

REPEAT OFFENDER

Written by

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EXT. CLINTON STATE PRISON - DAY

Clinton State Prison is an imposing fortress in what looks like the middle of nowhere. It's surrounded by cornfields as far as the eye can see with the exception of a small road that barely receives any traffic.

INT. PRISON CELL - DAY

JAKE CIANGETTI (40, white, grey hairs, muscular, orange jump suit) sits in a prison cell by himself. He stares at the wall, lost in his thoughts.

SAMMY (O.S.)
Oh God. Please no.

FLASH BACK TO:

INT. ABANDONED BUILDING - NIGHT

SAMMY (white, 40s, skinny) catches a boot to the face. The person wearing that boot is GUS VAZQUEZ (latino, 20s, very fit).

GUS
Talk that shit again about my
mother.

CRACK. Sammy's jaw might be broken after that blow.

GUS (CONT'D)
Not so fucking funny now. Huh?

Sammy tries to talk but can't. Gus towers over him.

Sammy knows he's beaten. But there is defiance in his eyes. He won't give Gus the satisfaction of a clean win. So Sammy spits his blood on Gus's boot.

Gus stares at the blood. His boots are designer expensive.

GUS (CONT'D)
Piece of fucking shit.

He picks Sammy up and SLAMS him head first into a concrete wall.

Jake, fifteen years younger, skinnier, and no grey hairs, enters as Sammy's head SMASHES against the wall.

JAKE
Aw, shit.

Gus drops Sammy. His rage starts to subside and guilt overtakes him.

JAKE (CONT'D)

You were just supposed to watch him.

GUS

He kept running his mouth.

Jake kneels down and checks on Sammy. He doesn't look well.

GUS (CONT'D)

You find the stash?

Jake nods.

JAKE

He was telling the truth.

Gus is almost shaking because he is full of adrenaline.

GUS

You have to realize that this was the only fucking way out of this. If we had let him live then he would have hunted us down and--

JAKE

You made a big fucking mess.

GUS

I'll clean it. We got time. We're partners, Jake. You do your part and I do mine. Fifty-Fifty.

Sammy GURGLES. His body slumps and goes still. He's dead.

Jake sighs.

JAKE

Go wait in the car and calm yourself down. I'll think of something.

RETURN TO:

INT. PROPERTY ROOM - DAY

Jake enters. He's handcuffed. A GUARD unlocks his restraints. Jake steps forward and a CLERK hands him a sealed paper bag.

Jake opens it. Inside are a suit, cell phone, and a nice looking old wrist watch.

FLASH BACK TO:

EXT. ABANDONED BUILDING - NIGHT

Jake paces around thinking about how he is going to get rid of Sammy's body.

A SEARCH LIGHT shines inside and blinds Jake. TWO POLICE OFFICERS run in with their guns drawn.

Jake raises his hands and surrenders.

RETURN TO:

EXT. CLINTON STATE PRISON - DAY

Jake, now wearing the suit and watch (which he will wear for the entire movie because he doesn't own any other clothes) and A DOZEN OTHER RELEASED INMATES walk out of the entrance. There are a few cars with FAMILY MEMBERS waiting for them.

For many, it's a happy reunion. Husbands back with wives and fathers back with their children. All eager to start a new chapter in their lives.

Jake scans the crowd and doesn't see a familiar face. His eyes dart around but everyone is there for someone else. After a fifteen year sentence he is all alone.

He walks away and heads to the main road.

MIKE (black, 20s) is reuniting with his brother DENNIS and sister-in-law REBECCA. He notices Jake walking away by himself, and motions that he will be right back.

Mike jogs to catch up with Jake.

MIKE

Yo, Jake.

Jake stops and lets him catch up.

MIKE (CONT'D)

Where you going?

JAKE
Back to the city, I guess.

MIKE
You need a lift?

INT. DENNIS'S CAR - DAY

Jake sits in the back seat with Rebecca. Dennis drives while Mike sits shotgun.

MIKE
Man, for three years I've been
dreaming of Ma's cooking.

DENNIS
And she's been dreaming of cooking
for you too.

MIKE
I'm going to do things right this
time. I swear it.

Rebecca looks at Jake. Jake looks tough, like he's been to Hell and back.

REBECCA
How long were you in for?

JAKE
Fifteen years.

Rebecca has enough ex-cons in her family to know that a long sentence like that means you most likely did some bad shit. The mood is dimmed a bit.

MIKE
Jake's a good guy. He's got some
big friends on the outside.

JAKE
Except I've been gone so long that
they forgot to pick me up.

DENNIS
Don't take it too personal, Jake.
Friends aren't the same as family.

Jake looks out the window. He knows that Dennis is right.

INT. DENNIS'S CAR - DAY

They're driving through the city now and this place is textbook urban decay.

Crumbling buildings that are mostly abandoned, wrecks of cars on the streets, and the appearance that crime is everywhere. There are people but no kind faces.

Jake looks out the window with some shock. Things were bad here when he went away but they have definitely gotten worse.

DENNIS

I guess red eye wasn't a thing before you went away.

JAKE

Nah. We didn't have it back then.

DENNIS

It's a fucking cancer on our society.

JAKE

Here is fine.

Dennis looks out the window. He's not sure that getting dropped off in this neighborhood is a good idea.

DENNIS

You sure about this?

JAKE

Yeah. I got people nearby.

Dennis pulls over. Jake opens the door. Mike leans back and extends his hand.

MIKE

Good luck, Jake. Hope everything works out for you.

Jake shakes his hand.

JAKE

You too.

He turns to Dennis.

JAKE (CONT'D)

Thanks for the ride.

Jake gets out of the car.

EXT. OLD MARKET PLACE - CONTINUOUS

Dennis drives away. Jake looks up at an old, imposing building. This was once a massive warehouse that was prime real estate back in the day when the rust belt wasn't rusting. It was later repurposed as a giant flea market and still has the old rotting sign that advertised what it was.

Now it just looks like it should be condemned.

Jake crosses the street and walks to its main door. He KNOCKS on it and waits.

The door opens. ABRAHAM (20s, meathead) stands in front of Jake. He looks annoyed at being bothered by someone he doesn't know.

ABRAHAM

You need something, old man?

Jake tries to peek inside but he can't see anything from where he stands.

JAKE

I'm here to see Gus.

ABRAHAM

You got the wrong address.

JAKE

No I don't. This is his place.

Abraham tries to shut the door. Jake puts his foot in the way. Abraham doesn't like that but Jake doesn't come off as a push over.

JAKE (CONT'D)

I'm Jake Ciangetti.

ABRAHAM

Who?

JAKE

Tell him Jake Ciangetti is here.

ABRAHAM

That name supposed to mean something?

JAKE

It should. Me and Gus go way back.

ABRAHAM

I'll send a message.

Abraham PUSHES Jake back and SLAMS the door. Jake SEETHES but holds his anger.

JAKE

Fucking punk wouldn't last a week
at Clinton.

Jake walks away from the door.

EXT. UNDER EL TRAIN TRACKS - CONTINUOUS

Jake crosses the street and leans against a steel beam that holds up elevated train tracks. He has a clear view of the Old Market Place while the shadows from the tracks obscure him. He patiently waits.

WINO (O.S.)

You got any money?

Jake turns and sees an old WINO (big beard, so dirty that you can smell him through these pages) walking up to him.

JAKE

Nah.

WINO

You look like you got money.

JAKE

If I had money I wouldn't be in
this city.

The Wino shoves his hand in his pocket and points it at Jake.

WINO

I got a gun.

Jake looks at him. He can't take the Wino seriously.

JAKE

Doesn't change the fact that I
don't have any money.

WINO

You want me to fucking shoot you?

JAKE

Show me the gun first.

WINO

Don't fuck with me. If you don't got cash then I'll help myself to that fancy watch on your wrist. And I'll chop off your hand to get it.

Jake steps toward the Wino. The Wino backs up.

WINO (CONT'D)

(calling for help)

Charlie!

Jake grabs the Wino's hand that's in his pocket. No gun. He squeezes the hand.

WINO (CONT'D)

Agh!

WACK. CHARLIE (black, 30s, not as dirty as the Wino) hits Jake in the back with a baseball bat.

Jake releases the Wino.

WINO (CONT'D)

You fucking broke my goddamn hand.

Jake KICKS the Wino away.

Charlie SWINGS the bat and HITS Jake in the ribs. Jake turns his attention to Charlie.

Charlie SWINGS again. Jake catches the bat with one hand and PUNCHES Charlie in the face with the other. The stunned Charlie lets go of the bat.

Jake BEATS the shit out of Charlie. The Wino looks on in shock.

Jake stops himself and catches his breath. He turns to the Wino.

The Wino runs away and leaves Charlie behind. Jake turns back to Charlie. Charlie holds his hands up and pleads for mercy.

CHARLIE

I'm sorry.

Jake sizes him up.

JAKE

Empty your pockets.

Charlie does as told. He has a lot of coins and crinkled up bills of various amounts.

Jake leans down and collects the money with one hand and holds onto the bat with the other. Charlie is helpless.

JAKE (CONT'D)

Now get the fuck out of here.

Charlie gets up and runs away.

Jake checks the area for any other visible threats. He doesn't see any. He pockets the money.

Jake settles back against the steel beam. He now has a baseball bat.

EXT. OLD MARKET PLACE - NIGHT

It turns out that this run down building is actually the hottest nightspot in the city. It's full of neon lights that decorate the building while a LINE OF PEOPLE wait to be allowed in.

The music inside is so loud that the BASS SHAKES THE GROUND.

Jake is still standing where we left him. Prison has turned him into a patient warrior.

A LAND ROVER pulls up to the entrance. This piques Jake's interest.

SIMON (40, big, bruised face that looks like it caught a beating a few days ago) steps out of the front seat.

Simon scans the crowd. Everything seems good. He opens the back door.

Gus steps out. He's still big but success has also made him fat. He and Simon are impeccably dressed.

Jake sees his old friend and walks across the street with purpose.

JAKE

Gus!

Gus and Simon don't hear him. Jake breaks into a run.

JAKE (CONT'D)

Gus!

Jake still has the bat in his hand, ready for anyone that tries to fuck with him.

Simon notices Jake coming towards them.

SIMON

Boss.

Simon pushes Gus to the side and pulls a gun. Jake freezes.

Gus turns to see what is going on. At first, all he sees is some crazed dude with a bat.

He locks eyes with Jake. Now he recognizes him.

GUS

Jake?

The two men stare at each other.

GUS (CONT'D)

Holy shit.

Gus smiles. He shoves Simon hard.

GUS (CONT'D)

(to Simon)

Put that fucking thing away. This is my old friend Jake.

Jake looks at Gus. Shellshocked after all these years.

GUS (CONT'D)

Get rid of the fucking bat and come inside.

Simon puts his gun away. He walks over to Jake and Jake hands him the bat.

Jake steps forward and joins Gus. Gus gives him a huge hug.

GUS (CONT'D)

When did you get out?

JAKE

This morning.

Gus releases Jake and looks at him with genuine regret.

GUS

Fuck dude. I'm sorry. I should have been there but I didn't know.

JAKE

It's all right.

GUS

Who picked you up?

JAKE

I got a ride with a guy I know.

Gus pats him on the back.

GUS

Well you're here now so let me make
it up to you.

Gus leads Jake inside.

GUS (CONT'D)

I'll throw you a welcome home
party.

They step into the building, followed by Simon.

Jake gives Abraham a look and Abraham nods back to him with a
level of respect that didn't exist before.

INT. DANCE FLOOR - MOMENTS LATER

Gus and Jake are led through a packed dance floor while being
shadowed by Simon. These three men are the only people in
this area over the age of 30.

They enter an 'Employees Only' section and get on an
elevator.

INT. RESTAURANT KITCHEN - CONTINUOUS

They step off the elevator and navigate their way through a
busy restaurant kitchen. Gus keeps his eyes forward while
Jake is looking everywhere. Simon is watching Jake.

JAKE

You own all this?

GUS

Fucking nothing compares to the
cash flow we generate here.

INT. RESTAURANT - CONTINUOUS

They enter a dark restaurant. We can barely hear the music
from downstairs. This place is also packed but with a
different crowd from the club.

It's more exclusive here. You need to be somebody if you're
going to get a table. It's like Rao's but glamorous.

A WAITER intercepts and leads them to a table in the corner. The Three Men settle in.

GUS
Jake, this is Simon. Simon, Jake.

Jake shakes hands with Simon.

GUS (CONT'D)
You eat since you got out?

Jake shakes his head.

GUS (CONT'D)
On me. Order anything. Order two of anything and take something back with you.

Gus motions to the waiter.

GUS (CONT'D)
Three martinis and a menu.

The Waiter runs off. Gus looks at Jake and smiles.

GUS (CONT'D)
It's fucking great to have you out again.

SIMON
Gus.

Simon motions to a MAN (well dressed, respectable) standing near their table, waiting for Gus. Gus knows him.

GUS
I'll be right back.

Gus leaves the table and goes to talk to the Man. Jake stares at the Man, recognizing who he is but not completely sure.

SIMON
Take a picture so it will last longer.

Jake shoots Simon a look. He already doesn't like this guy.

SIMON (CONT'D)
That's the mayor.

JAKE
David Stone?

Simon nods. Jake is impressed that his friend knows powerful people.

SIMON
How long were you on the shelf for?

JAKE
Fifteen years.

SIMON
Where?

JAKE
Clinton.

SIMON
Must be hard for a white guy to get good behavior there. With everyone trying to fuck with you.

Jake shrugs.

JAKE
One day at a time. What about you? You ever go away?

SIMON
Just county.

JAKE
That's sleep away camp.

Gus returns to the table but doesn't sit.

