other rope.

Robert waits at the bottom of the building, he waves at John to come across.

John slowly makes his way across the two buildings, holding on for his life.

The conversation is in Spanish with English SUBTITLES:

JOHN

(yelling)

What if I fall?

ROBERT

You die!

JOHN

Great!

John slips from the rope and holds on with one hand. He climbs back onto the rope.

ROBERT

That was close!

JOHN

(breathing hard)

You're not kidding.

INT. SHOOTING RANGE - DAY

John waits at the shooting lane along with other SHOOTERS.

John FIRES his pistol at the paper target, blasting bullet holes outside the bulls-eye area.

Robert stands near by shaking his head.

INT. 24 HOUR FITNESS - ONE MONTH LATER - DAY

John's working out on the free weights, in just a short amount of time, John's built up his body.

The workouts have become more difficult, John moves to the weight bench and lifts over three hundred pounds.

Robert stands nodding his head.

INT. SHOOTING RANGE - DAY

John draws his pistol with blinding speed and FIRES. The bullets hit the bulls-eye area of the target.

Robert watches with a wide smile on his face.

INT. ROBERT SAILCIDO'S HOUSE - LIVING ROOM - DAY

Robert steps into the middle of the living room, he notices all the curtains closed. He looks around the living room.

The conversation is in Spanish with English SUBTITLES:

ROBERT

Where are you?

JOHN (V.O.)

I'm right here. You really don't see me?

Robert turns around.

ROBERT

I don't see you.

JOHN

I'm getting better at this.

ROBERT  
You are. Now you need to do it  
while moving around.

JOHN (V.O.)  
What?

Robert turns sharply and grabs John by the neck. Robert  
throws John to down to the couch.

John appears as if out of thin air.

JOHN  
How did you know I was there?

ROBERT  
You voice.

JOHN  
I need to work on that.

ROBERT  
Yes you do.

EXT. ROBERT SAILCIDO'S HOUSE - BACK YARD - DAY

Robert places empty beer cans in a straight line along  
the top of a brick wall.

John waits, holding the black leather whip. Robert walk  
towards him, John hands him the whip.

The conversation is in Spanish with English SUBTITLES:

ROBERT  
The whip's not easy, this is the  
toughest thing you will learn.

Robert swings the whip over his head.

The whip makes a whizzing sound above him.

Robert flicks his wrist and the whip strikes one of the  
cans.

The whip strikes another can, punching a hole in the  
center of it.

ROBERT (CONT'D)  
Years, that's how long it took me  
to learn the whip. But you don't  
have years.

Robert hands the whip to John.

ROBERT (CONT'D)  
You will either learn the whip  
right away, or you will whip  
yourself to death trying.

John spins the whip around over his head, doing what Robert did.

John turns his wrist and the whip flies straight at the cans.

The WHIP misses the can and flies straight back and hits John on the top of his ear.

A trickle of blood runs down his ear.

JOHN  
Damn it! That hurt!

John wipes the blood from his ear.

JOHN (CONT'D)  
Maybe I won't need the whip. I  
mean, I can get by without it.

ROBERT  
This whip is special. It's made  
from the strongest leathers. It's  
as strong as steel.

John keeps swinging the whip over his head ready to strike it at the cans.

ROBERT (CONT'D)  
Go on, let it go.

John lets the whip fly again, this time the whip misses, flies back and strikes him the chest.

John falls back to the ground.

ROBERT (CONT'D)  
Are you okay?

JOHN  
(rubbing his chest)  
I'm fine.

EXT. COMBAT SHOOTING RANGE - DAY

John faces a phoney building, waiting for a target to spring up.

A target pops up into view from the top floor window. John reacts and SHOOTS the target.

John moves down, another target springs up into view. He dives behind a wall and FIRES.

The target falls.

SERIES OF SHOTS:

John and Robert in the backyard of the house. A line of cans sit on the wall again. John tries to hit the cans with the whip.

John hits the heavy bag inside the Karate studio, he punches like a heavyweight contender.

John works out inside the 24 hour fitness, working on the free weights. John's body has built up in a short amount of time.

John swings the whip over his head and lets it go. The whip hits one of the cans on the wall.

John works out inside the 24 hour fitness, using free weights. He sits down on the bench and drinks from his bottle of water.

John swings the whip over his head and lets it go. The whip hits one of the cans on the wall. Robert stands to the side and smiles.

INT. KARATE STUDIO - DAY

Saburo and John face each other again ready to fight. John sets himself while he watches Saburo drop his robe.

Saburo throws a kick at John. The kick's swiftly blocked.

John comes at Saburo with a jump kick that knocks Saburo to the mat.

Saburo gives John a sharp uppercut as he gets up off the mat. The punch lifts John up off the ground and he falls back onto the mat.

John spins on the mat and uses his legs to kick Saburo in the small of his back.

Saburo falls to the mat.

SABURO  
You are getting better.

JOHN  
(off his look)  
But.

SABURO  
But you still need years of  
training.

John smiles.

INT. ROBERT SAILCIDO'S HOUSE - LIVING ROOM - DAY

John searches through the newspaper. Robert enters the room. Robert appears to be moving slower and looks tired.

The conversation is in Spanish and English SUBTITLES:

ROBERT  
John, I'm gonna lay down. I guess  
I pushed myself to hard today.

John puts the newspaper down.

JOHN  
I don't think I've seen you sleep  
since I got here.

ROBERT  
I'll be okay. I just want you to  
finish your training. You've  
given me a reason to get up in the  
morning.

JOHN  
Don't worry. I will finish no  
matter what happens.

ROBERT  
I know you will, but right now,  
I'm going to bed.

JOHN  
Do you think La Sombra will make a  
difference?

ROBERT  
Only you can answer that question.

INT. ROBERT SAILCIDO'S HOUSE - KITCHEN - MORNING

Robert's fixing breakfast. He stands in front of the stove.

Robert reaches for a pan, drops it, and clutches the left side of the chest. He struggles to reach a chair.

Robert reaches the chair, but misses and falls to the floor and doesn't move.

INT. HOSPITAL ROOM - DAY

John sits next to Robert's bed.

LATER

It's night, John watches Robert opens his eyes. Robert tries to adjust his eyes.

The conversations is in Spanish with English SUBTITLES:

ROBERT  
John, are you there?

JOHN  
I'm right here. Just rest.

ROBERT  
I'm having problems seeing you.

Robert looks everywhere but where John is.

JOHN  
Oh my God.

ROBERT  
Listen to me. You need to keep on training, don't quit.

JOHN  
Your gonna be okay.

ROBERT  
La Sombra needs to stop Cutthroat.

JOHN  
I know.

ROBERT  
He has to be stopped.

JOHN  
He will.

Robert reaches and grabs John's hand.

ROBERT  
Promise me.

JOHN  
I promise.

Robert let's out a breath, let's go of John's hand and dies.

EXT. CEMETERY - DAY

John stands alone in front of a freshly dug grave.

DISSOLVE TO:

INT. TONY THORPH LAW OFFICE - DAY

TONY THORPH (50), short, heavy, cheap three piece suit. Tony sits at his desk flipping through a folder in front of him.

John sits in front of him, where his own three piece suit.

TONY  
Mr. Salicido, your Grandfather had a large nest egg. And everything he owned was left to you.

John sinks down in his chair.

TONY (CONT'D)  
Right now, your a rich man.

JOHN  
I really didn't know he was going to do that.

Tony pulls out the last sheet of paper from the folder.

TONY  
Your Grandfather wanted the money transferred into your bank account right away.

Tony closes the folder.

TONY (CONT'D)  
That's all I have. Enjoy the rest  
of your life.

INT. EL TORNARDO - DINNING ROOM - DAY

John sits in the center of the dinning room, checking his  
blood with a strip and a meter.

DAVID PHILLIPS (35), thin, tall, angry, he searches the  
restaurant.

JOHN  
We're not open.

DAVID  
I'm not here to eat, I'm here to  
talk to John Salicido. Your John  
Salicido right?

JOHN  
Yeah.

DAVID  
You survived the robbery here a  
couple of months ago.

John puts the paperwork to the side.

JOHN  
Now you come? It happen months  
ago, what's the point now?

DAVID  
There is so much crime in this  
city kid. We are doing the best  
we can.

JOHN  
I'm sure you are.

DAVID  
I really didn't have to even tell  
you that. I just need to ask you  
a few questions.

JOHN  
Look around, all the evidence is  
gone. We've cleaned up  
everything. We still need to run  
our business.

DAVID  
Did you get a look at any of the  
men?

David pulls his notebook. He keeps a close eye on John.

JOHN  
(cold)  
I didn't see anything.

DAVID  
They were right in front of you,  
and you didn't see anything.

JOHN  
I don't know, where they in front  
of me?

DAVID  
I'm just guessing. And I got that  
from what the Police report said.

JOHN  
I just remember being shot, and  
that's it. I didn't even know the  
police where here.

