

FADE IN.

EXT. JACKSONVILLE STREETS/NIGHT

A thick rain falls smoothly and calmly across the city. The moon and stars are interrupted by the clouds that hang in the sky. It's late, a little past one thirty. The streets are empty and nothing moves. CHARLES REED walks carelessly along the sidewalk wearing a trench coat, and his head hung low. The rain doesn't affect him. Reed produces a cigarette from his pocket and lights it, never stopping.

INT. CAR/DAY

The sun shines through the windows onto the two men sitting in the front seats. The car drives moderately through a rundown Jacksonville neighborhood. The large skyscrapers can be seen through the windows. The driver, DANIEL HELLER, drives carelessly. He has short, gelled blond hair and blue eyes. His face is strong and clean shaven. He bobs his head lightly to the music from the radio, as he glances over at his partner, Reed. He sits in the passenger's seat staring out the window. His thick, brown hair matches the eyes. His strong face is slightly chubby, carrying a five o'clock shadow.

HELLER

So...Charles, you wanna do this one, or...

REED

(Not taking his eyes off the street)

It doesn't matter to me, whatever you wanna do.

HELLER

Yeah, but I did the last one, and the one before that. I thought you might want to do it this time.

REED

(Turning to Heller)

I don't know, Daniel, I just...I've been thinking lately, and I don't think I'm cut out for this work anymore.

(CONTINUED)

CONTINUED:

HELLER

(Shocked)

What the hell are you talkin' about. You and I have been doing this for years now. Why would you even think about getting out. Besides, you know how Ellis feels about that.

REED

(Sighs)

I know, but what else is there in life besides death. For once I would rather live my life, instead of ending someone else's.

HELLER

(Who stopped listening)

So, you're gonna do this one, right?

REED

(Shaking his head and looking back out the window)

Yeah...I'll do it.

HELLER

Good, cause my hand is still a little sore from last week.

The car continues in silence for a few moments until Reed finally speaks.

REED

Hey, isn't that the guy?

HELLER

(Looking over)

Yup, that's the bastard.

A tall, skinny MAN wearing a backpack on his left shoulder walks quickly and keeps to himself. The car slows down next to him. Reed rolls down the window.

REED

How's it going. You mind stopping so we can have a quick chat.

The man takes a glance at Reed and then at Heller. He quickly realizes who the men are and darts off down the sidewalk.

(CONTINUED)

CONTINUED: (2)

HELLER

Dammit. I hate it when they run.

REED

(Opening the door)

Go park the car, I'll chase him down.

HELLER

You're doing this one, right?

REED

(Stepping out of the car  
in a hurry)

Yes!!

Reed hops out of the car, flinging the door closed behind him. Reed begins his chase, but the man is already running as fast as he can. Reed follows close behind trying to catch up, he gains some ground, but not enough. The chase continues down the sidewalk until the man notices Heller standing in the sidewalk, lighting a cigarette. The man ducks between two houses. He tries to jump a fence, but Heller grabs the backpack and flings the man to the ground.

HELLER

The farther you run, the angrier I get. So why don't you do yourself a favor and quit while you're ahead.

MAN

Whatever. It doesn't matter, you're still gonna kill me.

REED

Look, all we want is the bag, and then we'll be on our way.

MAN

Bullshit! I know you two. Ellis sends you guys when he wants someone dead.

HELLER

Look, you're just not making it any easier on yourself.

Heller shifts his coat to the side to reveal his pistol in it's holster. The gun rests across Heller's belly. He taps his fingers lightly on the butt of the gun, waiting to pull it out.

(CONTINUED)

CONTINUED: (3)

REED  
(Extending his hand)  
Come on. Just hand over the bag  
and it'll be done with.

MAN  
(Sarcastically)  
And if I don't?

Heller quickly pulls the gun out of the holster and fires a round into the man's left shoulder. The man rolls over holding the wound and moaning.

HELLER  
(Bending down to pick up  
the shell)  
That's what happens.

REED  
(To Heller)  
What the hell?!

HELLER  
Huh? Oh, sorry...Well, he's not  
dead, yet.

Heller returns the gun to it's holster. Reed removes a gun from inside his coat jacket and places it at his side.

REED  
Now, I'm starting to get agitated.  
Just hand over the bag and it'll be  
done with.

MAN  
Go to hell.

REED  
(Removing a silencer from  
his pocket and begins  
screwing it onto the  
barrel)  
Look. I gave you the chance to end  
this peacefully.

MAN  
Fuck you! You guys aren't nothing  
more than puppets of Ellis!

REED  
I'm sorry you feel that way, but  
that's life.

(CONTINUED)

CONTINUED: (4)

Reed extends the gun and fires a round into the man's head. Heller comes around, picks up the shell and places it in his pocket.

HELLER  
Jackass.

Reed walks over to the man's corpse and takes the bag off the man.

REED  
Let's just hurry up and get outta  
here.

The two walk out from between the houses and disappear.

EXT. TENNIS COURT.

A tennis ball strikes the ground, bounces up into the air and makes contact with a racket. The wielder, a beautiful, young woman, makes a light grunt as she returns the ball back to her opponent. The camera backs away to show the whole court from the woman's side. The two women continue to play as a car rolls up the driveway. The doors open and out step Reed and Heller, Reed holding the back pack. The two walk to the front door and ring the door bell. A few seconds pass and the door is opened. Reed and Heller are greeted by the butler, RAYMOND, a middle aged man with blue eyes and grayish-brown hair.

RAYMOND  
Mr. Reed, Mr. Heller. Mr. Ellis is  
waiting for you in his study.

REED  
Thank you, Raymond.

The two men pass by Raymond and walk through the house. The two men come to a pair of wooden, french doors. Heller opens. A white haired, old man sits behind a desk reading the newspaper. He looks up at Reed and Heller with his brown eyes that seem to pierce through his glasses. Richard Ellis smiles largely.

ELLIS  
Reed, Heller. My boys, have a  
seat.

(CONTINUED)

CONTINUED:

He extends his hand to the chairs in front of his desk. Heller and Reed sit in the chairs, Heller on the left and Reed on the right.

ELLIS (CONT'D)  
So how are things?

HELLER  
Good.

REED  
Not to bad.

ELLIS  
Good to hear. So was everything taken care of with Chris.

Reed lifts the bag up from next to him and puts it on the desk. Ellis opens it up, sticks in his hand and pulls out a bonded stack of one hundred dollar bills.

ELLIS (CONT'D)  
Excellent. I trust you acquired it with not much difficulty.

HELLER  
Not too much.

ELLIS  
And Chris?

REED  
Disposed.

ELLIS  
Good.

HELLER  
So, what's next on the agenda.

Ellis begins to shift through some papers on his desk, trying to look important, then begins to speak, but he is unable to get a word out. Heller's cell phone starts ringing. Ellis shoots Heller a dirty look as Heller stands and leaves the room to take the call. After Heller is gone, Reed speaks, trying to take advantage of the time alone.

REED  
It's been a while since you and I have had a talk.

(CONTINUED)

CONTINUED: (2)

ELLIS

What's wrong, Charles?

REED

(Pausing with a nervous  
look)

I've had something on my mind, that  
I think I should tell you.

ELLIS

(Trying to calm Reed)

How long have you known me? You  
know you can tell me anything.

REED

(Hesitating)

Alright...I've just been thinking  
and I think it's time I go.

ELLIS

(Calmly speaking)

Look, Charles, you know how I feel  
about that sort of thing, and you  
know what my answer would be, but  
to you, I say, that's fine. I only  
ask one thing.

REED

(Shocked)

Anything.

ELLIS

I ask that you only stay a little  
longer.

REED

What?

ELLIS

I need you here, Charles.

REED

I know, but-

ELLIS

No buts, Charles. Things here are  
going under. With everyday that  
passes, the older I get and the  
more things slip away from me.

REED

You've still got Heller.

(CONTINUED)

CONTINUED: (3)

ELLIS

Face it Charles, this organization's falling apart. And Heller is slipping away, too. A few years ago, Heller would've never answered his phone. And I feel that more of the men are following his way and not mine.

REED

That maybe true, but-

ELLIS

(Becoming stern)

Stop. If you want to leave, I'll let you go. Lord knows it's not easy for me, but in exchange for that, I ask that you stay a little longer. Until I can get my foothold back.

REED

(Accepting the terms with a sigh)

Fine.

ELLIS

Don't give me that. It's only for a little while longer. I've got some things in the works, with your help of course, to reestablish my hold. Then afterwards you can go, okay?

REED

(Nodding)

Thank you.

After a few moments of silence between the two, the door opens. Ellis and Reed, expecting Heller, are now joined by one of the women playing tennis.

ELLIS

Ah, Veronica, come in, come in.

Reed turns around to see the beautiful VERONICA CALLAHAN. She has a slim figure, with her brown, blonde highlighted hair in a pony tail. She walks over to Ellis and gives him a hug.

ELLIS (CONT'D)

How was tennis?

(CONTINUED)

CONTINUED: (4)

VERONICA

I won.

ELLIS

(Surprised)

Really! That's the fourth time  
you've beat my personal trainer.  
She used to be pro.

VERONICA

I will be, too, soon enough.

ELLIS

(Noticing Reed was still  
there)

Oh, excuse me, Charles, this is my  
granddaughter, Veronica Callahan.  
Honey, this is Charles Reed.

The two shake hands. Reed looks into her hazel eyes, stunned  
by her beauty, but keeps his cool.

REED

Nice to meet you.

VERONICA

(Smiling)

Same to you.

ELLIS

(To Veronica)

So, what can I do for you?

VERONICA

Well, I got bored playing tennis,  
so I decided to come see you. If  
I'm not interrupting anything .

REED

No, we just finished.

ELLIS

(Giving Reed a smile, then  
to Veronica)

So what's up.

VERONICA

Well, I was wondering about dinner,  
tonight?

(CONTINUED)

CONTINUED: (5)

ELLIS

(With a frowning face)

I'm sorry, honey, but not tonight.  
I've got some work to do.

VERONICA

But, you promised...

ELLIS

I'm sorry. There'll be other  
times.

VERONICA

It's okay. (Turning to Reed) How  
'bout you?

REED

Excuse me?!

ELLIS

(Pleased)

That's a great idea.

REED

(Thinking)

Well, uh, I'm not doing anything.

ELLIS

Good. You will have a great time.  
Besides, Charles, you could use a  
good night out with a pretty girl.

VERONICA

Grandpa...

ELLIS

Well, it's true.

REED

I'll pick you up at eight, then.

VERONICA

I'll be waiting.

The door opens and Heller returns to the room.

HELLER

Sorry, after I got off the phone,  
breakfast caught up with me.

(CONTINUED)

CONTINUED: (6)

ELLIS

That's quite alright. Heller, I would like to introduce you to my granddaughter, Veronica.

HELLER

(Extending his hand)  
Nice to meet you.

VERONICA

(Extending her hand)  
Charmed. (Turning to Ellis) Well, I'll let you get back to business.

She passes by Heller, giving him a quick nod and smile then to Reed before fully exiting the room. Heller retakes his seat ready for business.

ELLIS

(Changing tones)  
Alright, if there are no more interruptions, lets get back to business. (He pauses) As you know, the Riziti family has decided to move from Chicago to here. She's trying to establish a place closer to Miami so she can regulate the drug flow easier. Why Jacksonville, I don't know, but this posses a big threat to us, as she will try to take over what we have.

HELLER

You want us to kill her?

ELLIS

No. A hit could start a war, and the Riziti family is much larger than ours, it would be suicide.

Ellis takes a metal brief case from the side of his desk, places it on his desk and then begins to fill it with the money.

ELLIS (CONT'D)

Since they wanted this money so bad, I want you to take it to them.

REED

(Shocked)  
You're giving it to them?!

(CONTINUED)

CONTINUED: (7)

ELLIS

Quite the contrary. It's a welcome gift and payoff, to leave us alone.

HELLER

So you want us to deliver the cash to the Rizitis?

ELLIS

(Nodding)

Susan Riziti runs the family. She taken small refuge in an office above the Starbucks on Main until more of the family moves down.

HELLER

(Letting out a grunt)

Yeah, you can't tell that family's ran by a female.

ELLIS

Don't under estimate her, she's a conniving bitch.

REED

You sound like you've met her.

ELLIS

Once, but that's not important right now. Just give her the money over and tell her to leave us the hell alone.

Ellis hands the case to Reed and then checks his watch.

ELLIS (CONT'D)

(Standing)

Now, if you'll excuse me, I have to go and get my ass handed to me in tennis.

EXT. HOUSE

Heller and Reed walk to their car.

HELLER

So did you talk to Ellis?

REED

Yeah, I did.

(CONTINUED)

CONTINUED:

The two reach the car, Heller goes around to the driver's side and opens the door, while Reed opens the passenger's side door and throws the brief case in the back. The two stand with the doors open and continue their conversation.

HELLER

And?

REED

He said I could go. But, he wants me to stick around until this Riziti business is over.

HELLER

I'm not surprised.

REED

What do you mean?

HELLER

You two've had got that father and son thing going on for a while.

REED

True.

Heller begins to get into the car when Reed asks question.

REED (CONT'D)

So, who called you?

HELLER

(Stopping himself from getting on the car)  
This hot thing I met a few nights ago, couldn't let it go unanswered.

INT. RIZITI'S OFFICE.

Elevator doors open, Heller and Reed step out and they walk towards the receptionist's desk. Reed holds the case.

RECEPTIONIST

May I help you?

HELLER

(Kindly)

Yes, we're representatives of Mr. Richard Ellis.

(CONTINUED)

CONTINUED:

RECEPTIONIST

(With a strange face)

Have a seat over there. (She points) It'll be a few moments.

The two walk over to the chairs on the left side of the room. The receptionist picks up the phone on her desk and makes a call.

HELLER

So what did you think of that Veronica Callahan?

REED

Very pretty, not to mention I'm having dinner with her tonight.

HELLER

What? A date? When this happen?

REED

Well, it's not really a date. Ellis asked me to take her out tonight, since he couldn't.

HELLER

Whatever. You're still a lucky bastard. (Small silence)

RECEPTIONIST

Ms. Riziti is ready to see you.  
(Pointing)  
Right through that door.

Heller and Reed get up and walk to the door. Heller opens the door and Reed steps in first followed by Heller. The two first greeted by two large men. One to Heller and the other to Reed. After a quick pat down, both their guns are removed. The two men, SAM and RANDY, move out of the way leaving Reed and Heller in front of a middle aged, SUSAN RIZITI. Her dark, red hair drapes over her shoulders as she stares at the two men with her blue eyes.

RIZITI

(Waving her hands)

Come boys, please, sit down.

The two walk over to the chairs in front of her desk and have a seat. Reed on the left and Heller on the right.

RIZITI (CONT'D)

So, you two represent Mr. Ellis.

(CONTINUED)

CONTINUED: (2)

REED

Yes. My name is Charles Reed and this is my associate, Daniel Heller.

RIZITI

(Smiling, but not happily)  
It's a pleasure. Now, what can I do for you.

REED

Mr. Ellis has become displeased with your course of action against he and his people. He's become annoyed with you corrupting his men.

RIZITI

It's not my problem Mr. Ellis does not keep a close grip on his organization.

REED

Regardless of your belief, Mr. Ellis is agitated.

RIZITI

(Frustrated)  
And what would he like me to do about that?

Reed lifts the brief case up and sets it on her desk. Riziti grabs the case and opens it up to find herself stunned by the contents.

REED

He would like you to stop.

RIZITI

(Closing the case)  
A payoff?

REED

A welcoming gift.

RIZITI

(Smiling)  
Well, I'll try my best to coincide with his request.

(CONTINUED)

CONTINUED: (3)

REED:

(Becoming agitated)  
I don't think you should try, you  
should just stop.

