

Mr. Kane

Written by

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FADE IN:

EXT. BLACK MESA CITY, ARIZONA - DUSK

We see a white 1973 Ford Mustang driving on the outskirts of town. In the background is the beautiful Northern Arizona landscape - red hills, scrub pines and cactus. The Mustang turns off the highway and on to a gravel road that leads a short distance to a small, run down wood building. It's a liquor store.

IN THE MUSTANG

There are two people in the Mustang:

JOHNNY. Late 20s. Latino, wiry, muscular, "a young tough" but very good looking. Johnny is a bad guy, but he does not look like a thug, more like a gritty underwear model.

PARIS, early 20s. White, great body, athletic not a Maxim centerfold type, blonde hair and pale skin.

As the Mustang pulls up to the liquor store, Johnny and Paris are arguing about their relationship. Johnny has the upper hand, Paris is frustrated.

JOHNNY

I'll only be a minute. Will you miss me?

PARIS

Screw you, Johnny. Just do it and let's get out of here.

JOHNNY

(laughing)

How about this, do you like this?

Johnny puts on a ridiculous facekini and sticks his tongue out at Paris. He grabs his pistol from underneath the seat and makes sure it's loaded.

PARIS

Your act is wearing thin.

JOHNNY

Love you too, babe.

Paris is livid. She reaches on the dashboard for a cigarette and her lighter. When she does, Johnny grabs the backpack from underneath the driver's seat and gets out of the Mustang. Paris does not see him grab the backpack.

As Johnny enters the liquor store, Paris moves to the driver's side and slowly inches the Mustang close to the front door. She turns on the radio and cranks the volume up high.

Time passes, too much time. Johnny should be back by now. Paris takes her gun from the glove box and gets out of the Mustang, leaving it running. She walks up to the liquor store.

INT. INSIDE THE LIQUOR STORE

We see Johnny flirting with who can only be the LIQUOR STORE CLERK, a barely legal, mousy looking chick with way too much makeup on. Johnny's facekini is off and sitting on the counter. There is a pile of cash (small bills from the till) sitting on the counter.

Paris comes in, but Johnny and the Clerk do not see or hear her.

JOHNNY

You're a doll. If I could stay around here, we'd have some fun.

LIQUOR STORE CLERK

(drooling over Johnny)
Why not stay? I'll never tell.

JOHNNY

C'mon. You gotta have a boyfriend.

LIQUOR STORE CLERK

Yes, I do. But I'd... Who are you?

The Clerk notices Paris standing in the entry doorway. Paris flips off Johnny, spins and heads back out the door.

LIQUOR STORE CLERK (CONT'D)

Your girl?

JOHNNY

Not any more. She's just a -.

Johnny is interrupted by the sound of the Mustang peeling out and taking off, spewing gravel everywhere. Johnny runs out and watches Paris drive away at high speed. The Clerk follows him outside.

LIQUOR STORE CLERK

That your car?

JOHNNY

Yea, but she's not going far.

When Johnny says this he points back into the liquor store. The backpack is sitting on the counter along with the pile of bills from the register.

LIQUOR STORE CLERK

You need a new ride?

JOHNNY

Whatya got in mind?

LIQUOR STORE CLERK

Floyd's old truck. It's out back.
He's a prick. I'm glad you're
takin' his cash and his beater,
serves his sorry ass right.

Johnny and the Clerk walk back in the liquor store. The Clerk holds out the keys to Floyd's truck, but then pulls them back when Johnny reaches for them.

LIQUOR STORE CLERK (CONT'D)

I think ya owe me ...

Johnny grabs the Clerk and pulls her into the store room.

DISSOLVE TO:

ON THE STOREROOM DOOR.

Johnny and the Clerk re-emerge from the storeroom, clothes askew and hair mussed. We know what they've been doing.

LIQUOR STORE CLERK (CONT'D)

Come back for me sometime. As sad
as it is, I'll probably still be
here.

Johnny grabs the loose cash and the backpack and goes out the back door.

MOMENTS LATER. EXT. BEHIND THE LIQUOR STORE - NIGHT

The truck is sitting behind the liquor store - a rusty, thirty year old Chevy with no front bumper, bald tires and a seriously cracked windshield. Johnny climbs in and starts it up. It coughs and chugs, but it turns over.

A young boy opens the camper shell when Johnny isn't looking and climbs in the back. Johnny heads down the highway.

EXT. DRIVING BACK TO BLACK MESA CITY - NIGHT

A full moon makes it almost seem like daylight. Johnny is drinking a beer and turns on the radio. A couple of miles away from the liquor store Johnny adjusts his rear view mirror and when he does he sees the young boy. The boy is making no attempt to hide. Johnny pulls to the side of the road and jumps out of the truck.

JOHNNY

(as he opens the camper
shell)

What the hell kid? Get outta there.

The young boy is SIMON, 12. Simon is a Native American, thin but not skinny, with bright eyes and a mop of jet black hair.

Simon climbs out of the camper shell and stands on the side of the road next to Johnny.

SIMON

I need a ride.

Simon has a very unique accent, an almost Mexican/Irish mix. Johnny has never heard anyone speak like this before.

JOHNNY

People in hell need ice water.
Where do you get off sneakin' in
the back of my truck?

SIMON

It's not your truck.

Johnny stares speechless.

SIMON (CONT'D)

My sister is waiting for me at
Oriabi. Can you take me there?

JOHNNY

Does this piece of shit look like a
taxi to you?

Johnny glares at Simon as he walks back to the truck. He intends to leave Simon standing on the shoulder.

SIMON

Please, I got in your truck because
a man is chasing me. He wants to
kill me.

Johnny stops, turns and is about to reply when a police car and an ambulance fly by. They turn on their sirens just as they are passing Johnny's truck. Looking back in the direction of the liquor store, Johnny notices an orange glow over a small hill. We think that the liquor store might be on fire.

More police cars and now a fire truck pass, barreling toward the liquor store. Now more worried than irritated, Johnny changes his mind.

JOHNNY

Hop in. I'll take you as far as the next gas station.

Johnny and Simon climb into the truck and drive towards town.

EXT. AT A GAS STATION IN BLACK MESA CITY

Paris is inside the gas station - a new, modern, multi pump place with a big C store. She is at the counter trying to buy smokes but she can't because she forgot her purse. She goes back to the Mustang, reaches under the driver's seat and, it's gone! Johnny took the backpack, her purse was inside it. Now Paris has no money, no ID and nowhere to go.

She sits in the Mustang for a minute and then she starts to cry and pound the steering wheel. Paris is at the end of her emotional rope.

Johnny and Simon pull up in the old truck. Paris sees them before Johnny sees her. She watches Johnny talk to Simon and give the kid some money. Simon walks into the C store. Johnny lights a smoke, takes a drag and then sees Paris walking towards him. He smiles like nothing is wrong and walks towards her. She is ready to lay into Johnny when suddenly...

An SUV going full speed slams into Johnny's old truck sending it flying into the gas pumps and fueling vehicles. It's a huge wreck; there is spilled gas all over the place, explosions are immanent.

Johnny and Paris barely miss getting hit by the flying old truck and they take cover behind parked cars. A man gets out of the wreckage of the ramming SUV. This is MR. KANE.

MR. KANE is an averaged sized man, 40ish, olive skinned, muscular, weathered, scarred. Everything about him is menacing. He has a deadpan expression that screams evil, violence and death. His clothing - black jeans, a white collared shirt and a black brimmed hat - never changes.

Mr. Kane takes out a gun and starts firing at the C store entrance. He is firing at Simon, who somehow miraculously knows how to move slightly to dodge each bullet. Paris leaves her cover and runs, but we don't know where she is going. Johnny pulls his gun from the back of his pants, stands up and opens fire on Mr. Kane, hitting him multiple times in the chest from close range.

For a second we think it's over, Mr. Kane is down. As Johnny approaches him we know it has only just begun. Mr. Kane stands up, grabs his gun off the pavement and is ready to blow a totally stunned Johnny away when the Mustang slams into Mr. Kane sending him flying into the wreckage and the spilled fuel.

Paris is driving the Mustang. Simon runs over to Johnny. Paris pulls up next to them.

PARIS

Get in!

Johnny and Simon jump into the Mustang and they tear off, just as the cops arrive in force from the opposite direction.

EXT. DRIVING THROUGH BLACK MESA CITY - NIGHT

As Paris puts some distance between them and the gas station, we hear a boom in the distance - we know that the gas pumps and spilled fuel at the gas station have exploded.

PARIS

What the hell just happened? Who was that guy?

JOHNNY

He must have been the liquor store owner. I mean... I thought ...

SIMON

No. He is the one who has been chasing me. He wants to kill me and Gabriela.

JOHNNY

You know this monster?

SIMON

Yes.

JOHNNY

Who is Gabriela?

SIMON

My sister. I must go to her.

JOHNNY

Paris, turn that way and slow down.

(Johnny points)

Let's get the hell out of this town.

Paris slows down and makes the turn Johnny suggests. They are headed away from Black Mesa City, to the north towards the Hopi reservation. They are not being pursued because, we assume, there are only so many cops in this small town and they have two major incidents to attend to.

PARIS

Who's the kid?

JOHNNY

He jumped in the truck back at the liquor store, I have -.

SIMON

I'm Simon.

JOHNNY

Seriously, Simon. Do you really know this psycho?

SIMON

He killed my parents. He will not stop until he kills me and Gabby. Now that you are helping me he will try and kill you too.

PARIS

For fuck's sake, why? Do you owe someone money or something?