DAVID  
You didn't see there faces?

JOHN  
(acid)  
Why did you wait months before  
investigating this? My whole  
family was killed.

DAVID  
Kid, I told you. We are back  
logged.

John collects things.

JOHN  
I think we're done here. I don't  
want to waste your time.

Felix walks out of the kitchen, he sees John talking to  
David, stops in his tracks and walks back behind the  
kitchen doors.

DAVID  
I don't think this was a waste of  
time. I think this was a very  
productive talk, thank you.

David writes in his notebook.

DAVID (CONT'D)  
John, you have a good day.

John watches David leave the restaurant, and go to his car.

INT. MOTORCYCLE DEALERSHIP - DAY

John walks around the dealership examining the high-speed motorcycle.

A SALESMAN (30), tall, slim, slick black hair, he steps over to John.

SALESMAN  
Hello, may I help you find something?

JOHN  
I'm looking for a fast street bike.

SALESMAN  
That's the one, your looking at it. Zero to sixty in three seconds, with a sixty horse power engine.

JOHN  
Nice.

SALESMAN  
This one is a limited edition.

John sits on the motorcycle.

The motorcycle resembles a black rocket with wheels.

JOHN  
I'll take it.

SALESMAN  
Really? Are you serious?

JOHN  
Yes.

INT. KLINE'S GUN SHOP - DAY

The gun shop's more like a giant warehouse. People wander around looking at all the different weapons on display.

John cuts through the crowd of shoppers, he sees an opening and heads for the counter.

DONALD KLINE (40), ex-biker, short, and built, he looks closely at John.

DONALD

Maybe I help you find something?

JOHN

Do they make a handgun that can stop a Hummer?

Donald scratches his head.

DONALD

Question is, why do you need one?

JOHN

Just want to buy one. If you don't I'll go somewhere else.

DONALD

Take it easy kid. Just asking a question. No need to get angry.

JOHN

I guess, I've wasted your time. I mean this is a gun store.

DONALD

Show me the inside of your wallet.

JOHN

My wallet? What for?

DONALD

You might be a cop, I don't sell to cops. They can buy their weapons somewhere else.

JOHN

Your not a friend of the Police?

DONALD

Not anymore.

John opens his wallet.

There is no badge inside the wallet.

DONALD (CONT'D)  
 (puzzled)  
 Who are you? And why in the hell  
 did you have to walk into my  
 store?

JOHN  
 I needed a handgun, but I'm  
 starting to think that this was a  
 bad idea.

John turns and walks away.

DONALD  
 Wait, I just wanted to make sure  
 you weren't one of Cutthroat's men  
 that's all.

John stops.

DONALD (CONT'D)  
 Let's go in the back room. I  
 might have something your looking  
 for.

JOHN  
 Okay.

INT. GUN SHOP - BACK ROOM

John watches Donald bring out a weapon wrapped in a red  
 cloth. He unwraps the cloth.

DONALD  
 Used by some of the worlds most  
 furious terrorists right now.

The handgun looks like a larger version of a .45 Caliber  
 automatic, Donald places a wooden box on the table in  
 front of John.

DONALD (CONT'D)  
 You have eight magazines that are  
 filled and there are twenty boxes  
 of ammo inside the box.

JOHN  
 Perfect.

DONALD  
 Who are you kid?

JOHN  
No one special.

DONALD  
Are you starting a war or  
something?

John places the handgun into the wooden box.

JOHN  
Maybe.

INT. JOHN'S DORMITORY ROOM - DAY

John puts a trunk down on the floor in the middle of the empty room.

In one corner of the room a bed stands stripped down to the mattress pads.

John opens the closet and hangs up his jacket.

INT. COLLEGE LIBRARY - DAY

Inside the quiet library, John sits at a computer, researching the name Jason Cutthroat.

One article tells how business man Cutthroat owns a machine shop that makes parts for the new space shuttle.

Cutthroat runs a gun club and owns a prestigious restaurant called The Fox.

John clicks through more articles, he sits back and keeps reading.

INT. FOX RESTAURANT - PARKING LOT - NIGHT

The parking lot's filled with expensive cars.

The Fox restaurant sits atop a gigantic grassy hill. A sidewalk leads up from the parking lot to the entrance of the restaurant.

The people walking towards the restaurant are all dressed in costumes.

A loud roar echoes throughout the area.

La Sombra pulls up on his motorcycle.

La Sombra follows the people, he's an anonymous figure in a costumed crowd.

INT. FOX RESTAURANT - LOBBY

The inside of the restaurant's grand and done in nineteen thirties art deco.

La Sombra watches the activity in the main lobby. One end of a hallway leads to the bar, he moves on towards the bar.

A sign in front of the entrance to the bar reads, 'Costume Party'

INT. RESTAURANT - BAR

La Sombra enters the bar with the rest of the crowd, he scans the waves of people.

Every bar stool's taken at the two giant bars.

Six BARTENDERS dressed like the Grim Reaper, keep up with the flow of people.

La Sombra waves and gets one of the Bartenders attention.

LA SOMBRA  
Mr. Cutthroat! Where can I find  
Jason Cutthroat?

The Bartender points towards the back of the bar.

BARTENDER  
He's back there. The only two  
sitting without a costume.

La Sombra spots Jason Cutthroat for the first time, he slowly approaches the table.

Jason sits at the table with Kyle Alt, he looks up at La Sombra.

JASON  
Nice costume.

La Sombra stands in front of Jason.

JASON (CONT'D)  
Can I help you with something?

LA SOMBRA  
I know who you are, and I came  
here to end all of it.

KYLE  
What?

Kyle springs up and La Sombra pushes him back down into  
his chair.

JASON  
Is that a fact?

LA SOMBRA  
Yes, and it's going to be a  
painful fact.

KYLE  
My friend, why don't you just turn  
around and leave.

JASON  
If you leave now, we will forget  
the whole thing.

KYLE  
I really don't think you want to  
be making treats to this man in  
his own place.

LA SOMBRA  
You need to answer for all the  
pain and suffering you've caused.

Kyle presses a hidden button under the table.

KYLE  
Don't be an idiot, we have you  
right where we want you.

A camera hangs from the ceiling, turns and zooms in on La  
Sombra.

La Sombra pulls back his overcoat to revile his handgun  
with a laser target site on it. The laser target red dot  
is on Jason's chest.

Jason looks down at the red dot of light on his chest.

JASON  
You don't play fair do you?

LA SOMBRA  
No.

KYLE

Is that right.

A flashing red light goes off alerting the Bartenders there is trouble with Jason.

Under the Bartenders costumes, they each take out small machine guns ready to attack.

People sit drinking and laughing not knowing what's about to happen.

JASON

It's your move.

KYLE

What did you say your name was?

LA SOMBRA

(growl)

La Sombra...

One of the Bartenders FIRES at La Sombra from across the bar.

Kyle tosses the table he's sitting at up at La Sombra, he pulls a gun from inside his jacket and FIRES.

La Sombra dives under a table, comes up from the table FIRING at one of the Bartenders.

Jason crawls along the floor and slips out of the fire-fight through a near by secret door.

La Sombra gets up and runs, chased by shotgun BLASTS, he dives behind the bar coming within inches of getting shot.

La Sombra pops up from behind the bar. This time he's holding his two Mac-10 machine guns.

The Mac-10's FIRE at a Bartender. The Bartender ducks down just before getting hit by BULLETS that shatter the mirror and bottle behind him.

La Sombra turns and FIRES at another Bartender; but, this time La Sombra's a better shot and cuts the Bartender in half with a wave of his Mac-10.

Bullets rake over La Sombra's head, smacking all around him, clanging into the bar protecting him.

La Sombra searches for a way out of the bar, he darts out from behind the bar and FIRING as he runs.

Debris and flying glass rain on him as he hits the hallway, La Sombra dives in the air pass the hallway and slides into the lobby.

INT. RESTAURANT - LOBBY - NIGHT

The people run in panic trying to escape through the front doors.

La Sombra finds Kyle waiting for him, blocking the only exit out.

Kyle SHOOTs at La Sombra, he takes cover behind a pillar in the lobby. He peeks out behind the pillar to see the Bartenders running towards him.

La Sombra ducks back behind the pillar, BULLETS rack the pillar, he FIRES again, hitting Kyle in the shoulder, Kyle falls down in pain.

The Bartenders SHOOT at La Sombra, he makes his move and runs for the exit.

Kyle gets up off the floor turns and FIRES at the passing La Sombra.

La Sombra finds he has no place to run except for a giant window, he FIRES at the window blowing it outward, and jumps through it.

EXT. FOX RESTAURANT - NIGHT

La Sombra resembles a giant black bat flying down from the window onto the grass below. He lands on the hill, does one quick flip, and stands like a gymnast.

La Sombra runs to his motorcycle, jumps on it, revs the motor and takes off.

Two Bartenders run out of the restaurant SHOOTING.