RIZITI

(Becoming harsher)  
I don't think with your current  
situation, you're in the position  
to tell what or what not to do.

REED

(More agitated)  
Well, for that sum of money, I  
think you should take his offer.  
Considering we lost a man over that  
money.

RIZITI

Point maybe, but I would take it  
kindly that you watch your tongue  
in my office.

The room is left in silence for a few moments as Riziti puts the brief case on the floor behind her desk. She then looks up and speaks.

RIZITI (CONT'D)

If we're done her, I appreciate Mr.  
Ellis' generosity. But, I have a  
lot of work to do, and I would like  
it if you left now.

Reed nods his head lightly as he and Heller stand and walk to the door. No good-byes are exchanged and the room is left in silence until the to reach the door, where the bodyguards stand.

HELLER

(Looking at the men)  
How 'bout my gun there, chief?  
(Extending his hand)

The man looks back at Riziti.

RIZITI

It's okay. Sam, Randy, give them  
back their guns.

The two men reach into their coat pockets. The guns are handed back to them and they step out of the way of the door.

(CONTINUED)

CONTINUED: (4)

Heller opens the door and walks out. He is followed closely by Reed. Sam closes the door and looks back at Riziti.

SAM

You're not really going to comply with what he's asking, are you?

RIZITI

Ellis isn't a stupid man. He wouldn't do this if he didn't have a plan. The only problem is that I already know his plan.

INT. ELEVATOR.

Heller and Reed quietly ride the elevator.

HELLER

Well, that went well.

REED

(Looking at Heller  
strangely)  
Whatever!

HELLER

What do you mean?

REED

(Frustrated)  
If you would have spoken up in there we would have been okay. But, instead, you let her attack me and we looked like a pair of dumbasses!

HELLER

I'm sorry, but you're just better at those things than me.

REED

It wouldn't have hurt you to speak a few words.

The elevator chimes and the doors open. Reed and Heller step out and walk through the Starbucks.

HELLER

You wanna go and get some lunch, or something?

(CONTINUED)

CONTINUED:

REED

(Cooling off)

No, I think I'm gonna go home and get some rest.

HELLER

That's right, I almost forgot, you got that date tonight.

REED

It's not a date. Besides, I couldn't do anything with her, I don't know how Ellis will react.

INT. FANCY RESTAURANT/NIGHT

A woman waits behind a podium waiting to seat people. Behind her, the elegance of the restaurant can be seen. Reed approaches, followed closely by Veronica. Both are well dressed.

REED

Good evening, do you have a reservation under Reed?

WOMAN

(Looking across her list)

Yes, Reed, party of two.

(Reaching under the podium for menus)

If you're ready, follow me, please.

The woman begins to walk through the restaurant as Reed and Veronica follow. They pass through tables as they approach a table near a small, raised stage. On the stage, a pianist accompanies a french horn player. The woman stops at a tiny table with two chairs and a candle fixture in the middle. The woman places the two menus on the table as Reed assists Veronica into her chair and them seating himself.

WOMAN (CONT'D)

Your waiter will be with you momentarily.

VERONICA

This place is beautiful. (Looking around and then opening the menu) Are you sure you're okay with brining me here?

(CONTINUED)

CONTINUED:

REED

Of course. You're Ellis' granddaughter and he asked me to take you out. I'm sure he wouldn't me do disappoint you.

VERONICA

I'm sure he wouldn't. Besides is that the only reason you took me out, because he asked you?

REED

(Smiling)

I never pass up dinner with a pretty woman.

VERONICA

(Smiling and blushing)

Thank you...

The waiter approaches the table and introduces himself.

WAITER

Good evenin', my name is Jean and I'll be your waiter for tonight. Can I start by getting you something to drink?

REED

(Looking at the wine selection)

Ah...We'll have a bottle of the Foxy Rock.

JEAN

(Nodding as he writes on his pad)  
Very well, I'll be back in a moment with your wine and to take your orders.

VERONICA

Foxy Rock? What's that?

REED

It's a Pinot noir made in California. It's strong, but good. Ellis' sister designed the label years ago.

VERONICA

I never knew that.

(CONTINUED)

CONTINUED: (2)

REED

Well, when you've been around him as long as I have, you pick up small things. Still I never knew he had a granddaughter.

VERONICA

I was never allowed to visit. He always came to visit us. How long have you been around him?

REED

All my life.

VERONICA

And what of you're family?

REED

I have none.

VERONICA

I'm sorry, I didn't mean too...

REED

No, it's okay.

VERONICA

Well, we'll just change the subject.

Jean returns, he places two glasses on the table and opens the wine. He pours a sample into Reed's glass. Reed tests the wine and the nods its approval. Jean pours wine for Veronica and then finishes Reeds. He places the bottle on the table.

JEAN

(Looking at Veronica)  
So, are we ready to order?

VERONICA

I'm not ready, yet. He can go first.

Jean turns to Reed.

REED

(Looking over the menu)  
Um...I'll have the New York Strip.

(CONTINUED)

CONTINUED: (3)

JEAN  
(Writing)  
Good choice. How would you like  
that cooked.

REED  
Medium-well.

JEAN  
(Turning to Veronica)  
And you?

REED  
I'll have the shrimp salad.

JEAN  
(Writing)  
Excellent.

Jean places his pad in his apron and then collects the menus.

JEAN (CONT'D)  
Your food will be out shortly.(He  
leaves)

REED  
It's no big deal, I don't mind  
talking about it.

VERONICA  
(Curious)  
Well, if you don't mind talking  
about it, I'm interested to know.

REED  
(Sipping his wine)  
I don't know what happened to my  
family. I've been on the streets  
for as long as I've known. I don't  
remember anything about my parents,  
not even a voice. But, while I was  
on the streets I was living in and  
out of shelters and eating what  
ever I could get my hands on.

VERONICA  
That's awful!

REED  
It wasn't too bad. I was only on  
the streets for a little while,  
before Ellis took me in.

(CONTINUED)

CONTINUED: (4)

VERONICA

And how did that happen?

REED

I was about eight then, and after living on the streets for a little while, you begin to pick up tricks like pick-pocketing and I had been watching Ellis for quite sometime.

VERONICA

You didn't...

REED

(Nodding)

Finally, one day, Ellis was walking down the sidewalk, coming towards me. A couple of times I had seen him remove his wallet from his back pocket, so this time I hoped it was there. As he passed me, I swooped around and reached in, only to find that his back pocket was empty.

VERONICA

(Sipping wine)

So he caught you?

REED

My hand was sort of shoved in his ass, and as I tried to get away, his hand came around and latched onto my arm. He said, 'Nice try, Kid,' and then he began to ask me my name and about where I lived. When I told him that I had neither no name nor family, he took me in.

VERONICA

And just like he took you in? What about your name?

REED

Well, my first name was taken from his middle name, Charles. And his wife's middle name, Reed, became my last. As far as taking me in so sudden, he told me when I was older that the day he took me in was the day of his wife's funeral.

(CONTINUED)

CONTINUED: (5)

VERONICA

She died eighteen years ago, I was only a year old.

REED

(Thinking)

Yup. That sounds about right. So every year on that day we visit her grave and then celebrate my birthday.

Veronica smiles and then takes a sip of wine. The two sit in silence for a few moments, until their silence is broken by the arrival of their food. But, this time Jean is not the waiter.

VERONICA

Wow, that was fast.

The man smiles as he places their food on the table.

MAN

Anything else I can get you?

REED

No, Edward, thank you.

EDWARD

For you, Mr. Reed, dinner is on the house.

REED

Oh, no, you don't have to do that.

EDWARD

Please, please, Mr. Reed, it's the least I can do for you.

REED

Thank you.

Edward nods and smiles, then leaves.

VERONICA

Who was that?

REED

That was the head chef, Edward. I helped him through some rough times a few years ago.

(CONTINUED)

CONTINUED: (6)

VERONICA

Must have been some rough time to  
give you a free meal in a place  
like this.

REED

It was, but that's another story.

The two begin to tear into their food, eating for a few  
moments, before Reed speaks again.

REED (CONT'D)

So what brings you here, to visit  
your grandfather.

VERONICA

(Finishing her food and  
taking a sip of wine)  
My mother recently passed away.

REED

Really! He never told me that.  
Oh...I'm sorry.

VERONICA

No, No, don't apologize, I don't  
mind, since you didn't.

REED

Ellis never spoke much about his  
daughter.

VERONICA

My mother never approved of what he  
did.

REED

(Softly)  
How did she pass?

VERONICA

Cancer.  
(She pauses)  
She was diagnose with it six years  
ago. Then, they said she was only  
expected to live for another four  
months, but she fought and lived  
on.

REED

Must've been hard taking care of  
your mother.

(CONTINUED)

CONTINUED: (7)

VERONICA

No, not really, she was easy. It was my father who made things difficult.

(She takes a sip of wine, becoming emotional)

After mom was told she had cancer, he began to drink, heavily.

REED

Did he abuse you?

VERONICA

Not physically. But, he yelled a lot, whenever he was home that is. Most of the time he was at the bar.

(The talking brings back memories, and she tries to fight the tears)

At first, it was only a once and a while thing, but it soon became a habit. That's when I started to pray to God every night to take my mother, so that it would all end.

(The tears begin to break the surface of her eyes)

After about a year, I gave up and lost my faith in God. Before my mother's illness, I had been playing tennis. It became my escape from the real world and the one thing I depended on to keep me sane. I thrived to become the best and pushed myself as hard as I could to get to the top.

REED

Well, it shows.

VERONICA

(Smirking and whipping her tears)

I won four junior championships and I was going to go pro, but my mother's death pushed things back a little. I was left with my father, who never supported me, so I decided to come and spend some time with my grandfather.

(CONTINUED)

CONTINUED: (8)

REED  
(Finishing his food)  
And are you enjoying yourself?

VERONICA  
(Smiling)  
I am now, but grandpa's been busy  
with work.

REED  
It's that damn Riziti family.

VERONICA  
Please, let's not talk about that.

Reed nods his head lightly and leans back in his chair. The horn player finishes his solo and stands for the crowd's applause. Veronica and Charles join the crowd's approval, until it is broken by the return of Jean.

JEAN  
(Reaching for their  
plates)  
I trust dinner was satisfactory.

VERONICA  
It was wonderful!

JEAN  
Good. Is there anything else I can  
get you two, desert, perhaps?

REED  
No.

VERONICA  
Well, if you could, I would like  
you to call a cab.

REED  
Veronica?! I can take you back to  
Ellis' house.

VERONICA  
I'm not staying there. I have a  
small apartment towards the beach,  
Grandpa bought it as a place to  
escape to.

REED  
Well, I could take you there.

(CONTINUED)

CONTINUED: (9)

VERONICA  
(Smiling)

Look, you're a nice guy and all,  
but never on the first date.

Reed begins to chuckle lightly.

JEAN

I'll call the cab right away, miss.

Jean walk away from the table.

INT. REED'S APARTMENT.

The door opens and a small bit of light shines through the doorway into the apartment. A tired and shadowy Charles Reed steps into his apartment. He throws his keys onto a small door side table and then turns on the lights. He closes the door and moves through the halls. He finds his bedroom and turns on the light. He removes his suit jacket and tosses it on the bed. His gun holster becomes exposed and he starts to unstrap it. The closet opens quietly and the barrel of a suppressor slowly creeps out. Following the gun is a stocky man, who tiptoes out behind Reed. He sticks the suppressor into the back on Reed's head.

MAN

Throw your gun on the bed and put  
you hands behind your head.

(The man pushes the gun  
farther in the back of  
Reed's head)

Slowly.

Reed sighs and follows the instructions. The man tightens his grip on the gun and readies to fire, but in an instant, Reed grabs the shaft of the gun and pushes it back. This action releases the bullet in the chamber and locks up the gun. The assassin realizes Reed's motions and quickly strikes Reed in his side. Reed grunts, after having the wind knocked out of him. Reed counterattacks and the two begin to struggle. After a few moments, the two break off from fighting as Reed is tossed onto the floor. He lands next to the man's gun and picks it up. He turns to fire, but the man is already running out. Reed fires, clipping the man's right arm. Reed stands and chases him, but the man has disappeared out the front door. Reed steps outside his apartment and looks around, after accepting that the man is gone, Reed walks back into the apartment.

(CONTINUED)

CONTINUED:

He stumbles back to his room and throws the gun on the bed. He pushes the bathroom door open, and turns on the light.

REED  
(Mutters)  
Christ.

He closes the door

INT. ELLIS' OFFICE/DAY

An exhausted Charles Reed sits in front of Richard Ellis' desk, waiting for him to arrive. Reed waits calmly, staring off into the distance. He breaks when the door opens behind him and Ellis walks in quickly. He moves around to the desk, sits down and takes a look at Reed.

ELLIS  
(Concerned)  
What the hell happened?! Are you okay?!

REED  
Someone tried to kill me last night.

ELLIS  
What? When?

REED  
After I got home from dinner with Veronica.

ELLIS  
What happened?

REED  
(Agitated)  
Well, I got home, and some cockless shit tried to put a bullet in my head.

ELLIS  
Who sent him?

REED  
(Still agitated)  
I didn't really get to ask him. I put a bullet in his arm before he got away, though.  
(MORE)

(CONTINUED)

CONTINUED:

REED (CONT'D)

Then I stayed up all night, in case his ass came back.

ELLIS

(Upset)

I can't believe the Rizitis would stoop so low. What about Heller?

REED

I called his phone, but he didn't answer. He's a stupid bastard, but I'm sure he's not dead. Anyways, whoever tried to kill me, will probably try and kill you. But don't worry to much, I find out who sent out the hit.

ELLIS

What do you mean find out? Isn't it clear that it was the Rizitis?

REED

I don't think so.

Reed gets up and begins to move to the door.

ELLIS

What?! Why not?!

REED

The guy, I've seen him before. He's not one of Riziti's men.

ELLIS

You think he's local?

REED

Free lance, I think.

ELLIS

Fine, but don't take too long, I told Veronica you would meet her for lunch at two at the country club.

REED

What?! I don't have time to-

ELLIS

Please, she had a nice time last night, and it pleases me to see her happy.

(CONTINUED)

CONTINUED: (2)

REED  
(Sighs)

Shit.

Reed walks out of the office.

EXT. JACKSONVILLE STREETS.

Reed walks slowly along the sidewalk, not paying much attention to the people around him. He focuses only on his mission. Reed pulls out a bottle aspirin, pours a few into his hand and swallows them straight, then tosses the bottle into a nearby trash can, without stopping. A clean cut man, JERRY, wearing scruffy clothes and sunglasses, sits quietly on a bench. He holds a sign explaining why he needs money. Reed takes a seat next to him.

JERRY  
Been a while, Reed.

REED  
I need some information, Jerry.

JERRY  
Of course.

Reed reaches into his pocket, pulls out a fifty dollar bill and slips it to Jerry.

REED:  
Last night someone tried-

JERRY  
To kill you? Yeah, I know.

REED  
Thought so. I need to know his name.

JERRY  
Good, 'cause that's all I know.  
The dude's name is Roger Carrdon.

REED  
Carrdon! I knew it. What the fuck would the Rizitis want with him?

JERRY  
The Rizitis?! What the hell is going on?

(CONTINUED)

CONTINUED:

Reed stands.

REED

I'm sure you'll hear about it.

Reed waves a goodbye and pushes on down the street trying to piece together the information. A muffled cell phone ring goes off. Reed digs out the phone from his pocket.

REED (CONT'D)

Hello.

HELLER (V.O.)

Charles. What's goin' on?

REED

Heller! Where the hell have you been?!

HELLER (V.O.)

I had a helluva night, man. I met these girls-

REED

I don't care about that right now, Daniel!

HELLER (V.O.)

What's wrong?

REED

I was almost killed last night.

HELLER (V.O.)

