

Trigger or (The Sad Story of Jacob Collmer)

written by

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INT. RESTURANT D'OR - DAY

A nicely dressed MAN and WOMAN walk into the restaurant. They walk up to the HOST.

HOST
Good afternoon.

MAN
Reservation for Novak.

The host checks the reservation sheet looks back up smiling.

HOST
Right this way.

The host picks up two menus and leads the couple away from his station.

After a beat JAKE COLLMER (34) walks up to the booth. He is dressed in a basic black business suit. Jake looks over the reservation sheet and taps the name MICHAEL ADDAMS.

INT. DINING ROOM - DAY

We follow Jake through the busy restaurant, passing by many patrons enjoying their meals.

Jake sits at a table with only man sitting alone and reading a menu.

TED VANUCHI JR. (29) looks up from his menu and is surprised by Jakes presence, glancing around in confusion.

TED JR.
Can I help you?

Jake puts on a big smile and points at Ted Jr.

JAKE
You're Michael Addams.

TED JR.
Yes...

JAKE
You don't remember me. It's Johnny!
From Pace! We had chemistry with
Mr. Wang.

Ted pretends to remember him with a fake smile.

TED JR.

Ah, yea, how's it going?

JAKE

Good! Good! Working the hustle.

TED

Are you here with people?

JAKE

Nah. Just passing by and I saw you through the window! Thought I'd come in and say hi!

TED

Well, it's good to see you. I have some people coming soon so-

JAKE

You don't though...

Ted, insulted, lets out a short laugh.

TED

Your right, I was just trying to nicely tell you to leave me alone.

JAKE

Do you have a minute though?

Ted lets out a sigh and puts his menu down.

TED

What is this?

JAKE

I have a great business opportunity I'd like to try to pass on to you.

TED

This is kind of ridiculous.

JAKE

It won't be in a couple minutes.

A waiter, ROB (30's), walks near the table. Ted tries to get his attention.

TED

Waiter...

Rob passes right by him.

TED (CONT'D)
What the fuck...

We follow Rob through the restaurant passing other waiters moving fast with food and drinks. Rob walks into the Kitchen as he searches through his note pad.

INT. KITCHEN - DAY

Rob fills out a check. Another waiter named ANTHONY (20's), walks by.

ANTHONY
Hey Rob. Are you finished with that table over in the VIP section yet?

ROB
Yes, fucking finally! They've been here for three fucking hours and I'm writing the check now. I'll tell you what they better leave me a good tip because I have been nothing but fucking gracious-

Three gunshots ring through the kitchen. The entire kitchen freezes, everyone looks around in a confused panic.

ANTHONY
What the fuck was that?

ROB
Sounded like gunshots. I'm going out there.

ANTHONY
What the fuck! Why would you do that?

ROB
What if someone's hurt?

ANTHONY
The police will take care of it!

Rob walks out of the room, Anthony calls after him.

INT. HALLWAY - DAY

Rob walks down the hallway slowly. Screams echo from the dining room.

Rob takes a few more steps when there is a louder gunshot followed by a few remaining screams as diners run out of the restaurant.

Rob crouches down for a second and after wiping sweat from his forehead continues down the hall.

INT. DINING ROOM - DAY

Rob slowly looks around the corner.

He sees Ted covered in blood and wide eyed. He has a giant hole leaking blood in the back of his head.

Jake stands over Ted's body. His hand rests on his shoulder.

Jake's eyes meet Rob's. An intense silence envelopes them.

Slowly, Jake takes out his wallet and pulls out a stack of one-hundreds. He puts the money on the table.

JAKE
You didn't see me right?

Rob shakes his head and Jake walks out of the restaurant.

CUT OUT:

EXT. HIGHWAY - DAY

The Los Angeles skyline is covered in smog. Heavy traffic heads toward the city.

Within the cluster of cars is a Silver Toyota Camry from the early 2000's.

INT. CAMRY - DAY

Jake drives the car down the highway, humming along to the music playing on a cassette player. As the last notes hit and the song fades out, the tape stops and begins to rewind. Jake sits in the silence on the moment.

Slowly, Jake's face begins to darken and contort into a grimace. Tears form in his eyes and fall down his cheeks. Jake sucks in air through his teeth and a pained moan escapes his throat.

Jake nervously taps the steering wheel with his thumb and begins to cry freely; His face turns red, spit flies out of his mouth and snot comes out of his nose.

He sniffs heavily and wipes his eyes. He coughs from the spit and snot and cries harder.

Jake pulls over to the side of the road. Once parked, Jake screams and punches the steering wheel.

His sobbing turns into hyperventilation as he has a complete breakdown.

Finally, Jake grips the steering wheel and takes slow breaths until He is calm.

Jake stares out the windshield, watching the traffic flow.

Jake takes out his cell phone and dials a number. He presses the phone to his ear and wipes his nose on his sleeve.

INT. LUTHER'S OFFICE - DAY

In a cozy room sits LUTHER, A heavy set man in his early fifties, never seen without a suit. Luther types on a computer as his phone rings. He picks up the Phone.

LUTHER

Hello?

JAKE

Hey boss. It's me

LUTHER

Jake, how did your assignment go?

JAKE

Umm... it went fine.

LUTHER

Good to hear. Your money has been wired in to your account.

JAKE

Can I come over... to the office?

LUTHER

Right now?

JAKE

Yes.

LUTHER

Well... I can push some things around.

JAKE

Thank you. See you soon.

Jake hangs up the phone and takes a deep breath. He places the car into drive and merges back into the Highway.

INT. NATIONAL SERVICES HEADQUARTERS - DAY

Jake walks into a waiting room drenched in florescent light. JACKSON the secretary is sitting at a desk, reading a book. As Jake walks over to him He looks up and smiles.

JAKE

Hi.

JACKSON

Hey Jake, how's tricks?

JAKE

Fine. Did the boss tell you he's waiting for me?

JACKSON

Sure did. Go right in.

INT. LUTHER'S OFFICE - DAY

Jake walks in to see Luther sitting at his desk. Luther stands as Jake walks over and shakes his hand.

LUTHER

Take a seat Jake.

They sit down to silence. Luther tries reading Jake to figure out why he has come to visit. It is apparent that Jake is troubled. His shoulders are hunched and his face is pale.

LUTHER (CONT'D)

What can I do for you?

JAKE

I think I need help.

Luther is taken back for a moment.

LUTHER

What do you mean?

JAKE

I... don't... feel good about myself anymore.

(MORE)

JAKE (CONT'D)
I don't like what I'm doing. I-
I've been getting sick lately.

LUTHER
Sick? How so?

JAKE
Like um... i've been crying a
lot... and uh...

Jake is unable to continue. Luther leans forward.

LUTHER
Do you think maybe you need some
time off? Take a break from all
this?

JAKE
I just don't think it's going to
work...

Jake takes a moment to hold back tears.

The room is silent as Luther tries to come up with the right
thing to say.

LUTHER
Jake, this type of job can be tough
on a man's psyche. I understand,
I've seen men turn into hollow
killing machines. But I've always
seen in you something that rises
above that. You're a strong person,
Jake. I think you're coming to
conclusions a little too quickly
for your own good.

Jake shakes his head.

JAKE
I don't want to hurt people
anymore.

Luther's body language changes; Dark circles form under his
eyes.

LUTHER
You seem to be forgetting what kind
of business you're in, Jake. This
is not just some nine-to-five job
you can quit because you feel like
following other passions.
(MORE)

LUTHER (CONT'D)
Do you understand the possibility
for repercussions if a single
syllable of what you've done for
this company gets out? It's not
just a quick death for you; I'll be
taking a bullet too. You can feel
sorry for yourself, that's fine,
but there is only one person in the
world that can get you out of this
job: me. And I've decided you will
stay on. Have I made myself clear?

Jake slowly nods his head and lets out a shaky breath.

JAKE
I understand...

LUTHER
Well, is there anything else you
want to chat about today?

Jake shakes his head. Both he and Luther Stand up from their chairs and Luther extends his hand.

LUTHER (CONT'D)
Always a pleasure, Jake.

Jake shakes Luther's hand and walks out of the room.

EXT. GATED COMMUNITY - DAY

Jake's Camry pulls up to a gated community. Jake opens his window and types in a code to let him in.

The Camry pulls up to a large white house that looks just like the houses around it but with the exception of a bright red door.

INT. JAKE'S HOUSE - DAY

Jake opens the door and walks inside. He locks the three bolt locks on the door and presses himself against it. Jake takes a deep breath and walks toward the stairs.

INT. LIVINGROOM - DAY

Jake places a 6 pack of beer on the coffee table. He walks around the room, closing all the blinds and turns on the television, flipping through the news channels.

Jake opens a beer and drinks the entire can in one go. He breathes quickly as he opens another.

Jake slumps on the couch and watches a weather man point out temperatures. He looks to his right at a handgun sitting on the cushion next to him.

Jake places the second beer down with a hollow clank and pulls out a third free from the plastic rings.

Jake takes a long drink from the third beer and places it down. He picks up the handgun and inspects it. He takes out the clip to make sure its loaded, pops the clip back in and pulls back on the side.

Jake puts the gun back down and grabs his beer.

A knock on the door. Jake jumps and turns to the hallway. After another beat the doorbell rings. Jake picks up the gun and walks slowly to the door.

INT. HALLWAY - DAY

Jake aims the gun at the door as the doorbell rings again.

JAKE
Who is it?

VOICE
The church of latter day saints!
Have you been saved?

Jake lowers his gun and unlocks the three bolt locks. He opens the door to reveal MATT RIPLEY, 28, donning a loose wife beater, gym shorts, and fresh bed-head. In his left hand is a briefcase.

MATT
Jake, what's up?
(Sensing his body language)
...You alright?

JAKE
Yea, I'm okay. What's up?

MATT
Just picking up the piece.

JAKE
Oh... Don't I usually call you for that?

MATT

Yeah, Luther told me you stopped by
the office and to come pick up the
stuff and you know, don't want to
make the boss angry.

JAKE

Right. Come on in.

Jake fully opens the door and walks toward the kitchen. Matt eyes the gun in Jake's hand.

INT. JAKES HOUSE/KITCHEN - DAY

Jake Places the gun on the counter and opens the well-stocked fridge. Behind him, Matt sits down at the dining table.

JAKE

Want anything?

MATT

Sure.

Jake picks up a beer and throws it to Matt. Matt catches it, looks at it for a moment and then at Jake who cracks one open.

MATT (CONT'D)

It's one in the afternoon.

JAKE

So?

MATT

I think water will do.

JAKE

Right.

Jake chuckles, takes out a glass and pours water in it.

MATT

How did the job go?

JAKE

No problems.

Jake walks over to the table and sits down.

MATT

No jams or anything?

JAKE
No.

Jake slides the glass across the table.

MATT
Thank you.

Jake stands up walks out of the room for a moment. He returns with the handgun. and puts it on the table. Matt takes the gun and inspects it. Matt Nods over to the gun on the counter.

MATT (CONT'D)
So, what's that one for?

Jake looks over to the gun and then back at Matt.

JAKE
That, um... just some home protection.

Jake drinks half the beer in the can.

JAKE (CONT'D)
I'm always a little jumpy after a hit.

Matt puts the gun down on the table.

MATT
Well, this girl's fine and dandy.
Doesn't need to be replaced or anything. Want to just hold on to this puppy for later?

JAKE
I don't want it.

MATT
What do you mean?... Are you going to start killing people with your bare hands? Cause' I don't think we can be friends if you start doing that.

JAKE
No, nothing like that.

Jake takes another drink from his beer.

JAKE (CONT'D)
Did Luther tell you why I visited?
I tried to quit.

Matt's playful smile fades away.

MATT
You quit? Like quit, done, just
like that?

JAKE
Tried to...

MATT
What did he say?

JAKE
He said no.

Jake finishes his beer.

MATT
Jesus...

JAKE
I can't do this anymore. It hurts.

Matt nods his head.

MATT
This is something you've been
thinking about for a while now?

Jake nods.

JAKE
I don't want to see another gun
again.

Matt leans back on his chair.

MATT
Fuck, man... I don't want to be
antagonistic, but you seemed pretty
content with your situation. All
this just feels abrupt. You could
have talked to me.

JAKE
It took a while to understand...
Things came together slowly and I
didn't want anybody to
misunderstand them.

MATT
What do you think you're going to
do?

JAKE

Everything in me just wants to hop
a plane and get the fuck out of
here.

Jake's phone comes to life with a light ring tone. Jake takes out his phone: BOSS is illuminated on the screen.

JAKE (CONT'D)

Hold on.

Jake swipes the phone's screen to answer the call.

JAKE (CONT'D)

Hello?

LUTHER

What the fuck Jake!

Jake is stunned for a second by the sudden outburst.