La Sombra speeds down the length of the parking lot doing a wheelie. BULLETS ZING pass the motorcycle.

INT. FOX RESTAURANT - BAR

Jason walks through the bar, the longer his eyes remain riveted on his adversary's handiwork, the angrier he becomes.

Kyle watches Jason, while a EMT patches him up.

JASON  
Who the hell was that?

KYLE  
A Pro maybe, he sure acted like a  
Pro.

JASON  
If it was a hit on me, he failed,  
that means he'll be back.

Jason looks around and keeps shaking his head.

JASON (CONT'D)  
Find him, I don't care how, find  
him.

KYLE  
How, nuke the city?

JASON  
(yelling)  
Find him!

INT. COLLEGE CAFETERIA - DAY

The cafeteria's huge, and brightly lit up from the many windows surrounding the dining room.

John grabs a tray and picks up his food from the many different stations, pays and sits down.

TIFFANY MAY (22), Penthouse Pet attractive, red hair, busty, sexy, the men in the cafeteria strain their necks to get a good look at her.

John looks up and Tiffany makes eye contact with John. John smiles and looks back down at his food.

Tiffany smiles and collects her food, pays the cashier and sits down across from John.

John can feel Tiffany watching him, he glances up and smiles again.

Tiffany takes her bowl of salad and walks out of the cafeteria.

The men watch Tiffany walk out. John sits, shaking his head.

EXT. COLLEGE CAMPUS - DAY

John walks out of the cafeteria, walking back to the dorm rooms.

A hard shove from behind and John falls to the ground into a patch of freshly cut grass.

JOHN

(angry)

What the hell's wrong with you?

Tiffany stands above him smiling.

TIFFANY

Oh my God, I'm so sorry. I didn't see you there.

John gets up off the ground.

TIFFANY (CONT'D)

Here let me help you.

Tiffany extends her hand and helps John up.

TIFFANY (CONT'D)

My name is Tiffany May.

JOHN

John Salicido.

TIFFANY

I just started here.

John brushes the grass off his clothes. John continues to walk towards the men's dorm.

Tiffany walks along side John.

JOHN

Me too.

TIFFANY

We have that in common.

JOHN

I am heading back to my room.  
Where were you going?

TIFFANY

You have a room here on campus?

JOHN  
Yes, and I sometimes stay at my  
Grandfather's house.

TIFFANY  
He lives close by?

JOHN  
Where were you heading?

TIFFANY  
The library.

John points in the opposite direction they are going.

JOHN  
The library is back that way.

TIFFANY  
See, I told you I was new. I  
didn't even know it was there. I  
thought it was this way.

Tiffany turns.

JOHN  
It was nice meeting you.

Tiffany shakes John's hand.

TIFFANY  
It was nice meeting you too.

JOHN  
Maybe we'll see each other around?

Tiffany walks away.

TIFFANY  
We will.

John stands watching Tiffany walk away.

INT. POLICE DEPARTMENT - SQUAD ROOM - NIGHT

David Phillips sits at his desk, typing on his computer.  
The squad room's dark and empty, except for a single  
light coming from David's desk.

Jason Cutthroat walks into the squad room, he walks up to  
David.

DAVID  
I've been waiting to hear from  
you.

JASON  
Well, what about the shooting? Do  
you know who this person is?

Jason scans the mess on David's desk.

JASON (CONT'D)  
How the hell do you find anything  
on this desk?

DAVID  
I have everything in a certain  
place.

David moves a couple of papers around on his desk, making  
it look like he's straightening his desk.

DAVID (CONT'D)  
Witnesses say this guy was dressed  
all in black, and he wore a hat,  
like something from the thirties.

JASON  
Yeah, something like that.

DAVID  
And you were having a costume  
party, he could have wore that  
just to blend in.

JASON  
He didn't ware it like a costume,  
he wore it like a uniform, like it  
was put together on purpose.

David picks up a sheet of paper from his desk.

DAVID  
That's what I'm going on. There  
is something about what he wore. I  
need to be research.

JASON  
(angry)  
Are you kidding me! Your checking  
on a costume. He's a hit man,  
maybe from back east, hell, I  
could do more work from my desk,  
using my phone.

DAVID

Claim down, I've seen this guy before, like in an old newspaper or something.

JASON

Old newspaper! Are you joking!

DAVID

Yes, a newspaper, from the late 30's.

JASON

I don't believe this shit! Don't make me have to find another Police man to stick in this arm pit you call a job.

With the blink of an eye, Jason pulls a huge hunting knife and grabs David's tie, cutting it off at his neck.

Jason does this so fast, David doesn't have time to react.

JASON (CONT'D)

(walking away)

I'll be in touch.

INT. JOHN'S DORMITORY ROOM - NIGHT

John sits in front of his lap top working.

A loud knock on his door.

John keeps working, the knocking doesn't stop. He rises to answer the door.

The door opens to find Tiffany standing in the hallway. She's holding a large pizza, she hands John the pizza.

TIFFANY

I took a chance. I didn't know if you had dinner or not.

She reaches down and picks up a six pack of beer next to her.

JOHN

No, I haven't come in.

John puts the pizza down on his table, Tiffany puts the beer next to it.

TIFFANY

Do you have any plates?

JOHN

Just paper, is that okay?

John hands Tiffany paper plates from a small cabinet next to his bed, he walks over to a small refrigerator in the corner of the room and takes out a jar of salsa.

Tiffany sees the jar of salsa.

TIFFANY

Oh my God, I thought I was the only one who liked that on my pizza.

Tiffany grabs the jar from his hand. John gives Tiffany a butter knife, she spreads a scoop of salsa across her piece of pizza.

John does the same.

JOHN

How did you know what room I was in?

TIFFANY

(smiles)

I have my ways.

Tiffany leans over and kisses John.

JOHN

I'm glad you're not a shy girl.

TIFFANY

You seem to have a chip on your shoulder or something. You shouldn't be so angry.

JOHN

I'm not angry.

TIFFANY

No, you are. I feel so much anger coming off of you.

Tiffany pulls John back towards her.

TIFFANY (CONT'D)

Let's see if I can ease some of that anger.

Tiffany gives John a long and passionate kiss.

JOHN  
I think it's working.

EXT. MOVIE THEATER - NIGHT

The front of a mission style movie theater. From the parking lot, a large crowd can be seen inside.

A Plymouth Barracuda passes by, brakes hard, reverses and parks.

Several seconds pass. Then the car doors open and the BISHOP BROTHERS like circus clowns, clamber out in a cloud of pot smoke.

LESTER BISHOP (35), the dandruff-caked pockmarked middle brother is the first out. He shakes off the cold, stretching, revealing all manner of tattoo.

JEEVES BISHOP (25), the Baby-Huey sized brother, brambles out, pulling at his crotch.

DARWIN BISHOP (40), climbs out from the car, the eldest brother, skinny boss, brains of the outfit. Darwin throws a sawed off shotgun at Lester and one to Jeeves.

Darwin takes out his own shotgun and the three brother's pump them at the same time.

INT. MOVIE THEATER - NIGHT

The three brothers enter the lobby of the theater blasting their shotguns into the air.

All the MOVIEGOERS scream in fear.

LESTER  
On the ground! Everyone on the ground!

The CONCESSION STAND ASSOCIATES stand still in fear, Jeeves FIRES his shotgun at the ceiling above them. The Concession stand associates hit the floor.

DARWIN  
Everyone empty your pockets!

A Concession Associate presses a button under the cash register.

Jeeves runs and jumps over the glass display of candy, he shakes the cash register.

DARWIN (CONT'D)

Get the money!

Jeeves spots the blinking light next to the register.

JEEVES

Fuck!

Lester's on the floor picking up wallets and loose cash next to everyone laying on the floor, he puts everything into an old pillow case.

DARWIN

What's wrong?

JEEVES

The police are coming!

Jeeves turns and SHOOTS the Concession Associate blowing him in half with the blast from his shotgun.

EXT. CITY STREET - NIGHT

La Sombra speeds by the movie theater and spots people running from it, he turns the motorcycle around and heads back towards the theater.

INT. THEATER LOBBY - NIGHT

The door to the men's room opens and a SECURITY GUARD walks out, he pulls a small handgun and points it at Darwin.

SECURITY GUARD

Hold it!

Jeeves FIRES his shotgun at the Security Guard killing him.

INT. THEATER - ENTRANCE - NIGHT

La Sombra stands at the entrance.

People on the floor look up.

LA SOMBRA

Boys death is here.

DARWIN

Kill him!

The Bishop brothers FIRE their guns at the same time.

La Sombra's shot and thrown through the glass doors of the entrance.

JEEVES

Oh yeah! Did you see that? I got that bitch!

LESTER

Go to hell! I got him!

DARWIN

Fuck all of you, I blasted him with all three shots.

Darwin jumps over the concession stand.

DARWIN (CONT'D)

Go over there and take all his shit.

Jeeves kneels down next to the body of La Sombra. Jeeves gets a closer look at the bullet holes.

