

THE DAMAGE

Written by

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INT. HOUSE, LIVING ROOM - NIGHT

IAN'S FATHER (late 40's) stares into his fireplace. As he does, his cell phone rings. He slowly reaches for it, & answers.

He doesn't speak.

MAN (OVER PHONE)

It's done.

Ian's Father soaks in the words, & hangs up the phone. He stands to his feet, with the pictures in his hand, & tosses them into the fireplace.

The faces of two 12 year old boys: IAN, & MILES slowly start to vanish, as the flames swallow them whole.

EXT. ROAD, MOUNTAIN SIDE - NIGHT

SUPERIMPOSE:

"EARLIER - OUTSIDE OF OXON"

A van follows a curvy road, traveling at average speed. The road is on the side of a large mountain range.

Over the railings is a forest. A 30 foot drop.

INT. VAN - NIGHT - MOVING

The vehicle consists of 3 people. A male driver, A female passenger, & a male child in the back seat.

The child looks to be around age 12. His name is MILES, who was in the picture from the previous scene.

He stares out the window. Relaxed.

In the distance, is a large city, with buildings reaching the sky. Neon lights brighten up a majority of the area, & Miles's face.

CUTS TO

INT. CAR - NIGHT - MOVING

ELLIS drives the car, as MATHIS sat in the passenger seat. Both men in their early 30's. Through it's windows, it's clear that the car is driving on the same road as Miles's family, except elsewhere.

Mathis wears a look of anger. He's upset. After a few moments of silence, Ellis speaks.

ELLIS
I'm sorry, Mathis. I couldn't
imagine how you-

MATHIS
Not another word.

Ellis nods his head. He pulls the car over, next to the railings. He pops the trunk, & Mathis steps out of the vehicle.

Mathis takes out a large sniper-rifle from it, & hops over the railings.

Ellis drives off.

EXT. ROAD, MOUNTAIN SIDE - NIGHT

The Van continues to go around a long, winding turn. But, as the van goes around the turn, a large Semi emerges from a side road, & smashes into the side of it.

SMASH!

The Semi pushes the Van off of the road, & it starts to barrel roll towards the railings. The Semi brakes, but the Van continues to move from the force of the blow.

The side of the Van slams into the railing, destroying it.

The vehicle plummets into the dark forest. The sound of metal smashing against the forest floor occurs.

The Semi has a large trailer connected to it. It's rear doors open up, & 8 men run out.

All of the men wear black, & don red face paint. It covers their faces, in the shape of a skull. These are members of The DEATH-TRIBE. Each of them hold large rifles in their grips.

They run towards the large gap in the railing.

EXT. FORREST (ELSEWHERE) - NIGHT

Elsewhere in the forrest, Mathis runs. His face, still showing the anger that he previously wore.

His running soon turns into a jog, which turns into a walk, until he leans against a random tree.

His face no longer shows anger, but now sadness. He falls to his knees, & cries. He drops his sniper rifle, & muffles the noise with his hands. He shouts into them.

After a few moments of this, he wipes his eyes, & attempts to pull himself together. Breathing heavily, & still sobbing.

He stands to his feet, & picks up the sniper rifle, & continues to run.

His face, now turning back into anger.

INT. VAN - NIGHT

The driver is unconscious, as the passenger starts to wake up. She looks around, confused. Blood gushes from her nose. She looks frightened. She turns around, & looks into the back seat.

The kid is no longer there. His seat is EMPTY.

 WOMAN
 (Panicked)
 Miles?!

EXT. FORREST - NIGHT

The Death-Tribe members stand next to the van. They fire their rifles, destroying the Van with bullets.

Both the Driver's & Passenger's blood splatters on what remains of the windshield.

The gang moves their guns from left to right, covering the vehicle. They stop. One of the Death Tribe members walks up to the Van. He looks into the front of the vehicle.

Both the Driver & The Passenger are now dead. Their bodies riddled with bullets.

He walks to the back of the Van. It's still empty. He quickly turns around, towards the others.

 D.T MEMBER
 (Shouting)
 Where's the kid?!

A twig from deep in the forrest, snaps. All 8 Death-tribe members turn to the trees & fire.

FORREST, TREETOP - NIGHT

Perched on top of a tree, is Mathis. He kneels on one of the tree's branches. It holds his weight, firmly. Mathis holds the large sniper rifle to his face.

He looks through the scope, aiming at a cabin. It's a far distance away from his position.

POV, SNIPERSCOPE

Mathis holds the scope steady, showing the front of the cabin, clearly. From the looks of it, nobody's home. After a few moments of Mathis's heavy breathing, a car pulls up to the cabin.

EXT. CABIN - NIGHT

A man steps out of the car, holding a briefcase in his hand. He looks scared. He doesn't turn the car off, as he stands next to the driver side.

He looks over his shoulders, paranoid. The man stares at the cabin for a few short moments.

BANG! BANG! BANG!

A series of loud gunfire strikes the air. The man jumps from the sound of the abrupt blasts, & frantically gets into his car.

FORREST, TREETOP - NIGHT

Mathis looks away from his sniper scope. Frustrated. As he looks away, his walkie-talkie speaks.

ELLIS (OVER RADIO)
What the fuck was that?

MATHIS
Gunfire, from the forrest.

Mathis looks behind him, where the shots came from. As he does, Ellis speaks again.

ELLIS (OVER RADIO)
Remember, kill the target!

Mathis quickly turns back to the direction of the cabin. He looks through his scope. He focuses his shot. He fires.

EXT. FORREST, ELSEWHERE - NIGHT

Miles runs through the forrest. As he's runs, QUICK FLASHBACKS of his mother & father getting shot in the van take place.

The scene's flashbacks are from Miles's perspective (which is between the trees).

Quickly back to the present.

Bullets fly all around him, as the Death-Tribe give chase. They're a good distance away from him, but they're all firing random shots into the forrest. Each bullet closer than the last.

The Death-Tribe members are now huddled together, each having a clear shot of Miles. Each man points their firearm in Miles's direction, accurately.

Before any of the Death-Tribe members fire another shot, each of their chest's EXPLODE. Clearly from a sniper rifle. All 8 of the men fall to the ground, dead.

Miles continues to run for a few moments, & eventually stops. He notices the sudden silence. No gunfire. He turns around, & sees that all of the men are dead.

Miles starts to walk back, & looks over the bodies. As he does, Mathis comes into view behind him. As Miles looks at the dead, his eyes remain emotionless. Cold.

Mathis walks towards Miles. Several twigs break underneath his feet.

Miles quickly turned around. They stare at each other for a while. Mathis stares at the open gash that's on Miles's forehead. Mathis walks past Miles, & over to one of the corpses. Mathis stares at the dead Death-Tribe's member's face.

MATHIS (V.O.)

All black. Red face paint. Armed with M-16s.

ELLIS (V.O.)

