

The Eternal Night

By

Zach Hennis

Cell #: (614) 579-0135
Home Phone: (614) 873-4927
Email: ZachHennis@aol.com

FADE IN ON:

LONG BACK ALLEY-NIGHT

We see a dark shadowy figure walking as a monologue starts.

THE GUNNER

This city has looked out for me. It's even gone as far as to call me its hero, its savior. HA! A hero. It wasn't until *HE* showed up that the people cried for me to save them. They saw me as a renegade, a menace that was only contributing to the ever growing crime and violence that plagued this city. The Red Wolf, the mob's personal hitman and the Russian half-brother to Italo Ferrari, the head of the Italian mob, had killed my parents while Italo looked on, while I looked on.

CUT TO:

FLASHBACK-GRAY SCREEN- ALLEY WAY- NIGHT

We see a couple, a man and a woman in their early 40s dressed in nice clothes but not too fancy. They have their 8 year old son with them. They are laughing and seemingly having a good time and they go around the corner that leads them into the alley.

Out of an adjacent, smaller alley, the Red Wolf steps out.

The man of the couple spots him and stops, when the woman and child notice the man's reaction they look up and see the Red Wolf.

The Red Wolf has a black suit on with a red undershirt. His hair is slicked back and he is a rather large individual. He is about 6'4" and weighs at least 300lbs. He is already holding a gun and pointing it at the family.

The family, scared, turns and starts in the direction from which they had come.

Italo Ferrari steps around the corner from the street that the family originally came from.

Italo is a skinnier man, a model type with a goatee and long slicked back hair.

The family stops in their tracks once they see Italo.

The male looks at Italo realizing who the man is and the situation at hand. The woman looks frightened and confused while the boy clings to his mother's side, frightened.

MALE (FATHER)

What do want? What are you doing here? Leave my family out of this. It's not their fault.

FEMALE (MOTHER)

Wha.....

ITALO FERRARI

You should've thought about that before you crossed me, doctor. You know my condition, how could you have abandoned me at the eleventh hour?

MALE (FATHER)

My life, my job, was in jeopardy all because I was helping you, a mobster. Everyone knew what I was doing.

ITALO FERRARI

I gave you nothing to worry about. You had money, security, everything. Now you will trade it all for respect?

MALE (FATHER)

Leave them out of this (looking at his family), they didn't make this choice, I did.

ITALO FERRARI

I think, maybe, you made it for them.....

MALE (FATHER)

No.....(gasping) (sobbing)

FEMALE (MOTHER)

(weeping) No....don't.

ITALO FERRARI

Wolf.....

The Red Wolf fires two shots at the male and female. The male falls to the ground dead. The female falls to the ground and her son, who was clinging to her falls with her. The female is still alive, barely.

P.O.V. On Female looking at her son, laying on the ground beside her.

Tears start to swell in her eyes.

FEMALE (MOTHER)

(faint) (to boy)

Run.....go....ru.....

Her voice trails off signaling her death.

P.O.V. on the boy who hasn't moved. Tears fill his eyes. Realizing the situation, the boy jumps to his feet and begins running.

Italo Ferrari and the Red Wolf who have already started to walk away from the scene, hear the boy's running footsteps.

They turn and see him.

ITALO FERRARI

Wolf, shoot him!

The Red Wolf quickly draws his gun, and as he fires a few shots, the boy disappears into the adjacent alley where the Red Wolf came out.

The Red Wolf starts to give chase, but Italo Ferrari grabs his arm.

P.O.V. on Italo Ferrari and the Red Wolf

ITALO FERRARI

Leave him....he's just a boy. He'd
be a waste of our time.

The Red Wolf nods in agreement and they continue to walk away from the scene.

FADE OUT:

CUT TO:

ROOFTOPS-NIGHT

We see the shadowy figure perched on top of a building.

THE GUNNER

With the intentions that I would never allow something so cold and heartless to happen in this city again, I joined the police force. I graduated from the academy at the top of my class and took the detective test right away. Passed. They put me.....

We see the shadowy figure's left arm twitch.

THE GUNNER(CONT'D)

...Damn arm. I was assigned to the Red Wolf case immediately. We knew that he had committed numerous murders, we just had no evidence. The fat fucker was elusive. He was wanted for questioning and we had a warrant to bring him in.....That's where my story starts. Something changed, snapped, made me lose touch, where the life I once knew was ended, my wife, friends, and partners would all see just how crazy I would become. It's also when *HE* appeared. *HE* wouldn't allow this city to change, *HE* wanted it to deteriorate, suffer. Someone had to save this city while all the criminals and politicians watch it fade into darkness.

CUT TO:

BLACK BACKGROUND

Roll Opening Credits.

FADE IN ON:

EXT. RED WOLF'S LOFT-NIGHT

We see two unmarked police cars parked next to each other in a parking lot across the street from the Red Wolf's loft. There are 4 detectives; two in each car.

P.O.V. on the unmarked cars.

In car #1 on the left in the driver's seat is Detective John Allen (who we vaguely recognize as the shadowy figure from the opening) and Detective Donald Lane in the passenger seat. In car #2 on the right in the driver's seat is Detective Kevin Smith and Detective Stanley Caldwell is in the passenger seat.

John Allen and Stanley Caldwell are leaning out the the car windows talking to each other.

JOHN ALLEN

Hey, thanks for calling me in on this, partner. Chief had me watching Italo but I couldn't miss this bust.

STANLEY CALDWELL

No problem, Chief Remias just wanted me and Kevin here to make the move but I knew how much this case means to you and besides we could use the extra backup in this situation.

JOHN ALLEN

You don't think the extra thunder will alert the big guy (nodding towards the Red Wolf's apartment) too early?

STANLEY CALDWELL

Not a chance, besides he's Russian, he's about halfway through his second bottle of vodka by now.

JOHN ALLEN

Okay. How you wanna play this out?

STANLEY CALDWELL

Figured you, me, and Don could make the move while Kevin stays and covers the fire escape. Sound good to you?

JOHN ALLEN

It'll sound good when the son of a bitch who killed my parents is in a cell somewhere waiting on death row.

STANLEY CALDWELL

Watch it. Don't make this any more personal than it already is. You're a cop first...

JOHN ALLEN

I didn't make it personal, he did.

STANLEY CALDWELL

Alright we'd better move. Let's go.

The four detectives exit their vehicles and head across the street towards the front of the loft with their guns drawn. John, Stan, and Don head for the front door while Kevin heads around back to cover the fire escape.

CUT TO:

INT. RED WOLF'S LOFT

We see the Red Wolf sitting in the corner of the room in a chair that does not recline and does not have a footrest. He is sitting with a handgun in his lap and a shotgun leaning against the wall beside him. Russian classical music is playing. There is nothing fancy about this loft. It's just simple and holds the needs of the Red Wolf which isn't much although it looks like he keeps the place tidy.

The Red Wolf's phone starts to ring. He turns off the music with a remote and answers the phone.

RED WOLF

(Russian accent)

What do you want?

VOICE ON THE PHONE

They are coming...be ready...
there's only two of them.

The Red Wolf hangs up the phone. He gets out of the chair and kneels on one knee with his gun pointed at the door.

CUT TO:

EXT. RED WOLF'S LOFT-HALLWAY INT.

We see the three detectives looking at room numbers and stop at the Red Wolf's apartment.

STANLEY CALDWELL
(whispering)
This is it. Number 4.

John looks down at his watch to get the time.

JOHN ALLEN
(whispering)
Okay. You ready? (to Don and Stan)

John receives nods from both of them and holds up one finger, then two, then three.

John kicks the door in while Don is the first to enter the door.

CUT TO:

INT. RED WOLF'S LOFT

P.O.V. on Red Wolf as Don enter his loft.

The Red Wolf shoots Don twice killing him.

Just as this happens Stan is about to run into the line of fire but is able to stop before getting shot by the two bullets that the Red Wolf fired at him.

P.O.V on John

JOHN ALLEN
(into radio)
We got an officer down, officer
down. Red Wolf's loft, 8849
Monterrey Road, repeat officer down
8849 Monterrey road!

P.O.V on the Red Wolf

The Red Wolf is opening the window to the fire escape beside the chair he was sitting in. He is still pointing his gun at the doorway area. Stan peaks around the corner and the Red Wolf fires missing him.

STANLEY CALDWELL
John he's trying to go out the fire
escape!

The Red Wolf grabs his phone, and just before he is about to put it in his pocket...

P.O.V. on doorway

John dives out firing shots and getting shot at while he's in the air. John manages hit the Red Wolf's hand that is holding the phone, but manages to miss the phone.

The phone drops the the ground as the Red Wolf has a moment of pain but is quick to block the pain.

John scrambles for cover while the Red Wolf is still shooting. John and Stan are frozen behind cover.

Seeing his opportunity, The Red Wolf jumps out the window and onto the fire escape which is a maze of stairwells leading to the ladder that will drop him to the ground.

Realizing that the Red Wolf is out of the loft, Stan and John run towards the window. They look down.

P.O.V. Through their eyes. We see the Red Wolf making his way down the fire escape.

P.O.V. on Stan and John. They begin to shoot at the Red Wolf from the window.

P.O.V. Through their eyes. We see the bullets just ricochet off the metal.

P.O.V. on John and Stan.

JOHN ALLEN

Let's go!

John and Stan run out of view. We assume that they are running to the ground floor.

CUT TO:

EXT. RED WOLF'S LOFT-FIRE ESCAPE-BACK OF LOFT-NIGHT

P.O.V on the Red Wolf.

We see the Red Wolf reach the ladder that is already dropped to the ground.

Kevin peaks around the corner to see the Red Wolf.

He steps out into view of the Red Wolf with his gun pointed at him.

KEVIN SMITH
Freeze! Put your hands in the air
where I can see them.

The Red Wolf slowly begins to raise his hands but quickly points his gun and shoots Kevin with three shots.

The Red Wolf climbs down the fire escape and runs off into the night.

P.O.V. on John and Stan running up to find Kevin laying on the ground.

JOHN ALLEN
(TO HIMSELF)
Damn it. (out of
breath) (to radio)
another officer down and 8849
Monterrey Road. Repeat officer
down...8849 Monterrey Road.

STANLEY CALDWELL
How the fuck did this happen?

JOHN ALLEN
He knew we were coming. He
expected us.

STANLEY CALDWELL
How could he know?

John reaches into his pocket and pulls out a cell phone. We recognize it as the Red Wolf's cell phone.