GUS
Listen Jake, I hate to do this but an emergency came up and I need to take care of it.

JAKE
Sure, Gus. I understand.

GUS
We'll get together tomorrow afternoon. It's just I wasn't expecting you tonight and--

JAKE
You don't need to explain yourself to me.

Gus almost smiles.

GUS
 Enjoy yourself and get as many
 drinks as you want or anything
 else. On me.

JAKE
 Thank you.

Gus is about to leave but suddenly has an afterthought.

GUS
 Jesus. You probably haven't gotten
 laid in fifteen years.

Jake nods.

GUS (CONT'D)
 Or maybe you have but I know you
 haven't fucked a woman in that
 whole time.

Simon laughs at his boss's joke. Jake doesn't.

GUS (CONT'D)
 (to Simon)
 After he's done, take him to the
 underground and get him any girl he
 likes. Tell Fiona it's for me.

Gus winks at Jake and walks away to join the Mayor and OTHER
 IMPORTANT PEOPLE.

Jake turns to Simon.

JAKE
 The underground?

EXT. THE UNDERGROUND - NIGHT

The Underground is an old Victorian home that is in relative
 good shape when compared to the other houses in this
 neighborhood that are also over 100 years old and are either
 in disrepair or completely abandoned.

A TAXI CAB pulls up. Jake and Simon step out. Jake takes in
 the buildings.

JAKE
 Millionaires used to live here.

SIMON
 No matter how bad things are, they
 can always get worse.

JAKE
I think Humphrey Bogart said that.

SIMON
Who's that?

JAKE
An old movie star.

SIMON
Never heard of him, but I'm saying
it now. This city isn't what it
used to be.

Simon leads Jake to the porch. He knocks on the door.

RYAN (big, black, bouncer) opens. He recognizes Simon and
steps aside to let him and Jake in.

INT. THE UNDERGROUND'S PARLOR - CONTINUOUS

It's very cozy and modern. The owner of this house has taste.

SIMON
Where is she?

FIONA (O.S.)
You brought a friend tonight?

Jake looks up and sees FIONA (late 30s, beautiful in a
commanding way) walk down the stairs. She's dressed business
casual. Jake can't help staring at her.

SIMON
Friend of Gus's. Did fifteen years
at Clinton and just got out today.

FIONA
I wasn't aware that Gus has been
around for that long.

JAKE
Everyone's got to start somewhere.

SIMON
Jake's from the old days.

Fiona steps into the parlor and locks eyes with Jake.
Goddamn, she has really beautiful eyes. They cut through him.

FIONA
We're all from the old days at this
point.

Fiona takes a seat on the couch.

FIONA (CONT'D)

I got three girls available for tonight. Tell me your preferences and I'll pick the right one for you.

JAKE

No preferences, ma'am.

FIONA

You don't have a type?

Jake shakes his head. Fiona takes Jake in.

FIONA (CONT'D)

Fine. Then you're Jacqueline's type.

INT. THE UNDERGROUND JAQUELINE'S ROOM - NIGHT

Jake and Jaqueline lay next to each other with their clothes still on. This has been a long day for Jake. The first day in fifteen years where there isn't a routine and he doesn't know what's going to happen.

He lays there thinking about his life.

JAQUELINE

You sure you don't want me to fuck you?

Jake shakes his head.

JAQUELINE (CONT'D)

Are you gay? Because Fiona can find some--

JAKE

I'm not gay. I just want to lay here with you.

JAQUELINE

Like cuddling?

JAKE

I just don't want to be alone right now. I've been alone for longer than I can remember.

JAQUELINE

What did you do?

JAKE

What difference does it make?

JAQUELINE

It does if you were raping and
killing women.

JAKE

I wasn't. I never hurt a woman
before and don't want to now.

Jaqueline moves closer to him. He comes off as a harmless
teddy bear.

JAKE (CONT'D)

You like this kind of work?

JAQUELINE

It pays the bills and it's better
than McDonald's.

JAKE

And you can leave anytime?

JAQUELINE

Only when my contract with Fiona is
up in six months.

JAKE

What if you wanted to go before
that?

JAQUELINE

I don't want to think about it.

They lay on the bed in silence.

JAQUELINE (CONT'D)

You want to smoke?

JAKE

Like weed?

JAQUELINE

I could see if one of the other
girls has that.

JAKE

What do you have?

Jaqueline gets up and opens a dresser drawer. She pulls out a
red crystal substance.

JAKE (CONT'D)

I never tried red eye.

She takes out a lighter and used piece of aluminum foil. She breaks a crystal into smaller pieces.

JAQUELINE

It's good. It's more intense than weed but not too crazy. Like being relaxed and alert at the same time.

JAKE

You got to be careful. That shit will rot your brain over time.

She offers it to Jake anyway. He politely shakes his head.

Jaqueline takes a lighter and freebases the drug.

Jake watches her. She exhales.

JAKE (CONT'D)

How long you been doing that for?

JAQUELINE

A year maybe.

She smiles. It's kicking in.

JAQUELINE (CONT'D)

You sure you don't want any?

JAKE

I don't take things that come from labs.

JAQUELINE

An all natural weed man?

JAKE

I haven't smoked in a long time but sure. That's a plant. Not a drug.

Jaqueline laughs.

JAQUELINE

A lot of guys your age are like that.

Jake lets that sink in. To this girl he's an old man. At least twenty years older.

Jacqueline takes another hit. Jake watches but it's getting awkward. She senses it.

JAQUELINE (CONT'D)

I can go get you a blunt from one of the other girls.

JAKE

I'm all right. I should get going. Someone's waiting for me.

Jacqueline smiles and leans back. She starts zoning out, becoming zombie like.

Jake doesn't approve of this. He grabs his clothes.

INT. THE UNDERGROUND'S PARLOR - NIGHT

Jake is now dressed and walks down the stairs. He was expecting to see Simon but instead the parlor is empty.

He looks around. Where the fuck could he be?

FIONA (O.S.)

Simon left about twenty minutes ago. He said there was an emergency.

Fiona emerges out of the passage that leads to the kitchen.

JAKE

Fuck.

FIONA

Speaking of that. How was she?

JAKE

I'd keep an eye on her. She was smoking red eye.

FIONA

Red eye barely kills anyone. It just makes them dumber over time.

JAKE

Isn't that worse? The brain damage.

FIONA

You have to already be stupid if you're willing to try it.

She looks him up and down, trying to figure out who he exactly is.

FIONA (CONT'D)
You don't look like you just got
laid?

JAKE
I didn't. Not what I'm looking for
right now?

FIONA
You want a guy?

JAKE
Definitely not.

Fiona looks him in the eyes, like she is reaching into his
soul.

FIONA
You're looking for a friend.

She moves toward the living room. Jake stays where he is.

FIONA (CONT'D)
Let's sit down.

JAKE
I should get going.

FIONA
What's the rush? It's late.

Jake doesn't have an answer. He just stands there.

FIONA (CONT'D)
So you just got out today?

JAKE
About twelve hours ago.

FIONA
Where are you staying? I can call
you a car.

JAKE
I don't want to be any trouble.

FIONA
No trouble at all. We're both
friends of Gus.

Jake doesn't move. Fiona senses something wrong right away.
She is a master in woman's intuition.

FIONA (CONT'D)

You do have a place to stay, don't you?

JAKE

I'm still working on it.

FIONA

I thought they make these arrangements when you're on parole.

JAKE

I'm not on parole. My sentence is considered finished.

FIONA

All right then. You're going to stay here tonight.

JAKE

You sure?

FIONA

I insist. We have a few spare rooms. I'll fix one up for you myself.

JAKE

That's very kind of you.

She stops for a second and looks at him. Her eyes melt through his hard shell. She smiles and walks up the stairs. He follows her.

FADE TO:

EXT. THE UNDERGROUND - DAY

Jake walks out the front door and heads to the street.

EXT. VICTORIAN HOUSES STREETS - DAY

Jake walks through the Underground's neighborhood and it looks much nicer during the day. This was once a grand neighborhood for the very rich who owned the factories and businesses that have long since closed their doors. It's a monument to the past instead of a current status symbol.

But as Jake gets away from the Underground, the neighborhood gets nicer. There are pockets that are being gentrified.

EXT. MAIN STREET - DAY

Jake passes through Downtown Main Street. It's full of historic buildings and well maintained despite having a lot of vacant shop fronts that are available to rent.

EXT. WATERFRONT DISTRICT - DAY

Jake can see the blue of the water from a Great Lake in the distance between buildings and the closer he gets to it, the more rundown the neighborhood appears.

The elegance of Main Street disappears and urban decay once again sets in.

EXT. OLD MARKET PLACE - DAY

Jake arrives at the Old Market Place. It's impressiveness can't be seen in the daylight and it appears to be the epicenter for the city's rot based on the journey we just saw Jake make.

Jake knocks on the door. Abraham opens it.

JAKE

Don't they ever let you rest?

ABRAHAM

Gus isn't here.

Jake checks his watch.

JAKE

He told me to come by in the afternoon. And right now it's the afternoon.

ABRAHAM

He's still not here.

JAKE

Can I wait for him inside?

ABRAHAM

No.

JAKE

Come on. I'm hungry.

ABRAHAM

Restaurant is closed and that's not my problem.

Abraham closes the door on Jake's face.

Jake goes to an old loading dock next to the entrance and sits on it. He closes his eyes.

HONK HONK

Jake's eyes snap open. How long did he doze off for?

Gus's Land Rover is parked in front of the entrance. The window rolls down revealing Gus.

GUS

You coming in or what?

Jake leaps to his feet.

INT. LAND ROVER - CONTINUOUS

Jake gets in the back with Gus. Simon is riding shotgun while EDDIE (white, 20s) drives.

GUS

You need to get a cellphone. I realized I didn't have a way to get in touch with you and drove by on the chance you'd be here.

JAKE

Hard to get a cellphone when you don't have any money.

GUS

I can front you.

Gus reaches for his wallet.

JAKE

I appreciate that but what I really need is work.

GUS

You want to work for me?

JAKE

I want to work with you.

GUS

(to Eddie)
Pull over.

Eddie pulls over.

GUS (CONT'D)

Both of you, get the fuck out.

Eddie and Simon get out.

Jake waits for Gus to say something.

GUS (CONT'D)

You have a good time last night?

JAKE

Best night of my life in years.

Gus reaches into his pocket. He pulls out an old school bank book. (For those who don't know, when you had a bank account back in the day, you had a bank book that looked like a passport. Every time you deposited or withdrew money, you bought it with you and a ledger would be printed on it for every transaction.)

Gus hands the bank book to Jake.

JAKE (CONT'D)

What's this?

GUS

Your share from that night.

Jake flips it open. There is one deposit for \$100,000.

GUS (CONT'D)

Account is completely in your name
and that amount is going to be a
lot more now thanks to interest.

Jake checks the details. Account is in his name.

GUS (CONT'D)

That's your nest egg.

Jake is a little choked up with emotion.

JAKE

What about the money you gave my
parents before they died? And my
commissary account?

GUS

Don't think about those anymore.

He pats Jake with affection.

GUS (CONT'D)

You're a stand up guy that kept his mouth shut even when it was completely against your interests.

Gus glances outside at Simon.

GUS (CONT'D)

You're a man's man. Ain't too many guys like that these days.

Jake doesn't seem as moved as Gus.

JAKE

You call me a rare breed yet here I am living on the streets with nowhere to go. Now I'm supposed to take a hand out?

GUS

Not a handout. Your fair share.

JAKE

Gus. We were partners before I went away. I kept my mouth shut because of shit you did and I got sentenced to fifteen years. I did your time.

Gus waits to see where the fuck this is going.

JAKE (CONT'D)

The way I see it, we're still partners. I might have been gone for years, but I was still working and doing what was best for us.

GUS

In my older age I've become a big fan of reading. You ever hear of the Sword of Damocles?

JAKE

Yeah.

GUS

What I got looks great from the outside but from the inside?

He shakes his head.

GUS (CONT'D)

Take this money and start a new life. Something that doesn't involve a target on your back.

Jake opens the bank book and checks it again.

JAKE

You opened this three years after I went away.

Gus doesn't confirm or deny.

JAKE (CONT'D)

Why not sooner?

GUS

I needed the money then.

JAKE

It was our money. Look, I'm not accusing you of anything or trying to be confrontational. But you told me that night that we were fifty-fifty partners.

GUS

Jake, I think I'm being more than fair.

Jake closes the bank book and puts it in his pocket.

JAKE

All right. At least I know where you stand.

He reaches for the door handle. Gus can see Jake's displeasure.

GUS

Aw, come on, Jake.

JAKE

You made your position clear.

GUS

Where are you staying?

JAKE

You didn't seem concerned last night.

GUS

I'm concerned now.

JAKE

At the Underground.

GUS

Fuck. Let me find something better for you.

JAKE

I got my share so I'm on my own now.

GUS

Let me at least help you get back on your feet. I can send some business to you too if you want.

JAKE

Whatever you want to do.

Jake opens the door.

GUS

Jake.

Jake stops.

GUS (CONT'D)

I'll always be in your debt.

Jake nods and gets out of the car.

EXT. STREET - CONTINUOUS

Jake walks away from the car. Simon watches him.

GUS (O.S.)

Let's fucking go!

Simon and Eddie get in the car and drive away. Jake doesn't look back.

EXT. THE UNDERGROUND - DAY

Jake KNOCKS on the door. Fiona answers it. She's a little surprised to see him again.

FIONA

Jake.

JAKE

If I stay for another night, how much will it cost me?

FIONA

With a girl this time?

JAKE

Alone again. Just a room for me to stay in at night while I sort some things out.

FIONA

There are places call hotels where you can do that.