SIMON

He does not want money. All he wants to do is die, but he cannot be killed.

JOHNNY

Oh he's dead alright. Paris sent him... hey, pull over at this place. Go behind the building. We need to think for a minute.

EXT. BACK AT THE GAS STATION - NIGHT

As Mr. Kane walks out of the wreckage and the inferno, he pats his flaming clothes off. A group of FIVE BIKERS watch in amazement from across the street - they cannot believe anyone could possibly have survived being rammed by a Mustang and the ensuing fire storm at the gas pumps. Unfortunately, their 'deer in the headlights' stupor will cost them. The cops and firemen are busy battling the blaze and treating the injured, so they don't see what going on.

When Mr. Kane gets to within 20 feet of the bikers, he pulls out his gun and starts shooting. A couple of the bikers return fire and hit Mr. Kane, but he is unaffected. After three of the bikers are killed, the other two flee. Mr. Kane gets on a Harley and drives off.

EXT. BEHIND AN OLD CURIO STORE OUTSIDE OF TOWN - NIGHT

Paris has pulled over behind a curio store, which is closed. No one else is around. She shuts off the car and she and Johnny light up cigarettes.

SIMON

He is not dead.

JOHNNY

Yea he is. If the Mustang didn't kill him, the fire did. I think -.

SIMON

He is not dead. He cannot be killed. Not as men are killed anyway. Tocho may know a way to kill him, but I'm not sure.

JOHNNY

I've had about all of this bullshit I can take. I realize you're a kid and all but goddamn it we have got to -.

PARIS

Johnny, he's... what if there's some truth to his story?

JOHNNY

Seriously? The truth is we have to get the fuck away from here as fast as possible. Every cop in this state will be looking for us sooner rather than later.

SIMON

The police cannot help us. He will kill them too.

JOHNNY

You can go along for the ride kid, but we're gone. Paris get outta the driver's seat. We're leaving. Now.

Paris is shell shocked. She knows Johnny is making sense, but you can tell that she is drawn to Simon and believes his story, at least to a degree. She moves out of the driver's seat and Johnny takes her place behind the wheel.

SIMON

Tocho can help. There is a phone over there. Let me call him.

There is an old pay phone behind the curio store. God only knows if it still works.

PARIS

Johnny, we need a place to hide for a while. Maybe Tocho has somewhere we could lay low.

Johnny pauses and thinks. He is mulling over Paris' comment. He decides she's right.

JOHNNY

Alright kid. Let's call your friend.

EXT. STANDING AT THE PAY PHONE - NIGHT

Johnny and Simon get out of the Mustang and walk up to the pay phone. Johnny picks up the headset, taps the receiver hook and slaps the phone housing.

JOHNNY

It's dead, let's go.

SIMON

Let me try.

Simon picks up the phone. He does not say a word, but he dials without putting money in the phone. Johnny stands there looking nervous. He lights another cigarette and walks a few paces to peek at the road from around the building. When he walks back to the phone he hears...

SIMON (CONT'D)

Okay. I'll get him. Hang on.

(Simon sets the receiver
down)

Johnny, Tocho wants to talk to you.

JOHNNY

Oh yeah? C'mon kid, that phone is

...

SIMON

Just talk to him.

Johnny grabs the phone and he's about to rip the cord out in disgust when he hears a very faint...

VOICE ON THE PHONE

Hello? Hello?

JOHNNY

Who the fuck is this?

TOCHO

Are you Johnny?

JOHNNY

(stunned)

I'm Johnny.

TOCHO

You are all going to die if you do not come here. I can help you, no one else can.

We hear TOCHO's accent and can tell that he is a Native American.

JOHNNY

That crazy bastard is dead. I don't

-.

TOCHO

He is not dead. He's following your trail right now. He will find you.

JOHNNY

Where are you?

TOCHO

About half an hour away. Go north on the road you're on. You'll run into my motel, La Luz. You can't miss it.

JOHNNY

Why should I bring the kid to you?
Why not just leave him here?

TOCHO

Five hundred, cash.

Johnny puts the headset on his chest and pauses for a second. He is clearly mulling over his options. He puts the headset back on and says,

JOHNNY

We're on the way. I'm not the kinda
guy you want to fuck with, just so
you know.

TOCHO

We will help you. All I --

Johnny hangs up the phone. Simon gets back in the Mustang unprompted. Johnny gets in, starts the car and they pull away, slowly, as Johnny scans the road. Seeing no other cars around he pulls onto the highway, headlights off, and quickly pushes it to almost 90 miles per hour.

EXT. DRIVING FROM THE CURIO STORE TO LA LUZ - NIGHT

As Johnny drives the Mustang at nearly 100 miles per hour with the headlights off, they pass only the occasional car going the other direction. The full moon illuminates the incredible desert landscape of Northern Arizona. We see mesas, mountains in the distance, scrub brush and other flora.

EXT. BACK AT THE CURIO SHOP - LATER THAT NIGHT

Mr. Kane pulls up on a Harley. He pauses in front of the building and sniffs the air. Then he slowly moves to the back of the building and parks the bike.

Mr. Kane walks over to where the Mustang was parked and notices the tire tracks and the cigarette butts. Then he grabs a handful of dirt and sniffs it. He walks over to the phone and sniffs that too.

Satisfied that his prey was here not long ago, Mr. Kane pulls away on his Harley headed north on the highway.

EXT. AT THE LA LUZ MOTEL - NIGHT

Johnny, Paris and Simon arrive at La Luz. It's a run down place that probably never saw better days. The exterior is beat to hell. Half the lights on the main sign don't work. The parking lot is unpaved, not even gravelled. The motel consists of a main building and ten small cabins, no doubt the motel rooms.

Before they exit the Mustang, TOCHO steps out of the main building.

TOCHO is 60ish, with long gray hair in a pony tail. He is 1000% Hopi. He's dressed casually in a Native style headband, jeans and a tie dye t shirt.

Johnny rolls down his driver's side window.

TOCHO
Pull around back. Cover the car
with a tarp.

Johnny doesn't say anything, but he agrees with the advice. Concealing the car is a smart idea. The cops will no doubt be poking around very soon.

Johnny pulls in the back and sees a tarp that's there waiting for him. Paris and Simon go inside. Johnny follows them in after covering the Mustang.

INT. - THE LA LUZ MOTEL

When Johnny walks in, Simon and Paris are already sitting down at a table. They are in the dining room of the old motel, but we can tell guests have not been served here in years.

The furniture is metal and plastic circa 1960. Native American objects are on the walls and shelves - blankets, dolls, ceremonial objects. It looks like a Hopi gift store, although nothing is for sale.

TOCHO
Are you hungry?

JOHNNY
Yeah...

TOCHO
Then let's eat. We can share a meal
and talk at the same time.

Johnny sits down next to Paris. A weathered, old HOPI WOMAN brings in a plate of food from the kitchen and then leaves. Its fresh, hot and will prove to be delicious. She serves Johnny, Simon and Paris first. Johnny and Simon dive into their meal, Paris picks at her food.

TOCHO (CONT'D)

How much has Simon told you?

JOHNNY

(focusing on his food)

Too much.

TOCHO

The man following you goes by Kane. He killed Simon's parents. I arrived too late to drive him off.

PARIS

Why is this maniac on a rampage?

TOCHO

He is a beast with only one wish, which is to die. He believes that by killing Simon and Gabriela he may be able to die.

JOHNNY

(wiping his mouth, he's finished eating)

Well, "mister" Kane already got his wish. Like I keep telling the kid, there is no way he's alive. If he is, he's on life support in the ER.

TOCHO

You have not even bruised him. He will find us soon enough.

JOHNNY

Are you nuts or somethin'?

TOCHO

You have no idea what you're up against.

JOHNNY

(really annoyed, but trying to keep his cool)

I know exactly what I'm up against. Every cop in Arizona will be looking for me, if they aren't already. I gotta disappear.

PARIS

Johnny, maybe we should -.

JOHNNY

No! It's time we went our separate ways. Color your hair, change your name and get the hell out of here.

PARIS

(visibly upset and hurt)
You're taking off? Now? You selfish fuck!

JOHNNY

I'm tellin' you straight. If we don't split up we'll both get caught for sure. How does prison sound to you?

PARIS

(crying hard and shaking)
I fucking hate you!

Paris gets up and walks out the back door.

TOCHO

You are focusing on the wrong enemy, Johnny. It is Mr. Kane you should fear, not the police.

JOHNNY

Look, Tocho. I'm not exactly a model citizen, know what I mean? I goddamn well fear the cops. They got enough on me to put me away for a while.

TOCHO

You helped Simon escape. Like it or not, you're in this now.

JOHNNY

I'm in it til the morning. Got a place around here we can sleep?

TOCHO

All the cabins are open, you can stay in one of them if you like.

JOHNNY

That will be... Listen, Tocho. I don't want to... Thanks for the food and the bed.

TOCHO

Sleep with one eye open, Mr.
Johnny.

Tocho gets up and goes into the front room. He returns with a room key. He hands it to Johnny, who gets up and walks out the back door. He sees Paris sitting on the back porch, head in her hands. She looks up at him, but says nothing. Johnny retrieves their bags from the trunk of the Mustang and replaces the tarp.

JOHNNY

Listen, Paris. Let's get some
sleep. We'll take turns keeping
watch.

Johnny extends his hand to Paris. She does not take his hand, but she does get up and follows him to the cabin.

INT. MOTEL ROOM AT LA LUZ

Paris is taking a shower. Johnny is sprawled out on the bed, boots and shirt off, jeans on. Simon is staying with Tocho in the main building.