JAKE

Sorry?

LUTHER

After hundreds of kills in your
short career, you can't remember to
check someone's credentials before
you put a bullet in their head?

JAKE

What?

LUTHER

Reality Jake, Come back to it!

JAKE

What are you talking about?

LUTHER

The news is everywhere! You killed
Vanuchi Junior!

Jake's eyes go wide and his face becomes pale. He looks over at Matt who had a confused expression on his face.

JAKE

What did you say?...

LUTHER

Ted. Vanuchi's. son! You fucking
killed him! You're Fucking dead
Jake!

INT. TED VANUCHI'S HOUSE/STUDY - DAY

TED VANUCHI, (43), sits in the chair behind an antique wooden desk.

He is a man of medium build and Grey hair on his sideburns. He talks to a man of some Italian ascent. The ITALIAN MAN is in the middle of a story.

Ted looks over at SALVATORE (38), Ted's right hand man, standing against the wall. He wears a leather jacket even though it is too hot for one and always has an intimidating face on.

Ted finally gives the Italian man his attention.

ITALIAN MAN

So you see, you see what those fucking pricks did to my fucking daughter. The pain they have caused me! They fuck her and get her pregnant, those fucking assholes!

TED

So, what do you expect me to do? I'm guessing that's what you called me for. You want something done, right?

ITALIAN MAN

Yes I want something done. I want you to go to those fucking boy's house and fuck 'em up that's what. Rip off their heads and shit down there fucking necks! These fucking-

Ted puts his hand up signaling the Italian man to stop talking.

TED

Okay, can you stop swearing for a second? Please? Listen to how you sound. Now, I'm sorry your daughter likes to sleep around but I'm not going to send a few guys to the house of these young men and kill them just cause you daughter has a bun in her oven. Do you see this name plaque?

Ted points to his name plaque sitting on his desk.

TED (CONT'D)

...Does it say Tony soprano? no, it doesn't. It says Ted Vanuchi. I'm not a soprano, I don't kill people. It's below me. It should be below you too.

The Italian Man is dumbfounded. Ted looks over at Sal.

Italian Man

What is this Pacifist shit?! I thought I was talking to the most powerful man in the city!

TED (CONT'D)

My father's reputation, however exaggerated it is, tends to give people like you the wring idea.

TED (CONT'D)

Sal, can you help this man to the door, please?

Sal walks over and picks the man up and walks him out. Ted sighs as Sal closes the door. Sal turns to Ted.

SAL

Fuck that guy. Guys like that make people think we're jokes.

TED

You're not even Italian Sal, what do you care?

Sal scuffs his feet on the ground like a child would. A man enters the room.

MAN

Mr. Vanuchi?

TED

Yes?

MAN

You have a phone call. Line one.

Ted picks up the phone.

TED

Hello? Yes this is he...

As the call goes on the wrinkles deepen on Ted's forehead. He looks up and over at Sal. The world around him goes quiet.

INT. HOSPITAL - DAY

Ted walks onto the lobby. He talks to a woman for a moment and then walks over to a door with a Doctor waiting. The Doctor talks to Ted as they walk down a hall and into an elevator.

INT. ELEVATOR - DAY

In the elevator a DOCTOR talks to Ted who is not listening and looking straight ahead. The elevator stops and they get out and walk into the coroner.

INT. CORONER - DAY

Inside they meet a man who takes them into a room. Inside the man opens a door and pulls out Ted Jr. on a slab. Ted looks at him for a moment and then lightly nods his head. Ted walks out of the room with the doctor.

INT. HALLWAY - DAY

Ted walks for a few steps and stops. He stumbles back against the wall. The doctor tries to help him but Ted waves him away.

INT. TED'S OFFICE - DAY

Ted Is watching the news report on the TV, still shaken from seeing his dead son. A knock on the door is followed by Sal entering the room.

SAL
I'm sorry, sir.

TED
Does my wife know?

SAL
Not yet.

TED
I'll tell her. Have you heard anything on your side?

SAL
We have a waiter that said he saw the man and even paid for the check.

(MORE)

SAL (CONT'D)

We got a match on a fingerprint on
the money that belongs to a Jake
Collmer; a well-known hit man that
used to be part of the underground
scene until he made it big doing
the Yoshimori job back in 2003.

TED

Do you have his address?

SAL

Who would I be if I didn't?

TED

Go to his house if he's there make
an arrest.

SAL

Yes sir.

INT. JAKE'S HOUSE/LIVING ROOM - DAY

Matt and Jake sit on a couch. Jake's head is down and he looks at the cracks on the wooden floor. Matt looks at him, worried.

MATT

So what now?

JAKE

I got to get out of here. This is
so fucking bad!

Jake looks up at Matt.

JAKE (CONT'D)

You need to get out of here too.
They could be here soon!

MATT

I mean, it just hit the news-

JAKE

No, he's coming. Neither if us
should be anywhere near here!

Jake gets up and walks toward the door. Matt stands up.

MATT

Do you want me leave you an extra
piece or something?

JAKE
No, its fine.

Jake walks toward the door. Matt follows him.

MATT
Come on man, don't be stupid!

JAKE
I'm not. It's going to be fine.

Jake cracks the door open and looks around before opening it fully.

JAKE (CONT'D)
You're good.

MATT
Okay... Call me from wherever you end up.

JAKE
I will.

EXT. JAKES HOUSE - DAY

Matt jumps off the porch and walks down the street past a car with Sal sitting inside.

INT. JAKE'S HOUSE/KITCHEN - DAY

Jake walks through the kitchen and spots the handgun Matt was supposed to take on the table. He picks it up and reads the inscription on the side of the gun.

JAKE
Fucking idiot...

Jake walks into the living room.

INT. JAKE'S HOUSE/LIVING ROOM - DAY

Jake tosses the handgun on the couch cushion.

INT. JAKE'S HOUSE/BEDROOM - DAY

In the barely furnished room, Jake pulls a duffel bag out from under the bed. He takes clothes out from the dresser and throws everything he can into the duffel bag.

As he moves things around guns begin to surface; from emptying drawers, poking out from under the bed. Jake ignores them as he finishes filling the duffel bag. He zips the bag up and walks out of the room.

INT. JAKE'S HOUSE/LIVING ROOM - DAY

Jake walks into the living room and stops short at the sight of Sal who stands in the doorway. Silence and tension fill the room.

SAL

You know who I work for.

Jake nods his head.

SAL (CONT'D)

Okay. Well, I just want to tell you that he doesn't want to hurt you.

JAKE

No... We both know what he wants to do.

SAL

Look, I'm under specific instruction to not harm you, but one way or another you coming with me.

Jake laughs and throws the Duffel bag. Sal dodges it quickly and runs at Jake. Sal tackles Jake and they fall to the ground. Jake knocks Sal off of him and they get up at the same time.

Jake and Sal begin to exchange blows. Jake lands a good hit on Sal's nose he then kicks Sal knocking him off balance and throws him to the ground. Jake puts his knee in Sal's chest, pinning him.

JAKE

You'll have to kill me before I go anywhere with you.

SAL

Jesus, kid.

Sal is able to get a leg under Jake's chest and he kicks him off. Sal gets up and the two continue to fight.

Sal lands many blows on Jake. Jake begins to get the edge back after a few moments.

Jake jump kicks Sal in the back, sending him stumbling and flipping over the couch.

On the floor Sal looks over and sees the handgun on the couch cushion. Sal grabs it and emerges from behind the chair, aiming the gun at Jake.

JAKE

Oh fuck.

Jake runs for the door. Sal fires the gun four times, the last shot hitting Jake in the arm.

JAKE (CONT'D)

FUCK!

Jake loses his footing and stumbles through the door, breaking the glass window and getting a large gash on his right cheek.

EXT. JAKE'S HOUSE - DAY

Jake rolls down the steps of the house. People stop what they are doing and stare at Jake. He is dazed and can't stand up.

Sal runs out of the house and over to Jake. He jams his knee into Jake's side. Jake screams and struggles as Sal handcuffs his arms together.

SAL

Stay fucking still! You're under arrest

JAKE

Get the fuck off me!

SAL

Get up!

JAKE

No!!!

Jake makes himself dead weight. Sal struggles to move him.

SAL

This isn't helping you or me so just move!

JAKE

Come on man I'm leaving town, I'm leaving the fucking country Just let me leave!

(MORE)

JAKE (CONT'D)
I have money I can give you just
get these handcuffs off me please!

SAL
Shut the fuck up or ill put a
bullet in your fucking knee.

A woman gasps at the threat of violence. Sal looks around to see a crowd of neighbors approaching.

SAL (CONT'D) JAKE
Everything's fine here folks! (Hysterical)
Please move along, this is Help me! Help me please!
just a routine arrest. THE'RE GOING TO KILL ME!

SAL (CONT'D)
SHUT THE FUCK UP!

The crowd watches helplessly as Sal throws Jake into the car and drives away.

INT. TED'S HOUSE/BASEMENT - DAY

The door bursts open and Jake is thrown into the dark and dusty room. He falls onto the ground with a poof of dust. The door slams back shut and locks.

Jake struggles to sit up. After a couple of seconds Jake is able to get himself into a sitting position.

Jake stands up and walks over to a chair in the middle of the room. He looks around at the empty and dusty room. A pair of footsteps reaches the door and Sal and Ted walk in. Jake looks up at Ted, recognizing him, his face turns white.

Sal walks over to Jake and throws him out of the chair which Ted walks over to and sits down. Jake coughs in the dirt and looks up at Ted.

TED
You know who I am?

Jake looks straight at Ted and does not speak. He shakes slightly.

TED (CONT'D)
Well... Yes? No? Maybe?

JAKE
Y-yes.

TED
This morning you killed my son,
correct?

Jake lets out a long sigh followed by a long Pause.

JAKE
Yes... I-i would like to explain
myself.

TED
Lying on the ground covered in dust
and blood; you have no right to
explain yourself.

JAKE
I'm sorry.

Ted leans back for a moment. He stands up and walks over to Jake. Ted kneels to Jake's eye level.

TED
Sorry is not a magic word that
makes everything alright. Sorry
will not bring my son back. So
here's what's going to happen. You,
Jacob Collmer are going to be
arrested for the murder of my son;
you will be tried and sentenced to
a maximum security prison for the
longest possible time; that I
promise you. You will die in a cell
whether by your own accord or an
angry cellmate or natural causes,
one way or another, you will die a
prisoner.

Ted turns back to Sal.

TED (CONT'D)
Okay. Take him.

Sal walks over to Jake and picks him up. Jake is dragged out
of the room. Ted rubs his face, holding back tears.

INT. SAL'S CAR - DAY

Sal drives on the highway. Jake sits in the back of the car
looking out the window. Sal tunes the radio to a country
station. Jake reacts with a bitter face.

SAL
You like country music?

JAKE
No.

SAL
That's too bad. There are some great songs out there. I think people don't like it because it's kind of become a society thing: act this certain way, drive a truck, America or die kind of shit. There is some deep soul in the older songs.

SAL (CONT'D)
Maybe you can learn the guitar and make a country album, call it jail house blues or something... wait I think someone already made that, Elvis or someone.

Sal holds up Jake's handgun.

SAL (CONT'D)
This is a nice gun. Your friend makes some great weapons. But why in the name of fuck would you put your name on the gun though. Ripley Gun Co.? Its armature at best...

While Sal Rambles Jake is leaning back on his chair and raising his leg to kick Sal in the head.

SAL (CONT'D)
I'm sure Ted is going to want to talk to him too. You got him on the war path.

Sal turns around and Jake kicks him square in the face. Sal sharply turns the steering wheel and their car crashes into the car next to them.

Sal's car flips and rolls. Sal and Jake are tossed around inside until the car stops on its hood.

Jake looks over to see Sal knocked out. Jake takes his hand and pops out his thumb, wincing in pain. He slips the handcuffs off and then pops his thumb back into place. Jake pushes on the door but it will only open a few inches.

Jake swipes some of the glass from the window and begins to crawl through then his leg is grabbed by Sal. Jake takes his other leg and kicks him several times in the head until he is knocked out again.

EXT. HIGHWAY - DAY

Jake gets up and looks around. The entire highway has come to a standstill. A man walks over to him.

HIGHWAY MAN

Holy shit, are you okay?

JAKE

Ya, I'm fine.

HIGHWAY MAN

That was insane! I saw it all happen.

JAKE

Do you have a car?

HIGHWAY MAN

Ya, right here.

The two walk over to the car.

HIGHWAY MAN (CONT'D)

Is anything broken? You're bleeding!

JAKE

No.

HIGHWAY MAN

Is that a gunshot wound?

JAKE

I'm sorry.

HIGHWAY MAN

Sorry?

Jake knocks the man's head into the car. The man falls to the ground unconscious. Jake gets into the car and drives off.