JOHN ALLEN
He dropped this.

STANLEY CALDWELL
Better save that for the tech guys
to trace recent calls.

Paramedics finally show up and the CAMERA pans back and up to encompass the whole loft building and a little of the skyline beyond.

FADE OUT:

FADE IN ON:

EXT. RED WOLF'S LOFT-LATER THAT SAME NIGHT

Most of the mess is cleaned up with only a few CSI's remaining.

We see Stan and John walking back across the street to get in their cars and go home.

JOHN ALLEN

Go home and get some sleep
Stan. This will all still be a
nightmare tomorrow.

STANLEY CALDWELL

Yea, you said it, (sighs), I'll see
ya tomorrow John.

John looks at Stan and nods.

They both enter their cars.

As John enters his car he pulls the Red Wolf's cell phone out of his pocket and throws it over on the passenger seat.

Stan pulls away in his car.

John starts his car and glances over at the Red Wolf's cell phone that holds his attention.

He sits back in his car seat still staring at the phone.

Suddenly he reached over and grabs aggressively and flips it open, and checks the recent calls. He notices the most recent call came from a nameless number but the number was still there and the call came just before they broke into the Red Wolf's loft.

Without hesitation he calls back the most recent call.

It rings a few times.

VOICE ON THE PHONE

It's Remias....is it done?

John pulls the phone away from his ear and holds it in front of his face.

He stares at the phone with a look of shock and anger encompassed as one.

VOICE ON THE PHONE

Hello?.....Hello?....(click)

Chief Remias was the person who answered the phone and the person who called the Red Wolf just seconds before his own detectives broke into the Red Wolf's loft. John realizes this and has no reactions because he is not sure how to feel. He has a blank look on his face.

He finally puts the car into drive and heads home.

CUT TO:

EXT. JOHN ALLEN'S HOME-SAME NIGHT

We see John's car pull into the driveway. He turns the head lights off, then the car. He proceeds to get out of the car and walk slowly to the back door of his house. He pulls the key from under the door mat but before he could use it his wife Molly opens the door and hugs him; John barely hugs back.

Molly finally let's him free and she turns to walk into the house. John replaces the key under the door mat and follows her inside to the kitchen.

CUT TO:

INT. JOHN ALLEN'S HOUSE-KITCHEN

When they are inside Molly gives John another quick hug.

MOLLY ALLEN

I was so worried, and when you didn't call, and the news, oh honey, I'm so happy you're home.

JOHN ALLEN

(a little distant)
Yea...I'm happy to be home too.

MOLLY ALLEN

Oh, I'm sorry about your partners. I....

JOHN ALLEN

(still distant)
I'm gonna jump in the shower and head to bed...it's been a long night and an even longer day tomorrow.

MOLLY ALLEN
Okay, I'll be in bed. Take your
time and try to relax.

John walks O.S. leaving Molly standing in the kitchen by herself.

CUT TO:

INT. JOHN ALLEN'S HOUSE-SHOWER

We see John in the shower just letting the water run on him.

P.O.V. on John

John has his head down letting the water fall on his neck and run down his back.

We focus on John for a few moments who is just trying to cope with everything that just happened.

All of a sudden John breaks into tears and starts crying almost uncontrollably.

We focus on him for a few more moments.

CUT TO:

INT. JOHN ALLEN'S HOUSE-BEDROOM

P.O.V. on John and Molly sleeping. The CAMERA is on Molly's side of the bed.

The CAMERA pans up and closer to John.

John is laying on his back. We can see that he is sweating and moving around restlessly in his sleep.

He is having a nightmare.

CUT TO:

JOHN'S DREAM- ALLEY WAY- SCENE FROM PARENT'S DEATH

There are short, choppy, and distorted images from his parent's death.

P.O.V. through John in his dream.

We see images of Italo Ferrari and The Red Wolf laughing devilishly.

We hear screams from John's mother and father.

We then see images of The Red Wolf shooting his parents while Italo Ferrari is laughing.

We still here screams from John's parents.

John, still through his point of view, turns away from the scene and we can tell he is running. He is looking down at the ground while running.

We still hear the screams and laughter only a little fainter and fainter the more he runs.

Suddenly we hear what appears to be John's mother calling his name.

FEMALE (MOTHER)
John! John!? John?! John?

FLASH CUT TO:

INT. JOHN ALLEN'S HOUSE-BEDROOM

It is day now.

John suddenly wakes from his nightmare with Molly over him calling his name.

MOLLY ALLEN
John? John! Wake up John!

John is awake still trying to gather his bearings.

JOHN ALLEN
WhaWhat...What time is it?

MOLLY ALLEN
Babe, it's eight thirty, if you don't leave now you'll be late for work.

JOHN ALLEN
(sighs)
Damn it.

MOLLY ALLEN
Are you okay? Should you....

JOHN ALLEN
Fine...I gotta go.

John gets out of bed and brushes passed Molly.

Molly sits in bed unsure of John's attitude.

The CAMERA stays on her but zooms closer.

We see a tear form in her eye and trickle down her cheek.

CUT TO:

EXT. CITY POLICE STATION-DAY

P.O.V on the City Police Station

It is a relatively new building that has more glass than it really should.

We see a sign that says "City Police Department"

We see various cops and cop cars around the area as well as ordinary citizens.

CUT TO:

INT. CITY POLICE STATION-THIRD FLOOR

P.O.V on a closed elevator.

The elevator opens and we see John Allen. We can tell it's the third floor by the number on the side of the elevator.

John looks especially conflicted. He is wearing a black leather jacket over a black shirt and blue jeans. His medium length hair is styled messy. The 5 o'clock shadow is on its way to becoming a short beard.

John exits the elevator.

P.O.V. on John

The CAMERA is back enough so that we can see other police officers walking the opposite directions on both sides.

We also see office areas with various police officers sitting at their desks, some neat, some stacked with paperwork. Others are conversing with each other with sad faces apparently over the two detectives that died at the hands of the Red Wolf less than 10 hours ago.

John continues to walk with a determined look on his face.

We see Stanley Caldwell conversing with coworkers when he realizes that John has just walked passed him.

Stanley says something to his coworkers and does a short jog up to John, catching him from behind.

STANLEY CALDWELL
John....hey.....John.

John continues walking despite Stanley attempting to stop him. Stanley reaches out and grabs John's arm. John stops and snaps at Stanley.

JOHN ALLEN
What!

Everyone within in hearing distance stops what they are doing and stares at John and Stanley standing eye to eye.

STANLEY CALDWELL
(confused look on face)

I just wanted to warn you that the chief is not in a good mood. I'm on the hot seat for calling you in last night.

JOHN ALLEN
I've just got some evidence I want to show the chief. (smirks)

STANLEY CALDWELL
Look, just stay calm in there, everyone's a little on edge about, well you know what happened last night.

JOHN ALLEN
Yea, I know, I was there, remember. (whispers) Someone is gonna have to pay.

John turns and continues walking towards the chief's office.

STANLEY CALDWELL
What was that last part?

John stops walking and half turns back and pauses for a moment.

JOHN ALLEN
Nothin'.

John pauses again and then starts walking.

P.O.V. through Stanley Caldwell.

We see John enter the chief's doorway.

P.O.V. On Stanley

STANLEY CALDWELL
Hey let's get lunch.....

P.O.V. Through Stanley

We see John shut the door to the chief's office.

P.O.V. on Stanley

STANLEY CALDWELL
Jesus...Crazy son of bitch. (sighs)

We see Stanley stare at the door for a moment, shakes his head, then turns and walks the opposite direction.

CUT TO:

INT. CHIEF REMIAS' OFFICE

We see John in the chief's office. He walks up and stands behind one of two chairs that the chief has placed in front of his desk.

P.O.V. on Chief Remias.

He is sitting behind his desk leaning over it doing some paperwork. He hasn't even looked up to acknowledge John Allen.

Chief Remias is a mildly obese man of about 52 years old. He is clean shaven and is donning the all popular comb over. He is wearing glasses so he can read the small print on the paperwork.

P.O.V. on John

JOHN ALLEN
(clears throat)

P.O.V. on Chief Remias

CHIEF REMIAS
I know, I heard you come in. (looks up at John) Take a seat. We....

P.O.V. on John

JOHN ALLEN
I'll stand. I don't take orders
from murderers.

P.O.V. On Chief Remias

Chief Remias snaps up out of his chair and slams his glasses
on his desk.

CHIEF REMIAS
Damn it John! You've got a lot of
fuckin' balls to come into my
office after what you and Caldwell
pulled last night. Your lucky I
don't have your partner's badge for
that shit. And you, you should be
suspended, you were suppose to be
watching Italo Ferrari. What
if....

P.O.V. on John

JOHN ALLEN
What if...chief...what if I have
some evidence that might lead us to
Italo and the Wolf.

P.O.V. on Chief Remias

The chief looks rather nervous and anxious about this
comment as if he might have something to hide.

CHIEF REMIAS
Then..uh...let me see it. If it's
good enough then....

All of a sudden a cell phone lands in front of the chief.

P.O.V. on John

JOHN ALLEN
Found it in the Red Wolf's
apartment. He must have dropped it
when he realized that there were
more than two of us,
right....chief?

P.O.V. on Chief Remias

The chief really looks nervous and is beginning to sweat.

CHIEF REMIAS

What are...

P.O.V. on John

JOHN ALLEN

You know chief, there's a phone number in there that you might find interesting.

P.O.V. on both John and Chief Remias.

CHIEF REMIAS

I don't know what you think you know Detective, but I can assure you that you have no idea what is happening here.

JOHN ALLEN

Oh, I have a good idea what it means to be 'connected'

CHIEF REMIAS

That's it...BADGE NOW! You're suspended indefinitely.

JOHN ALLEN

Don't think so chief. This can't stay quiet.

CHIEF REMIAS

Oh, it will. Trust me. It will.

The chief reaches into his desk and pulls out a standard police issue Glock and point it at John Allen.

John walks over to the Chief and stands so the gun is touching him in the chest.

CHIEF REMIAS

What are you doing?

JOHN ALLEN

Are you going to kill me like your mob buddies killed my parents?

CHIEF REMIAS

Now You.....

John uses a maneuver in order to take the Chief's gun away from him. John grabs the chief by his shirt's neck and leans him half over the desk pointing the gun at the chief's head.

The chief is shocked and unsure of what to say.