The TV is on but Johnny isn't paying attention to it. He is cleaning his gun and reloading it. We hear the shower stop running.

Paris steps out of the shower and into the room, covered only in a towel. She is combing her hair and looking at Johnny, but he is not looking at her, he is lost in his thoughts.

PARIS

Are you really leaving? Now?

JOHNNY

I thought we agreed we were over.
Why is this a surprise?

PARIS

This is not about "us" anymore,
Johnny. I'm scared. Really scared.

JOHNNY

Me too.

PARIS

Have you thought about the
possibility that Simon and Tocho
are telling the truth?

JOHNNY

Hon, you're not that naive. Not anymore.

PARIS

Then what's going on?

JOHNNY

If I had to guess I'd bet that Tocho and Simon are neck deep in a drug deal gone bad. This Kane psycho is probably a bill collector for a Mexican cartel.

PARIS

But what if...

JOHNNY

What if what?

PARIS

Did you ever really give a fuck about me?

JOHNNY

Paris, for Christ's sake! You know I did... that I do. This is real life. The way it is. If you go rippin' and runnin' sooner or later you got to pay the piper.

PARIS

I... what do I do now?

JOHNNY

Like I said, it's time to become a ghost. Start over. You know how to get new ID, I've taught you that much.

PARIS

Maybe we could....

The towel covering Paris drops to the floor. From her expression we're not sure if the towel dropped on purpose or if it was just a convenient accident. From the look on Johnny's face, he's suddenly become interested in something besides cleaning his gun.

Johnny stands up and takes in Paris' naked body. It's obvious he still thinks she's smoking hot, as would any straight male with a pulse.

Johnny approaches Paris. She turns and slams the bathroom door in his face. Johnny is about to knock on the bathroom door when....

Outside we hear a motorcycle pull up to the La Luz. It's a Harley. The drapes in the motel room are sheer, so we can see the outline of man sitting on his bike.

Johnny grabs his gun and finishes loading it. He heads for the window as Paris peeks out of the bathroom. Paris quickly dresses and watches from the bathroom door.

Slowly Johnny peels back the sheer drapes. In the intense moonlight Johnny has a clear view of the man.

The man has on black jeans and a leather jacket. He's about the right height. Johnny is ready to start firing when the man pulls off his helmet.

When he does his long, blonde hair comes flowing out. He is clearly not Mr. Kane, just someone looking for a room for the night.

JOHNNY

No worries. It's just a dude who needs a bed.

PARIS

(heaving a sigh of relief)
I thought you were sure he was dead.

JOHNNY

I am sure... Get some sleep. I'll stay here.

Johnny pulls a chair over by the window. What sleep he gets, he'll get sitting up.

EXT. A HILL OVERLOOKING LA LUZ - DAWN

Mr. Kane is sitting on his Harley on a hill overlooking La Luz. We view La Luz from a distance. There is no activity and the only vehicle we can see from this vantage point is the motorcycle parked in front.

Sunrise over the desert is spectacular. The colors come to life as the sun peaks over the eastern horizon - amazingly crisp reds and yellows and greens. There is not a cloud in the sky.

Mr. Kane is waiting. He does not move on his bike, we doubt he is even blinking. What's he waiting for? Confirmation that Simon is inside? Or maybe for the perfect moment...

EXT. LA LUZ MOTEL - EARLY MORNING

Johnny and Paris emerge from their motel room. Johnny has his bag in his hand, clearly he's not hanging around. Paris follows behind him. They walk into the main building.

INT. LA LUZ MOTEL DINING ROOM

Johnny, Paris and Simon are treated to a great meal served by the same old Hopi woman. From their response to the meal we know the food was fantastic once again.

After breakfast Tocho pulls out a small, very old leather pouch. There are Hopi markings on the pouch and a feather attached to the drawstring.

Tocho pours a small amount of the dust from the pouch into his hand. The dust appears to sparkle in the light, but in an unusual way. It's as if the dust has a light of its own, that it's not just reflecting light. Tocho puts the dust back in the pouch after he examines it.

JOHNNY

What's that stuff?

TOCHO

It is sand from the Third Mesa.
It's very ancient and special. It attracts scavengers.

PARIS

What kind of scavengers?

TOCHO

Scavengers eat travelers, the evil that attaches itself to people's souls.

Johnny can't help himself so he laughs out loud.

TOCHO (CONT'D)

You laugh because you do not understand.

JOHNNY

I'm laughing because you're funnier than shit, Tocho.

(MORE)

JOHNNY (CONT'D)

All this hocus pocus mumbo jumbo.
How much money do you fools owe the
cartel?

TOCHO

We could use your help, Johnny.

SIMON

He's not ready.

JOHNNY

More to the point, my wallet is
still empty. The five bills, Tocho?

Tocho reaches into his back pocket and pulls out of a money
clip. He peels off five one hundred dollar bills and hands
them to Johnny.

JOHNNY (CONT'D)

Appreciate it, Tocho.

Johnny tries to hand three of the hundred dollar bills to
Paris. She just looks at him in disgust and shakes her head
no.

JOHNNY (CONT'D)

I left you half the money from our
bag. I stuffed it in the side
pocket of your purse. Eight grand
should take you far away from here.

TOCHO

We will care for Paris now.

Johnny smirks, puts on his mirror shades, grabs his bag and
heads for the back door.

EXT. BEHIND THE LA LUZ MAIN BUILDING - MORNING

Tocho, Paris and Simon watch as Johnny pulls the tarp off of
the Mustang, opens the trunk and tosses his bag inside. No
one is moving too fast, especially Johnny.

TOCHO

Before you go, let me help you.

JOHNNY

Help me how?

TOCHO

You have many travelers on you. He
will use them to find you.

JOHNNY

Jesus Christ. Do you ever stop with
this crazy shit?

Tocho goes over to a chicken coop that's in front of the Mustang. He pulls out a live bird who is very unhappy to be in Tocho's grasp. Tocho snaps the bird's neck and the chicken flaps around in its death throes.

Very carefully, Tocho takes a small amount of dust from the pouch and sprinkles it on the dead bird.

Johnny and Paris are both mesmerized by what Tocho is doing. Simon looks like he's seen all this before, perhaps many times.

Tocho begins to chant in Hopi and shake the dead chicken all around Johnny. He circles Johnny three times. Then Tocho completely removes the head of the chicken and blood spurts out all over. Tocho tosses the bloody bird carcass on the ground.

A crow immediately descends on the bird and starts pecking at it. Johnny is getting nervous, so he moves further away from the action. In a flash ten more crows swoop down and attack the bird tearing it to pieces.

Suddenly, little black shadows emerge from the bird carcass and make high pitched squeals. The birds now concentrate solely on the devouring the shadows. The crows eat all of the shadows in seconds and the high pitched, eerie squeals stop. The crows take off. Nothing is left of the bird other than a pile of bloody feathers.

JOHNNY (CONT'D)

(completely freaked out)
I'm fucking gone. You people are
insane.

TOCHO

You cannot defeat him alone.

JOHNNY

Stay the fuck away from me.

Johnny climbs in the Mustang, the engine roars to life and the car tears away at high speed.

INT. AT A TRUCK STOP NORTH OF LA LUZ - LATER THAT MORNING

Johnny pulls over at a truck stop twenty miles away from La Luz.

He goes inside to the diner, sits down and orders coffee. All he wants to do is chill out for a few minutes and decide on his next move.

As he is drinking coffee, Johnny looks out the window and sees six Arizona state troopers all over the Mustang. Three police cruisers are parked outside, one right behind the Mustang.

The police cruisers' flashing lights are on, sirens off. They are checking the doors on the car, looking in through the windows. Two cops draw their weapons and head for the diner.

Johnny reaches behind him and pulls his gun out from his jeans. As the troopers walk in, he puts the gun down on the bench seat beside him and says,

JOHNNY

Fuck it. I might be safer in jail.

EXT. TRUCK STOP - MORNING

Mr. Kane pulls up behind the police cruisers. He calmly gets off his bike, pulls out his gun and starts shooting at Johnny through the window.

Johnny is grazed on the shoulder, but he ducks down as bullets shatter glass and whiz by him, hitting the table and seats.

The state troopers open up on Mr. Kane. They blast him with multiple rounds from their service revolvers. More annoyed than injured, Mr. Kane reloads his weapon and starts firing at the police. He kills three of them in seconds.

From behind the Mustang a FOURTH COP jumps up and yells:

FOURTH COP

Hey!

The Fourth Cop unloads two shotgun blasts from ten feet away directly into Mr. Kane's chest. Mr. Kane is down. Johnny has seen this before and knows that now is his only chance to escape. Johnny grabs his gun and moves quickly towards a side entrance.

Outside, Mr. Kane gets up. The three troopers are completely stunned. They blast away at Mr. Kane with service revolvers and the shotgun. Two more state troopers arrive in another police cruiser.

As the cops battle it out with Mr. Kane, Johnny sneaks outside and slips into the Mustang, starts it and puts in reverse. He floors the gas pedal and slams into the cruiser directly behind him, pushing it out of the way.

Mr. Kane has now killed three more troopers. The Mustang is only twenty feet away from him. Mr. Kane fires at the Mustang, riddling the car with bullet holes and shooting out the rear glass.

Johnny puts it in gear and floors it again. He runs over the bodies of two dead troopers and glances off another police cruiser but he is off and running, speeding away north on the highway.

Mr. Kane gets on his Harley and takes off in pursuit of Johnny. The two living troopers, who have stayed behind cover since they arrived, peel out after Mr. Kane and Johnny.