Fuck. Death Tribe members. They're a gang. One that's starting to come up in Oxon.

MATHIS (V.O.)

Just don't tell me they're on our grid.

The sound of typing occurs. It stops.

ELLIS

They are.

EXT. VAN - NIGHT

Mathis & Miles stand in front of the Van, in which Miles's dead parents reside. Mathis looks away from their corpses. Miles continues to stare. Mathis notices this.

Mathis turns the boy around, & kneels down to him.

MATHIS

Your parents?..

Miles nods. Ellis radios in Mathis.

ELLIS (OVER RADIO)

Mathis? Get rid of the him.

Mathis put his hand up to his ear.

EXT. HOSPITAL - NIGHT

A car slowly pulls up to the front of a hospital.

MATHIS (V.O.)

I can't just do that.

As the car pulls up, pieces of glass fall off of the door. Hinting that it was smashed in.

Mathis is in the driver seat, as Miles sat in the front passenger seat. Miles continues to have the blank, emotionless stare on his face.

Mathis looks out of the car's side window. He looks into the Hospital's emergency room.

Inside are a few people, walking around. Mathis's eyes focus on 3 men specifically. The 3 are scattered around, wearing black hoods.

Mathis drives off.

INT. LARGE ROOM - NIGHT

Mathis is now face to face with Ellis.

MATHIS

There were men in the hospital.
Apparently, they've gotten a hold
of this place pretty well.

ELLIS

Apparently.

Ellis takes out a phone, & places it on the counter, which
they stand next to.

MATHIS

Boss knows?

ELLIS

Yeah...

Mathis continues to stare at Ellis, & shakes his head.

ELLIS (CONT'D)

Listen, I didn't say anything. He
ALREADY knew.

INT. OTHER ROOM - NIGHT

Miles sat in the other room, on top of a bed. He looks out of
the window, aimlessly. The conversation is heard through the
walls.

ELLIS (O.S.)

He said that he's going to call at
11:30.

Miles now has a bandage on his forehead, & some of the blood
has been wiped off.

MATHIS (O.S.)

I don't know what he wants me to
do.

ELLIS (O.S.)

Isn't it obvious? Hand over the
kid.

INT. LARGE ROOM.

Mathis stares into Ellis's eyes, in awe.

MATHIS

Oh, just hand him over?

ELLIS
It's cold, but this entire
situation is none of our business.

EXT. BALCONY - NIGHT

Mathis is on the cell-phone.

MATHIS
When I heard the gunfire, I just
reacted.

INT. LARGE LUXURIOUS ROOM

BOSS sits in a leather seat. He's an older man. Gray hair,
going bald, several wrinkles along his face.

BOSS
Which I understand.

Boss's voice is calm. Soothing.

BOSS (CONT'D)
But what YOU need to understand, is
that those men were doing a job...
just like you.

EXT. BALCONY - NIGHT

Mathis looks upset.

BOSS (OVER PHONE)
They aren't exactly on our network,
but the people who hired them are.

Mathis closes his eyes, & shakes his head.

MATHIS
I'm not killing him, Boss.

BOSS (OVER PHONE)
I figured... I set-up a meeting
with them. There's going to be a
trade off. 30 grand for the boy.

EXT. JUNKYARD - NIGHT

A car pulls into a junkyard. The sedan follows a path, which
leads to a large empty space. It's surrounded by cars piled
on top of each other, & metallic trash.

BOSS (V.O.)
Keep a close eye on them, Mathis.

3 large SUVs pull into the large empty space, using other entrances. The SUVs stop roughly 20 feet from the other car.

Mathis & Ellis step out of the sedan.

9 Death Tribe members exit the SUVs, & stand in front of their vehicles.

Mathis & Ellis look at the 9 men across from them.

D.T MEMBER
Where's the boy?

ELLIS
In the car. Where's the money?

D.T MEMBER
Bring out the boy first.

ELLIS
No. Money first.

The Death-Tribe member smiles.

D.T MEMBER
Oh, so you think you can call the shots?.. You think you can kill 8 of my men, & push me around?

Ellis shakes his head. Mathis leans to Ellis. Whispers.

MATHIS (WHISPERS)
This wasn't a good idea.

D.T MEMBER
Technically, I can kill all 3 of you. Right here, right now.

ELLIS
Technically, we could do the same to you. Don't push us.

The talking D.T Member stays silent, as he stares at both of the men. He turns to another D.T Member next to him, & nods. Signaling.

The second D.T Member walks away for a few moments, & comes back with a duffel bag in his arms. He hands it to the original D.T Member.

D.T MEMBER (TO ELLIS)
Now, The boy.

Ellis turns to Mathis, who looks uneasy.

ELLIS
Get him.

Mathis walks back to the car. He opens one of the doors to the back seat (right side). Miles steps out. Mathis holds onto Miles's shoulder, as he walks him up next to Ellis.

ELLIS (CONT'D)
Throw the money.

The gang-member laughs.

D.T MEMBER
Look at you... still giving
orders..

All of the D.T Members take out M-16s from behind their backs. Mathis pushes Miles behind him.

Mathis quickly reaches behind his jacket, & pulls out a detonator. The Death-tribe release a burst of gunfire. Mathis quickly presses the button.

As he does, he grabs Miles, drops to the ground, & covers his head.

THREE MINES, which are underneath the SUVs (Not attached to the vehicles, but on the ground.) blink red.

BOOM!

A large explosion flings the SUVs into the air. The Death-Tribe members fly all over the scene from the blast. Some of them slam into scrap from the junkyard, & some of them are covered in flames.

After the quick moment of chaos, it becomes quiet.

Mathis still covers Miles. Both of their faces, in the ground.

Mathis starts to look up, & sees the corpse of a Death-Tribe member laying next to him. It's back, on fire.

Mathis stands up. He looks to where Ellis previously stood.

MATHIS
No..

Mathis runs to Ellis's body, now on the ground. He has several bullet holes in his chest. His eyes are open. Dead.

Mathis shakes his head. Mathis gets on one knee.

MATHIS (V.O.)
Boss, they tried to kill us.

The Voice-over sounds like it's over a phone. Boss exhales. Sounding stressful.

BOSS (V.O.)
Who's dead?

Mathis stands over Ellis's body.

MATHIS (V.O.)
Everyone. Except for me, & the kid.

Mathis turns around, & looks at Miles. Miles stares at the corpse next to him.

BOSS (V.O.)
Take the next flight. I'd like to talk to you face to face.

INT. LARGE LUXURIOUS ROOM - DAWN

Mathis stands across from Boss, who sat at a desk. There are 2 empty seats next to Mathis.

The huge window behind Boss shows tall skyscrapers, all looking futuristic, & covered in chrome.

BOSS
Take a seat.

MATHIS
Not in a sitting mood.

There's a silence.

MATHIS (CONT'D)
Why did you send us in there?