JAKE

Not without a credit card. But I have access to cash.

She can tell he is desperate.

FIONA

I got more rooms than I have workers. No charge.

JAKE

I need to give you something.

FIONA

If you're a friend of Gus then your money is no good here.

She looks him up and down.

FIONA (CONT'D)

Besides, you seem like a decent guy. It's nice to do a good deed every once and a while.

The Land Rover pulls up. Jake and Fiona both look at it, expecting Gus.

Instead only Simon gets out.

JAKE

Where's Gus?

SIMON

Gus is busy so he sent me. He has a place for you where you can get set up shop and wait for work.

Fiona smiles.

FIONA

Well that worked itself out.

JAKE

(suspicious)
Yeah.

Simon is standing too far away from them to overhear their conversation.

FIONA

You're welcome to come by anytime
and visit me.

JAKE

I can do that?

FIONA

I don't fuck for money if that's
what you're thinking.

JAKE

I wasn't. But we can get coffee
sometime if that's okay.

FIONA

You want to get coffee with me?

JAKE

Can I?

SIMON

Let's go.

Jake turns back to Fiona for his answer.

FIONA

Anytime, Jake.

Jake smiles and nods good bye to her.

He walks to the car. Simon opens the back door and there is
no Gus or anyone else.

Jake gets in.

INT. LAND ROVER - DAY

Jake sits in the back while Simon rides in the front with
Eddie driving.

Jake looks out the window. He can tell they're headed toward
a bad part of town.

JAKE

Where am I getting set up?

SIMON

We got a house for you just near
Broadway.

JAKE
Near Broadway?

SIMON
That not up to your standards?

JAKE
I thought that whole area is
getting demolished for
redevelopment.

SIMON
You're pretty well informed for a
guy that's been away.

JAKE
You guys are setting me up in an
abandoned building?

SIMON
That whole area isn't completely
condemned yet.

Jake shakes his head.

SIMON (CONT'D)
Gus has plans for you and for now
that includes laying low so that
when you make your big debut it's
going to be a surprise.

Jake looks out the window. You would be forgiven for thinking
it was a war zone.

SIMON (CONT'D)
Just relax, enjoy the ride, and let
us take care of you.

EXT. BROADWAY NEIGHBORHOOD - DAY

The Land Rover drives through what really is an abandoned
neighborhood. Most places are boarded up but there are signs
here and there of life. Though those signs are most likely
homeless squatters.

They pull up to one house from the 1920s that doesn't look
like a total dump.

INT. LAND ROVER - CONTINUOUS

Jake looks up at the building.

JAKE
This it?

SIMON
Not so bad when you look at it,
right?

Simon opens the door.

SIMON (CONT'D)
Plus it's furnished with utilities.

Simon gets out. Jake looks at Eddie. Eddie doesn't move.

Jake opens the door and steps out.

EXT. BROADWAY HOUSE - CONTINUOUS

Simon hands Jake a house key.

SIMON
I'll give you the tour.

They walk up to the house and step on the porch.

SIMON (CONT'D)
After you, sir.

Jake unlocks the door and steps in.

INT. BROADWAY HOUSE LIVING ROOM - CONTINUOUS

It's furnished and clean.

SIMON
Try the lights.

Jake flicks a switch. Nothing happens.

SIMON (CONT'D)
Damn.

Simon walks in and goes to a door.

SIMON (CONT'D)
The fucking fuses in these old
houses can be a bitch to change.
(MORE)

SIMON (CONT'D)

Come down with me to the basement
and I'll show you how to do it
them.

JAKE

I thought you just flip a switch.

SIMON

This house. It uses glass fuses
that need to be replaced after they
burn out. Some real back in the day
kind of shit. Come.

Simon opens the door and goes down the stairs. Jake follows.

INT. BROADWAY HOUSE BASEMENT - CONTINUOUS

There are windows so there is some light. Simon and Jake walk
down the stairs.

SIMON

The breaker box is over there. Go
open it up and I'll find a fuse.

Jake walks to the box and opens it. Looks old.

JAKE

How do I take it out?

He turns and sees Simon behind him with a gun.

Jake instinctively goes into fight mode and CHARGES Simon.

BANG. A bullet shoots up and makes a hole in the ceiling.

Jake and Simon WRESTLE.

BANG. The bullet hits a wall.

They fight for the gun. Jake PRIES it out of Simon's hand.

SMACK. Simon slaps the gun away from Jake. It SLIDES across
the floor.

Jake PUNCHES Simon. Simon KICKS Jake off of him.

Both Men get up and look at the gun. Simon RUNS for it.

Jake TACKLES Simon. Simon PUNCHES Jake.

Both men BEAT THE SHIT OUT OF EACH OTHER. They're an even
match.

Jake HITS Simon and stuns him.

Simon spits out blood.

Jake GRABS the gun.

Simon sees that. Shit.

BANG. BANG. BANG.

Simon dives for cover.

Jake approaches him, ready to kill.

JAKE (CONT'D)

Gus set this shit up to get me out
of the way?

SIMON

You got no chance, Jake. So be a
good boy.

Simon pulls a small gun out of his ankle holster.

SIMON (CONT'D)

Give up and I'll keep it painless.

JAKE

Fuck up.

BANG. Simon fires. Jake realizes this won't be easy.

EDDIE (O.S.)

Simon?

Eddie is upstairs. Jake is trapped.

SIMON

He's got my gun!

Fuck.

Jake runs up the stairs.

BANG. BANG. Two holes appear in the door.

Jake looks at it. Fuck it.

INT. BROADWAY HOUSE LIVING ROOM - CONTINUOUS

Jake SMASHES through the door. Eddie is there.

BANG. Jake HITS him first. Eddie goes down.

Jake FLIES OUT the front door.

EXT. BROADWAY HOUSE - CONTINUOUS

Jake runs to the Land Rover. It's locked.

BANG. The window SHATTERS. Jake turns and sees Simon at the front door with Eddie's gun.

Jake turns and fires. BANG. He misses. He pulls the trigger again.

CLICK. Oh shit. He's out of bullets and Simon knows it.

Simon confidently walks towards Jake.

Jake runs.

A CAR pulls up and cuts Jake off.

Jake veers away from the road and hops a fence into an abandoned house's back yard.

TERRY (20s, black) leaps out of the car.

TERRY

What the fuck is happening?

SIMON

He's getting away. Cut him off on the next block.

Terry gets back in the car and drives away. Simon hops the fence into the backyard.

EXT. ABANDONED HOUSE'S BACKYARD - CONTINUOUS

Simon takes it in. There is a rotting deck. Not too many places where one can hide but a lot where one can run.

Simon's eyes dart everywhere, looking for a clue. And he finds one on the fence at the far end of the yard.

A foot print.

Simon runs to that fence and hops it.

EXT. ABANDONED HOUSE 2'S BACKYARD - CONTINUOUS

Simon ducks down. There are more places here to hide. Lots of overgrown and dead bushes from what was once a garden someone took pride in.

Simon keeps his distance from them.

EXT. ABANDONED HOUSE 2'S FRONT YARD - CONTINUOUS

Jake is hiding behind a bush at the gate to the backyard. It's a good spot for an ambush. The empty gun is in his hand, waiting to pistol-whip Simon.

Terry's Car pulls up. While Jake is out of view from the back of the house, he isn't hidden from the front.

Terry's door opens.

BANG. BANG. BANG.

Jake flees and Terry chases.

Simon runs out of the backyard, sees the chase, and joins in.

EXT. STREETS - CONTINUOUS

Jake runs in a zig zag pattern so they can't lock their guns on him.

Terry and Simon are fast but Jake is in much better shape.

Terry is out of breath. He slows down.

SIMON

Call Keith and Jimmy. I need all
hands down here, fast.

Simon doesn't break his pace. He is right behind Jake.

Jake turns down a street and Simon stays on his ass.

EXT. CENTRAL TERMINAL STATION - CONTINUOUS

A once grand train station with ten floors of offices on top of it that's been closed for over forty years. It's an art deco monument to when this city had a bright future ahead of it that never materialized.

Jake runs toward the massive building.

Simon TRIPS on a piece of concrete from a crack in the parking area.

Jake realizes this and take the opportunity to pick up the pace.

Simon dusts himself up. Jake is well ahead.

Simon leans against a decrepit light pole. He raises his gun and steadies himself.

He's got as good of a shot as he can get of Jake. He pulls the trigger.

BANG.

The bullet barely misses Jake and hits the ground. A shard of concrete hits Jake's face and cuts his cheek.

Jake runs into the building and disappears from Simon's view.

Simon catches his breath and walks toward the building.

He uses his free hand to take out his phone and make a call.

SIMON

He's at the old train station.

Simon hangs up and enters the building. He's not the kind of guy who waits for back up when the job needs to happen now.

INT. CENTRAL TERMINAL MAIN CONCOURSE - DAY

Jake stops to quickly calculate his next move. The place is abandoned with anything of value stripped out long ago but there are still traces of it once grandness beyond the fading paint.

There are the ruins of a waiting area, a former restaurant, and empty shop fronts.

Jake chooses to move into the empty restaurant.

INT. EMPTY RESTAURANT - CONTINUOUS

Jake ducks down and tries to hide behind the rotting table and booths as he makes his way to the kitchen.

GLASS BREAKS. Jake FREEZES.

FOOT STEPS slowly get closer.

Jake does his best to hide in the dark. From where he is, he can see Simon walk along the Main Concourse.

Simon has his gun drawn, ready to instantly kill anything that he sees moving.

Simon stops in front of the restaurant and scans it.

Jake holds his breath and tries not to move. If he's caught here he is a dead man.

Simon gazes into the restaurant. It's dark and there are a lot of places to hide.

CLANK. The sound came from deeper in the station. Simon heads to it.

Jake lets out a sigh of relief. He quickly crawls to the kitchen door.

He pushes it. SQUEAK. He stops.

Jake listens but doesn't hear anything. He pushes the door a little more. SQUEAK.

INT. EMPTY RESTAURANT KITCHEN - CONTINUOUS

He squeezes through the gap and slowly closes it. He gets on his feet and quickly moves, being careful enough to not make any noise.

He gets to a door and pushes it open. Daylight spills in.

EXT. EMPTY RESTAURANT LOADING DOCK - CONTINUOUS

Jake is free. He is about to make a run for it when...

THREE CARS pull into the parking area. Terry plus EIGHT SHOOTERS (various ages and ethnicities) all carrying semi-automatic weapons step out and proceed to surround the building.

Jake grabs the door before it closes and slips back into the building.

INT. EMPTY RESTAURANT KITCHEN - CONTINUOUS

Fuck. Jake checks his gun. Still out of bullets.

He hears SHOUTING outside. They're getting close to the loading dock. It's not safe here.

INT. EMPTY RESTAURANT - MOMENTS LATER

Jake hides and tries to assess the situation. He needs to move because as soon as he's found, he is dead.

He hears FOOT STEPS. They're coming from both directions.

Simon walks out of the depths of the station to rejoin his crew. Terry, SHOOTER 1 (black, 30s), and SHOOTER 2 (white, 40s) join up with him.

Jake watches the crew.

TERRY

We got six guys outside watching the exits plus ten more on their way.

SIMON

Everyone is keeping quiet?

TERRY

For the most part. But Eddie had a lot of friends and they're going to be mad.

SIMON

Then we need to squash this shit now. Shoot to kill. Know what I mean?

SHOOTER 1

There's a lot of entrances and exits in this place. How do we know he's still here?

SIMON

We don't but I'm willing to gamble on it. I was right on his ass when he ran in here and you guys got here quick. He didn't have time to escape and he's not going to.

Simon leads the group out of the building.

SIMON (CONT'D)

We're going to set up a perimeter so no one gets out without us knowing. Then we come in and flush him out.

Their FOOT STEPS disappear.

Jake gets up and pokes his head out.

Simon and his team are leaving the building to work out their new strategy.

INT. CENTRAL TERMINAL MAIN CONCOURSE - CONTINUOUS

Jake tries to be as quiet as possible as he descends into the darkness.

He finds a damaged door to a stairwell. He enters it and heads up.

INT. CENTRAL TERMINAL STATION STAIRS - CONTINUOUS

The door for the next floor is broken and can't be moved. Jake moves up another flight and the door is missing.

INT. CENTRAL TERMINAL STATION HALLWAY - CONTINUOUS

This used to be the respectable headquarters for the railroad company. When it was built the company was one of the largest in America. Now the walls are covered in graffiti.

Jake ducks into an office.

INT. CENTRAL TERMINAL STATION OFFICE - CONTINUOUS

The place is trashed and feels like the floor can collapse at any moment.

There are strung out HOMELESS JUNKIES in various corners that seem to be oblivious to Jake and the hunt that's about to unfold. We will see them here and there and they're more like drugged out set decorations than characters.

Jake tries to wave his hands in front of their faces. They blink and slowly move but they feel more like they are the living dead than actual people. Jake looks at them with pity for a second but he doesn't have time to spare.

Jake cautiously moves to the window, trying his best not to be seen from the outside.

FOUR MORE CARS enter the parking area. Simon is establishing a small army.

JAKE

Fuck me. Gus isn't playing around.

He retreats from the window.

INT. CENTRAL TERMINAL STATION HALLWAY - CONTINUOUS

Jake works on controlling his breathing to avoid panicking.
He reenters the stairwell.

INT. CENTRAL TERMINAL STATION STAIRS - CONTINUOUS

Jake looks up. There are about ten floors above him. He hauls
ass up the stairs.

INT. CENTRAL TERMINAL STATION TOP FLOOR - MOMENTS LATER

Jake runs out of the stairwell. The area here is open and
less damaged than the lower floors.

This was the executives area. Jake darts into an office.

