

TWO SIDES OF THE MOON

by

EDWARD RYAN FUNK

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3629 NORTHWOODS DR.
KISSIMMEE, FL. 34746

EXT. ACCIDENT - DAY

Heat is rising to its full potential as the sun bakes the hot asphalt like a pizza stone fresh out of the oven. Small flames of fire are scattered throughout the chaotic destruction once known as a fortunate family outing. Car parts and wreckage are placed throughout the street like an abstract painting. A young man, Castor Pollux, (twenties, dark hair) covered in soot, blood and abrasions with a scarred and scabbed face is lying on the side of the road.

Castor frantically awakes coughing through the dirt as he tries with all his strength to lift his torso off the ground. His pain shoots through his body so sharp it ends in an uproar of vomit and coughing. His face is cauterized and gruesomely distorted complemented with the dirt that his face was buried in.

Castor is able to finally get up, he limps slowly toward his fallen Mother and Father while crying in shock.

CASTOR POLLUX

No, No

He looks around with his hands over his mouth as tears rolling profusely down his cheeks, he builds the strength of anger in his heart. The young man looks at his hands and body covered in blood.

Castor falls to his knees next to the cadavers laid to rest of his parents.

CASTOR POLLUX

No.....why

He wipes the forehead of his father as if he is petting him. His Fathers eyes are staring into infinite space showing their emptiness and soulless depth. The bludgeoned young man holds his fingers over his mothers throat, puts his ear to her mouth checking to see if she is breathing. He comes to the conclusion that she is dead, The forehead of Castor is pressed onto his mothers shoulder as another spirt of tears blast out of his ducts.

Castor pulls a small knife out of his fathers pocket with his shaky arm, It `is a pocket knife with an engraved scripture that notes "till death do us".

As anger builds the immortal strength of hate within Castor, The young man opens the old blade and places it within his palm. Castor tilts his chin toward the sky and quickly pulls the knife swiftly across his palm, creating a deep gash beginning the flow of family value known as blood.

Castor then turns his bloody flat hand into a fist to control the flowing blood from his palm into a red stream of blood droplets falling from the bottom of his fist and places his fist over his father's forehead as well as his mother's.

Blood from Castor's fist drips slowly on his father and mother's forehead representing his family's bloodline that has just fallen.

Castor's eyes well up with glass-like tears as he stands up with a frantic jolt, quickly twisting and turning looking for some kind of evidence of who or what would do something like this to his family.

Not realizing the situation at that moment and at that time the beat-up young man was standing right on top of his first major clue.

A symbol that looks like a cross with a sickle moon shape on the bottom half pointing upward and around the center of the two conjoining lines is spray painted on the cement like a signature of a piece of art work. At each tip of the cross there are three circles with the letters E,P,C, (EARTH, POWER, CONTROL) representing a militia that has put threat in the eyes of the city.

In the distance, faint sirens start to whistle in the ears of the scarred waif and become louder every second.

Castor makes the decision to disappear. He understands that to avenge his blood he shall not make his presence known from this point on.

INT. WAREHOUSE - NIGHT

Foot steps ring out through the hollow air in a dark stale building. The sound of the heavy footsteps are digressing with faint water splashes every once in a while and grit noises only to be recognized as puddles and mud across the dark floor.

Hazy beams of light are casted throughout the building showing the extreme depth of the endless terrain.

Salazar Mendez A.K.A. Jesus (middle age, male, high class) is hanging from hooks under his arm pits, chains are bound around each one of his wrists and his feet are strapped together, his body is in the shape of a crucifix.

Blood runs down the chin of the Gang leader Jesus(Salazar) as he coughs quickly followed by a hard gasp of air while painfully waking up from a massive beating. Rope burns are evident across the neck of our slain Villain as well as cuts and bruises through out his achy body.

Jesus(Salazar) confused, frightens himself with the echos of his childish scream that reverbs off of the tin walls that construct the building he is forcefully hung from.

INT. WAREHOUSE - NIGHT (CONTINUED)

A silhouette of a man (CASTOR POLLUX) standing over a metal table catches the blurred vision of the helpless victim. Metal on metal collision sounds are created by guns and knives being set on the metal table do to emptying of the strangers pockets.

Jesus(Salazar) realizes the silhouetted person is the reason for the position that Jesus(Salazar) is in.

Jesus(Salazar) head is hung low, swinging back and forth because He is trying to lift it but does not have the strength.

JESUS
HEY....who are you?

Jesus(Salazar)yells while struggleing to get out of the bindings.

JESUS
(screaming) MOTHER FUCKER WHO ARE YOU.

Still struggling

JESUS
Do you know who I am.

A metal scraping sound rips across the table silencing Jesus(Salazar), Jesus(Salazar) tries to listen close to understand the sounds across the room, He recognizes them because he knows them well.

Across the room CASTOR is loading bullets into a snub nose revolver, when finished He puts the revolver back on the table and begins loading the rest of his arsenal.

Castor then picks up his knives one by one to polish and cleanse them of Gang members blood that he had taken the lives of early that evening.

He sets his last weapon on the hollow, metal table and slowly turns to Jesus(Salazar) thinking of the absolute torture method.

Jesus(Salazar) lifts his head as a sign of strength to show the fearless silhouette that he is not afraid to die although the fear in Jesus(Salazar) is tremendous.

Castor turns back around to his table grabbing both a gun and knife for the pleasure of rejoicing the blood of his family by making the person who took their lives cry like an adolescent child at the dentist.

Jesus (Salazar) drops his head in defeat, He wasted all of his energy trying to struggle out of his chains and hooks.

JESUS

If your going to kill me then at least
give me the pleasure of knowing your
name.

Again footsteps start bringing notice to the movement of Jesus (Salazar) fate. The dark gentlemen walks through pools of light giving our infamous Jesus(Salazar) a glimpse of his killer but, with no help to the imagination.

A pocket of dark shadow is where our avenger decides to land his feet, not allowing Jesus(SALAZAR) the permission to see his un-expressive face.

JESUS

I want to know the name of the man who
takes my life.

A hard knocks voice comes from the shadows.

CASTOR

I refuse your pleasure.

Jesus (SALAZAR) lifts his head like a bobble head doll. He speaks sarcastically

JESUS

If you refuse my pleasure then show
yourself in the light so I can at least
see my taker.

Castors opens the chamber of the snub nose revolver and spins it shut. The gun is gently placed in its holster and an abstract knife is held into the light as if Castor is showing it off. The knife is shaped like an old Egyptian sword with a knuckle protector across the fingers.

The knuckle protector is laced with one inch spikes incase the enemy is to close to swing the blade. The knife is beautiful to Jesus(Salazar) as light glistens off of the blade and sharp spikes. The handle is fitted with black leather wraps and burgundy high lights.

Castor retreats the knife back into the shadows and wipes the blade across his chest.

Jesus (Salazar) speaks to him as if he knows him well.

JESUS

You killed my men. Those men were my
family

Castor answers angrily

CASTOR

FUCK YOUR FAMILY!

Castor pauses for a brief second

CASTOR

I lay to rest the blood of my family in
which you took. I did not kill your
family, I avenged mine.

Jesus (Salazar) voice is loader.

JESUS

That was the only....

Castor interrupts

CASTOR

SHUT UP!

Castor swings his blade at Jesus(Salazar) slicing thinly through the top of his throat. Although not killing Jesus(Salazar) but, draining blood from his neck.

Castor speaks with a low tone shaken from the memory of his family while pointing the tip of his knives blade against his ridden face.

CASTOR

I refuse you from this very earth that
I walk on. I was there, I watched what
your so called family took from me.

Castor slowly lowers the knife and takes a deep breathe from his nose.

CASTOR

And now you want to get to know me.

Jesus(Salazar) comes to grips with himself and realizes the pain and hate he has supported and caused. The gang leader tries to become one with religion knowing his time is finally awaiting. Jesus(Salazar) starts to pray.

JESUS

Forgive me father for I have.....

In the middle of the token prayer a load belt comes from the cold, damp shadow as Castor screams in anger while forcefully raising his long intimidating knife.

CASTOR

AHHHH....Don't you dare you mother
fucker.

Castor swings his knife toward Jesus(Salazar) as to finish him off during his last breathe.

INT. POLICE STATION - MORNING

Its a busy morning in the Metro Police station as Detective Mark Peña (young go getter-detective) closes in fast to role call. The detective is tapping a binder folder nervously on the opposite hand that he holds the binder in.

INT. ROLL CALL ROOM - MORNING

Approximately twelve to fifteen detectives are sitting around jokingly talking while drinking coffee and sarcastically making fun of each other.

The door to the room quickly swings open as Detective Peña walks in and swiftly slams it shut.

The Detectives with in the room silence themselves and give forth all their attention to the upset Detective Peña who in turn throws the binder across the front of the room.

MARK PEÑA
WHAT THE FUCK IS GOING ON IN THIS CI-
TY!!!AND WHY IS THERE GANGS RUNNING
IT!!!!!!

Detective Mark Peña paces back and forth with his head low and his hands on his hips, There is a brief silence.

Detective Jake Hickey(older, slower thinking detective) from the crowd looks around and then perks up to answer the question.

JAKE HICKEY
Maybe because of all the.....

Mark Peña interrupts him in mid sentence snappingly.

MARK PEÑA
IT WAS A RHETORICAL QUESTION....DIP
SHIT!!!!!!

Mark pauses, takes a deep breath, picks up the file from the floor along with loose paper that has fallen out from the angry toss.

MARK PEÑA
MURDER...DRUGS...VIOLENCE....OVER
DOSE...RAPES...PROSTITUTION...THIS HAS
GOT TO STOP.

Detective Peña stops pacing wipes his face with one hand and starts to strategize a plan.

MARK PEÑA
I want them all, I want the dealers,
the runners, the prostitutes, the
bangers, JUST BRING THEM ALL.....

The Detective opens the door to walk out then stops in mid step.

MARK PEÑA

And most of all I want Salazar Mendez
dead or alive. If Jesus wants to bring
the Wrath then I want to answer the
calling.

Detective Mark Peña slams the door behind him and slams his fist
against a door across the hall while walking heavily down the
hallway.

Another detective peaks his head out of a door and shouts down
the hallway toward Detective Pena.

DETECTIVE 1

Yo...Peña

Detective Peña stops in his tracks turns annoyingly toward the
Detective.

DETECTIVE 1

We got another one.

EXT. FARMLAND - DAY

Its a beautiful afternoon as the breeze blows through a wheat
field like an orchestrated symphony of movement. A beautiful
traditional white house with a wrap around porch and an add on
wheel chair ramp sits on sixty acres of rolling hills.

A beautiful red barn compliments the house resting diagonally
from the front door, The barn is full of chicken coops and farm
equipment. Out side the barn staggers a few cows that have won-
dered away from its herd feeding off the pastures edge of grass.

Sounds of farm life fill the air comforting the occupants of
this beautiful lifestyle.

A screeching sound gets the attention of our grazing cow friends
as the screen door on the front of the house is fumbled.

Ted "The Tread" Robbins (50-60 years old, vietnam vet) in a
wheel chair exits the screen door carrying a shot gun across his
lap.

Ted hums war songs as he makes his way to feed the coop awaiting
him inside the barn. Ted reaches the bottom of the wheel chair

ramp turns toward the barn and realizes the barn door is slightly cracked open as if a wolf snuck in.

Ted "The Tread" stops in confusion.

TED
What the.....

Ted calls out to his wife Angie (40-50 years old southern woman) with a loud fast snap.

TED
ANGIE...ANGIE

ANGIE
WHAT IS IT TED?

TED
YOU BEEN IN THE BARN TODAY?

ANGIE
NOW WHY WOULD I GO IN THE BARN? YOU
KNOW THE BARN GIVES ME THE CREEPS.

TED
ANGIE...YOU AINT GOT NUTTIN TO BE
SCARED OF IN THAT BARN THERE AINT NUT-
TIN THATS GUNNA HURT YOU. DAM WOMAN YOU
OL SCARDY CAT.

Ted turns toward the barn using one hand gracefully then cocking his shot gun. Ted then talks quietly under his voice.

TED
I finally get to shoot one of these
dam wolves...breaking into my barn.

Ted roles into the barn slowly shot gun first. The barrel of the shot gun is forced against the barn door thats slightly open as Ted taunts the intruder.

TED
here kitty, kitty, kitty here kitty....

Ted Robbins enters the barn slowly with a hunt in mind.

INT. DAY - BARN

Still taunting the wolf he looks curiously around the barn for any unwelcome visitors that might come from behind hidden areas he is unable to reach.

The noise of clucking is unusually normal to him especially if there is an intruder present with in his barn.

"The Tread" makes a round through the barn to find nothing different with it which leaves him utterly confused.

INT. BARN - DAY

A young Castor Pollux is lying under the chicken coop as he sees the wheels of a wheel chair slowly make rounds through a hay ridden floor of a barn.

The frightened young man is holding a dead chicken in his arms as he moments before had killed it to cook for dinner later that evening.

Castor tries to hold his breathe until the disables man reaches the barn door. The two small wheels on the front of the wheel chair are getting to where they are parallel to Castors line of site which is still only half way to the door.

As soon as the wheel chair becomes parallel it all of a sudden stops, Castors eyes widen in fright.

INT. BARN - DAY

Ted is on his final pass through his coop which is oddly normal. In the midst of giving up his search Ted spots a very unusual situation that is out of the ordinary of his farms daily routine.

The curious Mr. Robbins brings his wheel chair to a holt and examines a cubby hole that a chicken once occupied.

Ted quickly looks around the barn to see nothing else different and moves in closer trying to understand the odd scenario.

TED

What the hell is going on here.

Ted realizes that a chicken is indeed missing but the latch on the door is locked. Ted briefly looks it over then bolts out the door calling for his wife.

TED
ANGIE....ANGIE....ANGIE

INT. BARN - DAY

Under the chicken coop lies Castor relieving a deep breathe as soon as he hears the door of the barn close. Castor is breathing hard and relaxing his tense muscles as he plans his quick escape just incase he has another run in with the farmer.

EXT. WOODS - NIGHT

A small fire casts a flicker throughout the woods as Castor Polux finishes off his last bit of chicken. The sore young Castor throws the finished bone in a pile formed from earlier chicken carcass Castor ate before.

Castor is still tranced from the major events happening earlier that day. Castor looks to his palm in remembrance of his parents as there is a scabbed up gash across it. Castor's eyes start to welt up, his lip starts to curl and then his memory is interrupted by a noise in the woods.

Castor snaps his head ninety degrees with his eyes cocked fully to the left looking to see what the noise is from but, then realizes that he is too exhausted to hunt, he slowly turns his head back to the comfort of the fire.

As the Fire flickers softly across Castors face a cold piercing metal touches his cheek. Castor Jumps around the Fire.