EXT. GATED COMMUNITY - DAY

Jake drives past the gate with a squeak of the tires. He stops and gets out. Jake enters the number on the key pad and the doors slowly open. Jake snakes through the gate and runs down the street toward the house with the red door.

EXT. MATT'S HOUSE - DAY

He runs up to the red door, he pounds his fist on it.

JAKE
Matt! Matt! Fuck!

Jake takes a couple steps back and charges at the door. He collides with the solid frame. He steps back and charges again. On the third try he breaks the door down.

INT. MATT'S HOUSE/LIVING ROOM - DAY

Jake falls into the house on top of the red door. He gets up and frantically begins searching.

JAKE
Matt!

INT. MATT'S HOUSE/BEDROOM - DAY

Jake opens the door and sees Matt sleeping in his bed. Jake runs over and shakes him.

A clock says 3:47

JAKE
Matt. Matt! Wake up!

MATT
Wha- what?

JAKE
Matt!

Matt jolts awake with a mixture of fear and confusion.

MATT
What? What!

JAKE
I need your handcuff keys!

MATT
Why? What's happening?

JAKE
Get the fuck up!

MATT
Fuck! Stop yelling at me!

Jake runs over to Matt's closet and rips clothing and boxes off the top shelf. Matt gets out of bed and runs over to the closet.

MATT (CONT'D)
What the fuck are you doing?!

JAKE
Cuff Keys!

MATT
Calm down! I don't have handcuff
keys.

Jake lifts his arm with a pair of cuffs hanging off them.

JAKE
This is not the time to be modest.
You told me you had a pair. Help
me!

MATT
Shit.

Matt walks over to a drawer and pulls out a box with
handcuffs in them. He takes out the key and gives it to Jake.

JAKE
Thank you.

Jake puts the key in the cuffs and they come off.

JAKE (CONT'D)
Okay, you need to come with me.

MATT
Why?

Jake runs back to the closet and pulls off clothes from the
rack. He brings them to Matt's bed and lays them down. Jake
falls to his knees and scans under the bed for a suitcase.

JAKE
Where not safe anymore, the bats
out of the fucking cave and we are
all going to die! Now come on and
get some fucking clothes for god's
sake!

Matt stands in the middle of the chaos, not moving. He
glances at the closed bathroom door and back to Jake.

MATT
Uh... I can't go.

Jake stops looking in the closet and looks over to Matt.

JAKE

Are you fucking kidding me? Why?
Did you not here what I just said?
Ted Vanucci had me in his fucking
basement!

MATT

What?

JAKE

Why are you acting like this is not
a big deal?!

MATT

Jake i-

The door of the master bathroom unlocks. Jake looks over and out of the bathroom KIM TOMPKINS, 28, appears. She is a blond with a models body.

KIM

Hey Matt, who's yelling?

Kim looks at Jake and freezes.

KIM (CONT'D)

(To Matt)

Who's this?

Matt walks over to Kim.

MATT

Jake this is Kim. Kim...

Matt points at Jake.

MATT (CONT'D)

...Jake

JAKE

Okay, we can work with this!

JAKE (CONT'D)

let's go!

KIM

Matt what is this guy talking
about?

MATT

I have no fucking clue.

JAKE
We're getting out of here.

MATT
Jake, you need to slow down.

KIM
Ya and hey, I don't know you so
there's no way I'm going anywhere
with you.

Jake walks up to Kim. Kim steps back And covers herself with her arms.

KIM (CONT'D) MATT
Hey, Hold up a bit! Jesus, Man!

JAKE
My name is Jake Collmer and I kill people for a living, well, I used to but, that's not true either but its too much to explain. anyway, your boyfriend over there was my gun supplier.

MATT
Jake. What the fuck!

JAKE
A few hours ago I killed someone. Turns out that someone was very important and now someone's dad is looking for me. About an hour ago I was attacked by some cop. While fighting him, whoever-he-was found one of Matt's gun's in my house and they already know everything about him.

MATT
WHAT THE FUCK!? WHAT GUN?!

JAKE
The one you left me.

MATT
WHAT!!!!

Matt leaves the room, hands on his head and in a frenzy.

MATT (CONT'D)
OH MY FUCKING GOD! WHAT TE FUCK,
MAN?!

JAKE

Hey, asshole, you forgot it at my place!

MATT

FUCK!

Jake turns back to Kim.

JAKE

Look, I know I seem like a complete nutcase but you have to believe me when I say that if you don't come with me right now some guys are going to come here and kill you. And no disrespect or anything but you're wasting time.

A beat of silence as Kim pieces everything together.

KIM

Matt?!

MATT

(O.S)

What?!

KIM

Do you really sell guns?

MATT

(O.S)

Yes, Yes I do!

Kim thinks for a second. She sighs.

KIM

Look, just let me get some clothes on and we'll leave but will you just drive me home? I don't feel anywhere near comfortable with going wherever you're going.

JAKE

Where do you live?

MATT

OH MY FUCKING GOD, MY GODDAMN GUN!

INT. SAL'S CAR - DAY

Sal's eyes open. He looks around to see his car upside down and smoking. Slowly, he gets out of the car and stumbles to his feet.

In the distance the stolen car Jake is in is fading into the background. Sal walks past a man lying on the ground, knocked out, and stares at him as he passes.

Sal walks over to a car parked in the road and knocks on the window. 2ND HIGHWAY MAN rolls down his window.

2ND HIGHWAY MAN
Hey buddy, you okay?

Sal looks in the back of the car to see a child staring at him.

SAL
I'm going to give you one chance to get out of your car and if you don't I'm shooting your kid in the face.

The Man immediately gets out of his car. Sal backs away as the Man takes his kid out of the back of the car. Sal takes out his wallet and pulls out some money. Sal extends his arm to the Man.

SAL (CONT'D)
For a cab.

The Man takes the money and walks away.

SAL (CONT'D)
Thank you!

Sal gets into the car and puts it into drive. He drives through the median and heads back from where he came.

INT. TED'S HOUSE/HALLWAY - DAY

Ted walks down the Hall when Sal appears; His face is covered in blood. A clock on the wall reads 3:47

TED
Jesus Christ, Sal. What happened?

SAL
That little fucker kicked me while i was driving down 44.

TED
God dammit! God dammit Sal! Of all
the things for you to fuck up!

SAL
Wait! Wait. I can fix this.

Sal pulls out a gun.

SAL (CONT'D)
I got this from his house.

TED
(Sarcastically)
Good, now he can't get another one!

SAL
Wait! Look at this!

Sal shows Matt's insignia on the gun that reads: Rippoly Gun Co.

SAL (CONT'D)
This is a licensed gun company run
by one man who lives in a model
home in the Valley. I can get him
and he'll tell me everything. I can
do this!

TED
This is good. Get some guys on this
to perform an extraction. Get
yourself cleaned up.

SAL
You got it!

EXT. MATT'S HOUSE - DAY

The three walk out of the house.

JAKE
Matt, we need to take your car.

MATT
Why?

JAKE
I stole one to get here.

MATT
I don't have a car.

JAKE

Why don't you have a car?

MATT

I like public transit.

JAKE

FUCK! Come on.

Jake runs to the stolen car. Kim takes Matt's arm.

KIM

This guy is your friend?

MATT

Unfortunately.

INT. STOLEN CAR - DAY

The car speeds down the highway, passing cars left and right. Jake is driving, Matt is sitting in the front passenger seat and Kim is sitting in the back.

MATT

I feel like a fool honestly. It must have been all the excitement after Luther called you.

KIM

Who's Luther?

MATT

Our boss.

JAKE

(To Matt)

Shut the fuck up.

(To Kim)

Sorry, It's best you don't know anything so you're not implicated in anything later.

KIM

That's fine. Whatever this shit is I don't want any part of it.

Matt looks around his side of the car; putting his hands under the seat and opening the glove box.

JAKE

What are you doing?

MATT
Snoopin'.

JAKE
Cut it out.

Matt moves some papers in the glove box and finds a small revolver.

MATT
Hey! Look what I found!

Matt pulls the revolver out and inspects it.

MATT (CONT'D)
It's loaded.

JAKE
Put it away.

MATT
We might need it later.

KIM
We might need a gun later?

MATT
So, if you have a mob after you the best thing is to leave town right?

JAKE
Nope I have a better plan.

MATT
Oh, Jesus Christ.

JAKE
We're going to my safe house.

KIM
That's a bit cliché.

MATT
Dude, your nose.

Matt points at a drop of blood coming from Jake nose. Jake Touches his nose and brings back blood on his hands. He begins to sniffle.

JAKE
Oh Fuck.

MATT
Hey Kim, can you look for some tissues?

KIM
Sure...

Kim looks around and finds a box of tissues on the back windshield. Looking out the back windshield she notices something strange, three black cars moving in tandem and weaving through traffic. Kim hands the tissue to Jake.

KIM (CONT'D)
Here.

JAKE
Thanks.

Kim Turns back around and watches the three cars move closer.

MATT
So you have a safe house?

JAKE
Ya. It's in the middle of nowhere, no houses for miles you could blow up the house and nobody would notice. I feel like this would be better than trying to leave the area and being found out on a plane where i can't escape. We can just hide out there for a while. Kim, which exit is it?

KIM
Thirty-three.

MATT
You've never told me about this place.

JAKE
Why would I tell you?

MATT
I don't know, just something to talk about.

JAKE
We never talk though.

MATT
We talk all the time.

While Jake and Matt talk Kim watches three black cars a Hummer, a Jeep and a Crossfire speed up and approach Jake's car fast. She turns around. Her eyes dart around and a worried look grows on her face.

MATT (CONT'D)
Is it nice?

JAKE
It's fine.

MATT
Does it have a pool or something?

JAKE
Uh... No. You're really fixated on this safe house thing.

KIM
Guys.

JAKE
You're acting weird.

MATT
I'm sorry, you're my friend and I just want to know something I didn't know about you.

JAKE
You know, maybe you can hide out at your girl-

KIM
Hey!

MATT
What's up, babe?

In an instant a bullet breaks through the back windshield.

MATT (CONT'D)
FUCK!

Kim gets down and hugs the bottom of the seat, glass pouring over her. Matt jumps from the bullet piercing through the windshield. Jake only flinches but keep the car study.

Kim reappears, poking her head out between the front seats with glass in her hair.

KIM
We're being followed.

Jake uses the side mirror to look back at the cars.

The passenger in the black jeep in the back pulls out an Uzi machine gun.

JAKE
Get back down!

The man unloads the Uzi, leaving bullet holes in Jake's car.

JAKE (CONT'D)
Matt, Hand me the gun!

Matt pulls the handgun out of the glove box and hands it to Jake. Jake checks the barrel to see six bullets. He turns on the Car's cruise control.

JAKE (CONT'D)
Matt, I need you to drive for a moment.

MATT
What?

JAKE
I have to stop them or they are going to rip us apart.

Jake opens the car's moon roof and Matt takes the wheel. Jake turns around on the seat and cocks the gun.

JAKE (CONT'D)
Pray the windows aren't bullet proof.

With that Jake sticks his head out of the moon roof.

EXT. HIGHWAY - DAY

Jake pokes his head out of the car and gets his balance. He takes aim at the first car; the Jeep, and fires.

The bullet goes through the windshield and the driver is shot in the arm but the car keeps coming.

Jake shoots the driver in the other shoulder. The driver hits the breaks and the car behind it rams them.

The car flips over the Jeep and crashes. The Hummer and the crossfire continue to peruse.

Jake tries to aim again but the Hummer passenger pulls out a machine gun.

JAKE
Fuck!

INT. STOLEN CAR - DAY

Jake pushes himself down the moon roof as the gun fires, spreading the roof of the car.

On his way down he knocks into Matt who loses grip on the steering wheel causing the car to jerk to the left.

Inside as Jake grabs the steering wheel he drops the gun in the back seat.

The car scrapes against the side rail and sparks go flying everywhere. Jake swings the wheel back and steadies the car.

MATT
Jesus Christ, fucking watch it!!

JAKE
Where's the gun?

MATT
What?

JAKE
I dropped it.

MATT
You dropped it?!

JAKE
Fuck!!

Jake checks the floor but can't find the gun. Kim spots it and picks it up.

KIM
I got it.

The gun goes off with a loud bang. Kim drops the gun and Jake holds his head as his ears ring.

JAKE
Fuck!!! Watch the trigger!

KIM
I'm sorry, I don't usually hold fucking guns!

Kim picks up the gun again and hands it to Jake. Jake pushes himself up through the moon roof.

Jake aims the gun at the Hummer. He fires; the bullet hits the passenger in the shoulder.

INT. HUMMER - DAY

The machine gun passenger recoils from the gunshot and fires the gun inside the car.