John has a momentary lapse of what he's doing but shakes it off.

JOHN ALLEN

(laughs)

You know, my father had the same look on his face before he died.

CHIEF REMIAS

I had nothing to do with that. If I don't give them what they want I'm a dead man.

JOHN ALLEN

Is the situation any different for you now?

CHIEF REMIAS

You're not going to shoot me. If you shoot me then I'm still a better man than you.

JOHN ALLEN

Sometimes it takes a better man to know when to go beyond the law.

CHIEF REMIAS

Vengeance will get you nowhere, John.

JOHN ALLEN

Vengeance? IT'S GOTTEN ME THIS FAR!

CHIEF REMIAS

Look, I had nothing to do with all the people that the Red Wolf killed. They just paid me to keep the heat off of them.

JOHN ALLEN

Not your fault? Not your fault!? Every person that has died since the first bribe you took is your fault.

CHIEF REMIAS

It's not...

JOHN ALLEN
IT IS! IT'S YOUR FAULT, IT'S YOUR
FAULT! IT'S YOUR FAULT!, IT'S YOUR
FAULT!, IT'S YOUR FUCKING FAULT!

CHIEF REMIAS
(weeping)
No...

JOHN ALLEN
IT'S ALL YOUR FAULT!

CHIEF REMIAS
(crying)
No...

JOHN ALLEN
Ahhhh!

At the peak of his scream John Allen shoots the Chief between the eyes and let's his body fall limp.

John Allen stands over the Chief's body and lets his hands fall to his side. He drops the gun.

We hear screams, shouts, and confusion coming from outside the Chief's office.

John Allen realizes he needs to get out of there before others see what he has done.

John Allen walks over to the window and opens it.

The Gunner jumps out the window.

P.O.V. on the Chief's office door.

We see officers run into the office led by Stanley Caldwell.

P.O.V. through Stanley.

The CAMERA pans the scene.

P.O.V. on Stanley

The CAMERA zooms in on his face.

STANLEY CALDWELL
(whispers to himself)
What...have...you....done?

CUT TO:

INT. JOHN ALLEN HOUSE- LIVING ROOM- DAY

We see Molly Allen walking throughout the house picking up and cleaning certain things.

When she is finished she sits down on the couch. She grabs a few pieces of candy from the candy bowl on the coffee table and turns on the television. She quickly flips through a magazine she has picked up and decides there is nothing worth reading in it.

On the Television we hear music interrupt some sitcom (laughtracks can be heard) for a special bulletin.

Molly fixates her attention on the television.

P.O.V. on the television

NEWSREPORTER

This just in...Police Chief Richard Remias was shot and killed today in his office at Police Headquarters. Authorities state that the suspect, John Allen....

A picture of John Allen appears on the television screen.

P.O.V. On Molly

Molly is in a state of shock.

NEWSREPORTER

...walked in to the Chief's office where he shot and killed Chief Remias and escaped through a window. He is believed to be armed and extremely dangerous. If you see this man, do not attempt to approach him...

Molly picks up the remote urgently and turns the television off. She sets the remote back down on the coffee table as she still appears to be in shock.

Suddenly a Voice emanates from behind Molly (offscreen).

JOHN ALLEN

(soft, whisper-like)

Molly...

Molly leaps from the couch startled. She looks in the direction of the voice.

P.O.V. on John Allen

John is standing in the doorway. His face and body are partially blocked by shadows created by the window blinds in the room.

P.O.V. on Molly Allen

She is squinting, trying to see if it is who she thinks it is (John Allen).

MOLLY ALLEN

John?

P.O.V. on John Allen

JOHN ALLEN

It's not how it seems.

Throughout this dialogue there is the normal shot/reverse shot of each character when they are speaking.

MOLLY ALLEN

But is it true John? Did you kill him?

JOHN ALLEN

(Struggles for an answer for a moment)

Yes. I killed him.

MOLLY ALLEN

Oh my God! John....How could...I mean...John. Oh John. How could you do something like that?

JOHN ALLEN

(Looks to the ground) He was a bad man Molly. He needed to be punished.

MOLLY ALLEN

(Sobbing)

John....I can't...What's wrong with you?

JOHN ALLEN

He was responsible for the death of my parents. He was connected with the mob, the reason for their continued presence in our city.

MOLLY ALLEN

(Yelling)

That doesn't give you any right to
kill him! What about the
law? What about what you stand
for?

John steps closer to Molly with an almost angry/quizzical
look on his face.

JOHN ALLEN

The law? Molly, the law didn't
help my parents and it's not going
to help me.

Molly has a look of disbelief on her face.

MOLLY ALLEN

(Shaking her head) Something's
wrong with you
John. Something....something
inside you...it's....snapped.

JOHN ALLEN

Molly...

Suddenly there is a knock at the door.

John and Molly stand looking towards the door for a moment.

Molly begins to walk to the door.

POLICE OFFICER

It's the police! Open up!

Molly looks through the peephole and then turns back to
John.

MOLLY ALLEN

It's the police John. Stanley's
with them. Maybe he can help.

There are more knocks on the door.

JOHN ALLEN

No....I have to see this through on
my own.

Molly turns to look through the peephole again. When she
turns back towards John, he is gone.

There are more knocks at the door.

Molly is stunned for a moment at the disappearance of John. She finally turns back around and opens the door for the police officers.

Four police officers walk in followed by Stanley Caldwell.

The other officers begin searching the house while Stanley stays to talk with Molly.

STANLEY CALDWELL
(Holding out a search warrant)
We have a warrant Molly. Is he
here?

MOLLY ALLEN
(shaking her head)
You just missed him.

STANLEY CALDWELL
I assume you heard...

MOLLY ALLEN
What happened to him Stan?

STANLEY CALDWELL
I don't know. That's why we're
trying to catch him. The longer he
runs, the less of a chance we'll
have to help him get through this.

MOLLY ALLEN
Help him? You'll just arrest him.

STANLEY CALDWELL
We need to protect him from himself
Molly. Regardless of what it
takes, he's a danger to you, to
himself, and to the rest of the
citizens in this city and maybe
beyond.

There is a moment of silence.

The other officers finish their search and walk back towards Stanley.

POLICE OFFICER
It's clear sir.

STANLEY CALDWELL
(to Molly)
If you see him Molly, be sure to
call me. He's dangerous, even to
you.

Molly nods her head while keeping her eyes off of Stanley and the other officers.

There is a moment of silence and stillness then the officers and Stanley exit the house.

Stanley gives a look back towards Molly before he shuts the door but says nothing and shuts the door behind him.

The CAMERA lingers on Molly for a moment. She is frozen in place.

CUT TO:

CITY STREETS-NIGHT

We see the Gunner (John Allen) walking down a street lit only by a few streetlamps that are still working. The rest of the streetlights have burnt out. All the shops and other buildings along the street are closed for the night and the street is clear of any life other than John Allen.

John Allen continues to walk down the street, scanning side to side to check for any signs of criminal activity.

Suddenly there is a noise that emanates from in front of John Allen but further down the street.

John jerks his attention towards the sound.

P.O.V. THROUGH JOHN ALLEN

Down the dark street we see shadows and fog rolling across the street.

P.O.V. ON JOHN ALLEN

Another sound comes from behind John Allen. He quickly snaps around to locate the sound.

P.O.V. THROUGH JOHN ALLEN

We see down the street that was behind him as he was walking. He sees nothing and cannot locate the source of the sound.

P.O.V. ON JOHN ALLEN

While still looking down the street that was behind him he slowly pulls his gun out of his shoulder holster on the inside of his jacket.

After a few moments John begins to turn back around towards the direction he was originally going.

P.O.V. THROUGH JOHN ALLEN

We see the figure, rather the shape of a man standing in the middle of the street. The fog is surrounding him and the shadows hide him.

This man hereafter will be call "The Unknown". He is a man with no name, no past, and is always hidden by shadows, therefore he remains unidentifiable. He is only identified by the chaos he creates in the city.

The figure of The Unknown remains motionless for quite sometime.

P.O.V. ON JOHN ALLEN

John is looking hard at the figure standing down the street. He takes a cautious step forward then stops.

JOHN ALLEN

Who are you?

THE UNKNOWN

(Almost amused)

Who? I must look like a demon to you, with that twisted mind of yours.

JOHN ALLEN

What do you know about me?

THE UNKNOWN

I know all about you. You're the Gunner. Right?

JOHN ALLEN

Gunner? What are you...

THE UNKNOWN

That's not important right now Gunner.

JOHN ALLEN

Then what is important?

THE UNKNOWN

Well...You should run.

John Allen pauses for a moment to contemplate what The Unknown said.

JOHN ALLEN

Wha...

The building to the left of John Allen explodes, sending John Allen sailing across the street and into a brick wall. The blast is small so it does not kill John Allen but the building that the blast originated from is damaged enough that it would need to be demolished and rebuilt.

John Allen is covered by some rubble but not enough to keep him buried.

A few moments after the blast, John Allen starts to move and remove the pieces of rubble that are covering him.

John Allen struggles to his feet and shakes himself to regain some sort of coherence as to where he is and what has happened to him. He does a half-ass job of wiping the dust and dirt off of himself.

He finally is able to collect himself and he begins to walk/stagger towards where The Unknown had been standing.

P.O.V. THROUGH JOHN ALLEN

The Unknown is nowhere to be found.

P.O.V. ON JOHN ALLEN

He continues to walk/stagger down the street.

John Allen reaches an alleyway and turns into it. He gets about halfway down the alley that leads to a street parallel to the street he was just on. He stops walking and bends over at the waist and begins to vomit. He heaves two or three times and stands and begins to stagger again.

P.O.V. ON JOHN ALLEN

John Allen stops staggering and focuses hard on something in the distance towards the parallel street.

P.O.V. THROUGH JOHN ALLEN

Across the street at the end of the alley we see Italo Ferrari and the Red Wolf get out of a black car and walk into a house.

The house, even though partially blocked by the buildings on the left side of the alleyway, is a pretty low-key house for these two mobsters. Apparently this is one of their safe-houses as they are trying to lay low after the death of Chief Remias and the close call the Red Wolf had with the

police. Not to mention a lawless vigilante hot on their trail. The Red Wolf has his hand wrapped in a white cloth from the bullet that John Allen was able to hit him with.

P.O.V. ON JOHN ALLEN

He realizes who it is and quickly dashes against the wall on the left side of the alleyway. He slowly crouches down until he is sitting on the ground hidden by a trash dumpster. John Allen leans around the dumpster and focuses on the house a few moments longer before he begins to lose consciousness.