INT. CENTRAL TERMINAL STATION EXECUTIVE OFFICE - CONTINUOUS

Jake looks out the window. The building is surrounded. Simon
leads TEN SHOOTERS into the building.

Jake looks around. Where can he hide?

WINO (O.S.)

Look at what the cat dragged in.

Jake turns and sees Wino and Charlie staring at him.

WINO (CONT'D)

I guess it's you that they're
after. It would be a shame if they
found ya.

Jake pulls out the gun and points it at them.

JAKE

Say anything and you're dead.

WINO

You shoot us and they'll find you
right away. I'm betting that none
of us wants that.

JAKE

All right.

He lowers the gun.

JAKE (CONT'D)
Tell me what you want.

WINO
Your watch.

Jake glances at his wrist.

WINO (CONT'D)
We can pawn it for a hundred at
least.

JAKE
This belonged to my grandfather.

WINO
Figure if they kill you then you
won't be enjoying it anyway. So why
not make the choice to live.

JAKE
I give you the watch and then what?

WINO
You hide and we let them boys find
us. We tell them we didn't see you
and if you hide well enough,
they'll believe you ain't here and
leave.

Jake considers them. What choice does he have?

He removes the watch from his wrist.

WINO (CONT'D)
You won't regret this.

The Wino and Charlie walk away. Jake goes back to taking in
his surroundings and looking for a hiding spot.

INT. CENTRAL TERMINAL STATION HALLWAY - DAY

Simon and Three Shooters sweep the hallway on the second
floor. They notice a couple of DRUG ADDICTS smoking red eye.

SHOOTER 1
There's probably a lot more of
these types up stairs. We need to
confirm it's your guy before
firing?

SIMON

No. We do what we need to do now
and worry about the clean up later.

He stops and looks directly at Drug Addict 1.

SIMON (CONT'D)

You see anyone run through here?

Drug Addict 1 looks through him. His eyes are glassy.

Simon pats him on the back.

SIMON (CONT'D)

Let's try not to hurt any customers
if it's not necessary. These people
make us a lot of money.

INT. CENTRAL TERMINAL STATION TOP FLOOR - DAY

Jake paces around. What the fuck is he going to do? He gets
closes to the stairwell.

He can hear VOICES and FOOTSTEPS. Though they are below, they
are moving up stairs on their search and will be here soon.

Jake goes to a broken window. There is a ledge and if you
fall off it then there is a long drop to your death.

Jake moves back to the stairwell.

INT. CENTRAL TERMINAL STATION STAIRS - CONTINUOUS

Jake runs up to the very top. This door opens to the roof and
he can see the daylight spilling in from its edges.

He tries to open it but it's rusted shut. He could try to
smash it but the sound will give away his position.

He tries once more to push it open but no luck.

INT. CENTRAL TERMINAL STATION STAIRS - CONTINUOUS

Simon and his Three Shooters move up the stairs.

Simon looks up. He knows Jake is somewhere above him.

FOOT STEPS approach. Simon motions for his Shooters to stay
quiet and ready.

Wino and Charlie appear with their hands up.

WINO
Don't shoot.

SIMON
Get them the fuck out of here.

Two Shooters grab Wino and Charlie to push them away.

WINO
We know where he is.

This piques Simon's interest. The Wino shows Simon Jake's watch. Simon recognizes it.

SIMON
Speak.

WINO
A thousand dollars for each of us
plus an eighth of red eye.

Simon smiles.

SIMON
You got it.

WINO
Upstairs on the top floor in the
executive offices.

SHOOTER 1
If he gets to the roof--

WINO
He can't. Door is busted.

Wino and Charlie wait for their reward. Simon smiles. It's a little awkward.

SIMON
You want to get paid now?

WINO
Way I see it we just saved you some
time.

INT. CENTRAL TERMINAL STATION STAIRS - CONTINUOUS

Jake continues trying to push the door open but it doesn't budge.

BANG. BANG.

Jake freezes. Those shots came from below.

FOOT STEPS rapidly run up the stairs. Jake is out of time.

INT. CENTRAL TERMINAL STATION STAIRS - CONTINUOUS

Simon takes Jake's watch out of the now dead Wino's hand. He runs up and joins the Shooters.

INT. CENTRAL TERMINAL STATION TOP FLOOR - CONTINUOUS

Jake runs out of the stairwell. He's trapped. He looks at the broken window.

EXT. CENTRAL TERMINAL STATION TOP FLOOR - CONTINUOUS

Jake climbs out onto the ledge. He's totally exposed to the people down below.

Jake moves. The façade is crumbling but he might be able to climb it.

BANG. BANG.

Simon's people blockading the building are SHOOTING at him.

Jake climbs because his life depends on it.

BANG. BANG.

Those shots are getting close.

He glances back and sees a SNIPER setting up.

Jake climbs like hell. He reaches the parapet on the top and climbs over.

BANG. A bullet hits where he just was.

EXT. CENTRAL TERMINAL STATION ROOF TOP - CONTINUOUS

Jake catches his breath and looks around. It appears that he just traded one hopeless situation for another.

INT. CENTRAL TERMINAL STATION TOP FLOOR - CONTINUOUS

Simon (now wearing Jake's watch) and his Shooters emerge out of the stairs and head straight for the broken window. Simon sticks his head out, looks up, and then down.

SIMON

Fuck that.

EXT. CENTRAL TERMINAL STATION ROOF TOP - CONTINUOUS

Jake looks around. There are only three ways off this roof; jump, stairs, or elevator shaft.

SMASH. SMASH. Stairs are not an option and that door won't hold for long.

Jake runs to the elevator access area and desperately tries to rip it apart. His only tools are the empty gun and his hands.

INT. CENTRAL TERMINAL STATION STAIRS - CONTINUOUS

Simon and his Shooters use an old desk as a battering ram. It's pretty effective. The rust turns into dust with each blow.

EXT. CENTRAL TERMINAL STATION ROOF TOP - CONTINUOUS

Jake gets a panel open. He climbs in and grabs the panel cover to lean it against the hole he just climbed through.

The stairwell door flies open. Simon and his shooters immediately fan out. But they quickly realize Jake isn't here.

SHOOTER 1

Maybe he jumped?

Simon studies the area.

SIMON

Not without us seeing it.

Simon paces around and notices the loose panel cover. He removes it and looks in. Plenty of room for a man to climb through.

Simon sighs. What should have been a simple execution has turned into a giant pain in the ass.

Simon takes out a walkie talkie.

SIMON (CONT'D)

He's in the elevators.

INT. ELEVATOR SHAFT - CONTINUOUS

Jake climbs down the service elevator shaft. He gets to the 9th floor and pries the door open.

He waits a beat. No sounds coming from inside.

He climbs through the open space.

INT. 9TH FLOOR LOBBY - CONTINUOUS

Jake closes the door behind him.

FOOT STEPS approach. Jake hides behind a corner.

Shooter 4 and Shooter 5 enter.

SHOOTER 4
You watch this door and shoot
anything that moves.

Shooter 5 nods.

Shooter 4 walks into the stairwell and disappears.

Shooter 5 stays focused on the door.

Jake silently moves out of his corner and behind Shooter 5.

Shooter 5 senses Jake and SPINS around but Jake quickly gets him in a HEADLOCK.

Shooter 5 STRUGGLES. He's going to fucking kill Jake.

Jake can feel that this fight is more difficult than he thought. He doesn't want to kill him but...

SNAP. Jake breaks his neck.

Jake doesn't have time to think. He grabs Shooter 5's gun and drags his corpse away.

Jake hears FOOT STEPS. He runs down the hallway.

He ducks into an old office.

INT. CENTRAL TERMINAL STATION OLD OFFICE - CONTINUOUS

Jake hides behind an old desk.

SIMON (O.S.)
I want the entire shaft way
covered. After that we use the gas
to force him out and kill him.

The walking stops.

SIMON (O.S.) (CONT'D)
What the fuck is this?

SHOOTER 4 (O.S.)
Lex was supposed to be covering
this.

SIMON (O.S.)
Where the fuck is he?

SHOOTER 4 (O.S.)
Lex, come in?

The radio on Shooter 5's corpse CACKLES to life.

Jake's eyes go wide. Everyone becomes silent.

The FOOT STEPS walk to the hallway. They suddenly stop and
Jake knows why.

Fuck it. Jake LEAPS up.

INT. 9TH FLOOR LOBBY - CONTINUOUS

Jake CHARGES out of the old office. Simon and Shooter 4 turn
around as

BANG. BANG.

Jake kills Shooter 4.

Simon dives for cover next to Shooter 5's Corpse and FIRES at
Jake.

Jake realizes he is out in the open and runs down the
hallway.

BANG. BANG.

Simon takes shots at Jake but misses. Jake disappears into
the darkness.

Simon grabs his radio.

SIMON

He's on the 9th floor. All hands
fall back down to the 8th and 10th
floors.

INT. CENTRAL TERMINAL STATION 9TH FLOOR HALLWAY - CONTINUOUS

Jake gets to a stairwell. He hears VOICES from below. He
thinks for a second. Shit.

He darts into the stairwell.

INT. CENTRAL TERMINAL STATION STAIRS - CONTINUOUS

Jake quickly and silently goes to the 8th floor. The VOICES
are getting near.

He opens the door to the 8th floor and slips in. He silently
closes it behind him.

SHOOTERS 6 and 7 walk up the stairs and take position outside
of the door with guns pointed up. They just missed Jake.

INT. CENTRAL TERMINAL STATION 8TH FLOOR HALLWAY - CONTINUOUS

Jake considers his next options. Stairs can't be used nor can
the elevator. He's as good as trapped on this floor.

He needs to hide and think about his next move. But where?

He sees a restroom.

INT. CENTRAL TERMINAL BATHROOM - CONTINUOUS

It's a 1960s era bathroom with no lights except for what
spills in when Jake opens the door.

The odor overwhelms Jake. It fucking stinks in here.

VOICES are getting near. Beggars can't be choosers. Jake gets
to a stall and stands on the toilet.

INT. 9TH FLOOR LOBBY - CONTINUOUS

Simon stands with a walkie in his hand. Shooters move in and
out of the lobby as they search for Jake. Shooter 1
approaches him.

SHOOTER 1
They searched the entire floor and
haven't found any sign of him.

SIMON
Time for option 2 then.

Shooter 1 nods and off he goes.

INT. CENTRAL TERMINAL BATHROOM - CONTINUOUS

Jake stays in his position. He hears VOICES just outside.

The door opens. Shooter 6 enters.

Jake stays quiet.

Shooter 6 has a flashlight. He scans the bathroom. All the stalls are closed.

He needs to be thorough. He opens stall 1. Clear.

He moves to stall 2. Clear.

Now to stall 3. Clear. Jake is next.

SIMON (O.S.)
(via walkie)
Get out. It's time for plan B.

Shooter 6 stays still. He doesn't move.

Jake holds his breath.

Shooter 6 turns to leave but he has to know.

He looks at stall 4 and now the door is open. What the fuck?

Jake SLAMS into him and TACKLES him.

Both men PUNCH and KICK each other.

Shooter 6 grabs his gun. Jake SMACKS it away.

Shooter 6 is vicious and puts up a fight.

Jake wraps his hands around Shooter 6's throat and STRANGLES him to death.

After a minute, Shooter 6 goes limp.

Jake catches his breath and looks at what he did. He's not proud.

He searches Shooter 6. He takes a box cutter, gun, ammo, car keys, and a couple thousand in cash.

He goes to the door and puts his ear against it.

It sounds like people are getting the fuck out of the building.

EXT. CENTRAL TERMINAL STATION - DAY

Simon walks out of the entrance. His people (about 30 in total) have surrounded the building. They are armed to the teeth and look like a private army that's in SWAT gear.

Simon points to Terry.

TERRY

Let them rip!

LAUNCHER (because he wears armor and carries a tear gas launcher) kneels down and steadies himself. He looks through a site and aims for the top floors window.

WOOSH

A tear gas canister flies through the air and BREAKS a window.

AN ASSISTANT comes and reloads.

Launcher focuses on the next floor and FIRES a round.

INT. CENTRAL TERMINAL BATHROOM - CONTINUOUS

Jake leans his head against the door. Everything is quiet now.

EXT. CENTRAL TERMINAL STATION - CONTINUOUS

Launcher FIRES at the next floor.

INT. CENTRAL TERMINAL BATHROOM - CONTINUOUS

Jake hears a LOUD THUD above. What the hell is going on?

He opens the door and sticks his head out.

INT. CENTRAL TERMINAL STATION 8TH FLOOR HALLWAY - CONTINUOUS

It's deserted. Jake walks around. He goes to an office and looks out the window.

The GLASS SHATTERS and something FLIES through.

Jake JUMPS out of the way.

He turns to see what the fuck that was but the room quickly fills with CHOKING SMOKE.

Jake runs to the stairs.

INT. CENTRAL TERMINAL STATION STAIRS - CONTINUOUS

There are a DOZEN HOMELESS PEOPLE evacuating the top floors. Jake joins the crowd.

EXT. CENTRAL TERMINAL STATION - CONTINUOUS

Launcher FIRES another round into the building.

HOMELESS PEOPLE start to pour out.

TERRY

Jesus Christ that's a lot of them.

SIMON

Keep it going and don't let anyone slip through.

Launcher reloads and FIRES.

INT. CENTRAL TERMINAL STATION STAIRS - CONTINUOUS

MORE HOMELESS PEOPLE enter. It's getting crowded. Jake squeezes through.

EXT. CENTRAL TERMINAL STATION - CONTINUOUS

Launcher FIRES again.

ABOUT A HUNDRED HOMELESS PEOPLE have come out of the station so far. Simon's people try to wrangle them but it's getting chaotic.