What?! It was those damn Rizitis wasn't it.

REED

I don't know...

HELLER (V.O.)

What'd you mean you don't know?!

REED

I don't think they would hire someone like Roger Carrdon.

HELLER (V.O.)

Roger Carrdon? What the hell's going on?

(CONTINUED)

CONTINUED: (2)

REED

Look, I'll call you later. Just stay alert.

Reed hangs up and slips the phone back in his pocket.

EXT. CARRDON DELI

Roger Carrdon owns a small deli in basic shopping mall with a plain, red sign reading Carrdon Deli. Reed flings open the door and enters, a small bell chimes. CARRDON cuts meat wearing a sling, his back faces Reed. Reed approaches the counter, where a CASHIER awaits his order.

CASHIER

May I help you?

REED

Yes, I'm lookin' for Roger Carrdon.

Carrdon recognizes the voice and turns slowly. Carrdon makes eye contact with Charles and Reed smiles.

REED (CONT'D)

Roger! Haven't seen you since last night. How's the arm?

Corrdon smiles slightly and then bursts out through the back door.

REED (CONT'D)

(Beginning the chase)

Dammit.

Reed hops the counter. Carrdon runs full speed down the street, dodging people. The camera slowly moves back and focuses on Reed, who is running full speed as well. Reed quickly closes ground. Carrdon cuts down a side alley, he pushes with all he's got, trying to make it to the other side. He slowly breaks away from Reed and makes it to the street. A black sedan with tinted windows cuts him off. Four shots go off and the car squeals off.

REED (CONT'D)

Fuck!!!

Reed runs up and kneels to Carrdon's body. He rubs his face from frustration, then stands and disappears into the crowd of onlookers.

(CONTINUED)

CONTINUED:

INT. COUNTRY CLUB RESTAURANT.

Veronica sits alone at a small, round table surrounded by other members quietly enjoying their lunch. Veronica calmly sips a soda waiting for Reed's arrival. Charles enters the restaurant. His face is distraught and frustrated. He moves slowly between tables, not paying too much attention to anything. Veronica stands and greets Charles, as he approaches the table, with surprised and concerned face.

VERONICA

Charles, what happened to you?

The two sit down across from each other, and Reed catches his thoughts. He speaks softly so others can't hear.

REED

Someone tried to kill me last night.

VERONICA

What?

REED

After I got home last night, this guy tried to put a bullet in my head, we got into a fight, and he got away.

VERONICA

Well are you okay?

REED

Yeah. I'm just tired. I stayed up all last night waiting for him to come back, but he never did. Then I got up this morning, to try and find him, and when I did, some bastard shot him.

VERONICA

Do you think it's the people messing with grandpa?

REED

I don't know. I talked to Ellis and Heller, and told them to watch out. But, right now I just don't know who to trust.

(CONTINUED)

CONTINUED:

VERONICA

Do you trust me?

REED

(Smirking)

I only met you yesterday.

VERONICA

Fair enough. Do you like  
cheeseburgers?

REED

Yeah.

VERONICA

Good, 'cause I ordered you one.

REED

(Smiling)

Well, you just gained some trust.

VERONICA

(Returning the smile)

Good. But, I have a small  
question.

REED

What is it?

VERONICA

Heller.

REED

What?!

VERONICA

I heard grandpa complaining about  
him again this morning. Something  
about how he couldn't find him or  
something. Anyways, he always  
seems irritated with him. They  
don't like each other too much, do  
they?

REED

(Sighs)

I was the one who introduced Heller  
to Ellis. When I was fifteen, I  
met Heller on the street. I was in  
a bit of trouble and he gave me a  
hand.

(MORE)

(CONTINUED)

CONTINUED: (2)

REED (CONT'D)

I asked for his name and address,  
so that Ellis could send him some  
money, but he didn't have one.

VERONICA

Just like you.

REED

(Nodding)

Sort of, I took him to Ellis and it  
took him for ever to decide whether  
or not to take him in. I had to  
beg him for a while, but finally he  
came around.

Reed is broken but the arrival of their cheeseburgers. After  
the waiter places the food on the table, Reed begins to  
remove the lettuce, tomato, onion, etc.

VERONICA

(Pointing)

You don't like any of that?

REED

No.

VERONICA

(Smiling)

That's weird.

REED

(Shooting a look)

Anyways, in the beginning it was  
good. Daniel was happy and  
obedient. But, as time went along,  
he became less obedient. He went  
off on his own, and did what he  
pleased. He wasn't happy with much  
of anything anymore. He and Ellis  
began to have little clashes, which  
ended with me putting them down.  
The worst though was the fact that  
more of the men started to follow  
Heller than Ellis. He's even  
started to recruit men into the  
group that Ellis hasn't...

Reed stops talking and begins to think aimlessly.

VERONICA

What's wrong?

(CONTINUED)

CONTINUED: (3)

REED  
(Snapping out)  
Nothing.

VERONICA  
Well, let's stop talking about that  
for now. It's depressing.

REED  
(Smiling)  
Good.

The two begin to dig in to their cheeseburgers and they sit for a few moments in silence until Veronica speaks.

VERONICA  
So after this, I figured we'll play  
some tennis.

REED  
What?! I'm exhausted, we can't  
play after we eat.

VERONICA  
So, I haven't played yet today,  
plus you look like you need to have  
some fun.

REED  
How will I have fun, when I'll  
probably lose.

INT. ELLIS' HOUSE.

Ellis and Raymond stand in the foyer.

RAYMOND  
I'll be back later tonight, sir.

ELLIS  
That's fine, Raymond, enjoy your  
night off.

RAYMOND  
Thank you, sir.

The two exchange pleasantries and Raymond leaves through the front door. Ellis sighs, taking a breather with the house to himself. He walks through the house to the kitchen, where, he begins to make a sandwich.

(CONTINUED)

CONTINUED:

Ellis then walks to his office, holding a plate with a sandwich in one hand and a beer in the other. He sits at his desk and rips into the sandwich. He lays the newspaper across the desk and begins to skim the articles. A familiar face steps through the office door. Ellis looks up, stunned by what he sees.

ELLIS

Heller! Where the hell have you been!

Heller walks over to the front of desk and sits.

HELLER

What's wrong?

ELLIS

What's wrong?! I've tried calling you all morning and afternoon!

HELLER

Relax. I've been taking care of some business.

ELLIS

Relax!! Don't you tell me to relax!

Two men come through the doorway and walk around to the desk.

ELLIS (CONT'D)

Daniel! What the fuck is going on?!

The two men grab Ellis and restrain him in his seat. Heller removes a gun from his coat and then a suppressor. He begins to attach the two as Ellis yells.

ELLIS (CONT'D)

Get your hands off me! What the fuck are you doing?!

HELLER

(Raising the gun with a smile)

Taking care of business.

Heller pulls the trigger.

INT. VERONICA'S APARTMENT/EVENING

Reed and Veronica step through the doorway of her apartment.

(CONTINUED)

CONTINUED:

VERONICA

I can't believe you beat me.

REED

We already went over this.

VERONICA

But, I still can't get over the fact that YOU beat me. You don't even strike me as a person who'd even show the slightest interest in tennis.

REED

I told you before, Ellis has had that tennis court forever.

VERONICA

I know, I know, and you've played forever.

REED

If you know, then what's the problem.

VERONICA

Whatever, you're lucky I'm letting you stay here with that attitude.

REED

Ha. You wouldn't kick me out, you couldn't do it.

VERONICA

(Moving closer to Reed)  
You sure about that?

REED

Positive.

The two embrace. Later, the two lie in a bed lost in their sleep. A cell phone rings on the night stand. Reed leans over and answers.

REED (CONT'D)  
(Tired)

Hello?

RAYMOND (V.O.)  
(Panicking)

Mr. Reed?!

(CONTINUED)

CONTINUED: (2)

REED  
(Sitting up)  
Raymond? What's wrong?

RAYMOND (V.O.)  
Something's happened!

REED  
What happened?! Raymond?

RAYMOND (V.O.)  
Just get over here. Please, hurry.

EXT. ELLIS' HOUSE/NIGHT

A car pulls into the driveway and shuts down. A tried and panicked Charles Reed steps out of the car and hurries inside. Reed finds a worried Raymond rocking back and forth on a couch in the foyer.

REED:  
Raymond? What's wrong? Where's  
Ellis?!

Raymond looks up at Reed and slowly points, with a shaken hand, towards Ellis' office. Reed quickly move to the office. Reed stops in the doorway, his eyes wide. Ellis's body is slumped over on top of the desk, his head laying in a pool of blood. Reed moves around to Ellis and puts his hand on his back. Reed goes off into his own place in his mind as Raymond enters and stands in the doorway.

RAYMOND  
I left for my night off earlier,  
and when I returned I found Mr.  
Ellis like this. Then I called  
you.

REED  
(Looking up)  
What about Heller?

RAYMOND  
I tried to call Heller, but he  
didn't answer. Then, I found this  
note on the ground.

Raymond pulls a piece of paper out of his pocket and holds it out to Reed. His hand continues to shake. Reed walks around and takes the note from him.

(CONTINUED)

CONTINUED:

REED

(Opening the note)  
Why didn't you tell me about this  
earlier?

RAYMOND

I'm...I'm sorry. I just-

REED

Calm down.

Raymond nods and sits down while Reed reads over the note. After reading the note, Reed drops it onto the floor and walks out. Raymond stands and follows.

RAYMOND

What are you going to do?

Reed walks in silence. Raymond follows with a worried look. The two walk up a flight of stairs.

RAYMOND (CONT'D)

Are you really going to go there?

Raymond follows Reed into a room with two storage cabinets stand. Reed opens one up to reveal a stock pile of guns and ammo.

RAYMOND (CONT'D)

Are you listening?!

REED

(Taking guns and loading  
ammo)  
Yes! I'm doing what I have to.

RAYMOND

That's suicide!

REED

Raymond! Calm down! I'll be okay!  
(Changing tone)  
Look, Raymond, I owe it to Ellis,  
and besides, it's what he'd want me  
to do.

Reed pushes past Raymond and starts to walk back down the stairs.

RAYMOND

And what of Ms. Veronica?

(CONTINUED)

CONTINUED: (2)

REED  
She's safe at her apartment.

The two reach the end of the stairs and walk back to the foyer.

REED (CONT'D)  
Get somewhere safe.

RAYMOND  
What?

REED  
Get out of the house and lay low.

RAYMOND  
Okay.

Reed walk toward the door.

RAYMOND (CONT'D)  
Charles, be careful.

REED  
(Smiling)  
I'll see ya 'round, Raymond.

Reed exits through the door.

INT. ABANDONED HOUSE.

Rain clouds begin to scrape the surface of the moon, blocking it from shining full on the abandoned house. The inside of the house is illuminated solely by what part of the moon does hit the house, spraying through the windows. Reed enters.

REED  
Heller!!

A deep laugh can be heard from behind the darkness. Getting louder as Heller steps into the light.

HELLER  
(Laughing and smiling)  
I was wondering how long it would take you to figure it out.

REED  
Shut up!

(CONTINUED)

CONTINUED:

HELLER

What's wrong, Reed?

REED

After all he did for you. You just go and...kill him?!

HELLER

Oh, boo-hoo, it was his time. How 'bout this house, Charles, you like it?

REED

Why?

HELLER

I thought it would be a fitting place to end our friendship. It was my parents house.

REED

What?!

HELLER

I was never like you. I was runaway, I got tired of my family and left.

REED

Is that when you met me?

HELLER

Yeah. Thanks to you Ellis offered me a job that abled me to completely leave. Ad I sincerely thank you for that.

REED

Then why go to the Rizitis?

HELLER

They gave me an overwhelming offer, a chance to make more money and work for them. The only thing I had to do was kill Ellis and anyone else who followed him. Since most of the men follow me, it was just you and the old man. After Carrdon failed, I decided to do it myself.

REED

You bastard.

(CONTINUED)

CONTINUED: (2)

HELLER

Oh, it gets worse. They asked me to take care of his granddaughter, too. But you'll be with her soon.

REED:

Fuck you! After all we've been through, this is how it ends?

HELLER:

Helluva a way to go out.

Reed lowers his head and shakes it slowly in disgust. Reed draws his gun and runs down a hallway, to his right, firing off rounds. Heller jumps into the kitchen, trying not to be hit. Reed crouches against the wall as bullets tear up the drywall. Another man appears, on his left from a bedroom, with a shotgun. Reed reacts, quickly pulling out a second gun and fires a few rounds into the man's chest. Reed stands and a second man comes around the corner. The man is able to get a couple of shots off, one catches Reed's left shoulder. Reed loses the grip in his left hand and drops the gun, but he takes down the man with the other. Reed slides against the wall, trying to make it to a bedroom. A third man enters the hallway and shoots Reed in the torso.

REED

Dammit...

Reed fires continuously at the man until he tumbles over. Reed releases the magazine from the gun and reloads it. Reed pushes into a bedroom and pins himself against a wall. He stares out a window, listening to the people gather outside the room. Reed is starting to lose consciousness. He takes a deep breath and removes a grenade. Reed pulls the pin, takes a breath, and chucks the grenade into the hall. He uses the rest of strength to throw himself out the window. The grenade explodes.

INT. DOCTOR'S OFFICE.

A ceiling fan whirls slowly above a shirtless, bandaged Reed. A slightly balding man, HEDGESON, looks over Reed as he slowly regains conscience.

HEDGESON

Glad to see you awake.

REED

Dr. Hedgeson?!

(CONTINUED)

CONTINUED:

HEDGESON  
What's wrong?

REED  
How did I get here?

HEDGESON  
You don't remember?

Reed rubs his face and shakes his head no.

HEDGESON (CONT'D)  
It was probably the blood loss.  
You called me about an hour and a  
half ago and asked for help. I  
told you to meet me here. I had to  
give you a blood transfusion and  
stitch up your wounds.

REED  
Ellis is dead.

HEDGESON  
I know, we all know.

REED  
(Looking around)  
Where are my clothes?

HEDGESON  
I threw them out, but I brought  
some new ones, like you asked me.

Hedgeson walks over to a counter, grabs the clothes, and  
walks back over to Reed, giving him the clothes.

HEDGESON (CONT'D)  
Is it true that Heller is behind  
it.

REED  
(Putting on clothes)  
Yes, along with the Rizitis.

HEDGESON  
Is he dead?

REED  
No, I couldn't kill him.

HEDGESON  
Bastard...

(CONTINUED)

CONTINUED: (2)

Reed continues to put on his clothes as Hedgeson walks to the window and stares out at the rainy city. Reed's cell phone starts to ring from across the room. He looks over at it and walks over to the counter and picks it up.

REED

Hello.

JERRY (V.O.)

Reed! You okay, man?

REED

Yeah, I'm fine.

JERRY (V.O.)

I just caught wind of it. The cops are all over.

REED

I said I was okay.

JERRY (V.O.)

Good, 'cause I've got some information you might be interested in. But don't worry, this time it's free.

REED

What?

JERRY (V.O.)

Heller hasn't ruled you as dead or alive. With the cops all over the house, it's hard to find out. He's meeting with Susan Riziti within the hour at the River Club.

REED

That's in the Modis building, right?

JERRY (V.O.)

Yup.

REED

Thanks.

JERRY (V.O.)

And Reed?

REED

Yeah?

(CONTINUED)

CONTINUED: (3)

JERRY (V.O.)  
Kill that mother fucker.

Reed smiles and hangs up the phone. He then turns to Hedgeson.

REED  
Where's my gun?

HEDGESON  
(Pointing)  
Over there.

Reed walks over and straps on his gun.

HEDGESON (CONT'D)  
What are you doing? You're not thinking about revenge already. In your condition you-

REED  
I'm doing what I have to.

HEDGESON  
You'll die. Don't you care about that?