EXT. HIGHWAY GOING NORTH - DAYTIME

We see a car chase on a scenic desert highway. Johnny is pushing the Mustang to its limits, going over 120 mph. The wheel is shaking. Mr. Kane on the Harley is right on his tail, blasting away at him with his pistol. The state troopers are trailing Johnny and Mr. Kane.

INT. STATE TROOPER CRUISER - DAYTIME

As they are barreling down the highway, the FIRST TROOPER says into his microphone:

FIRST TROOPER

In pursuit of multiple suspects,
four four four, officers down,
repeat, four four four officers
down. Traveling northbound on
Highway 17, mile marker 56.

A POLICE DISPATCHER responds:

POLICE DISPATCHER

One Charlie Baker Twelve. Five
units en route. Air support en
route.

FIRST TROOPER

Roger that. Ambulance and fire
response to Baker's truck stop. We
are pursuing Harley motorcycle and
white early 70s Mustang.

POLICE DISPATCHER
Roger that One Charlie Baker
Twelve.

FIRST TROOPER
What the fuck, Hank! That son of
bitch wasted Billy, Jessie...
fucking all of them!

The SECOND TROOPER is busy loading a shotgun and his pistol.

SECOND TROOPER
Did he have on a vest or something?
What kind of armor can take all
those hits?

FIRST TROOPER
I have no... they hit that bastard
in the head, Kelly. Right in the
fucking head!

SECOND TROOPER
That's not possible, no way, not
possible.

FIRST TROOPER
I fucking saw it, Kelly! I fucking
saw it!

EXT. THE CHASE ON HIGHWAY 17 - DAYTIME

Johnny is doing his best to keep the Mustang ahead of Mr. Kane. As he races north, Mr. Kane periodically catches up and then falls back as they weave in and out of traffic. Cars and trucks crash and spin out as Mr. Kane tries to get close to the Mustang. Johnny does not know the area, but he does know this - his gas gauge is nearing empty.

ON THE GAS GAUGE - WE SEE THE NEEDLE NEAR "E"

Just as Mr. Kane pulls up to Johnny again, and there is no traffic for Johnny to use as a way to slow Mr. Kane down or shake him off, we hear a roaring noise and gunfire coming from above. A helicopter has joined the chase. The chopper is directing its fire on Mr. Kane. The state troopers are still a few hundred yards back.

Mr. Kane is forced to divert to take cover from the helicopter. He pulls off the highway and slides the Harley behind a small hill with large boulders perched on top of it. The chopper turns and hovers over the small hill and pours down fire on Mr. Kane.

Strapped to the Harley is an automatic weapon (the bike owner's gun). Mr. Kane takes out the automatic weapon and opens up on the helicopter, which has moved into closer range.

The chopper is disabled from the automatic weapons fire and smoke billows from its engine. The helicopter is forced to disengage and flies off.

EXT. A HALF MILE FURTHER DOWN HIGHWAY 17 - DAYTIME

As the helicopter engages Mr. Kane, Johnny sees a sign saying "Pratt Mining" and a turnoff. He cranks the steering wheel left and turns off on the dirt road.

The road leads towards a large hill/small mountain. We see a mine entrance in the hill with a mesh metal fence covering it. It appears that the mine has been inactive for some time.

Johnny drives the Mustang at high speed through the metal fence, which flies open at impact. Johnny slams on the brakes and comes to a stop inside the mine. He hops out of the car and runs toward the back of the mine.

EXT. BACK TO MR. KANE - DAYTIME

Mr. Kane gets on to his motorcycle and slides the automatic weapon back into its sleeve on the side of the bike. The state troopers are nearly on him now, but he pulls away just as they almost catch up. Mr. Kane had a clear line of sight view of Johnny pulling into the abandoned mine.

Mr. Kane arrives at the mine entrance a few seconds before the troopers get there.

EXT. MINE ENTRANCE - DAYTIME

The troopers don't slow down as they approach the mine. They ram Mr. Kane going full speed and send him flying into the entrance of the mine.

We cannot see Mr. Kane at this point and neither can the troopers because the entrance is shaded, it's not in the sunlight.

FIRST TROOPER

He's got to be dead.

SECOND TROOPER

You go right with the shotgun, I'll go left. We need to be sure.

The troopers get out of the cruiser, guns drawn and on hyper alert. They have seen too much to assume anything now. They move slowly and carefully towards the mine entrance. When they get to the entrance they can see a few yards inside the mine. Mr. Kane is nowhere to be seen.

FIRST TROOPER

Let's get the fuck out of here.

SECOND TROOPER

You got that right. We'll wait in the cruiser. The calvary will be coming over the hill any time now.

The troopers move backwards, not taking their eyes off of the mine. The First Trooper hits something as he steps back. It's Mr. Kane's foot. Mr. Kane snaps the troopers' neck with one lightning fast movement. The Second Trooper opens fire on Mr. Kane with a pistol, hitting him in the chest three times and then square in the forehead.

Watching dumbfounded, the Second Trooper sees the bullet wound on Mr. Kane's forehead heal itself in seconds. Mr. Kane has something in his mouth. It's the bullet. He spits it out on the ground.

As the Second Trooper raises his gun to fire again, Mr. Kane beats him to the draw and shoots him multiple times in the head.

EXT. BACK ON HIGHWAY 17 - DAYTIME

We see ten state trooper cruisers all racing towards Johnny and Mr. Kane. They are passing the truck stop, so we know that they are still a ways away from the action at the mine.

INT. INSIDE THE MINE - LOW VISIBILITY

Mr. Kane stands at the entrance of the mine. He reloads his gun and takes the shotgun from the dead trooper. Now he's armed with the automatic weapon, a pistol and a shotgun. Mr. Kane sniffs the air and slowly walks back into the mine.

The further Mr. Kane goes inside the mine the darker it gets. He stops every few paces and listens and sniffs. After going fifty feet or so, Mr. Kane enters a large room cut out of the rock. There is abandoned equipment here, rusted hulks of ore carriers and broken drilling machinery litter the room.

Johnny is hiding behind an ore carrier. He sees Mr. Kane pass by him a few yards to his left. He looks back and can see the bright sunshine of the mine entrance.

We get the impression that he's deciding whether or not to make a run for it. We see Mr. Kane proceed further into the large room.

Johnny looks up and sees that tons of waste rock is being held back by a metal fence. Evidently the miners stored the waste rock in this shaft and removed it periodically. The metal fence is hanging on by a thread - the rock is bulging out of the fence at two points and only one rusted hinge is now holding back the rock. The shaft with the waste rock is perched ten feet above the mine floor.

As Mr. Kane continues to move slowly towards the back of the large room, Johnny grabs an old soda can and crawls towards the waste rock shaft. He climbs up two rungs of the old metal access stairs and places the old soda can over the hinge. As he climbs back down, a rung of the metal stairs breaks free and clangs on the ground.

Johnny runs and rolls behind the ore carrier. Mr. Kane spins and slowly approaches Johnny's position.

INT. INSIDE THE MINE NEAR THE WASTE ROCK SHAFT - LOW VISIBILITY

Mr. Kane approaches, but for the first time he is wary. Johnny wonders what he's waiting for - maybe he can't see well in the dark, maybe he's guessed Johnny's plan, we have no idea.

Johnny looks at the soda can. It is reflecting just enough light to be a viable target. But Mr. Kane will not come any closer.

As Mr. Kane is about to take a right turn away from Johnny and the waste rock shaft, Johnny decides it's now or never and he makes his move.

JOHNNY
 (standing up beside the
 ore carrier)
 Hey asshole! Who the fuck are you?

Mr. Kane spins, but says nothing. Johnny is ready to duck behind the ore carrier, but Mr. Kane does not raise any of his weapons. Mr. Kane slowly approaches Johnny and the waste rock shaft.

JOHNNY (CONT'D)
 (mumbling to himself)
 He can't see me.

Mr. Kane keeps moving, slowly and cautiously. Then he stops just short of the waste rock shaft.

JOHNNY (CONT'D)

What, you can't talk? I said, who the fuck are you? Why are you after me?

MR. KANE

Where is the boy?

JOHNNY

He ain't with me. I don't give a damn about the little shit.

MR. KANE

The Shaman took him away then. I burned their sanctuary to the ground.

Johnny is taken aback by the thought, but quickly recomposes himself.

JOHNNY

What does any of this have to do with me?

MR. KANE

You are his protector. You must die.

Mr. Kane then moves forward. He is directly under the waste rock shaft now. Mr. Kane sprays Johnny's position with automatic weapon fire, grazing Johnny on the leg. Johnny jumps behind the ore carrier and from a prone position fires several shots at the soda can. He hits it!

Tons of rock pour from the shaft and bury Mr. Kane in seconds. There is dust everywhere, Johnny cannot see anything now, but we did see the rocks fall on Mr. Kane. Choking on the dust, Johnny runs out of the mine. He can hear the approaching sirens, the cops are close now.

The Harley is still in one piece. Johnny climbs on and it starts up. He pulls away from the mine and takes off in the desert, away from the approaching cops.

EXT. IN THE DESERT MILES FROM THE MINE - AFTERNOON

Johnny rides out into the desert. He knows that he is generally headed to the west, away from civilization. Periodically he tries to cover his trail by riding over rocks and through gullies.

The disaster at the mine will take some time to unravel. The police might assume Johnny is buried under the rubble along with Mr. Kane.

There is no air surveillance that Johnny can see. As night approaches Johnny finds an abandoned shack. It's a small place and one side of the building has crumbled. Johnny parks the bike in the building and sits down in the one room with four walls and a roof.