John Allen finally blacks out.

FADE TO: BLACK

FADE IN ON:

EXT. CITY POLICE STATION-DAY

We see a shot of the exterior of the City Police Station. The normal hustle and bustle of the city continues outside of the building per usual.

We see a black limousine followed by a black SUV pull up in front of the City Police Station.

The CAMERA moves in closer to capture the action of the scene.

Three men in black suits get out of the black SUV. These men are the Mayor's security detail. The fourth man in the SUV is the driver and he stays inside the car.

The three security men walk to the back limousine door closest to the City Police Station and open the door. Mayor Brian Jacobs steps out of the limousine and fixes his suit.

Mayor Brian Jacobs is a short man of about five foot eight inches and is around sixty years old with gray hair and a clean-shaven face. A few reelections has left him sitting in his office for too long which has led to him putting on a few pounds but he is not obese by any means.

The security team surrounds the mayor and escorts him into the City Police Station.

CUT TO:

INT. CITY POLICE STATION-THIRD FLOOR-STANLEY CALDWELL'S OFFICE

P.O.V. ON STANLEY CALDWELL

We see Stanley Caldwell sitting at his desk working hard at filling out the paperwork laid out on his desk.

His office is surrounded by glass on all sides as we can see other police officers and detectives walking about.

There is a knock on the door.

P.O.V. THROUGH STANLEY

Standing outside the doorway to Stanley Caldwell's office is a woman who is wearing a suit. She is a petite woman of about thirty-five years of age and is a latina woman.

P.O.V. ON STANLEY CALDWELL

Stanley Caldwell motions for the lady to come in.

The lady enters the room and stands in front of Stanley Caldwell's desk.

STANLEY CALDWELL

What can I do for you Detective Ramirez?

DETECTIVE RAMIREZ

Sir, all units are reporting back negative on locating any of the three men.

STANLEY CALDWELL

Tell them to keep looking. Priority one is finding John Allen. After that, we can go after the Wolf, Italo, and the rest of the mob.

DETECTIVE RAMIREZ

Yes sir, I'll pass it on to all active units.

Detective Ramirez turns to exit the office.

STANLEY CALDWELL

Detective...

DETECTIVE RAMIREZ

Yes, sir.

STANLEY CALDWELL

How is the case on the building explosion going? Any suspects or leads?

DETECTIVE RAMIREZ

We found the device inside the building but it looks like nothing out of the ordinary. The bomb squad is analyzing it now. But we have no leads or suspects to go on at this time, sir.

STANLEY CALDWELL

Okay Detective, keep investigating...and keep me posted.

DETECTIVE RAMIREZ

Will do, sir.

Detective Ramirez completes her exit of Stanley Caldwell's office. Stanley Caldwell has turned his attention back to his paperwork.

After Detective Ramirez makes her exit, Mayor Jacobs enters Stanley Caldwell's office.

Stanley Caldwell does not notice the Mayor at first.

MAYOR JACOBS

Working hard I see, detective.

Stanley Caldwell looks up startled. When he realizes it is the Mayor, Stanley stands up out of his chair and walks in front of his desk to greet the Mayor.

He shakes the Mayor's hand.

STANLEY CALDWELL

Mayor Jacobs, sir. How are you?

MAYOR JACOBS

Good. Good.

Stanley Caldwell motions for the Mayor to help himself to take a seat.

STANLEY CALDWELL

Would you like to sit down, sir?

MAYOR JACOBS

No thanks Stanley. This will be quick. (brief pause) Listen, I know this is a tough time for the department and the city as well, but this staff, this department needs a leader who they can truly trust and believe in. Someone who they know will get the job done. So, I guess what I'm saying, or rather, offering you Stanley, is to be the city's new Chief of Police.

Stanley is stunned and looks towards the floor for a brief period of time and a little grin appears on his face. This is obviously a welcome surprise.

MAYOR JACOBS

There's no one else I would trust more for this job. You're career as a police officer has been superb Stanley. You've served this city in the finest ways possible.

STANLEY CALDWELL

Wow! Sir, this is quite an honor. Of course I accept. How could I refuse?

MAYOR JACOBS

Great! Listen, I'd love to stay longer and share a bit of the celebration with you by as you know yourself, these are hectic times. Uh hum, take your time moving your things into the Chief's office...

STANLEY CALDWELL

Excuse me sir, but I think I'll keep my office right here for the time being.

MAYOR JACOBS

Of course! Whatever you want to do. It's your department. I really do have to go. Good luck Stanley.

STANLEY CALDWELL

Thank you again, sir.

The Mayor nods back then exits Stanley Caldwell's office.

Stanley Caldwell lingers in front of his desk for a moment before returning to his chair.

CUT TO:

CITY STREETS-ALLEYWAY-NIGHT

The CAMERA is in the same position that we were last in as John Allen lost consciousness only John Allen is no longer there.

The CAMERA lingers in this position for a moment before craning upward along the side of the building to the left side of the alleyway.

The CAMERA reaches the top of the building and stops.

We see the back of John Allen as he is crouched down behind the top ledge of the building looking towards Italo Ferrari's and the Red Wolf's safehouse.

The CAMERA moves closer to John Allen.

We can see that he is looking through a pair of binoculars.

CUT TO:

INT. SAFEHOUSE-1ST FLOOR

The first floor of the safehouse has been completely gutted out so it looks like one big room with pillars scattered throughout to hold up the second floor. The windows have been blacked out so no one can see into the first floor. There is a scarce amount of furniture and decor. There is a makeshift bar on the right side of the large room about halfway between the front and back of the safehouse. There are a few bar stools in front of it and plenty of liquor on the shelves.

Besides the Red Wolf and Italo Ferrari there are only nine other men inside the safehouse all of whom are on the first floor.

They are conversing and drink with one another.

RED WOLF

Those pigs won't catch us, they're too stupid. They had the jump on me and I still got away. (motioning towards injured hand) And this, they'll pay for.

MOB GUY #1

What about our contact? The chief?

ITALO FERRARI

So what about him? We'll get a new contact, a smarter one.

RED WOLF

Yes, and one who can keep the police off our trail and catch this vigilante who is supposed to be after us.

ITALO FERRARI

I'd like to see that cocksucker come after us. We'd solve the cops problem with a few bullets and a lot of booze.

RED WOLF

Yes! Ha! I'd like to have a moment alone with the man who's supposed to kill me just to see how crazy he really is before I cut his balls off.

The group shares a hefty laugh at the mention of someone actually trying to kill the Red Wolf and Italo Ferrari.

P.O.V. ON FRONT DOOR

Suddenly there is a smashing noise and the door handle is kicked off breaking some pieces off the door. There is a hole that has appeared due to the breaking of the door so you can see out into the night and some light can be seen that is coming from one of the streetlights.

P.O.V. ON THE MOB

Some of the men have stood up and drawn their weapons. The rest of the men are leaning cautiously forward in their chairs.

P.O.V. ON DOOR

We see a gun enter through the hole in the door. The gun starts firing bullets blindly into the room.

P.O.V. ON THE MOB

The mob starts to scatter. Some of them duck behind the bar, others get behind furniture and pillars. Italo Ferrari and the Red Wolf run up the stairs.

The gun in the door is still firing.

The mobsters that are still downstairs begin to fire at the door.

They fire for a few moments and then stop.

The door has been shot full of holes and the gun that was in the door firing is now gone.

One of the mobsters begins to creep towards the front door. He gets to the entryway of the door.

From beside the door we see the mobster get his gun knocked away and he gets spun around.

John Allen appears in the doorway using the mobster as a shield. He walks forward with the mobster in his grasp and is firing at the other mobsters. He kills two mobsters who were behind a couch and in an act of desperation the other mobsters begin firing at John even though he is holding one of their comrades. The mobster John is holding is shot numerous times and when his body begins to go limp and the bullets become overwhelming, John drops the body and dives behind a table maybe 5 feet or so perpendicular to the bar. There is one mobster behind the bar. The mobster fires over the bar at John. John reloads his gun and using the table as a shield uses his feet and back to drive the table closer to the bar. The mobsters are still firing at John. He crashes the table into the bar and leaps over his table-shield, punches the mobster with the butt of his gun before he can even react to John's swift movement. He knocks the mobster down and then shoots him twice in the chest. The rest of the mobsters are behind various pieces of furniture facing the bar. John is quickly able to kill three of them before he needs to reload. As he is reloading the remaining two mobsters begin to run towards the stairs. The first to the stairwell makes it but the second one gets shot before he is able to make it. John hops the bar and runs towards the stairs.

We see the Red Wolf appear at the top of the stairwell and push the mobster back down the steps. The mobster lands at the bottom of the stairwell. John stands over him and shoots him in the chest twice. John looks up the stairs and the Red Wolf is no longer there. He begins to ascend the stairs and Italo steps around the corner at the top of the stairwell with a shotgun. John sees this and jumps over the railing back to the floor. Italo and John both fire their weapons during this and Italo misses while John gets Italo in the knee. Italo's leg buckles and he tumbles down the stairs. John still needs to be careful because Italo still has the shotgun. Italo struggles to his feet. He leans

against the wall. We see John running around the 1st floor ducking in and out of cover trying to get a clear shot. Italo continues to waste bullets trying to hit John while he is running around. Italo eventually runs out of ammo and John pops up shooting Italo 5 times in the body. John walks over to Italo's body and stands over it to make sure he's no longer breathing. When he is satisfied he turns his attention to the stairwell and begins to ascend it again. This time he reaches the top.

The 2nd floor is much different than the first floor as the integrity of the room dimension has not been altered. John switches into detective mode in his movements as he is checking and clearing each room in his search for the Red Wolf.

John enters one of the rooms and we see the Red Wolf sitting in a corner with a gun pointed at his own head. John points his gun at the Red Wolf to thwart any attempt of trickery by the Wolf.

RED WOLF

So you are the man that will save this city. The road you choose to travel is a long and cold one, believe me, I know.

JOHN ALLEN

What would you know about justice?

RED WOLF

Justice?, no my friend, vigilance. It what I am, It's what you are. We are only on opposite sides of the tracks. This city will turn it back on you as soon as they realize they don't need you anymore. You'll become the rat that they think I am.

JOHN ALLEN

You're wrong. This city will see the good that I bring to it.