REED  
It doesn't matter to me. He already killed everyone I cared about. I'm going to end this for them, if I'm going to die, it won't be until after I kill Heller.

HEDGESON  
You're mad! I should never have helped you.

REED  
Don't say that, you know we go back. Look, Doc, after I leave, break your ties with Ellis' organization.

Charles walks over to the door and grabs Hedgeson's trench coat.

REED (CONT'D)  
I'm taking this.

(CONTINUED)

CONTINUED: (4)

HEDGESON

But, it's raining outside and my  
cigarettes are in there.

REED

(Opening the door)  
I'll need those.

EXT. JACKSONVILLE STREETS.

Reed walks slowly through the rain, his cigarette almost out,  
and the Modis building close in the foreground.

INT. RIVER CLUB.

Elevator door open and a soaked Reed enters the club. A  
maitre'd stands behind a booth looking at Reed as he  
approaches. Reed looks around slowly as the maitre'd  
continues to stare.

MAITRE'D

Can I help you,...sir?

REED

(Spotting Heller and  
Riziti)  
No, I'm just looking for someone.

Riziti and Heller sit together in a half circle booth.  
Heller faces Riziti, who is surrounded by Sam and Randy.  
Heller is wrapped up in a conversation with Riziti until he  
notices who's coming towards him. Heller bursts out of the  
booth. Reed whips out his gun and starts to fire rounds off  
in Heller's direction, missing every time. Sam and Randy get  
up and motion to pull out their guns, when Reed puts two  
bullets into each of them. Reed begins to chase Heller,  
passing by a shocked Riziti. As he enters a small stairwell,  
shots are fired at him from above, causing him to back off.  
Reed pushes through and runs up the stairwell. Reed busts out  
of the stairwell and into the thick rain. He looks around  
franticly, with gun drawn at his side.

HELLER

Well, this is a familiar scene.

Heller steps into view with his gun drawn down. The two  
stand across from each other in a dueling position.

(CONTINUED)

CONTINUED:

HELLER (CONT'D)

I was hoping you weren't dead, yet.

REED

Shut up, it ends here!

The two stand there for a few moments. Rain is the only silence breaker, anticipating their final battle. Finally, Reed and Heller quickly raise their guns. The sound of gun fire rings.

CUT OUT TO  
BLACK.

INT. BEDROOM/MORNING

A clock rests on a bedside table, reading 6:59. After a few seconds the clock changes to seven and the alarm goes off. A hand comes over and cuts off the annoying sound. A well rested KEVIN HALL rolls out of bed and sits up straight at the edge. He yawns and stretches. Hall walks down a hallway, wearing a suit and struggling with his tie as he steps over toys in the hall. Kevin makes it into the kitchen where his wife, MARY HALL, cooks breakfast. Her blonde hair sits in a pony tail, and her bathrobe tightly fits her body. Her light blue eyes greet her husband with a smile.

MARY

Morning, Babe.

HALL

(Kissing his wife on the  
cheek)

Mornin', sweetheart.

Hall then turns to a small round table, where his twin daughters, Meagan and Erin Hall, sit dressed for school awaiting breakfast.

MEAGAN AND ERIN

Good morning, Daddy!

HALL

Good morning, girls.

(He kisses them both on  
the head)

Are you two ready for school?

MEAGAN

Yes, Daddy.

(CONTINUED)

CONTINUED:

ERIN

Uh-huh.

Mary walks over and puts eggs on the twins' plates.

MARY

Early morning today, Dear?

HALL

Yeah.

(Checking his watch)

I'd better get going.

MARY

Alright, be safe, okay?

HALL

You betcha.

(He kisses her, then to  
the kids)

Good bye, girls, have a good day at  
school.

MEAGAN AND ERIN

Bye, Daddy.

Hall exits the house through the door in the kitchen. Outside, he hops down a pair of steps and into the driveway. Hall steps over more toys to finally reach his car. Hall gets in and turns over the engine. He backs out of the driveway and speeds off toward the Chicago skyline in the distance.

INT. SANITONI'S RESTAURANT.

Sanitoni's is a hole in the wall restaurant located in downtown Chicago. Hall stands in front of a counter, waiting. A large man, SANITONI, with thin, gray hair emerges from the back and greets Hall.

SANITONI

(Waving his hand)

Ah, Mr. Hall, please come back.

Hall nods and walks around the counter.

SANITONI (CONT'D)

(With a little nervousness  
in his voice)

(MORE)

(CONTINUED)

CONTINUED:

SANITONI (CONT'D)

So how are you this morning, Mr. Hall.

HALL

I'm doin' alright, Lou.

The two reach his office. It's small, a light hangs from the center of the ceiling by a wire. Sanitoni turns on the light to reveal his small desk, cluttered with paper and food. Sanitoni moves around the desk, Hall sits down in front as Sanitoni tries to make his desk more pleasing to the eyes. Hall raises his hand to stop the cleaning.

HALL (CONT'D)

I'm not going to waste time, Lou, you know why I'm here.

SANITONI

I know, I know, I have Riziti's money.

He opens a drawer and places an envelope on the desk

HALL

(Shaking his head)  
That's not gonna help, you missed four payments.

SANITONI

(Getting nervous)  
Times have been slow. Money hasn't been coming in as much as it used to. I still have two in college and one at home.

HALL

(Reaching in his coat and revealing his gun)  
Riziti's pissed, and you know what's next.

SANTIONI

(Staring at the gun)  
Please, Kevin, I have a family. Kids, a wife, and a business that needs me. Of all people, you should understand.

HALL

(Looking down at his gun)  
Yes, I do but that doesn't over look business.

(CONTINUED)

CONTINUED: (2)

Hall removes a suppressor from his coat and starts to screw it on his gun as Sanitoni continues his plea.

SANITONI

(Begging now)

Please, Kevin, take the money to Riziti. It's worth five payments. I'm sorry, please don't kill me.

Hall reaches over and grabs the envelope and flushes through the cash quickly. He looks up at Sanitoni's sweating face. Hall stares into his eyes and then looks away shaking his head.

HALL

(Sighs and places the money in his coat)

I can't keep doing this for you. I don't want to come in here like this, stop being late on your payments. I'll see what I can do with Riziti, but I can't make any promises.

Hall removes the suppressor and slips the gun back under his coat. Sanitoni slumps over in his seat, breathing a sigh of relief.

SANITONI

Thank you, Kevin, thank you.

HALL

You're welcome, Lou, just stop being late, I don't know how long I can protect you.

Hall gets up and leaves the office without saying anything more. Sanitoni remains in his seat thankful to still have his life. Hall walks quickly down the hall, when he is stopped by a short and stocky woman, MRS. SANITONI. Hall looks down at her. Her eyes are wide with fear as she awaits to hear the fate of her husband. Hall smiles at her fully and Sanitoni's wife smiles largely and hugs Hall.

MRS. SANITONI

Thank you, Mr. Hall. You're welcome hear anytime.

HALL

You're welcome, Mrs. Sanitoni.

Mrs. Sanitoni runs/walks down the hall to see her husband.

INT. RIZITI'S OFFICE.

Susan Riziti sits at her desk. Sam and Randy stand behind her, Sam on her right and Randy on her left. Two chairs are positioned in front the desk, one is occupied by a man. Hall enters the room interrupting a conversation. Riziti smiles and waves for him to sit.

RIZITI

How are you this morning, Hall.

HALL

(Nodding at the man as he sits down, then back to Riziti)

I'm okay.

RIZITI

Good. I trust your meeting with Mr. Sanitoni went well.

HALL

(Pulling out the envelope)

He paid me for five months.

RIZITI

(Taking the money)

Wonderful, it's a shame we had to kill him. He might of been late all the time, but he eventually paid.

HALL

(Trying to avoid the statement)

Well, uh, I didn't kill him.

RIZITI

(Suddenly filled with rage)

You what?! The man missed four payments and you let him live!

HALL

(Pointing at the envelope)

He paid though.

RIZITI:

Four months late! What kind of message does that show to the rest.

(MORE)

(CONTINUED)

CONTINUED:

RIZITI: (CONT'D)

If you're late on your payments,  
don't worry just pay it all back  
when they come to kill you. That's  
not how I run things and you know  
it!

(She turns to the man)

Joseph, go and kill that fat fuck,  
please.

JOSEPH BASSILLION stands and nods at Riziti, he then gives  
Hall a sinister smile as he leaves the room. Hall looks  
down, shakes his head, and lets out a sigh.

RIZITI

(Calming down)

I'm disappointed in you, Kevin. I  
gave you a simple task, and you  
fucked it up. When I say I want  
some one dead, they should be dead.  
I don't understand lately why  
you've been fighting me. It never  
used to be this way, please,  
Kevin, stop before you force me to  
do things I don't want to do.

HALL

(Softly)

Fine.

RIZITI

Good. But, don't think this  
behavior won't go unpunished. I  
have a special task for you. As  
you know our move to Jacksonville  
has met its problems with the crime  
organization already existing  
there. The head of that puny  
family is coming up here to try and  
reason with me. His name is  
Richard Ellis, he arrives in about  
an hour and I would like you to  
pick him up, bring him here for our  
meeting, and make his stay  
enjoyable. He'll be in town for  
the day.

HALL

(Not liking the  
assignment)

So in other words, you want me to  
be his chauffeur

(CONTINUED)

CONTINUED: (2)

RIZITI  
(Nodding)  
Yup.

HALL  
(Agitated)  
That's ridiculous.

RIZITI  
I'm sorry, Hall, but you fucked up.  
(She looks at her watch)  
You might want to get going, you  
know how traffic is.

HALL  
(Standing)  
Fuck...

RIZITI  
Gate C-16

Hall leaves the room with disgust.

INT. AIRPORT.

Hall struggles to hold a small piece of cardboard with Ellis scribbled across it. People move slowly out of the gate, greeting their friends and family. Among the crowd, a familiar face tries to push through the crowd with his bag in hand. When Ellis frees himself, he looks around and spots the sign. He approaches Hall and looks over him quickly.

ELLIS  
I'm Richard Ellis.

HALL  
(Changing his face with a  
smile)  
Welcome to Chicago, Mr. Ellis. My  
name's Kevin Hall, I'll be making  
your stay more enjoyable.

ELLIS  
(Shaking his hand)  
Good to meet you.

HALL  
Do you have any bags in the baggage  
claim?

(CONTINUED)

CONTINUED:

ELLIS

(Ellis shakes the bag)  
No, only this one.

HALL

(Smiling)  
One less thing to worry about. If  
you'll follow me, my car's parked  
this way.

INT. CAR.

Hall drives through the Chicago streets while Ellis sits in the back staring out the window watching the buildings and the people go by. His eyes move quickly, trying to keep up with the busy life. Hall looks through the rearview mirror at Ellis.

HALL

Is this your first time to Chicago.

ELLIS

It's my first time in a big city.

HALL

It's not as big as you may think.

ELLIS

Never the less, it's a lot larger  
than Jacksonville, and three times  
as busy

HALL

And how is Jacksonville?

ELLIS

Quiet and boring.

HALL

(Laughing)  
Well, it won't be boring here. I  
spoke to Riziti on the phone before  
your arrival, she made a  
reservation for you to stay at the  
Hilton in the heart of the city,  
can't miss it. Anyways, right now  
I'm to take you to get checked in  
and then you'll have your meeting  
with Riziti.

(CONTINUED)

CONTINUED:

ELLIS  
Sounds good to me.

EXT. HOTEL.

Hall leans against the car waiting for Ellis to reappear from the hotel. He looks down at his watch and then sighs as he stares up at the sky with a frustrated expression. Ellis steps out of the revolving door and onto the sidewalk. He spots Hall and walks.

HALL  
(Frustrated)  
Ready to go.

ELLIS  
Yeah, sorry it took so long, but they messed up the reservation.

HALL  
(Opening the door and speaking quick)  
That's fine.

ELLIS  
(Sensing the attitude while climbing in)  
I told you to come in.

Hall sighs and closes the door. He walks around the front and enters. The car speeds off into traffic.

INT. RIZITI'S OFFICE.

Hall holds the door open as Ellis walks through.

RIZITI  
Mr. Ellis, welcome. Please, come and sit down.

Hall closes the door. Ellis walks over to Riziti and shakes her hand. Sam and Randy stand quietly behind Riziti as everyone positions themselves in the room. Hall places himself on a couch in the left corner of the room while Ellis sits across from Riziti.

(CONTINUED)

CONTINUED:

RIZITI (CONT'D)

Welcome to Chicago, Mr. Ellis, I hope everything has been satisfactory for you thus far.

ELLIS

Everything has been fine, thank you.

RIZITI

Good. Would you like anything to drink before we get to business.

ELLIS

I'll have a glass of bourbon.

RIZITI

Sounds good, Kevin, would you pour two glasses.

Hall stares at Riziti with a blank face and then walks to the bar. Hall brings the glasses over, handing one to Ellis, placing Riziti's glass in front of her.

RIZITI (CONT'D)

Well, if everything is okay, we can start. So, what concerns do you have about my family's move?

ELLIS

(Sipping bourbon)

I'm concerned about the friction between our two organizations.

RIZITI

Understand, Mr. Ellis, no matter what you say, the move will happen.

ELLIS

Jacksonville is a small city, but both of our organizations can operate there. I know you're trying to establish a connection with the Miami drug lords. I'm proposing that both our organizations leave each other alone, you deal with your drugs and I'll go about my business.

(CONTINUED)

CONTINUED: (2)

RIZITI  
(Sipping)

The stress from this place has grown to a point where I no longer enjoy being here. Jacksonville is small enough to diminish that stress. I understand that you're trying to save your lively hood, but like you said, Jacksonville is small, and possibly too small. But, I'll tell you what I'll do. I respect that you came all this way, so why don't you and your organization join mine.

ELLIS  
(Smiling)

I'm sorry Ms. Riziti, but I'm afraid I have to turn that offer down.

RIZITI  
Fair enough.

Riziti looks at the clock on her desk and then back at Ellis.

RIZITI (CONT'D)  
I'm sorry, Mr. Ellis, but I have to cut this short.

ELLIS  
Of course.

RIZITI  
I'm sure we can continue the rest over dinner tonight. I'm sure Kevin can entertain you til then.

Ellis stands and shakes Riziti's hand. He then turns and leaves the room, with Hall following from a distance. After the two leave, Riziti turns to Randy.

RIZITI (CONT'D)  
Gather three of your best men. I don't want to see him at dinner.

RANDY:  
Yes, ma'am.

INT. CAR.

The car is silent as Hall drives.

HALL

So, is there anything you'd like to do?

ELLIS

Actually, I wouldn't mind getting some lunch.

HALL:

What do you feel like?

ELLIS:

Uh, how 'bout a nice deep dish pizza.

HALL

I know a good place, but I have to take care of some business while we're there.

ELLIS

That's fine, I just need some food.

INT. SANITONI'S RESTAURANT/AFTERNOON

A bell chimes as Ellis enters. Hall holds the door, then slowly follows. As soon as he lets go of the door, a sobbing voice calls out for him.

MRS. SANITONI

Mr. Hall! Mr. Hall!

Mrs. Sanitoni rushes out from behind the counter, her eyes red and face full of tears. She latches onto Hall's arms and stares up at his face. Hall slowly looks down at her.

HALL

Mrs. Sanitoni...I-

MRS. SANITONI

He came...He came and...

HALL

Where is he?

(CONTINUED)

CONTINUED:

MRS. SANITONI  
(Whipping her face)  
The man came and took Lou. He's  
dead, isn't he?!

HALL  
I...I...didn't mean for this to  
happen.

MRS. SANITONI  
I know, Dear. We knew this day  
would come. It's like it couldn't  
have been helped. Things used to  
be different when her father was  
the boss.

HALL  
(Pulling some money from  
his coat, and handing it  
to Mrs. Sanitoni)  
Take this. It's close to the  
amount Lou gave me this morning.