CASTOR
AHH!!!!!!!

Castor looks toward his old position, His eyes bulge in fright for he has been intruded upon.

A shot gun barrel was pressed against Castors face to intimidate Castor mentally and scare him to make sure the young boy doesn't make any sudden move's. An older ruffed up man in a wheel chair (Ted "the tread" Robbins) with long hair and leather skin is pointing a shot gun toward Castors direction.

Ted shows no sign of fear but, is at attention to all of his surrounding just in case there are more than one trespasser on his property. Ted speaks to Castor with the intent to shoot.

TED

Hold still boy I ain't afraid to shoot
no one on my own property...

Teds voice becomes lower but, more powerful. The angry disabled
vet points his chin to the chicken bones.

TED

especially a trespassing thief like
yourself...Now...

Ted looks around trying to see any signs of life with in the
wooded area surrounding the make shift camp fire and continues
to speak.

TED

Is there any more of ya!!!

Castor gently shakes his head "no" trying not to make any sudden
moves just in case the man in the Wheel chair has a happy trig-
ger finger.

Ted relaxes his gun slightly but still at attention just incase
the young man at the end of the barrel attacks. The fire is low
but, still casts off enough light to create depth and shadow
across Castors Face for Ted to see.

Ted squints his eyes slightly recognizing the young familiar
face but, not recognizing from where.

Ted whispers under his breathe.

TED

wait a minute....

Teds voice gradients into a normal speaking voice.

TED

your that missing boy from the news

Ted moves his head to the right to focus on the definition of
Castors face. Ted wants to make sure he has Castor Pegged right
before he jumps to conclusions.

Now that Ted is able to focus he realizes that half of the
scared young mans face is mangled and needs major cleaning along
with some pretty heavy gashes randomly scattered throughout Cas-
tors body.

Although at attention, Ted questions Castor with sympathy knowing what had happened to his parents and seeing the pain that Castor is going through.

Ted stares at Castor's wounds.

TED

What the hell happened to you?

Ted sets the gun across his wheel chair knowing that the young boy is probably in too much pain to react and to show signs of trust so Castor will do as Ted says.

TED

What's your name?

Castor snappingly looks around and stutters his name to Ted.

CASTOR

CA... Castor

Ted introduces himself with a healthy smirk knowing that he is safe and out of danger of any threats to him, his wife and his property.

TED

Well, Castor my name is Ted...They call me Ted "The Tread" Robbins but, you can call me Ted.

Ted looks Castor over one more time to see any kind of bulges in his pockets or under his belt just in case Castor is packing a gun or a knife.

Ted is happy with his conclusion, He sees no harm in Castor so he invites him back to the house.

TED

From this angle you look pretty beat up so I feel that it's best you come back to the house and we get you cleaned up.

Ted tries to get a smile out of Castor to make him more comfortable under the circumstances.

Ted starts to turn his wheel chair around and Castor slowly starts to get up off the ground. Castor throws dirt over the flames to distinguish them.

TED

Now I need to warn you about my wife
Angie...She's a mean old lady but,
she's my wife.

Ted turns to Castor.

TED

If she tells me to shoot you... I'll
probably do it.

Ted then turns back around to start rolling back to his house.

TED

Then again I might just make it easier
on both of us and just shoot her.

Ted and Castor disappear into the woods.

INT. GANG COMPOUND - NIGHT

A muddy ora of moonlight is casted through the windows of a beautifully structured church placed purposely in a run down part of town. Pillars of detail reach to the ceiling representing mass amounts of biblical characteristics only falsely fabricating the preach that is voiced with in the walls.

Marble floors glassed with reflection stretch for what is thought to be miles of art work and riches as if the heavens had stored its greatest treasure with in the compound.

Jackson Harris a.k.a Noah (young, fit, Dark Complexed) ,is dressed in a white crew neck shirt fit with a fitted black coat and slacks to match, walks to his leaders quarters. Noah's(Jackson Harris) strut is noted to be very powerful as the heels of very expensive shoes echo through the halls of worship.

INT. GANG LEADER LAIR - NIGHT

Beautiful texture creates the ora with in the room from decor lighting and ambience including blood red clothe draped diagonally over shelves of books like window treatments over a window framing the perfect painting of dusk.

Old antique furniture is displayed matching the polished wood pillars that are stretched evenly throughout the corners of the gigantic office.

Jesus(Salazar) is dressed in a red button up shirt covered with a Black coat and Black slacks both hinting a deep dark grey pin stripe pattern as if he is to match the room that surrounds him. He stares toward an urban down town area out side his eight foot colonial style window in deep thought.

A dark stained wooden bar sits with in the corner of the room freshly painted with very expensive liquors and aged wine.

A recently filled ice bucket and crystal whiskey glasses sit on top of a felt red cloth for assurance that the bar wont get stained from the precipitation of the ice bucket or any drinks set atop the bar.

Jesus(Salazar) makes his way to his bar, He turns a glass over to fulfill his night cap habits placing three perfectly shaped cubes with in the glass and dresses them with a double malt scotch.

In the midst of pouring, a patterned knock rings out from his ten foot oak entrance. Jesus(SALAZAR) looks toward the door where two flat screen monitors hang showing images of all the entrances to his castle and recognizes the person that waits on the other side of his office entry way.

Jesus(SALAZAR) pulls a small device from his pocket, points it toward the door and presses a button. The two towering doors slowly start to open as if they were the gate way to a sacred passage way. Jesus greets his visitor with open arms as he walks toward Noah(Jackson Harris).

JESUS

NOAH....how are you my friend

Noah(Jackson Harris) smiles as if he finally feels safe at home.

NOAH

JESUS...its good to see you again.

Jesus offers up his hospitality.

JESUS

please, please come in, take a seat.

Noah(Jackson Harris) steps toward Jesus's Sitting quarters as Jesus steps again toward the bar in the corner.

JESUS

I hope you'll do me the favor and join
me in a night cap?

Noah(Jackson Harris) sits with his legs crossed, his elbows on
the arms of the chair and taps his fingers together as he an-
swers Jesus with delight.

NOAH

Well of coarse, Im always honored to
serve in your night cap rituals.

Jesus(Salazar) pours Noah(Jackson Harris) a drink and serves him
on his way to sit behind his very tidy desk.

Jesus(Salazar) sits slowly in his high back swivel throne, sigh-
ing like its been a hard day of work. Jesus(Salazar) and
Noah(Jackson Harris) silently sip on there cocktail and stare
toward each other as if both of them are to choose their words
wisely.

Jesus(Salazar) breaks the ice and starts conversing with
Noah(Jackson Harris).

JESUS

So...What brings you here Noah...Its
not often I have the pleasure of your
visits.

Noah (Jackson Harris) folds his hands over his mouth subcon-
sciously calling time out on the conversation so he can collect
his thoughts.

Noah(Jackson Harris) answers Jesus(Salazar), again choosing his
words wisely.

NOAH

I suspect you haven't been keeping up
with the News today.

Jesus(Salazar) shrugs lightly while engaging to answer.

JESUS

I feel its to better benefit my focus
and make sure that distraction's are at
a minimum at best.

Noah(Jackson Harris) leans forward on his right elbow and places
his drink on a coster upon Jesus's(Salazar) desk. A remote con-
trol sits next to the coster which Noah(Jackson Harris) picks

up. Jesus(Salazar) is at attention as Noah(Jackson Harris) prepares his comfort hoping for the right direction of the conversation.

Noah(Jackson Harris) presses the power button and the news channel appears on one of the two monitors Jesus(Salazar) uses for surveillance. A special report appears as soon as the Flat screen is at full power.

EXT. ACCIDENT - DUSK

Heat is falling to dusk cooling off but keeping the thick consistency of humidity. Detective Peña, his crew along with police officers, Medical examiners and crime scene technologists are examining the wreckage and the two bodies that lye in the street.

A symbol spray painted on the ground representing the gang E.P.C. gets full attention of the detectives as they have been fighting the war against this gang for years. Detective Peña is under distress, knowing that this unlawful gang has done nothing short of strengthening.

An unmarked van sits with its two back doors open waiting to inhale two dead soles and track them to get further examination. The bodies are fed into the van and the doors are shut as the van excellerates away from the crime scene.

Detective Peña stands above where the two living soles once rested in peace. Mark Peña grabs the knot of his tie and loosens it as if he is releasing his thoughts to make room for new ones. While the detective is loosening he lifts his chin and stares into the sky recognizing the beautiful movement of white pillow-ing cloud cover.

Detective Peña comes back to reality dropping his chin toward the earth as he spots something slightly off. There is an out line of blood slightly shaping the bodies that were once lying there, This out line to the human eye would be apparent under the circumstances but, what Mark Peña spotted were four droplets of blood not in sequence to the outline naturally placed.

Detective Peña quickly grabs a rubber glove and a q-tip, dips the q-tip in the blood to get a sample and places the sample in a zip lock baggy.

The second that the focused detective finishes his task a shout is projected from a team member across the road.

DETECTIVE 1
YO BOSS YOU MIGHT WANT TO TAKE A LOOK
AT THIS.

Detective Peña walks toward his teammate glancing downward at the suspected disturbance. The Detective that had called to attention to Detective Mark Peña is kneeling down like a catcher behind home plate.

The detective is examining the unnatural pattern that had ac-cured in the dirt on the side of the road. Detective Peña asks his colleagues opinion as he stares at the ground.

MARK PEÑA
What do you make of this?

DETECTIVE 1
Well...normally nothing under the cir-
cumstances but, then I saw that.

The detective points at two more blood droplets that looked like rain drops do when it hits a car windshield then the detective points at the tall grass on the side of the road. The blood droplets have a sperm like shape to it with a thick droplet and a small tail as if who's ever they were that person was moving away from the crime scene. In a specific area the tall grass on the side of the road had split like a V as if some one walked through it to escape.

The surprised Detective Peña quickly grabs another q-tip and baggy, scoops up the blood in the dirt and puts it in the bag for further examination.

Mark Peña then quickly pulls out the other baggy from earlier and hold them side by side while whispering to himself.

Mark then quickly stands up and calls the medical examiner to relay a message. Someone answers. The detective starts to walk away toward his cruiser passing behind a news reporter about to go live on air for some breaking news.

MARK PEÑA
get me Dr. Dettmer!!!!

NEWS REPORTER

We are live from the crime scene of yet
another gang related incident.....

The news reporters voice fades away the closer Mark Peña gets to
his car.

INT. EXAMINING ROOM - NIGHT

Mark Peña opens the door to the medical examiners room where the
two body's are being examined. Once Mark Peña walks in he heads
strait for Dr. Dettmer(middle aged woman - redish hair) who is
wearing light blue scrubs and a surgical mask around her neck
area.

The detective greets the Dr. with an impatient nod

MARK PEÑA

Dr.

The Dr. responds back

DR. DETTMER

good afternoon Detective

MARK PEÑA

any news

DR. DETTMER

well besides skull fractures caused by
blunt force, broken femurs on both bod-
ies and 3rd degree burns nothing out of
the ordinary except for this.

The Dr. points at the forehead where there are 3rd party blood
droplets. Detective Mark Peña doesn't recognize anything
strange as of yet.

MARK PEÑA

what am I looking at here

DR. DETTMER

I found these blood droplets on both of
the bodies forehead almost in the same
pattern.

MARK PEÑA

o.k. what does that tell us.

DR. DETTMER

well it would tell us that both of the victims went through the same exact trauma probably at the same time which is very rare in its self but thats not even the strange part.

The detective looks up at the doctor with his eyes as his head is still pointed toward the cadavers. Mark Peña is confused but eager to learn the strange assumption.

MARK PEÑA

What's the strange part?

The Doctor points at the bodies while explaining her conclusion.

DR. DETTMER

After examining both bodies I realize that there are no wounds at all that could create this pattern of blood.

Detective Peña still staring at the two bodies.

MARK PEÑA

What are you saying doc.

DR. DETTMER

Im saying that this could possibly not be their blood.

Mark Pena snaps his head toward her as she finishes talking. The Detective starts to fumble in his pockets to find the two samples that he found at the crime scene. The Doctor finally comes to her conclusion.

DR. DETTMER

This is almost definitely third party blood.

Mark pulls the two q-tip samples out of his pocket and hands it to the Doctor. The Doctor looks at it closely.

MARK PEÑA

I found droplets of blood at two different locations at the crime scene.

The Doctor walks over to a tray on a counter top and starts filling out paper work for the blood lab.

DR. DETTMER
I'll send these in to compare sample's
to the blood on their forehead.

The Doctor picks up the in house phone that hangs over the
counter top.

DR. DETTMER
maybe we can find out who our third
party is.

Mark Peña opens the door to walk out.

MARK PEÑA
thanks doc let me know A.S.A.P.

Mark shuts the door behind him.

EXT. FARM HOUSE - NIGHT

Now that night has fallen warm interior lights cast shadows
across the exterior of the Robbins house. TED Robbins voice car-
ries through the calm quiet air as he warns his wife of their
company.

TED
ANGIE...ANGIE...

INT. FARM HOUSE - NIGHT

Pockets of darkness contrast the cleanliness of the old style
colonial house as Ted "the Tread" and Castor enter the squeaking
screen door. Ted projects the same tone of his call out as he
tries to grab the attention of his distracted wife.

TED
ANGIE....Angie...We got company.

Over taken by Teds bursts, Angie quietly peeks around the frame
of a wall frightened of what she is going to see. Once Angie
realizes Ted is in company of a scarred, young man Angie shows
herself patiently incase Castor scares in defense.

Castor walks through the screen door behind Ted overwhelmed with
pain and anxiety after the tragic day that has become. The
walls of the interior are painted with photos and memorabilia
representing the vietnam war and the pride of the great country
they live in. Castor Pollux is following the decor with his

eyes as if the walls were telling the great story of Ted "the Tread".

A voice that Castor is unfamiliar with calls to him out of his interests and brings him to reality. The wife of Ted Robbins peeks around the corner of the wall to greet him with hospitality. Angie focuses her eyes to what's in front of her path of sight and is in shock of the damage done to such a young boy.

Mrs. Robbins covers her mouth with both hands as she stares at the charred facial destruction that visited Castor's nervous system earlier that afternoon. Angie reaches her hand slowly to Castor's shoulder at the same time Castor turns his face away from her as if he is scared she is to bring his numb fragile skin back to its painful dread.

Angie speaks behind her hand that still hides her awful expression.

ANGIE

Oh my God....What happened

Castor Pollux is hesitant to answer and is interrupted by banging around that happens over the shoulder of Angie.

Ted appears out of the darkness with two glasses of soda in one hand and the other hand pushing his wheel chair. The sodas are spilling all over Ted's lap as the barrel of his shot gun which still is spread across the arms of his wheel chair catches the corner of the door frame that he is passing through.