BOSS
I tried to sow a wound that you opened. By giving the boy up, we wouldn't have had any problems in Oxon.

MATHIS
Well, that worked out just great.

Boss slams his fist on the desk.

BOSS
Listen! Just because you & I are
close, that doesn't give you the
right to get smart with me!

Boss stares at Mathis. His eyes, full of anger.

BOSS (CONT'D)
You hear me?!

Mathis nods his head.

BOSS (CONT'D)
I paid you to kill one man, & you
decide to take out an entire click.
I'm NOT paying you for this extra
bullshit.

Mathis nods his head again, while he stares at the ground.

Boss turns his attention to Miles, who sat on a sofa. He
stares at Boss.

BOSS (TO MILES) (CONT'D)
Hey. Come here.

Miles doesn't move.

Mathis slowly turns his head to Miles. He notices that he
didn't move.

BOSS (CONT'D)
Is he deaf?

MATHIS
No.

He meets eye contact with Miles.

MATHIS (CONT'D)
(To Miles)
Come here.

After Mathis tells him to move, he does. He stands from the
sofa, & walks right next to Mathis. Boss laughs.

BOSS
He likes you.

MATHIS
I still haven't got him to talk
yet.

BOSS
Is he a mute?

MATHIS
Doubt it.

Boss stares at both Mathis & Miles.

MATHIS (CONT'D)
So, what's the plan?

Boss leans back in his seat, & thinks.

BOSS
I'll take the kid.

MATHIS
& do what with him?

BOSS
Turn him into an assassin, like
yourself.

Mathis looks skeptical.

MATHIS
Why?

BOSS
WHY? Have you SEEN the look in this
kid's eyes? He's something special.

Mathis doesn't say anything for a few moments. He's in deep
thought.

MATHIS
What if I took him in? Trained him
under my wing.

Boss's brow raises.

BOSS
What? Why?

MATHIS
Well, my man died back there. I'd
like to replace him.

BOSS
I can assign somebody to work with
you, no big deal.

MATHIS

I prefer the kid. Ellis was the 2nd partner the company chose for me. I'm going to choose my own, just this once.

BOSS

Are you sure? You'll practically raise him, Mathis.

MATHIS

Like you said. He's something special.

Boss leans back, & folds his legs. He thinks about the offer.

BOSS

I did say that, didn't I?

INT. ELEVATOR

Mathis & Miles stand next to each other. They're facing the elevator doors. Mathis speaks, but continues to stare at the doors.

MATHIS

I'm sorry for what happened to you.

Miles remains silent.

MATHIS (CONT'D)

Now, I can't tell if you want your life to continue to go in the direction that it's going.

Mathis looks down, at Miles.

MATHIS (CONT'D)

I have no problem with dropping you off at a bus-stop, with enough money to let you live without worry for quite some time.

Miles looks up, at Mathis.

MATHIS (CONT'D)

If you want to be an assassin, just tell me your name.

Miles stays silent for an extended amount of time. He looks at his own reflection, in the elevator doors. Thinking.

He looks up to Mathis.

MILES
My name is Miles.

Mathis nods, & extends his hand, for a handshake.

MATHIS
Mine's Mathis.

They shake hands.

INT. PENTHOUSE, #2 - BEDROOM - NIGHT

Mathis packs a duffel bag. Miles stands behind him. He packs it with clothes, & a few handguns.

PENTHOUSE, #2 - LIVING ROOM - NIGHT

Mathis throws his duffel bag onto a sofa, & sits next to it. As he sits down, he notices that Miles is following him. Staring.

Mathis looks Miles up & down. His clothes look raggedy. Dirty.

MATHIS
Take a seat or something.

Miles looks around him. He sits on the sofa that's across from Mathis. The boy scans the building with his eyes.

INT. PRIVATE PLANE. - EARLY MORNING - MOVING

Mathis & Miles sat in the jet. Miles is in the row of seats next to Mathis. Mathis stares out of the windows.

FLASHBACK TO

EXT. BALCONY - NIGHT

A flashback. One of when Mathis was on the phone with Boss.

BOSS (OVER PHONE)
30 grand for the boy.

Mathis nods his head.

MATHIS
When?

BOSS (OVER PHONE)

In an hour. Go to the junkyard on
19 Ferece Street. I recommend
getting there earlier. They just
might try something.

MATHIS

Understood.

There's a silence over the phone.

BOSS

I'm sorry, Mathis.

Mathis doesn't say anything.

BOSS (CONT'D)

I loved them both of them very
much.

Mathis hangs up the phone. His eyes closed, tightly. Fighting
the urge to cry.

PRESENT

INT. DOJO - DAY

Mathis & Miles spar. Mathis holds small pads on his hands,
ones that Miles punched. Miles being significantly shorter,
has to aim higher.

Miles now starts to kick the pads. After kicking 7 times, he
becomes weak. He stops kicking, & grabs his legs. It looks
like he's in pain.

Mathis swings a right hook at Miles's head. The pad hits
Miles's skull.

Miles quickly looks up at Mathis.

MATHIS

Continue.

After a few moments of heavy breathing, Miles continues to
jab the pads.

INT. PRIVATE PLANE - DAY

Mathis turns to Miles, who sleeps in a row of seats across
from him.

MATHIS

It sleeps.

EXT. SHIFT'S WAREHOUSE.

Mathis & Miles stand in front of a large warehouse. Mathis walks up to a door, & presses the doorbell next to the door.

A few seconds later, the door opens. An older man opens it. He dons a patch, over his left eye. Under the patch is a long scar. One that carried down to his chin.

His name is SHIFT

SHIFT

I thought you'd be later.

Shift speaks with a heavy southern accent.

MATHIS

Why, you didn't clean the place up?

Shift sarcastically laughs. He turns to Miles.

SHIFT

This the boy?

MATHIS

Yes.

SHIFT

Jesus Christ. He can't be older than 7.

MATHIS

He's 12.

Shift slowly turns to Mathis.

SHIFT

Oh, I guess that makes a difference.

INT. WAREHOUSE, SHOOTING RANGE.

Inside the warehouse is humongous. Mathis is far behind Shift & Miles, who fire a sniper rifle. Miles holds the large caliber weapon, while Shift stands next to him.

Mathis watches the two.

SHIFT

Alright, now aim at the 2nd target.

Miles adjusts the rifle, while looking through it's scope.

The targets are on the far end of the warehouse. Mannequins. Miles fires, & misses. The bullet strikes the wall behind the second manikin.

EXT. LARGE ROOFTOP - DAY

Mathis & Miles walk out of a doorway & onto a large, luxurious rooftop. Mathis closes the door behind him.

On the other side of the roof, is a silhouette of a man. It's an Asian man, with long black hair. He holds a wooden sword (bokutou) in his hands. His name is DICE.