INT. CENTRAL TERMINAL MAIN CONCOURSE - CONTINUOUS

Jake emerges out of the stairs. Everyone is headed for the main doors.

Jake breaks away and heads to the tracks.

EXT. CENTRAL TERMINAL STATION TRACK PLATFORMS - CONTINUOUS

It's full of overgrown grass and quieter here.

SHOOTER 7 watches over it. Jake sneaks past him and stays low.

He takes out the car keys he took from Shooter 4. It's a Ford.

Jake uses the grass as cover and moves.

EXT. CENTRAL TERMINAL STATION - CONTINUOUS

There are now at least TWO HUNDRED HOMELESS PEOPLE and they are pissed. Simon and his men try to maintain order but they can only do that with a blood bath and it won't be low profile.

Homeless People filter through the barricades.

Simon desperately tries to look at every face.

SIMON

Where the fuck is he?

Jake is actually behind him now. Jake checks out all the cars belonging to Simon's crew and finds a Ford Mustang. He taps the unlock button on the keys and its lights flash.

Simon is starting to panic. He cannot let Jake escape.

VROOM. It's faint and almost drowned out by the crowd, but Simon hears it.

Simon turns and sees the Mustang drive away.

SIMON (CONT'D)

Fuck.

He taps Terry on the shoulder.

SIMON (CONT'D)

He's getting away.

Simon and Terry run to their cars. Shooter 1 tries to coordinate the rest of the crew to get in their cars and to avoid a riot that's about to happen.

INT. MUSTANG - DAY

Jake tries to collect himself. He's in state of shock about what happened and that he managed to get away.

He drives through the abandoned neighborhood.

He glances in the mirror and his relief is short lived.

The Land Rover is gaining on him.

Jake SLAMS on the gas.

EXT. STREETS - CONTINUOUS

Terry's car appears in front of him. Jake taps the brakes and turns.

The Land Rover turns while Terry's car moves in another direction.

Jake turns again at a high speed but the Land Rover matches his maneuvers.

Terry's car appears in front of him again. Terry's car is moving towards Jake while Simon is right behind him.

INT. MUSTANG - CONTINUOUS

Jake is cornered. So he SLAMS the gas and drives towards the incoming Terry. If he's going to die then he is taking one of them with him.

EXT. STREETS - CONTINUOUS

Terry and Jake are on a collision course.

INT. MUSTANG - CONTINUOUS

Jake SCREAMS an aggressive war cry.

EXT. STREETS - CONTINUOUS

Terry chickens out and SWERVES out of the way at the last second.

Terry's Car HITS the curb and SPINS in the street.

INT. LAND ROVER - CONTINUOUS

Simon HITS the brakes and narrowly avoids being hit.

Terry's car is fucked and blocking the road.

Simon watches the taillights on the Mustang disappear into the city with a look of dread.

INT. MUSTANG - CONTINUOUS

Jake swerves in and hot of traffic. He tries to control his breathing and checks the mirrors.

It looks like he got away.

JAKE
Fuck you too, Gus.

EXT. DOWNTOWN - DAY

The Mustang pulls up to the curb and parks. Jake steps out.

Jake is a dirty mess after his adventure in the abandoned train station. OFFICE WORKERS on the street give him weird looks.

Jake nods to them and they stop staring.

Jake puts the two guns he acquired in his waist. He pockets the ammo and box cutter.

Jake locks the car and puts the keys on top of the wheel.

He walks away and tries his best to blend in, despite his dirty appearance.

Jake looks up at City Hall, an art deco thirty story imposing structure. It's beautiful in a place full of rot and ugliness. It makes him comfortable for a minute.

He looks away and puts his hands in his pockets. What's going to be his next move?

EXT. THE UNDERGROUND - NIGHT

Jake walks up to the Underground. It seems to be clear of Simon and his crew. Jake enters the backyard.

It's also clear and dark. He KNOCKS on the backdoor. There's no answer. He pulls the handle and it opens.

INT. THE UNDERGROUND KITCHEN - CONTINUOUS

The lights are off. Jake enters. He hears Fiona's Voice in the other room. He slowly walks towards it.

INT. THE UNDERGROUND'S PARLOR - CONTINUOUS

Fiona is on the phone.

FIONA

No, no. I understand. You can count on me.

She hangs up. Jake enters the room.

JAKE

That wasn't about me now, was it?

Fiona is startled.

FIONA

You scared me.

JAKE

You should have seen the day I had. Was that phone call about me?

FIONA

Why would it have been about you?

JAKE

Because my former best friend that I did fifteen years for just tried to have me killed.

Fiona is concerned.

FIONA

Oh my God. Are you all right?

JAKE

I've had better and I had worse days. You got anything to drink?

Fiona walks to the bar.

FIONA
What are you having?

JAKE
Jim Beam if you got it. Straight.

FIONA
With ice?

JAKE
Of course not.

She makes him his drink. Jake sits on the couch.

FIONA
How did they try to do it?

She walks over with the glass and hands it to him. She sits next to Jake.

FIONA (CONT'D)
Kill you, I mean.

JAKE
That lackey Simon tried to shoot me
in the back.

FIONA
If Simon was involved then it's
because Gus ordered it. He wouldn't
take a piss without his boss's
permission.

Jake nods.

JAKE
I figured.

FIONA
You know that if they're after you
then I can't let you stay here.

JAKE
I just want some information is
all. I've been away from the
streets for a while.

He takes a sip of the bourbon.

JAKE (CONT'D)

I guess I'm just hurt by the whole thing. I went to Hell for Gus and this is how he repays me.

FIONA

What do you mean you went to Hell for him?

JAKE

The reason I went away is because Gus killed someone he didn't need to. The cops pinched me for it and I kept my mouth shut for him.

Fiona considers this new information. She feels a tinge of pity for Jake.

FIONA

He sees you as a threat, Jake. You were with him in the beginning when he started to rise.

She puts her hand on Jake's leg. Not in a sexual way but more to comfort him.

FIONA (CONT'D)

And truthfully, I know you were young when you went to prison, but you threw your life away like an idiot because one thing that this life has taught me beyond a doubt is that there is no honor amongst thieves.

Jake swallows this truth pill.

FIONA (CONT'D)

Your childhood friend now has an empire. He killed a lot more people than the one you took the heat for and when it comes to you, you're just another notch in his belt that he won't lose any sleep over.

JAKE

Tell me about his empire.

FIONA

He started from the bottom. Was just a dealer who saved, bought a half kilo, saved more, and bought a full key.

(MORE)

FIONA (CONT'D)

Then he became an importer-distributor and then a manufacturer of synthetics.

JAKE

Synthetics like red eye?

Fiona lights up a cigarette.

FIONA

And others.

Jake shakes his head in disapproval.

JAKE

They make that garbage here?

FIONA

At an old refrigerator factory on Ferry Street.

Jake shakes his head.

FIONA (CONT'D)

You don't approve of that stuff?

JAKE

Seen too many people in prison ruin their lives from it.

FIONA

Didn't you used to be an aspiring drug dealer?

JAKE

I was just trying to get a leg up through basic supply and demand economics. But things change I guess.

FIONA

It's awful but if it wasn't him doing it then someone else would just come in to fill the void.

JAKE

So he's still a drug dealer. What else can you tell me?

FIONA

When the Italians collapsed he filled their void and expanded. Now he's become a power broker and real estate developer.

She flicks her ash.

FIONA (CONT'D)

I can't even imagine the amount of money he makes in a single day.

JAKE

Where does he live?

FIONA

He's got a house in Williamsville that's right on the lake.

JAKE

No kidding? He is rich.

FIONA

It used to belong to William Randolph Hearst.

JAKE

I think I know it. Motherfucker is living the dream.

KNOCK KNOCK KNOCK. They both freeze. Jake puts his drink down on the coffee table. Fiona grabs his arm and leads him to a broom closet.

FIONA

(whispering)

Hide here and don't do anything stupid.

Jake enters and she shuts the door.

INT. BROOM CLOSET - CONTINUOUS

Jake takes out of his gun and gets ready.

INT. THE UNDERGROUND'S PARLOR - CONTINUOUS

Fiona opens the front door. Standing there are Simon and Terry.

FIONA

You should have called first. I would have been better prepared.

She puts her arms around him. He does the same and they kiss. Wait. They're a couple?

SIMON
Unfortunately this isn't a social
visit, baby.

Simon enters without being invited. Terry follows his lead.

SIMON (CONT'D)
I'm looking for Gus's friend. The
one that was here yesterday.

FIONA
I haven't seen him since you took
him away. Did something happen?

SIMON
Yeah. And he needs to be put down.

He notices the glass on the table. He picks it up and smells
it.

SIMON (CONT'D)
I thought you were a brandy kind of
woman.

FIONA
I'm my own kind of woman, Simon.
You can't peg me down.

Simon looks around the place.

INT. BROOM CLOSET - CONTINUOUS

Jake is ready to come out blasting at the first hint of
danger.

FIONA (O.S.)
It can't be easy to be a friend of
Gus's. It's dangerous to be close
to the king.

SIMON (O.S.)
Nope.

INT. THE UNDERGROUND'S PARLOR - CONTINUOUS

Simon motions to the staircase.

SIMON
Who's visiting tonight?

FIONA

Couple of Johns and my girls. I can tell you who's not up there. The guy you're looking for.

Simon nods. He kisses her goodbye.

SIMON

Call me if you see him.

Simon and Terry leave. Fiona watches them from the window as they get in the Land Rover and drive away.

FIONA

You can come out now.

The door opens and Jake steps out.

JAKE

Thank you. I know you didn't need to do that.

FIONA

You're right. I didn't.

Jake looks at her. She really is beautiful.

JAKE

Hey. I, uh, got this bank book that Gus gave me. It's not millions but it's enough to go somewhere far away and start over. You're welcome to join me if you want to leave this life.

FIONA

You just met me, Jake. I've got obligations here and you got your own problems to take care of right now.

She turns and looks him in the eye.

FIONA (CONT'D)

If Gus wants you dead then he's going to do it unless you get him first.

They both stare at each other. Jake understands her meaning.

He picks up the glass and finishes the bourbon.

JAKE

Thank you for your kindness.

FIONA

The door's always open if you need anything else.

INT. THE UNDERGROUND KITCHEN - CONTINUOUS

Fiona walks Jake to the back door and he leaves. She watches him disappear into the darkness. It's hard to tell how she feels right now.

INT. TAXI CAB - NIGHT

Jake sits in the back seat of a taxi. He's in a controlled state of rage which means he's not showing his emotions but you can see it in his eyes. Fucking with this guy right now would be a really bad idea.

The TAXI DRIVER is an older white man but we don't see his face as it's either not facing camera or when it is it's covered with a dark shadow.

They drive through an old and very upscale neighborhood.

TAXI DRIVER

That's it here.

Jake leans forward. He can see a grand old mansion behind a high boundary wall.

JAKE

That's the one that belonged to Hearst?

TAXI DRIVER

Way back when.

Jake soaks it in. It looks great from the distance but something is wrong. All of the lights in the mansion are off.

JAKE

Doesn't look like anyone is home.

The Taxi Driver takes a closer look.

TAXI DRIVER

No, it does not.

Jake hands the Taxi Driver a hundred dollar bill.

JAKE

Keep it all.

TAXI DRIVER

Thanks.

JAKE

I got another address I need you to drop me off at. I'll pay you again of course.

TAXI DRIVER

Sure. Where to, sir?

JAKE

Ferry Street. Near downtown.

The Taxi Driver doesn't move.

JAKE (CONT'D)

There a problem?

TAXI DRIVER

You're serious?

JAKE

Yes.

TAXI DRIVER

No offense but you look like the wrong skin color for that type of neighborhood at this time of the day.

JAKE

It'll be all right. If I could survive the Salvadorians then I can survive my own fellow citizens.

The Taxi Driver puts the car in drive.

TAXI DRIVER

I'm not sure if 'give me your money or I'll kill you' feels different in English versus Spanish but to each their own, sir.

The Taxi Driver pulls away.

EXT. FERRY STREET - NIGHT

Jake stands on the sidewalk as the Taxi drives away.

Jake takes in the neighborhood and the Taxi Driver was right, he is the wrong skin color. He sticks out.

Most buildings are abandoned or closed but there are a good amount of people on the street and they are eyeballing the outsider.

Jake either doesn't notice the extra scrutiny he draws or he has mastered not caring. His eyes are locked on a building.

The Hansen Refrigeration Company. A long dead neon sign that announces an old five-story building that has surprisingly been decently maintained. There are lights on inside but they are very dim. At first glance you wouldn't think of this place. But Jake is.

He can see a COUPLE OF MEN in the shadows. High Level Security Guards.

Jake disengages his aloofness and suddenly becomes aware of the attention he draws. Time to focus on the next parts.

Jake clocks an liquor store that's still open and a gas station. Let's get started.

EXT. HANSEN REFRIGERATION FACTORY ROOF TOP - NIGHT

Jake climbs up on the roof via an old fire escape with a large plastic bag in one hand.

He walks over to an old skylight and wipes the dust off it.

Inside is a mini synthetic drug factory.

TEN PEOPLE IN RUBBER SUITS package a red liquid from large bottles into smaller ones as they are supervised by TWO ARMED MEN with semiautomatic rifles. It's clear that if you fuck up here, a bullet is the consequences.

Jake looks over the ledge. Only the Two Armed Men outside. It's secure but not a fortress.

He opens the plastic bag and take out Three Molotov Cocktails.

He lights the rag for the first one and throws it into the parking lot.

VOOSSSSHHH

Flames shoot up and a car catches fire.

Jake focuses on the sky light. The Workers and armed men leave to see what is going on.