MRS. SANITONI  
The man said that the next payment  
would have to pay off the entire  
loan.

HALL  
You don't worry about that, just  
make sure the normal payment is  
ready.

MRS. SANITONI  
Bless you, Mr. Hall. Are you and  
your friend hungry? Please, sit  
I'll have some one bring you some  
food. Life goes on, right?

Mrs. Sanitoni gives Hall a hug and then disappears to the  
back. Hall and Ellis sit themselves in booth by the front  
window.

ELLIS  
What was all that about?

HALL  
Her husband owed Riziti some money,  
a good bit. I was sent to kill  
him. But, he had all the money and  
more waiting. So I let him live.  
(MORE)

(CONTINUED)

CONTINUED: (2)

HALL (CONT'D)  
Riziti didn't like that too much,  
so she sent someone else.

ELLIS  
Hmm...

A waitress approaches the booth.

WAITRESS  
What can I get you?

HALL  
We'll take a large deep dish pizza,  
with...

ELLIS  
With pepperoni, if that's okay with  
you?

HALL  
That's fine and a coupla beers.

WAITRESS  
I'll have them get started on it  
right away.

HALL  
What do you mean hmm?

ELLIS  
You didn't seem like the type to  
usher people around.

HALL  
(Laughing slightly)  
No, this is just Riziti's  
punishment.

ELLIS  
Well, I'm sorry.

HALL  
Thank you, but don't worry about  
it.

The waitress returns and serves the beers complete with  
coasters.

ELLIS  
(Sipping)  
So, I'm sure you're ready to leave  
this town.

(CONTINUED)

CONTINUED: (3)

HALL

Ha! I'd rather stay here. My wife and I grew up here, and now my kids are starting school. Too much of my life is here to just pick up and leave.

ELLIS

You're a family man?

HALL

(Sipping)

Yeah, I've got a wife and twin daughters.

ELLIS

That's nice. I had a wife and a daughter, but cancer got them both.

HALL

Geez...

ELLIS

It sounds bad, but with a thing like cancer, you know the will eventually come, so you learn to excepted it. Besides, I still have a granddaughter and a hitman who treats me like a father.

HALL

How's that work?

ELLIS

That's a long story. In short, I took in an orphan. How did you get started in this business?

HALL

My dad worked for John Riziti pretty much all his life. I was dragged under at an early age. Eventually, I worked with my father, until he died and I took his place.

ELLIS

That's usually how it goes.

The waitress arrives and places the pizza on the table. She sets down two plates and serves them each a slice.

(CONTINUED)

CONTINUED: (4)

HALL

Well, if we're done with the sad talk, lets dig in.

ELLIS

(Picking up his slice)  
So I assume you're a big Cubs fan.

HALL

Big's too small a word.

EXT. SANITONI'S RESTAURANT.

Hall and Ellis slowly remove themselves from the restaurant. Hall notices something on the windshield.

HALL

A ticket! Son of a bitch.

ELLIS

For what?

HALL

(Snatching it and looking  
it over)  
Expired meter. Of all the cheap  
fucking things.

As the two look over the ticket, a car rolls slowly up to them. Three men emerge from the car and approach. Hall looks up, and noticing what's going on, he grabs Ellis and throws him behind the car. Hall drops down behind next to Ellis, barricading himself as the gunfire begins.

ELLIS

(Keeping his head low)  
What the hell!

Hall pulls out and returns fire from the hood. The cracks of gunfire scatter the streets, leaving the gunfight to deal with itself. Ellis removes a gun from his coat and returns fire from behind the trunk, striking one of the men. Ellis continues to fire, covering for Hall as he changes clips. Hall returns fire and takes down another man. The last man notices his losing efforts and hops back into the car. Hall and Ellis stand and fire continuously at the car as it tears off around a corner.

HALL

Hurry up and get in the car.

(CONTINUED)

CONTINUED:

Ellis hops into the back as Hall moves around to the driver's side. Hall puts the car in gear and punches it. People slowly reappear as smoke from burnt rubber fills the air.

HALL (CONT'D)  
(Angry)  
Fuckin' Riziti!

ELLIS  
(Looking out the back  
window)  
She must really not want to have  
dinner with me.

HALL  
(Snapping at Ellis)  
This isn't time to be funny.

ELLIS  
It's okay, Kevin, we're both still  
alive.

HALL  
You don't think she tried to kill  
me, too, do you?

ELLIS  
I can tell you to not worry about  
it for now.

HALL  
What?!

ELLIS  
Just wait until dinner, we know she  
tried to kill me, but if she wanted  
you dead as well, we'll be able to  
tell at dinner. Have patience.

HALL  
Fine.

ELLIS  
Take me back to the hotel, and  
we'll wait.

HALL  
I'll have to call Mary, tell her I  
won't be home for dinner.

## INT. RESTAURANT/NIGHT

Riziti sits at a round table, with Sam and Randy on opposite sides. Two chairs are left empty. Riziti slowly sips on a glass of wine, knowing Ellis is coming. Ellis and Hall approach the table. Riziti greets them with a frustrated smile as they sit.

RIZITI

Good evening, Mr. Ellis, Kevin. I trust your day was okay.

HALL

It had it's moments.

RIZITI

That's nice, would you like anything to drink?

ELLIS

No, let's just finish up business and I'll be out of here.

HALL

I'll have a scotch and soda.

Riziti nods and Randy waves his hand for a waiter to come over. a waiter arrives and Randy quietly tells him Hall's order.

RIZITI

My offer still stands Mr. Ellis.

ELLIS

Well, I've seen what happens if I say no. So I'm curious to what happens if I refuse a second time. But, I see that my words can no longer persuade you.

RIZITI

Nothing you do can stop this move.

ELLIS

I understand that, but...  
 (Ellis reaches into his coat and pulls out an envelope)  
 I want it to make it clear to you that my business is to be left alone. You deal with your drugs and live a peaceful life.

(CONTINUED)

CONTINUED:

Ellis tosses the envelope across the table to Riziti and she picks up the envelope and shuffles through the cash.

RIZITI  
How much is this?

ELLIS  
Enough so that you know that my organization is to be left alone.

Riziti continues to shuffle through the money and deciding what to say next. The waiter returns to the table and places the scotch and soda in front of Hall. Hall sips on his drink quickly.

RIZITI  
(Placing the envelope in the center of the table)  
As much as I'd like accept the money, I must refuse.

ELLIS  
(Knowing his been beat)  
As I thought you would.  
(He reaches across the table and grabbing the money)  
If you'll excuse me I have to use the restroom.

Ellis leaves. After he is well out of sight, Riziti speaks.

RIZITI  
Bastard. Flew all the way here to try and get me to leave him alone. Waste of a trip.

HALL  
Well, it doesn't make it any better that he knows you tried to kill him earlier.

RIZITI  
Whatever.

HALL  
Don't whatever me, Susan, you could've killed me.

RIZITI  
Don't you ever call me that, you're not your father.  
(MORE)

(CONTINUED)

CONTINUED: (2)

RIZITI (CONT'D)

And you should've known better to just get the fuck out of the way.

HALL

It would have been better if you told me what was going on. If three men just appear and start shooting, of course I'm going to shoot back.

RIZITI

Lower your voice. I assumed you would understand the situation.

HALL

You know what happens when we assume.

RIZITI

Don't lecture me.

The table is silent for a few moments until Ellis returns. He doesn't sit, he stands by his chair and finishes the meeting from there.

ELLIS

If we're done here Ms. Riziti, I would like to leave now.

RIZITI

Fine, I hope you've enjoyed your time here.

ELLIS

(Sarcastically)

To be honest, I would rather a few more people shoot at me, but I thank you for your hospitality.

Ellis walks away and Hall quickly downs his drink.

HALL

(Standing)

And by the way, Mrs. Sanitoni would like her husbands body back.

Hall slams the glass into the table and follows Ellis out. Riziti slowly swirls her wine.

RIZITI

Call Joseph.

INT. CAR.

Silence. Ellis lounges in the backseat carelessly looking out the window. Hall drives aggressively, lost in his emotions. Ellis turns to Hall, examining him slowly.

ELLIS

You know I never got a chance to thank you for-

HALL

(Looking through the rear view mirror)  
It was nothing.

ELLIS

(Chuckling)  
Sure.

HALL

Trust me, if I had known that those men were there to kill you, they would've. So, when I say it's nothing, it's nothing.

ELLIS

Even if you knew what was happening, I still doubt you would've allowed it.

HALL

You rely too much on your instinct.

ELLIS

It's instinct that helps me see through people.

HALL

Don't forget I'm still you're enemy.

ELLIS

The enemy of my enemy, is my friend.

HALL

What'd you mean?

ELLIS

Being a family man, everything you do is for the benefit of your family.

(MORE)

(CONTINUED)

CONTINUED:

ELLIS (CONT'D)

Moving your family is the last thing you want to do. Leaving your memories and depriving your children of the life you want to give them is far from beneficial.

HALL

So?

ELLIS

I can help you.

HALL

What can you do?

ELLIS

I have a proposition.

HALL

(Sighs)

Let me hear it.

ELLIS

Good. Now, I think it's easily said that we'd both benefit from Riziti's death.

HALL

What?!

ELLIS

Just listen before you jump off the page. You don't want to leave this place as bad as I don't want you to move to mine. If she's out, the move won't happen, correct?

HALL

If she's gone, there will be a power struggle between a few people.

ELLIS

Who?

HALL

Me, probably her body guards, but they're not a problem. The true problem is her right hand, Joseph Bassillion. If he gained power, he'd most likely continue the move.

(CONTINUED)

CONTINUED: (2)

ELLIS

Riziti and Bassillion are the only threats?

HALL

Yes.

Hall slows to a stop in front of the hotel. He puts the car in park and turns to face Ellis.

HALL (CONT'D)

My father did everything for Rizitis. He made me promise that I would do the same.

ELLIS

And has Ms. Riziti lived up to her father?

HALL

She's not half the person he was.

ELLIS

It's a hard decision, Hall. Think it over, I'll talk to you tomorrow.

Ellis exits the car.

ELLIS (CONT'D)

Good night.

Ellis closes the door and Hall sighs. He takes the car out of park and steps on the gas.

EXT. HALL'S HOUSE.

Kevin climbs out of the car. He walks slowly across his driveway, into his lawn, stepping over a few toys. His head hangs low, with the conversation still fresh in his head. He enters through the front door to find his house low lit and silent. Hall moves to the back of the house to his bedroom. Light seeps out of the cracked door, he pushes it open to find his wife folding clothes. Hall steps behind her and wraps his arms around her abdomen.

HALL

Hey, sweetheart.

He kisses her on the cheek.

(CONTINUED)

CONTINUED:

MARY

Hey, babe, how was your day?

HALL

Stressful, yours?

MARY

Same as always, drop the kids off,  
sit in a cubical for eight hours  
then come home. What was  
stressful?

Hall sits on the bed and takes his coat off, exposing his  
gun. He unstraps it, sighing.

HALL

To start, Susan gave me the task of  
driving a small time boss named  
Richard Ellis around town. And for  
the first time in ten years, I was  
almost killed.

MARY

What?!

HALL:

Well, sort of killed. Riziti sent  
some men to kill Ellis, I didn't  
know, so we got into a small gun  
fight.

MARY

So that was your doing. I thought  
this wasn't going to happen  
anymore.

HALL

Jesus, Mary, you know what I do.  
You and I grew up around this shit.

MARY

Don't remind me, but you and I  
agreed that this wouldn't happen  
again after Meagan and Erin were  
born.

HALL

I'm sorry, sweetheart, but things  
happen. You might want to here the  
rest of my day before you get mad.

(CONTINUED)

CONTINUED: (2)

MARY

I'm listening.

HALL

Richard Ellis is the boss of the organization in Jacksonville. He came to town to plea with Riziti, with no success. And since I've been with him today, my views of all this moving shit have changed. I don't want to move, too much of our lives are here and I'm not about to leave those behind. So, Ellis made me an offer, if I kill Riziti, we stay here and the family doesn't move.

MARY

You're crazy!

HALL

Just listen, all I have to do is kill Riziti and Bassillion. Then I would be in charge.

MARY

All this talk of killing makes you sound like when you were younger, I don't like it. And what about you're dad?

HALL

Riziti is nothing of what my father thought.

MARY

Are you sure you want to throw all this away.

HALL

Mary, nothing would get thrown away. We're talkin' about Riziti out of the way and me in charge of the family. There would be no move, the family would be ran like it used to and we'd live better. Isn't that what you'd want?

Mary sighs and sits down next to her husband on the bed. She places her head on his shoulder and speaks.

(CONTINUED)

CONTINUED: (3)

MARY

Of course I want that, but are you prepared to risk all this for a man you met today.

HALL

To be honest, I don't know, that's why I wanted to talk to you. Ellis reminds me a lot of the old times when you and I were growing up, I like happy thinking of those memories and it made me realize how things are now. But, before I did anything I wanted to know how you felt.

MARY

It's not my decision and I don't know what to tell you. All I can say is that you look tired and should get some rest. I know you'll do what's best, but remember it's not always about you.

Hall nods and stands. He looks down at his wife, kisses her passionately, then walks slowly to the bathroom.

INT. HALL'S BEDROOM.

Hall lays in bed, staring up at the ceiling lost in his constant daze of thought. Mary sleeps without worry next to him. Hall continues to stare as memories come back in his mind. His eyes close. They show his happy times. A younger Hall with his father. The visions show a happy Hall with Mary as they walk through a park holding hands and enjoying life. The memories fade and show his father on the death bed and then flip to him and his family enjoying their swing set in their backyard. Then the memories fade to show the day's events, with Mrs. Sanitoni crying and then Ellis perched up against a car dodging bullets. The memories end with Hall and his wife sitting together on the bed.

INT. HALL'S HOUSE/MORNING

Mary stands once again in the kitchen cooking something on the stove. Meagan and Erin once more sit at the table awaiting breakfast. Hall appears from the back of the house into the kitchen. The girls high pitched voices greet their dad as he kiss the both of them on the head.

(CONTINUED)

CONTINUED:

He walks to his wife and kisses her fully on the lips. She smiles at him happily.

MARY  
Sleep well.

HALL  
(Smiling)  
Very.

MARY  
Good to hear. You'll be home for dinner?

HALL  
Right on time.

MARY  
Have a nice day.

HALL  
I'll will. Bye girls.

MEAGAN AND ERIN  
Bye, Daddy!

Hall walks out the door.

EXT. HOTEL.

Hall waits against his car for Ellis to appear. Ellis exits the hotel holding his bag.

ELLIS  
Morning, Mr. Hall.

HALL  
Good morning, Mr. Ellis.

Hall opens the door and Ellis climbs in. Hall walks around to the drivers side, and enters the car. Within no time, it speeds off down the street.

INT. CAR.

HALL  
Did you sleep well?

(CONTINUED)

CONTINUED:

ELLIS

Sleep was good, but I'm kind of hungry. Does Sanitoni's have breakfast.

HALL

Sorry, but they don't open for another three hours.

ELLIS

Well, I could go for some breakfast.

HALL

There's a place up the street.

INT. DENNY'S RESTAURANT.

Hall and Ellis sit across from each other in a booth. A waitress stands waiting to take their orders.

ELLIS

I'll have the french toast.

WAITRESS

And you?

HALL

A cup of coffee. I'm not hungry.

WAITRESS

I'll be back in a sec with the coffee, your food will be out in a few.

ELLIS

So have you thought about my offer?

HALL

I have.

ELLIS:

And?

HALL

And, I've decided to take your offer.

ELLIS

Good. Now the only thing left to discuss is when.

(CONTINUED)

CONTINUED:

HALL

It would be easiest when she's away.

ELLIS

Go on.