Mathis looks to his right. Standing there is a rack, with 3 wooden sticks (bokutou). He grabs a sword, & tosses it to Miles.

Miles catches it. He starts to walk away from Mathis, & towards the other-side of the roof.

INT. PRIVATE PLANE - NIGHT

Miles turns to Mathis, who's still looking out of the window.

MILES

Where are we going?

MATHIS

To your training.

Miles looks confused. He looks at his own knuckles. They're scratched, covered in dry blood. Bruised.

MILES

Again?

Mathis turns to Miles.

MATHIS

Yes.

INT. WAREHOUSE, SHOOTING RANGE

Miles holds an uzi in his hands. In-front of him are 3 targets. Empty vegetable cans.

MATHIS (V.O.)
Shift. One of my oldest friends.
He trained me, so I figured... why
not let him train you.

Miles fires the uzi, spraying it from right to left.

MATHIS (V.O.)
After he teaches you, you'll be
able to fire any gun like you've
constructed it yourself.

LARGE ROOFTOP - DAY

Dice & Miles are close, & circle each other. Both of them
hold wooden swords.

MATHIS (V.O.)
Dice. His specialty is swords, &
practically anything with sharp
edges.

Miles swings his sword at Dice's right arm. Dice quickly
blocks the hit.

MATHIS (V.O.)
Dice & I became assassins around
the same time. He's a little more
old fashioned than I am. You know,
working without guns.

Miles continues to strike at Dice, but Dice blocks every
move. Miles holds his sword against Dice. They're close.

Dice quickly ducks, & swings his leg around Miles's feet.
Miles falls to the ground, dropping his wooden sword.

Miles looks up, & sees that Dice's wooden sword is pointed
directly in his face.

DICE
Adjust your stance.

Dice moves the sword away.

DICE (CONT'D)
Let's try again.

INT. LIVING ROOM - NIGHT

Mathis sat in front of Shift & Dice, at a dining room table.

MATHIS

What do you guys think?

DICE

It hardly matters what we think.
You're paying us.

MATHIS

Don't act like hired goons. Act
like my friends, which you are.

Dice & Shift glance at each other. Then back at Mathis.

SHIFT

He has potential, just like Boss
said.

Dice cuts in.

DICE

BUT, there are reasons to why this
is a terrible idea.

Mathis's brow raises.

MATHIS

Oh? Care to share?

Shift breathes in heavily, preparing to drop a bomb.

SHIFT

Now, I've known you for several
years, & I don't know anything
about your personal life... that's
how it should be. BUT, it doesn't
take a genius to know that you've
experienced a loss-

Mathis stands up from his feet, & turns his back on them
(about to leave). Shift attempts to continue to speak.

SHIFT (CONT'D)

Replacing someone you love is not-

Mathis turns around, & shouts.

MATHIS

Don't!

Mathis's face on the verge of tears. His hands, now fists.
They're held so tightly, it seems as if his veins would pop.

Dice's hand is near his hip, next to a katana.

MATHIS (CONT'D)
Anything else ?

Shift strands up from his chair, & leaves the room.

Dice stands to his feet as well, but he doesn't leave.

DICE
One other thing.

Dice walks closer to Mathis.

DICE (CONT'D)
Miles isn't normal. He's damaged, &
that's obvious.

Mathis takes a few deep breathes, & seems calmed down.

DICE (CONT'D)
What happens if we train him, &
he's some sort of psychopath? You
know, more than the normal
assassin. He'll be a serial killer,
with the skills of a trained
professional.

MATHIS
Then I'll take him out.

Dice's brow raises.

DICE
I didn't mean that. We don't have
to train him. Why does he have to
become an assassin at all? Why
train him?

MATHIS
My son didn't have training..

Mathis leaves. Dice stands there, thinking.

MONTAGE - VARIOUS

A) INT. WAREHOUSE, SHOOTING RANGE.

Miles fires an older revolver. Rapidly. He hits every manikin
in the chest.

B) EXT. LARGE ROOFTOP - DAY

Dice & Miles continue to swing their wooden swords at each other. Dice swings several heavy strikes. Miles blocks every single one.

C) EXT. OPEN PLAINS - DAY

Miles fires a sniper rifle. He fires at several watermelon. He hits each one. Mathis & Shift watch.

D) LARGE ROOFTOP - NIGHT

Dice & Miles swing at each other, with REAL swords. As Miles blocks several of Dice's blows, he ages. He's 15 years old now.

E) INT. WAREHOUSE, SHOOTING RANGE

Miles walks with a large shotgun, & fires at a single target. With each blast, the target disintegrates.

D) INT. DOJO

Miles & Mathis spar. Mathis isn't wearing pads on his hands. They use naked fists. Miles swings at Mathis. Mathis grabs Miles by force, & throws him across the mat. Miles quickly stands up, with both fists in the air.

END OF MONTAGE

INT. MASTERBEDROOM - NIGHT

Mathis's eyes open, & he slowly sits up.

He stands to his feet, & wanders out of the room.

INT. KITCHEN - NIGHT

Mathis walks into the kitchen, & sees Miles sitting at the counter. Eating. Miles doesn't look surprised. They meet eyes.

MATHIS
You alright?

Miles nods his head.

MATHIS (CONT'D)
Are you usually up at this time?

MILES
No.

MATHIS
What's the occasion?

Miles breaks eye contact with Mathis.

MILES
A nightmare.

Mathis looks intrigued. He walks over to Miles.

MATHIS
No shit? You? Nightmares?

MILES
NightMARE. Singular.

Miles picks up his plate, & brings it to the nearby sink.

MILES (CONT'D)
Why are YOU awake?

Mathis's back, facing Miles. He thinks for a few moments.

MATHIS
Same reason as you.

Miles walks back to where Mathis stood. His brow, slightly raised. Miles leans on the counter.

MILES
Interesting.

They share a long pause.

MATHIS
What was it about?

MILES
My family. Dying. & me not being able to do anything to help them.

Mathis puts his hand on Miles's shoulder.

MATHIS
There was nothing you could've done.

Miles is a brick wall. These words do nothing for him.

MILES

What was your nightmare?

Mathis breathes in, heavily.

MATHIS

My family dying, as well.

Miles stops leaning on the counter.

MILES

Your family?

CUT TO:

INT. LIVING ROOM - NIGHT

Miles sat across from Mathis. A photo-album lays on the table. Miles flips through the pages.

MATHIS

Hours before I met you, they were killed.

Miles looks at a photograph, of Mathis (happy) with a woman, & young boy.

MATHIS (CONT'D)

It was a fire. Bad wiring in the building. They were asleep.

Mathis's fists tighten.

MATHIS (CONT'D)

Nightmares, with images that I cannot describe.

MILES

How often do you have them?

MATHIS

I use to have them every night. They stopped, after a while.

Miles thinks for a few moments. Soaking this in.

MILES

What made them stop?