He notices that there is no blood on La Sombra.

JEEVES

He's not bleeding!

CLOSE ON -- DARWIN

His face contorted by dismay.

DARWIN

What?

La Sombra grabs Jeeves by the throat and puts his pistol into Jeeves mouth.

Two quick shots are FIRED blowing two holes in the back of Jeeves head.

La Sombra stands and everyone sees that he's wearing a bullet proof vest, he pulls another gun and SHOTS Lester in the chest.

INT. THEATER LOBBY - NIGHT

In one fluid motion La Sombra heaves Darwin through the window of the lobby.

The people still lay on the floor in fear.

Police cars are heard in the distance approaching the theater.

La Sombra runs through the lobby, as he runs, he disappears, vanishing like a puff of smoke.

The moviegoers get up off the floor to see La Sombra speed pass on his motorcycle.

INT. ROBERT SAILCIDO'S HOUSE - NIGHT

John searches through the kitchen drawers. He grabs the meter and pokes his finger, put the drop of blood on the strip and waits.

John falls to one knee, he slaps his face to keep from passing out. Shaking his head, he reads the meter.

JOHN

Oh shit.

INT. BATHROOM

John stumbles into the bathroom, opens the medicine cabinet, finds a bottle of sugar pills and opens it.

INT. KITCHEN

John searches the refrigerator, and grabs a can of soda, opens it and takes a long drink.

John waits a few minutes, takes the meter and checks his blood again.

JOHN

Damn, that was a close one.

John lays on the couch in the living room.

EXT. COLLEGE CAMPUS - DAY

John walks through the campus followed by other Students. Tiffany runs up along side of him.

TIFFANY

Where have you been all day? I was looking all over for you.

JOHN

I skipped my morning classes, I wasn't feeling very well.

TIFFANY

Is everything okay?

JOHN

Yeah, I'm fine, just problems with my diabetes last night.

TIFFANY

You need to be careful with that.

JOHN

I know. I hear that all the time.

TIFFANY

Do you want to have dinner later?

JOHN

I have to do something tonight. Sorry, can I call you if I finish early?

TIFFANY

Sure.

JOHN

I'll call you later then.

Tiffany kisses John.

TIFFANY

Okay.

John walks into one of the college buildings.

EXT. LOS ANGELES - ALLEY - NIGHT

The alley's wide, dank, and filled with trash.

A white limo enters the alley, a black LTD pulls up at the other end of the alley.

The two cars stop with the headlights still on.

RICHARD LEWIS (30), tall, heavy, he holds a leather briefcase.

Gary Block steps out of the LTD holding his own briefcase.

RICHARD  
I haven't got all night.

GARY  
That's why I'm here.

RICHARD  
Let's do it then.

GARY  
The deal was for fifty keys.

RICHARD  
Can we hurry this up.

Gary reaches into his briefcase; however, Richard's faster and points his handgun at Gary's head.

RICHARD (CONT'D)  
Drop your gun.

Gary drops his gun.

RICHARD (CONT'D)  
I had a feeling you would try something like this.

Four men rush out of the limo and FIRE on the LTD, killing who ever was driving the car.

One of the men push Gary hard against the wall of the alley.

A red dot appears on one of the men's chest. La Sombra FIRES and kills the four men, with four quick shots.

A SINGLE SHOT rings out and Richard's hit in the neck, he falls to his knees in front of Gary.

Richard looks up at Gary holding his neck, blood jets out between his fingers. Richard falls to the side dead.

Gary stands scared, he runs back to the car.

La Sombra appears out of thin air, like a blur and punches Gary in the face and is gone. Gary searches the alley.

A PUNCH appears out of thin air again and disappears.

LA SOMBRA (V.O.)

Don't move.

La Sombra steps out of the darkness, like smoke coming to life, he stands in front of Gary pointing two Mac-10's at him.

GARY

(scared shitless)

Who are you? What do you want?

LA SOMBRA

I ask the questions, you give the answers.

La Sombra spin-kicks Gary hard across the face with his steel toe boot.

Gary falls to the ground, out cold in front of La Sombra.

EXT. SKYSCRAPER - ROOFTOP - NIGHT

La Sombra peeks over the ledge at the 100 foot drop. A giant crane sits on the roof, it's being used to repair the building across the street.

Gary's tied to the end of the crane, he hangs upside down at the end of the arm sticking over the building.

La Sombra takes the water hose and turns it on, he sprays water on Gary waking him up.

Gary wakes up and realizes where he is.

GARY

What are you doing?

LA SOMBRA

I told you, I ask the questions, and my first question is, where can I find Cutthroat?

La Sombra walks around to the other side of the crane and disappears.

GARY

What kind of shit is this?

La Sombra appears again like a puff of smoke.

GARY (CONT'D)

What are you doing?

La Sombra climbs into the cot-pit of the crane and takes control of it, he pushes a couple of buttons.

The crane comes to life, it moves Gary's hanging body closer to La Sombra inside the cot-pit.

GARY (CONT'D)

What are you doing?

La Sombra pulls a hunting knife from the inside of his overcoat, he shows it to Gary.

LA SOMBRA

The drugs, and the gangs, how much of them does Cutthroat control?

GARY

What are you talking about?

The crane arm moves Gary over the ledge of the building.

LA SOMBRA

You better start coming up with some answers.

La Sombra begins cutting the rope.

GARY

I don't know.

GARY'S P.O.V

The city street below him. The cars and lights look miles away.

LA SOMBRA

I wonder how many times you'll bounce?

GARY

Okay, I'll tell you! What do you want to know?

DISSOLVE TO:

INT. JASON CUTTHROAT'S OFFICE - DAY

Jason sits at his desk typing on the computer.

The door opens, Mark Clevenger rushes inside.

JASON

What is it?

MARK

It's Gary, we found him.

JASON

It's about damn time! Did he make the deal?

MARK

I don't know, it's doubtful, since trash men found him inside a dumpster downtown.

JASON

What? A dumpster?

MARK

It looks like he fell off the roof of the building next to the dumpster, and that's where he landed.

JASON

That's what you think?

MARK

Wait a minute? You don't think he jumped do you?

Jason throws the computer, coffee cup, papers, off his desk in one angry swipe of his arm.

JASON

You dumb ass, he didn't jump! He was thrown off or pushed!

MARK

What do you want us to do?

JASON

Find this bastard and bring me his balls?

INT. KLINE'S GUN SHOP - DAY

Donald keeps his eye on the Shoppers from behind the counter.

John walks inside the shop, he makes his way towards Donald.

DONALD

Hey kid. How's it going? I like all the stuff I've been reading about you in the newspapers.

JOHN

What are you talking about?

DONALD

That's you going around the city, creating havoc. And your doing it to Cutthroat.

John turns and walks away.

DONALD (CONT'D)

Kid, don't leave. I want to help you.

John stops and waits a moment.

JOHN

That's not me.

DONALD

I know it's you out there. Don't worry kid, I'm not gonna say anything. I'm the least of your problems.

JOHN

How do I know I can trust you?

DONALD

You really don't have a choice do you?

JOHN

That's not good enough.

John walks away again.

DONALD

Hey wait!

Donald comes out from behind the counter and up to John.

DONALD (CONT'D)

My family was killed in here, they came in and killed my wife and my son. They went through and took guns.

JOHN

And what happen to you?

Donald shows John a bullet hole in his shoulder, and one long scar along the side of his head that was covered by long hair.

DONALD

They tried to shoot me in the head, and got close.

JOHN

Damn.

DONALD

The Police said they couldn't do anything about it because there were not other witnesses then me. I noticed that one of the Police Officers had one of the guns that was stolen.

Donald walks back behind the counter.

DONALD (CONT'D)

I know Cutthroat planned the robbery. He disabled the video cameras do nothing was recorded.

JOHN

Shit.

DONALD

He killed my family, if you're going after him, I want to help you.

JOHN

I need explosives, or something that can launch an explosive.

DONALD

Something that shoots missiles?

JOHN

Yes, like a small rocket launcher.

DONALD

Let's go in the back, I want to show you something.

EXT. GUN SHOP - BACK PARKING LOT - DAY

The back of the gun shop, a lot filled with old broken down cars.

John and Donald step out of the back door of the building. Donald holds a metal box, the size of a briefcase.

Donald opens the box.

DONALD

Try this.

JOHN

What is it?

DONALD

They are calling it The Banger.

JOHN

The Banger? It sounds stupid.

DONALD

Think of it as banging down doors and blowing up what ever is inside.

Donald holds the Banger, it resembles an over-sized pistol with one large barrel.

DONALD (CONT'D)

It's a gun, well a gun that fires large sized bullets. Almost like small missiles.

Donald points the Banger at an old car.

DONALD (CONT'D)

Check this out.

Donald FIRES the Banger. The missile like bullet flies and hits the car, the car explodes and lifts up off the ground, it comes crashing down in a heap of twisted metal.