The bullets kill everyone in the car, blood sprays all over the interior.

The dead driver's foot presses on the gas. The car accelerates toward the Stolen Car.

JAKE

Oh my god!

Jake shoots the car once at the engine trying to make it stop but it just keeps coming.

The car is about five feet away when Jake fires the last shot. The bullet hits the engine and the car explodes into a front flip.

Jake watches in horror as the flaming car cartwheels over his head.

INT. STOLEN CAR - DAY

Matt hectically looks through the side and rear-view mirrors to see what is happening.

MATT

Is he alright?

A charred body slams onto the front of the car. Followed close behind by the flaming wreckage which lands in front of them and explodes a second time. Matt and Kim scream

MATT (CONT'D)

Oh my god!

Matt swerves to stop the car from hitting them. The swerve is so intense Jake flings around the roof.

JAKE

Oh for fucks sake!

Jake climbs down the moon roof.

JAKE (CONT'D)

Thanks for the great driving!

MATT
We're alive aren't we?

A blur of something drops through the moon roof and lands on Matt: It's a grenade.

MATT (CONT'D)
HOLY FUCKING SHIT! GET IT OFF ME!

Jake grabs the grenade, stands up, and throws it out of the car. The grenade bounces a few times then goes under the black Crossfire.

The right side of the car explodes causing the Crossfire to fly into the air. The car falls off the Highway Bridge and right onto a propane truck.

The truck and the Crossfire explode. The fire ball reaches fifty feet into the air.

The three watch from inside the car in silence. They are more horrified than impressed by the over the top explosion.

JAKE
Jesus... that was a bit much wasn't it?

MATT
Fuck.

JAKE
Take this exit.

Matt turns to the right and gets off the highway. He continues down the road and everyone in the car remains silent.

EXT. DIRT ROAD - DAY

The car pulls into a dirt driveway in the middle of nowhere. Trees line the road and houses are sparse. Jake turns the car onto a smaller road. Dust kicks up as the car drives to...

EXT. SAFE HOUSE - DAY

The car pulls up to the large two story house. The house is painted a classic white that almost shines in the sunlight.

Old fashioned pillars line the front porch which is furnished with two rocking chairs. The three exit the car and walk to the house.

INT. SAFE HOUSE/LIVING ROOM - DAY

Jake, Matt and Kim enter the house. The furniture is covered in white sheets. Dust floats around the room.

Jake walks to the windows and opens them. He begins to take off the sheets, kicking up more dust. Kim sneezes.

KIM

How long has it been since you've last been here?

JAKE

Since I bought it. I just furnished it and basically left it alone.

Kim walks down the hall where nothing hangs on the walls. She walks into the...

INT. SAFE HOUSE/KITCHEN - DAY

Kim turns on a light to the kitchen. She walks around the room full of pots and pans never before used.

Looking over she sees a phone hanging on the wall. She hesitates before making her way toward it. Jake cuts in a moment before her hand touches the receiver.

JAKE

I'll get some food delivered.

Kim jumps back and brings her hand back to her side.

KIM

It's a nice kitchen.

JAKE

Come on. I'll show you to your room.

INT. SAFE HOUSE/HALLWAY - DAY

In another empty hallway Jake leads Kim and Matt to a door. He opens it to a small bedroom.

JAKE

So here it is.

KIM

Thanks.

Kim walks into the room and sits down on the bed without a sound. Jake watches her, concerned. He closes the door slightly and looks over at Matt.

JAKE

You need to talk to her.

MATT

Ya, I should.

JAKE

She wants to call the police. We just need to make sure she's going to be okay.

MATT

What makes you say that?

JAKE

Back in the kitchen, she was going for the landline. You got a lot of shit to clear up.

MATT

Ya...

Jake pats Matt on the shoulder and walks down the hall. Matt hesitates for a moment, lets out a breath and walks into the room.

INT. SAFE HOUSE/GUEST ROOM - DAY

Kim sits on the bed, staring blankly at the wall in front of her. Matt opens the door.

MATT

Can I come in?

KIM

Sure.

Matt walks over to the bed and sits next to her. Nothing is said for a moment, Matt can't find the words he stammers and struggles to get the sentence out.

MATT

Are... are you-

KIM

No. I'm not okay. I'm not okay with my boyfriend giving guns to people so they can commit murder, I'm not okay with the fact that your best friend is basically a serial killer and I'm not okay that I'm now a part of it.

MATT

I know I should have told you-

KIM

I was fucking shot at today!

MATT

I didn't tell you these things because they're fucked up and crazy and I didn't want you to run away from me, okay? The last thing I wanted is for you to be caught up in this.

KIM

I can't trust you.

MATT

I know. You don't have to trust me, just believe me when i say I don't want anything bad to happen to you. I'm going to do everything to get you home and safe. Just believe me.

Kim doesn't respond.

MATT (CONT'D)

Okay, you got me in your hands. Ask me anything and I'll answer it, no bullshit, just ask.

KIM

Its not that fucking simple. This is bigger than twenty fucking questions!

Matt looks down, defeated.

MATT

I don't know what else to do...

After a beat Kim turns to Matt.

KIM

How long have you been doing this?

MATT
Five years.

KIM
Why?

MATT
I know guns and the money is good.

KIN
Do you ever regret doing this
knowing people die?

It takes Matt a moment to answer.

MATT
Sometimes.

KIM
So why don't you stop?

Matt shakes his head.

MATT
It's all I know. I don't know what
I would do otherwise.

KIM
If I asked you to leave, would you?

Matt thinks about this for a moment.

MATT
I don't know...

Kim stands up and takes a few steps away from Matt.

KIM
You don't know? If I gave you an
ultimatum: Me or your job, you
might choose your job?

MATT
It's an unfair question!

KIM
Unfair?! It's a fucking easy
question!

MATT
I don't have a degree or experience
in other things, okay?
(MORE)

MATT (CONT'D)
It sucks to do a job where you're the reason people die but it's that or a dead end life as a busboy or janitor that I know would probably end with me killing myself... So ya, I would probably choose my job and I would have to deal with losing you, which would hurt a lot and yes, I would deal with the bad dreams I have just knowing that I won't want to die, Okay?! I'm a selfish prick!, I'm an asshole!, I know!

The anger has left Kim's eyes and she walks back to the bed and sits down. She takes Matt's hand.

INT. SAFE HOUSE/LIVING ROOM - AFTERNOON

Jake slowly takes off his Jacket and reveals a bullet hole in his arm. He tries touching the wound but pulls back at the last minute. Matt walks into the room.

MATT
Hey man I just- Jesus Christ,
there's a hole in your arm!

JAKE
Ya...

Matt walks over to get a better look at the bullet wound. He squints his eyes in disgust.

MATT
Ewww! That's so gross!

JAKE
I know. Do you know how to stitch wounds? I can't even look at this.

MATT
Kim can!

JAKE
Can you get her?

MATT
She's showering now, getting the glass out of her hair.

JAKE
Shit, okay... Let her finish, I have something to show you anyway.

MATT
I mean, this look serious-

JAKE
How much do you know about
computers?

MATT
Some, but-

JAKE
Don't worry about this, I've had it
since this morning. If it was going
to kill me I'd be dead.

Jake and Matt walk out of the living room.

INT. SAFE HOUSE/DEN - AFTERNOON

A soft overhead light comes on as Matt and Jake enter the Den.

Jake points to a computer and three monitors covered in a sheet sitting on a wooden desk.

JAKE
That computer is supposed to be
hooked up to a security system.
There are cameras all over this
house. I was wondering if you could
try to get it working.

MATT
I'll give it my best.

Matt walks over to the chair, also covered in a white sheet, and takes it off. He takes the sheet off the computer and monitors and turns everything on.

Jake leans against the wall, watching Matt get to work.

JAKE
Does Kim have a phone?

MATT
Everyone has a phone, Jake.

JAKE
Ya, but does she have one on her
now, one that she can use?

MATT

I don't think we have to worry
about that right now.

A window appears in the middle screen that reads about a connection problem. Matt clicks "diagnose".

MATT (CONT'D)

It could be the wiring... Ya know,
This is great and all, but I don't
think a bunch of cameras are going
to stop a SWAT team. How are we on
defense?

JAKE

If worst comes to worst we don't
have to worry about the gun
situation, though I hope they
don't.

MATT

What happens if they do?

Jake walks over to a button on the wall and presses it. The empty bookshelf Behind Matt opens up to reveal a wall of guns.

Everything a person can imagine is on the wall; handguns, semi-automatics, shotguns, sniper rifles, grenades, compact sub machine guns, even a rocket launcher.

Matt swings the chair around. His eyes widen at the sheer size of the collection.

MATT (CONT'D)

Fuck. That company gave you too much money.

JAKE

Like I said, I don't want things to come to the worst. I hope that when this is all over we can get rid of these.

MATT

Shit man, I'll take them.

JAKE

I'd rather destroy them.

Matt turns his chair back to face Jake.

MATT

Destroy?

JAKE

I'd be lying if I said when I bought most of these I wasn't under some sort of paranoid stress. They leave a bad taste in my mouth.

MATT

Shit man, your life.

INT. SAFEHOUSE/LIVING ROOM - AFTERNOON

Kim inspects the wound on Jakes arm.

KIM

Jesus, did this happen in the car?

JAKE

No, before.

Kim has Jake raise his arm so she can see the exit wound.

KIM

It looks like it just went through the skin. Can you move it?

JAKE

Yes.

KIM

Alright, we just need some thread.

JAKE

Here.

Jake picks up a needle and thread from a first aid kit and hands it to Kim.

JAKE (CONT'D)

There's alcohol on the table.

KIM

Matt, can you disinfect this?

(to Jake)

Can you take your shirt off?

JAKE

I don't think so.

KIM

Okay, We just have to cut it off.

Matt gets the alcohol and puts it on the needle. Kim rummages through the kit and pulls out a pair of rubber gloves and scissors.

Kim slowly cuts Jakes t-shirt off revealing the bloody arm wound.

Matt threads the needle and cuts some of the thread off. He hands it to Kim.

KIM (CONT'D)

Okay...

She hesitantly gets ready to stitch the wound; bringing the needle near the skin but not pushing it through. Jake senses her hesitation.

JAKE

Are you okay?

KIM

Uh, ya... I just hate doing stitches.

JAKE

But you know how to stitch.

KIM

I'm a nurse.

JAKE

A nurse that hates stitches?

KIM

I just hate the idea of having them and them ripping or untying and everything falling out but I deal with it, it's my job.

JAKE

Hey, look at it this way; you can get all the day's frustration out on me.

Kim sticks the needle into Jake's arm. Jake grinds his teeth and groans.

KIM

Hey, look at that. It's working already. The day's frustrations are just floating away.

Jake smiles and wipes a tear of pain from his eye.

JAKE
Thank god you're a nurse.

INT. TED'S HOUSE/BEDROOM - NIGHT

TED'S WIFE lies in bed, weeping. Ted sits next to her with his hand on her shoulder.

TED
Have you eaten today?

Ted's wife doesn't respond. She stays still, breathing shaky breaths and crying quietly.

TED (CONT'D)
You have to eat something.

Ted stays near her for a moment longer, waiting for her to respond, before getting up and leaving the room.

EXT. SAFE HOUSE - AFTERNOON

A Hand knocks on the white door. Jake opens it to a man with a whole foods hat on.

DELIVERY MAN
Hey, 84, Ceder? Your food.

JAKE
Yep.

Jake opens the door and takes the bags of food. He hands the guy a one-hundred-dollar bill.

DELIVERY MAN
Thanks man!

JAKE
Don't mention it.

INT. SAFE HOUSE/LIVING ROOM - AFTERNOON

Jake picks up the bags of food with his left hand and heads towards the kitchen.

INT. SAFE HOUSE/LIVING ROOM - NIGHT

Jake, Matt and Kim sit in the living room; Matt and Kim on the Couch and Jake laid out on a love seat. plates of half eaten food and empty beer bottles sit on the coffee table.

JAKE

You've heard of the Vannuchi family right?

Kim nods her head.

JAKE (CONT'D)

So then you know what I'm up against. I mean, the things I've heard him do to people.

MATT

I heard he ripped a guy's jaw off just for looking at his wife the wrong way.

KIM

Wait, wasn't he the guy who hung those people up on the bridge?

Jake motions his hand to enunciate the points made by Matt and Kim.

JAKE

Exactly! This fucking guy gets off of pain and misery!

Jake lies back down on the loveseat.

JAKE (CONT.) (CONT'D)

It was weird though. When he had me in that room all I could think about was the things he was going to do to me... When he came in I thought I was going to die right there. But all he said was that he wanted me to go to jail.

MATT

Probably had some kind of rape thing planed for you in there. It's not about sex for them, it's all about power.