RED WOLF

What a pity. The man who will save this city will not be able to save himself.

JOHN ALLEN

Save myself? What are you talking about?

RED WOLF
You'll see comrade, you'll see.

The Red Wolf pulls the trigger of his gun killing himself. John Allen stands emotionless.

The CAMERA zooms in on his face the we...

CUT TO:

INT. CITY POLICE STATION-THIRD FLOOR-STANLEY CALDWELL'S OFFICE

We see Stanley sitting at his desk. There are only a few other officers in the building at this late hour. Stanley's phone rings and he picks it up.

STANLEY CALDWELL
Detect...Chief
Caldwell...Ital...Wolf....Dead...How
long ago?...I'm on my way.

CUT TO:

CITY STREETS-EARLY MORNING-DARK

The opening shot is of a clock tower which is part of one of the downtown buildings.

The clock reads five o'clock which would obviously be five in the morning because it is still dark.

The CAMERA tilts down so we can see a high angle shot of a black limousine followed by a black SUV driving through the streets towards the CAMERA.

There are several other cars on the street as well as some pedestrians walking on the sidewalk.

In the edge of the CAMERA view we can see the edge of a building. A shape of a man steps into view but just enough so we can tell he is there. He is hidden by the shadows.

The Unknown looks down at the city streets from the top of this building that is about seven stories high.

CUT TO:

INT. MAYOR JACOBS' LIMOUSINE

We see Mayor Jacobs talking on the cell phone in the backseat of his limousine.

MAYOR JACOBS

It happened when? (pause) Well, you better be hot on his goddamn trail Caldwell. I didn't make you Police Chief to sit around and wait for him to turn himself in. (pause) Well, at least he got rid of one of our problems, but we still need to find him. Who knows what he's capable of now. (pause) Yes, I know there is another lunatic on the streets but...(pause) Yes... (pause) Look Caldwell, just get the job done. I'm on the way to my office as we speak. Call me there if anything big happens.

The mayor hangs up his cell phone and shakes his head while looking out his window.

MAYOR JACOBS

(to himself)

What's this city come to?

CUT TO:

CITY STREETS-EARLY MORNING-DARK

We are on street level as we watch the limousine and SUV come to a red stop light.

After the limousine and the SUV stop...

CUT TO:

ROOFTOPS-NIGHT

We are on a rooftop just above where the limousine and SUV are stopped at the red light.

The CAMERA pans the rooftop and we see shadows and a figure standing next to the ledge that faces the same street that the limousine and SUV have been driving on. The Unknown is doing something with his hands but we cannot tell what. He is also moving side to side along the ledge of the building.

The CAMERA cuts to a close-up of the ledge so we can see what the Unknown is doing with his hands.

The CAMERA pans with The Unknown as he moves along the ledge.

We can see that the Unknown is placing grenades along the ledge of the building.

The CAMERA watches him place five of these grenades on the ledge of the building.

CUT TO:

CITY STREETS-EARLY MORNING-DARK

We are back to street level.

There seems to be an uncomfortable silence like the calm before a storm.

We see pedestrians walk by and the limousine followed by the SUV is still stopped at the stoplight.

The scene stays like this for a few moments when from the top corner of the CAMERA we see an object fall, hit the ground, make a clanking noise as it hits, and rolls a few feet from where it landed. It lands on the sidewalk and rolls out onto the edge of the street.

There is a brief pause before the grenade explodes.

A few people and a car are in the blast radius. When the grenade explodes the car gets flipped onto its side and the people are blown to bits.

CUT TO:

INT. MAYOR JACOBS' LIMOUSINE

We see Mayor Jacobs looking around out his windows confused.

Mayor Jacobs presses an intercom button located near him in the back seat.

MAYOR JACOBS
Jimmy, role down the screen.

The driver of the limousine, Jimmy, roles down the privacy screen that divides him and Mayor Jacobs.

JIMMY

Sir?

Mayor Jacobs leans forward to talk to Jimmy.

MAYOR JACOBS

What the hell was that
explosion?!?!

JIMMY

I don't know sir. I was wondering
the same thing but I can't see
anything.

Mayor Jacobs sits back in his seat and looks around afraid.

CUT TO:

ROOFTOPS-NIGHT

We are in the close-up position in which we saw the Unknown
set up his grenades. We see the grenades as well as the
Unknown's hands.

We see the Unknown pick up a grenade, pull the pin, set it
back on the ledge, and smack it off so that it falls off the
building and down onto the street.

We watch him do the same thing to the next grenade in line
as well.

CUT TO:

CITY STREETS-EARLY MORNING-DARK

Another explosion occurs somewhere behind the limousine and
SUV but doesn't kill anybody. It lands in the middle of the
street and damages some road signs and other items along the
street and blows out some window glass.

The second grenade lands a little closer to Mayor Jacobs'
limousine.

A few cars have pulled into the small intersection in front
of Mayor Jacobs' limousine. The cars are stopped as their
drivers are afraid to go any further. They realize that
they cannot back up due to other cars behind them so the
people in the cars get out and run in the opposite direction
from the explosions.

Several more explosions occur behind Mayor Jacobs' limousine and the SUV. These explosions only kill a few people but do even more damage to the buildings and other objects in the area.

CUT TO:

INT. MAYOR JACOBS' LIMOUSINE

We see Mayor Jacobs curled up in the corner of the backseat in the limousine. He is freaking out.

MAYOR JACOBS
For Christ sake Jimmy, drive!!!

JIMMY
(nervously)
I can't sir. The intersection is blocked by cars and the explosions are coming from behind us.

MAYOR JACOBS
Well do something! We can't just sit here!

JIMMY
Do you want to run for it sir?

MAYOR JACOBS
Have you lost your mind?! I'm not going out there!

JIMMY
We don't have any other options sir.

Mayor Jacobs says nothing. He just curls up in a ball and begins mumbling to himself. He is scared.

CUT TO:

CITY STREETS-EARLY MORNING-DARK

There are still exploding grenades being thrown by the Unknown.

After a few more explosions go off the next grenade that is thrown lands on the street and rolls underneath of the SUV. The SUV is about ten feet back from Mayor Jacobs' limousine.

The bomb explodes and sends the SUV into the air where its gas tank also explodes, killing the security men inside. The SUV lands on its side and is now nothing but a shell of the vehicle it once was.

CUT TO:

INT. MAYOR JACOBS' LIMOUSINE

Mayor Jacobs is turned around looking out the rear window. After a moment he turns back around to face the front.

MAYOR JACOBS

Jesus Jimmy! What are we going to do?

Before Jimmy can respond there is another clanking sound that emanates from just outside the left side door of the limousine.

Mayor Jacobs pauses and cautiously leans over to the window to look outside. Then shoots himself back across to the other side of the limousine when he sees what it is.

CUT TO:

CITY STREETS-EARLY MORNING-DARK

We see a grenade laying next to Mayor Jacobs' limousine about eight to ten feet away from the limousine itself.

After a brief moment the bomb explodes sending Mayor Jacobs' limousine slightly into the air at an angle which allows the limousine to land upside down. The car is on fire but has not exploded yet. The car is badly damaged but not nearly as bad as the SUV was.

We hear two more explosions off-screen.

CUT TO:

INT. MAYOR JACOBS' LIMOUSINE

We see Mayor Jacobs laying upside down in the limousine. The interior of the limousine is filled with broken glass and damaged leather seats.

Mayor Jacobs begins to move around and regain his focus.

MAYOR JACOBS
Jimmy!? Jimmy, are you okay?!

Mayor Jacobs stops moving when he looks into the front of the limousine through the open privacy screen.

P.O.V. THROUGH MAYOR JACOBS

We see Jimmy's face as it is positioned in the privacy screen opening. His eyes are open and lifeless and his face is covered with blood. He is dead.

P.O.V. ON MAYOR JACOBS

Mayor Jacobs looks beside himself.

MAYOR JACOBS
(sighing)
Oh....Jimmy.

We can still hear explosions going off outside the limousine. Mayor Jacobs seems not to notice them. He looks like he is beginning to lose consciousness. But before he can someone begins to yank on the limousine door next to where Mayor Jacobs is laying.

Once Mayor Jacobs realizes someone is trying to help him get out he regains full consciousness.

MAYOR JACOBS
Wha.....Help! Help! Help Me! It's
Mayor Jacobs! I'm in here! Help!

The person who was struggling with the door is finally able to get the door open.

We see a hand reach into the limousine.

JOHN ALLEN
Take my hand! I'll pull ya out!

Mayor Jacobs reaches for the hand and takes hold of it. The hand begins to pull Mayor Jacobs out of the car. Mayor Jacobs is doing anything he can to aid his savior.

Mayor Jacobs is pulled outside the car.

CUT TO:

CITY STREETS-EARLY MORNING-DARK

We see John Allen standing next to Mayor Jacobs. Mayor Jacobs doesn't notice who has saved him at first as he his feeling and checking his body for any major injuries. When Mayor Jacobs looks up he recognizes the man that has saved him.

MAYOR JACOBS

(gasping)

You...

Several explosions are heard as Mayor Jacobs starts this sentence and cuts him off.

JOHN ALLEN

Not now. You have to get out of here.

John Allen reaches in his jacket and removes his gun from his shoulder holster. He grabs Mayor Jacobs' arm and begins to lead Mayor Jacobs towards a side street that will keep Mayor Jacobs out of harm's way. John Allen looks back towards the direction of the Unknown while he is leading Mayor Jacobs to the side street.

P.O.V. THROUGH JOHN ALLEN

We see the figure of the Unknown still standing on top of the building.

P.O.V. ON JOHN ALLEN

John Allen fires his weapon several times in the direction of the Unknown but realizes he is too far away for an accurate shot.

John Allen turns his attention back to quickly leading Mayor Jacobs to safety.

When he gets Mayor Jacobs to a safe location John Allen turns back towards the direction of the Unknown. We can also hear approaching police sirens.

MAYOR JACOBS

Just where do you think you're going?

JOHN ALLEN

(pointing)

To stop *him*!

John Allen begins to run towards the Unknown.

Explosions are going off around John Allen as he is running. John Allen has his weapon out pointing it straight in front of him but up towards the Unknown. He fires shot after shot at the Unknown while he is running. They all miss.

Suddenly the explosions stop. The Unknown is out of grenades and John Allen realizes it. He takes his run down to a fast walk. He fires his weapon several more times.

P.O.V. THROUGH JOHN ALLEN

We see the figure of the Unknown turn from the ledge and run off into the darkness.