Angie rushes to Ted to help him carry the sodas so Ted can straiten himself out and stop spilling soda all over himself. Ted complains of embarrassment.

TED

God Damn wheelchair...I never could
steer this damn thing right.

Angie tries to bring her wits back into reality to lighten the comfort for the young man. She picks at Ted to make Castor grin ending up unsuccessful.

ANGIE

Oh Ted stop.. you're always bumping into
stuff.

TED

well if it weren't for this death trap
I'd be all right. I miss my old one.

ANGIE

look at you spilling pop all over your
new trousers.

TED

these ain't new woman matter of fact I
haven't gotten new pants in along time.

ANGIE

well its just soda so it should come
out, I guess.

Angie leans over and cleans Teds lap in-which he spilt soda upon
hoping for a formal introduction to the young kid that Ted
brought into their home. As she finishes she stands and brushes
her slacks off as if she had dirtied them, She turns her head
toward Castor and speaks to Ted.

ANGIE

Ted are you going to introduce this
young man.

TED

What.. you don't recognize him from the
television....He's famous

Angie turns to Ted with an embarrassed look as if Castor was a
celebrity then quickly snaps her head back toward Castor recog-
nizing him from the picture posted on the news of the missing
boy of a horrible accident earlier this afternoon. Angie whis-
pers under her breath.

ANGIE

OH MY...The son...

She stands silent for a minute and calls to him. Angie is in a
state of oblivion.

ANGIE

Young man lets get you cleaned
up...o.k.

EXT. ACCIDENT - EVENING

Dark is falling quickly as the forensic team and the homicide units are wrapping out their findings on this gruesome day of events. Flood lights are spilling across the area in which the two peaceful bodies once lied, Flashes of light pop the lens of news cameras as audio engineers prep the microphones for news reporters that are documenting the incident that occurred earlier this evening.

Leslie Simmons (young, blonde, news reporter) stands under lights and in front of the camera practicing her lines lightly for the up coming Breaking News that will air across the Cities television.

LESLIE SIMMONS

Tragedy struck again here on
this...Tragedy...Tragedy Struck...

The audio engineer calls for audio set.

AUDIO

Audio's set.

Camera quickly follows.

CAMERA

Camera ready

Leslie Simmons takes a deep breathe, shakes her hands and prepares to speak into the camera as the Producer Jack Ashford(skinny, mid 30's) counts her time left before going live.

JACK

O.K. and five, four, three, two...

The Producer is silent pointing his index finger gesturing a one and then points at Leslie that she is live on air.

LESLIE

Tragedy struck on this beautiful afternoon when two bodies were found in the middle of destruction close to Highway 27.

The news reporter gains confidents as she has nailed her opening.

LESLIE

allegedly the two bodies were victims of yet another gang related incident or what would be considered a gang initiation. As you can see behind me here there is what is believed to be spray paint markings of a cross with a sickle moon shape intertwined within the cross.

Leslie Simmons turns profile and points to the ground to show the symbol.

LESLIE

Also there are three little circles at each tip of the cross with the letters E.P.C in each of the circles representing The ruthless Gang Earth, Power, Control.

Leslie Simmons faces the camera once again.

LESLIE

These are only two of the many victims with this same exact defeat, Its Unfortunate to the rest of us that this won't be the last.

Leslie sends the News back to the Desk anchor Bridgett Wilson(Middle aged, Brown hair, anchor)

LESLIE

Back to you Bridgette

Bridgett Baker has a flat screen television over her left shoulder in the news station for an interview with Leslie. Bridgett starts her questioning.

INT. NEWS STATION - NIGHT

BRIDGETT

Leslie, what other than the spray paint makes authorities believe that this was gang related? Is there a possibility that the spray paint was there before the accident?

Leslie turns away from the camera and tries to map out the crime with her hand even though the darkness is in full effect.

LESLIE

Well Bridgett these two bodies were found lying next to each other on there backs with traces of drag marks from two different parts of the road and there are reports of third party blood found on the victims body placed subjectively across their forehead.

Leslie turns toward the camera once again to finish her documentation on the crime scene.

LESLIE

The dragging of the bodies is a familiar M.O. for the E.P.C. combined with the spray paint leading the authorities to believe it to be gang violence but, the third party blood is new to these types of crime which has now become the focus for the homicide unit. Bridgett.

BRIDGETT

That was Leslie Simmons reporting for us live at the crime scene.

EXT. ACCIDENT - NIGHT

Leslie Simmon takes a deep breath after her and her crew go's off the air and she loosens up as if they are done at the sight. Leslie Simmons Producer gets a phone call and steps away from the crew.

JACK

Hello.....

The Producer answers quickly as if orders are being barked instead of questions being asked.

JACK

yeah.....really....ok....ok...yeah....copy...yes right away...thanks....five minutes?...ok..ok.

The producer hangs up.

JACK

o.k. people we are going on in two minutes.

Leslie looks at Jack with a shocking expression as The pretentious Producer swiftly walks toward her to Direct her in her on air exclusive.

LESLIE

Two minutes!!! Jack what am I suppose to talk about...What color the spray paint is.

JACK

Leslie...Leslie stop its o.k. they found out who's blood it was on their forehead.

Leslie all of a sudden gets excited.

LESLIE

REALLY!!!!

JACK

SH..SH..Now no one else has this information so keep it quiet.

Jack then pulls her to himself and explains while the camera crew waits in suspense.

Jack and Leslie walk back toward the spike mark where Leslie was standing when they went on air and silently set up to go live.

JACK

alright...

AUDIO

Audio rollin....

CAMERA

Camera speed....

JACK

and 5..4..3..2..

The producer is silent as he points at Leslie to go Live.

INT. GANG COMPOUND - NIGHT

Jesus(Salazar) and Noah(Jackson Harris) are enjoying a night cap while intensely watching Bridgett send the news to location for Leslie Simmons to go Live for a News alert at the scene of a

crime. Both Noah(Jackson Harris) and Jesus(Salazar) are silent as the Breaking News is being reported.

LESLIE

Some breaking News has just come in regarding the third party blood that was found on the expired bodies here at the crime scene.

Leslie is calm and collect as she thinks of how she is the first to report the Breaking News before any other station in town.

EXT. ACCIDENT - NIGHT

LESLIE

It seems that there was actually a third victim in this tragic incident that for some miracle survived.

Leslie finishes her documentation with ease.

LESLIE

The only issue is, is that our third party is missing, The victim is twenty year old Castor Pollux. So if there is anyone with any information on this victim please call our hotline.

Leslie dishes the phone number and repeats herself.

LESLIE

Again if there is anyone with any information the victim is twenty year old Castor Pollux the son of the two deceased victims found dead at the crime scene. He is said to be severely injured, Castor Pollux is not a suspect he is only wanted for questioning.

Leslie Closes her on air presentation.

LESLIE

My name is Leslie Simmons...Back to you Bridgett.

INT. GANG LAIR - NIGHT

Jesus(Salazar) is leaning back in his chair with his left fingers tapping his right fingers in deep thought.

He is furious with the initiation of his new soldiers for the first rule to his gang is never leave a man alive.

Noah(Jackson Harris) turns the television back to security cameras and sits back in his seat. Noah(Jackson Harris) folds his left leg over his right and keeps silent waiting for a reaction.

JESUS

I declare this initiation a failure.
The result of this failure has two
parts that need to be addressed.

Jesus(Salazar) leans forward with his elbows on the desk and finishes his orders to Noah(Jackson Harris).

JESUS

Unfortunately, the failure of an initiation is an automatic punishment of death for our pledges.

Jesus(Salazar) links his hands and leans his forehead on the cuffed fists thinking of what it is he needs to do to clean up this mess.

JESUS

The only thing left is Castor Pollux.
We need to find him before anyone else
does. I want no traces of him, take
him as far away as possible.

Noah(Jackson Harris) stands up to delegate the action on the pledges and Castor.

NOAH

yes sir....

Noah(Jackson Harris) walks toward the two massive doors. Jesus(Salazar) stops him in his tracks.

JESUS

OH..and Noah...

Noah(Jackson Harris) stops and turns to Jesus(Salazar).

JESUS

I want everyone there when you dispose
of the pledges. I want to make sure
they are made an example.

Noah(Jackson Harris) shakes his head slightly, silently saying yes to Jesus(Salazar).

Noah(Jackson Harris) walks out the doors and back down the long dark hallway.

INT. BATHROOM - NIGHT

An eerie rustic glow is casted across the Kaki green wallpaper accented with gold leaf patterns with-in the paper. Angie prepares a work station of bandages and ointment on the old antique farm house sink. Castor Pollux sits on the edge of the toilet waiting for the healing to begin.

Angie prepares herself by washing her hands and dampens a rag with cold water. She sits slowly on the edge of the tub examining Castor's wounds through-out his body. She starts by asking for confirmation of all his injuries. Angie stares deep into Castors eyes to gain his trust and to try to feel his pain.

ANGIE

Im going to fix you up O.K.

Castor responds by shaking his head yes with a slight nod. With in Castors eyes is Fear.

ANGIE

But I need to know where all your pain is.

The frightened young man pauses by staring deep into Angie to make sure he can trust her as well. Once Castor feels the strength to believe she will take care of him he stands up, Peels his shirt off of his abdominal dried wounds slowly, whimpering as the pain shoots up into his neck.

Angie stares with dismay at the gashes across his ribs and Stomach. The old nurturing woman becomes sicken with hate, and anger but thankful the damaged young man still has a breath to exhale for he is still alive. Angie narrates every move she makes not to startle the young man.

ANGIE

This might hurt a bit...

Angie starts to wipe Castors wounds with a damp rag, Castors body flinches with every touch. With all of his might Castor tightens his strength knowing that what Angie is doing is only going to help in the long run.

Angie is finished with most of the gashes that lease most of Castors body. Castor is covered in gauze held on with Ace bandages across his extremities and breast muscles. Castor sits slowly back onto the toilet seat knowing that his face, neck and eye is mangled but is in need of medical attention.

Angie gets prepared for the most intense wound on Castors body by again washing a rag with water, Stalling for the pain that she is going to put Castor through.

The room is dead silent, there is no conversation between the two but they are both on the same page as far as what is to come next. Castor tilts his head down, takes a deep breath and exhales as if he is getting ready to jump off of a bridge.

Castor snaps his head back quickly right when Angie turns to him to start the cleansing. Angie starts wiping the tar colored wound. Castor belts out an agonizing scream as if he is letting all his frustrations out of his body.

INT. LIVING AREA - NIGHT

Ted Robbins quickly turns toward the part of the house the bathroom resides as Castor screams. Ted relaxes understanding his pain for he has been in that same situation years before.

INT. FARM HOUSE - EARLY MORNING

Although still dark, there are signs of sunlight peaking over the horizon as a cliché rooster sings representing a farm house alarm clock.

In the Robbins family guest room Castor Pollux is sitting in front of the window starrng at the tree line waiting to meet a new day after his horrifying lose. Castor keeps the interior light off trying not to show signs of being awake knowing that if he appears awake he will then be bothered.

Castor rests his feet toward the window seal his arms are crossed over his stomach and his elbows rest on the arms of the chair. If Castor is to move his scabs, gashes and scraps will then remind him of his adventure to this point.

The sun is rising closer to day, Castors eyes wilt up a little knowing he has no where to be only something he has to do but Castor is afraid. He is afraid of what is to come to him in his future.

In deep thought Castor sits as still as the morning in front of him. A dash of light all of a sudden is casted across the wall surrounding the window he is gazing out of. Castor looks toward the door, the small crack beneath the door is where the light is spilling from which is illuminated by the over head light with in the hallway on the out side of the room the Robbins were so lovely to lend Castor for the night.

The door opens synchronized with knocking. As the door squeaks open Ted Robbins shadow lies across the floor as Castor stares at a silhouetted man in the doorway.

TED

You awake?

Castor responds by nodding his head.

TED

Come with me....Got something to show
you....

Castor quickly relieves himself out of his chair knowing the faster he gets up the least amount of pain. His body is camouflaged with bandages from head to toe, The pain is merely not worth it but, Castor holds on tight to his senses.

Castor is eager to see what "the Tread" has to show him knowing that Ted has been through many of adventures. Ted and Castor pass through the house, out the front door and toward the very barn Castor stole the chicken from the day before.

The warm sun light is spreading across the Robbins farm while Ted leads Castor to the barn.

INT. MORNING - BARN

The gigantic barn door opens to create the entree way for Ted and Castor's visit walking in silence as the noise from the chicken coop fill the air with clucks and chicken scratches.

Just like all barns there is a pathway from through traffic. Ted begins to explain his barn.

TED

Alright...as you already know this is
the barn....

Ted points to the walls near the door they just walked into.

TED

Thats where all my tools are so if you
ever use any tools thats where you will
put them back...

Ted then points at a couple bales of hay.

TED

this is to feed horses and the cattle
in the yard.

Ted then point to over the chicken coop.

TED

That up there is the loft with...

Ted looks at Castor and shrugs his shoulders.

TED

Well, frankly I don't know what's up
there....Been awhile.

Castor smirks a smile with "The Tread" for the first time since
he's met him.

Castor looks past Ted and sees an unusual path that leads to
what Castor believes to be as no where. Castor points at it.

CASTOR

What about that?

Ted turns and looks then turns back to Castor.

TED

That...Thats why we are here.

Ted and Castor head toward the path that Castor had discovered.
The path was surrounded with bales of hay giving just enough
room for Ted "the Treads" wheel chair to pass through, at the
end of the path is a barn wall with a key pad, a hay covered
floor and a control box with a red, green and black button on
it. Ted gives Castor his orders as he wheels himself to the end
of the path.

TED

Stand right here and wait a minute...

Ted roles to the key pad and punches in numbers, Castor looks at him curiously waiting for what's to happen next. Ted finishes then roles over to where Castor is standing and picks up the control box. Ted gets himself situated.

TED

You ready?

Castor looks around and up then tilts his head toward Ted.

CASTOR

Uh....Yeah....

Ted then pushes the green button. The portion of the floor shakes a little throwing Castor off balance. Castor grabs the back of Teds wheel chair to steady himself. The floor starts to lower.

CASTOR

Whoa!!!!

The secret elevator lowers the two men to the ground of an old bomb shelter. Ted hangs the Control box on a hook then hits a bull switch that turns on a hallway of lights which is where the elevator has landed.

Ted leads the young man down the hall way.

TED

Follow me....

The Hallway is damp and cold making the floor shiny from the moisture of being underground. At the end of the hallway there is a thick, metal door with another key pad. Castor walks behind Ted not aware of his surroundings but, very uncomfortable due to being in a tunnel underground.