Jake shakes off Matt's comment.

JAKE

So, anyway, I got away and went to get you guys.

KIM

All of this over a wrong name? How did that happen?

JAKE

Terrible, fucked up coincidence. Or god, I don't know.

KIM

How did you even get into this kind of thing?

JAKE

All because of an un-honorable discharge. Luther, my boss found me and gave me an offer, it was good to I took it. I was a rifleman in the marines so it wasn't much of a change.

KIM

Can I ask you a personal question?

JAKE

Sure.

KIM

How many people have you killed?

Jake thinks about it for a moment.

JAKE

Seventy-Seven.

KIM

Jesus! The worst I've done is running over a dog on my way to work. I cried for an hour.

JAKE

I'd cry too. I still cry a lot. I didn't think I'd stop after I killed Ted's son. I don't get depressed or anything... but lately I've just had this weight pushing and pushing down on me.

MATT

When did it start?

Jake looks down at the ground, collecting himself and getting the story straight in his head.

FLASHBACK:

EXT. MCMILLAN HOUSE - NIGHT

Jake picks the back door lock of the house of ISACC MCMILLAN. He looks around for a second to make sure nobody is watching him and with a turn of the lock, opens the door.

INT. MCMILLAN HOUSE - NIGHT

Jake quietly opens the door and slips in. He closes the door and slowly turns the handle making the lightest clicking noise.

INT. MCMILLAN HOUSE/LIVING ROOM - NIGHT

Jake enters the room. Looking up the stairs he sees light from the hallway and hears footsteps heading toward the stairway.

Jake pulls a pistol and silencer from his jacket. He attaches the silencer, slowly twisting it into place, as someone comes down the stairs. Jake moves quickly into the kitchen.

INT. MCMILLAN HOUSE/KITCHEN - NIGHT

In a dark corner of the kitchen Jake aims his gun at the doorway. A figure walks in and moves toward the refrigerator.

ISAAC MCMILLAN (LATE 30'S) freezes in place sensing someone in the room. He moves slowly to the refrigerator and opens it.

The refrigerator light washes over Jake. Isaac jumps and gasps but before he can yell out Jake fires the gun.

Blood shoots out of Isaac's neck and he falls to the ground. His flailing arms grab a chair and bring it down with a loud crash.

Isaac jerks on the floor as blood pools around him. Jake moves closer and aims his gun at Isaac's head to finish the job when through the open doorway Jake watches as a second figure walks down the stairs.

Jake is frozen as the figure comes closer.

VOICE
(Hushed)
Isaac?

A hand turns on the lights.

ISAAC'S WIFE (40) screams, but only for a second when in a flash Jake raises his gun and shoots Isaac's Wife in the head.

Blood and brain spatter the wall. Isaac's Wife falls to the floor. Jake stands motionless in the middle of the carnage, mouth agape and shaking.

Isaac reaches his hand out toward his dead wife. His hand falls as he dies and knocks into the refrigerator; closing the door and revealing it covered in child's drawings.

Jake looks at the pictures and hears a child's voice.

CHILD'S VOICE
(O.S)
Mommy?

Jake quickly heads into the next room. Behind him ISACC'S SON (4-5) walks in to find his parents. The child walks over to his mother and shakes her.

ISAAC'S SON
Mommy? Daddy?

The child tries to wake up his parents, calling for them over and over. Jake braces himself against the wall.

Each time the child calls out to his dead parents Jake reacts like he's being stabbed in the gut. Tears form in Jake's eyes. The child begins to cry.

ISAAC'S SON (CONT'D)
Mommy, wake up!

Jake covers his mouth as tears fall down his cheeks. The child grows hysterical, weeping and screaming. Jake slowly moves away to find an exit.

INT. SAFE HOUSE/LIVING ROOM - NIGHT

The room is enveloped in silence. Kim and Matt try their best to take in the story. Jake keeps his eyes on the floor, focusing on the wrinkles on the wood so as not to look Matt and Kim in the eyes.

After a long moment Jake stands up and walks out of the room.

EXT. SAFE HOUSE - NIGHT

Jake walks out of the house and lights a cigarette. He takes a couple of drags as he looks up at the stars. Matt opens the door and steps outside.

MATT
Are you smoking?

JAKE
Ya.

MATT
I didn't know you smoked.

JAKE
I do it when I'm stressed.

MATT
That shit will kill you, man.

JAKE
Add it to the fucking list.

A short pause.

MATT
Can I get one?

JAKE
Watch out they'll kill you.

MATT
Add it to the list.

Jake hands Matt a cigarette. Matt lights it. The two stand in silence for a moment, smoking.

MATT (CONT'D)
I'm sorry that happened to you,
man.

JAKE
Thank you for saying that.

MATT
You know, I remember when you
brought the gun back from that hit.
You were really quiet and you
didn't want to talk about how it
went. Actually, now that I think
about it, you never really talk
about your assignments at all.

JAKE

It just didn't feel like something
I wanted to talk about.

MATT

I consider us friends and I hope
you know that if you're having
trouble with anything you can talk
to me.

JAKE

I know.

MATT

I'm more than just a pretty face
selling guns. I'm cheap therapy
too.

Jake smiles as he takes another drag off his cigarette.

MATT (CONT'D)

Are these Camel Blues?

JAKE

Turkish Gold.

MATT

Smooth.

JAKE

Right?

Kim opens the door.

KIM

There you are. Are you smoking?

JAKE

Yes. Join us.

Kim walks over to Jake and Matt.

KIM

I didn't know you smoked Matt.

MATT

Only when I'm Stressed.

KIM

Can I have one?

JAKE

Nurse Kim smokes?

KIM
When I want to.

Jake hands her a cigarette.

KIM (CONT'D)

Kim lights her Cigarette. The three stand without talking. The last conversation in the living room still hangs around them.

KIM (CONT'D)
Is this Turkish gold?

JAKE MATT
Yep. Yep.

KIM
Smooth.

JAKE MATT
Right? Right?

INT. SAFE HOUSE/UPSTAIRS HALLWAY - NIGHT

The three walk up the stairs. Kim and Matt reach their bedroom, Matt opens the door.

JAKE
Well, goodnight.

KIM
Goodnight Jake.

MATT
Night, man.

Matt and Kim enter the room and close the door.

INT. SAFE HOUSE/JAKES BEDROOM - NIGHT

Jake walks over to his bed and lies on it. He looks up at the ceiling and lets the silence of the room surround him.

INT. TED'S HOUSE/STUDY - NIGHT

Ted sits in his study staring at the wall. A glass of whiskey sits next to him on the desk. His brow wrinkles as he imagines a scene;

INT. FIRE FILLED ROOM -

Surrounded by fire, Jake holds a gun to the forehead of Ted Jr. Ted Jr. has tears streaming down his face and his mouth open in terror. Jake has a large demonic smile on his face and his eyes are black. The smile becomes bigger as he fires the gun.

INT. TED'S HOUSE/STUDY - NIGHT

Ted shakes with anger; he slams his hand on the desk and breaks the glass, cutting his hand.

TED

Fuck...

Ted holds his hurt hand, watching the blood trickle down his arm.

INT. SAFE HOUSE/LIVING ROOM - DAY

Matt inspects the television. Becoming frustrated, he smacks it a couple of times. Jake walks down the stairs as Matt hits the television one last time.

JAKE

Hey, hey! Leave the TV alone. It did nothing to you.

MATT

It's doing plenty to me right now.

JAKE

What's wrong with it?

MATT

It's not working. Does anything work in this house?

JAKE

Not working? I bought it this year. Aren't you working on the security cameras?

MATT

I wanted to take a break and watch TV.

JAKE

Did you unplug then plug?

MATT
Of course I unplugged then plunged.

Kim walks down the stairs in Matt's shirt and sweat pants.

KIM
Good morning. What's up?

JAKE
TV's not working.

KIM
Ah well. Got any books?

MATT
Books? Who reads books?

KIM
Humans, Matt.

JAKE
No books. Shit, now what?

INT. SAVE HOUSE/LIVING ROOM - DAY

The three are huddled around a smartphone and watching a movie.

JAKE
You can't see anything on this.

KIM
At least its something.

MATT
That's the good guy, right?

JAKE
That's his brother.

MATT
Ohhhh...

The Smartphone shuts down in the middle of an action sequence. All three groan and give their own expletives.

MATT (CONT'D)
Oh shit, we didn't pack a phone charger.

JAKE
God damn it.

INT. TED'S HOUSE/STUDY - DAY

Ted's bandaged hand holds documents pertaining to Ted JR.'s funeral. Ted sighs and drinks whiskey from a glass.

There is a knock on the door. SEYMOUR (40's) enters the room. He is a large man with a wide smile. Ted stands up and walks over to him. They embrace.

SEYMOUR

Ted, My condolences.

TED

Thank you.

Ted walks back to his seat and Seymour settles into a chair on the other side of the desk.

SEYMOUR

How's Linda?

TED

She's devastated, she hasn't left the bedroom.

SEYMOUR

I'm sorry to hear about that. I know you're in a state of mourning right now but I feel like I need to talk business with you.

TED

If you must.

SEYMOUR

Well we all know how important Junior was to you as a son and as the next head of your business.

TED

We can only imagine what he would have done.

SEYMOUR

But today I'm coming to you with a proposition. One that I think will help us both out in the end.

TED

Okay, let's hear it.

SEYMOUR

I want you to become my son's godfather.

(MORE)

SEYMOUR (CONT'D)
 You can teach him the ropes and
 when he is old enough he can, and I
 mean this with all respect, take
 your place as head of your
 corporation. It's all on your terms
 you know. When you want to step
 off, not when He's ready.

Ted's eyes sharpen toward his Seymour. He takes a moment to chew over the proposition.

TED
 Seymour, you do understand that my
 son died only yesterday, correct?

Seymour

Ted I don't mean to insult, if I did i-

TED (CONT'D)
 It didn't cross your mind to maybe
 wait a little longer than one day?

SEYMOUR
 You're right i should have-

TED
 You have the fucking balls to come
 to me and ask to have my empire?

Seymour's attitude changes, confused by the way his friend is acting.

SEYMOUR
 Ted, I'm sorry I-

TED
 And to ask if your faggot of a boy
 can just prance his fucking way in
 here and be the next leader,
 something you and I know he
 obviously can't fucking do?!?

SEYMOUR
 Don't talk about my son that wa-

Ted opens one of the desk drawers and pulls out a gun.
 Shocked, Seymour puts his hands in the air.

TED
 If you want to take over why the
 fuck don't you just fucking ask?
 You want my fucking wife too, you
 stupid fucking piece of shit!?
 (MORE)

TED (CONT'D)
I should put a bullet in your
stupid fucking head. And afterwards
how about I head on over and meet
your little cum guzzler of a son
and fuck him with this fucking
gun?!

SEYMOUR
Jesus Christ...

TED
Come on big man, speak!

Ted's telephone rings. There is silence between the two as the phone continues to ring. After the fourth ring Ted picks up the phone.

TED (CONT'D)
Yes?

SECRETARY
A Mr. Collmer is on the phone. He told me to tell you this is about a pressing matter.

Ted's eyes widen. He looks back at Seymour and uncocks the gun. He puts the phones receiver to his chest.

TED
Get the fuck out of my house. I never want to see you in this city again. If I do I'll cut your fucking head off... slowly.

Seymour quickly gets up walks out of the room.

TED (CONT'D)
Put me through and wire this phone.

There is a click as a group of people ether the room.

TED (CONT'D)
Hello?

JAKE
Hello Ted.

TED
How the fuck did you get this number?

JAKE
You're an important guy Ted. I just had to ask around.

TED

You really thought it was a good idea to call me? What the fuck do you want?

JAKE

I want to talk.

TED

How about I send an army of people over to where you're burrowed? You can talk to them.

JAKE

I don't want that. I want to talk, like we did before.

TED

And what do you want to say this time?

JAKE

Yesterday I was sent to kill Michael Adams. Your son used his name at that restaurant.

TED

And...

JAKE

This was completely out of my hands. Please believe me when I say if I could go back and change everything I would.

TED

But you fucking can't! I'm not going to change my mind because you call me up and make a shitty defense for yourself.

JAKE

I'm arguing for my life here, Ted. I'm telling you the truth about what happened to your son. It was the wrong place at the wrong time. I don't think I should be sentenced to death for a mistake!

TED

Am I going to blame the gun that just happened to go off in front of his face you fucking prick?! NO!

(MORE)

TED (CONT'D)
I AM GOING TO BLAME THE MAN WHO
PULLED THE FUCKING TRIGGER AND
THAT'S YOU, FUCK FACE!

INT. SAFE HOUSE/JAKE'S BEDROOM - DAY

Jake jumps up, out of the sofa and paces around the room.