JOHN

Yeah, that will do the trick.

DONALD

They are one shot and there done. So, you'll need a few of them.

JOHN  
You can't reload them?

DONALD  
No, that's how they were built.

JOHN  
I'll take everyone you have then.

INT. WOMAN'S DORMITORY - LOBBY - NIGHT

John and Tiffany stand at the foot of the stairway leading up to the dorm rooms.

TIFFANY  
How are you feeling?

JOHN  
Better after I got some food in me.

TIFFANY  
Do you always have problems with your diabetes?

JOHN  
No, just if I have a lot to do, I may forget.

TIFFANY  
Well, that's something you need to take care of. I'm just glad we were able to eat when we did.

JOHN  
I know, I need to be more careful.

TIFFANY  
Do you want to do something tomorrow night?

JOHN  
Yeah, what ever you want.

A woman in her early sixties steps out of her room dressed in her nightgown, she watches for a moment.

TIFFANY  
Miss Chitlik, I'm saying good night to my friend, sorry if I woke you up.

Tiffany kisses John and walks up the stairs. John watches her for a moment.

Miss Chitlik steps back into her room and closes her door.

TIFFANY (CONT'D)

(turns)  
Stop looking at my ass.

Tiffany disappears up and beyond the stairway.

INT. LA SOMBRA'S OFFICE - NIGHT

John sits at the desk, cleaning a handgun, he picks up a mini tape recorder and presses the button on it.

JOHN

(into recorder)  
I need to control my diabetes better, but I have noticed that when I am La Sombra, I burn through my insulin faster. I don't know why. I may need to keep some Glauconsness with me.

A Police radio sits next to him. The Dispatcher can be heard talking to other Police Officers.

JOHN (CONT'D)

I've had too many close calls to let diabetes become a problem.

POLICE DISPATCHER

(over radio)  
All units, all units, we have a two-eleven in progress, the corner of Wilshire and Western.

John reaches over and shuts off the radio.

EXT. CITY STREET - WILSHIRE - NIGHT

Two masked men race out of a jewelry store, a car waits for them.

Two Police cars screech around the corner, cutting off the street in front of them.

The two masked men FIRE at the Police cars. The Police cars are rack with BULLETS, killing the Officers inside.

La Sombra appears on his motorcycle behind the masked men.

Chris Franson pulls off his mask.

CHRIS  
Someone's coming! Let's get out  
of here!

La Sombra pulls out a Banger from his coat, he revs the motorcycle and races towards the masked men.

Two more masked men get out of the waiting car and FIRE at La Sombra.

La Sombra FIRES the Banger, the BULLET MISSILE misses the getaway car and hits the Police car.

The ground in front of the motorcycle is ripped to pieces by the gunfire.

La Sombra FIRES another Banger, Chris and his men stand their ground FIRING their machine guns.

The BULLET MISSILE flies and hits Chris. Chris splattered everywhere like a zapped goose.

The other two masked men look on in shock as burning pieces of Chris body falls onto the street in front of them.

La Sombra jumps back on his motorcycle, revs the motor and barrels forward FIRING his Mac-10.

Crossing the street, La Sombra drives into an underground parking beneath an office building.

The two masked men follow.

INT. UNDERGROUND PARKING LOT - NIGHT

The parking lot's dimly lit and filled with cars.

La Sombra sets his motorcycle behind a large mini van. He dives behind a car, BULLETS come within inches of hitting him.

La Sombra springs up from behind the car, pointing a Banger at the two men, he FIRES.

The two masked men stand FIRING, the BULLET MISSILE FLIES towards the two men.

The two men keep FIRING, frozen with fear.

The BULLET MISSILE hits the two men head on, scattering their flesh and bones in every direction.

La Sombra zooms out of the underground parking lot.

INT. ROBERT SAILCIDO'S HOUSE - BATHROOM - NIGHT

John burst into the bathroom, takes off his shirt. The shirt hits the white tile floor with a loud slap and drips blood.

John searches the mirror and spots a bullet hole in his shoulder.

Blood pours out of the hole at a steady rate. John finds another hole in his back through which the bullet passed.

John opens the medicine cabinet and takes out two large pieces of cotton, he attempts to patch himself up.

INT. KLINE'S GUN SHOP - BACK ROOM - NIGHT

John lays on a table with his shirt off.

Donald sews up the bullet hole on John's back.

DONALD

Next time get your woman to do  
this, that's what there good for.  
(thinks)  
Well, that and other things.

JOHN

I can't get her involved.

DONALD

If you would have lost more blood  
and I would have had to take you  
to the hospital.

JOHN

How does it look now.

DONALD

The bullet holes are closed up.

Donald puts all the bloody rags and bloody towels into a giant plastic bag.

DONALD (CONT'D)  
Stay here and get some rest.

JOHN  
I feel fine.

DONALD  
I don't care how you feel. I'm  
telling you to stay here and rest.  
I'll let you know when your  
better.

JOHN  
Yes doctor.

DONALD  
Don't be a smart ass.

INT. POLICE DEPARTMENT - SQUAD ROOM

David opens a file on his desk, the folder is ready to  
fall apart, and the papers inside the folder looks like  
it make from parchment.

David flips through the papers and reads. He comes  
across an arrest sheet with a picture of Robert Salicido  
from the 1930's.

DAVID  
I knew there was something about  
to that costume.

David keeps looking through the file.

DAVID (CONT'D)  
(reading)  
Was found with a leather whip,  
brass knuckles, dagger, and .38  
Caliber pistol.

David puts the file to the side and grabs the phone.

INT. JASON CUTTHROAT'S OFFICE - DAY

Jason sits at his desk, the phone rings.

JASON  
Who in the hell is John Salicido?  
(listens)  
His uncle, are you sure? You  
think it's for revenge?  
(MORE)

JASON (CONT'D)  
 Yeah, it makes sense. I'll have  
 one of my men look into it.

Jason writes something down on a paper in front of him,  
 he hangs up the phone.

JASON (CONT'D)  
 (into intercom)  
 Get Kyle.

Kyle enters.

JASON (CONT'D)  
 Go to the college and take care of  
 a student named.

Jason looks at the paper he wrote the name on.

JASON (CONT'D)  
 John Salicido, he may be our  
 problem?

KYLE  
 He's the pro? A college kid?

JASON  
 That's what your gonna find out.  
 Make it look like an accident.

KYLE  
 (leaving the office)  
 Got it.

EXT. MEN'S DORMITORY BUILDING - DAY

John walks out of the dormitory along with other Students  
 heading for the campus.

INT. MEN'S DORMITORY - HALLWAY - DAY

Kyle waits at door to John's room, he's dressed like a  
 maintenance man.

Kyle takes a small metal tool, he sticks it into the  
 door's lock, turns it and opens the door.

DISSOLVE TO:

INT. MEN'S DORMITORY - HALLWAY - HOURS LATER - DAY

John walks down the hallway, making his way to his room. The door to the stairwell is open.

A sign on the door to the stairwell reads, 'THIS DOOR IS TO REMAIN LOCKED'

John looks at the stairwell door closely, turns and looks at the door to his room.

INT. JOHN'S DORMITORY ROOM - DAY

John steps into his room.

A loud hissing sound can be heard. John runs to the window to open it.

Half way across the room, there's a bright flash, the room explodes in a ball of fire.

EXT. MEN'S DORMITORY BUILDING - DAY

John's thrown through the window followed close behind by a ball of fire.

John lands in the swimming pool below.

EXT. POOL - DAY

John swims to the edge of the pool breathing heavy.

A member of the swim team comes over to check on John.

SWIMMER

Hey man, are you okay?

JOHN

(looks up at his  
window)

Yeah, thanks.

Fire and smoke shoot out from his dormitory window.

JOHN (CONT'D)

They know, son of a bitch.

INT. TIFFANY'S DORM ROOM - NIGHT

John sits eating dinner, Tiffany fills his plate. She goes back into the small kitchen.

JOHN  
Aren't you gonna sit down and eat?

TIFFANY  
You were almost blown up today, I think I need to wait on you.

JOHN  
It was a faulty gas line in the room.

Tiffany brings another small sauce pan and puts it on the table.

John scans the room which is smaller than his dorm room, neater, less furniture.

JOHN (CONT'D)  
Your room is nice.

Tiffany looks around.

TIFFANY  
It's a shoe box.  
(laughs)  
I can't get over you were blown up today.

JOHN  
I'm glad you think it's funny.

TIFFANY  
Oh wait. Did you take your insulin?

JOHN  
Yes.

TIFFANY  
Just checking.

INT. TIFFANY'S DORM ROOM - BEDROOM - NIGHT

John kisses Tiffany feverishly and they start to tear at each others clothes.

Tiffany's dress falls to the floor, then her bra, then her panties.

John takes off his pants. Wearing her stocking and garter belt.

Tiffany arches into a back bend with the ease of a yoga master.