The two men reach the end of the tunnel where the key pad and door are. Ted roles up to the key pad to type the security code. The second Ted hits the last key to the code a decompressing sound comes from around the edges of the door.

Castor's eyes are perfectly round and at attention to make sure he isn't all of a sudden surprised with something. The thick barrier opens slowly showing a pan of bright white light down the hallway. The light strikes Castors face with an intense glow as Castor is in Complete shock of what he sees.

INT. CELLAR WHITE ROOM - MORNING

Its as silent as dead air past the damp hallway, the room is completely even with white light. The air is pure oxygen like a hyperbaric chamber, its as if Castor had walked into Heaven.

The floor is wood with tile laid tightly across it putting a slight spring in each step taken with in the room. The walls and the ceiling look like they are made of foam complementing the floor with the tile like texture evenly displayed in every inch of the room.

At the other end of the room is a white door made of the same material as the walls, the only indication of a door is another key pad and a seem that would represent the size of an entry way. In between the two men and the door is a gigantic white table in the middle of the fascinating room that Castor is admiring.

Ted starts moving across the room with out a word. Once reaching the other key pad Ted turns his wheelchair around to face Castor.

TED

You ain't seen nothing yet....

Ted turns to the key pad and dials in his code.

Once the code is punched the door behind Castor shuts softly but, very tight and the door in front of Ted begins to open. Castor steps toward Ted as the door opens. The door is extremely thick with metal to protect the treasure Castor is about to indulge.

The door stops moving once completely open but creates a loud stopping noise as if it was to become apart of a docking station. Castor is overwhelmed with intensity as Ted and Castor enter the room thats buried beneath reality.

INT. GUNROOM - MORNING

Pools of light from track lighting rake the walls in contrast. The room is covered from head to toe of military issue artillery ranging from pistols to rocket launchers. The guns hang on the wall from smallest to largest, Smallest being the highest and largest being at the bottom. Castor is amazed by this display of workman ship spread across the walls of this underground fortress.

Ted hangs back in front of the door way as Castor creeps around the room mesmerized by the history, the power and the quantity of weaponry with in his reach.

CASTOR
Holly Shit....

Ted is happy with the results of Castors expression creating a grin that would normally be found upon those who had just got married or if he was to see his first child. Even with no way possible of doing so Ted is mentally jumping for joy with the fact he was able to put a glimmer of life in a dead sole like the young man standing in front of him.

TED
Pick one

Castor turns toward Ted with a shocked look on his face. He answers with doubt of what he was told.

CASTOR
WHAT!!!

TED
PICK ONE!

CASTOR
I cant do that.....thats...

Ted interrupts Castor in mid sentence.

TED
COME ON MAN! We'll go out to the woods
and shoot' em off It'll take your mind
off of things.

Castor turns back to the wall he was facing with infinite possibilities in his head.

TED
Pick one.

In front of Castor a massive wall of guns lie with in his reach. The only issue for Castor is Which one.

Castor points at a fancy looking rifle with a long scope. Ted looks at Castor as if he's crazy.

TED

The Blaser....how'd I know you were going to pick that one. All right, grab it from the wall and I'll grab the ammo.

Castor picks the Blaser Tactical 2 338 lapua rifle with a night force scope. Ted wheels over to a row of cabinets lined up on the far side of the room. He looks at a laminated sheet covered in literature and proceeds to examine it.

The sheets hanging are inventory lists consisting of every size and make of ammo Ted has in his stock, Ted wheels over to a cabinet and opens the drawer. He pulls enough ammo to supply an army and starts toward the door.

TED

bout ready to change your life.

Castor stares at Ted for a second.

CASTOR

already has....

The two of them walk out of the room and the light shuts off.

EXT. FARM LAND - DAY

A golden glow of sun highlights the pasture. Ted and Castor are posted up fifty yards away from a target hanging from a for sale sign yard post. Castor is looking through a scope sitting on top of his Blaser rifle and slowly breathing, inhaling through his nose and exhaling through his mouth, Castor evenly distributes the weight of his finger across the trigger and fires the gun. Castor hits a bulls eye through the center of the target.

Ted is in his wheel chair holding binoculars staring at the target, when the bullet hits the Target Ted lowers his binoculars, glares at Castor in amazement.

TED

Well, Well....someone's a little focused, nice job.

Castor looks over at Ted with a means of success and smiles.

INT. KITCHEN - MORNING

The air with in the Kitchen is foggy with thick greasy smoke. Angie Robbins is cooking her usual breakfast for Ted but, twice as big to feed Castor as well creating twice as much smoke.

In the mind of Castor Pollux it is a bright new day. The confidence of the young man has risen for he has found a trade he is naturally good at and he has befriended some trust worthy people to help him through the hard times.

The breakfast table is silent until Ted decides to speak.

TED

How you feeling this morning?

Ted says to Castor

CASTOR

Little sore but, much better.

Ted takes a bite of eggs.

TED

When you finish up we'll head into town
...I need to pick up a few things..

CASTOR

Sounds good.

As Ted and Castor have there conversation Angie puts her fork down gently while staring with a very stone like facial expression at Ted wondering what he is up to.

Angie then starts eating again.

ANGIE

You don't think its to early for that
do you?

Castor's eyes bounce back and forth between Angie and Ted, Ted stops chewing and stares at Angie, Angie keeps her eyes on her plate and continues to eat.

TED

Are you kidding...Im afraid its to
late!

EXT. TEDS VAN - DAY

The sun is resting its light rays across farm land that stretches for miles while dirt and dust illuminate the path that Teds old van has crossed. Castor Pollux is sitting in the passenger seat with Ted Driving. There is a reflection of chrome crossing Castors eyes from a snub nose revolver gun that Castor is flipping in his hand.

Castor flips his gun then aims it out the window at mail boxes, cows, or bails of hay curious of his accuracy taught to him by Ted. Ted and Castor are driving toward the city to pick up essentials for Angie but, making a pit stop at the Army Navy store for supplies wanted by Ted and Castor.

EXT. ARMY NAVY STORE - DAY

A well established bad neighborhood is where the Army Navy store rests and has been resting for more than twenty years. Ted and Castor pull up in front of the old store, Ted puts the van in park and cuts the engine.

TED

Well....here we are

Ted looks over at Castor and realizes that Castors face is very defined as mangled. Ted takes a second of silence. Castor stares strait ahead at the old run down street and pictures the evil with it that lives around this part of town. Ted chooses his words wisely.

TED

How you doin son....

Castor looks at Ted and slightly nods yes as if he is good but, Ted can see the anger and nervousness of Castor. Ted is ready to give Castor an inspiring speech about how far along he has come in the last few weeks but, stops himself. Ted is more of a stern body for inspirational speeches.

TED

Look.....

Castor looks at Ted waiting for words of wisdom.

TED

You about ready to do this.

Castor again nods yes.

Ted locks his door on the driver side of his vehicle and roles to the back with in the van to lower himself with a wheelchair lift. Castor opens his door and gets out toward the middle of the street, Castor shuts the passenger side door, When the door shuts it makes a banging noise from the van being so hollow making Castor jump a little.

The hollow crashing noise caused by the van gets the attention of Castor making him check over his shoulder in case someone is to attack him.

Castor stares over the neighborhood judging its level of society and is not at all comfortable. The young frail man knows deep in his mind that this is where he has to start if he wants to seek revenge.

Castor sees Sixth St. South and Nineteenth Ave. East ,when the streets are embedded in Castors head for good he continues to the inside of the Army Navy store.

INT. "CHIP AND TOMS" ARMY NAVY STORE - DAY

Ted and Castor enter the doors of the hoarded Army Navy store complete with old memorabilia from past country confrontation as well as up to date supplies for the local war enthusiast. Chip (elderly, white haired, frail and grumpy man) and Tom (Elderly, Bald, more up beat and nice) greet Ted as if he was Norm from cheers.

CHIP AND TOM(SAME TIME)

Ted "the Tread"....

Ted laughs as if he is the most popular man in town.

TED

HA!!!HA!!!! What up fellas hows the war going.

CHIP

Same damn shit....

Tom pays attention to Castor as Castor walks behind Ted the Tread and notices the badly bashed wounds and scaring. Tom enlightens Chip of his grumpy comment.

TOM

CHIP!! Watch your mouth there's a young man present.

Chip looks over at Castor and with a jolt comments to Castor.

CHIP
DAMN son what happened to you?

TOM
CHIP!!!!

Ted interrupts the two store owners.

TED
OH!!! Im sorry about that Im being
rude. This is my nephew "Jason" he got
in a little car accident.

CHIP
Ted what the hell you talkin about you
aint got no Nephew, you don't even have
a brother or sister.

Ted is silent for a second as his thinking gears are screaming
of a logical answer.

TED
No not from my side of the family its
Angie's nephew from her sister.

Tom snaps his fingers and points at Castor motioning that every-
thing makes sense and Chip at this time looks at Ted with doubt.

TOM
AHHH....

CHIP
Im beginning to think this Angie char-
acter is made up. How come we never
met this woman of yours.

Ted comes back with sarcasm.

TED
Cause Im afraid you try to steel her
from me with your smooth talking.

Everyone looks at Chip as the butt of the joke and smirks to let
Chip set him self up for the joke.

CHIP

You bastard Ted. Im gonna steel her if
you ever gave me the chance.

Ted roles away from in front of the counter toward where Castor
and Tom are.

Castor is amazed by the depth of the timeline created the deeper
he gets into the store. The war on Terrorism, The gulf war, Ko-
rea, Vietnam, WW II, WW I, even garb from the civil war is plas-
tered among the walls of this collectors heaven.

Tom and Chip stay toward the front of the shop and let the young
man brows the store and its history, Ted roles up to Castor to
find his interests.

TED

Well, what do you think?

CASTOR

Its amazing.....So much history!!!

Ted stops following Castor so the young man can take it all in.
Ted then starts to back up to chat with the shop owners Tom and
Chip.

TED

If you find anything you like let me
know....

Castor looks back at Ted and nods yes.

Ted rolls back up front and talks to Tom and Chip about purchas-
ing ammo for his Blaser rifle. Castor walks slowly sideways
looking closely at the memorabilia, the wooden floor underneath
Castors feet squeaks on every step Castor makes creating a sense
of antiqueness through out his mind as if he is apart of the era
he is studying on the wall.

Castor comes to a stop, he sees something unique with in his
sight. An old Black hunters Ushanka cap from the scandinavian
countries was sitting on top a shelf underneath a bundle of old
military blouses and shirts. Along side the Ushenka is a pair
of vintage aviator goggles sitting atop a black cloth bandana.

Castor stares at these items while gently feeling his face rec-
ognizing that these items would be an easy way to cover his
face. Castor picks up the items, brings them to the front of
Chip and Toms store and puts the items on the counter.

Chip is sitting behind the counter, Chip stands up to start to ring up Castor.

CHIP

Is that gonna be all?

Chip looks up awaiting Castor's answer and Castor had disappeared back into the store looking at more stuff. Chip looks down at Ted and over at Tom. Tom and Ted look back at Castor then make eye contact back at Chip.

TED

Looks like this is gonna be an expensive one.

EXT. CHIP AND TOMS ARMY NAVY STORE - DUSK

The door to Chip and Toms Army Navy store swings open from the force of the heavy large bags of clothing, knives, and hunting accessories Castor is carrying. Castor holds the door open for Ted to roll through.

Ted turns sharp left to enter the back of the van, Castor turns to walk straight toward the passenger door, Castor abruptly runs into a local young man who bumps Castor hard and turns around toward Castor.

YOUNG MAN

WATCH WHERE YOU GOIN FOOL!!!!

The young man lifts the bottom part of his shirt showing the handle of a gun as he walks backward. Castor stands tall toward the young man, Castor sees the gun and then spots a symbol on the young man's neck that shoots tingles up Castor's spine. The symbol is the same Symbol spray painted on the ground of the accident where his family had been murdered.

Castor looks up toward the two street signs he remembered from earlier when he walked into the army navy store. Castor and Ted get into the Van and Drive off.

INT. TEDS VAN - DUSK

A new aura around Castor has invited Ted's curiosity, The anger in Castor's eyes no longer reads afraid but, revenge. The plots revolving through Castor's head are like algebraic expressions on a chalk board. Ted finds himself worried.

Ted glances at Castor over and over wondering to himself what would be the right thing to say to get inside Castor's head. Ted wants to know what the young man is thinking without losing Castor's trust in Ted.

TED

It seems to me you might be feeling a little bit better.

Castor is staring at the exterior passenger mirror watching all the street sign names that the two men are passing through to get an idea of where they are. Without any emotion Castor turns to Ted.

CASTOR

Have you ever killed anyone?

Ted looks at the boy with a surprised smirk then continues to pay attention to his driving. The old man took this question as a blessing to gain complete trust from Castor. Ted again tries to find the right words but unfortunately could not.

TED

Yes....Yes I have....a lot of people.

Ted speaks as if Castor is going to place shame on Ted, Castor looks at Ted with a sense of novice.

CASTOR

What was it like?

Ted takes a deep breath wondering what direction to take in this situation. Ted is not sure if Castor is going to like his answer.

TED

I am a third generation vet....It's in my blood...for someone like me it comes natural and unfortunately my feelings about it might not be good.

Ted ends his words waiting for a response hoping for Castor to have an open mind about his uniqueness. Castor turns back toward the passenger mirror and continues to focus on the street names.

CASTOR

I want to thank you for everything
you've done for me.

Ted remains silent.

CASTOR

I haven't had a chance to tell you
thanks and I wanted to make sure that I
did as soon as possible.

Ted being an unemotional person he holds in his true feelings
instead he changes the subject.

TED

It feels like you are invincible.

Castor turns back to Ted.

TED

to be able to take someone's life is
like being completely invincible.

Ted glances quickly to Castor to see his expression and likes
what he sees.

TED

And I was addicted to it.

Castor thinks for a minute about Ted's word.

CASTOR

Is it like being a super hero?

Ted stops the van at a red light. Ted chuckles.

TED

Ha! No son....I just like killing very
bad people.

The light turns green, Castor looks back again at the street
signs to assure his way around.

CASTOR

Me to.

Ted turns to Castor with a sense of guilt and agreement. The two
men drive the rest of the way home in silence but relaxed. The

sun reaches the horizon warming the feeling of a new chapter In Ted and Castors life.

EXT. TED'S FARM - EVENING

The top of the sun is barely shading itself behind the horizon when Ted and Castor pull up to Ted's Farm home. The Van stops with a jerk, diagonally to its parking spot as if Ted forgot to pull in where the Van normally sits.

Inside the van Ted is staring toward the far left pasture of the house in deep thought until he tilts his head down past the steering wheel with his eyes closed thinking to himself.

Ted is torn on what path he should guide this young man in. Ted knows his options are scarce and if he doesn't guide Castor his anger will lead him into danger regardless. Ted looks up at Castor with the intension of letting Castor make the decision for him.