JAKE
God fucking Dammit! You're not
fucking listening to me Ted.
Yesterday was nobody's fault. But
if I had to point the finger it
would be at your fucking son for
picking a shitty name out of a hat!
He signed his own death certificate
Ted!

INT. TED'S HOUSE/STUDY - DAY

Ted's eyes widen as more anger fills inside of him.

TED
What the fuck did you say?

JAKE
Fuck, i-

Ted slams the phone down. He sits for a moment, hands white from holding the arms of his chair so tightly. He takes the phone and throws it against the wall. The men in the room watch him quietly.

Ted looks at the men standing in the room.

TED
Did they get a lock on his
location?

MAN IN ROOM
Yes sir.

TED
Send everyone and call Sal.

INT. BAR - DAY

Sal sits in the middle of the bar surrounded by a couple barflies. He is in the middle of a story.

SAL

There is no time to react, this guy has a gun pointing right at my head okay, I can feel the cold steal on my skull. This guy is screaming about his wife, some shit about PCP, he is in another world right now.

BAR FLY 1

(interrupting)

So what happened?

SAL

I- I'm telling you. Wait a second. So, I am waiting for a moment to break free and I finally get it. I jump up and grab the gun, in an instant I now have the gun pointed to his head and now I have the advantage. I'm talking to him telling him "do it, common do it! Do fucking something, give me the fucking opportunity, motherfucker!".

BAR FLY 2

That's bullshit if I've heard it.

SAL

Wha...? Shut up Freddy.

BAR FLY 2

I'm just saying that's bullshit.

SAL

You weren't there!

Sal's phone vibrates. He pulls the clamshell phone out of his pocket and flips it open.

SAL (CONT'D)

Ya... You know it's my day off right?... Really?... I'll be there soon!

Sal closes the phone.

SAL (CONT'D)

Sorry, police business. See you next Wednesday, Mac.

INT. SAFE HOUSE - KIM'S ROOM - DAY

Kim rolls over as she sleeps in bed.

INT. DEN - DAY

Matt works on the computer, still not connected to the cameras. Jake walks into the room.

JAKE

Hey, how's it going?

MATT

I want to break this computer.

JAKE

Well, I'll be in the shower if you need me.

Jake turns to head out of the room.

MATT

Jake.

Jake turns his head back.

MATT (CONT'D)

Everything is going to be okay.

JAKE

I know that.

MATT

It's just, last night, you know. You opened up a lot and I'm always here for you to talk.

JAKE

Ya, I know. You said this last night.

MATT

Its good to talk about things like that.

JAKE

You know, I was a little drunk and feeling vulnerable. I'm not trying to make anyone bend backwards for me.

MATT

No, I know. Were friends and we can talk-

JAKE

Jesus Christ you keep saying that.

MATT

(Put off)

Well, we are.

JAKE

We're friends in the way two co-workers are friends, okay?

MATT

You don't have to be a fucking asshole.

JAKE

I'm not being an asshole. I saved you and your girlfriend from being killed because you put your fucking logo on your guns. Who in the fuck does that? I was hoping I could get you two to her house before everything blew up in our faces but now we're stuck together. So listen to me, we're not friends. I don't know how you got this idea that we were. I never come to your place because I know you'll try to rope me into staying for three hours and smoking a joint or some shit. I needed you to arm me with weapons that wouldn't blow up or jam when I used them. I don't need a therapist, or a shoulder to cry on and I definitely don't need a fucking friend. You know what, fuck the computer. Just do whatever you want until we can get the fuck out of here and we don't have to talk again.

Jake walks out of the room leaving matt sitting in silence.

INT. LIVING ROOM - DAY

Jake walks through the living room towards the stairs. As he heads up the stairs a shadow crosses the window.

EXT. SAFE HOUSE - DAY

A small army of S.W.A.T police surround the house. In the nearby house, a few snipers have positioned themselves on the roof.

SNIPER 1
(Into Earpiece)
We are in position.

INT. DEN - DAY

Matt swings back and forth on the chair. He looks up to see a shadow cross the window.

Matt slowly stand up and walks toward the window. As he gets close a police officer passes by. Matt falls to the floor and takes cover.

MATT
Holy shit.

Matt scoots over against the wall and crawls over to the door.

EXT. SAFE HOUSE - DAY

On the roof of the house next door a sniper scopes out the house. He sees Jake as he walks into his bedroom.

SNIPER 1
(Into Earpiece)
Identifying target.

On the porch a police officer hears the message on the radio and responds.

POLICE OFFICER
Fire at will.

On the other side of the window the cop stands next to, Matt hears the radio.

INT. LIVING ROOM - DAY

Matt looks over to the stairs leading to Jake's room then to a door leading to the back yard. He thinks about his options for a moment.

MATT
Shit.

Matt runs across the living room and up the stairs.

INT. BATHROOM - DAY

Jake turns on the shower.

INT. STAIRWAY - DAY

Matt frantically runs up the stairs.

INT. BATHROOM - DAY

Jake sees the shampoo and conditioner are missing. He rolls his eyes and heads to the door.

INT. HALLWAY - DAY

Matt runs into Jake's room.

MATT
JAKE!!

INT. BATHROOM - DAY

Jake opens the bathroom door to see Matt running into the bedroom.

INT. BEDROOM - DAY

Matt looks over to the open window and sees a glint of light from the nearby house.

Looking back at Jake, Matt puts his hand up just a little and shakes his head.

Jake's brow furrows, his eyes jump from the window and back to Matt. Matt gives a sad smile. Jakes eyes widen.

EXT. TREE - DAY

The sniper takes aim at Matt and fires.

INT. JAKE'S BEDROOM - DAY

The thunder of gunfire follows a hail of bullets that fly into the room, all aimed at Matt.

Jake watches in silent horror as Matt is riddled by gunfire. Matt staggers back a couple steps but remains standing. He looks down at his body oozing blood and back at Jake.

MATT

Oh god...

From outside, The Sniper takes the final shot which goes through Matt's head and sends the back of his skull flying off of him and onto the floor. Matt collapses onto the floor, dead.

Jake stands in the door way, frozen in shock from the violence played out before him. The gunfire begins again as everything in the room splinters and explode.

In the chaos Jake stares at Matt's dead body. He is lost in a silent shock.

A bullet grazes the bathroom door frame and snaps Jake back to reality. He jumps back into the bathroom and crouches against the wall.

The bullets finally stop and Jake runs out of the room. Once he makes it into the hallway the gunfire starts up again. Jake runs towards Kim's bedroom.

INT. KIM'S BEDROOM - DAY

Kim sits on the floor next to the bed, eyes wide and her knees pulled up to her chest. Jake bursts into the room and falls onto the floor.

KIM

What's going on?

Jake crawls over to the bed and reaches around under it. Kim leans over, watching him.

JAKE

Where in trouble!

KIM

What's happening?

JAKE

They killed him.

KIM

What?

Jake pulls out a machine gun. He stands back up and looks Kim in the eyes.

JAKE
Matt's dead.

Kim's eyes widen, fear and panic streak her face.

KIM
Oh my god!

JAKE
Common, we got to go!

KIM
Wait, where is he? We have to get
him!

Jake pushes back his tears and shakes his head. He gets on his knee and takes her arm.

JAKE
We can't think about this right
now. We have to get out of here.

INT. HALLWAY - DAY

Jake and Kim run down the hallway when a man appears. Jake pushes Kim into the bathroom and jumps into another room across the hall as the man fires a shotgun.

KIM
Fuck!

INT. BATHROOM - DAY

Kim sits up as a man comes into the bedroom. He lifts up his shotgun the butt of an assault rifle to his head stops him.

Jake is revealed as the man falls to the ground. He runs over to the man and hits him on the head until he is knocked out. He looks up at Kim.

JAKE
Are you okay?

Jake picks up the shotgun and hands it to Kim. Jake looks her in the eyes.

JAKE (CONT'D)
I'm going to go find help. You need
to stay here.

KIM
No one is going to help us here.

JAKE
I know. Shoot anyone who's not me.

Jake runs out of the room.

INT. LIVING ROOM - DAY

Jake peaks his head out from the stairway, seeing nobody.

He runs across the room and is tackled by a THUG. Jakes Machine gun flies out of his hands and lands under the couch.

The Thug and Jake fight on the ground until Jake gets on top of the Thug his arm under his neck.

The Thug continues to struggle until Jake elbows him in the head three times, rendering him unconscious.

Jake stands up and looks for then gun when bullets fly through the house. Jake falls back to the ground and crawls to the kitchen.

INT. KITCHEN - DAY

Jake knocks open the door to the kitchen, also being riddled with bullets, and crawls over to the phone.

As he reaches up to get the phone it explodes. Shrapnel form the phone collides with his hand. Jake yelps in pain and holds his bleeding hand.

Jake crawls to the window and looks out of it. The stolen car is sitting on the lawn with no one else in sight.

Jake stands up and looks back to the hallway, leading to where Kim is hiding. He contemplates things for a moment and then unlocks the door, slowly opening it, and leaves.

EXT. SAFE HOUSE - DAY

Jake makes a run for the car. Once he is about twenty feet from the car it explodes. Jake flies backwards landing with a hard thud.

Jake groans in pain. His face and clothes are charred. As he opens his eyes a gun is pointed at his head.

Sal smiles as he looks down at Jake.

SAL
Remember me?

JAKE
Fuck.

Sal hits Jake in the head with the gun.

CUT TO BLACK.

INT. BATHROOM - DAY

Three men enter the room. Kim aims the gun at the first man but can't get herself to fire the shotgun. She lowers the gun and begins to cry. The three thugs grab her and pull her out of the room.

CUT TO BLACK.

INT. CAR - DAY

The car drives down the highway. Jake with a bag on his face leans against the window, unconscious.

TED JR. (V.O)
What is this?

JAKE (V.O)
I have a great business opportunity
I'd like to try to pass on to you.

TED JR. (V.O)
This is kind of ridiculous.

JAKE (V.O)
It won't be in a couple minutes.

INT. RESTAURANT - DAY

It is the day before. Jake is back in his business casual outfit and sitting across from Ted Jr. Rob the Waiter walks by the table. Ted Jr. signals for him.

TED JR.
Waiter...

Rob walks by and heads toward the kitchen.

TED JR. (CONT'D)
What the fuck...

JAKE

Let's say you have to do something unforgivable like murder. How would you handle it?

TED JR.

I thought this was a business opportunity.

JAKE

So, how would you deal with something like that?

Ted Jr. laughs and shakes his head.

TED JR.

Well... I don't know. if I can be honest. I've never had to deal with something like that.

JAKE

Would you kill someone for money?

TED JR.

(Sarcastic)

Depends on the amount.

JAKE

(All seriousness)

Three hundred and forty three thousand dollars.

TED JR.

(Uneasy)

Um...

JAKE

Michael, I have been hired to kill you.

TED JR.

Wait, what?

JAKE

I don't normally tell the person before but...

TED JR.

Hold on, what is this!? I'm not-

Jake begins to laugh. The fit lasts for an uncomfortable amount of time.

JAKE

I- I don't know what is happening
to me.

TED JR.

Look I have money. You don't have
to kill me.

JAKE

I do.

TED JR.

This is all a mistake! I'll pay
you, it'll be easy! I can walk away
and you don't have to-

JAKE

Stop talking Michael.

Jake pulls out a gun and brings a gasp from the crowd.

TED JR.

Jesus Christ, FUCK!, WAIT!

JAKE

Don't...

TED JR.

Wait, wait, wait!

Jake closes his eyes and fires. The bullets hit Ted in the chest and throat. Ted coughs up blood.

The entire restaurant breaks into screams and everyone runs to the exit.

The screams fade away as Jake opens his eyes and sees what he has done. He stares at Ted in shock and horror as Ted gurgles blood and chokes.

JAKE

I've never closed my eyes before...
I'm so sorry.

Jake aims his gun with pained eyes and shoots Ted Jr. in the head. Ted breathes one last breath and dies.

Jake stares at the lifeless body for a moment longer and then He turns his gun on himself, putting it in his mouth. Jake squeezes the trigger until it's just about to go off.

JAKE (CONT'D)

Fuck!

Jake takes the gun from his mouth and places it on the table. He stands up and puts the gun back in his hip holster. Jake wipes a tear away from his eye and looks back at Ted's dead body, placing a hand on his shoulder.

JAKE (CONT'D)
I'm sorry.

A noise; Jake turns and sees Rob the waiter. They stare at each other from across the restaurant.

INT. TED'S HOUSE - BASEMENT - DAY

The small windows are boarded up. Only the light comes from a bare light bulb hanging in the middle of the room.

Jake sits, bag on head and handcuffed to a chair. Next to him, a table filled with torture implements. Jake breathes heavily.