During the night Johnny hears aircraft, a helicopter and four wheel drive vehicles in the distance, but no one comes close to the shack.

EXT. AT THE DESERT SHACK - MORNING

In the morning Johnny wakes up and looks outside. There is no one around so he rides off to the southeast in the general direction of the La Luz and Black Mesa City, or so he hopes.

We again see the spectacular desert landscape as Johnny navigates the Harley over the hard ground. He comes to a dirt road that heads in the general direction he wants to go so he follows it.

After a while the dirt road leads Johnny to the top of a hill. In the valley below, Johnny recognizes La Luz, or what used to be the La Luz. He goes a bit farther down the road and sees that the La Luz has been burned to the ground - only three of the cabins remain standing.

While Johnny is sitting there thinking about his next move, he sees far off on the highway a group of bikers, more than two dozen, who are traveling south on Highway 17. After a moment's reflection, Johnny heads down the dirt road that we can see intersects with Highway 17.

As Johnny approaches the bikers we see him smile. They are not a hardened biker gang, but a group of casual pleasure riders. He waves at them and joins their convoy.

As Johnny rides back towards Black Mesa City the bikers pass numerous police cars, but no one stops him. By joining the biker convoy, he's blended in. Johnny stays with the convoy until they reach a gas station where he peels off.

EXT. GAS STATION JUST NORTH OF BLACK MESA CITY - DAYTIME

Johnny goes inside. He grabs a tourist type tee shirt and baseball hat. He also snags a map. He walks up to the register to pay for the items.

JOHNNY

Hey there.

C STORE CLERK

Hello.

The C STORE CLERK, a pimply faced geek who might be 21, rings up Johnny's purchases.

C STORE CLERK (CONT'D)

That will be \$25.37.

JOHNNY

(Johnny pulls the bills
from his wallet)

Hey, can you give me directions to Oriabi?

C STORE CLERK

Yea, sure. Go north on Highway 17 for three miles. Turn left on State Route 6, then go north again on Highway 4. It's about an hour from here.

JOHNNY

Thanks.

C STORE CLERK

Best not to go north past Route 6.

JOHNNY

Oh? Why is that?

C STORE CLERK

The cops are looking for some people. They think they are hiding up north somewhere. There's been real trouble 'round here. Nobody's ever seen nothin' like it before.

JOHNNY

Really. I just pulled in so -.

C STORE CLERK

Yea, three places have burned to the ground over the last two days. They say that some crazy bastard dressed in black pants and a white shirt is doin' all the damage.

JOHNNY

That so.

C STORE CLERK

Never seen nothin' like it. Shit like that don't happen in Black Mesa. There also lookin' for some dude and his girlfriend.

JOHNNY

I'll keep an eye out. Thanks for the heads up.

Johnny leaves the C store quickly. He puts on the tee shirt and the hat and keeps his mirror shades on. His hair is short and nondescript. With the tee shirt and hat on he looks like a tourist, or so he hopes.

The plates on his bike might be red hot though, so before Johnny leaves he switches his license plates with a Honda Gold Wing that's parked behind the C store.

EXT. ON THE ROAD TO ORIABI - AFTERNOON

Johnny drives the Harley to Oriabi. We remember that Simon told him that he wanted to meet his sister here. He arrives at the ruins; Oriabi is an ancient Hopi village and now a state park.

An Arizona state park RANGER is sitting in the booth at the entrance to the park.

JOHNNY

How much to go inside?

RANGER

Ten bucks. The pass is good for a week.

JOHNNY

Okay.

(Johnny hands the Ranger a ten dollar bill)

Hey, I'm looking for my friends. An old Hopi guy, a kid and a lady. Seen anyone like that around here?

RANGER

Yea, they headed towards the ruins yesterday. Haven't see 'em since though.

JOHNNY

Thanks.

EXT. THE ORIABI RUINS - LATE AFTERNOON

Johnny walks through the entrance to the park and towards the ruins. We see pueblo style houses carved in the rock and other visible evidence of an old Indian city. As Johnny walks he looks around for Paris, Tocho and Simon.

Off in the distance Johnny sees people sitting in a pueblo. One of them stands up and comes running towards him. It's Paris.

PARIS

We thought you were dead! My God,
you're alive! It's a miracle!

Paris and Johnny share a deep passionate kiss.

JOHNNY

I was pretty sure you guys were
dead too. What happened?

PARIS

That crazy bastard... Right after
you left La Luz he pulled in and
started shooting. Tocho had a
hiding place in the basement of an
outbuilding. He said Mr. Kane could
not find us there, so we laid low
and waited.

JOHNNY

Kane burned the motel to the
ground.

PARIS

I've never been so scared. We knew
that he took off after you, but
there was no way for me to warn
you.

JOHNNY

Paris... I... I was wrong about
Tocho and Simon. I mean I'm not
sure if I believe that Mr. Kane is -
.

PARIS

Will you listen now? To Tocho I
mean?

JOHNNY

Got to, but I think Mr. Kane is
dead. I buried him under a ton of
rocks.

PARIS

I'm so glad...

(Paris takes Johnny's
hand)

You're alive, that's all that
matters now.

Johnny and Paris walk over to the pueblo where Tocho and Simon are waiting for them.

EXT. INSIDE A PUEBLO IN ORIABI - JUST BEFORE DUSK

Tocho and Simon are sitting beside a fire pit. The fire is not lit, but it looks it's ready to be ignited at any time. The pueblo is open on one side, but sitting inside obscures them from anything but direct visibility through the front entrance.

TOCHO

You survived. That confirms my
suspicion.

JOHNNY

That I was lucky?

TOCHO

Luck is not a factor. You are the
boy's protector. His Kachina guide
also protects you.

JOHNNY

Tocho, okay. I admit that I've seen
things that I don't understand, but
-.

TOCHO

Do you want to understand?

JOHNNY

I want to live.

TOCHO

To live you must understand.

Tocho stands and lights the fire. Once the flames are consistent, he sprinkles a small amount of dust from the pouch into the flames. The flames become multi-colored, almost like a rainbow but with fluorescent like qualities.

JOHNNY

Why did you -.

TOCHO

We have some protection here in this holy place. The dust further confuses Mr. Kane. He cannot easily see us with his mind's eye.

JOHNNY

Tocho, I buried Mr. Kane under tons of rocks. There is no way -.

TOCHO

You cannot kill what cannot die.

JOHNNY

I'm listening.

EXT. INSIDE THE PUEBLO - EARLY EVENING

Tocho has served a very basic cold meal. Paris and Johnny are sitting by the fire. Simon is sitting slightly away from the fire - it appears that he is meditating or praying but he makes no noise. Tocho is standing up on the opposite side of the fire from Johnny and Paris.

TOCHO

I've been tracking Mr. Kane since Jonestown in '78, although he was born long ago.

Tocho takes out a blurry image of Jonestown with Mr. Kane in the background and shows it Paris and Johnny. We see it too.

TOCHO (CONT'D)

Some say he was the first murderer - cursed to walk the earth until the Last Prophet comes.

Tocho pauses and then stirs the fire with a long stick.

TOCHO (CONT'D)

According to the stories, Kane is marked with a horn on the top of his forehead. He wanders the earth and has been known by many names. If you look closely you will see his presence throughout the ages.

Tocho tosses his long stick into the fire.

TOCHO (CONT'D)

Only the death of the Last Prophet can kill Mr. Kane, but there are ways to drive him away, to shield us from his wrath.

JOHNNY

Are you sure Mr. Kane cannot die?

TOCHO

The legends are clear.

JOHNNY

Maybe the legends are wrong.

TOCHO

Many have died believing that the legends are wrong.

PARIS

Where is Simon's sister?

TOCHO

Gabriela is safe, but even I do not exactly where she is. If we do not know where she is, Mr. Kane cannot steal her location from our minds.

JOHNNY

Tocho, this is all really hard to swallow.

TOCHO

Whether you believe or not is not as important as being prepared.

SIMON

I can feel him. He is searching for us now.

TOCHO

How close is he?

SIMON

He is far away. He can't see through the shield of our ancestors.

TOCHO

We have some time, Johnny. But not much time.

JOHNNY

I'm all for being prepared. What do you want me to do?

EXT. JAY WHITEHORSE'S HOUSE EAST OF BLACK MESA CITY - DAYTIME

Mr. Kane walks up to the door of JAY WHITEHORSE'S house and rings the bell. Mr. Kane looks the same as always dressed in his black jeans, white shirt and black hat.

JAY WHITEHORSE, 40ish, is a Hopi but he is dressed in American style clothing. His house and grounds show no signs of Native influence. Unlike his brother, this guy has melded into the dominant culture.

After opening the front door, Jay says:

JAY WHITEHORSE

Can I help you?

MR. KANE

Your brother. I need him.

JAY WHITEHORSE

My brother doesn't live here. Who are you?

MR. KANE

Where is Tocho?

JAY WHITEHORSE

Like I said he....

Jay hesitates as his eyes open wide and he glares at Mr. Kane. Clearly he recognizes who Mr. Kane is from all the police and news reports that have been saturating the media.

Jay tries to slam the door shut, but Mr. Kane sticks his foot inside and blocks the door. We see MRS. WHITEHORSE, Jay's Caucasian wife, step out in the hall. Mr. Kane blasts open the door, knocking it off its hinges.

Wheeling, Jay grabs his wife and shoves her out of the way. Mrs. Whitehorse runs screaming toward a back room. Mr. Kane picks up Jay by the throat and lifts him off of the ground.

MR. KANE

Your brother, where is he?