MATHIS

I kept telling myself: "There was nothing you could've done."

MILES

Why do you think that stopped them?

MATHIS

I'm not sure. I think it's because it's the truth... Or at least that's what I tell myself.

INT. ELEVATOR

Miles & Mathis stand in an elevator. Both of them wear suits. Looking sharp.

MATHIS

Are you nervous?

Miles shakes his head.

MATHIS (CONT'D)

You remember the last time we were in this elevator?

MILES

I do. I was shorter.

The elevator doors open.

INT. LARGE LUXURIOUS ROOM

Boss sat at his desk. Mathis stands across from him. Boss tosses a folder across it. Mathis picks up the folder.

BOSS

It's been a while.

MATHIS

I've been busy.

Boss turns to Miles.

BOSS

Miles.

Miles nods his head.

BOSS (TO MATHIS) (CONT'D)

Still doesn't talk?

MATHIS
Only to me, really.

Mathis skims through the folder for a few moments.

MATHIS (CONT'D)
It'll be done.

Mathis closes the folder.

BOSS
You're taking the boy with you?

MATHIS
Yes.

EXT. CITY BUILDING ROOFTOP - NIGHT

Miles & Mathis kneel into covert positions. Miles looks through the scope of a large sniper rifle, with a silencer on it's muzzle.

SNIPER SCOPE'S P.O.V

The cross hair aims at a building. The vision zooms in closer, to a specific room. The building is incredibly tall, & looks highclass. The specific room is empty.

MILES
I've got nothing.

EXT. CITY BUILDING ROOFTOP - NIGHT

Mathis glances at his watch.

MATHIS
He should be there in a minute.

SCOPE'S P.O.V

The cross hair is steady, as it shows the room. It stays like this, as the door to the room opens up. A man enters the room. He's sharply dressed. He looks around. He holds a suitcase in his right hand.

He walks over to a bedroom, & throws his suitcase on the bed.

EXT. CITY BUILDING ROOFTOP- NIGHT

Mathis puts his binoculars down, & continues to stare at the building without them.

MATHIS
Keep the crosshair steady. Remember
to breath, like you were
instructed.

Miles forces out a few calm breathes.

MATHIS (CONT'D)
If you don't want to do this, I
understand. The first time is
ALWAYS the hardest.

Miles continues to breath, calmly. Mathis waits for a few moments, as he stares at the building. He glances at Miles.

MATHIS (CONT'D)
Stay focused on his movements,
don't lose-

BANG!

Miles fires the rifle. Glass shatters. Mathis quickly picks up the binoculars. He looks through them. Amazed.

Miles quickly stands to his feet, & picks up the sniper rifle.

Mathis also stands up, with the binoculars stuck to his face.

MATHIS (CONT'D)
Good shot.

INT. TRAIN - NIGHT - MOVING

Miles & Mathis sat across from each other. Mathis reads a magazine. Miles looks out of the window. Legs crossed.

Mathis flips through a few pages. He frequently glances at Miles. He abruptly puts the magazine down.

MATHIS
Wanna talk about it?

Miles turns away from the window, & towards Mathis.

MILES
Talk about what?

Mathis shrugs.

MATHIS
Your first hit.

Miles shakes his head.

MILES
Not really. What's there to talk
about?

MATHIS
What's there to talk about?...
Miles, this is your first time
killing a man. Even for me, I had
to talk to somebody afterwards.

Miles thinks for a moment.

MILES
I'm fine.

Mathis nods his head.

MATHIS
So.. you're alright?

MILES
Never better.

Mathis continues to stare at Miles, as he turns back to the window.

INT. SMALL APARTMENT - DAY

SUPERIMPOSE: A week later..

Mathis looks out of the apartment's window. His eyes focus on a luxurious building at the end of the street. He puts a pair of binoculars to his face.

BINOCULARS P.O.V

3 cars pull up to the front of the building, all black.
Several men in suits get out of each car.

They surround one man, who's in the middle car, & walk him up to the building.

MATHIS (O.S.)
13, not including the target.

INT. SMALL APARTMENT - DAY

Miles sat in a lazy boy. He shrugs.

MILES

Doesn't sound like a problem.

Mathis takes the binoculars away from his face. He still looks out the window.

MATHIS

We'll have to wait.

MILES

How long?

MATHIS

Until tonight, maybe even longer.
The target is having his usual
meeting, which usually lasts quite
some time. You'll actually need my
help with this one.

Miles nods.

2 HOURS LATER.

INT. SMALL APARTMENT - DAY

Mathis walks into the apartment, with a few bags of food in his arms. He places it on the kitchen counter.

He turns to the living room, & notices that it's empty.

MATHIS

Miles?

Mathis walks throughout the small apartment. Miles isn't there. His search circles back to the kitchen.

BOOM! A loud explosion occurs from outside of the apartment. Mathis flinches at the noise, & runs over to the window.

EXT. STREET - DAY

Several pedestrians run through the streets, as flames start to cover up a small portion of the luxurious building.

Another explosion occurs, & a one of the building's many rooms explode, & pieces of it fly everywhere.

INT. BOARD ROOM

The room is a mess, as several corpses of men in suits litter the floor. Flames cover a percentage of the walls.

A pile of bodies starts to move, as a man underneath the corpses starts to push them. He manages to get free. He screams in pain, as he struggles to stand up.

An unknown figure starts to walk towards the struggling man. As soon as he successfully stands up, he looks ahead.

Miles stands in front of him, holding a short katana.

The target screams in panic. Miles shortens the scream, as he chucks the blade into the man's forehead. The target falls to the ground, dead.

Miles stares at the body for a brief moment.

Footsteps occur. Miles quickly turns around, & simultaneously takes out an UZI from his hip.

Mathis stands in the room's doorway. He holds a rifle in his grips, & stares at Miles.

Miles realizes who it is, & lowers his weapon. Both stare at each other, as the flames continue to crack & sizzle.

INT. MR. DAVIS'S OFFICE - DAY

MR.DAVIS taps his RED pen against his chair, nervously. Mathis sat across from him.

MR.DAVIS
Jesus Christ..

MATHIS
I have a lot of trust in you,
Mr.Davis.

MR.DAVIS
Yeah, but... you're an assassin?
You... you kill people?

Mathis nods.

MATHIS
Yes.

Mr.Davis leaned over in his chair, & rubbed his hands against his face.

MR.DAVIS
But... why tell me this now?

INT. PENTHOUSE, #3 - NIGHT

Mathis walks into the penthouse, with two duffel bags in his arms. The lights are already on, showing that somebody is already home.

MATHIS (V.O.)
Remember Miles? The one I've been
telling you about?

Mathis throws his bags on a sofa. He looks around.

MR.DAVIS (V.O.)
I do.

MATHIS (V.O.)
Well, he's also an assassin.