P.O.V. ON JOHN ALLEN

JOHN ALLEN
Nooooooooooooo!

While John Allen is screaming he unnecessarily fires his weapon until he is out of bullets. He fires in the direction of where the Unknown was standing before he ran.

John Allen who was still walking when he screamed and fired his gun has now come to a stop in the middle of the street in front of the building in which the falling grenades were being thrown from. John Allen looks up at the building and freezes his attention on it. This is a wider shot so we are able to see the damage done by the Unknown in close proximity to where John Allen is standing.

We hear sirens in the background and they seem really close before John Allen snaps back to reality.

John Allen lowers his head and turns around putting his back to the building.

P.O.V. THROUGH JOHN ALLEN

There are a number of police cars that skid into position and the police officers inside them quickly get out, position themselves behind their doors and draw their weapons.

P.O.V. ON JOHN ALLEN

He looks defeated. His head is lowered towards the ground and his arms (one hand still holding his gun) hang limp by his sides. He stands motionless.

P.O.V. ON POLICE OFFICERS

POLICE OFFICER
Drop your weapon! Turn around! Put
your hands behind your head! Kneel
on the ground! Now! Do it! Now!

P.O.V. ON JOHN ALLEN

He stands lifeless for sometime.

P.O.V. ON POLICE OFFICERS

POLICE OFFICER
(to himself)
Come on, come on. Make it
easy. (to John Allen) Make this
easy on yourself! You're caught!

P.O.V. ON JOHN ALLEN

John Allen remains motionless for another brief period when suddenly he lets the gun fall from his hand to the ground. He slowly and methodically turns around, puts his hands on his head and kneels to the ground.

After he completes this all the police officers rush him and put him in handcuffs. One of the police officers is reading him his rights and a few of the other police officers help him to his feet so they can walk him to one of the police cruisers. John Allen is surrounded by police as he is being led to one of the cruisers. His face remains emotionless and his head is still hung down. The police officers get him next to a cruiser and guide him into the backseat. One of the police officers closes the door and the police officers back away from the cruiser allowing the CAMERA to linger on the face of John Allen for a moment.

CUT TO:

INT. CITY POLICE STATION-HOLDING CELLS

We see Stanley Caldwell open the door to enter the holding cells. Once inside he has to check in with the police officer who is in the enclosed office assigned to guard the cells and sign people in and out.

As Stanley Caldwell signs in, he and the officer exchange no words, however, Stanley Caldwell has a victorious look on his face and the police officer is regarding him in an ironic way suggesting that they are holding one strange prisoner in their holding cells.

Stanley Caldwell signs in and is buzzed through the gate that enters the actual area where the cells are located.

Stanley Caldwell walks slowly down the corridor looking into each cell.

P.O.V. THROUGH STANLEY CALDWELL

We see all different types of race, gender, and body types of the prisoners in different holding cells as Stanley Caldwell walks by them.

P.O.V. ON STANLEY CALDWELL

He has finally reached the cell where they are holding John Allen.

P.O.V. ON JOHN ALLEN

John Allen is sitting on the bench facing the cell door with his head down and his hands gripped together. He sits motionless.

Stanley Caldwell only stands and looks for a moment before he begins to talk.

STANLEY CALDWELL
What happened to you John?

There is no response even in body language.

STANLEY CALDWELL
John if you don't talk to me I
can't help you.

Still no response.

STANLEY CALDWELL
John, I called Molly, she's
upset. She didn't want it to come
to this but I had no choice. This
city isn't safe with a loose...with
someone like you running around.

Still no response.

STANLEY CALDWELL
John, talk to me damnit!

John Allen lunges at the cell door.

JOHN ALLEN
You want to know what you
did? You've just become
responsible for anyone who dies at
the hands of *him* while I'm locked
up in here.

Stanley Caldwell is too shocked to speak.

John Allen methodically walks back over and resumes his sitting position.

Stanley Caldwell stands there for a moment and then begins to leave.

P.O.V. ON JOHN ALLEN

JOHN ALLEN

Stan.

P.O.V. ON STANLEY CALDWELL

Stanley Caldwell stops but does not say anything.

P.O.V. ON JOHN ALLEN

JOHN ALLEN

Leave Molly alone.

P.O.V. ON STANLEY CALDWELL

Stanley does not respond to this he only stands there for a moment and begins to walk back down the corridor.

CUT TO:

EXT. CITY POLICE STATION-DAY

There is a mass of people in front of the makeshift stage that has been setup for the press conference. John Allen is inside the City Police Station locked up in a jail cell.

The crowd is in a state of unrest and they are yelling random things that pertain to freeing John Allen.

We see Stanley Caldwell walk out of the City Police Station and up to the podium. He is followed by eight police officers obviously present in case of a riot.

The crowd continues to chant and their chants grow louder and louder as Stanley Caldwell get closer to the podium.

He reaches the podium and motions with his hands and arms for the crowd to quiet down. Only a few obey his commands and the rest of the crowd is as loud as they have been.

STANLEY CALDWELL

Please people, quiet down.

There are more random shouts but the crowd slowly begins to quiet down. When they have finally reached a volume that Stanley Caldwell considers appropriate to begin speaking, he does so.

STANLEY CALDWELL

Thank you. My name is Stanley Caldwell and I have been named your new Chief of Police. And as Chief of Police it is my duty to inform you about the arrest of John Allen and the continuing pursuit of a nameless vigilante. John Allen has been charged with...

Stanley Caldwell is cut off by a sudden crowd uproar that is in response to the arrest of John Allen.

After a few moments the crowd quiets down.

STANLEY CALDWELL

Your safety is our number one concern and having a loose cannon running around our streets, regardless of intention, is not a way to ensure your safety.

The crowd lashes out almost in a rage and this time there seems to be no end to their protest.

Stanley Caldwell looks at the crowd for a few moments and decides his speech is over.

STANLEY CALDWELL

Thank You.

Stanley Caldwell turns and motions his officers to turn and go back into the City Police Station. They start walking in that direction.

Suddenly a man rushes out of the crowd and climbs onto the makeshift stage. He runs over to the podium. The crowd grows silent as they realize one of their own is going to speak.

P.O.V. ON STANLEY CALDWELL AS THE MAN BEGINS SPEAKING

Stanley Caldwell is still heading towards the City Police Station.

Stanley Caldwell notices the silence and turns toward the crowd. He has a look of surprise on his face.

P.O.V. ON THE MAN AT THE PODIUM

MAN
(to Stanley Caldwell)

What makes you think you are protecting us by locking up the only one of us who had enough courage to stand up to the mob and say ENOUGH! To stand up to a psychotic vigilante in order to protect us at the expense of his own life. He saved the goddamn mayor for Christ's sake. This man, this Gunner, who has taken this city on his shoulders and has begun to carry us towards a new horizon, has taught me one thing. That WE! the normal citizens of this city can take action into our own hands. That psycho running around out there doesn't care if you've got *him* in there locked up. He'll still come after us. Who's next? Huh? So while you stand there and believe that you have arrested one vigilante, take a look around. Take a look! Because you're going to need to arrest each and every one of us. He has taught us to unite and fight off the evil that comes and ward off others who think they can ruin our city. (To Crowd) We can't afford be "innocent" anymore. We are faced with a do or die situation and if they (points at cops) won't help us, we'll have to stand up and face the enemy ourselves. Why have we been running, waiting for someone to save us? If one man can stand up for an entire city, then an entire city can stand up for one man and finish what he started.

The crowd roars at the conclusion of this speech. Stanley Caldwell runs toward the podium and takes control of the microphone.

STANLEY CALDWELL
(Over the Crowd's noise)
Now wait just a minute! Quiet
down! People! Come On!

The crowd continues to roar.

STANLEY CALDWELL
(Angry Now)
Sssttooooooop!

The crowd slowly begins to quiet down.

STANLEY CALDWELL
A mob is not what this city needs.

The Man takes control of the microphone again.

MAN
But this city needs to be protected
and you and your police force have
already failed at that. What other
choice is there than to form a mob.

There is a soft uproar from the crowd but most of the people await Stanley Caldwell's response.

STANLEY CALDWELL
(Shaking his head; unsure of himself)
If I release *him*...will you agree to go home to your families and let us do our job?

The Man looks over the crowd and finds his/their answer.

MAN
If you let him finish what he began all the way to the end then we will agree.

STANLEY CALDWELL
(sighs)
Then it's done. (To Officers) Go release him.

The crowd begins to murmur amongst themselves as they await John Allen's release.

CUT TO:

INT. CITY POLICE STATION-HOLDING CELLS

We see a group of police officers walking down the hallway that leads to the holding cells.

P.O.V. ON JOHN ALLEN

He is sitting facing the cell door with his hands clenched together and his head down.

P.O.V. ON POLICE OFFICERS

The police officers reach John Allen's cell. One of the police officers taps on the cell door.

P.O.V. ON JOHN ALLEN

He shows no reaction to the knocking.

P.O.V. ON POLICE OFFICERS

POLICE OFFICER
Hey buddy, you've been released.

P.O.V. ON JOHN ALLEN

John Allen stands up and walks up to the cell door.

JOHN ALLEN
(whisper)
So release me.

The police officer opens the cell door.

CUT TO:

INT. CITY POLICE STATION-LOBBY

We are just inside the front doors which lead to the exterior of the police station where the press conference took place.

P.O.V. FROM BEHIND JOHN ALLEN AND POLICE OFFICERS

John Allen is being escorted by police officers to the exterior of the building.

CUT TO:

EXT. CITY POLICE STATION-DAY

Everyone seems to be in the same location as they were before and the crowd is still mumbling.

We see John Allen followed by the police officers walk outside.

The crowd erupts when they see John Allen.

The police officers lead John Allen to Stanley Caldwell.

STANLEY CALDWELL
(to John)
You see what you've
created? You're going to be held
accountable for all of this when
it's finished.

JOHN ALLEN
It's an eye for an eye then Stan.
Keeping me locked up will indeed
cost this city more lives. And
you'll have to answer for that
someday.

John Allen walks away from Stanley Caldwell and jumps off the platform and into the crowd. John Allen looks back at Stanley Caldwell for a moment.

P.O.V. ON STANLEY CALDWELL

Stanley Caldwell has a look of disbelief on his face.

P.O.V. ON THE CROWD

John Allen has disappeared somewhere within the crowd.