JAY WHITEHORSE

(choking)

I... don't ...know.

MR. KANE

Guess.

JAY WHITEHORSE

Fuck you.

Mr. Kane snaps Jay's neck. Jay falls to the floor in a heap. Mr. Kane walks towards the rear of the house. As he enters the back bedroom, Mrs. Whitehorse stabs Mr. Kane with a nine inch knife. It goes all the way into his right eye.

In horror, Mrs. Whitehorse watches as Mr. Kane pulls the knife out of his eye as if it were a sliver of wood. He tosses the knife away. Then he grabs Mrs. Whitehorse by the throat and says:

MR. KANE

Where is Tocho?

MRS. WHITEHORSE

(choking, crying)

I don't know!

MR. KANE

Think about it.

Mr. Kane squeezes her neck harder, almost to the point of breaking it.

MRS. WHITEHORSE

Or... eee... ah... bee...

Having gotten what came for, Mr. Kane throws Mrs. Whiteside into the wall. She hits the wall head first, snapping her neck and killing her instantly.

As Mr. Kane walks down the hall we hear a baby cry. Mr. Kane looks into the nursery and sees an INFANT in the crib. He walks over to the crib and stands for a few seconds watching the now orphaned child scream at peak volume. Mr. Kane reaches for the child to do God only knows what and we hear...

VOICE FROM THE HALLWAY

Come out of there now!

Mr. Kane turns and leaves without touching the child. He walks into the hallway. There we see MR. TOMPKINS, Jay Whiteside's next door neighbor.

MR. TOMPKINS

Put your hands against the wall and stay there. I'm an off duty Sheriff! Do it now!

Mr. Tompkins is pointing a gun at Mr. Kane. Mr. Kane does not comply, so Tompkins opens fire. The bullets do not slow Mr. Kane down. Mr. Kane grabs his own gun from the back of his jeans and sticks it into Mr. Tompkins mouth and pulls the trigger. The back half of Tompkins' head explodes against the hallway wall.

Continuing on, Mr. Kane walks into the garage. There he finds a 1990s Ford Bronco in mint condition. We notice that there is not a scratch or a speck of mud on this old vehicle, the former Mr. Whitehorse's pride and joy. The keys are in it, so Kane starts it up, clicks the garage door opener, backs up and drives away.

EXT. OUTSIDE KENDRICK'S GUN AND AMMO STORE BLACK MESA CITY - DAYTIME

Paris and Simon are sitting in an old four door sedan in front of Kendrick's Gun and Ammo Store in Black Mesa City. Paris has dyed her hair jet black and cut it very short. She has on a pair of yellow Oakley style sunglasses. Simon looks the same as before.

PARIS

Okay, I'll go in. You stay here. If anything happens to me get out, find a phone and call Tocho.

SIMON

I know what to do.

PARIS

You seem so calm, kid. Me, I'm shaking like a leaf. What's your secret?

SIMON

(smiling at Paris)
I guess I just kind of accept that things are the way they are.

PARIS

I sure hope Tocho has this all set up. Walking into a gun store seems like the worst idea possible.

SIMON

You can trust Tocho.

PARIS

You know what, I believe that. But I'm still scared.

SIMON
Have faith in your friends.

PARIS
My friends have gotten me into a
lot of trouble in my life.

SIMON
(reaching over and
touching Paris' arm)
You can trust me. It will be
alright.

INT. KENDRICK'S GUN AND AMMO STORE BLACK MESA CITY

Paris smiles and goes into the gun store. She has a very specific mission to accomplish; pick up a shotgun, a handgun and an AR-15 assault rifle.

The gun store is moderately busy. Paris looks around and sees who she is looking for, a young Native American store employee standing by the hand gun case.

PARIS
I'm looking for Lost Bear.

LOST BEAR
That would be me.

LOST BEAR is a Navaho in his early twenties.

PARIS
Tocho sent me.

LOST BEAR
Wait here for a minute or two. I'll
be right back.

Lost Bear walks through double doors into the back of the store, evidently to retrieve what Paris came to pick up.

After Lost Bear disappears, Paris notices two men in suits walk in. One of the suits flashes a badge at a man Paris assumes is the manager of the store. They walk over to the counter near to where Paris is standing, but they are not interested in her, not yet anyway.

The store manager is pulling out paperwork which the two men in suits are reviewing. Paris watches them but tries not to stare.

Lost Bear comes back out with three gun cases in hand - the shot gun, the AR-15 and a small handgun case.

As soon as he sees the suits he gets very anxious. One of the suits notices Lost Bear's nervousness and comes over to inquire about the sale.

FIRST SUIT

What do we have here?

LOST BEAR

Ah, I was just bringing out these guns for the lady to look at. She said she was interested in maybe buying them.

FIRST SUIT

That so. Interested in purchasing some guns, miss?

PARIS

Maybe.

FIRST SUIT

(looking Paris over)
Are you from around here?

PARIS

No.

FIRST SUIT

Okay, no need to be nervous. What kinds of guns are these?

LOST BEAR

An AR-15, a street sweeper and a 45 handgun.

FIRST SUIT

Whoa! That's quite the arsenal.
Planning on starting a war Miss...
I didn't catch your name?

PARIS

I didn't give it.

As Paris turns to leave, the First Suit grabs her arm. The Second suit stops looking at his paperwork and joins the confrontation.

FIRST SUIT

(pulling out his badge)
ATF. I need to see some ID, now.
This is not a request.

PARIS

Look, I'll get what I need another time or in another store that isn't full of assholes.

SECOND SUIT

You'll produce some ID or we'll cuff you and search you.

PARIS

The hell you will.

Paris breaks free of the First Suit's grasp and takes two steps towards the door. She is expecting to be tossed to the ground and searched. Rather, she looks across the room and sees Simon walking straight for her.

Simon stops and closes his eyes. As soon Simon does this, the suits' radios start blaring. We hear...

POLICE RADIO

Repeat, possible sighting of suspect in the area. One Eight Seven at 435 Tampico Lane. All units respond.

FIRST SUIT

That our boy?

SECOND SUIT

Has to be.

FIRST SUIT

Let's roll. Hey lady, what's your name?

PARIS

Melissa Jones.

FIRST SUIT

Miss Jones, next time you're asked by a federal agent to produce ID, produce it.

PARIS

Yes sir. Sorry officer.
(digging in her handbag)
I'll pull it out for you right -.

SECOND SUIT

We're outta here. Now!

The two suits race out the door, jump in their car, turn on their lights and siren and speed away.

PARIS
 (turning towards Lost
 Bear)
 Well? I ain't got all day. Let's
 go!

Lost Bear looks at his manager who shrugs, turns and walks off. Paris signs a sales slip, grabs the guns and she and Simon leave the store.

EXT. BACK IN THE CAR OUTSIDE OF KENDRICK'S GUN AND AMMO STORE
 BLACK MESA CITY - DAYTIME

Paris is shaking so hard she can't light her cigarette. Simon lights it for her.

PARIS
 How'd you do that?

SIMON
 Do what?

PARIS
 Make the cops' radio go off at just
 the right moment.

SIMON
 I didn't. I just knew it would go
 off.

PARIS
 How? Who the hell are you?

SIMON
 I'm just Simon. We need to leave.

As Simon says this he points at two uniformed policemen who just entered the gun store.

Paris does not hesitate. She checks herself in the mirror, buckles her seat belt and calmly drives away.

EXT. ORIABI RUINS - LATE AFTERNOON

Mr. Kane arrives driving the Bronco. He stops the truck and walks up to the entrance booth. The same Arizona state park Ranger who was there when Johnny arrived the day before is there now.

RANGER
 Help ya?

MR. KANE
Have you seen the Indian?

RANGER
(hesitating)
Who?

MR. KANE
The Hopi shaman. Have you seen him?

RANGER
(laughing)
Hopi shaman huh. You drunk or something?

Mr. Kane takes a couple of steps back away from the booth, picks up a handful of dirt and sniffs it. He tosses the dirt down.

When Mr. Kane does this the Ranger looks on his desk and sees a fax sitting there. Mr. Kane's likeness is on it along with the words, "Armed and Extremely Dangerous".

RANGER (CONT'D)
(in a soft tone)
Holy fucking shit.

Mr. Kane approaches the booth again.

MR. KANE
When did he leave?

RANGER
Who?

MR. KANE
Do not play games with me.

RANGER
Who is -."

Mr. Kane smashes the glass of the booth and reaches through for the Ranger. The Ranger manages to duck and elude Mr. Kane's grasp. Then he opens the door to the booth and starts running towards the ruins.

Mr. Kane follows the Ranger into the ruins. When he nears the pueblos Mr. Kane slows down. We hear the voices he is hearing. Hundreds of voices all shouting as one; their words are indistinguishable, but they are deafening. The violent sound is too much for Mr. Kane to bear. He retreats back towards the entrance of the park. The farther away he gets from the pueblos the lower the voices get until they fade away entirely.

In the parking lot Mr. Kane picks up a handful of dirt again and sniffs it. Then he gets into the Bronco and drives away.

INT. TOCHO'S FAMILY HOME ON THE HOPI RESERVATION

Tocho, Simon, Johnny and Paris are at Tocho's family home on the reservation. It's a 60s style rambler, one story, wood siding and shingles. Outside various old vehicles are parked askew. It looks like some of them have been there for a while. The driveway is unpaved. The property is kept up, but to a lower than suburbia standard.

Five HOPI DANCERS are in the home also. They are friends of Tocho, some are extended family members. A ritual is about to be performed.

JOHNNY

What are they going to be doing?