TED

What was your purpose for running from the scene.

Castor looks toward Ted with a quick head snap back toward the passenger window. Castor had not thought about that day since he had ran from it.

Castor's eyes welt up with the brutal memory of his family painted across the back of his eye lids. The broken young man has no words to return to Ted except the exact words he promised his expired kin.

CASTOR

I swore to them I would find him...Or them...Or who ever was responsible.

Castor opens his palms to reveal scares of intentional wounds that he created to himself to remind himself of the pain that was brought him.

Ted looks down at Castors palm with the intent to apologize for what had happened. Instead of words Ted uses his actions to answer himself his debate. The gear shifter pops into drive and the back wheels of the van shoot up dirt and stone as it peels off into the far left pasture of Ted's Farm land.

At the time the van speeds off Angie stands against the interior of the screen door watching and knowing that what is about to

happen is going to need the strength of not just Ted and Castor but, herself as well.

INT. TED'S VAN - NIGHT FALL

The sound of rattling and clanking metal are expressed in Castor's ears as he braces himself for the bumpy ride Ted is venturing. They drive through uneven grass and pasture. Ted's driving looks as if he knows every bump, nook and cranny within the field they are driving through, Ted sharply turns the steering wheel back and forth in the dark.

TED

I except the fact that you are on a one
track road to suicide and I understand
you no longer have nothing to live for!

Castor holds on tight focusing on the wooded area that is approaching fast.

CASTOR

WHAT THE HELL!!!!

Ted accelerates making the drive much more nauseating. Ted is aiming the van at a huge pile of chopped wood that if hit hard enough could damage the van and could presume fatal to the two men.

TED

But, I have to tell you this before you
jump into anything....

The van is getting closer and closer to the wood pile every second Castor fears for his life.

All of a sudden the nose of the van drops dramatically on to a gigantic incline, mellow enough to not flip the van but quick enough to get Castor's attention and frighten him a bit. The van levels out on a flat surface underground like a parking garage at an airport.

Motion sensor lights create a visual for Castor. Cement pillars race past his window even though the van is slowly declining its speed. A wall approaches in the distance with another heavy door framed with in it like the one used in Ted's other underground layer.

The van comes to a stop in front of the door, Ted puts the van in park and turns the key to stop the engine as if it all hap-

pened at the same time. Ted leans on his right elbow and points his finger in Castors direction almost as if he is in a threatening position.

TED

The second, I mean that first second
you pull that trigger and a bullet
draws blood you are a murderer and
there is no turning back....You hear
me?

The heavy breathing from Castor gets faint, Castors back is against the inside of the passenger door, His eyes are bouncing frantically back and forth from the tip of Ted's finger to Ted's eyes.

CASTOR

yeah.....yeah...I got you.

Ted breaks his powerful stance and starts to roll back toward the back of the van.

TED

GOOD!!!lets get started then....

Castor watches ted move to the back of the van.

Castor opens the door of the van and fumbles his way out.

CASTOR

What do you mean lets get started?

Ted lowers himself with the wheel chair lift.

TED

I Mean, Im going to help thats what I
mean.

All of a sudden a noise comes from the entrance of the parking garage that sounds like a bumper scraped the ground. The two gentlemen look toward the entrance to see Angie rolling toward the two in a golf cart. Angie pulls up to the curious men.

ANGIE

Well hello you two, I see your out joy
riding again Ted.

Angie looks at Castor.

ANGIE

You didn't get him drunk did yah!

Castor is overwhelmed by the situation at hand. Castor just looks back and forth at Angie and Ted.

TED

No Mama I ain't drunk!

ANGIE

well good.

Angie changes the subject acting toward the notion that she knows what's going on.

ANGIE

Its gonna be a long night...so I
thought I'd bring you some food I do
imagine you two must be starving.

Ted looks at Castor with Confidence knowing now that he has Angie's full support, Castor looks back not knowing what to think.

Ted looks over at Angie like if they are to surprise Castor with a car on his sixteenth birthday.

TED

You know mama, I think your right.

ANGIE

What....That your hungry.

Ted looks back at Castor.

TED

Na.....It is gonna be a long night....

INT. CONTROL ROOM - NIGHT

Ted leads the troops through the secret door of the parking garage. The older excited man opens a compartment on his wheel chair and presses a button. A fifty by fifty room with low level ceilings appears right before Castors eyes. It is shaded in gray to match the console that spreads wildly across the right side of the room. Mainframe like lights flash and blink while computer type noises are synchronized with the lights.

Ted turns around to Castor and Angie.

TED

Its gonna take awhile for this thing to
boot up...

Ted directs his attention to Angie.

TED

Take him in and clean him up a bit...

Ted now directs his attention to Castor.

TED

Then I'll get you acquainted with what
we got here.

Angie and Castor start walking toward a set of doors on the far
end of the room. Ted starts rolling toward the gigantic com-
puter. Ted stops and turns toward the other two.

TED

OH and Angie....

Angie turns back toward Ted expecting beautiful words for her
support. Ted stares at Angie in silence hoping for something
nice to say that will warm Angies heart.

TED

If you can take a little off the top as
well....

Angie stares at Ted for a second as if she is going to start an
argument then gives a slight giggle and cracks a smile.

ANGIE

I love you to PAPA

Angie turns and starts walking toward the group of doors, puts
her arm around Castor as if Ted had given her the most inspira-
tional words she could of heard.

ANGIE

Come on young man lets get you cleaned
up.

INT. WASH ROOM - NIGHT

The break has finally come. Castor stands with his hands against an all white tile wall bare naked and his eyes closed. The water creates river flows through the scars that Castor is married to from the pain full memory of his life changing experience. Steam fulfilling the rest of the space that Castor is not occupying.

INT. GROOMING ROOM - NIGHT

From the Wash room Castor enters another section which stands an old time barber chair in front of a gigantic mirror. A counter top compliments the mirror underneath, On top the counter is a fresh strait razor, an old fashion shaving cream kit, electric sheers, fresh towels and after shave.

Angie leans against the barber chair with a towel over her shoulder waiting for Castor to arrive.

ANGIE
Feeling better?

Castor smirks and starts to walk toward the barber chair.

ANGIE
Sit down and relax, let me do the rest.

Castor sits and gets comfortable in the classic chair.

Angie swings the towel around Castors neck and ties it up tight so no hair gets all over Castor. The Chair starts to lean back from a lever that Angie pulls. Castor flinches a little.

ANGIE
Your O.K. I ain't gonna hurt ya.

Castor lays back and shuts his eyes. (CUT TO)

INT. WASHROOM

Castor stands in front of the mirror examining his self and his new look. The newly groomed young man looks himself up and down until he catches his own eyes, He comes to the realization that he is scared of what is to become. Castor starts to talk to his reflection as if he is a high school coach.

CASTOR

I can only do what my strength will
confess.

Castor opens his hand where he previously had scarred it.

CASTOR

I have given my blood to your sole in
revenge of your life.

The frightened young man looks from his hand in the mirror to
his eyes again.

CASTOR

Now I will take lives to rest assure
your sole is released knowing our blood
lives on.

Castor takes a deep breathe, His scarred hand is upside down as
he taps his finger tips in the opposite hand. Castor speaks un-
der his breath.

CASTOR

You can do this....you can do
this....Its time....

Castor takes another deep breathe and leans on the counter top
staring down ward.

CASTOR

You can do this.....Its time

Castor snaps his head to the mirror once again to look into his
own eyes. The young man repeats with a purpose as he sees his
Mother and Father with in his own eyes. Castor builds with rage
to avenge his family.

CASTOR

ITS TIME.

INT. CONTROL ROOM - NIGHT

Castor opens the door back into the control room with confidence
knowing his decision has been made and he is going to execute
his decision with full attention. Castor is wearing an all
black sweat free T-shirt and Black pants, a black belt with sil-
ver studs. Castors shoes are black boots with steal tip toes.

Ted and Angie are at the control console getting it prepped for a test. The couple look up when the door opens to get Castor acquainted with the console. Ted's eyes widen when he sees Castor.

Ted speaks softly to Angie out of the side of his mouth.

TED

Jesus Christ Angie I said a little off
the top.

Angie smirks a little as she listens to Ted and stares at Castor. Castor walks up to the console ready for what ever is going to face him for the rest of his life.

Ted gets to work showing Castor the console and its capabilities so the young man can understand that he will have eyes all over the world protecting him.

INT. GUN ROOM - NIGHT

Castor slowly walks through the mass array of weaponry picking out his desired protection that will later on that night become his only means of defense, His slow movement is a representation of the thoughts flowing through his head.

On a table in the Gun room lies all the arsenal picks for the great hunt the courageous young man is about to encounter. Two glock pistols with a shoulder holster, A Mace, and of course his favorite the Blaser.

Also sitting on the table is two survivor knives, and a stock load of ammo for all the guns he is going to be using.

INT. CONTROL ROOM - NIGHT

Back in the main frame room Ted, Castor and Angie finish up their plans for the night. Castor takes the last bit of information about what the enormous console can do.

TED

No matter what we will be your eyes
ahead of you at all times.

Castor takes a deep breathe

CASTOR

Copy....

Castor starts to head back into the garage with all his gear.

EXT. UNDERGROUND GARAGE - NIGHT

Castor drops the army bag full of guns and weapons at the back end of the van, opens the back doors of the van and starts to load.

Ted and Angie walk together out to where Castor is and watch from a distance. Angie is leaning to one side with her arms crossed and Ted is in his wheel chair shaking his head at Castor.

TED

Boy....what are you doing?

Castor stops and looks over at the two wondering why they are staring at him with a disappointed look. Castor feels a sense of cluelessness

CASTOR

What?

Ted pulls a set of keys out of his pocket with an unusually large alarm clicker device and presses the button. Behind where Ted and Angie are standing an object appears in the shadows. In the shadows a flat black Chrysler 300 with Flat black rims and very dark tinted windows hides with style.

Castor stares with shock through the couple at the car that appeared out of no where.

TED

Again....If we are going to do this thing, we are going to do this thing right....

Ted starts to spin around.

TED

here...follow me

Castor walks over slowly still amazed by the look of this intimidating car and the fact it was basically right in front of him and he completely missed it. The young man walks toward the passenger side as Ted walks on the drivers side.

TED

This my friend was an experiment that went rather well.

Ted starts explaining the car.

TED

A flat black Chrysler 300 with flat black rims and the darkest tint known to man.

Ted start rolling around the car.

CASTOR

My question is how did I not see it before?

Ted looks at Angie gives a smirk and replies.

TED

Don't you worry about that you just focus on yourself.

Ted turns back to Castor.

TED

Just think of us as your Guardian angels.

Ted puts up the quotation marks sign with his fingers. Ted roles up to the door closest to Castor and opens it. The door opens slowly do to Teds ability.

Ted points his remote at the car hits a button labeled G.P.S. a green glow flows out of the open door while Castor lightens up with amazement. Castor quickly sticks his head in the door of the car to see the source of the light.

INT. CAR - NIGHT

To Castors unbelief there is no true source. through out the hole entire car is a G.P.S. tracking program displayed on all six windows including an internet data base that has information on criminals, Gang related artwork and live gang area's across any city Castor wants.

EXT. GARAGE OUT SIDE CAR - NIGHT

Castor brings his back to a vertical position with a snap as if he saw something inside the car he was not suppose to see. The young man soon to be vigilante is blown away by the tools and tricks that his newly befriended partners have hidden up their sleeves.

Castor takes a quick look at the proud war vet with a glare that explains the appreciation the young man has for Ted silently. Ted looks away with his eyes not being one to show emotion and slightly nods to show Castor he understands.

Angie interrupts the quiet conversation.

ANGIE

WELL....

The two men look at Angie simultaneously as if they were busted for smoking under the bleachers at a high school football game.

ANGIE

You gonna give him the keys or are you
two gonna stare at each other all
night.

Ted snaps back to reality.

TED

Oh!!!

Ted tosses the keys to Castor so Castor can load his stuff in the back of the car.

Ted and Angie direct themselves back to the door leading to the control room. Ted is reminding Castor of all the stuff he went over with him.

TED

Remember we are the guardian angels if
you hear me tell you to get out then
get out and don't let your anger get in
the way. Its all about patients.

Ted stops and turns to Castor.

TED

Last but not least....

A silent wave pauses the tension.

TED

be careful son...A true hero is a hero
no one ever sees, We don't need any-
more good blood on our hands.

Castor stares at Ted while The old mans words process in his head.

CASTOR

Yes Sir.

Castor looks back at the car, takes a deep breathe. With out thinking Castor jumps in the car, starts it up and pulls out for the night that will begin the end of what he knew as life.

EXT. TED'S FARM - NIGHT

The night is quiet and crisp with a shade of moon light casting texture through out the Farm land. An unnatural rumble comes echoing through the air with a gradient of sound getting closer.

Two beams of warm light flash and bounce through the trees as the roar of an engine screams louder toward the lip of an incline built with in the ground.

The Chrysler 300 all of a sudden blasts off the top of the incline and peels through the farm land toward the main high way crossing the front of Ted and Angies land.

INT. CHRYSLER 300

Lights from the dash are illuminating the plush interior of the car. With after market bells and whistles helping the illumination Castor looks through the car while paying attention to the road at the same time.

CASTOR

HOLY!!!!!!

All of a sudden there is a voice over the stereo system, Its Ted giving him the run down of his first session.

TED

Castor?

Castor flinches and looks around the car trying to figure out how he can hear Ted.

CASTOR

UH....Yeah

Ted and Castor Communicate through the speaker system of the vehicle.

TED

In the center console there is a remote control.

Castor opens the console and takes out the remote.

CASTOR

Got it.

TED

The button G.P.S. is the one you use for the G-10 display which I showed you earlier.

Castor presses the button and all the windows become displays, At the same time that Castor pushes the button Ted continues to talk.

TED

What ever you do don't press the button until you have the car on auto pilot.

As Ted tells Castor this Castor is belting and scream.

CASTOR

UH!! TED I CANT SEE, WHY CANT I SEE!!!!

Castor hears Ted Say Auto Pilot.

CASTOR

AUTO PILOT!!!!

Ted can hear Castor Freaking out about not seeing so he attempts to calm him down.

TED

PRESS THE G.P.S. BUTTON AGAIN TO SHUT IT OFF....

Castor quickly hits the G.P.S. button again and the display shrinks. To Castors surprise he is veering off to the right al-

most driving off the road the frightened young man jerks the car back to stabilization.

During Castors crazy acts Ted finishes his sentence.

TED
GOD DAMMET!!!!

Castor takes a deep breath after he settles in on the road properly. Ted calls for Castor to make sure he's O.K.

TED
CASTOR YOU GOOD?