DISSOLVE TO:

INT. TIFFANY'S DORM ROOM - BEDROOM

The same scene except now John and Tiffany lay breathing heavy.

JOHN

Just let me catch my breath, okay.

TIFFANY

Sorry, did I wear you out?

Tiffany turns over and kisses John feverishly again, she kisses his chest and moves down under the blankets.

JOHN

You really want to put me in the hospital.

EXT. CHINATOWN - NIGHT

A kaleidoscope of neon lights splash the silent street, desolate save for an occasional stroller by.

Kyle Alt walks under a street light, a black sports sedan drives up the street towards him.

The car stops.

VICKY SMITH (24), slim, dressed sexy, she steps out of the car holding a briefcase, she places it on the hood of the car.

KYLE

Vicky, I can't believe it. You of all people.

(checking out her body)

How long has it been?

VICKY

Not long enough.

KYLE

I remember the last time we met,  
you gave me a blow job in your  
car. And we have just met ten  
minutes before.

VICKY

Fuck you.

KYLE

If we have time.

Kyle thinks a moment.

KYLE (CONT'D)

Oh, and I can also remember that  
you can bend completely over and  
grab your ankles.

Vicky glances at her wrist-watch.

VICKY

Are you done?

KYLE

What's wrong?

VICKY

Well, word on the street is that  
your grip on the city is slipping.  
Cutthroat's not as feared as he  
used to be.

KYLE

There has only been a few set  
backs, everything will be back to  
the way it was. This city still  
needs it's drugs.

Kyle looks around.

KYLE (CONT'D)

Why is the hair on the back of my  
neck just stood up. Are we being  
watched, where are your men?

VICKY

Oh, there around.

As soon as she finishes saying this, four men dressed  
like Ninja's walk out of the shadows, they make there  
presence known.

KYLE

Very impressive, can you also make them roll over too?

EXT. ALLEY - NIGHT

La Sombra sits on his motorcycle, watching from inside a dark alcove.

LA SOMBRA

Time to end this.

La Sombra speeds out of the alcove towards Kyle.

KYLE

That son of a bitch.

VICKY

(to her men)

Kill him!

Kyle pulls his handgun and FIRES at La Sombra. Vicky stands next to Kyle FIRING her own Mac-10.

One of the Ninja's hits La Sombra as he zooms pass him, La Sombra flies off his motorcycle and falls to the ground hard.

La Sombra rises to find himself surrounded by four Ninja's, one of the Ninja's rushes at La Sombra.

La Sombra jumps up and spin kicks the Ninja in the side of the face, he turns around and hits another Ninja in the face and chest, knocking him back.

The last two Ninja's draw their swords and come at La Sombra. La Sombra pulls his whip and swings it towards the Ninja's swords.

La Sombra snatches the sword out of Ninja's hand, the sword flies into the air, La Sombra catches it as it comes down.

La Sombra spins around with the sword in hand and cuts the Ninja across the chest.

ANGLE ON:

The last Ninja holding his sword high above his head ready to strike La Sombra.

VICKY (CONT'D)

Kill him!

The sword flies down, La Sombra moves, coming within inches of being sliced. La Sombra comes up with his sword, it's blocked.

The Ninja kicks La Sombra in the chest knocking him to the ground.

La Sombra falls back, he brings his sword out cutting the Ninja from the groin to the neck.

Vicky and Kyle SHOOT La Sombra who runs back to his motorcycle. La Sombra pulls a shotgun from the side of the motorcycle, picks up the motorcycle and revs the motor.

La Sombra pumps the shotgun and blast Vicky creating a giant hole through her chest.

Kyle moves Vicky's dead body and climbs into the car, La Sombra FIRES a Banger at the speeding car.

The sedan turns and the BULLET MISSILE misses the car and hits a nearby market. The sedan disappears down the street.

EXT. CITY STREET - NIGHT

La Sombra races after Kyle.

From out of nowhere two cars appear behind him. Through the review mirror La Sombra can see two men hanging out the windows of the cars holding machine guns.

The two men FIRE at La Sombra who does a wheelie while crossing the bridge. La Sombra turns back to see each man FIRING at him.

La Sombra turns and FIRES his Mac-10, a car is hit with a hail of BULLETS and EXPLODES with such force, the other car EXPLODES killing everyone.

A HELICOPTER speeds down from behind a skyscraper FIRING an electric Galatian gun at La Sombra.

The ground in front of the motorcycle is ripped and torn to pieces by the BULLETS.

La Sombra puts his head down, revs the engine, the motorcycle pulls away from the helicopter. The motorcycle heads for the freeway entrance.

The ground again is ripped up by the machine gun fire. A tracker-trailer truck for cars is stalled on the clover leaf of the freeway.

La Sombra spots the trailer truck. The truck's pointing towards the next level of the freeway. The helicopter keeps up the chase.

The motorcycle speeds up and uses the trailer as a ramp and jumps into the air, in the air La Sombra FIRES the Banger.

The BULLET MISSILE flies straight at the helicopter hitting it on the side.

La Sombra lands hard on the next freeway and loses control of the motorcycle. La Sombra watches pieces of the burning helicopter fall onto the freeway below.

INT. CUTTHROAT'S OFFICE - NIGHT

Jason stands looking out the window gazing at the city below.

The cell phone beeps.

Jason takes his cell phone from his pocket and reads the screen.

JASON

I just found out that the student  
at the college is still alive.  
What the hell happen?

Jason types on the cell phone screen.

JASON (CONT'D)

You better make sure this time, do  
this now.

Jason hangs up the cell phone, he pushes another button on the cell phone.

JASON (CONT'D)

(into phone)  
Yeah it's me. You better go there  
and just make sure this guy is  
dead.

Jason closes his cell phone.

EXT. MEN'S DORMITORY BUILDING - NIGHT

The campus's quiet, John walks alone towards the building.

INT. CAR - NIGHT

David sits inside the car watching John with his binoculars.

EXT. MEN'S DORMITORY BUILDING - NIGHT

Kyle watches John from the dark shadows of one of the buildings.

John reaches for his keys and drops them, he stops to pick them up.

MACHINE GUN FIRE rings throughout the campus.

David rushes to the scene.

John dives for cover behind a wall and reaches for his ankle and pulls a pistol that is strapped to it.

Kyle FIRES at the wall John's hiding behind. David runs up behind Kyle, he turns and SHOOTS David.

Kyle watches David fall to the ground in a pool of his own blood.

John FIRES and hits Kyle in his right knee cap. John walks over to check on David.

David coughs up a mouth full of blood and dies.

John turns his attention to Kyle, he SHOOTS Kyle's left knee cap.

KYLE

(in pain)

What are you doing?

John kicks Kyle hard across the face, knocking him out cold.

EXT. ROCK QUARRY - NIGHT

Hanging off the end of the arm of a high crane, tied to a thick rope is Kyle. Kyle moves around, tied upside down above a large hole, one hundred feet deep.

La Sombra stands next to the crane holding his huge hunting knife under the rope.

KYLE

(yelling)  
Your a dead man!

LA SOMBRA

Not from where I'm standing. You look like the dead man.

(thinks)

Now why does this seem so familiar to me?

KYLE

He knows who you are. It's just a madder of time before he gets to you.

LA SOMBRA

That's why I'm gonna get to him first.

KYLE

Eat shit!

LA SOMBRA

You guys all act like you don't understand the question.

(slower)

Where can I find Jason Cutthroat?

KYLE

I'm not telling you a fucking thing!

La Sombra cuts into the rope.

LA SOMBRA

I will stop cutting when you tell me where he is.

KYLE

He know who you are, he will keep coming after you, you won't last.

LA SOMBRA

From where I'm standing, it looks like I'm going to last longer than you.

La Sombra goes back to cutting the rope.

KYLE

Fuck you!

LA SOMBRA

I'm done playing this game with  
all you ass-holes.

Kyle watches La Sombra cutting the rope.

KYLE

All right! I'll tell you!

La Sombra stops.

LA SOMBRA

Go on.

KYLE

He's moving his whole operation to  
his aerospace building. That's  
where you'll find him.

INT. CUTTHROAT'S OFFICE - NIGHT

Jason picks up the ringing phone on the desk.

JASON

What? Are you kidding me?

Jason walks around the office.

JASON (CONT'D)

I want to end this. I want to be  
the one to rip out his heart  
myself.

(a moment)

You said he had a girlfriend, so  
go to plan B.

INT. CITY PLANNING OFFICE - DAY

John sits looking through sheets of blueprints. The  
corner of the blueprints reads, 'CUTTHROAT AEROSPACE: Sub-  
Level Four'

The blueprint has a wide hallway leading to a large  
square with the words office.

John moves his finger along the blueprint.

JOHN

This is like Fort Knox

John flips through more pages of the blueprints.

JOHN (CONT'D)  
Looks like there's only one way  
inside this place.

INT. WOMAN'S DORMITORY - DAY

Tiffany takes out her keys to open her door.