TOCHO

The Skeleton Man ceremony. It's a sacred dance of purification and protection.

JOHNNY

What's with all the masks?

TOCHO

They represent Kachinas.

PARIS

What's a Kachina?

TOCHO

Spirits that intervene in human affairs - think of them like angels or saints.

JOHNNY

Tocho, is this really necessary? I mean no disrespect, but -.

TOCHO

You told me that you want to be prepared. This ritual is part of your preparation.

Johnny nods and we can tell that while he has not fully bought in, he's very willingly going along with Tocho's program.

Everyone moves to the back yard of the home where there is a large fire pit fully ablaze.

EXT. BACK YARD OF TOCHO'S FAMILY HOME - NIGHT

The Hopi Dancers begin their sacred routine, moving around in a circle and chanting. Simon stands near them. He is not dancing, but he is in a trance with his eyes rolled back in his head.

The flames from the fire pit spike up as the dance intensifies. Simon starts to move up and down and shake.

Johnny closes his eyes and sees an image of Mr. Kane. Startled, he opens his eyes. Tocho tosses some of his special sand into the flames and tongues of fire rise. Johnny closes his eyes again and sees a flock of crows flying at him claws first... beaks open.

JOHNNY

(whispering to Paris)
Spooky shit.

PARIS

(whispering back to
Johnny)
Johnny, this is real. I totally
believe Tocho and Simon.

JOHNNY

I'm starting to, more than starting
to. Paris, I... I'm sorry, okay.

PARIS

(as she holds Johnny's
hand)
We'll figure it out later. For now
let's focus on staying alive.

The Hopi dance concludes and the dancers remove their Kachina masks. Tocho walks over to Johnny.

TOCHO

We cannot allow Mr. Kane to kill
Simon and Gabriela. There is much
more at stake here than just their
lives or ours.

JOHNNY

I'm not much into all of this
ritual stuff, Tocho. But I'm with
you. We'll face him together.

TOCHO

It will rain tomorrow.

JOHNNY

(looking up at the stars,
the sky is totally clear)
The weather forecast was for clear
skies, no rain.

TOCHO

There will be heavy rain and much
blood. Get a good night's sleep my
friend. Tomorrow we will battle the
immortal.

INT. A CABIN IN THE WOODS - NIGHT

Inside a small, rustic cabin a fire is burning. A young lady, an older teenager from the looks of her, has just walked inside. She has a leather tote type bag around her shoulder.

This is GABRIELA, Simon's older sister. Gabriela is 17, dressed in jeans, a plain top, brown boots and a light coat. She has long, black hair that she normally wears in a tight bun.

Gabby opens her tote bag and we see a few clothing and personal items along with a small leather pouch that looks exactly like Tocho's magic sand pouch, right down to the feather on the strap. Gabby leaves the small leather pouch in the tote bag, but removes two photographs.

One is a picture of her and Simon with an older man and woman, their parents we assume. The other is photo of her and Simon and Tocho standing outside a store on a busy street.

We hear a loud knock at the door. Gabby is startled, but not panicked. She opens the door and MR. RAMSEY is standing there.

MR RAMSEY owns the cabin. He's 50ish, white and portly. He doesn't like Native Americans very much.

MR. RAMSEY

I forgot to get a copy of your ID,
Miss... Miss Martin, right?

GABRIELA

Okay. Let me get it for you...

Gabby reaches into her tote bag and pulls out a small purse. She removes a driver's license and hands it to Mr. Ramsey.

MR. RAMSEY
(examining the driver's
license closely)
You're twenty one?

GABRIELA
Yes.

MR. RAMSEY
You don't look twenty one.

GABRIELA
(sarcastically)
You know us Indian girls. We look
younger than we are until we're
thirty, then we get wrinkled and
old real fast.

MR. RAMSEY
You don't have a car. How'd you get
all the way up here?

GABRIELA
A friend dropped me off.

MR. RAMSEY
Like I told ya in the office, you
can only stay for a week. The cabin
is rented after that to someone
else.

GABRIELA
Don't worry, I'm not moving in,
just staying for a few days.

MR. RAMSEY
Thought you said you was a Native.

GABRIELA
I am.

MR. RAMSEY
Your name is Martin?

GABRIELA
My father was white, my mother
Hopi.

Mr. Ramsey looks around the room. All he sees is Gabby's one small bag. Clearly he is suspicious of something, either in general or of Gabby specifically, we can't tell.

MR. RAMSEY
No booze in here, right?

GABRIELA
I don't drink alcohol.

MR. RAMSEY
That'd be a first... Okay then -.

GABRIELA
A first for what?

MR. RAMSEY
Never mind. Just be sure to lock up
when you leave. Any damage to this
place and I'll keep your deposit.

GABRIELA
I won't be any trouble. I'm just
waiting here for someone.

MR. RAMSEY
Who?

GABRIELA
My brother and a friend.

MR. RAMSEY
They can't stay here, you -.

GABRIELA
No one will stay other than me.
Anything else sir? I'll stop by the
office in the morning and pick up
my ID if that's okay.

MR. RAMSEY
Just watch yourself. Some crazy man
is running around down in the
valley. Burning places up left and
right. If you see -.

GABRIELA
He won't be coming here, I assure
you.

MR. RAMSEY
How in the -.

GABRIELA
Good night...

Mr. Ramsey looks around again, as if he might have missed something. He half scowls at Gabby, sending her the distinct non-verbal message that he does not approve of her, not at all. Then he leaves, reluctantly it seems, as if he regrets taking her money for the room.

GABRIELA (CONT'D)
 (aloud to the empty room)
 Fucking jerk.

Gabby locks the door and then returns to her leather tote. She removes the small leather pouch from the tote and pulls a chair over by the fire.

She sits in the chair for a moment and closes her eyes. Then she takes a small amount of the sand from pouch and tosses it into the flames.

The flames spike up in the same way they did in Tocho's family home fire pit - a multicolored, almost fluorescent display.

EXT. ON HIGHWAY 17 TRAVELING NORTH - MORNING

Tocho, Johnny, Paris and Simon are driving north on Highway 17 in an old pickup truck. In the bed of the truck we see items covered by a tarp.

The weather is rapidly turning threatening - the skies are getting darker, thick clouds are approaching and filling the entire sky.

They are headed to a place called Buzzard Creek.

JOHNNY
 How will Mr. Kane know we are there?

TOCHO
 Simon will call to him.

Tocho is driving, Johnny is riding shotgun. We see Simon in the back seat of the truck. He's sitting with Paris. Simon is lost in a trance, Paris is gently stroking his head.

JOHNNY
 What's so special about Buzzard Creek?

TOCHO
 There is much power there. It was a Navaho town long before the miners came and went.

JOHNNY
 It's a ghost town?

TOCHO

Yes, but there is much life in
Buzzard Creek. Life on a different
plane.

As they pass through a couple of Navaho towns, we see images of iconic Northern Arizona Native American communities - the people, the rough houses, the old stores, etc. By the time they reach Buzzard Creek the rain is starting to fall. It begins as a light mist.

Buzzard Creek is completely abandoned; no one lives there and hasn't since the 1920s. As they slowly drive through the town we see dilapidated structures. No building is fully intact. There is broken glass and trash littering the street. All of the roads are dirt, they have never been paved.

PARIS

(pointing towards the
east)

What's that?

TOCHO

That is a graveyard. It is why we
are here.

JOHNNY

Looks like people go to that place.

We see the old Navaho burial grounds. There are ceremonial sticks and feathers, fresh cut flowers and other objects placed among the graves.

TOCHO

The Navaho call this place diyin
naai a i ko'. Angel fire in
English.

PARIS

(pointing to the
graveyard)

We're going out there?

TOCHO

No, we are going in here.

Tocho turns the truck into what looks like an old barn. Three sides of this building are still standing, but barely. Inside they are hidden from view from vehicles approaching from either direction on the road.

JOHNNY

Not much of a shelter.

TOCHO

There is no shelter from him. This place will serve its purpose.

Johnny and Tocho take the tarp off of the bed of the pickup truck. We see the guns Paris purchased and other items. Johnny begins to pull everything out and set the objects up against the truck.

We hear thunder and the rain intensifies. The mist has now become a steady downpour.

INT. TOCHO'S FAMILY HOME ON THE HOPI RESERVATION - MORNING

Mr. Kane is sitting at the dining room table. We recognize one of the Hopi Dancers from the night before. He is sitting in a chair across from Mr. Kane, but he's dead. His head is barely hanging on his body - Mr. Kane has snapped his neck.

Walking to the window, Mr. Kane looks outside. There is no one else around. He picks up a Kachina mask and sniffs it. Then he walks into the back yard and sees the fire pit, now stone cold. He reaches down and picks up a handful of dirt and sniffs it.

INT. THE BARN IN BUZZARD CREEK - MORNING

The rain is coming down harder now. Tocho, Paris and Johnny are watching Simon as he sits cross legged on a blanket in the middle of the barn. He is whispering to himself and rocking back and forth, eyes shut.

Tocho approaches Simon and stands behind him. They begin to chant together.

BACK TO TOCHO'S FAMILY HOME

Mr. Kane is suddenly distracted by something we cannot see or hear. He sits down and closes his eyes. Then we see what Mr. Kane sees in his mind's eye, the town of Buzzard Creek. Then we see a flash of Simon's face. Simon's eyes are wide open.

Mr. Kane gets up, walks into the front yard, gets in the Bronco and drives away.

BACK TO THE BARN

Simon's eyes are still wide open. He blinks a few times and stands up.

TOCHO
He is coming.