Ted gets loader

TED
CASTOR?

Castor comes to after he settles.

CASTOR
Im good, Im good

INT. CONTROL ROOM - NIGHT

Ted is sitting in front of a massive Control console glistening with lights and displaying holographic images of maps, files on personnel, and wanted reports from F.B.I. and city police department programs.

TED
Listen to me, before every move you
make wait for my command!!!

Castor doesn't answer Ted, He merely brings his wits back to reality and focuses on Teds voice.

TED
If you make any mistakes we all get
caught. Remember unseen hero.

Castor has a blank stare while in a deep thought, memories flood his mind and his anger creates a thick silent shield(hypothetically) around him, His focus becomes evident.

Castor continues to get closer to his destination.

CASTOR

Ted I need to search through the G.P.S.
can you help me out?

Ted answers back.

TED

In the glove box there is an auto pilot
button, Its going to ask you where your
destination is you want to go.

Ted continues.

TED

Once you give the destination a map
will pop up on the passenger side win-
dow, When you agree with the location
there is another button underneath the
auto pilot button that read activate,
this will set the controls.

Castor hits the auto pilot button.

A robotic voice comes through the speaker that sounds like an
automated call service recording.

CAR

Destination please.

Castor giggles.

CASTOR

Nice.

Ted speaks across the speakers.

TED

You like that?

Castor speaks sarcastically.

CASTOR

You couldn't find a hot sexy voice or a
mean army voice?

The Car all of a sudden interrupts

CAR

I'm sorry I can not find the location
"hot sexy voice"...Please select an-
other location.

INT. CONTROL ROOM - NIGHT

Ted and Angie start laughing.

INT. CAR

Castor stutters a little.

CASTOR

UH....sixth st. south and Ninth Ave
East.

The car response and a map comes up on the passenger window. On the map, labels of local shops appear as well. Castor looks and sees the Army Navy store he was at previously that day.

Castor reaches into the glove box and hits the activate button. The steering wheel locks up, the gas and break pedals engage themselves so Castor is free.

INT. CONTROL ROOM

Ted is typing and pressing buttons as he reaches Castor over the speaker system.

TED

Im going to send you files of all the
E.C.P. gang affiliates. Try and make a
pattern of stops so you have the easi-
est escape routes, you want to be able
to get in and out as fast as possible.

INT. CAR - NIGHT

On the main windshield of the car, computerized images fill the sight of view, from the out side of the car it is as if nothing is different. Castor starts searching through the files trying to recognize any of the gang members and find out the ranking and crimes they have caused.

Castor comes across a file showing a young man, not affiliated with the gang as far as ranking but, a very familiar face. In fact so familiar Castors body go's numb from chills.

On the bottom of the photo it reads PLEDGE. Castor stares in remembrance.

CASTOR

There you are you son of a bitch.

Castor looks at the address and hits the auto pilot button.

CAR

destination please?

Castor reads off the Address.

CASTOR

Two blocks south of Tenth Ave and
Eighth st.

After hitting the activate button Castor brings up satellite images of the area he is about to invade.

The car pulls up to its destination two blocks south of tenth on eighth. Castor examines the streets only able to make out what the moon is able to illuminate. Ted voice is as if he is with Castor.

TED

Your destination is eighth street is
this correct.

CASTOR

yeah...

Ted completes his orders before Castor gets to work.

TED

Try to get what you need through the
seats....There's a button on the back
of the console that lowers the
seats...Im going to put the car on lock
down.

INT. CONTROL ROOM - NIGHT

Ted starts dialing in on buttons on the control panel, as soon as he finishes he pulls a slowly moving Lever toward him.

EXT. CHRYSLER 300

A street lamp blends through the hood of the car with warm sodium vapor light. As Ted pulls back on the lever the car slowly fades and disappears.

INT. CAR - NIGHT

Castor pulls his bags from the seats in the back and fondles through them for his weapon of choice. Ted's voice calls out.

TED

There is an ear piece in the glove box,
put it on.

Castor stops going through his bags and reaches in the glove box, grabs the ear piece and puts it on. Ted gives more direction.

TED

Do you copy?

CASTOR

Yeah I got you.

TED

Make sure you can follow all your landmarks back to your vehicle and find any escape routes just in case.

CASTOR

Copy.

TED

I'll let you know of any thing coming
but until then Im off the air...

Castor stays silent while getting his stuff together while Ted continues.

TED

If you need to reach me tap the ear bud
once, to close me out hit it twice and
one more thing...

Ted continues while Castor finishes prepping.

TED

Good luck and God speed.

CASTOR
Thanks Ted.

EXT. CAR EIGHTH ST. - NIGHT

Castor gets out of the car baring two pistols on his waist, ammo around his belt, two knives hovering over his rib cage in sleeves, A Mace across his back and a coat along with his Ushanka, A black bandana, and old style air force goggles.

On the far side of the street it's completely black in shadow which forces the Driven man to cover himself in. As Castor walks toward the shadow's the Creation of the vigilante begins.

Over the shoulder swings the pitch black coat as Castor begins to cover all of his skin with cloth. The bandana rests around his neck after The blood seeker slides it over his head, The Ushanka becomes one with the goggles covering Castor's hair color and wounded scars that stretch throughout his face.

The streets are very quiet except for sirens and conversations in the distance. Castor creeps through the run down and exhausted night as his first victim's residence is nearing his reach.

INT. GANGMEMBER HOUSE - NIGHT

T-rex (Young - Dark Complexioned) walks through his house shutting off all the lights from the kitchen to the hallway. Hip Hop Music is blasting through out his house coming from his bed room. The Pledge stops in the bathroom humming and lip singing the lyrics while he brushes his teeth and washes his face. The soon to be victim bends down to rinse his face when a dark figure walks past the bathroom door, T-rex senses a presence and becomes nervous as if he feels the spirit of a ghost.

After wiping his face with a towel the Pledge walks down the hallway toward his room where the music gradually gets louder.

INT. GANG MEMBER BEDROOM - NIGHT

When the victim enters his own room he tosses the towel he had wiped his face with on to the floor near the closet door that is wide open. The Pledge walks past his open closet to an end table next to his bed to empty his pockets of money and jewelry, Once his pockets are empty he turns around toward the closet to shut the doors.

T-rex is greeted by a dark figure and a blunt object to his face. The victim flies into the wall and plummets to the ground. A deep gash across the upper forehead of T-rex gushes blood as he gasps for air and silently calls for help.

The dark figure walks up to T-rex holding an old style mace club with four spikes around the ball of the mace. The foot of the mysterious man presses up against the victims face, A spike from the mace is pointed millimeters away from the half conscious sole on the ground. An angry voice bleeds into the ears of T-rex.

CASTOR

You can no longer be apart of this earth.

Castor is breathing heavy at this point as the victim under his foot gasps for life.

CASTOR

I summons you to suffer through my eyes for what you have done.

Castor pulls the black bandana from around his mouth to his neck and takes the Ushanka off of his head to show the wounds the Pledge has created.

CASTOR

But first you will tell me where he is..

The victim turns his eyes toward Castor as Castor starts to lean on one knee from standing up to make sure that the last thing T-rex sees before his death is Castor. T-rex starts to shake a little from fright as the dark figure comes into view.

CASTOR

Well...

EXT. GANG MEMBER - NIGHT

The air is steaming through the sewer caps from below and mist is exposed from the muddy street lamps from above when Noah(Jackson Harris) and the other patrons pull up to the house of one of the young members who failed the initiation test causing Castor Pollux family to expire.

Along with Noah(Jackson Harris) are three other young men who are as well apart of initiation and are brought to this house by

Noah to prove a point. The point that will be proven is when creating an act you never leave survivors and for every survivor left alive a Pledge dies.

Noah(Jackson Harris) and his soldiers line up outside of the next victims house to plot how this is going to work out. Noah(Jackson Harris) lets the pledges know that they will stand aside the door as Noah(Jackson Harris) knocks then when the door opens they will rush in and Kill the pledge who indeed created this mess.

Noah(Jackson Harris) and the pledges are surrounding the door Noah(Jackson Harris) knocks as if he is there to award the pledge with a membership to the E.P.C. but, to fool the pledge with murder. Noah waits, no one answers, he knocks again, and nothing.

Noah(Jackson Harris) has no choice but, to prove the seriousness of this situation and force his way in. The first thing Noah does is check to see if the door is unlocked. Noah(Jackson Harris) then realizes that around the door handle it looks like someone else had forced their way in already which gets Noah a little worried.

Noah(Jackson Harris) backs off the door and slowly opens it. The door creaks open. From what Noah can see it is completely dark and from the light casted through the opening of the door it looks remotely clean or as if no one had tampered with the house. Noah(Jackson Harris) steps in the house with his gun out to warn anyone who was to ambush him that he is armed. After Noah(Jackson Harris) walks in the other three young men enter looking for the tenant of the house. The front room and kitchen are secure so they head down the hall way with supreme caution.

The bathroom is empty along with the laundry room and the guest room, Noah is on edge, He doesn't see anything wrong but, that worries him. There is a feeling in the air that Noah is uncomfortable breathing. There is one more door left, all four men slowly creep toward it as a dim blue light flashes underneath the door jam.

Noah(Jackson Harris) checks the door handle turning it slowly and opening it. The door opens wide for Noah(Jackson Harris) and the three pledges to see the whole room. Noah(Jackson Harris) stands in front of something he has never seen before and is now frightened of what it could mean.

The tenant pledge who Noah(Jackson Harris) and the three pledges came to kill was already dead. But the tenant pledge was also made a symbol for whom ever found him would understand that this was an isolated incident. The tenant pledge was lying on his bed tied to a two by four across his back with his wrists tied to each end and another two by four from his head to his toes as if the victim was crucified.

There is tape strapped around his head, mouth and neck and attached to the wood underneath. His ankles are as well taped to the wood and a Gigantic gash across his forehead. Noah(Jackson Harris) is not overwhelmed by the crucifixion what he is overwhelmed about is that who ever did this sliced his throat, Wrists, and ankles to drain him of blood. Noah(Jackson Harris) stares deeply at the worst part which is a cut strait down the middle of the chest of the victim showing all the insides of the body,

One of the pledges behind Noah(Jackson Harris) starts to throw up. Noah(Jackson Harris) turns to the pledges and starts to scatter. Police sirens fill the dense air as Noah(Jackson Harris) and the pledges run out of the house to their cars. Police sirens are voicing them self in the distance.

NOAH

Go.....Go

INT. POLICE STATION - NIGHT

Detective Mark Peña is laying on the inseam of his arm while tapping a photo of Castor Pollux against his desk. The Detective is in deep thought of the endless possibilities that this young man can possess for him. Peña talks to the photo as if he's interrogating him personally.

MARK PEÑA

Come on what did you see and why are you hiding.

Detective Peña is in deep thought as if he is staring at a hologram painting. His eyes are blood shot from exhaustion do to the extensive case filing on the notorious gang E.P.C.

A harsh ring of a telephone takes Detective Peña out of his trance. He stares at the phone as if he is upset at the caller for interrupting his concentration then swiftly picks up.

MARK PEÑA

YEAH!!

Marks eyes wonder around his messy desk looking for something that will put two and two together with what the phone call pertains to. The Detective pulls out a mug shot of a young gentlemen who is on his list for questioning related to the crime at hand as well as gang mischief which the boy in the photo was believed to be involved with.

MARK PENA

I'll be right there.

Mark jumps out of his seat excited for the information brought to him by telephone, He grabs his coat from the back of his chair and takes off toward the exit.

EXT. VICTIM ONE HOUSE - NIGHT

Ambulances, Police cars and News vans cluster the street in front of an older style house which appears to be a crime scene. A police officer unrolls crime scene tape from a tree on one side of the drive way to the other side of the lawn warning any unauthorized personal from crossing.

A dark blue crown vic pulls up with a police light in the windshield, Out of the car Detective Mark Péna gets out as another detective greets him of knowledge of the crime with in the house.

MARK PÉNA

What do we got?

Mark and the other detective start walking to the front door.

DETECTIVE 1

Young Male approximately twenty one years of age three prior arrests, warrants are two counts of battery, two counts of trafficking, and one count attempted murder.

Mark stops at the front door turns to detective one.

MARK PÉNA

Could it be gang related?

DETECTIVE ONE

He was wanted for questioning for the
E.C.P. murder in the sticks.

The detective smirks.

DETECTIVE ONE

Looks like someones trying to do us a
favor with this one.

Mark Péna looks at the detective with an uncomfortable look and
heads into the house. Detective one stops him.

DETECTIVE ONE

Oh, and Péna!

Detective Péna looks back.

DETECTIVE ONE

I think who ever did this is trying to
send a message.

Mark Péna glances at Detective one confused and turns into the
doorway to enter the house.

INT. GANG MEMBER HOUSE - NIGHT

The house is filled with stale air from old carpet and moisture
with in the walls. Péna looks around the first room in the dark
then remembers he is armed with a flash light. Once the detec-
tive turns the light on he then scours the room again to check
for anything that could be harmful or miss leading to him.

The detective continues through the first room slowly toward and
down the hallway. Every door that is passed Mark Péna tries to
conjure up his own opinion on, First the Bathroom, The Bathroom
has an open tube of toothpaste on the edge of the sink and in-
side the sink its still damp. Then the spare room, nothing out
of place. The linen closet, There are no towels.

The detective reaches the end of the hallway where the rest of
the crime scene investigators are. As soon as Mark Péna reaches
the bedroom door his shoe slips on moist carpet, He lifts his
foot and shows himself the bottom of his shoe in which is cov-
ered in vomit. The detective takes a rubber glove out of his
jacket pocket along with a plastic bag, He puts the rubber
glove on, whips the bottom of his shoe and puts the rubber glove
in the plastic bag.

Crime scene technologists, Detectives and cops are swarming the room looking for evidence, flashing photos, and trying to make out the events that happened this evening as Detective Péna walks in. A young man is lying on his bed taped to two by fours across his back and down his spine.

The first thing the detective sees is the gigantic gash on his forehead, Mark Péna takes a long look at the scenario, looks up in the general direction of everyone.

MARK PÉNA

Where did the wood come from?

Everyone in the room becomes quiet, all work was at a halt, the flashes from the cameras stopped flashing and everyone looked at Detective Mark Péna with a look of guilt.

No one at the crime scene decided to figure out where the wood came from. Everyone in the room snaps back to work out the details of how and why no one in the room has figured out where the wood came from.

EXT. BACKYARD GANG MEMBER HOUSE - NIGHT

An old stand alone set of cement stairs that leans against the back of the house is what leads Detective Mark Péna to the junk yard style back yard. elliptical splashes of light lead the detective through the piles of junk that is spread across the victims compound. Mark Péna takes a slow pace through the yard to ensure a safe and efficient scout.