HALL

One. Riziti leaves in about a month for Jacksonville to set up. The family follows in another two weeks. This time would be the best 'cause the only people that would be with her would be her two body guards and possibly Joseph.

ELLIS

And what if he isn't?

HALL

Then I'll take care of that. Without Riziti, he isn't much.

ELLIS

Good. When would you plan to arrive.

HALL

I'm scheduled to come down a week before the rest of the family, then I go back to get mine.

ELLIS

How long will it take?

HALL

Providing I get adequate help, no time at all.

ELLIS

I have the right help.

HALL

Good, then everything is settled.

The waitress returns with coffee and places it on the table in front of Hall. He thanks the woman and begins to sip his coffee. A quiet Joseph Bassillion reads the newspaper, slowly sips his coffee, and listens closely to the conversation.

INT. RIZITI'S OFFICE.

Bassillion enters. He walks to one of the chairs in front of Riziti and sits down.

RIZITI  
What have you brought me?

BASSILLION  
Good news.

RIZITI  
(Smiling)  
Would you like something drink?  
Bourbon? Scotch?

BASSILLION  
(Smirking)  
No, what I have to say will only  
take a few minutes.

INT. AIRPORT.

Hall and Ellis stand in the gate waiting for the boarding to begin. Ellis holds his bag and the two begin to exchange their pleasantries.

ELLIS  
I want to thank you again for  
saving me.

HALL  
Like I said, it was nothing. But,  
thank you for opening my eyes.

ELLIS  
Don't mention it. Within some time  
everything will be back in its  
place.

The boarding for the plane is called over the PA system.

ELLIS (CONT'D)  
See you in a month.

The two shake hands and Ellis walks into line to board the plane. With that Hall turns and walks away. As he walks from the gate, his cell phone rings. He removes it from his pocket and opens it up.

(CONTINUED)

CONTINUED:

HALL

Hello.

SAM (V.O.)

Ms. Riziti wants you in her office.

HALL

When?

SAM (V.O.)

As soon as possible.

Hall closes the phone.

INT. RIZITI'S OFFICE.

Hall sits in front of Riziti with a glass of bourbon.

RIZITI

Mr. Ellis boarded the plane with no other problems?

HALL

He's gone.

RIZITI

We'll deal with him later.  
Anyways, I have a new assignment for you. One in which you might be able to redeem yourself.

HALL

I'm ready.

RIZITI

One of our bookies, Jason Cooke, has been short changing us. Here's his address.

(She pushes a slip of paper across the desk)

HALL

(Grabbing paper)

What do you want me to do with him?

RIZITI

Whatever you deem necessary.

HALL

Alright.

(CONTINUED)

CONTINUED:

RIZITI

Come back when you're done.

Hall exits, leaving his bourbon.

EXT. COOKE'S BUILDING/AFTERNOON

Hall sits in his car, looking down at the piece of paper and then up at the building. Hall shoves the paper into his pocket, reaches into his coat and pulls his gun out. He checks it and exits the car. Inside, he casually proceeds through the lobby to an open elevator. As he steps in, Hall presses the number four. On the fourth floor, Hall strolls down the corridor to a door marked with 438. He breathes in slowly, then knocks. The door is opened, Hall's eyes widen and his face runs pale. He tries to back up, but he is stopped by Sam and Randy, who appear behind him. They grab Hall by the arms and drag him passed Bassillion into the apartment. Sam and Randy toss Hall into a chair and hold him down.

HALL

What the hell is going on?!

BASSILLION

You couldn't expect to double cross Riziti without her finding out did you?

HALL

Fucker.

Bassillion strikes Hall quick and hard in the stomach. Hall lets out a moan and slumps over.

BASSILLION

Riziti's very disappointed in you.

HALL

Shut up, Bassillion, if you're gonna kill me just do it.

BASSILLION

(Laughing)

Don't worry, we're not gonna kill you now, Riziti still wants to talk to you. But for right now Sam and Randy are gonna keep you company.

Bassillion walks toward the door and Randy moves to stop him.

(CONTINUED)

CONTINUED:

RANDY

Where are you going?

BASSILLION

Home for a little. Riziti will  
call you with later.

Bassillion leaves and Randy turns and smiles at Hall, then raises his fist.

EXT. LAKE MICHIGAN/NIGHT

The truck of a car is opened. Sam and Randy reach in and pull out Hall. They drag a beaten Hall across a dock overlooking the lake. The moon shines over the water as a figure stands at the edge of the dock. Riziti's red hair is tossed up by the wind, along with the ends of her tight, black trench coat. Hall is stood up straight in front of her. His head hangs low, with his hands bound behind his back. Blood continues to trickle from his wounds.

RIZITI

After all I've done for you, you go  
and do something like-

HALL

Shut up! You did nothing but run  
your father's empire into the  
ground.

RIZITI

Ha! I did no such thing. I  
expanded, ran the other families  
out, and now it's only a matter of  
time before I control the flow of  
drugs through out this city.

HALL

You did that with fear and  
destruction. You killed people  
like Lou Sanitoni, who despite all  
his misfortunes still paid you.  
Your father was the kind to forgive  
and forget. You took his way and  
shit on it!

(CONTINUED)

CONTINUED:

RIZITI

Fuck my father! People are too used to his times, and because of it I'm loosing money. Drugs are the road to power now.

HALL

Your father never cared about power.

RIZITI

My father this, my father that, the last time I checked he doesn't run this shit no more. But, what about yours. He's probably turning over in his grave right now.

HALL

Bitch.

RIZITI

I just never though you'd give up your life for a lowly fuck like Ellis.

Hall holds his tongue.

RIZITI (CONT'D)

(Walking over to Hall and putting his hand on his cheek)

Oh, don't worry your time to apologize is coming.

HALL

And what of my family. What'll you tell them.

A sharp, evil laugh sounds from behind Hall. Joseph Bassillion steps slowly into the light, holding a pistol in his right hand.

BASSILLION

I wouldn't worry about that.

HALL

(Turning)

What?!

BASSILLION

You'll be joining them soon.

(CONTINUED)

CONTINUED: (2)

Bassillion moves over to Riziti and hands her the gun.

HALL  
You didn't...

Bassillion nods his head lightly.

HALL (CONT'D)  
(Charging at Bassillion)  
You son of a BITCH!!

As Hall charges toward Bassillion, Sam sticks out his fist and slams it into Hall's sternum. He tumbles to his knees, gasping for air.

RIZITI  
Stand him up.

Sam and Randy do as they're told.

RIZITI (CONT'D)  
Anything left you want to say?

HALL  
I've got noth-

Riziti fires the gun while Hall is between words. The impact pushes Hall off the dock and through the water. Riziti hands the gun to Bassillion and walks to the car. Sam and Randy follow, but Bassillion stays on the dock looking into the water.

BASSILLION  
Piece of shit.

Hall sinks lower and lower into the cold lake water. His blood stains the water around him. Hall struggles violently to break free from the binding. He pauses for a moment before scrunching his legs and bringing his arms in front of him. Hall swims for the surface, pushing himself out of the water and under the dock. He takes a few gasps of air and starts to work on the binding with his teeth. When he finally breaks free, Hall begins to drag himself ashore.

INT. HALL'S HOME.

Hall bursts into the house through the kitchen door. His soaked jacket is sealed up tight to conceal his wound.

(CONTINUED)

CONTINUED:

Hall's shoes squeak as he moves frequently through the house in search of his family. Hall enters the living room and drops to his knees. He moans and groans, dragging himself toward his family. Hall's daughters are slumped over on the couch with bullet wounds in their heads. Mary's face is covered in blood and bruises. Hall falls into Mary's lap and begins to cry. After a few moments, the sound of police sirens ring in the distance. He stands and kisses both of his daughters on the cheek, then walks to the back of the house. He reappears seconds later wearing a trench coat. Hall walks past his family, giving them no attention as he exits the house.

FADE OUT TO  
BLACK.

EXT. JACKSONVILLE/DAY

Clouds cover the Jacksonville skyline. Rain falls soft, but continuous. The few people that walk the streets carry umbrellas or hold the days newspaper over their heads.

REED

There is no sorrow left in my heart, it has spread to the streets. The city is cold, its once vibrant touch no longer exists. The police are in disarray due to the increase of organized crime.

Reed sits on an empty bench, smoking a cigarette.

REED (CONT'D)

But, where the city is lost, I am not.

INT. LIMO.

The wipers sway back and forth, clearing the rain. Riziti and Bassillion sit in the limo. Riziti sits behind the back glass talking furiously on her cell phone. Bassillion lounges across from her with his legs crossed, awaiting his chance to speak.

RIZITI

I don't care what you think! Move that next shipment up now, we'll take care of everything here.

(MORE)

(CONTINUED)

CONTINUED:

RIZITI (CONT'D)

(Pause)

No. No. I told you dammit, we'll take care of everything, just send the fuckin' shipment. Good.

(She hangs up and shoves the phone into her coat pocket.)

BASSILLION

Trouble?

RIZITI

Like you wouldn't believe. We get rid of one problem and gain another.

BASSILLION

I assume that's why I'm here early.

RIZITI

I hired one Ellis's men to kill what was left of that pathetic organization. But of course he failed and was killed by Ellis's right hand, son of a bitch killed Sam and Randy, too. Since then he's terrorized the hell out of my operation. Only three shipments have made it out. He's ambushed all of the drops. My runners are scared and my suppliers are losing their trust.

BASSILLION

What's his name?

RIZITI

Charles Reed.

BASSILLION

Do you have a description?

RIZITI

I couldn't tell you really. The only time I saw him was in my office and when he was shootin' up the restaurant. But, if you stay with the runners, he'll turn up.

BASSILLION

Any family?

(CONTINUED)

CONTINUED: (2)

RIZITI

Only the Ellis's granddaughter,  
but, I'm sure he's got plenty of  
connections.

BASSILLION

She helping him.

RIZITI

I put someone on her, but nothing's  
come up yet.

BASSILLION

When's the next shipment supposed  
to be moved out.

RIZITI

Tonight.

BASSILLION

If he doesn't show up, I'll start  
tear the city apart.

RIZITI

This city's too damn big. The only  
way to catch him is to be patient.

BASSILLION

Don't worry, I'll find him.

RIZITI

Don't be too cocky with this one.

Bassillion smiles.

EXT. JACKSONVILLE STREETS.

Charles Reed slouches on the bench. His hair and trench coat drip with water. The smoke from his cigarette flows through the air as people pass him, but he doesn't move. Across the street suited men stand in front of the Modis Building waiting. A limousine pulls up and one of the men walks to the car with an umbrella and opens the door. He holds the umbrella for Susan Riziti as she steps out. Bassillion straightens his coat as he catches his footing on the curb. He takes a long glare at his new scenery. Reed stands, brushes out the cigarette on the bench and walks off.

EXT. JACKSONVILLE STREETS.

Jerry takes refuge on his usual bench, holding the same sign. A few people place money in his hat as they pass. Reed appears and sits down. Rain continues to fall, but the two make no recognition of it.

JERRY  
Some weather, huh, Reed.

REED  
(Grunting)  
It's been raining for five days straight.

JERRY  
Ironic that it starts right after the old man's funeral.

REED  
Yeah, if you believe in that sort of thing.

JERRY  
You used to, if you haven't forgotten.

REED  
Whatever.

JERRY  
Well, you're here for something, so what is it?

REED  
A new guy got out of the limo with Riziti this morning.

JERRY  
Ah, yes, Riziti's right hand man, Joseph Bassillion

REED  
(Thinking)  
Joseph Bassillion...

JERRY:  
Be careful, from what I've heard he's one tough bastard.

(CONTINUED)

CONTINUED:

REED  
(Lighting a cigarette)  
Oh yeah, what'd he do? Kill to  
many people.

JERRY  
No, he killed a man's family. The  
wife and twin daughters, a ruthless  
killer.

REED  
Who was the guy?

A Greyhound bus idles at a station with people slowly  
dismounting.

JERRY  
One of Riziti's most trusted men.  
And as the story goes he betrayed  
Riziti for Ellis.

Kevin Hall emerges from the bus and hobbles down the steps.

REED  
What?!

JERRY  
That's how it goes. When Riziti  
found out, Bassillion killed his  
family and Riziti killed him.

REED  
(Thinking)  
What was his name?

JERRY  
Kevin Hall.

REED  
The drop set for tonight?

JERRY  
Yeah. It's all on here.  
(Jerry hands Reed a folded  
piece of paper from under  
his coat)

REED  
(Grabbing it and reading  
it over)  
Good.

(CONTINUED)

CONTINUED: (2)

JERRY  
You know, Ellis' granddaughter  
hasn't left yet.

REED  
(Standing)  
Don't bring that up.

JERRY  
Why not? You know she's still  
worried about you other wise she'd  
be gone.

REED  
Stop.

JERRY  
I understand not going to the  
funeral, but have you gone to visit  
his grave yet?

REED  
(Throwing money into his  
hat)  
No, and that subject isn't up for  
discussion.

Reed walks off down the sidewalk.

EXT. RUN DOWN APARTMENTS.

An overweight, greasy man walks slowly in front of Kevin Hall, looking at the door numbers and flipping through a set of keys. Hall follows from a distance, his face emotionless. They continue to walk along the second floor walkway until the landlord stops and finds the right key.

LANDLORD  
(Placing the key into the  
door)  
Apartment 6C.

The landlord opens the door and the two walk. Hall takes a look around at the tiny apartment. It's run down with stains on the carpet and holes in some of the walls. Hall takes a few steps around and turns to the landlord.

LANDLORD (CONT'D)  
Sorry about the holes and the blood  
stains. The last guy living here  
was a drug dealer and when the cops  
came, he didn't really cooperate.  
(MORE)

(CONTINUED)

CONTINUED:

LANDLORD (CONT'D)

I was goin' to fix 'em, but I  
didn't expect anyone to rent so  
soon.

HALL

Don't worry about it. It'll do.  
(He pulls money from his  
coat and gives it to the  
man)  
This month's and next month's rent.

LANDLORD

That's fine.  
(Handing Hall a key)  
I'll be here tomorrow to fix the  
holes.

HALL

(Excepting the key)  
Whenever is fine.

The landlord nods his head and leaves the apartment. Hall walks to the sliding glass door at the rear of the apartment and pulls open the blinds, revealing the downtown skyline in the distance.

EXT. CEMETERY.

The sun's rays faintly pierce through the trees surrounding the cemetery. The rain has moved on, but water still glistens on the flowers that decorate the head stone Reed stands in front of. A woman walks up to the grave in behind Ellis's, dressed in a veil that covers her hair and sunglasses. She lays a bundle of roses on the grave and looks up at Reed.

REED

Don't look at me directly.

VERONICA

(Looking back down)  
Thanks for seeing me.

REED

I don't know why I agreed.

VERONICA

Because deep down you still worry  
about me.

(CONTINUED)

CONTINUED:

REED

What'd you want?

VERONICA

I'm leaving in a few days. I was given a wild card to play in the French Open.

REED

Is that all you wanted to tell me?

VERONICA

Dammit, Charles, Grandpa's death hasn't been easy for me, either. You're not the only one who's had to deal with the pain...

Veronica trails off, lowering her head in silence. She stares at the unknown grave before speaking again.

VERONICA (CONT'D)

And...I want you to come with me.

REED

I won't.

VERONICA

Please-

REED

I won't let that women get a way, she took everything from me.

VERONICA

I'm still here.

REED

You're just a girl.

VERONICA

Shut up, you were the one that wanted to get away from this!

REED

Things change, accept that and leave.

VERONICA

And what if she kills you first, what would that accomplish?

(CONTINUED)

CONTINUED: (2)

REED

I not arguing with you anymore.

Reed leaves Veronica in tears.