Alan Grimes and Mark Clevenger grab Tiffany and throw her  
across the room.

Before she can scream, Alan gages her mouth.

Mark pulls out a camcorder from a black bag, he closes  
the door to her room.

INT. WOMAN'S DORMITORY - HOURS LATER - DAY

John walks up to Tiffany's door, the door is slightly  
open. He looks around, and opens the door.

INT. TIFFANY'S DORM ROOM

In the center of the room a small table with a 13' inch  
TV/VCR sits.

A note written in blood is taped to it.

The note reads, 'Press Play'

John walks over to the television and presses play. The  
pictures flashes on and we see Tiffany tied to her bed in  
just her underwear.

ALAN  
Right now, you must be going nuts.

Mark presses the knife hard against her neck.

MARK  
Let's fuck her again!

ALAN  
You had enough, now the boss wants  
her.

Tiffany screams through her gag.

JOHN

Shit!

ALAN

We know who you are, if you want to see her alive, you better come and get her.

Mark cuts the strap on her black bra.

ALAN (CONT'D)

I don't know how long I can keep Mark off of her.

INT. LA SOMBRA'S OFFICE - NIGHT

John straps on his bullet proof vest and wraps it tight around his body. He slaps on two magazines into his Mac-10's and puts them into there holsters.

Grabbing his overcoat and scarf, he puts his hat on and leaves the room.

EXT. CUTTHROAT AEROSPACE - NIGHT

The huge hangers and buildings housing Cutthroat Aerospace cover about ten miles on the outskirts of the city. The buildings appear dark and empty.

La Sombra races on his motorcycle for the open gate. Two GUARDS steps out and open FIRE on La Sombra.

La Sombra pulls his Mac-10's and FIRES. The two Guards are shot to death by the passing La Sombra.

EXT. CUTTHROAT AEROSPACE - AIRCRAFT HANGER - NIGHT

The doors from the front of the hanger slide open and Cutthroat's Army rushes out, all of them getting ready for La Sombra to reach them.

EXT. AIRCRAFT HANGER - FRONT - NIGHT

La Sombra points a Banger towards the front entrance of the building.

Cutthroat's Army FIRES at La Sombra, he FIRES the BULLET MISSILE and watches it land in front of the men.

The MISSILE hits the ground in front of the six men, blowing them up into the night sky.

La Sombra turns the motorcycle and heads towards the back of the building.

EXT. CUTTHROAT AEROSPACE - AIRCRAFT HANGER - NIGHT

La Sombra speeds to the back of the building, he comes face to face with an armored tank.

La Sombra FIRES another Banger, the guns on the tank turn and aim at La Sombra.

Before the guns can fire, the BULLET MISSILE hits and the tank explodes and folds in half.

The doors to the hanger are wide open, La Sombra drives his motorcycle into the hanger.

INT. AEROSPACE HANGER

The motorcycle stops in front of a mock-up of a satellite in the center of the empty hanger.

La Sombra scans the area and sees the doors to the hanger slam shut.

A giant video screen hanging above the satellite flashes on.

Jason's smiling face appears on the huge screen.

JASON

I knew taking your sexy little girlfriend would get you here.

LA SOMBRA

Where is she?

JASON

She's safe.

LA SOMBRA

Let her go.

JASON

You don't tell me what to do, I tell you. Now you need to shut up.

(thinks)

(MORE)

JASON (CONT'D)

Oh yeah, I remember what I was going to do.

Jason points down from the screen to the satellite below him.

JASON (CONT'D)

Do you like my little toy, we build them for the military.

LA SOMBRA

You have your hands in everything.

JASON

You'd be surprised.

LA SOMBRA

Nothing surprises me anymore.

The satellite blinks on and unfolds like a giant insect. Two laser canons move and aim at La Sombra.

JASON

Those are twin plasma laser canons. Both charged and ready to fire.

LA SOMBRA

What?

JASON

I needed to test out the weapons system, so why not test them out on you.

La Sombra takes a step backwards.

A laser blast strikes in front of him.

JASON (CONT'D)

Works pretty good. You better check to see if you have all your toes.

La Sombra looks down at his feet.

LA SOMBRA

Funny.

JASON

Well, you've caused me enough headaches, you've killed most of my childhood friends, now I get my revenge.

The satellite turns ready to fire again.

JASON (CONT'D)

Good bye.

La Sombra pulls out his two Mac-10's and FIRES at the giant video screen.

The video screen explodes and shatters, he turns the Mac-10's on the satellite, BULLETS bounce off the satellite.

La Sombra keeps FIRING.

LA SOMBRA

Shit.

La Sombra leaps into the air as two laser bolts fly pass him, he lands next to the pieces of the broken video screen.

LA SOMBRA (CONT'D)

Yes.

La Sombra picks up a mirror pieces from the ground that fell from the video screen, he uses it as a shield, laser bolts hit the mirror and bounce off, hitting the walls.

The mirror shield is used to move closer to the satellite, the laser bolts ping off the mirror, he's now close enough to climb up onto it.

The satellite goes crazy not knowing where La Sombra disappeared to. La Sombra rips open the control panel on the top of the satellite.

Next to the control panel in red letters reads, 'MANUAL LASER CONTROL' A joy-stick rises out of the control panel.

The satellite does a .360, La Sombra's now in control of the weapon, he pushes the red button and the lasers FIRE at the wall making a giant door.

Another room is seen from the top of the satellite. La Sombra searches the control panel and finds another control.

INT. CUTTHROAT AEROSPACE - CONTROL ROOM

Jason watches La Sombra on a monitor, he watches La Sombra FIRES the lasers at the walls of the hanger.

CUT BACK TO:

## INT. AEROSPACE HANGER

La Sombra's riding the satellite like it's a bucking horse, he spots another button on the control panel that reads 'SELF DESTRUCT'

LA SOMBRA

Hello.

La Sombra pushes the button.

A count down blinks off and on with twenty seconds to reach safety. The hanger door starts to open.

Cutthroat's Army rushes inside, La Sombra turns the satellite and FIRES a battery of laser bolts at the men.

The laser bolts cut a few of the men in half causing the other men to back off in fear.

La Sombra jumps off the satellite and runs into the hole he cut out. Cutthroat's Army sees him and gives chase.

Before Cutthroat's Army can reach the hole, the area explodes in a blinding flash.

## INT. CUTTHROAT AEROSPACE - HALLWAY

La Sombra runs down the hallway and comes face to face with two GUARDS.

The explosion roars down the hallway behind La Sombra, he hits the ground letting the fire ball travel over him.

The fire ball hits the two Guards are hit head on and scream as they are enveloped with the full force of the fire.

La Sombra stands up and SHOOTS the two screaming men putting them out of there misery, he continues to run down the burning hallway.

## INT. CUTTHROAT AEROSPACE - CONTROL ROOM

Alan and Mark keep guard on Tiffany, she sits tied to a chair still in her underwear.

Jason keeps watching the video monitors.

JASON

He should be here any time now.

Jason steps towards the front of Tiffany.

JASON (CONT'D)

I bet you didn't even know what your boyfriend was doing on his free time.

Tiffany shakes her head.

JASON (CONT'D)

Or how many problems he's caused me. How many of my friends he's killed.

Tiffany puts her head down, Jason reaches over and pulls the rag from her mouth.

Tiffany catches her breath.

TIFFANY

What does John have to do with all this?

JASON

He wanted to go to war with me, and now I'm gonna end it.

TIFFANY

War?

JASON

I had to kill his family. They didn't want to do what they were told.

TIFFANY

Oh my God.

Jason puts a small remote into his jacket pocket.

JASON

The trap is set, let's get out of here.

INT. CUTTHROAT AEROSPACE - STAIRWAY

La Sombra opens a doorway to a stairway leading up towards another level, he draws his handgun and rushes up the flight of stairs.

A door opens above him, a man in an army uniform FIRES down at him.

The BULLETS blast away at the walls inches in front of La Sombra.

La Sombra returns FIRE, the Soldier ducks behind the door, La Sombra runs up the stairs SHOOTING as he goes.

La Sombra opens the door to find the Soldier pointing his gun at Tiffany's head.

INT. CONTROL ROOM

La Sombra steps into the control room, he has the Soldier covered with his pistol.

SOLDIER

Alright Ace, put the gun down.

Tiffany shakes her head.

TIFFANY

It's a trap!

The Soldier presses the gun hard against Tiffany's head.

SOLDIER

I mean it, put the gun down!

La Sombra flips on the laser target sight, a red dot of light falls onto the Soldier's forehead.

SOLDIER (CONT'D)

You better get that damn thing off of me!

La Sombra moves the laser down to the gun that's pressed against Tiffany's head.

The door behind Tiffany and the Soldier opens, another Soldier rushes inside the room, the Soldier sees La Sombra and FIRES.

La Sombra FIRES at both Soldiers, the SHOTS hit the two Soldiers, the Soldier who came into the room is SHOT and FIRES at Tiffany as he falls back dead.