The bag is pulled violently off his face by Sal who immediately punches him. Jake stays still for a second then spits out blood.

JAKE
Oh, fuck...

SAL
That will feel like a tickle by the time we are through with you.

Jake laughs out loud.

JAKE
Oh, Jesus! That was the dumbest thing I've ever heard someone say!

Sal punches him again.

JAKE (CONT'D)
You almost knocked out a tooth can you get that for me?

Sal punches him again. Jake groans and spits blood and a tooth.

JAKE (CONT'D)
Okay, fine, I'll stop.

Sal places his hands on the arms of the chair and bends over to Jake's eye level, meeting him eye to eye.

SAL

I don't think any person I've hurt in my life has been as much fun as hurting you. You're quite the opponent Collmer. You surprise me every time.

Sal walks around the room looking at all the instruments, gliding his hand over each one until finally picking up a pair of pliers.

SAL (CONT'D)

But you are stupid. You don't take all things into account, and you get trapped into corners.

Sal walks over to Jake and grabs his hands. He puts one of Jake's fingers into the vice of the blades. Jake anxiously moves around and breathes heavy.

SAL (CONT'D)

Mr. Vanuchi gave me the okay to start a little early. You know, with our past and whatnot.

Sal presses the pliers together and Jake closes his eyes, bracing for the pain. The door swings open and Ted enters. Sal lets go of Jake's hands. Jake opens his eyes and his face turns pale.

SAL (CONT'D)

Sir.

TED

Sal, what the fuck are you doing in here?

JAKE

Trying to cut off my fingers with a pair of fucking pliers, that's what!

Sal hits Jake in the head.

SAL

Shut the fuck up!

JAKE

Fuck you!

TED

Enough!

(Beat)

Get the fuck out of here, Sal.

Sal begins to walk away. Ted holds out his hand and stops him.

TED (CONT'D)
The pliers...

Sal hands Ted the pliers and walks out of the room, closing the door behind him. Ted walks over Jake.

TED (CONT'D)
Jake Collmer.

JAKE
Hey Ted.

Ted hits Jake in the head with the pliers leaving a gash on his head. Jake groans in pain.

TED
I want to tell you a story. It's about a man who killed someone very important. This man thought he could get away with what he did. He thought he was invincible. But this man had to learn something; every action permits an equal reaction.

JAKE
So, who's going to kill you after you kill me?

TED
You know, you look calm and collected, you put on this little persona and think nobody can see through you, but I can. You're just a child sitting here in big shoes, foolishly thinking you got all your shit together.

JAKE
What's happening right now? You're so much different from when I last saw you.

TED
I have suffered a great pain. The only atonement can come from your death.

JAKE

All I wanted was to go away
somewhere and if it wasn't for your
fucking son i would be on a plane
to France or China or somewhere. I
just wanted to be done.

TED

Well, we all can't be fucking
winners.

Ted cuts off Jake's Right pointer finger with the pliers.
Jake's screams are shrill and loud. Ted picks up the finger
and holds it up in front of Jake's screaming face.

TED (CONT'D)

Looks at this! Look at it! You are
not invincible! YOU ARE NOT
INVINCIBLE!!!!

Jake continues to scream as Ted opens the door and meets with
three big THUGS.

Behind the chair, Jake pulls against the handcuffs, slowly
getting his hand through the cuff.

JAKE

Just let me go! PLEASE LET ME GO!!!

Ted looks back at Jake.

TED

I bet my son said please.

JAKE

He did! I should have listened!

Ted stops for a moment like he was punched in the gut. He
collects himself and then walks out.

The three men walk into the room and surround Jake.

THUG #1

Let's start with the rest of his
fingers.

Torture Thug 1 grabs a scalpel and moves behind Jake. Jake
closes his eyes. Everything slows down. Jake's right hand
slips free from the handcuff.

Jakes eyes open; a furious fire burns in them.

THUG #1 (CONT'D)

Oh shit!

Jake kicks Thug's 2 and 3. They fly back and hit the door.

Jake grabs the scalpel Thug 1 holds and jams it up through the Thugs jaw and into his brain.

Torture Thug Two runs at Jake who pulls the scalpel out of Thug 1's head and cuts Thug 2's throat. Blood from his throat sprays blood in Jake's face.

As Thug 2 falls, his fluttering jacket reveals a gun on his hip.

Jake grabs the gun and points it at thug 3 who stops at the sight of the weapon.

Jake smiles, His face bloody and crazy.

JAKE

Hey.

INT. LIVING ROOM - DAY

Ted sits in a large chair. His hands shake as he drinks water from a glass. There are muffled gunshots. Ted looks up at Sal who stands next to him.

Sal looks in the direction of the noise and shrugs his shoulders.

TED

I said no guns, goddammit.

INT. TORTURE ROOM - DAY

Jake wraps his wounded hand in cloth wincing in pain.

Jake looks for a gun on the other dead thugs but finds nothing.

JAKE

Shit!

Jake looks under the chair and sees his finger on the ground. He picks it up, looks at it for a moment and places it in his pocket.

A knock from the door captures Jake's attention.

THUG #4

Are you guys okay in there?

Jake walks to the other side of the room and charges at the door.

INT. LIVING ROOM - DAY

Ted takes another drink as a larger crash tears through the house followed by gunshots and a fading cry of pain.

Ted drops the glass, spilling water on himself.

A demented and shrill scream comes from the basement.

JAKE

TED! TEEEEEEED!

SAL

What the fuck?

Horror in his eyes, Ted stands up, walks over to a drawer and pulls out a gun.

He walks straight to the door and stops as he is about to open it to look back at Sal.

TED

Sal, I've never told you this before but I've always thought of you as a son.

He looks over to the hallway where the screams are still coming from.

TED (CONT'D)

He can't leave this house alive.

Sal nods. Ted opens the door to leave and looks back.

TED (CONT'D)

I'll be waiting outside.

Ted leaves. Sal turns around and looks at the hall where Jake will appear.

SAL

What a fucking coward.

INT. HALLWAY - DAY

Jake runs screaming down the hallway. A group of thugs appear and try to stop Jake. Jake shoots all of the thugs with no remorse.

Always in the head. Nowhere else.

INT. LIVING ROOM - DAY

Jake emerges face to face with Sal. Jake aims the gun and pulls the trigger but it doesn't fire.

SAL
You're all out.

Sal raises his gun. Jake puts his hands up.

JAKE
Wait. Just wait okay? I know you were probably told to kill me on sight.

SAL
Right on the fucking noise.

JAKE
But is that how you want to end this; with a bullet? Is that what you want to tell Ted? Or do you want to tell him how you battled me until I became bloody pulp. Do you really want people to know you ended me with a gun or do you want to tell them-

Sal pulls out a handgun and fires it at Jake. Jake runs across the living room. Sal runs after Jake missing every shot. Jake dives over a couch and covers as Sal continues to fire.

The gun runs dry. Jake pokes his head out from behind the couch.

JAKE (CONT'D)
Can I finish my speech now?

Sal sighs and throws the gun.

SAL
You're a strange human being Jake Collmer.

Sal charges at Jake.

JAKE
Yes, I am.

Sal tackles Jake, sending both through the stair's railings behind them and crashing to the ground.

Jake throws Sal over himself and onto the couch behind them. Jake gets up and lunges at him.

Sal is already up and throws a punch that hits Jake so hard he flies' backward mid-air.

Jake stumbles back and slams against the wall. Sal comes up throws punch after punch at Jake. Jake deflects most of the blows.

Sal throws a punch that Jake dodges, sending Sal's fist into a mirror. The mirror breaks and cuts Sal's hand.

Sal grabs Jake and throws him through the door to the kitchen.

INT. KITCHEN - DAY

Jake is hurled into the kitchen, flipping over the counter top.

When Sal enters Jake pops up and throws a pan at Sal which hits him in the head.

Jake jumps over the counter and kicks Sal in the chest but Sal grabs Jake's leg and throws him back over the counter.

Sal walks around the counter and drags Jake to the oven, turns on a burner to HIGH and pushes Jake's head toward it.

Jake's hands slam on the counter and stops himself from getting closer to the flame.

Sal pushes down harder. Jakes head gets closer to the flame. Jake slams his foot down on Sal's shin. Sal's grip loosens for a moment for Jake to head-butt Sal's nose.

Sal holds his broken nose as Jake grabs him by the collar and throws him into the dining table. Sal tumbles over the table taking everything with him in a loud crash.

Jake waits for a moment for Sal to get up. He moves closer to the table to see he's out cold.

INT. LIVING ROOM - DAY

Jake walks into the room tired and bruised. As he passes the couch he hears a noise in the kitchen.

Jake dives behind the couch and Sal enters the room, his nose and face bleeding profusely.

SAL

That fucking hurt you little shit!
You know, this reminds me of a man
I once met. And you know what's
funny? He threw me over a table
too, so you know what I did?

Sal pulls out a switchblade.

Jake hears the click of the blade ejecting and moves just as the blade comes down where his head was.

SAL (CONT'D)

I MADE HIM SUCK HIS OWN FUCKING
DICK!

Sal rushes at Jake swinging the knife around. Sal slashes Jake's arm.

Sal brings the knife down again. Jake grabs the knife and stops it from hitting him in the chest.

The knife gets closer until Jake punches Sal in the wrist, knocking the knife out of his hand.

Sal punches Jake in the eye and grabs him by the throat, throwing him down to the floor.

Jake widely tries to free himself from Sal's grip. He looks over to see the knife next to him.

Jake reaches for the knife but it is just too far away.

Sal looks over and swipes the knife across the room.

Jake hits Sal in the throat three times. Jake knocks Sal off and runs across the room. He grabs the knife and runs back at Sal.

Jake screams and jumps in the air. He brings the knife down and stabs Sal in the throat. Sal falls to the ground on top of Jake.

Jake stabs Sal in the throat and chest over and over again causing blood to cascade onto his face and clothes.

Sal falls over dead on top of Jake. Jake pushes Sal off and wipes the blood off his face, flinging it onto the floor with his hand. Jake stands up and after a beat he vomits onto the floor. Jake wipes his mouth again.

A female scream comes from the second floor of the house. Jake looks over at the exit and then back at the source of the scream. He heads toward the stairs.

INT. HALLWAY - DAY

Jake runs up the stairs and shoots a Thug in the head.

The man throws his gun and Jake catches it.

At the top of the stairs Jake shoots two men at the two ends of the hallway in the head with both of the guns.

Jake enters the room on the left.

INT. UPSTAIRS BEDROOM - DAY

Jake enters to see Kim being groped by a Thug. Jake shoots the thug in the head. Kim screams as the Thug falls to the ground.

Jake runs over to Kim and takes off her gag.

JAKE
Kim, are you okay?

Kim sees all the blood.

KIM
Jesus Christ. What happened to you?

JAKE
I gave up... Where are the keys?

KIM
I don't know.

JAKE
Hold on.

Jake points his gun at the handcuffs and fires. The bullet breaks the chain.

JAKE (CONT'D)
Come on.

INT. HALLWAY - DAY

Jake runs over to the dead thugs taking their guns and ammo.

KIM
What are you doing?

JAKE
We need all the ammo we can get.
Ted can't live now.

KIM
But...

JAKE
ARE YOU GOING TO HELP ME OR NOT?!

Kim stays still and quiet as Jake checks the last body. He gets up and grabs Kim by the arm, leading her down the stairs.

EXT. DRIVEWAY - DAY

Ted waits in his gold Honda, watching the entrance. Jake and Kim exit the house.

TED
Fuck!

Ted puts the car into gear and drives away. Jake tries to get a shot but the car drives through the gate and onto the road.

JAKE
Fuck!

KIM
Now what?

Jake looks around and sees a flashy Red Mustang sitting in the driveway.

JAKE
We're going for a ride.

EXT. STREET - DAY

Jake drives like a madman in control down the suburban street. Kim braces herself on a sharp right. Jake spots Ted's gold Honda getting on a highway onramp.

JAKE
There he is!

Jake presses down on the gas pedal as he swerves around cars. Kim looks over at Jake.

KIM
I didn't Fire the gun.

JAKE
What?

KIM
Back at your house, I could have
shot that guy and stooped him from
grabbing me... but I couldn't do it.

Jake floors the gas as he takes the onramp, the car's engine roars.

JAKE
It's a good thing you couldn't do
it. Once you can, you don't feel
bad about it anymore.

Jake merges blindly causing cars on the highway to honk at him. Jake pushes past them and spots Ted's car.

JAKE (CONT'D)
There he is.

Jake cocks his gun and takes a deep breath, letting it out slowly.

INT. GOLD CAR - DAY

Ted looks in his rear-view mirror and sees the yellow Mustang car swerve past cars and into his lane. Ted holds up his gun.

TED
Alright...

Ted presses on the gas.