EXT. JACKSONVILLE OUTSKIRTS/NIGHT

The moon that hangs high in the clear, night sky. A car silently sits in a darkened alley. Two unknown men sit alert in the front, their faces faintly illuminated by a street lamp. Bassillion lounges in the back, shrouded in darkness. After a few moments, a car passes the alley. The car lights flash on and the pursuit begins. The two men are silent, while Bassillion constantly looks out the window.

PASSENGER

You shouldn't get too worried.  
Reed won't show up until we stop.

BASSILLION

(Looking out the window)  
Maybe that's why you haven't made a  
successful drop.

The passenger gives a beaten look and turns back around.

EXT. TRAIN YARD.

A black sedan quietly sits alone in an open train yard. Bassillion's car pulls into the area and rolls to a stop next to the sedan. Two men emerge from the black sedan and walk around to the back, as the two from Bassillion's car climb out followed by Bassillion. Riziti's men walk around to meet the others as Bassillion stands by the front of the car scanning the area.

EXT. BUILDING ROOF

Hall slowly positions his sniper rifle in place on the roof's edge.

EXT. TRAIN YARD

Reed leans against a building wall, holding a pistol in each hand. He peeks around the corner and looks at the four men, who's faces are submerged in business. Reed takes a breath and pushes himself off the wall, extending his guns. He runs out into the open, firing wildly.

(CONTINUED)

CONTINUED:

One of the men falls to the ground while the other three try to take cover behind the cars. Bassillion moves forward, firing rapidly at Reed. Reed drops behind a line of oil drums and starts to reload as bullets tear through his cover. When Bassillion runs out of bullets, he releases the magazine and digs in his pocket for another. Reed jumps up from behind the drums, ready to fire. Bassillion freezes, a cold pain trickles up his spine. His eyes widen, knowing the bringer of death stands before him. Reed gives a slight smirk, but before he can fire, bullets strike the top of the drums, forcing Reed to once again take cover. Bassillion scrambles to take cover behind the cars as more bullets rain down on him. Reed reaches in his pocket and removes a grenade with sniper fire echoing around him. Reed pulls the pin and tosses the flash bang. After the grenade goes off, Reed scurries out of the area.

INT. MODIS BUILDING/DAY

Bassillion leans against the wall next to the elevator waiting. The bell chimes and Riziti strolls out. Bassillion falls into step with her as she moves into the lobby, which is filled with a mix of business men and Riziti's thugs.

RIZITI

Well, my supplier's pissed.

BASSILLION

Even though last night was a success?

RIZITI

Yes. He's delivering the next two months shipment personally.

BASSILLION

When?

RIZITI

Tomorrow. But, right now we need to find out who this rouge sniper is.

BASSILLION

I'll put someone on it.

EXT. BUILDING ROOF.

Hall adjusts the scope of his sniper on a roof top across from the Modis Building.

EXT. MODIS BUILDING

Riziti and Bassillion exit the building.

RIZITI

Have you found any leads on Reed,  
yet?

BASSILLION

No.

Bassillion opens the door for Riziti as a group of people walk past the building. In the group, Reed can barely be seen, smoking a cigarette.

RIZITI

Why don't you pay a visit to  
Ellis's granddaughter.

Reed takes the cigarette from his mouth and fiddles with it in his hands before throwing it to the curb as he passes the window.

BASSILLION

She met with Reed?

RIZITI:

Yesterday. I had someone watching  
the geezer's-

Firecrackers resinate from in front of the limo, interrupting Riziti. Bassillion draws his pistol and drags Riziti away from the limo.

EXT. BUILDING ROOF.

Hall removes his rifle from the ledge and begins to dismantle it.

EXT. MODIS BUILDING.

Riziti and Bassillion stand in the doorway watching their men check the area.

RIZITI

Go to her house and find out what  
she knows, but don't touch  
anything.

EXT. ALLEY.

A door slings open releasing Hall from the building. He strides down the alley carrying a thin, brown case.

INT. ELLIS' HOME.

Raymond opens the door to reveal Bassillion waiting with a smug look. Raymond looks him over for a second.

RAYMOND

May I help you?

BASSILLION

I'm here to see Ms. Callahan.

RAYMOND

Are you expected?

BASSILLION

No, but, I'm sure Susan Riziti wouldn't want me turned away.

Raymond steps aside and allows Bassillion to step over the threshold. Raymond closes the door and leads Bassillion through the house to a side yard where the tennis court stands. A dispenser shoots balls at Veronica as she returns them steadily. Veronica strikes her last ball and approaches the bench.

BASSILLION (CONT'D)

I apologize for coming so out of the blue.

Veronica grabs her water and takes a few sips.

VERONICA

That's okay, Mister...?

BASSILLION

(Extending his hand)

Bassillion. I represent Susan Riziti.

VERONICA

(Not extending her hand)

What business does she have here?

(CONTINUED)

CONTINUED:

BASSILLION

Charles Reed.

VERONICA

I haven't seen him since my  
grandfather's murder.

BASSILLION

Think wisely, Ms. Callahan, Charles  
Reed is our enemy along with anyone  
else that associates with him.

VERONICA

How dare you come to my home and  
threaten me. Or have you forgotten  
you're the ones that killed my  
grandfather.

BASSILLION

You're quite talented, I'd hate to  
see that go to waste.

VERONICA

Get the hell out.

BASSILLION

Ms. Callahan, please, I'm not here  
to start a fight.

VERONICA

Fuck you. Unless you are gonna use  
force, get out.

Veronica's eyes stay locked with Bassillion's as he decides  
whether or not to use force. Finally, he gives a slight  
smirk and then exits the court.

INT. HALL'S HOUSE/EVENING

The side door in the kitchen opens and Mary Hall steps in  
holding her purse and a few paper folders. She tosses her  
keys on the counter and closes the door. In the back ground,  
the girls can be heard laughing.

MARY

Meagan, Erin, I'm home!

ERIN

We're in the living room, Mom!

(CONTINUED)

CONTINUED:

The laughing continues as Mary walks through the kitchen and into the living room. Mary suddenly stops, her eyes widen, and the folders slowly slip out of her hand. Meagan and Erin sit on the couch with Bassillion in the center, playing cards on a coffee table.

MEAGAN  
Crazy eight's!

BASSILLION  
(Looking at his hand and  
then at Meagan's)  
What? No way! I lost again.  
(He looks up)  
Oh, Mrs. Hall, welcome home.

MEAGAN  
Hi, Mommy!

ERIN  
Guess what, Mommy? We learned  
crazy eight's!

MEAGAN  
Yeah! Mr. Bassillion taught it to  
us.

MARY  
(Stepping back)  
That's nice girls.

Bassillion notices her fleeing and places his hand on the butt of a gun that rests on the coffee table.

BASSILLION  
Now, now, Mrs. Hall. I think it  
would be best for you to come and  
play with us.

Mary lowers her head.

INT. HALL'S APARTMENT/NIGHT

Hall awakes from his dream, gasping for air and covered in sweat. He sits up, turns on the light next to his bed, and rubs his face. While he rubs his face, he notices something and stops. He removes his hands and stares aimlessly at looks up.

FIGURE  
Hello, son.

(CONTINUED)

CONTINUED:

HALL

Dad?!

HALL'S FATHER

You look like hell.

HALL

What do you want?

HALL'S FATHER

How do you feel, son?

HALL

What?

HALL'S FATHER

How do you feel, knowing that you  
killed your family.

Hall can't find any words to respond.

HALL'S FATHER (CONT'D)

You sacrificed your family in order  
to what?...Repair A dying  
organization?

HALL

Shut up!!!

Hall awakes again. He doesn't move, he just lays in the  
dark, taking a few deep breaths.

HALL (CONT'D)

Fuck...

INT. REED'S APARTMENT.

Someone beats loudly against the door. Reed flips on a light  
as he stumbles toward a small table next to the door. He  
opens a drawer and pulls out a gun. Reed checks the peep  
hole, realizing who it is, he quickly unlocks and opens the  
door.

REED

Veronica, what the hell are you  
doing here?!

VERONICA

(Stepping in)

I'm sorry, I've got no where else  
to go.

(CONTINUED)

CONTINUED:

REED  
(Closing the door)  
What's wrong?

Veronica walks to the couch in the living room and sits down.

VERONICA  
Bassillion.

REED  
(Sitting down in a chair)  
What about him?

VERONICA  
He came and saw me today.

REED  
About what?

VERONICA  
About you. He threatened me, told  
me that if I knew anything about  
you, I'd be killed.

REED  
Dammit, Veronica, they probably  
followed you.

VERONICA  
I know that's why I came so late.

REED  
That won't matter, these guys are  
persistent.

VERONICA  
I just don't know what to do.

REED  
Dammit. I told you to stay away.

VERONICA  
I can't do that.

Reed sighs as he stands and walks to the kitchen counter. He finds a pen and some paper and quickly scribbles something on it and then walks back over to Veronica.

REED  
Listen, this isn't your life, it  
never was. Here.

(CONTINUED)

CONTINUED: (2)

He hands her the paper.

VERONICA  
 (Accepting the paper and  
 reading it)  
 What is it?

REED  
 It's Heller's apartment. Stay  
 there for the rest of the time  
 you're here, then leave for good.

Reed walks the door.

VERONICA  
 What about you?

REED  
 (Opening the door)  
 Stop worrying about me. Now go and  
 don't let me catch you here again.

Veronica stands with tears in her eyes, staring at Reed, who  
 doesn't back down.

VERONICA  
 Asshole.

She runs out the door.

INT. RIZITI'S OFFICE/MORNING

Riziti lounges at here desk with Bassillion and another man  
 in the two chairs in front. No one stands behind her.

RIZITI  
 Felix Quintes arrives today.

BASSILLION  
 What time's he coming in?

RIZITI  
 His private jet is scheduled to  
 land in two hours at a small  
 airstrip near the beach

BASSILLION  
 You want me to go and escort him  
 here?

(CONTINUED)

CONTINUED:

RIZITI

No, no, Brian here will take care of that.

(She hands the man a slip of paper)

The address and plane number.

BRIAN

(Taking the paper)

Yes, Ma'am.

Brian excuses himself.

RIZITI

What did Ellis's granddaughter have to say.

BASSILLION

Not much to say really. She didn't respond to the threat as well as I thought, 'cause she made a late night rendezvous.

RIZITI

Reed, no doubt.

BASSILLION

I had the men watching her break into the apartment after she left. No one was in there, but it definitely belonged to Reed. So I had them go grab Veronica, but she was long gone by the time they arrived.

RIZITI

Bitch.

BASSILLION

I think she's already left the city.

RIZITI

Who gives a shit, that's one left body we have to worry about. Just find Reed.

BASSILLION

Already ahead of you.

(CONTINUED)

CONTINUED: (2)

RIZITI

Good.

(She looks up, behind  
Bassillion)

Go and fetch me some coffee.

The man guarding the door nods and exits. He walks down the hall and into a lounge area. Jerry stops mopping the floor and smiles.

INT. RESTAURANT.

Kevin Hall slouches over a plate of eggs calmly eating as the run down restaurant booms with business around him. A figure enters and sits down across from him. Hall takes a slow sip of his orange juice, looking over the figure, then nonchalantly returns to his breakfast.

REED

So, How's your vacation?

Hall doesn't answer.

REED (CONT'D)

'Cause if you're not, there's an art museum. If you don't like that, you could always go to a football-

HALL

What'd you want?

REED

Your business with Susan Riziti.

Hall takes one last bite of his eggs before standing. He removes some money from his pocket and tosses it onto the table.

HALL

(Grabbing hi case)

It was nice talking to you, but if you'll excuse me, I have to leave.

Hall walks off. Reed leans back letting out a sigh of frustration.

EXT. RESTAURANT.

Hall strolls down the sidewalk with no care in his step. The door to the restaurant bursts open and Reed steps out onto the sidewalk.

REED  
Hey! Don't walk away when I'm  
talkin' to you!

Hall continues to walk, unphased.

REED (CONT'D)  
(Frustrated)  
Kevin Hall!

Hall stops walking. Reed smiles.

HALL  
(Turning and walking  
toward Reed)  
Let me ask you something, Mister?

REED  
Charles Reed.

HALL  
(Smiling)  
Mr. Reed, do you have a family?

REED  
I did.

HALL  
Did you have a wife and kids, or  
just some old man that took care of  
you.

REED  
Watch your mouth.

HALL  
Understand that I don't care about  
whatever revenge you're trying to  
accomplish for that old man.

REED  
I won't tell you a third time,  
don't say that.

(CONTINUED)

CONTINUED:

HALL

Why? It's because of that old man  
my family is dead.

Reed quickly strikes Hall in the jaw. The case falls from  
Hall's hand as he stumbles to catch his balance.

REED

You're the reason Ellis is dead,  
you piece of shit.

HALL

(Standing straight)  
Fuck you.

Hall strikes Reed in the face. Reed counters, grabbing Hall  
and tossing him into an alley between the restaurant and  
another building. Hall catches his balance and motions to  
draw his pistol, but Reed forces Hall to release his grip on  
the gun. The two continue to fist fight until Hall falls  
back. Reed moves in to hit Hall once again, but Hall throws  
his up hands.

HALL (CONT'D)

(Gasping for air)  
That's enough, that's enough.

REED

(Catching his breath and  
lowering his fist)  
Good, I was getting tired.

HALL

(Pulling a handkerchief  
out of his coat and  
whipping the blood from  
his face)  
Alright, what do you want?

REED

(Also whipping his face)  
To become partners.

Hall walks past Reed and out of the alley to pick up his  
case. Reed follows, waiting for his answer.

HALL

I...don't think so.

REED

Why not?

(CONTINUED)

CONTINUED: (2)

HALL

I'd rather do this on my own terms  
and be done with it.

REED

(Sighing)

That's fine, but I'm not planning  
on killing anyone just yet.

HALL

You want to torture them a little?

REED

Something like that.

HALL

(Smiling)

What'd you have in mind?

EXT. AIRPORT.

A Lear jet taxis to a stop next to a waiting limousine. The doors open and the stairs drop down. Felix Quintes emerges and trots down the steps, followed closely by his bodyguard. Hall stands next to the limo wearing a suit and a pair of sunglasses, trying to look like a limo driver.

HALL

Good morning, Mr. Quintes.

QUINTES

Good morning.

Hall opens the door. Inside, Reed waits quietly with his pistol drawn. Quintes and his bodyguard enter the limo. The bodyguard tries to pull his gun, but Quintes stops him.

QUINTES (CONT'D)

Can I help you with something?

REED

It's been along time, Felix.

The car engine starts up and the car begins to roll.

QUINTES

Charles Reed, what are you doing?

REED

Figured I go for a nice morning  
drive.

(CONTINUED)

CONTINUED:

QUINTES  
Don't bullshit.

REED  
(Smirking)  
We need to talk.

QUINTES  
(Looking at his watch)  
Well, make it quick, I have a  
meeting with Riziti in twenty  
minutes.

REED  
You'll get there.

QUINTES  
(Sitting back)  
So I assume you're the one causing  
problems for Riziti. You've  
injured a few of my men.

REED  
I tried not to kill 'em.

QUINTES  
(Smirking)  
Even if you had, I could have more  
shipped over from Cuba.

REED  
Naturally.

QUINTES  
I'm sorry to hear about Ellis, he  
was a decent man.

REED  
And, yet, you do business with his  
killer.

QUINTES  
Christ, people die everyday, but  
business always continues.

REED  
That's why I want you to quit  
suppling Riziti.

QUINTES  
You're insane!

(CONTINUED)

CONTINUED: (2)

REED

Why? Riziti's gonna die anyways,  
might as well end things now.

QUINTES

Charles, think about it for a  
second. She's a gold mine, as long  
as the drugs are in her hand it's  
her responsibility, I'm not liable  
for drugs being destroyed or lost  
in her possession, we could suck  
her dry.