John pulls off his scarf and rushes to Tiffany's side.

JOHN

Hold on, I'll get you out of here.

John unites Tiffany.

TIFFANY

(weakly)

John, is that really you?

John lifts Tiffany to her feet.

JOHN

Come on, we have to get out of here.

TIFFANY

No.

Tiffany puts her arms around John.

TIFFANY (CONT'D)

I love you.

Tiffany slumps down in John's arms dead. John holds Tiffany tight.

JOHN

Come on, don't do this! Come on, don't die!

Tiffany's lifeless head falls back with her eyes wide open.

JOHN (CONT'D)

Noooooooooo!

John puts his scarf back over his face, he's now La Sombra again, he pulls his two Mac-10's and flips on the laser targeting sights on both of them.

La Sombra runs for the door towards the hallway and FIRES at another Soldier waiting in the hallway.

INT. CUTTHROAT AEROSPACE - HALLWAY

La Sombra sprints down another hallway, he enters a different section of the complex, walking he walks into a wider hallway.

La Sombra hears doors slamming, and footsteps, he vanishes into a blur of smoke.

A door at the end of the hallway slides open and hundreds of BULLETS blast out of it.

The smoke from the gunfire clears, and Alan and Mark stand in shock to find La Sombra gone.

MARK

Where is he, I know he came this way.

ALAN

Oh my God!

La Sombra appears like a fast moving blur of smoke.

LA SOMBRA

(yelling)

Aaaaaahhhhhh!

La Sombra FIRES at Mark and Alan killing them.

INT. CUTTHROAT AEROSPACE - SECURITY ROOM

La Sombra burst into the room with both Mac-10's ready to fire, he looks around the room, Jason's gone. A door to another stairwell is left open.

INT. STAIRWAY

La Sombra comes to the last flight of stairs leading to the heliport.

EXT. HELIPORT - NIGHT

A helicopter's about to lift off.

Jason sits inside the helicopter giving La Sombra the middle finger.

La Sombra stands for a moment, Soldiers can be heard running up the stairs towards him.

La Sombra runs to the helicopter and leaps, grabbing onto the landing skids.

The Soldiers FIRE up at the escaping La Sombra.

INT. HELICOPTER - NIGHT

Jason looks down and spots La Sombra hanging on for his life.

JASON

Mother fuc...

Jason opens the door and SHOOTS down at La Sombra.

La Sombra swings out of the way, coming within inches of getting shot.

La Sombra moves closer underneath the bottom of the helicopter, out of Jason's line of sight.

JASON (CONT'D)

Damn it!  
 (to the Pilot)  
 Head for the city!

EXT. CITY - NIGHT

The helicopter flies into the city with La Sombra hanging on for his life.

The helicopter goes into a power dive.

LA SOMBRA

(hanging on)  
 Shit!

The helicopter pulls out of the power dive and darts in and out of the tall skyscrapers.

La Sombra slides down from the front of the landing skid all the way to the back end of the helicopter.

La Sombra pulls his handgun and FIRES up into the helicopter.

INT. HELICOPTER - NIGHT

The PILOT'S SHOT from underneath the helicopter. Jason grabs the helicopter's controls.

Jason steers the helicopter between two buildings, coming within feet of hitting them.

JASON

(yelling)  
 Hang on ass-hole!

Jason opens the door and FIRES at La Sombra. A SHOT hit's La Sombra in the shoulder, he holds onto a skid with one hand.

The helicopter pulls back climbs higher into the night sky.

EXT. HELICOPTER - NIGHT

La Sombra pulls a Mac-10 and FIRES up into the helicopter.

The BULLETS cause the rear propeller to stop turning and catch fire.

The helicopter turns out of control and heads straight at an office building.

INT. HELICOPTER

Jason tries to gain control of the copter but it's still heading straight for the office building.

JASON

Shit!

EXT. HELICOPTER

La Sombra FIRES at the on coming windows of the building. The giant windows explode making an opening for the out of control helicopter to crash into.

EXT. OFFICE BUILDING - NIGHT

La Sombra pulls his whip and flings it at the frame where a window used to be.

The WHIP wraps around the window frame, La Sombra lets go of the helicopter and swings into the building, ahead of the out of control helicopter.

EXT. OFFICE BUILDING - NIGHT

La Sombra dives out of the way of the sliding helicopter.

The helicopter slides through office, crashing through desks and cubicles, till it hits the wall next the elevators.

INT. OFFICE BUILDING - HELICOPTER - NIGHT

Jason climbs out of the helicopter wreckage, he reaches for a black leather bag and takes out a handful of throwing knives that he puts in his coat.

La Sombra FIRES his Mac-10 at Jason, Jason turns and throws a knife.

The knife strikes the Mac-10 out of La Sombra's hand.

LA SOMBRA

What?

Jason limps as fast as he can towards the elevators.

INT. ELEVATOR LOBBY - NIGHT

The lobby is destroyed, two large concrete slabs fall in front of the elevator doors.

Jason opens the door to the stairwell.

INT. OFFICE BUILDING - HELICOPTER

The helicopter explodes, shaking the whole floor of the building.

The sprinklers come on washing down everything with water.

INT. OFFICE BUILDING - STAIRWELL

Giant chunks of concrete fall onto the stairwell blocking the way down, the only way to go is up to the roof.

Jason limps up the flight of stairs.

La Sombra reaches the door to the stairwell and FIRES up at Jason.

BULLETS WHIZ AND PING their way up into the stairwell. La Sombra stands and can hear doors opening and slamming shut.

La Sombra runs up the stairs taking them two at a time.

EXT. OFFICE BUILDING - ROOF - NIGHT

Jason searches for a place to hide, the rooftop is one large heliport, he grabs his cell phone.

JASON

(into cell phone)

I need transport. I'm on the roof of the Amex Vision Building.

(MORE)

JASON (CONT'D)

(a moment)

Yeah, hurry.

BULLETS WHIZ pass Jason.

As if by reflex, Jason throws another knife at La Sombra, La Sombra moves to the right, but the knife catches him in the shoulder.

La Sombra pulls the trigger on his Mac-10 to the sound of clicks.

JASON (CONT'D)

Some how tonight, I knew it would  
come down to just the two of us.

La Sombra pulls the large knife from his shoulder, he holds it ready to attack Jason with it.

LA SOMBRA

Then lets end it here.

The two men run at each other, both of them ready to strike at each other with the knives in their hands.

The two men pass each other, Jason swings his knife and lands a huge gash near La Sombra's throat.

La Sombra swings his knife and strikes Jason hard across the throat, opening a deep gash.

Jason falls to his knees holding his throat.

Blood sprays out from the wound.

JASON

This isn't over....

LA SOMBRA

It looks like it's over to me.

Jason falls forward dead.

A helicopter comes up from the side of the building. The side door opens and a mini gun slides out and FIRES at La Sombra.

The ground in front of La Sombra is ripped to pieces by the machine gun fire.

La Sombra runs for the door to the stairwell, BULLETS cut across La Sombra, striking him in the leg, he stumbles and falls.

## LA SOMBRA (CONT'D)

Damn it!

Frantically he searches for a weapon to use on the approaching helicopter and pulls out the last Banger from his coat.

The helicopter turns to make another pass at La Sombra. The machine guns turn and come to live again, FIRING down at La Sombra.

BULLETS rain down and come within feet of hitting La Sombra.

Rolling on the ground avoiding the racking of BULLETS, La Sombra points the Banger up at the helicopter and FIRES it.

The BULLET MISSILE flies straight at the helicopter hitting it in the cockpit and explodes.

La Sombra rises to his feet and limps off the roof towards the stairwell door.

INT. HOSPITAL ROOM - DAY

John wakes up in a hospital bed, Donald stands next to the bed.

JOHN

What happen? How did I get here?

DONALD

You showed up at my place.

JOHN

What?

DONALD

You were pretty beat up, I brought you here. I told them that you were hurt working for me.

JOHN

They believed you?

DONALD

Yeah, the Police never showed up. And the main thing is, you got rid of Cutthroat.

JOHN

Was it worth it, I got Tiffany  
killed. I can't live with that.

DONALD

I'm sorry. You need to do what  
you need to do.

JOHN

Right now I don't know. This city  
is always going to have crime. I  
don't want to think about it right  
now.

DONALD

Sure kid, take your time to think  
it over.

EXT. CEMETERY - DAY

The cemetery sits a top a hill overlooking the city.  
John places flowers down on Tiffany's freshly dug grave.

John turns and walks away.

EXT. BUILDING ROOF TOP - NIGHT

La Sombra stands on the roof of the building looking down  
onto the city below.

WOMAN'S VOICE (O.S.)

Help me! Somebody help me!

La Sombra runs to the other side of the building, takes  
out his whip, swings the whip.

The WHIP attaches to something on the next building, as  
La Sombra jumps off the ledge and into the darkness.

FADE OUT.