Jake kicks the glass and it breaks. He lights another Molotov cocktail and throws it in there.

VOOOOSSSHHHH

He lights the third one and tosses it.

The building goes up in flames. The synthetic drugs must have something really flammable in their ingredients.

Jake is a little taken back at the level of destruction he just quickly released. He needs to get the fuck off the building before he's trapped.

EXT. HANSEN REFRIGERATION FACTORY PARKING AREA - MOMENTS LATER

Jake climbs down the fire escape as everyone looks at the building in shock.

Armed Man 1 notices Jake.

ARMED MAN 1

You!

He raises his rifle. BANG. Jake shoots him first.

The Other Armed Men turn to the commotion.

BANG. BANG. BANG. Jake kills them all.

The Workers look at Jake with fear in their eyes. Jake grabs Armed Man 1's rifle.

FIRE TRUCKS can be heard in the distance.

JAKE

You all send a message to your boss, Gus.

Everyone is paralyzed with fear.

JAKE (CONT'D)

He built his empire because of me and now Jake's here to take it away. Loyalty isn't cheap.

Jake bolts into the streets and runs.

EXT. OLD MARKET PLACE - NIGHT

The place is really thumping tonight. A long line of people waiting to get in as usual.

Jake stakes it out from across the street. He can't tell if Gus is in there or not but now, this is war.

Jake moves toward the back of the building.

EXT. OLD MARKET PLACE LOADING DOCK - NIGHT

A KITCHEN WORKER throws a bag of trash into a dumpster.

Jake emerges from behind it with the rifle pointed at him.

KITCHEN WORKER

Oh shit.

He raises his hands.

JAKE

Gus here tonight?

KITCHEN WORKER

I don't know. I just work in the back. I never see the customers.

JAKE

Let's go.

He pokes the gun into the Kitchen Worker's back and they head to the door.

KITCHEN WORKER

Whatever you're trying to do, it's a bad idea.

JAKE

Shut up.

INT. KITCHEN RECEIVING AREA - CONTINUOUS

The enter and the door shuts behind them. Jake lowers the rifle.

JAKE

Forget that you saw me and we're cool.

The Kitchen Worker nods. Jake enters the busy kitchen and slips out.

INT. RESTAURANT - CONTINUOUS

Jake walks through the fine dining. His appearance raises a few heads but it doesn't scare anyone. It only adds to the thrill of rubbing elbows with gangsters.

Jake slips through another door.

INT. OLD MARKET PLACE HALLWAY - CONTINUOUS

The hallway is deserted and bright. While some of the building has been remodeled, other parts of it reflect it's past as a massive warehouse.

Jake silently makes his way through the building.

He walks right into TWO HITMEN. One raises his gun while another grabs a walkie talkie.

HITMAN 1
(into the walkie talkie)
He's here!

BANG. Jake nails him.

BANG. BANG. BANG. BANG. HITMAN 2 has an Uzi. Jake falls back.

BANG. BANG. BANG. Jake runs like hell.

INT. RESTAURANT - CONTINUOUS

Jake runs through the door he just used. The Diners are all in a panic because they're stuck in the middle of a shoot out. The glamor of the gangster has quickly disappeared.

Jake ducks behind a table.

HITMAN 2 kicks the door in. Jake KILLS him.

As the Diners run away. SIX MORE HITMEN enter the dining room and fan out.

Jake looks back at the door to the kitchen. He might have bitten off more than he could chew here.

BANG. BANG. BANG. BANG. BANG. BANG. BANG. BANG. BANG. BANG.

The Six Hitmen rip apart the dining room. Jake moves with quickness. The room becomes smokey and full of debris making it difficult to see.

Jake stays low and moves to the kitchen door.

He abandons his rifle and takes out a pistol.

BANG. He kills one. The room ERUPTS WITH GUNFIRE AGAIN.

Jake makes it to the kitchen door and swings through it. The now Five Hitmen regroup.

INT. RESTAURANT KITCHEN - CONTINUOUS

The busy kitchen is now lifeless except for food that is burning and creating smoke. A lot of smoke.

Jake stays low so he can breath.

CREAK.

Jake turns and FIRES at the door. Whatever came through it didn't get hit with his bullets.

Jake needs to move forward.

CREAK.

This time he doesn't shoot.

INT. KITCHEN RECEIVING AREA - CONTINUOUS

There is a ton of smoke. Jake takes the opportunity to duck into a storage room.

The Two Hitmen emerge. BANG. Jake kills one.

The Other Hitman grabs Jake. They fall to the ground and wrestle a bit. Both men knowing this is life and death.

BANG. The Other Hitman slumps over. Jake is the one walking away from this fight.

Jake gets up. He does some math in his head.

EXT. OLD MARKET PLACE LOADING DOCK - CONTINUOUS

The door flies open and Jake comes out BLASTING. He instantly kills a Hitman that was waiting to ambush him.

POLICE SIRENS are heard in the distance and they're getting close. Jake needs to get the fuck out of there.

But there are Two Hitmen left. Jake analyzes where they could be.

He sweeps to get a view of the dumpster.

BANG. BANG.

Jake and a Hitman fire at each other. Jake catches a bullet to the shoulder while he kills the Shooter. One guy left maybe.

Jake looks to see where he could be but there are a lot of potential hiding spots here.

The POLICE SIRENS are real close now. Fuck it.

Jake sprints out.

BANG. BANG.

The Last Hitman is crouched behind a car.

Jake spins and SHOOTS the gas tank.

The car EXPLODES, taking out the Last Hitman with it.

Jake stumbles away. His shoulder is bleeding pretty damn bad.

EXT. THE UNDERGROUND - NIGHT

Jake has a makeshift bandage around his shoulder but it's not doing much.

He examines the house. Doesn't look like anyone is inside or outside waiting for him. He sneaks to the back.

INT. THE UNDERGROUND KITCHEN - MOMENTS LATER

Jake opens the kitchen door and steps in. The house is dark.

JAKE

Fiona?

No answer. He steps in.

WACK. A Shadowed Figure CRACKS him in the head with a baseball bat. Jake goes down.

FADE TO:

INT. THE UNDERGROUND JAQUELINE'S ROOM - NIGHT

It's blurry and we can't tell what's happening. Someone is standing over us. He's doing something that requires a rhythm.

The focus becomes clearer. It's a man. KOBUS (50s, five o'clock shadow) is stitching Jake's shoulder up. This sequence is from Jake's POV.

KOBUS

Stay still and don't bleed on me.

Jaqueline is also there. She notices Jake's eye's opening.

And now we leave Jake's POV.

JAQUELINE

He's awake.

Simon enters the room.

SIMON

I should have known better. A lonely man will always return to a woman. Even when she isn't his.

Jake tries to move but he is restrained.

KOBUS

I said hold still, damnit.

Fiona enters the room.

FIONA

I'm sorry, Jake. But this was the only choice I had.

Simon takes a seat on the bed.

SIMON

Maybe me and you can find someone common ground. Our mutual friend Gus is not a very good friend. He hasn't been treating me right for a long time and now here you come and he kicks you to the curb.

JAKE

If he wanted me dead then why are you stitching me up?

SIMON
Because he wants you alive after
what you did.

JAKE
That doesn't make sense. Why order
me murdered when--

The realization slaps Jake in the face.

JAKE (CONT'D)
You were acting on your own.

Simon gets up.

SIMON
Gus's days are at their end. He
might be charming but his short
temper has made him a lot of
enemies.

Kobus finishes his last stitches.

SIMON (CONT'D)
I mean, I heard a rumor that he
killed someone and you took the
rap. That true?

Jake nods.

SIMON (CONT'D)
You did his time and he treats you
like that? I do my time and he
treats me like this?

Simon points to the bruises on his face.

SIMON (CONT'D)
Gus needs to go and if you were a
pawn in that plan then I'm sorry.
It wasn't personal.

JAKE
Trying to shoot me in the back
isn't something I should take
personal?

SIMON
I understand your anger. We were
just trying to shake up his base,
you know. Let him be more
vulnerable.

JAKE

And suddenly I'm worth more alive
than dead?

SIMON

Gus didn't like your little temper
tantrum and now there is a price on
your head.

Simon waits for Kobus to finish packing his things. Kobus
leaves.

SIMON (CONT'D)

I got a proposition for you. You're
going to be my rabbit.

JAKE

What the fuck does that mean?

SIMON

You know, you're speeding but you
drop back behind someone else
that's going faster so they get
pulled over in case there is a cop.

Jake's not following him.

SIMON (CONT'D)

It doesn't fucking matter. You're
going to be my bait. I bring you to
Gus personally and when he is alone
I'm going to take down the king.

JAKE

If you're his right hand man then
what do you need me for?

SIMON

Because he's been spooked and is in
lock down. Handing you over is the
only way he'll come out.

JAKE

You really think you could fill his
shoes?

SIMON

The time is now, Jake. He's as weak
as he can be. Now let's talk about
what's in this for you.

JAKE

A bullet to the head when I'm not
looking?

SIMON

You get to go free. You got to leave the city of course, but you can go anywhere you want.

JAKE

(regarding Fiona)

Is she also free to leave?

Simon puts an arm around her. Fiona looks at Jake with pity.

SIMON

She's my girl, Jake. Not yours.

Simon smiles.

Jake notices his watch on Simon's wrist.

JAKE

That's a nice watch.

SIMON

You like it? It's yours.

He takes it off and places it on the bed.

SIMON (CONT'D)

We got a deal?

JAKE

Do I have another choice?

Simon shakes his head.

SIMON

Nope.

Simon takes out his phone and makes a call.

SIMON (CONT'D)

We got him, boss.

INT. LAND ROVER - NIGHT

Jake is blindfolded and seated in the back. Next to him is Fiona. Simon sits shotgun while Terry drives.

Fiona stares at the watch on Jake's wrist. There is absolutely nothing special about it. It's old and cheap.

FIONA

Why is that watch so important to you anyway?

JAKE
It was my grandfather's.

FIONA
He helped raise you?

JAKE
If I had listened to him I would
have never gotten involved with
Gus. Never would have went to
prison. Wouldn't be here right now.

Fiona takes Jake's hand and holds it.

FIONA
Just do what we say and everything
will work out.

They're driving through the abandoned neighborhood off
Broadway.

SIMON
It's here.

Terry stops the car. Simon looks out the window, scanning for
any signs of life.

SIMON (CONT'D)
There.

Just next to the bright lights of a still functioning street
light, we can see the outline of a man in a white suit. It
looks like Gus but it's hard to make out his features in the
darkness and distance.

TERRY
Ain't no way that he came alone.

SIMON
They're old friends from the very
beginning. Maybe he wants to end
him alone like this for poetic
justice or some other bull shit.

Simon grabs a radio.

SIMON (CONT'D)
You guys still behind me?

SHOOTER (O.S.)
We're right with you boss.

Simon gets out of the car.

EXT. BROADWAY NEIGHBORHOOD - NIGHT

Simon stands next to the Land Rover. He waves to Gus and Gus waves back.

Simon opens the back door and pulls Jake out. Fiona looks on with some concern for the guy.

Simon removes the blindfold.

SIMON

You walk straight to him at a normal speed and I'll take care of the rest.

Jake's eyes adjust to the surroundings. He squints at Gus.

JAKE

You sure about this?

SIMON

Trust me because you don't have any other choice, Jake.

Simon pushes him forward and Jake walks to Gus.

Jake moves forward through the no-man's land. He is completely vulnerable.

Gus raises a gun and aims it at Jake.

BANG. BANG. BANG. BANG. BANG. BANG. BANG. BANG. BANG.

Gus is cut down in a CROSS FIRE of bullets.

Everyone is still. Jake is the first person to move.

He runs to Gus and realizes, this was not his friend. Whoever this poor bastard was, he's a DECOY that fooled Simon.

Simon walks to the corpse with EIGHT SHOOTERS (four from each direction). They're all armed to the teeth and cautious.

Jake looks at the armed men approaching him. He's not sure if he should grab the gun and run or say a prayer.

Simon stays behind his men as they advance.

FIONA (O.S.)

Did you really think your plan was going to work?

Simon turns just in time to see Fiona aiming a small pistol at him.

BANG. A headshot takes out Simon.

Jake looks at her in shock. Who the fuck is this woman?

There is no time for Simon's Shooters to react to Fiona's betrayal.

BANG. BANG. BANG. BANG. BANG. BANG. BANG. BANG. BANG. BANG.

It's a fucking bloodbath. Simon's team was out in the open and they get taken out by people much more elite than them. Snipers.

The Land Rover speeds away and gets the fuck out of there.

Jake's survival instincts kick back in and he snaps out of his shock.

He grabs the Gus Decoy's gun and stays low. He gets away from the light as quick as possible.

Behind him is CARNAGE. He turns down a side street and the sounds of the bullets fade.

He breaks into a sprint and gets out of there as fast as he can.

No one seems to notice his escape, except for Fiona.

EXT. BAILEY AVENUE - NIGHT

Jake emerges from the condemned neighborhood and makes it back to civilization. He finds a Taxi and flags it down.

INT. TAXI CAB - CONTINUOUS

Jake quickly slams the door behind him.

JAKE
Delaware Park.

This DRIVER doesn't talk. He just puts the car in gear and goes.

EXT. DELAWARE PARK - NIGHT

Jake is now on the good side of town. He walks through the park with his hands in his pockets. A man lost in his thoughts.

FLASH BACK TO:

EXT. DELAWARE PARK - DAY

Young Jake and Young Gus walk together. They're careful to keep their distance from people.

YOUNG GUS

I'm telling you, Jake. I heard it from one of my girl's who slept with him. He's got a safe in the bedroom with a key and at least a hundred grand.

YOUNG JAKE

And if he retaliates?