REED

I'm not interested in sucking her  
dry.

QUINTES

If you're going to kill her, why do  
you want me to drop her.

REED

To piss her off.

QUINTES

(Chuckling)

That's stupid, she'll probably kill  
you first anyways.

REED:

(Sighing)

I thought I'd ask nicely first.

EXT. BRIDGE.

Wind slaps Quintes's as Reed holds him over the edge at gun  
point. Cars pass by, but none stop.

REED

Did you know that the Dame's Point  
is the largest to span the St.  
John's?

QUINTES

It's nine forty-five in the  
morning, someone's going to call  
the cops!

(CONTINUED)

CONTINUED:

REED

No. No cops will be coming this way  
this morning.

INT. LIMO.

Halls sits in the passenger's seat with his pistol pointing  
at the bodyguard, who is perched against the window watching  
with fear.

HALL

(Looking out the window)  
I don't think he'll kill him.

The bodyguard gives Hall a weird face.

EXT. BRIDGE.

REED

Now, I'll ask you one more time,  
stop your business with Riziti.

QUINTES

You're going to kill me? What if I  
don't show up for the meeting?

REED

You think I care?! The only reason  
I haven't killed you is because,  
I'd rather give you a choice.  
Unless you want to go for a swim.

QUINTES

All right, all right, all right.  
I'll drop her.

REED

(Bringing Quintes back on  
to the street)  
Now, that was easy, wasn't it?

QUINTES

Fuck you.

Reed laughs as the two walk back to the limo.

REED

Relax, Felix, now it's time to hear  
the rest of my plan.

INT. ELEVATOR.

Quintes and his bodyguard ride in the elevator up to Riziti's office.

BODYGUARD  
You should have let me take him.

QUINTES  
(With a weird face)  
Who? Charles?

BODYGUARD  
Yeah.

Quintes starts to chuckle as the elevator doors open. The two step out and move down the hall.

QUINTES  
You're good, I'll give you that,  
but you're nothing compared to  
Charles Reed.

BODYGUARD  
What?!

QUINTES  
Don't let it get to you, you're  
still young.

The two approach the end of the hall where a secretary sits at a desk.

QUINTES (CONT'D)  
(Charmingly)  
Hello, my dear. I'm Felix Quintes,  
here to see Ms. Riziti.

SECRETARY  
You can go on in, she's been  
expecting you.

Felix nods his thank you and opens up the door. Aside from the man standing next to the door, Riziti sits alone in the room.

RIZITI  
Mr. Quintes, welcome. Please come  
and sit.

Quintes and his bodyguard follow her instructions.

(CONTINUED)

CONTINUED:

QUINTES

Sorry we're late, but we hit some unexpected turbulence.

RIZITI

That's fine, at least you made it here okay.

QUINTES

(Pulling a cigar out of his inside coat pocket)  
Do you mind?

RIZITI

Not at all. Now I believe we have some business to discuss.

QUINTES

(Holding the cigar so his bodyguard can light it for him)  
There are some concerns I wish to discuss before I turn the shipment over.

RIZITI

All right.

QUINTES

(Puffing on his cigar)  
There's only one concern I have, the safety of my men. Every time I send men here, they either come back wounded or half dead.

RIZITI

I've provided security for your men.

QUINTES

Tell that to the man who came back with a bullet in his leg yesterday.

RIZITI

I apologize for-

QUINTES

No apologies, you've failed to protect my men and you've failed to catch that destructive vigilante.

(Puffing on the cigar)

(MORE)

(CONTINUED)

CONTINUED: (2)

QUINTES (CONT'D)

So, I've decided this will be our last transaction together.

RIZITI

Excuse me?! Mr. Quintes, I understand we got off to a bad start, but things-

QUINTES

(Stopping her with a raise of his hand)

I'm sorry, Ms. Riziti, but my mind is set.

RIZITI

Just like that?

QUINTES

The safety of my men is more important than business.

RIZITI

Fine. You're not the only drug dealer in Miami.

QUINTES

I'll give you a couple of numbers.

RIZITI

I have a site I wish for the drop to take place.

QUINTES

I have a site already set.

(He removes a folded piece of paper from his coat and hands it to Riziti)

The shipment is a lot larger than usual, so I will run it.

RIZITI

Fine.

EXT. AIRPORT.

Two men quickly unload boxes from Quintes's Lear jet and place them in a small moving truck.

QUINTES (V.O.)

As we speak my men are loading a truck which will be delivered to the address on the paper.

(CONTINUED)

CONTINUED:

The truck cruises through city traffic.

QUINTES (V.O.) (CONT'D)  
 You should be able to pick it up in  
 an hour, keys will be in the  
 ignition.

INT. RIZITI'S OFFICE.

RIZITI  
 Your men won't be around?

QUINTES  
 (Puffing)  
 No.

RIZITI  
 (Reaching under her  
 desk)  
 I guess all that's left is payment.

Riziti places a stainless steel case in front of Quintes.  
 Quintes's bodyguard inspects the contents, then nods an  
 approval to his boss.

QUINTES  
 (Standing)  
 Well, if you'll excuse me, I'm  
 quiet hungry and I hate to fly on  
 an empty stomach.

RIZITI:  
 (Waving him off)  
 That's fine.

The bodyguard grabs the briefcase and the two exit. Riziti  
 sighs and leans back in her chair. She grabs the phone on  
 her desk and dials a number.

EXT. MODIS BUILDING.

Quintes and his bodyguard walk toward the limo.

BRIAN  
 (Opening the door)  
 Back to the airport, sir?

The bodyguard climbs in, Quintes pauses at the door.

(CONTINUED)

CONTINUED:

QUINTES

(Puffing on his cigar)

No, I think I'll visit Mr. Ellis' grave.

EXT. DROP SITE/AFTERNOON

The moving truck sits alone in an empty parking lot. A car rolls through the lot and stops next to the truck. Bassillion and another man exit the car. Bassillion walks to the back and quickly checks the cargo. He gives a thumbs up to the other man and heads back to the car. The other man climbs into the truck and turns over the engine. The car pulls away, leading the truck. When suddenly, the side of the truck explodes, forcing the truck to tip over. Bassillion bursts from the car, looking over the mess with an angered face. He quickly dials a number on his phone.

RIZITI (V.O.)

How'd it go?

BASSILLION

The fuckin' truck blew up!!

RIZITI: (V.O.)

Jesus Christ.

BASSILLION:

The whole damn thing's burning.

RIZITI (V.O.)

You fuckin find Reed, and don't come back until you do.

Riziti hangs up. Bassillion shoves the phone into his pocket as he rushes back to the car.

INT. BAR/EVENING

Reed and Hall sit comfortably at the bar enjoying a beer. It's a narrow bar. A few people sit at tables arranged along the side wall. A television hangs in the corner, silently playing a sports show.

(CONTINUED)

CONTINUED:

HALL

(sipping his beer)  
What are you going to do when  
everything's done?

REED

I honestly have no idea.

HALL

I thought so.

REED

And what do you plan on doing?

HALL

Go back home.

REED

Is there anything left there for  
you?

HALL

More there for me, then there is  
here for you.

REED

Huh?

HALL

How long will you stay in a place  
that brings you nothing but misery?

REED

I don't know, 'til I figure out  
what to do.

HALL

See, I think you've already decided  
what you're gonna do.

The door opens and a well dressed, redheaded man enters. He  
passes Reed and Hall and takes a seat at the end of the bar.

REED

Oh yeah, and what do you think that  
is?

HALL

I think you want to die.

REED

How'd you dream that up?

(CONTINUED)

CONTINUED: (2)

HALL

I know what type of guy you are. You're probably just waiting for a chance to pop Riziti and get shot by her men. Or maybe suicide.

REED

You never thought about dying with the fuckin' punches?

HALL

Of course I did, but it's nothing worth giving up your life for. If you die, who will remember your loved ones?

Reed finishes off his beer. He sets the glass on the counter with a long sigh. Allowing Hall's words to sink in.

REED

I can drink to that.

HALL

(To the bartender)

Hey, let's get another round over here.

The redheaded man slowly finishes his glass of liquor. He walks to the back to use the pay phone hanging on the wall. The man lifts the receiver, inserts a quarter, and dials a number.

BASSILLION (V.O.)

Hello?

MAN

It's Red. I'm at the bar you told me to go to.

BASSILLION (V.O.)

Anything turn up?

RED

I got Red here, but you'll never guess who he's drinking with.

BASSILLION (V.O.)

Who?

RED

It's better if you see it with your own eyes.

(CONTINUED)

CONTINUED: (3)

BASSILLION (V.O.)  
 Fine. Go outside and wait for me,  
 I'll be there in a few.

EXT. BAR.

Reed and Hall stumble out of the bar, laughing. Bassillion and Red Stand between two parked cars, watching the drunken men make fools of themselves. The laughter stops when Hall and Reed notice the men in front of them. Bassillion's eyes widen as he stares into Hall's. Everyone stands motionless, until they all snap to. Hall draws his gun and fires rounds at Bassillion as he scrambles for cover. Red pulls his gun on Hall, but Reed quickly strikes him down.

REED  
 (Grabbing Hall's arm)  
 Come on!

HALL:  
 (Trying to go after  
 Bassillion)  
 What about him?!

REED:  
 Forget it, the cops'll be here  
 soon.

Reed drags Hall away as they disappear around a building.

INT. RIZITI'S OFFICE.

Riziti pours herself a glass of whiskey at the bar while Bassillion sits in front of her desk.

RIZITI  
 (Sucking down the whiskey)  
 Are you absolutely sure?!

BASSILLION  
 I saw him with my own two eyes,  
 Kevin Hall in the flesh.

RIZITI  
 (Pouring another glass)  
 I don't understand, I shot him and  
 watched him sink into the water.

(CONTINUED)

CONTINUED:

BASSILLION  
Maybe he's a ghost?

RIZITI  
(Sitting down)  
Don't fucking joke. What'd you think?

BASSILLION  
You're asking me, are you afraid?

RIZITI  
Reed's caused us enough trouble,  
now there's two of them.

BASSILLION  
You are really worried.

RIZITI  
You're god damn right. I want  
every fuckin' man we have looking  
for these bastards. I'm going  
home, don't call me 'til you find  
them.

BASSILLION  
If you want my advice, I'd say stay  
here.

RIZITI  
I'd feel safer at my house.

BASSILLION  
There are sixteen floors between us  
and the ground level, if those two  
come here, we'll have enough time  
to react. We have plenty of  
guards.

RIZITI  
(Thinking as she sighs)  
Fine. I'm going to the club.

EXT. MODIS BUILDING/NIGHT

Reed and Hall walk slowly toward the entrance, wearing trench coats. The two enter the building, drawing their guns. The eight men in their lobby rip out their guns and within seconds the lobby is erupted with gunfire. Hall makes it to the stairwell and disappears through the door. Reed slides behind a bench trying to fend off the enemy's rounds.

(CONTINUED)

CONTINUED:

Bullets tear up the bench as Reed struggles to dig out a grenade. He rips the pin with his thumb and tosses it behind him. The explosion creates a cloud of smoke for cover and Reed darts across the lobby toward the elevator. He fires rounds off into the smoke until he reaches the elevator door. Reed sticks the up button with his elbow, and in a few moments, the door chimes and opens. Reed ducks into the elevator as bullets start to fly out of the smoke. He pulls out another grenade, throwing it into the lobby as the doors close.

INT. MODIS BUILDING, SIXTEENTH FLOOR.

Reed steps out onto a more peaceful floor with both guns drawn. He turns left and starts running down the hall. He runs looks around for anyone, but the floor is empty. Finally, a man makes an appearance. Reed stops and pushes himself against the wall firing at the man until he falls to the ground. Reed starts to continue down the hall, when a bullet comes from behind and strikes him in his side. Reed slumps down against the wall, looking up at Bassillion.

BASSILLION

I can't express the feelings I have  
to finally know I've caught you.

REED

Fuck off.

A bullet whizzes past Bassillion, stopping him from killing Reed.

HALL

Joseph! You're fight's with me.

BASSILLION

(Smiling)  
Very well.

HALL

Reed, you go find Riziti.

Reed nods his yes and hobbles quickly out of the corridor, leaving Hall and Bassillion to finish their fight.

BASSILLION

Ready to meet your family, Kevin.

Hall and Bassillion raise their guns and start firing. Hall slams against the left wall and Bassillion against the right. The two keep firing as the run across the wall at each other. When they run out of ammo, the two come together and start fighting.

(CONTINUED)

CONTINUED:

Bassillion pulls out another gun, but Hall knocks it out of his hand. The two start punching at one another and slamming each other against the wall. Hall begins to gain the upper hand and Bassillion pulls out a knife and stabs Hall in the liver. Hall stumbles back as Bassillion keeps pushing the knife in, Bassillion.

BASSILLION (CONT'D)

Your wife screamed like a cheap whore as I beat her. I don't think it was the pain, that made her cry, I think it was because your kids were watching on. I made those little bitches watch their mother die before I popped them both.

Hall becomes enraged and slams Bassillion through an office door. The two fall onto the ground and Hall starts to drill his fists in Bassillion. Hall stands and grabs Bassillion's head and then begins to slam Bassillion against the desk in the office and then against the window, knocking the blinds down. He tosses Bassillion to the ground.

HALL

That was for my wife.  
(He pulls out his second  
gun and points it at  
Bassillion)  
And this...

Hall turns the gun and blows out the window, then tosses it behind him. He grabs the blinds and tears out the cord. Bassillion rolls around on the ground as Hall ties one end of the cord to the desk and the other end around Bassillion's neck. He drags Bassillion to the open window and holds his head out.

HALL (CONT'D)

Is for my kids.

Hall tosses Bassillion out the window and Bassillion chokes as he dangles out the window. Hall pulls the knife out of his side and grabs the cord.

HALL (CONT'D)

And this, Joseph. This is for me.

Bassillion looks up as Hall cuts the cord. Bassillion falls gasping for air and trying to make a sound, but he never gets the chance, because he falls through the slanted glass roof of the lobby.

INT. RIVER CLUB.

Reed as he walks slowly through the empty club. His gun is held in one hand, while the other clutches his wound.

REED  
Riziti!! There's no use hiding, no  
one's going to save you. Just  
spare me the trouble and come out.

Riziti appears from a behind a booth and fires a shot at Reed, missing him completely. Reed stumbles back and fires a few rounds at Riziti. She falls to the ground with a scream. Reed moves around and stares at Riziti. She moans and grabs her stomach as blood pours out. She looks at Reed with piercing eyes, but he only smiles.

REED (CONT'D)  
You're not so tough when there's no  
one else around.

RIZITI  
Fuck you.

REED  
I'm not gonna waste time talking,  
you know why I'm here.

Reed raises his pistol and fires a round.

INT. STAIRWELL.

Reed jumps down the stairs, looking at the streams of blood along the ground. After a few sets of stairs Reed comes across Hall leaning against a wall. A pool of blood surrounds him.

REED  
Hall!!

Reed runs up to Hall and kneels down next to him.

REED (CONT'D)  
What the hell happened? Where's  
Bassillion?

HALL  
He's in the lobby.

REED  
What?

(CONTINUED)

CONTINUED:

HALL

Look, Charles, I'm not gonna make it out of here.

REED

Don't say that, I'll get you to a doctor.

HALL

Oh, let it go, I'm fucking bleeding to death.

REED

What about all that shit you said in the bar?

HALL

You'll remember me, right?

REED

(Nodding)

Yeah.

HALL

Good, now get the hell out of here and let me die in peace.

Reed Stands and moves to go down the stairs.

REED

Thanks, Kevin.

Reed runs down the stairs.

EXT. STREETS.

Reed stumbles slowly down the street as cop cars frequently pass him. Reed pulls a cigarette from his pocket and lights it as he continues on.

THE END.