EXT. HIGHWAY - DAY

The two cars fly past the other vehicles. Jake points his gun out of the driver side window and shoots at Ted.

Bullets graze the gold car as Ted aims his gun backwards at Jake and fires a couple shots.

One of the bullets hits the driver of a truck next to the red Mustang.

The car swerves and knocks into the Mustang. Jake hits the breaks as the truck fishtails out ending in a roll onto the median.

INT. MUSTANG - DAY

Kim turns around to watch the Truck come to a stop, Jake watches from his side mirror.

JAKE

Fuck.

KIM

Oh my god!

INT. GOLD CAR - DAY

Ted watches the truck roll and his eyes light up.

EXT. HIGHWAY - DAY

Ted points his gun out of the car and begins to shoot wildly at all the cars around him.

Chaos ensues: Cars explode and fly off in different directions. Most of the cars stop or swerve off into the side of the road.

The cars become a maze for Jake to worm his way through.

The Mustang moves around the maze of flaming cars. The Mustang gets a couple dents in it from knocking into other cars.

INT. MUSTANG - DAY

Jake and Kim hold on to dear life as Jake wildly turns the steering wheel to gain control of the car.

JAKE

God damn it. He's fucking lost it!

KIM

Oh shit

JAKE

What?

Kim points at the horror ahead: A road work sign.

JAKE (CONT'D)

Oh my fucking god.

EXT. CONSTRUCTION SITE - DAY

The two cars drive through the work area barely missing people and equipment.

Ted hits a construction worker who flips off of the car and onto the side of the road.

Jake quickly turns to miss the back of a pickup truck and the mustang spins out.

Jake puts the car back into gear and peals out back onto the road.

INT. MUSTANG - DAY

Jake's eyes search the highway for the Gold car.

JAKE
Where the fuck did he go?!

Kim looks over at the last exit and spots the gold car.

KIM
He got off at the last-

Kim is thrown in her seat as Jake spins the car around and races back to the exit, dodging oncoming cars as he does so.

EXT. CITY STREET/INTERSECTION - DAY

A man in a large white truck waits for the light to turn green.

Ted's beat up gold car pulls up to the stop light. The man in the truck looks over and sees takes in the damaged car.

Ted and the man lock eyes. Ted holds up his gun and lets it rest on the steering wheel. The man quickly looks away.

Ted looks in his rear view mirror and sees a Red mustang quickly heading his way.

TED
Oh, fucking shit!

Ted peels out into the intersection, missing cars by inches. Jake drives through the intersection too also narrowly escaping a crash.

As Ted passes through the next intersection he is jackknifed by a large truck. The gold car rolls multiple times until it is stopped by the concrete wall of a parking garage.

EXT. STREET - DAY

Jake pulls his car over in front of the accident.

KIM

What do you think?

JAKE

If he's not dead, he's close.

EXT. PARKING GARAGE - DAY

The gold car's door opens and Ted falls out onto the ground. A thick line of blood runs down the middle of his head. He tries to get up but falls.

INT. MUSTANG - DAY

JAKE

Oh my god. How in the fuck?

They watch as Ted finally stands up with shaky legs and makes his way into the parking garage.

Jake picks up a handgun and places it in Kim's hand.

KIM

What are you-?

JAKE

If anything goes wrong in there. I want you to finish him off.

KIM

No. You said I shouldn't...

JAKE

It's just in case.

KIM

No! You told me it was good I didn't kill that man.

JAKE

He can't live!

KIM

What are you saying?! Who are you
right now?!

Jake stares at Kim with rage. Kim pushes herself back against the car. In an instant Jake shakes off the anger and takes a breath.

JAKE

I'll see you in a bit.

KIM

Jake! Jake, wait!

Jake gets out of the car and runs toward the garage.

INT. GARAGE - DAY

Ted limps towards an elevator at the other end of the garage. He turns around to see Jake running after him.

TED

Oh fucking hell.

Jake sees Ted running and picks up his pace.

Ted gets inside the elevator and presses the roof button. Jake aims his gun but can't get a shot as the door closes.

JAKE

Fuck!

Jake looks back and sees the stairs near the entrance. Jake shakes his head and runs for the stairs.

INT. ELEVATOR - DAY

Ted pulls out a phone and dials a number.

TED

Tom, I got this fucking kid on my ass and I need a way out. Have you located me? good... what? I've been in a fucking accident... any way possible. Just get me the fuck out of here!

INT. MUSTANG - DAY

Kim sits in the car watching pedestrians surround the accident.

Something catches her eye. She looks to see Jake running up the stairs. Kim looks down at the gun on her leg. She picks it up and gets out of the car.

INT. PARKING GERAGE/STAIRS - DAY

Jake jumps up the stairs two and three at a time. He reaches the door to the roof.

EXT. ROOF - DAY

Jake pushes open the door to come face to face with Ted pointing a gun right at his head.

TED
Gun.

Jake holds out his gun. Ted takes it.

TED (CONT'D)
Move.

Ted leads Jake to the edge of the roof.

TED (CONT'D)
Turn around.

Jake turns around and Ted presses the gun against Jake's head.

TED (CONT'D)
Is Sal dead?

JAKE
Yes.

TED
I hope your place in hell is prepared for you.

Ted pulls the trigger. Nothing happens.

Ted pulls it again and again. He throws the gun to the side and takes Jake's gun, aims, and pulls the trigger.

The gun doesn't go off.

Ted screams and throws the gun. He punches Jake in the head.

Jake does not defend himself. One good left hook sends Jake to the ground.

Jake rolls onto his side as Ted kicks him in the stomach.

Ted takes a step back and breathes heavily.

TED (CONT'D)
Why did you do it? Why did you have
to fucking do it?!

Tears begin to well up in Ted's eyes.

TED (CONT'D)
I just wanted him to be safe!

Jake sits up and props himself against the wall. He wipes blood from his face.

Ted paces around openly crying.

TED (CONT'D)
Why didn't you just LEAVE HIM
ALONE?!

Ted puts his hands on his head and cries in a way similar to when Jake broke down in his car.

JAKE
I'm Sorry.

Ted looks over at Jake, his eyes wide with rage. He rushes at Jake and grabs him by the collar of his shirt.

TED
DON'T SAY THAT! YOU CAN'T FUCKING
SAY THAT, YOU SHIT!

JAKE
I'm sorry.

Ted punches Jake in the face.

TED
SHUT UP!

JAKE
I'm Sorry.

Ted punches Jake again.

TED
STOP IT!

Jake repeats the two words like a mantra. Ted unleashes everything he has; punching Jake in the face and stomach.

JAKE
I'M SORRY! I'M SORRY! I'M SORRY!
I'M SORRY!

Ted gives Jake another good punch that lands him back lying on the ground. Ted gets on top of Jake and grabs his shirt, spitting and screaming in his face.

TED
STOP!!! STOP!!!

Jake finally stops speaking. Ted rolls off of him, hands over his eyes, weeping heavily.

TED (CONT'D)
I just want to tell him that I love
him one more time... I just want to
hold him again.

Jake watches Ted as he continues to cry on the ground.

Jake sits himself back up and places his bandaged hand on Ted's shoulder. Ted tenses up for a moment but lets the hand remain.

Jake looks at the ground, coming up with what to say.

JAKE
I think I'm ready to go to jail
now.

Ted looks over at Jake who has tears in his eyes. Jake stands up and holds out a hand to Ted who, after a brief hesitation, takes it.

Jake lifts up Ted and the two look at each other. For the first time since we've met him, Ted smiles.

TED
Okay.

A gunshot.

Ted looks down to see his chest now has a bullet wound that is slowly oozing out blood.

Ted's smile fades and he falls over revealing Kim standing near the door, gun in hand. Jake stares at Kim blankly.

KIM
Holy shit, I got him!

Jake looks over Ted's body, unable to comprehend the event, as blood begins to pool.

Jake looks back up at Kim with the same look of horror as she walks over to him.

KIM (CONT'D)
Are you alright?

Before Jake can say anything a helicopter flies over the Building.

INT. HELICOPTER - DAY

As he swoops over the roof the PILOT spots Ted's body and Jake and Kim standing over him.

He looks back at two ARMED MEN leaning outside the open doors.

PILOT
Take them down!!!

The Armed Men raise their automatic weapons and begin shooting at Jake and Kim.

EXT. ROOF - DAY

Jake pushes Kim away as bullets fly at them. Both of them fall to the floor as small explosions of dust rise around them.

Kim cowers and screams as bullets fly over her.

Jake looks up and sees the helicopter hovering low to get better aim at them.

Jake pushes himself up and charges at the helicopter.

Kim opens her eyes to see Jake running toward the helicopter. She stands up and runs after him.

KIM
Jake, wait!!

Jake reaches the edge of the roof and jumps toward the helicopter's skids.

Behind him Kim throws her gun in the air.

KIM (CONT'D)
JAKE!!!

In midair Jake twists his body around and reaches his hand out.

Jake grabs the gun with one hand and an instant later He grabs the helicopter's skid with the other.

ARMED MAN 1
Holy shit! Kill that fucker!

The two men try to shoot at Jake under the helicopter.

Jake swings out and fires back hitting one of the men.

INT. HELICOPTER - DAY

The wounded man falls back, firing his gun inside the helicopter. The Pilot is shot in the head. He leans forward on the flight controls.

EXT. ROOF - DAY

Kim watches as the helicopter smashes into the wall of the parking garage and scraps its way to the ground, its propellers breaking apart and flying everywhere.

The helicopter smashes into the ground and explodes causing a massive fireball to shoot into the sky.

Kim runs toward the stairs.

EXT. PARKING GARAGE - DAY

Kim runs out of the garage and into the destruction zone calling out for Jake.

KIM
Jake! Jake! Where are you! Come on speak to me! JAKE!

JAKE (O.S)
Hey...

Kim turns to see Jake sitting in Rubble. She runs over to him.

KIM
Jake, are you okay?

JAKE
No. Help me.

Kim gets her arm under Jake and pulls him up.

JAKE (CONT'D)
Wait, wait, wait!!!

Kim pulls Jake from the wreckage to reveal his broken left leg.

KIM
Jesus Christ!

JAKE
Just help me get to the car.

KIM
You can't drive.

JAKE
Yes I can! Help me to the fucking car!

Kim lifts Jake again. He groans in pain as they move slowly toward the car.

EXT. MUSTANG - DAY

Kim opens the door and Jake slides into the driver seat. He lets out a loud scream as Kim places the broken leg into the car.

Kim runs over to the passenger side of the car and gets in. The Mustang's engine ignites and the car speeds away.

INT. MUSTANG - DAY

Jake, shaking and pale from the trauma of his leg, turns onto the highway. Kim stares out the window for a moment before turning back to Jake.

KIM
Hey. Do you think you can take me home now?

Jake lets out a shaky laugh.

JAKE
Sure. Where do you live?

EXT. APARTMENT BUILDING - DAY

The Mustang stops in front of the tall walk up.

INT. MUSTANG - DAY

Kim looks up at the building.

KIM
Home, sweet home.

Kim looks at Jake and gives him a smile.

KIM (CONT'D)
You're going straight to the
hospital, right?

JAKE
Yes, I promise.

KIM
Good. Thank you, Jake.

Kim opens the door to get out. She pauses and turns back around.

KIM (CONT'D)
In the house you told me you gave
up... What did you mean?

JAKE
This is who I am... I tried fighting
it but this is me.

KIM
You said you don't care after the
first time you kill some one...
Please don't stop caring.

Jake nods his head, looking down.

KIM (CONT'D)
I know what I did today. I won't
stop caring though.

JAKE
That's Good.

Kim places her hand on Jake's shoulder.

KIM
Soon we're all going to be okay.

Kim pushes the car door open and steps out.

JAKE
Hey.

Kim turns back to look at Jake, smile on her face.

KIM

Ya?

JAKE

Can I take you out for dinner
sometime? Like, after my leg isn't
you know... broken...

Jakes sentence trails off as the smile on Kim's face disappears.

KIM

Jake, my boyfriend died a few hours
ago. I... I just don't see myself
dating for a while.

JAKE

Yea... I mean, I understand.

KIM

Why would you even ask me that?

JAKE

I'm sorry, i-

KIM

It's okay...

Kim quickly gets out of the car and closes the door.

Jake watches Kim as she walks into the building. Through the windows Jake can see that she is crying.

Kim barely makes it up the second flight of stairs when she crumbles into the stairs in sobs.

There's nothing Jake can do about it; He puts the car into gear and drives away.

INT. CAR - DAY

Jake drives down the highway in all-encompassing silence. As he drives all of the anguish and horror of the last few hours wash over him. His face contorts into disturbing shapes.

Jake closes his eyes and tears fall down his cheeks. He chokes out a cry.

He's lost.

THE END.