Another Detective joins Mark in his slow search for clues. Frank (older but very wise) rakes his flashlight to the back right corner past Mark to help out.

FRANK

Detective Péna! Whats the word?

Mark Péna looks back at the familiar voice and responds with a light intent.

MARK PÉNA

FRANK! Same gun different wound my friend.

The two detectives meet in the middle of the stock pile's of junk.

MARK PÉNA

Let me ask you something?

Mark leans into Frank

MARK PÉNA

What do you know about this case?

Frank looks back at the gate that leads to the front and realizes they are both alone.

FRANK

I know three things about this situation: one- who ever did this is FUCKED UP two- he's probably not going to be the only one tonight and three-If the informant wouldn't have called this one in no one would have found him.

Detective Péna snaps his head in shock.

MARK PÉNA

INFORMANT!!!

As soon as Mark speaks the two gentleman in the back yard get interrupted by a police officer.

POLICE OFFICER

DETECTIVE PÉNA?

The detective looks up as a silent answer.

POLICE OFFICER

We have another one.

Detective Péna and Frank look at each other quickly.

FRANK

TOOOLD YOOU!!!!

The two detectives start walking toward the front yard following the Police Officer.

FRANK

This is going to be a long night.

EXT. GANG MEMBER HOUSE FRONT YARD - NIGHT

Mark Péna and Frank are walking toward their cars to leave for the next victim when Detective Péna over hears a news reporter that catches his attention.

Lights shape the young Blonde Leslie Simmons from a distance as she gives Late Breaking news.

LESLIE SIMMONS

Another Gang related murder has struck
our city but surprising to most not an
innocent one.

INT. LOCAL TAVERN - NIGHT

A few regulars sit against a bar sipping suds at their local hang out. On the old tube televisions behind the bar a big digital banner flashes "BREAKING NEWS". One of the locals pays attention.

LOCAL ONE

HEY FREDDY(bar tender) TURN THIS UP!

Leslie continues.

LESLIE SIMMONS

I am live at the first of three and
maybe more to come murders with victims
that have a longer wrap sheet....

EXT. GANG MEMBER HOUSE - NIGHT

Mark Péna over hears "The First of three murders" from news reporter Leslie Simmons, The detective starts over toward Leslie as she wraps out her segment. Mark then proceeds to get her attention.

MARK PÉNA

Excuse me!!!

Leslie turns with a solute to his attention.

LESLIE SIMMONS

Yes....

Leslie reads Mark Pénas badge.

LESLIE SIMMONS
Detective!

MARK PÉNA
Did you say first of three?

Leslie is a little jolted hoping she didn't cause harm to the case or give miss information.

LESLIE SIMMONS
Ye..Yes this one the one on Travel St.
and....

By the time Leslie names the second victim the Detective is already half way to his car with fear of chaos. Mark looks at Frank with wide eyes.

MARK PÉNA
GET ME THAT INFORMANT....Have him meet
me at the old train station NOW!

Frank flips his phone open and phones the informant. Detective Péna jumps in his Crown Vic and squeals off toward the train station a few miles away.

EXT. ROOF TOP - NIGHT

On the second to last level of a parking garage the Flat Black Chrysler 300 pulls up in a shadowed parking spot to camouflage it from the helicopter searching the streets from above.

INT. CAR - NIGHT

Castor is searching through profiles on the holographic screen and talking with Ted over the speaker system.

TED
I have video up of another target who
is warranted for Drug Trafficking, Rape
and sexual assault on a minor...

Castor shakes his head in disgust when he hears the charges and proceeds to look up the targets photo.

CASTOR
What is this the Devils Playground?

Ted responds.

TED

I think this is where the devil puts'em
when he couldn't even control them.

Castor shuts down the hologram.

CASTOR

So where can I find this stand up citizen.

TED

He's about 200 meters from you strait
ahead.

Castor looks around examining the where about of his location.

CASTOR

What's the weather like?

TED

Humid with a slight breeze out of the
east.

Castor gets out of the car, looks caddy corner and there are two men and a young girl standing in plain sight. Castor can't make out who's who so he goes in the trunk to grab the rifle. Castor lifts his rifle and aims through the scope to mark his target from the shadows of the parking garage.

Two young men (Chaz tall mid 20's)(prince mid 20's short and stocky) and a teenage girl (Elphia 14 yrs. short very petite)are on the corner of a slow street. The young girl is well under age as the men are recognizably over age. Chaz stands closer to the corner that is directed toward Castor. Prince stands next to Chaz as they both flirt with Elphia like two pedophiles at an elementary school.

Castor scopes the two perverts and recognizes one of them from the day his family was torn, Castor then snaps with in a shadow remembering the face's as a burning tingle shoots up his spine. His eyes reach out of focus, His rifle held tightly against his chest while the barrel presses against his cheek. He breathes hard through his nose then reaches for his ear bud.

CASTOR

What's the softest part of the face?

Ted replies

TED

Doesn't matter with that bullet...WHY?

Castor takes one more deep breath through his nose quickly turns toward the ledge and fires toward the target within a blink of an eye.

EXT. STREET CORNER - NIGHT

Chaz and Prince are posted up underneath a street lamp chatting with Elphia trying to get her to go to their house to hang. Chaz stands closest to the edge of the curb as Prince is set back a tad.

CHAZ

Come on shorty come back with us to-night and play some video games it'll be fun.

PRINCE

Don't even worry about it she's scared

Elphia snaps to one leg as if she was offended.

ELPHIA

What's you mean scared I ain't scared...

Elphia stares the two drug dealers down when they hear a gun shot from a distance. Silence fills the humid air as Chaz, Prince and Elphia stand at attention and look around with their eyes.

A whistle cuts through the silence turning the three corner dwellers confused, The whistle gets loader from the bullet cutting through the thick air when it crosses through Chazes head and into Princes. The two targets are instantly dead as Elphia stares in shock, Elphia then belts a horrific scream.

INT. CONTROL ROOM TEDS FARM

Ted is watching the action happen through the security cameras on a building across the street. He jumps from the impact.

TED

WOW!!!!!!Nice shot.....

INT. CHRYSLER THREE HUNDRED - NIGHT

Castor has already left the parking garage when Ted screams in excitement. The young avenger starts heading toward the ruff part of town toward his soon to be prize kill.

EXT. TRAIN STATION - NIGHT

Yellow spots of light compliment the muddy green moonlight that splashes through the windows of the old train station tucked away from modern day society. Old pews covered in dust fill the gigantic foyer, Footsteps ring out rebounding off the marble floor and into the distance as Mark Péna reaches close to the meeting site.

The Detective slows to a stop at the corner of two hallways where he looks at all angles to assure safety. One hallway is light with endless view and the other hallway is in complete shadow to dip into incase of danger. Péna stands quietly at the meeting spot to listen for any movement through out the train-station when he hears a noise in the distance.

The detective opens his coat pocket, puts his hand on his police issue pistol for quick draw situations and waits for another sound when out of the shadows a pistol touches the back of his head.

A voice comes from the shadows and asks the secret question.

MAN IN THE SHADOWS

What is the definition of justice?

Mark Péna put his arms up slowly as if he knew this was to happen then proceeded to answer.

MARK PÉNA

The caliber of rightness...

MAN IN THE SHADOW

What is your calling?

MARK PÉNA

To serve and protect quality of just.

The man in the shadow continues.

MAN IN THE SHADOW

Turn around slow and show your badge.

Mark Péna takes a step forward turns slow with his hands still in the air. With a gun still pointed at his head the Detective slowly pulls his jacket back and shows his badge. The gun pointing at Péna slowly lowers and the man steps out.

Out of the deep shadow Jackson Harris a.k.a. NOAH steps into the light. Noah(Jackson Harris) is still holding his gun and also revealing his badge as well. Noah's(Jackson Harris) badge is not a gold plated badge like a normal cop it is Gold ring on his middle finger with what looks like a diamond in the center of it.

Mark Péna pulls out a magnifying glass and looks at the diamond. What is thought to be a Diamond is a police shield hidden underneath a round piece of glass which to the naked eye looks like a diamond.

Mark approves the ring and puts his Magnifying glass back in his pocket as Noah(Jackson Harris) puts his gun back into his holster. Noah(Jackson Harris) starts the conversation.

NOAH

Now Detective, what is so important that you had to put me in this much danger?

MARK PÉNA

Im trying to figure out who or what is causing all this chaos....

Mark starts questioning Noah.

MARK PÉNA

How did you find the victim on eighth and tenth?

Noah answers as a detective.

NOAH

Salazar sent me to kill the victim...

Noah explains the back story.

NOAH

The victim was a pledge that screwed up the initiation out in the sticks. There were two other pledges that were involved as well.

Noah keeps his voice low and covers his mouth to muffle the tone of his voice.

NOAH

The fucked up thing is we didn't hear about the survivor from the sticks until it came on the news which brought Salazar to an instant boil. Thats what put the hit out on the pledges.

Detective Mark Péna listens to each and every word Noah(Jackson Harris) speaks to make sure he understands everything perfectly and doesn't miss a beat.

MARK PÉNA

The Survivor!

NOAH

Thats right the survivor...

Noah(Jackson Harris) continues his theory.

NOAH

Salazar is trying to pull the Survivor out of the shadows so he can get to him first. If the Police get to the young man first then Salazar has no choice but to be through.

Mark Péna still focusing on Noahs(Jackson Harris) words is still confused about the victim on eighth and tenth street.

MARK PÉNA

So is it Salazar that put the hit on the three victims?

Noah(Jackson Harris) smirks with sarcasm.

NOAH

Three!!! try up to six victims now. There were two shot ten minutes ago and it wasn't E.C.P.

Detective Péna all of a sudden gets overwhelmed.

MARK PÉNA

What do you mean its not the E.C.P.?!

Péna continues

MARK PÉNA

I thought the first victim WAS you?

Noah steps back into the shadow and looks around.

NOAH

No sir, He was already expired I called it in because it didn't feel right.

MARK PÉNA

What do you mean?

NOAH

I thought it was a sign from Salazar that I was next. I thought I was made.

Noah(Jackson Harris) leans against the wall with confidence.

MARK PÉNA

If it isn't you then who is it?

NOAH

Good question. All I know is who ever is doing it is a ghost, He or she is four steps ahead and no clues to catch up.

Noah(Jackson Harris) smirks as Mark Péna tries to put the pieces together.

NOAH

Ha..Im here thinking I was next, turns out it might actually be Salazar next...

Mark Péna snaps his head toward Noah as if the missing puzzle piece was just found.

MARK PÉNA

SALAZAR!!!!!!

INT. LOCAL TAVERN - NIGHT

The bar is covered in mugs and beer bottles from local drinkers who are at complete attention to the news as if its the Super bowl. What started off to be a few locals has now become a over full bar anxiously awaiting the results of the town's gang cleansing.

Pool balls become silent as the intro to the breaking news computer graphics flash across the screen. Bridget Baker appears after a page wipe crosses the screen of the television.

BRIDGET

Hello everyone Im Bridget Baker live in the studio with late breaking news on the killing spree happening right now.

The angle of the camera cuts from a wide shot to a close up as bridget continues.

BRIDGET

And now live on location Leslie Simmons gives us complete details....Leslie...

Leslie Simmons is live on the flat screen over Bridget's shoulder then cuts to a full screen of Leslie as everyone in the bar is dead silent.

LESLIE

Its been a very active evening in this rural area as police are frantically investigating this spree of violence that has blanketed our streets tonight.

Shots of police cars and bodies covered with white sheets are displayed as Leslie's voice carries on.

(O.C.) LESLIE

But who says its for the bad when our streets are getting cleaned of the gang that once ran them. So far eight members of the E.C.P. are pronounced dead from an array of weaponry consisting of guns, knives and even bludgeon attacks.

The second Leslie Simmons announces the confirmed deaths of eight victims the bar erupts in cheers as if the football team scored the winning touch down of a heavy game. There are high fives, hugs and suds flying around like a college party. The bar tender Freddy (token bartender) quiets everyone down.

FREDDY

HEY...HEY...HEY....

Everyone stops cheering and pays mind to the bar keep.

FREDDY
THIS IS A SERIOUS PROBLEM FOR OUR
CITY...

Freddy shouts....Freddy then cracks a quick smile....

FREDDY
A ROUND ON THE HOUSE FOR EVERYONE!!!

The bar irrupts in mass cheer once again as Freddy starts pouring the rounds.

INT. GANG MEMBER TWO HOUSE - NIGHT

Three gang affiliated members are watching Leslie Simmons report on the news. Sway (dark complected, mid 20's) is sitting close to the television on the floor while the other two members are behind him on the couch. Sway is nervously irate.

SWAY
What the Fuck!!!!

Sway frantically looks back at the other two.

SWAY
What the fuck is going on here!!!!

Sway gets up from the floor and quickly leaves the room to his room. Sways room is small with a box spring and a mattress on the floor. Blankets cover the bed but the bed is bare of sheets. The nervous young gang member opens his closet to reveal a safe, a few rifles leaning up against the back of the closet and a couple cardboard boxes with no tops that appear to have drugs and cash in it.

Sway picks up a rifle checks the magazine then looks out toward the living room.

Sway screams toward the other two members.

SWAY
Yo! fellas lets get this motha fucka.
I got the artillery come and get it.

In the living room the two gangsters look toward the room and start to shift their weight as if they are going to get up. Right when the two lean to stand an array of bullets rain through the windows piercing the two sitting on the couch. Broken glass, bullet holes, and blood from the two victims control

the look of the living room. The living room is dark from bullets shattering the lamps that were on and destroying the television.

Sway jumps to his feet in his room with his rifle in hand. The young man runs to the end of the hall way to see the damage that has been done.

Sway then runs to the wall in between the front door and one of the broken windows to see if there is at all a chance to stop the reign of terror that is happening to the organization that he belongs to. He peeks out side and sees a dark figure standing on the side walk in front of the house, He snaps his body back against the wall. Sway takes a deep breath pulls the front door open and screams.

SWAY

Take this you mother fucker.

Sway point the gun toward where the dark figure was standing but is no longer there, Castor sneaks in the door while Sway looks toward the empty street in confusion. Sway backs into the doorway and shuts the door slowly. The scared gang member turns and leans against the door thinking that the dark figure had moved on.

Sway closes his eyes and takes a sigh of relief when a gun shot rings out and a bullet enters Sway's forehead.

INT. CHRYSLER 300 - NIGHT

The dash lights splash the interior of the car and the face of stone that Castor is expressed with. After a long night of revenge Castor only knows two things, First that he for the rest of his life is now an official life taker and second that his mission is not over yet and possibly not for a long time. Castor speeds toward the gigantic Church where his last sole is in hiding....Salazar.