CUT TO:

INT. JOHN ALLEN HOUSE- LIVING ROOM- NIGHT

Molly Allen is sitting in the living room with the television on. She is smoking a cigarette and sewing something but we cannot tell what she is sewing.

After a few moments there is a knock on the door.

Molly Allen doesn't get up at first but by the third or fourth knock she stands and walks to the door.

She opens the door without looking through the peephole first.

Standing in the doorway is Stanley Caldwell.

MOLLY ALLEN

(sigh)

Stan, I told you last time he's not here.

STANLEY CALDWELL

I know, It's not about that. It may be worse than we thought Molly.

MOLLY ALLEN

What now?

STANLEY CALDWELL

May I come in first. It's probably best that we sit.

Molly Allen says nothing but motions Stanley Caldwell inside. She sits back in her spot and continues to sew. Stanley Caldwell sits in a nearby chair.

STANLEY CALDWELL

(nervously)

What are you, uh, sewing there Molly?

MOLLY ALLEN
(shaking her head)
Get to the point Stan.

STANLEY CALDWELL
(clears throat)
Alright Molly. It appears that
John didn't stop after he killed
the Red Wolf and Italo Ferrari.

MOLLY ALLEN
Does that surprise you Stan, that
he didn't stop? Do you think he
would just come on home and pretend
nothing ever happend!

STANLEY CALDWELL
Molly...

MOLLY ALLEN
(sobbing)
Oh Stan, I don't think he will ever
be able to stop.

STANLEY CALDWELL
Molly we'll get him under control
but it seems he's been hunting...I
mean, um, tracking the man
responsible for all the explosions
that have been happening in the
city lately. But we fear he will
only escalate the situation by
going after this man.

MOLLY ALLEN
So what do you want from me?

STANLEY CALDWELL
We could use your help to bring him
in. If you could...

MOLLY ALLEN
Forget it Stan. John may have
changed into...something, but he's
still my husband and my loyalty
stays with him.

STANLEY CALDWELL
You realize we will charge you with
aiding and abedding a fugitive if
we find the two of you together.

MOLLY ALLEN

Then that's just how it's going to be.

There is a pause between them. Then Stanley Caldwell stands up and starts for the door.

STANLEY CALDWELL

If you change your mind, you know how to reach me.

Stanley Caldwell waits a moment for Molly Allen to respond. She does not. Stanley Caldwell walks out the door while Molly Allen continues to sew.

The voice on the television from a news report can be heard.

P.O.V. ON TELEVISION

NEWSREPORTER

There has been a report of shots fired at an old warehouse off of Harrison Avenue...(the television turns off)

We see Molly Allen holding the remote. She has apparently heard enough and realizes that John Allen is involved in whatever the newsreport was about. Molly Allen sets down her sewing materials and the remote and stares at the blank television screen for a moment and then quickly stands up.

CUT TO:

EXT. OLD ABANDONED WAREHOUSE/BUILDING-NIGHT

The building is a few stories high and on the top floor we hear gunfire and see the sparks from the gunshots.

CUT TO:

INT. OLD ABANDONED BUILDING

We see John Allen walking slowly down a clearing in the building as there are many old crates scattered about and plastic sheets hanging from the ceiling. He is proceeding as a police officer would with his gun drawn and flashlight held out with it.

P.O.V. THROUGH JOHN ALLEN

We see a black shape run across the end of the clearing.

John Allen shoots at it several times but misses. He continues walking.

THE UNKNOWN

(laughing)

Why is it that you hunt me?

JOHN ALLEN

Because men like you, who endanger this city, need to be punished.

THE UNKNOWN

(whisper voice)

Punished? Don't you mean killed? You're no longer an officer of the law. You don't play by their rules anymore, do you?

JOHN ALLEN

What do you know about me?

THE UNKNOWN

Come on John. You're an even more wanted man than me. You killed the Chief of Police. You killed the leader of the mob and his precious hitman.

JOHN ALLEN

It had to be done.

THE UNKNOWN

Oh, I absolutely agree. Everyone like them should be killed. An eye for an eye, right John?

JOHN ALLEN

What about you? Shouldn't you be killed? Aren't you like them.

THE UNKNOWN

I am nothing like them!

JOHN ALLEN

And what makes you so different?

THE UNKNOWN

(laughing)

I just like to watch people die. I don't do it for money or anything else.

JOHN ALLEN
I will watch you die.

THE UNKNOWN
Oh John, If you only knew.

JOHN ALLEN
If I only knew what?

THE UNKNOWN
There are more secrets to this city
than you will ever know. But I'm
afraid our little game is about to
come to an end.

JOHN ALLEN
Then let's end it.

The Unknown drops down from the ceiling behind John Allen.

John Allen turns around but it's too late. The Unknown hits John Allen across the head with a steel pipe. John Allen falls to the ground and his gun and flashlight separate from his hand. The Unknown walks over to the gun and picks it up. John Allen is still trying to regain complete consciousness. John Allen shakes his head and then sees the Unknown standing in front of him holding the gun.

JOHN ALLEN
Go ahead, shoot me. End my God
forsaken life.

THE UNKNOWN
You will die but not by this gun.

The Unknown shoots John Allen in the arm. John Allen screams out in pain.

JOHN ALLEN
You son of a bitch! You bastard!

The Unknown lowers the gun to point it at John Allen's leg.

P.O.V. THROUGH JOHN ALLEN

His vision is blurry.

Just before the Unknown pulls the trigger another gun is fired off-screen that knocks the Unknown's gun out of his hand. The gun fires several more times as the Unknown runs away. We see the bottom half of a person step into view of the CAMERA which is still through John Allen. It appears

that the person is wearing leather pants and leather women's boots. The figure stands in view for a few seconds then walks back towards John Allen. We never see the woman's face but she helps John Allen up.

MOLLY ALLEN

Come on John, he's rigged this place with explosives. We have to get out of here.

Still P.O.V. THROUGH JOHN ALLEN

John Allen's head is hanging down as he is being aided out of the building. We see the woman's legs as she is walking and helping John Allen.

Sirens can be heard approaching in the distance. John Allen's vision gets blurrier and blurrier. Finally his vision goes black.

CUT TO:

EXT. OLD ABANDONED WAREHOUSE/BUILDING-NIGHT

We see the building in front of us but from an angle as we are not square on the building. After a few moments we see Molly Allen supporting John Allen out of the building. She helps him a few yards to her car and helps John Allen get in the passenger side. Molly Allen shuts his door once he is inside and runs over to the driver's side and quickly gets in her car. She speeds off down the road and once she just gets far enough away the building explodes.

P.O.V. THROUGH BACK WINDOW OF MOLLY'S CAR

We see the reflection of the blast on the back window and we can also see Molly Allen's eyes looking through the rear view mirror at the mayhem her and John Allen barely missed.

CUT TO:

INT. JOHN ALLEN'S HOUSE-BEDROOM-NIGHT

We see John Allen laying in bed with a bandage on his shot arm. The lights are out in the bedroom but there is a glow emanating from the window so we can just see him. He is sleeping but is covered in sweat. No doubt he is in a state of shock after being hit in the head and shot.

We see a dark figure enter the room and sit in a chair beside the bed. The figure begins to wipe a cold/wet cloth on John Allen's forehead. Then the figure puts pills into John Allen's mouth and forces him to drink some water.

CUT TO:

INT. JOHN ALLEN'S HOUSE-BEDROOM-DAY

P.O.V. ON JOHN ALLEN

John Allen is first shown still laying in bed. He begins to stir awake. he is obviously in a lot of pain as he is grunting and moaning as he is trying to sit up in bed.

When John Allen gets to the position when he is sitting up in bed he looks around the room and understands where his is (in his own house/bedroom).

John Allen begins to touch his bandaged arm. He winces in pain as he touches it. He pulls the bandage back so he can see what kind of damage has been done.

John tries to stand up but instantly feels dizzy(probably from a concussion) and quickly lands back in bed.

P.O.V. ON DOORWAY

Molly Allen enters the room with some breakfast on a tray. On the tray she is carrying is a glass of orange juice, bacon, eggs, sausage, and the works. She sees that John Allen is awake and becomes worried when she notices that he has been moving.

MOLLY ALLEN

Oh John, you shouldn't be moving. You need your rest.

Molly Allen sets the breakfast tray on the nightstand. She walks over to the bed and helps John Allen adjust his pillows and blanket.

MOLLY ALLEN

I can make you some more food later. You should just rest for now.

John Allen looks at Molly Allen with a quizzical look.

JOHN ALLEN

Molly?

MOLLY ALLEN

Yes John?

JOHN ALLEN

What happened to me last night?

MOLLY ALLEN

You went after that man. He must have hit you in the head with something and shot you in your arm because when you showed up here you were in pretty bad shape.

John Allen begins to touch his wound again.

MOLLY ALLEN

Oh, don't worry about that. The bullet went clean through. I got the bleeding to stop and have been giving you antibiotics. You probably have a concussion too judging by how the light hurt your eyes when you came in last night.

John Allen starts shaking his head while he is trying to put the pieces from the night before together.

We see a flash of white light cover the screen.

It goes away and John Allen is still shaking his head.

There is another flash of white light.

It also goes away while John Allen is still shaking his head.

MOLLY ALLEN

John? What's wrong?

Another flash as John Allen is still shaking his head.

MOLLY ALLEN

John? Stop! Look at me!

The flash goes away but John Allen continues to shake his head.

The next flash takes us to...

FLASH CUT TO:

INT. OLD ABANDONED BUILDING

This is a flashback in which we are seeing through John Allen's blurry vision the moment we saw the woman's books in the warehouse after the Unknown had shot him.

FLASH CUT TO:

INT. JOHN ALLEN'S HOUSE-BEDROOM-DAY

P.O.V. ON JOHN ALLEN

We see him looking straight ahead almost as if he is zoned out.

John Allen tilts his head up at Molly Allen and looks at her.

JOHN ALLEN
It was you, wasn't it?

Molly Allen looks startled.

MOLLY ALLEN
What was me?

John Allen looks harder at Molly Allen.

JOHN ALLEN
You?...

MOLLY ALLEN
John, I don't know what you're talking about. You were hit in the head pretty hard...

JOHN ALLEN
You were there...You...saved me.

MOLLY ALLEN
John, I...

JOHN ALLEN
He would have killed me. But you...saved me.

MOLLY ALLEN
Okay, I think you've finally lost it John.

JOHN ALLEN
Stop lying to me Molly!