YOUNG GUS

Dude is a bitch so that won't matter. Plus we will wear masks so he won't know who the fuck we are. This is easy money.

Young Jake is not convinced.

YOUNG GUS (CONT'D)

Here's the best part. The fucking safe isn't bolted to the floor or anything. One of us can carry it out while the other watches him.

RETURN TO:

EXT. DELAWARE PARK - NIGHT

Jake looks at the place where he and Gus had the conversation years ago.

FLASH BACK TO:

INT. COURT ROOM - DAY

Young Jake sits with his LAWYER. Behind him is a crowd of people that include his MOTHER and Young Gus.

FOREMAN (O.S.)

We the jury find the defendant Jake Ciangetti guilty of murder in the second degree.

Jake's Mother bursts into tears while Young Jake and Young Gus remain stoic.

FLASH BACK TO:

INT. CLINTON STATE PRISON SHOWERS - DAY

Young Jake fights off THREE BLACK MEN. He gets the shit kicked out of him but puts up a fight.

He takes a punch to the head and collapses. GUARDS rush in as he fights to stay conscious.

RETURN TO:

EXT. DELAWARE PARK - NIGHT

Jake keeps walking. He takes the bank book out of his pocket and stares at it. His mind formulating an idea.

INT. PHARMACY - NIGHT

Jake throws what appear to be random objects in a shopping basket. Toothbrush. Pens, razors, a pocket knife, First aide kit, etc.

EXT. DELAWARE PARK - NIGHT

Jake finds a secluded area with light. He opens up his shopping bag and starts taking things apart.

We can't tell exactly what he's doing, only that he's determined.

EXT. WILLIAMSBURG SAVINGS BANK - DAY

Jake walks out of the bank with an envelope full of cash. There's a smile on his face. Whatever happens now, he's set up to win.

Or is he?

TWO BIG MEN (suits, over six feet tall and jacked) appear out of nowhere and get behind Jake. Big Man One shoves a gun in Jake's back.

BIG MAN ONE

Nice pay out, huh Jake?

JAKE

My financial situation isn't really any of your business.

Big Man Two grabs Jake's arm. He's not going anywhere.

JAKE (CONT'D)

Unless you guys are from the IRS.
In that case this is a gift and as
the recipient I'm not liable for--

BIG MAN ONE

We're worse than the IRS. Gus wants
to see you.

JAKE

We'll all be better off if you just
let me go.

Big Man Two pulls Jake.

JAKE (CONT'D)

Tell Gus I'll stop by in the
afternoon. I just have some errands
to finish.

BIG MAN ONE

Now.

JAKE

You're going to shoot me right here
on the street in front of all these
people?

BIG MAN ONE

I got away with it before.

Jake sighs and resigns himself.

Big Man two frisks him. He finds a pistol and pockets it.

They get into a waiting BMW X5.

EXT. GUS'S GARDEN - DAY

Gus sits by himself at a beautiful marble table. He smokes a
cigar while a bottle of expensive bourbon and two empty
crystal glasses are next to him.

He's looking at a beautiful view of the lake while he is lost
in his thoughts.

In the background we can see that there are tons of Gus's
SOLDIERS with guns in battle position. Gus considers himself
at war and he has fortified himself.

Jake is marched into the garden by the Two Big Men. Gus looks
up and motions for Jake to sit which he does. He waves the
Big Men away so he can talk to his old friend in private.

They sit in silence.

JAKE

When Simon picked me up and tried to kill me, you really had nothing to do with that?

Gus shakes his head.

JAKE (CONT'D)

And you had nothing to do with the train station either?

GUS

No. But that's when I learned what he was doing.

JAKE

So after that you knew? And the woman was working with you?

GUS

You need to understand the politics that were at play. He used you as a pawn but after that you were just a piece in the game.

JAKE

Just a piece in the game? We were best friends since we were kids. We came up together and we robbed Sammy together. That money was how you got started.

GUS

Again about the money.

Jake takes out his envelope with cash.

JAKE

All right. Maybe it's not about the money. Maybe it's about the feeling of being disrespected. You and me used to be partners but when I got out you weren't there for me and when I came to you, you pushed me away.

GUS

I was doing what's best for you, Jake.

JAKE

Aw, come on.

GUS

How many men our age have the nest egg that you got in your hand? Most men these days don't have a thousand bucks in their bank account. What you have is a chance to make a new start.

Gus sighs. He opens the bottle and pours two glasses.

GUS (CONT'D)

Remember those seven dollar bottles of whiskey we used to drink back when we were young?

He slides a glass to Jake. 'Remember when' has disarmed Jake a little. He takes a glass.

JAKE

That shit at least was a good value for what we paid.

GUS

But this here is a big step up from where we came from.

Gus smiles. They toast and sip. Jake admires the view of the lake.

JAKE

You got it all, Gus.

Gus eyes him suspiciously.

JAKE (CONT'D)

You ever think about retiring?

GUS

You mean sit on a beach in the mornings and play golf in the afternoon like an old man?

JAKE

I mean go legitimate. Being a real business man instead of selling toxic shit to people who don't know better.

Gus considers what he is asking.

GUS

A man's got to have purpose in his life if he's going to be happy, Jake. I found mine.

They look out at the lake in silence. Gus takes another sip but Jake doesn't touch his.

GUS (CONT'D)

I can never pay you back for what you did. You saved my life.

JAKE

I'm sorry I thought different of you Gus.

GUS

You were set up to. First by Simon and then by Fiona.

JAKE

Fiona who works for you.

GUS

Jake.

Gus takes another sip.

GUS (CONT'D)

You were supposed to play along with the script. The factory you burned down on Ferry Street was acceptable damage, but my club?

Jake looks at him with cold eyes.

GUS (CONT'D)

That caused much more problems than I need.

JAKE

And that you can't let slide?

GUS

Yes and no. You can get a pass because of the circumstances but you can't stay in this city. Or this state for that matter. We need to make it look like you disappeared.

Gus waits to see what Jake has to say but Jake is quiet.

GUS (CONT'D)

People think that being the boss means you can do whatever the fuck you want but the truth is, it restricts your actions.

(MORE)

GUS (CONT'D)

You can't do what you want, you can only do what is demanded by the rank and file.

He waves for the Two Big Men to come back.

GUS (CONT'D)

They're going to drive you to the edge of town and from there, you are on your own. Don't ever come back because you have nothing left here.

The Two Big Men return.

GUS (CONT'D)

We got an understanding?

Jake nods. He grabs his envelope full of cash and puts it in his coat.

Gus reaches out his hand. Jake shakes it. The two men look each other in the eye.

JAKE

I guess this is it.

GUS

Yeah.

Jake is led away.

Gus pours himself another drink and looks out on the lake.

INT. BMW X5 - DAY

Jake in the back by himself while Big Man One drives and Big Man Two sits shotgun.

The car turns onto a dirt side road.

JAKE

Where are we going?

BIG MAN ONE

Relax, Jake. We're almost at the city limits.

Jake doesn't like this. He casually takes two pens out of his pocket. He removes the caps revealing that the tips have been replaced with razors. They've been turned into shanks. He sticks them up each sleeve.

EXT. CORN FIELD - DAY

The car pulls over. The Two Big Men get out. They open the backdoor and Jake steps out.

Jake's eyes adjust to the light. In front of him is an already dug hole. It's a few feet deep with a shovel next to it.

Big Man Two takes the pistol that he took from Jake earlier.

JAKE

I think there's been a communication problem. He told me to leave town.

BIG MAN TWO

And this is how he meant it.

Jake looks down at the hole and realizes how stupid he has been to take Gus at his word. Gus just wanted him to leave quietly.

BIG MAN TWO (CONT'D)

On your knees.

Jake complies. Big Man Two readies the gun.

Jake ROLLS and KICKS out Big Man Two's legs. He TACKLES Big Man One.

Big Man One STRUGGLES. Jake's shanks slide out of his sleeves. He SLICES his throat.

Big Man Two gets back on his feet. Jake goes for the gun. They fight for it.

Big Man Two gets the gun but before he can move, Jake CUTS his throat.

Big Man Two struggles to speak.

BIG MAN TWO (CONT'D)

(wheezing)

We'll never let you run away.
You're dead.

Big Man Two keels over from lack of strength.

Jake stands over the Two Big Men that were about to kill him. They bleed out and die.

Jake stares at them, coming to a conclusion in his mind.

He grabs their guns and sticks them in his waist.

He pats the Two Big Men down and takes a switchblade knife, bullets, and their cash. The car is still running.

EXT. CORN FIELD - MOMENTS LATER

The hole has been filled with dirt and the Two Big Men are gone, presumably under it.

Jake tosses the shovel in the back of the X5.

He gets inside and drives away.

EXT. THE UNDERGROUND - NIGHT

Jake parks up the street and watches the house. JOHNS (hooker clients, various ages) are going in and out. This is a busy night for them.

Jake gets out of the car and walks up to the house. He knows that the front door is guarded. He walks to the back.

He tries the backdoor and it's also locked. He looks up at the building and sees a window that's open on the second floor.

Jake grabs a trash can to use as a stool. He lifts himself onto the side of the house and climbs.

EXT. THE UNDERGROUND ROOF - CONTINUOUS

The room with the empty window is dark but there are TWO PEOPLE inside.

MAN (O.S.)
That was really great.

WOMAN (O.S.)
Anytime, love.

MAN (O.S.)
You got any plans this weekend?

WOMAN (O.S.)
I do but you can always come by
when I'm working. Let me walk you
down.

The DOOR CLOSES. Jake climbs in.

INT. EMPTY BEDROOM - CONTINUOUS

Jake runs to the door and opens it. He peeks his head out. There's noise but he doesn't see anyone. He can hear woman MOANING in other rooms.

INT. THE UNDERGROUND HALLWAY - CONTINUOUS

Jake navigates the hallway. There are a lot of rooms. At the end of the hall is a room with double doors. Jake walks to it and pulls the handle. It's unlocked.

INT. FIONA'S ROOM - CONTINUOUS

This is the master bedroom of the house and it's huge. Titans of industry used to sleep here. Now it belongs to Fiona and she is sitting at a desk counting cash. She doesn't look up.

FIONA

Don't you know how to fucking knock?

JAKE

I guess I don't.

She turns around, surprised to see him. He takes out one of his guns and points it at her.

FIONA

What did I ever do to you that makes you want to shoot me?

JAKE

You set me up. Gus told me all about it. I was a pawn in his game and you were the one moving the pieces.

FIONA

Gus told you his master plan and then left you alive? Maybe there's more--

JAKE

Shut the fuck up.

He tries to calm himself down.

JAKE (CONT'D)

I thought that you and I had a connection.

FIONA

Please. Don't be so ignorant. Do you know where you are?

Jake is silent.

FIONA (CONT'D)

This is a whore house. Every man that walks in here is supposed to think that we like them. It's our job.

She stands up and gets in his face, not scared of the gun.

FIONA (CONT'D)

You're an old man now, Jake. You should know better about how this world works.

Jake keeps a poker face.

JAKE

You're right about that. So let's just say now that I came to my senses, I need you to do something for me.

He picks up her phone and offers it to her.

JAKE (CONT'D)

Call Gus and tell him you want to see him in person to talk.

FIONA

What do I say when he asks me why I need to meet him?

JAKE

Tell him you want more money. You did an amazing job playing me for a fool and deserve a bonus.

FIONA

Fuck you.

She walks up to him and he doesn't move.

FIONA (CONT'D)

You shoot me and you will never get out of this house.

JAKE

See, now I know you don't really believe that.

(MORE)

JAKE (CONT'D)

You know about the past couple of days I had and you know that I survive.

FIONA

Like a cockroach.

JAKE

Make the call.

FIONA

I can't betray Gus.

JAKE

Sure you can. We're all just pieces on the board according to him.

FIONA

He's the father of my son.

She takes her phone and opens it. She shows Jake a photo of a six-year-old boy. The kid looks like a mini-Gus with Fiona's eyes.

FIONA (CONT'D)

We're not married but he is a good father. Always provides more than is ever asked.

JAKE

Where's the kid right now?

FIONA

With my mother. Gus named him after you.

Jake thinks this over.

JAKE

You want Little Jake to be an orphan?

He sticks the gun in her face.

JAKE (CONT'D)

I'm going after Gus one way or the other and anything that gets in my way is going to get ripped down.

FIONA

I know that you have too much of a moral code to ever hurt an innocent child.

JAKE

Maybe. But what about bad mothers that commit murder by shooting a man in the back? Or put other women into sexual slavery?

His face is cold and he seems serious. She becomes scared of him for the first time.

FIONA

You fucking bastard.

JAKE

Uh huh. Remember, I'm only taking out what's in my way. Nothing more. So what's it going to be?

Fiona makes the call. The phone RINGS. Gus picks up.

FIONA

Hey, are you around?

We don't hear Gus's responses.

FIONA (CONT'D)

Yeah, it's important. It's about Jake. He's been acting up in school and I think a talk from his father might set him straight.

Beat.

FIONA (CONT'D)

I can come by your house and we can talk first.

Beat.

FIONA (CONT'D)

Okay. I'll see you in a little while.

She hangs up.

FIONA (CONT'D)

Are you happy?

JAKE

Happy? No. But that works for me.

He keeps the gun aimed at her.

FIONA

So what now, Jake? What's going to stop me from warning him after you leave?

JAKE

I was wondering the same thing. Maybe I should take you along for my safety.

FIONA

You know. I used to know your mother. Gus had me deliver cash to her every week while you were away. I know you kept your mouth shut because you were a stand up guy but that woman, she was really disappointed in you.

Fiona smiles. Eager to hurt him.