INT. CHRYSLER 300 - NIGHT(CONT)

Over the speaker system comes the voice of Ted the Tread, Castor speaks in silence, Ted still has a visual of Castors location and can see with in the car.

TED

Your safe location is an abandon building in the industrial area....Im going to send the info now.

Castor puts the car in auto pilot and begins to receive the information.

TED

You have what ever you need with in the building. I'll deactivate the code when you get close.

Castor shakes his head with a face of deep thought and replies while entering in the information of the building.

CASTOR

I have one more stop to make.

Ted stares through the live feed in silence to see Castors emotion.

TED

Are you sure your up to this?

CASTOR

Im sure...

TED

Copy that...Good luck and be careful.

Castor nods his head and presses the gas as if he is showing the speed of adrenaline pumping through his veins.

INT. CONTROL ROOM - NIGHT

Ted closes out with Castor sets the computer to pilot mode and watches the surveillance. To the left of the main frame computer there is a phone in which Ted picks up and dials.

TED

Yo Freddy.....Its
Tread.....Good...Good...Hey how many
people can you gather up in the next
hour or so.....I need a favor.....

INT. JESUS LAIR - NIGHT

Its dark and cold with in the lair, The halls are empty and vulnerable as stale air creates an eery silence that would spook a ghost. Jesus (Salazar) is tucked against the window over looking the downtown area below him.

Jesus(Salazar) is frightened for he feels his time is soon to be up. The city is glowing of street lamps and patterned punches of police and ambulance lights from the events that occurred against his members. He no longer feels safe and at all powerful within the city limits. Jesus(Salazar) takes a swig of liquor from his whiskey glass and decides to try and escape.

As The one they call Jesus(Salazar) starts toward his doors he turns his desk lamp off as if the typical day of work is over. Jesus(Salazar) puts his coat on and shuts the televisions off before he locks up and heads home.

The long dark hallway that extends to Jesus(Salazar) office looks endless to Jesus(Salazar) after loosing his empire in the hands of a ghost. The infamous leader proceeds to walk it before its too late and he too is ended. Echos from his hard heeled shoes ring loud off the walls.

An unfamiliar tap makes Jesus(Salazar) stop dead in his tracks and turn quickly. There is nothing there for Jesus(Salazar) to see. The frightened man speeds his tempo up a bit but not enough to look scared even though his body is numb of fear. Jesus(Salazar) next exit is approaching freeing him of the dark hallway, The shiny handle of the door is almost in reach.

As Jesus(Salazar) starts to reach the handle of the door a rope wraps around his neck loosely startling him and making him spin quickly to defend himself. The rope tightens with force

strangling Jesus(Salazar) and out of the shadows of the hallway comes a metal ball attached to a chain striking Jesus(Salazar) in the face and knocking him off his feet.

INT. PARKING GARAGE OF CHURCH

An exterior door swinging open shocks the ambience of the churches empty garage as its followed by dragging of Jesus(Salazar) body. Castor holds the tension of the rope tight to assure no escape of the unconscious gang leader who is still alive but bleeding from his head.

In the deep dark shadows of the Parking Garage NOAH(Jackson Harris) stands as still as possible as he watches Jesus(Salazar) being dragged to the Chrysler 300 parked a couple spots down from the door that was opened. Jesus(Salazar) body is put in the trunk and driven toward the exit of the garage.

Noah(Jackson Harris) races out of the shadows toward the street where he is parked and quickly makes a call to Detective Mark Péna.

NOAH

He's got'em....Im following him
now....I'll let you know the location.

INT. WAREHOUSE - NIGHT

Foot steps ring out through the hollow air in a dark stale building. The sound of the heavy footsteps are digressing with faint water splashes every once and a while and grit noises only to be recognized as puddles and mud across the dark floor.

Hazy beams of light are casted through out the building showing the extreme depth of the endless terrain.

Jesus(Salazar) is hanging from hooks under his arm pits, chains are bound around each one of his wrists and his feet are strapped together, his body is in the shape of a crucifix.

Blood runs down the chin of the Gang leader Jesus(Salazar) as he coughs quickly followed by a hard gasp of air while painfully waking up from a massive beating. Rope burns are evident across the neck of our slain Villain as well as cuts and bruises through out his achy body.

Jesus(Salazar) confused, frightens himself with the echos of his childish scream that reverbs off of the tin walls that construct the building he is forcefully hung from.

INT. WAREHOUSE - night(continued)

A silhouette of a man (CASTOR POLLUX) standing over a metal table catches the blurred vision of a helpless victim. Metal on metal collision sounds are created by guns and knives being set on the metal table do to emptying of Castors pockets and holsters.

Jesus(Salazar) tries to get the freakish figures attention.

SALAZAR

Help, Help...Hey, Hey

Jesus (Salazar) realizes after the dark figure doesn't respond that he is the reason for the position that Salazar is in.

SALAZAR
HEY....who are you?

Jesus (Salazar) struggles to get out of the bindings.

SALAZAR
(screaming) MOTHER FUCKER WHO ARE YOU.

Still struggling

SALAZAR
(screaming) Do you know who I am.

A metal scraping sound rips across the table silencing Jesus(Salazar), Jesus(Salazar) tries to listen close to understand the sounds across the room, Jesus(Salazar) recognizes them because he knows them well.

Across the room CASTOR is loading bullets into a snub nose revolver, when finished Castor puts the revolver back on the table and begins loading the rest of his arsenal. Castor then picks up his knives one by one to polish and cleanse them of Gang members blood that he took the lives of early that evening. He sets his last weapon on the hollow, metal table and slowly turns to Jesus(Salazar) thinking of the absolute torture method.

Jesus(Salazar) lifts his head as a sign of strength to show the fearless silhouette that he is not afraid to die although the fear in Jesus(Salazar) is tremendous.

Castor turns back around to his table grabbing both a gun and knife for the pleasure of rejoicing the blood of his family by making the person who took their lives cry like a adolescent child at the dentist.

Jesus(Salazar) drops his head in defeat, He wasted all of his energy trying to struggle out of his chains and hooks.

SALAZAR
If your going to kill me then at least
give me the pleasure of knowing your
name.

Again footsteps start bringing notice to the movement of Jesus(Salazar) fate. The dark gentlemen walks through pools of light giving our infamous Jesus(Salazar) a glimpse of his killer but, with no help to the imagination.

A pocket of dark shadow is where our avenger decides to land his feet, not allowing Jesus(Salazar) the permission to see his un-expressive face.

SALAZAR

I want to know the name of man who
takes my life.

A hard knocks voice comes from the shadows.

CASTOR

I refuse your pleasure.

Jesus(Salazar) lifts his head like a bobble head doll. Jesus(Salazar) speaks sarcastically

SALAZAR

If you refuse my pleasure then show
yourself in the light so I can at least
see my taker.

Castors opens the chamber of the snub nose revolver and spins it shut. The gun is gently placed in its holster and an abstract knife is held into the light as if Castor is showing it off. The knife is shaped like an old Egyptian sword with a knuckle protector across the fingers.

The knuckle protector is laced with one inch spikes incase the enemy is to close to swing the blade. The knife is beautiful to Jesus(Salazar) as light glistens off of the blade and sharp spikes. The handle is fitted with black leather wraps and burgundy high lights.

Castor retreats the knife back into the shadows and wipes the blade across his chest.

EXT. ABANDONED WAREHOUSE - NIGHT

Detective Mark Péna slowly pulls up across the street from the back end of the warehouse. Noah(Jackson Harris) walks wistfully to the Detectives car to explain what he saw. Mark exits the car and Noah(Jackson Harris) points to a highlighted area in the building.

NOAH

I saw a light come on up on the third
level.

MARK PÉNA

Where did they enter the building?

Noah(Jackson Harris) points toward the front of the building.

Mark Péna pulls his pistol from his belt then calls for back up. The two Detectives start searching the area for secret entrances. Mark Péna points for Noah(Jackson Harris) to go to the front of the building and search.

INT. WAREHOUSE

Jesus(Salazar) is breathing heavy from exhaustion as he tries to get answers from the capturer that has him bound with chains.

SALAZAR

Your the man who killed my men. Those
men were my family.

Castor answers angrily

CASTOR

FUCK YOUR FAMILY.

Castor pauses for a brief second

CASTOR

I laid to rest the blood of my family
in which you took.

Jesus(Salazar) voice is loader.

SALAZAR

That was the only

Castor interrupts

CASTOR

SHUT UP

Castor swings his blade at Jesus(Salazar) slicing thinly through the top of his throat. Although not killing Jesus(Salazar) but, draining the blood from his neck.

Castor speaks with a low tone shaken from the memory of his family while pointing the tip of his knives blade against his ridden face.

CASTOR

I refuse you from this very earth that
I walk on. I was there, I watched what
you and your so called family took from
me.

Castor slowly lowers the knife and takes a deep breathe from his nose.

CASTOR

And now you want to get to know me.

Jesus(Salazar) comes to grips with him self and realizes the pain and hate he has supported and caused.

INT. WAREHOUSE (FIRST FLOOR STAIRS)

Mark Péna starts climbing the stairs to the warehouse, He is tracking the echoed voices quietly to the third floor while following the shimmers of light reflecting off the moisture throughout the structure of the building.

INT. WAREHOUSE - NIGHT

Jesus(Salazar) closes his eyes and pictures his fate on the backside of his eyelids. There is nothing left to do for the gang leader except pray.

SALAZAR

Forgive me father for I have.....

In the middle of the token prayer a load belt comes from the cold, damp shadow as Castor screams in anger while forcefully raising his long intimidating knife.

CASTOR

AHHHH....Don't you FUCKIN dare!!!!

Castor swings his knife toward Jesus(Salazar) as to finish him off during his last breathe. Luckily but, purposely the knife is stopped short by a lengthy piece of wood used to help create the crucifixion of Jesus(Salazar).

Castor still engulfed in shadow and his knife attached to wood millimeters away from Jesus(Salazar) neck he pulls his revolver and shoves the barrel of the gun almost completely down Jesus(Salazar) throat. Castor speaks with pure anger.

CASTOR

God doesn't want to hear you.

Castor slowly leans out of the shadows with his scars ripping across his face. The intensity of Castor's eyes and the mangled facial structure surprises Jesus(Salazar) with trembling fear. Jesus(Salazar) is gaging from the metal of the revolver's barrel that is deep within his throat.

CASTOR

See this face....

Castor leans in tight on Jesus(Salazar)'s face so close that the scarred victim can barely focus his eyes.

CASTOR

This face is what's sending you to hell.

Castor looks deep into Jesus(Salazar)'s frightened eyes seeing a clear reflection of the spotted lights and the metal table behind him.

Something unfamiliar catches Castor's attention, A Silhouetted figure is caught in the reflection of Jesus(Salazar)'s Iris slowly creeping up behind him.

Detective Péna's motion is the perfect rendering of a Lion creeping up on its prey as he moves forward toward Castor and Jesus(Salazar)'s conflict. The Detective is very cautious of every step he takes knowing that he is alone with no back up within the building.

With a swift pull of his knife out of the wood and a yank of the revolver Castor darts out of sight of the detective and barrels toward an exit of the warehouse.

A chase has begun. Mark Péna darts after the dark figure trying to seize the night's chaos by capturing the vigilante. Péna is only seeing spots of moon light across old rusty metal and garbage while following sounds of footsteps and crashes caused by Castor's quick fix barricades.

The Detective rushes down the stairs, peaking over the edge trying to get a glimpse of the perp and calculating the distance between the two of them.

A loud bang from a door crashes through the stair well as Castor breaks free into the first floor running for his life. The same

noise echos through the first floor as Mark Péna busts through the same door trying to catch up to Castor.

The door to the out side swings open, Péna commits to charging the door down. Péna crashes through the door into the muggy night to regain some closure on his suspect and is stopped dead in his tracks.

EXT. WAREHOUSE - NIGHT

An unbelievable turn of events pauses Detective Mark Péna. The Detectives eyes are as round as two quarters and his skin turns paste white when he catches his balance from a full sprint to a dead stop.

Ted "the tread" is sitting in his wheel chair next to Angie both dressed in all black. Surrounding Ted and Angie and blocking more than three blocks of street and sidewalk is more than half the population of the City wearing all black as well.

The detective is speech less, He looks around at all the people in complete frustration. Ted is in the front of the mob calm and collect. Ted nods his head at the detective as if he is saying hello while passing him on the street.

TED

Detective.....

Detective Mark Péna Nods back still speechless.

As the Detective still overwhelmingly looks around, Police cars start to pull up with their lights blazing across the buildings. Police officer get out of their cars staring at the Detective.

Detective Péna is surrounded with Citizens and Cops alike.

EXT. CHRYSLER 300 - NIGHT

The free way is empty with cars except for patrol Cars with their lights on heading toward the scene as Castor drive in the opposite direction.

INT. CHRYSLER 300

Castor stares in deep thought as he continues his route toward Ted and Angies Farm.

EXT. WAREHOUSE

People are still gathered around the warehouse to watch Jesus(Salazar) walk out of the building in hand cuffs. Mark Péna and Noah are standing next to each other questioning participants that had gathered wearing all black.

The door of the warehouse swings open, Jesus(Salazar) is struggling with the police officer that is transporting him to a vehicle.

SALAZAR

You have no proof of anything against me.

Jesus(Salazar) still struggles.

SALAZAR

I'll be out by tonight!!!

Jesus(Salazar) glances toward Mark Péna and double takes again when he sees his right hand man Noah(Jackson Harris). At first Jesus(Salazar) is excited and thinks he is there to bail him out.

Mark Péna and Noah(Jackson Harris) look up toward Jesus(Salazar) and make eye contact. Jesus(Salazar) directs his attention back to the cop that cuffs him and nods toward Noah.

SALAZAR

See....I told you..I'll be out tonight...

Jesus(Salazar) smiles and looks again toward detective Péna and Noah(Jackson Harris). Noah(Jackson Harris) stares at Jesus(Salazar) with a solid expression then moves past Mark Péna. Jesus(Salazar) smile turns into fear when Noah's(Jackson Harris) Badge shows on his belt.

Jesus(Salazar) then lightens up on the struggling and easily climbs in the back of the police car while still eyeballing Noah.

INT. CHRYSLER 300 - NIGHT

Castor is so far safe from the action he has committed tonight as he thinks and reflects back upon it.

CASTOR(V.O.)

Sometimes living in pain is a greater punishment than dying. I got my revenge but I realize I haven't even started yet.

EXT. CHRYSLER 300

The freeway is empty of all cars as the Chrysler 300 cruises down the freeway miles away from the scene.

CASTOR(V.O.)

There will always be evil in this world and I understand that. Its face will change constantly and sometimes will even have more than one look at a time. What evil doesn't know is there will always be me and my look will always stay the same for I am...Fatal...

THE END