Mathis looks out of the back window, & sees muzzle flashes. He opens the door to the back of the house. There's a large backyard.

MR.DAVIS (V.O.)
A FIFTEEN year old assassin?

MATHIS (V.O.)
It's worse than it sounds.

Mathis holds a gun in his hand, as he watches Miles shoot at a target. Miles had turned the entire backyard into a shooting range. He fires at a single bull's eye target.

Every shot Miles fires, hits RIGHT IN THE CENTER. Every single shot.

He quickly switches between a large handgun, to a sub machine gun, to an assault rifle. Incredibly quickly. He fires 2 shots, per weapon. Continuously. Repetitively.

Mathis's face shows worry.

The rhythm of the gunfire continues.

Bang, Bang. Bang, Bang. Bang, Bang.

INT. MR. DAVIS'S OFFICE - DAY

Mr. Davis rubs his forehead. He looks conflicted.

MR.DAVIS
You want me to be his therapist?

MATHIS
Yes.

Mr.Davis thinks for a moment.

MATHIS (CONT'D)
I'll throw in an extra 200 grand.

MR.DAVIS
It's not about money, Mathis.

Mathis leans in closer to Mr.Davis.

MATHIS
I'm sorry I didn't tell you
earlier.

MR.DAVIS
No, I'm sorry. I'm suppose to be a
professional at reading people. How
the FUCK did I not realize you were
a-

Mathis stands to his feet.

MATHIS
Just call me when you have an
answer.

Mathis walks towards the door.

INT. PENTHOUSE - NIGHT

Mathis sat on the sofa, & stares at his reflection in a
flatscreen television.

Mathis glances at his left hand. His palm is rough. He
touches his palm with his other hand.

As he looks at his hand, his cellphone rings. He quickly
picks it up.

MATHIS
Hello?

Mathis sits in silence. He's told a bombshell, & his face
shows it.

INT. HOSPITAL ROOM

Mathis walks into the hospital room. Boss lays in the hospital bed, with several wires connected to his arm, & tubes running up his nose.

Next to Boss is a teenage boy, an older woman, and two large men in black suits. Each bodyguard stands on either side of the bed. Guarding.

Boss notices Mathis.

BOSS

Mathis..

Everyone in the room turns to the assassin. Boss sounds weak.

BOSS (CONT'D)

Everyone. Leave. Let us talk.

The woman & teen leave the room. Boss turns to the guards.

BOSS (CONT'D)

That means you, too.

They walk out of the room. Mathis makes his way next to the bed.

BOSS (CONT'D)

You know who that was? That was my wife & son.

MATHIS

I had a feeling. Cute.

BOSS

I'm sorry that you didn't meet them earlier.. & under these conditions.

MATHIS

Don't apologize.

Mathis walks over to the front of Boss's bed. He picks up the clipboard, & reads it.

BOSS

Yeah, I'm a fucking goner.

Mathis puts the board down, & looks at the chair next to Boss's bed. He sits in it.

BOSS (CONT'D)

How's Miles?

MATHIS
He's alright.

BOSS
Tell me about him, personally.

Mathis leans forward, rubbing his hands together.

MATHIS
Well, he scares me.

Boss chuckles. His smiles fades away.

BOSS
Is that why you're about to let him
see your therapist?

Mathis looks up from his hands. Shocked. Wide-eyed.

BOSS (CONT'D)
Yes. I know about Mr.Davis.

MATHIS
How?

Boss remains silent. Mathis stares for a moment.

MATHIS (CONT'D)
Well, I think the best thing to do,
is to get Miles to talk to
somebody. You know, other than me.

Boss chuckles.

BOSS
You're trying to make him into
something he's not. A human being.
He stopped being that A LONG TIME
AGO.

Mathis looks down at the ground. Disliking what he was
hearing, but understands.

BOSS (CONT'D)
Tell Mr.Davis that you'll no longer
need him to talk to Miles.

MONTAGE - VARIOUS

A) EXT. CEMETERY - DAY

Mathis & Miles stand next to several people, who watch a
black casket lower into the earth.

Mathis looks ahead, & sees the woman & teenager, who stood next to Boss in the hospital room. One of Boss's goons walks up to the boy, & puts his hand on his shoulder.

B) EXT. OFFICE BUILDING - DAY

Mathis walks away from a large office building, wearing sunglasses. A part of the building explodes. A RED pen falls to the ground, from the explosion. (Signaling that Mr.Davis's Office is the part of the building that blew up.)

C) INT. LARGE LUXURIOUS ROOM - DUSK

The teen sits behind Boss's desk. A man in a suit stands over him, pointing at things on a computer monitor. The teen looks like he's learning.

END OF MONTAGE

INT. HOSPITAL ROOM

Mathis & Boss are still in the room.

MATHIS
How long do you have?

BOSS
Not long.

MATHIS
What's going to happen to the company?

BOSS
My son will take over. Eventually.

MATHIS
Your son?

BOSS
He'll have help.

Mathis stands to his feet.

MATHIS
It won't be the same.

Boss nods. Slowly.

BOSS
No.

Cuts to black.

BOSS (O.S.) (CONT'D)
No it won't.

The blackness continues, as text appears.

"13 years later."

INT. HOTEL ROOM - DAY

A man wearing a Hawaiian shirt walks into the hotel room, looking nervous. He walks over to the bed, & lays a briefcase on top of it. He scans the room with his eyes.

BANG!

The man gets shot in his right thigh. He falls to the ground, & grabs the wound.

The shot came from one of the hotel room's windows. Several more shots follow, as the man stays on the ground, behind the bed. The bed absorbs every shot. Pieces of it fly around.

There's a pause. The gun fire stops. The man quickly stands up from the floor, & runs towards the hotel room's door. Several bullets attack the wall next to him as he does.

INT. HOTEL HALLWAY - DAY

He slams open the room door, & looks down the hallway. An assassin stands at the end of it, to his left. He holds an assault rifle in his arms.

The armed man quickly raises his rifle, & fires several rounds, but it's too late. The man in the Hawaiian shirt runs towards the hotel's fire exit that's across from him, & slams his shoulder into the door.

INT. STAIRWELL

He runs down the stairs, & holds his leg wound with his hand.

The armed man bursts through the doors. The assassin fires at his target, as he turns around the corner in the stairwell, & misses by a little.

The man in the Hawaiian shirt approaches a door to another floor, & tackles it open.

INT. HOTEL HALLWAY, #2

Another assassin waits on the otherside of the door. It slams open, smashing into his face. The assassin behind the door is unconscious. The man in the Hawaiian shirt stares at him. Breathing heavy.

He quickly picks up the fallen assassin's firearm, turns around, & fires at the man chasing him down the stairs.

The assassin in the stairwell is shot several times in the chest, & falls down a small amount of stairs.

There's a pause in action, as the man stands in the doorway, in-between the stairwell & Hotel Hallway. His eyes, wide.