FIONA (CONT'D)

I used to always wonder what kind of loser her son must be to just throw his life away for a friend that really didn't give a fuck about him.

Jake's eyes flash with rage. He raises the gun.

FIONA (CONT'D)

Go ahead and fucking kill me.

He's tempted. But he lowers it.

FIONA (CONT'D)

Fucking coward. I knew you couldn't. And now I'm going to--

Jake pistol whips her so that she'll shut up.

WACK. Right in the head. It's a vicious blow that knocks her out.

Jake stands over her for a minute, debating his next move.

He grabs the bed sheets and uses them to tie her up. He gags her with the pillow case.

He takes her phone, sifts through her purse and takes out her car keys.

He opens the window, lifts up Fiona. She starts to wake up.

JAKE

After tonight your contracts with
these women will be finished.

Fiona tries to curse at him but the gag prevents any sounds
from getting out.

EXT. THE UNDERGROUND - MOMENTS LATER

He finds Fiona's car. It's a Lexus. He puts her in the trunk,
gets in, and drives away.

EXT. GUS'S GATE - NIGHT

Fiona's car pulls up to the gate. TWO GUARDS step out of a
booth. They look at the car.

INT. FIONA'S CAR - CONTINUOUS

Jake sits there waiting to see what they will do.

Guard 1 walks up to the window and tries to look in. Jake
grabs his gun and lowers the window.

Guard 1 is surprised to not see Fiona.

BANG. Jake kills him.

EXT. GUS'S GATE - CONTINUOUS

Jake steps on the gas and RUNS OVER Guard 2.

Fiona's car SMASHES through the gate and CRASHES.

GUARDS rush over from their positions to see what has
happened.

Jake climbs out of the wrecked car and runs to the house.

EXT. GUS'S DRIVE WAY - CONTINUOUS

BANG. BANG. BANG. BANG. BANG. BANG. BANG.

Jake ducks behind a tree. He's clearly outgunned but he's
determined to do what he came to do.

He spots Guard 3 moving towards him and aims.

BANG. Guard 3 is dead.

BANG. BANG. BANG. BANG. BANG.

Jake crouches down. The Guards are quickly surrounding him. He needs to move now or he's dead.

BANG. BANG.

Jake fires a couple of rounds in their direction and runs to Guard 3's corpse. Jake takes the dead man's AK-47 and aims at the other Guards.

BANG. BANG. BANG. BANG. BANG. BANG. BANG.

Jake kills TWO GUARDS. He has a path to the house and runs to it.

There are FIVE GUARDS chasing after him while at least a DOZEN MORE are at the house, preparing to defend it.

BANG. BANG. Bullets fly over Jake's head from behind.

He turns and sees that the Five Guards are closing in on him.

EXT. GUS'S LAWN - CONTINUOUS

There is a large artificial pond between Jake and the house. Jake jumps into it. It provides him better cover than being in the open.

Jake turns and FIRES at the Five Guards pursuing him. He kills two.

BANG. BANG. BANG. BANG. BANG.

Jake is being fired at from the house. He darts to the edge of the pond and tries to stay in the darkness.

The remaining Three Guards step into the pond and chase after Jake.

Jake gets out of the pond. He grabs a light that is illuminating a tree and rips it out of the ground. It's attached to an electrical wire.

He THROWS the light into the water.

The Three Guards are ELECTROCUTED.

The power to the entire complex goes out. A generator kicks in but only the lights in the house return back to life.

EXT. GUS'S PORTICO - CONTINUOUS

Gus steps outside and surveys the unfolding chaos. A BODY GUARD (Eight feet Tall and muscles) is with him.

GUS
How many are there?

A SNIPER sets up position in the corner behind a column.

SNIPER
We think only one.

GUS
One fucking man is killing my people? Who is he?

SNIPER
We don't know yet.

BODY GUARD
The Ramirez Brothers might be working with Terry after Simon disappeared.

Gus pays his analysis no mind. He's the boss which makes him the brains.

The Sniper scans the area through his scope.

SNIPER
I lost him after the lights went out.

BODY GUARD
We should go inside, sir. There is probably more of them.

Gus nods.

GUS
I want more bodies here. Call in everyone.

The Body Guard escorts him back inside.

The Sniper continues to scan the area.

EXT. GUS'S GARDEN - CONTINUOUS

Unknown to everyone, Jake is under the portico. He overheard the conversation and if more bodies come to assist Gus, his chances of revenge will be much lower.

Jake silently climbs the wall.

EXT. GUS'S PORTICO - CONTINUOUS

Jake quietly climbs over the concrete railing and gets behind the Sniper.

The Sniper senses Jake and turns.

JAKE

Nice night for a head injury.

Jake SHOOTs the Sniper in the head with a pistol. He pockets the pistol and gets the AK ready.

GUARD 6 steps out. BANG. Jake kills him before he could get a shot off.

Jake runs inside and checks out a home theater room.

He sprays a BARRAGE of bullets into it. A BODY THUDS.

INT. GUS'S HOME THEATER - CONTINUOUS

Jake enters and scans the room. It's quiet.

GUARD 7 steps out from behind the bar. He has a large knife.

He LUNGES at Jake. Jake hears him and STEPS out of the way but his arm is SLASHED in the process.

The AK is knocked out of Jake's hands and both men fall on the floor.

Guard 7 is on top of Jake. He tries to lower the knife into Jake's chest but Jake is pushing back. Both men are incredibly strong.

Jake manages to overpower Guard 7. He PUSHES the knife into his neck.

Guard 7 BLEEDS on Jake. Jake pushes him off.

Jake grabs the AK and walks away as Guard 7 dies.

INT. GUS'S PASSAGE - CONTINUOUS

Jake pokes his head and sees that the coast is clear.

He enters. BANG BANG BANG

Jake drops to the ground and crawls. At the end of the passage is a massive living room. GUARD 8 and GUARD 9 are taking cover behind furniture.

Jake sees a massive chandelier hanging above them. He SHOTS it and it COLLAPSES.

Jake runs forward.

INT. GUS'S LIVING ROOM - CONTINUOUS

Jake SHOTS the Two Guards that are now pinned under the chandelier.

Jake stops and listens. The house is eerily quiet.

JAKE
Come on, Gus!

No reply.

JAKE (CONT'D)
How many more people need to die
before you face me like a man?

INT. GUS'S SAFE ROOM - NIGHT

Gus watches Jake on the video screen through a security camera. He has audio and can hear Jake's taunts.

On the screen, we see Jake walk up the massive marble staircase.

GUS
How long until the cavalry comes?

BODY GUARD
Ten to fifteen minutes.

Gus sighs.

GUS
Take care of him.

BODY GUARD

He was your boy. You don't think you can talk him out of this?

GUS

The rubicon has been crossed on that one. But think of the bonus that I'm going to give you.

The Body Guard doesn't immediately move.

GUS (CONT'D)

One hundred thousand for his fucking scalp.

The Body Guard grabs his pistol and steps out.

INT. GUS'S UP STAIRS HALLWAY - NIGHT

Jake opens every door he finds but no Gus. Lots of spare bedrooms and bathrooms.

JAKE

Fucking house is huge.

Jake steps away from a room's entrance and out of the corner of his eye he sees the Body Guard.

Jake ducks and rolls into the room.

BANG. The Body Guard misses.

INT. GUS'S SPARE ROOM - CONTINUOUS

Jake takes cover behind the bed. He listens as the Body Guard moves closer to the entrance.

BODY GUARD (O.S.)

Looks like we got ourselves a stand off, Jake.

JAKE

I ain't worried about it.

BODY GUARD (O.S.)

You should be. In a few minutes this house will be swarming with the rest of Gus's crew. You don't want them to capture you alive.

Jake checks his remaining ammo on the AK. Only a few bullets left.

BODY GUARD (O.S.) (CONT'D)
They're the types that will cut
your dick off, glue it to your
mouth, and then strangle you in
front a mirror.

INT. GUS'S UP STAIRS HALLWAY - CONTINUOUS

The Body Guard is just outside of the door.

BODY GUARD
But you surrender to me now. I'll
do you a favor. Your death will
quick and painless. What do you
say?

BANG. BANG. BANG. BANG. CLICK.

Bullets spray through the wall and cut up the Body Guard. He
makes a loud THUD as he falls.

After a second, Jake steps out of the room with his handgun
drawn. He checks on the Body Guard. He's dead.

INT. GUS'S SAFE ROOM - CONTINUOUS

Gus watches Jake make his way forward. He considers shutting
the door but stops himself.

Gus grabs a handgun and a katana that's mounted on the wall.
These are the only weapons he has in there.

He opens the door. It's time to meet his fate.

INT. GUS'S BEDROOM - CONTINUOUS

Gus steps out. His bedroom is huge and luxurious with
expensive furniture, a fire place, and is beautifully
decorated.

He puts the handgun in his waist and unsheathes the sword.

Jake enters the room.

JAKE
I'm surprised that you didn't just
lock yourself in there and make me
smoke you out.

GUS

No one would ever respect me again
if I ran and hid like a bitch.

They glower at each other.

GUS (CONT'D)

You killed my guys and fucked up my
house.

JAKE

You would have sent them to hunt me
down given the chance. To me this
is self defense.

GUS

Those were good people that worked
for me.

JAKE

I don't think you really believe
that, Gus. What was it you called
me before? A piece in the game.

GUS

And now I'll take you out of it.

JAKE

You brought a knife to a gun fight,
buddy.

Gus CHARGES Jake. Jake RAISES the gun.

Gus moves quick and changes the direction he moves toward.

Jake SHOOTS the gun and misses Gus.

Gus SWINGS the blade and Jake BLOCKS it with his gun.

They STRUGGLE and break apart.

Gus SWINGS the sword and Jake barely jumps out of the way.

Jake repositions himself and tries to aim the gun.

Gus SLASHES Jake's arm. He DROPS the gun.

Gus CHARGES Jake with the sword. Jake ROLLS out of the way.

Jake grabs a fire poker.

Gus SWINGS the sword and Jake BLOCKS it.

GUS

You should have accepted your fate
like a man.

JAKE

The fate I chose was the one meant
for you. I should have snitched on
you back then.

Gus disengages and moves for another attack.

Jake HITS him in the ribs with the fire poker. It knocks the
wind out of him.

Jake DIVES for the gun.

He gets it and rolls toward Gus.

Gus is already hovering over him with lightning speed.

BANG. SLICE.

Gus's eyes go wide. And so do Jake's.

Jake shot Gus while Gus stabbed Jake.

Gus stumbles and falls to the ground.

Jake struggles to stand up. His shoulder is bleeding pretty
bad in addition to his arm and hand.

Jake walks to Gus's couch and grabs a throw blanket. He wraps
it around his wounds.

Gus lays on the floor, breathing heavily. He can't move.

Jake stands over him, the victor.

He sits down on a couch next to Gus and watches his old
friend fight to stay alive.

JAKE (CONT'D)

It didn't have to be like this,
Gus.

Gus turns and looks at Jake. His eyes are full of hate.

GUS

Fuck you, you fucking loser. Your
life belongs to me. I'm the one who
took everything from you.

He starts to build up some energy.

GUS (CONT'D)

Once I get better I'm going to kill
you mys--

BANG. Jake SHOTS Gus in the head.

Everything is quiet. Jake catches his breath and stands up.

He slowly walks around and checks out the luxury that his former partner enjoyed. In another life this could have all been his.

Jake feels his coat and takes out the envelope full of cash. It's all still there. A chance for a new beginning.

He walks over to Gus's corpse and looks at it for a moment. His anger is being replaced with reverence.

Gus's eyes are wide open. Jake kneels down and closes them.

He looks at his grandfather's watch on his wrist for a moment. He takes it off and places it on Gus's wrist.

He grabs a blanket and drapes it over his dead former friend.

He gives the room a final look over and walks out.

INT. GUS'S UP STAIRS HALLWAY - CONTINUOUS

Jake steps over the dead Body Guard.

INT. GUS'S LIVING ROOM - CONTINUOUS

Jake walks down the stairs and past the bodies of the Dead Guards without paying them any mind.

INT. GUS'S HOME THEATER - CONTINUOUS

Jake walks out of the house, leaving his destruction behind him.

EXT. GUS'S PORTICO - CONTINUOUS

Jake breathes in the fresh air. He takes a second to admire the view of the lake. It's beautiful.

Jake doesn't notice SEVERAL ARMED MEN in tactical gear assembling behind him. Or maybe he doesn't care.

They got him trapped.

SWAT TEAM 1
Freeze, scumbag!

These aren't Gus's soldiers, they're cops. Jake freezes.

SWAT TEAM 1 (CONT'D)
Drop the fucking gun.

Jake drops the gun and raises his hands.

Two Swat Team Members are on top of Jake immediately. One cuffs him while the other searches him.

SWAT TEAM 2
He's hurt.

SWAT TEAM 1
I don't care.

The Two Swat Team Members lift Jake up and drag him away.

EXT. GUS'S GATE - NIGHT

There are a few Police Cars and Other vehicles parked outside of Gus's gate. The entire property is now a crime scene.

There are a COUPLE DOZEN BYSTANDERS outside of the yellow tape watching the event unfold.

Jake is marched away from the property. A COP opens the back of one of the cars. Jake is placed inside.

He's under arrest but at least this time, he did what they're going to charge him for.

INT. POLICE CAR - CONTINUOUS

The door is closed on Jake. All he has now are his thoughts. The Cop gets in the driver seat and drives away.

Jake looks up and checks out the crowd of Bystanders. He recognizes one of the faces.

Fiona stares at him with pure hatred in her beautiful eyes.

They keep their gaze on each other and it's only broken as the car drives away.

Jake leans back and tries to relax as best he can. He closes his eyes and tries to sleep.

FADE TO BLACK.