Molly Allen looks shocked but not scared at this sudden outburst.

JOHN ALLEN
Just tell me the truth.

Molly Allen looks down and away in a look of defeat.

MOLLY ALLEN
Alright, I was there. I shot at that...that man and he ran, then I helped or rather I dragged you to the car and drove you back here.

John Allen looks relieved yet shocked and unsure.

JOHN ALLEN
But why Molly? After everything that I've done. Why?

MOLLY ALLEN
Because you're my husband John. And whatever it takes to be with you I'll do it, (sobbing) no matter how far away you and I drift from society, we'll always be together.

John Allen begins to tear up.

JOHN ALLEN
You want to help me. don't you?

MOLLY ALLEN
I'll do anything for you.

JOHN ALLEN
Then do me a favor Molly. When I go after *him*, stay here. Stay away. I realize I'm on the edge of sanity here, but if I should lose you, who knows what damage I could do to this city. So far I've caused some pain and destruction but it's been in the name of good in my attempts to rid this city of its evil. So, Molly, when I go after *him*, you must stay here so this city won't (points to his own head) lose another savior.

MOLLY ALLEN
(sobbing)
But you can't beat him
alone. You're injuries...

JOHN ALLEN
I'll go to Stanley for help. He
wants this madman gone just as much
as I do.

MOLLY ALLEN
(sobbing)
But what will they do to you after?

John Allen offers no response. He stands up slowly. He puts his pants, shirt, socks, shoes, and jacket on all in due time. He walks over to the nightstand where the breakfast is and eats a few pieces of bacon and chugs the orange juice.

John Allen walks out of the bedroom and towards the front door.

Molly Allen runs after him and grabs his good arm.

MOLLY ALLEN
John wait...

John Allen turns around to face Molly Allen.

JOHN ALLEN
Molly, they won't dare touch me,
you be sure of that. I told you I
would see this thing through. I
won't be finished until our city is
back to the way it once was, until
our city can gaze upon a bright new
horizon.

John Allen pauses then reaches his arms out for Molly Allen. They embrace each other and share a long passionate kiss. After they are finished kissing, John Allen turns and walks out the door.

The CAMERA stays on Molly Allen as she is standing in the doorway sobbing harder than ever.

CUT TO:

EXT. CITY POLICE STATION-LATE DAY

Day has turned to night in-between scenes.

We see Stanley Caldwell pull into the parking lot in front of the police station and pull into a parking space. He turns off his car, opens the door and exits his vehicle.

Stanley Caldwell walks towards the entrance of the police station.

A hand suddenly grabs Stanley Caldwell on the shoulder and turns him around.

Stanley Caldwell is startled. He realizes who it is.

It's John Allen.

STANLEY CALDWELL

What are you doing here? Shouldn't you be chasing someone?

JOHN ALLEN

I need your help Stanley.

STANLEY CALDWELL

Oh...so now you want my help? Why now John?

JOHN ALLEN

(looks down at his shot arm)
I'm too weak to do it alone.

STANLEY CALDWELL

Look, John, you know as police chief I can't turn down an opportunity to bring in the city's most wanted man, next to you that is. But I want you to know that I'm not doing this as your friend.

JOHN ALLEN

Of course, Stan, I...

STANLEY CALDWELL

And as soon as it's over you turn yourself in.

No response.

STANLEY CALDWELL
Do we have an agreement, John?

JOHN ALLEN
(pauses)
We'll see Stan, we'll see.

Stanley Caldwell looks frustrated.

STANLEY CALDWELL
I guess that will have to
do. What do we do now, where do
we find *him*?

JOHN ALLEN
We wait for him to come out into
the darkness.

The CAMERA stays on Stanley and John as they stare each
other in the eyes.

CUT TO:

CITY STREETS-NIGHT

We see a montage of shots throughout the city showing how
busy the night is. There are lots of cars and citizens on
the streets.

CUT TO:

INT. SUBWAY STATION-NIGHT

A similar but shorter montage of the subway is seen.

The montage ends.

We see people boarding the trains.

The CAMERA stops on a figure of a man lurking in the shadows
of the subway station. He goes unnoticed by everyone else
as he makes his way up the stairs that lead to the streets.

CUT TO:

CITY STREETS-NIGHT

We see the figure come out of the subway and onto the streets. Cars almost hit him and have to stop because of him. Traffic becomes stalled. The figure reaches the middle of the intersection and all the cars begin to honk at the figure.

The figure reaches into one of his pockets and pulls out some sort of handheld device. The arm that he holds it in is shaking. He pauses for a moment and then pushes the button on the device.

Explosions begin to go off all around the city as seen in a montage of explosions that is spread throughout the city. As the explosions are going off the figure holds his arms up in some sort of glorious salute to what he has done.

The explosions begin to die down and out of the smoke in one area down the street from the figure we see a car speed into view.

P.O.V. ON CAR

The CAMERA follows the car.

We see John Allen and Stanley Caldwell in the car with Stanley Caldwell driving.

P.O.V. ON FIGURE

The figure looks in the direction in which the car is approaching and begins to run.

P.O.V. ON CAR

The car's windows are down.

JOHN ALLEN
There! That's him!

STANLEY CALDWELL
I see him!

John Allen takes his gun out and leans his arm and head out the window.

JOHN ALLEN
Get close to him Stan!

The figure continues to run.

The car gets close to the figure and we see John Allen shoot the figure several times as bullets go into the figure's body and legs.

The figure falls to the ground as the car goes by.

JOHN ALLEN
Stop the car!

The car comes to a screeching halt.

John Allen exits the car first and rushes to the fallen figure. Stanley Caldwell is right behind John Allen.

John Allen stands over the figure.

The Figure is unconscious.

STANLEY CALDWELL
John, it's ov....

Before Stan can finish his sentence, John pulls the trigger and shoots the figure in the head.

Stanley Caldwell looks at the dead figure and John in disbelief.

John Allen is still looking down at the figure.

STANLEY CALDWELL
It's over John...He's
dead. Now. Give me your gun.

Stanley Caldwell slowly tries to take the gun away from John Allen but John snaps around and points the gun at Stanley. Stanley throws his arms up in the air.

STANLEY CALDWELL
John? What are you doing?

JOHN ALLEN
I told you, someday you were going
to have to answer for the lives
that were lost, the lives that you
cost this city.

STANLEY CALDWELL
John, please. I couldn't help them
anymore than you could. Please
John. I'll do anything, what will
it take?

The two men stand motionless and silent for a moment.

JOHN ALLEN

Step down as police chief. Go back
to your old job. Leave Molly
alone. Leave *me* alone.

STANLEY CALDWELL

Deal! God Damn it! It's a deal John!

Stanley Caldwell (extremely relieved) holds out his hand to
shake John's.

John doesn't offer his hand but begins to walk away from
Stanley instead.

JOHN ALLEN

One more thing Stan.

STANLEY CALDWELL

What's that John?

JOHN ALLEN

Next time you stand in my
way...there will be no deals.

The two men stand motionless and silent for another moment.

FADE OUT:

FADE IN ON:

INT. JOHN ALLEN HOUSE- LIVING ROOM- DAY

We see Molly sitting in front of the television watching a
news report. She is crying with her hands held to her
face. It is a joyous cry.

NEWSREPORTER

....reports that after last nights
attack the assailant who has
wreaked his havoc over that last
few days has been shot and killed
by Chief Stanley Caldwell. Chief
Caldwell also denied all claims
that the police force was working
with former officer and wanted
felon John Allen. John Allen's
whereabouts at this time are
unknown. Now let's take you live
to Chief Stanley Caldwell's press
conference.

P.O.V. THROUGH MOLLY ALLEN

We are looking at the television. We see Stanley Caldwell standing behind a podium with various people behind him and camera flashes coming from the crowd.

STANLEY CALDWELL

I am here to day to officially step down as your chief of police. Over the last several days I have realized what being the chief is all about and I have come to the conclusion that I am not the most capable man for that job and that my skills lay where they were before. I belong out on the streets, not behind some desk. The man known to us as, John Doe, because we could not find any identification or record of the man that has terrorized our city over the past few days was shot and killed last night. My last order as Chief of Police, and this has been backed by Mayor Jacobs and the Governor, John Allen is to be left alone as he is no longer wanted by police. Due to his actions in saving the life of Mayor Jacobs, he has been pardoned for any criminal activities he committed in the act of saving our lives. That is all. Thank you.

P.O.V. ON MOLLY ALLEN

She is still crying.

CUT TO:

ROOFTOPS-NIGHT

We see the shadowy figure of John Allen standing next to the ledge of the building he is standing on top of.

He is looking down at the streets.

THE GUNNER

(voice over)

The story, however, did not end there. When everything seems to be going right, when the bright new horizon seems so near, you realize that the sun is still cold and

(MORE)

THE GUNNER (cont'd)

distant, and without the sun, there
is no horizon. The eternal night
yhat haunted my soul, that
tormented this city was not over,
not for me. It was only the
beginning.

P.O.V. THROUGH JOHN ALLEN

We see a shadowy figure step into view below on the
sidewalk.

The figure stops walking and stands motionless for an
uncomfortable amount of time.

The figure sets something on the ground/sidewalk and
disappears back into the shadows.

P.O.V. ON JOHN ALLEN

He stands there for just looking for a moment. He snaps and
quickly runs for the fire escape stairs.

The CAMERA follows him as he descends all the way to the
sidewalk.

He runs over to where the object is.

He slows down once he gets closer to it and slowly
approaches it.

He gets closer and closer.

It looks like a folded up piece of paper.

John Allen squats to the ground.

He picks up the object and realizes that it is in fact a
folded up piece of paper.

Still in the squatting position he begins to unfold the
paper.

John Allen gets it unfolded.

P.O.V. THROUGH JOHN ALLEN

We see the unfolded piece of paper.

It has something written on it.

Written on the paper is "You really thought it was me? You thought it could be that easy just to kill me? The man you killed, I drugged him, not that he needed it he was already quite insane. Are you ready to get back to our game? Our game that was so rudely interrupted by you're wife. Now she's fair game. HAHAAHAHAHAHAHAHA!

P.O.V. ON JOHN ALLEN.

We see John Allen. He has an angry/worried look on his face.

JOHN ALLEN
(whisper)

No.

John Allen quickly stands up and runs into the shadows in the direction that the Unknown went after dropping the note.

FADE OUT:

Roll Ending Credits.