MAN
Jesus Christ...

He turns around.

BLAM!

A blast from a shotgun slams his body against the very door he opened.

The shooter is Miles. Older. Clean. With a dark look in his eyes. He stares at the bodies.

As he stares, a ruckus occurs.

Two men run through the hallway, with uzi's in their hands. They run up to the doorway, with the body in between. Miles is no longer there.

INT. LIVING ROOM. - NIGHT

Mathis, 13 years older, sat on a couch. His face is beardy, as his attention is towards the television. It isn't on. He wore comfy/relaxing clothes.

As he sat there, a woman walks into the room. Mathis quickly turns to the doorway. The woman stops walking. His wife, ALLY.

ALLY
Mathis?... Are you alright?

Mathis stares at her. His face turns into a smile.

MATHIS
Ofcourse.

She walks behind Mathis, & starts to rub his shoulders.

ALLY
What's wrong?

Mathis doesn't talk.

ALLY (CONT'D)
Nightmares?

MATHIS
I wish that's all they were.

Ally shows a look of worry.

ALLY
It's the old job.. Isn't it?

Mathis slowly nods.

ALLY (CONT'D)
Why all of a sudden?

Mathis leans forward, hunched. Ally stops rubbing his shoulders.

INT. HOME OFFICE - DAY (FLASHBACK)

Mathis, in his cozy home office. He sat in his chair as he types into his home computer. After typing for a few moments, he stops.

Mathis looks at his left hand. His palm, no longer rough. He makes a fist.

His face shows deep thought. Mathis opens one of his desks's drawers, & pulls out a small phone-book. He cycles through it.

INT. CAR - NIGHT - MOVING

A new character takes a right on a street light. He drives through a populated city street, with a pretty flashy car. He stops at the next street light, which is red. This character is ERIC.

As he stops, a cell-phone vibrates. Eric fishes in his pocket, & pulls out a cell-phone.

But after looking at it for a few moments, he realizes that the phone in his hand isn't vibrating.

His eyes dart to his car's glove compartment. His hand slowly reaches for it, & pops it open. An older model cell-phone sits within it. It's old LED face, lighting up. Vibrating.

The caller ID reads: "Unknown".

Eric grabs the older cell-phone, & quickly puts it to his ear.

ERIC
(Nervous)
..Mathis?

MATHIS (O.S.)
That's right.

INTERCUT -- PHONE CONVERSATION.

ERIC
It's been over 10 years. I thought you would never call, but I held up on my end. I kept the same phone &-

Mathis cuts Eric off.

MATHIS
I know. I'm sorry to have kept you waiting this long, but I DID give you a lot of money.

ERIC
Yes, you did sir.

There's a silence over the phone, which lasts for a few brief moments.

MATHIS
Are you still working in the company?

ERIC
I am.

Mathis leans back in his office chair.

MATHIS
So, get to informing.

Eric parks his car in a random parking lot, & continues the conversation with Mathis.

MATHIS (CONT'D)
What has boss been up to?

ERIC
Well, he doesn't exactly go by that
name anymore.

Mathis stays silent for a beat.

MATHIS
(Confused)
I'm sorry? What's his name NOW?

ERIC (V.O.)
Joel.

Mathis stopped leaning back in his seat. He scratches his
head, in even further confusion.

MATHIS
.... What?

There's a silence.

ERIC
That's the name he goes by now.

MATHIS
That's his REAL name.

ERIC
I know.

Mathis rubs his eyes, in disbelief.

MATHIS
I don't understand.

ERIC
Why? You use to go by your real
name.

MATHIS
Yeah, but I wasn't the head of a
company of hired killers.

Eric looks ahead of him, & out of the windshield. From the
view of his car, there's a large skyscraper in the distance.
He stares at it. Joel's building.

ERIC
That's not the only thing that's
changed.

INT. LARGE LUXURIOUS ROOM, 13 YEARS LATER.

Boss's old room, in which he use to hand out jobs. It looks different. Before, it looked proper & professional. But now, it looks cluttered with a pool table, large screen televisions, & 2 Jacuzzis.

A desk is still near the large windows. It's modern looking, compared to Boss's. JOEL sat behind his desk. He stares at his laptop's screen, which sits on his desk.

ERIC (V.O.)

Joel is changing how things are done.

MATHIS (V.O.)

Like how?

Joel clicks the mouse a few times, & stands up. He walks to the far side of the room, over to a printer. The printer is next to several slot machines, looking random & out of place.

ERIC (V.O.)

Well, he's getting bored..

JOEL stares at the printer, as it dispenses several papers.

His right hand seems to hold one folder.

ERIC

He's no longer giving one job to one assassin, exclusively.

Joel's hand moves, showing that he's actually holding FOUR folders.

INT. LIVING ROOM - NIGHT (PRESENT)

Ally looks confused.

ALLY

Several men assigned to one target?
That's not smart. Why is he doing this?

MATHIS

He's "Bored".

(As he says this, he air quotes "Bored" with his fingers.)

MATHIS (CONT'D)

There are now hundreds of Assassins in the company, but there aren't hundreds of jobs... at least, not every week.

Ally holds Mathis's hands. She looks at them, as she rubs them with her thumbs.

ALLY

Did your informant say anything about him?

INT. LARGE LUXURIOUS ROOM - NIGHT

Miles walks into Joel's room. He isn't alone. There are several women in the room, as well as henchmen.

JOEL

Miles! How's it going?

Miles nods his head, as he walks up to Joel's desk. Mathis begins to speak.

MATHIS (V.O.)

Miles is doing great.

Joel signals all of the women, & henchmen to leave the room. They do so.

MATHIS (V.O.)

He's the company's favorite assassin.

Joel smiles.

JOEL

How have you been?

MILES

Alright.

Miles speaks in a cold voice. Joel nods his head.

JOEL

Good, good.

Joel opens a drawer, & reaches for something. As he does, Miles's eyes dart to Joel's hand. Watching. He ends up taking out a folder, & places it on the desk.

JOEL (CONT'D)

A big one.

Miles shakes his head.

MILES
You know how I work.

JOEL
I know. A job every 3 weeks. You prefer it that way, but listen to me.

Joel leans in a little closer to Miles's direction.

JOEL (CONT'D)
This is a BIG job.

Miles's reaction remains the same. Un-amused. Joel pushes the folder closer to Miles.

JOEL (CONT'D)
I NEED you to handle this one.

Miles observes the front of the folder.

JOEL (CONT'D)
Alright. Just take it home, look through it, & let me know if you'll do this. Alright?

Miles walks closer to the desk, & flips open the folder.

There are two pieces of paper in it, on either side (within pockets). The paper on the left is labeled "Instructions", & the paper on the right, labeled: "E-mail".

Miles stares at it, then looks back up to Joel.

MILES
What is this?

Joel sighs.

JOEL
It's a new way for handing out jobs.