JOHNNY
Just like that?

TOCHO
Simon told him exactly where we
are.

JOHNNY
Then we will be ready for him.

TOCHO
As ready as we can be.

Through the open barn door we see the rain coming down in sheets. We hear thunder claps and see bursts of light through the barn door as lightning flashes across the sky.

EXT. ON HIGHWAY 17 TRAVELING NORTH - MORNING

Mr. Kane is headed straight for Buzzard Creek. The rain is heavy now, visibility is limited. He passes through the same Navaho towns Johnny, Tocho, Simon and Paris did hours earlier.

INT. THE BARN IN BUZZARD CREEK - ALMOST NOON

Johnny is loaded up. He has the AR-15, the shotgun and the handgun. Tocho has an assortment of Hopi dolls and ceremonial paraphernalia. These are his weapons.

Simon is fully alert and standing with Paris. Increasingly we are seeing Paris and Simon together, she rarely leaves his side now.

TOCHO
Follow the plan. We cannot kill Mr.
Kane, but we may be able to drive
him off. The ancestors will help
us.

JOHNNY
You have the ancestors, I have
these.

Johnny pats his guns.

TOCHO

We both have the ancestors. They
are in the rain. The rain is their
hikwisi, their breath.

JOHNNY

Everyone be ready when the time is
right.

We watch as Johnny, now with a rain jacket on, walks out of the barn and across the street into what was once a store. A small section of the store has an intact roof. He nestles himself under the roof and sets down the AR-15 and the shotgun.

Tocho moves too. He is on the same side of the street as the barn, hiding underneath a piece of plywood that has lodged itself into a makeshift lean to.

Simon and Paris run down to the end of the street and take cover in what used to be the post office and is now little more than a pile of sticks. They take the tarp with them for cover.

The rain is torrential and the thunder claps and lighting bolts are coming in rapid succession. The sound is almost deafening. It seems as if the sky is falling.

EXT. BUZZARD CREEK - UNDER THE TARP AT THE END OF THE STREET -
NOON

Paris and Simon are huddled together under the tarp. Simon smiles at Paris and holds her hand.

SIMON

It will be alright. We will not die
here today.

PARIS

You're the kid and you're
comforting me. I should be taking
care of you.

SIMON

You are taking care of me.

PARIS

Who are you, Simon?

SIMON

What do you mean?

PARIS

I mean Mr. Kane wants to kill you.
Why?

SIMON

I know things, that's all.

PARIS

What is it that you know?

SIMON

Mr. Kane will not succeed. He will
not kill the Last Prophet. I know
this.

(Simon pauses and says)

You need to meet my sister. Gabby
needs your help too.

PARIS

I'm not much of a help to anyone,
Simon. I'm not that good of a
person.

SIMON

Yes, you are. You just don't know
it yet.

PARIS

Simon, really -.

Paris stops talking because she sees a vehicle pull into town
and stop. It's a Ford Bronco.

EXT. BUZZARD CREEK - MAIN ROAD - NOON

Mr. Kane parks the Bronco. We see him sit in the Bronco and
take in the scene.

The windshield wiper blades are going full speed. There is
less than twenty feet of visibility. The rain is more than
torrential now. The streets are flooding. Water is
accumulating in large puddles and newly created temporary
streams.

After he opens the car door, Mr. Kane slowly gets out. He
leaves the truck running and the lights on. He has a gun in
his right hand. The rain pounds his black hat and spills over
the brim. He sniffs the air. He starts to walk, but very
slowly.

As he walks he begins to shake his head back and forth. Again
we can hear the voices Mr. Kane is hearing. They are growing
in intensity the farther he moves down the street.

Just as it was at Oriabi, Mr. Kane finds these voices incredibly irritating, almost painful.

Mr. Kane stops moving. He's still twenty yards or so away from Johnny's position.

ON JOHNNY

JOHNNY
(mumbling to himself)
Come on you bastard. What are you waiting for?

ON TOCHO

Tocho is quietly chanting something in Hopi, but his eyes are fixed on Mr. Kane.

Mr. Kane is still not moving. He stands there in the rain, almost like a statue. The rain is literally pounding him now, as are the voices.

ON PARIS AND SIMON

SIMON
He is confused. I must draw him in closer.

PARIS
The hell you will. You stay put.

SIMON
Am I your friend?

PARIS
Yes you are my friend. More than that a -.

SIMON
Then trust me.

Simon darts away from Paris before she can grab him. He runs out into the street and walks towards Mr. Kane. Paris tries to run after Simon, but she slips on a wet piece of lumber, stumbles and falls to the ground.

EXT. BUZZARD CREEK - MAIN ROAD - NOON

Mr. Kane looks up. He cannot see Simon at the other end of the street, but he senses his presence. He begins to walk towards the boy.

Then he sees Simon, or at least Simon's outline through the rain. He fires his gun at him. The bullets miss but something is off... Simon appears dizzy or sick. He drops to his knees and throws up.

Mr. Kane smiles and approaches. He is getting closer to Johnny's position.

ON JOHNNY

Johnny grabs his AR-15 and slings the strap around his right shoulder. He cocks the shotgun and cradles it in his left arm. The handgun is tucked in the back of his jeans. Johnny is in a squatting position, ready to leap up when the moment is right.

BACK ON THE MAIN ROAD

Suddenly Paris appears in the street. She is between Mr. Kane and Simon. Mr. Kane stops moving.

PARIS

You can't have him you son of a bitch!

JOHNNY

Paris no!

Paris has a pistol and she lets loose with six shots in rapid succession all of which hit Mr. Kane. Mr Kane is stunned. Simon recovers and grabs Paris as she is trying to reload. Mr. Kane shoots and Paris drops to the street.

Simon gets up and is moving toward Mr. Kane again. Now he is less than five yards away. Before Mr. Kane shoots we hear a loud noise. The Bronco slams into Mr. Kane and sends him flying. Its Tocho! He's driving the Bronco.

As soon as Mr. Kane hits the ground Johnny is on him blasting away with the shotgun and the AR-15 literally shredding Mr. Kane's body.

JOHNNY (CONT'D)

Die motherfucker!

After emptying his chambers into Mr. Kane, Johnny has to reload.

Mr. Kane is up! It seems impossible... His body is heavily shredded but he's still fighting. He grabs Johnny and rips the AR-15 and the shotgun from his hands. Then he holds Johnny up in the air by his throat.

Looking around, Mr. Kane cannot see Simon. The rain is coming down so hard now visibility is nearly zero.

MR. KANE

Call out to the boy or die.

JOHNNY

Fuck you. We will never let you have Simon.

A massive bolt of lightning hits a building nearby, starting a fire and producing a huge thunder clap. Then we see Tocho emerging through the deluge. He is chanting something in Hopi.

Mr. Kane is momentarily distracted by the voices again, which are yelling at him at an even greater intensity. Mr. Kane drops Johnny and grabs his own ears, trying to stop the tormenting voices.

TOCHO

(as he throws the pouch to Johnny)

Dump this on him!

Johnny catches the pouch and tries to dump the entire sack of special Hopi dust onto Mr. Kane, but he misses and spills a bunch of dust on himself. When the dust hits Mr. Kane it ignites into multicolored ribbons of flame and light.

Then out of nowhere dozens of crows appear out of the rain and descend on both Mr. Kane and Johnny. They appear to be tearing at the flesh of both of them, but the rain is so brutally intense we can't see anything other than crazed birds on top of crazed birds.

SMASH CUT TO:

EXT. BUZZARD CREEK - MAIN ROAD - MOMENTS LATER

The rain has stopped. In a minute, the afternoon that was nearly pitch black has become streaked with sunshine. The clouds are dissipating rapidly, far too rapidly to be caused by natural forces. The sun shines brightly on the main street which has become an oversaturated pile of gooey mud.

ON JOHNNY

We see Johnny first. He is literally covered in crow feathers, but completely unharmed. The crows did not attack him.

ON WHERE WE LAST SAW MR. KANE

We look where Mr. Kane was. We see his hat and shirt, both are shredded. But there is no other remnant of Mr. Kane - no skin, no bones, nothing.

There are hundreds of dead crows littering the street. None of them survived the feeding frenzy feasting on Mr. Kane - his flesh was literally poison to them.

ON SIMON AND PARIS

Simon is holding Paris' body in his arms. He whispers something in her ear.

Paris is moving! She coughs up blood and is barely conscious. An exit wound on her back suggests the bullet passed through. She is alive.

The sun is blazing now. There are almost no more clouds in the sky. Johnny walks over to Paris who falls back into unconsciousness.

JOHNNY

She needs help...

Simon stands and walks over to where Mr. Kane once was. He picks up a few feathers and looks at them carefully.

For the first time, we see a very frightened Simon. Until now, despite his youth, he has almost been eerily unafraid no matter what the circumstances. Now, however, he is petrified.

SIMON

This is not good.

JOHNNY

Tocho, we need to get Paris to a hospital -.

SIMON

Mr. Kane is not dead.

JOHNNY

What?

Tocho is also very concerned. He too is now studying the remains of Kane's hat and shirt as well as the dead birds.

TOCHO

This has never happened before.

SIMON

We have made him even more powerful.

JOHNNY

How is that possible?

SIMON

Gabriela.

TOCHO

Can you find her?

SIMON

(closes his eyes and
concentrates)
She is not far away.

TOCHO

We must go to her before it's too late.

Tocho, Simon, Johnny drag Paris into the Bronco and take off, sending mud and bird feathers and other debris flying. They head back towards the highway in the bright sunshine as we...

FADE TO BLACK.