Miles looks back at the folder, specifically the "E-mail" section. Joel sees this.

JOEL (CONT'D)
Don't worry. I'm investing in the right things. There's NO WAY this could get traced.

Joel closes the folder.

CUTS TO

INT. HOTEL ROOM - NIGHT

Miles uses a laptop, creating an e-mail account.

JOEL (V.O.)

If you're ready for the job, e-mail your first name to the address in the folder. You'll receive a response in a few minutes, with pictures, known where about's, etc..

CUTS BACK

INT. LARGE LUXURIOUS ROOM - NIGHT

Miles & Joel stare at each other for countless moments.

MILES

What if I say no?

Joel shrugs, & sits back down in his large seat.

JOEL

I'll hire other men for the job. I've already got a list of 4 prepared.

MILES

Sounds like you were ready for me to decline.

JOEL

I anticipated.

Miles grabs the folder from the table, & walks towards the door.

JOEL (CONT'D)

I appreciate it.

MILES

I didn't accept anything.

He slams the door behind him.

INT. HOTEL ROOM - NIGHT

Miles sat in the chair. Legs crossed. He stares at the screen.

The Laptop's monitor, shows that he's already typed his first name in the message box. He just hasn't hit send yet.

CUTS TO

INT. LARGE LUXURIOUS ROOM - NIGHT

Joel sat at his desk. He looks like he was waiting for something. Joel reaches over to an intercom-like device. He presses a button, & speaks into it.

JOEL

Anything?

There's a silence. A voice answers from the intercom.

INTERCOM

Nothing yet, Joel.

Joel shakes his head, & crosses his legs. He stares back at HIS laptop.

An open mass e-mail. A message saying: "Open job.". There are 5 senders in the "sender" box. He doesn't hit send. The mouse cursor hovers over the button.

INT. HOTEL ROOM - NIGHT

Miles stands in front of the hotel bathroom's mirror. He stares at himself, as he turns the faucet, releasing hot water.

A flashback occurs.

CUTS TO

INT. PENTHOUSE - FLASHBACK - DAY

Mathis (Late 20's- Early 30's), & Miles (Late teens) both sat at a kitchen table.

Miles looks angry.

MATHIS

I left you millions on the sofa.

Miles looks past Mathis, to the sofa in the next room. There are 3 bags stacked on top of one another. Miles looks back at Mathis.

MILES
Where are you going?

MATHIS
Off the grid. Start a new.

INT. HOTEL ROOM (PRESENT) - NIGHT

Miles grabs the attached mouse, & moves the mouse cursor over the send button. He clicks.

CUTS TO

INT. LARGE LUXURIOUS ROOM - NIGHT

Joel clicks on the send button as well.

MILES (V.O.)
Does Boss know?

MATHIS (V.O.)
He does. I filled him in yesterday.

CUTS TO

INT. PENTHOUSE - FLASHBACK - DAY

Mathis stands up from his seat. Miles remains seated, & stares at the empty seat across from him. Mathis starts to walk out of the room.

MILES
Why after all of this time? Why
leave AFTER raising me?

Mathis stops walking, & turns around.

MATHIS
I wanted out for a while, Miles.
Since the day my wife & son died, I
wanted to leave this life behind.
You are the ONLY reason I stayed as
long as I did.

CUTS BACK TO
PRESENT

HOTEL ROOM - NIGHT

Miles's eyes are closed. He hears a notification for a new e-mail.

Miles opens his eyes, clicks on the message, revealing several new attachments. Miles clicks on it, again.

INT. LARGE LUXURIOUS ROOM - NIGHT

Joel watches a sports event on a large television. As he does, the intercom on his desk rings in.

INTERCOM

Joel, the 5 assassins have accepted the job.

Joel smiles, & leans to the intercom.

JOEL

Thank you for the good news. Now, I'll be busy for the next-

Joel stops mid-sentence. Realizing something.

JOEL (CONT'D)

Wait, did you say FIVE?

INT. MATHIS'S HOME, BEDROOM - MORNING

Mathis sits at the kitchen table, reading a newspaper.

On the first page is an article, displaying several dead in a massive shooting.

He quickly turns the page, not liking what he saw. Mathis puts the paper down.

Ally watches him from the room's doorway. Mathis looks up at her.

MATHIS

Yes?

ALLY

Are you okay?

Mathis looks at the paper, then back at her. He smiles at her.

MATHIS

There's just nothing to read in the paper is all.

He looks her up & down, seeing she's dressed.

MATHIS (CONT'D)

Going somewhere?

ALLY

I have to go to the grocery store really quick. You know, to buy some food for the cookout later.

MATHIS

You mean, the food that I forgot to buy..

ALLY

It's alright, babe.

Mathis rubs his head. She moves over to him, & rubs his head as well.

ALLY (CONT'D)

We ALL make mistakes. Forgetting something is normal.

She stops, & starts to head out of the door.

ALLY (CONT'D)

I'll be back soon!

Ally leaves the scene.

MATHIS'S HOME, BATHROOM - DAY

Mathis flushes the toilet, & starts to wash his hands. As he does, a phone rings in the distance. Mathis dries off his hands, & walks towards the ringing.

MATHIS'S ROOM, BEDROOM - DAY

Mathis walks into the room, & sees his cell ringing on top of his dresser. He looks at the caller ID.

It reads: "Unknown".

He answers.

MATHIS

Hello?

The other line is silent. No words, just faint static.

MATHIS (CONT'D)

Hello?

The other line speaks. It's Joel's voice.

JOEL (O.S.)

Mathis?

Joel's voice sounds relaxed, but also monotone. Mathis doesn't speak.

JOEL (O.S) (CONT'D)

I know it's you, Mathis.

MATHIS

Who's this?

JOEL (O.S)

Joel, your former employer.

Mathis's eyes become wide. He looks around, fearful.

JOEL (CONT'D)

I need you for something.

INT. LUXURIOUS HELICOPTER - NIGHT

Several armed goons stand in the chopper. Loading their assault rifles.

MATHIS (O.S)

Joel, I'm out. I told you this years ago. I hope you know what that means, exactly.

JOEL (O.S)

It involves your student. Miles.

Mathis stops moving around frantically. He stands in the middle of his house.

MATHIS

What is it?

CUTS TO

INT. LARGE LUXURIOUS ROOM

Joel rubs his eyes. Frustrated. He yells angrily into the intercom.

JOEL
I fucking told you to notify me if
Miles sent an e-mail!

INTERCOM
Sir, we just did. They all
responded back at the same time.

JOEL
& THAT makes your job HARDER?

He punches his intercom. Breaking it. He stands over it,
breathing heavily.

Joel reaches for a cellphone that sat on his desk.

INT. CAR - NIGHT- MOVING

Miles drives a car down a highway. FAST. He takes an exit,
towards the airport.

He looks determined. Miles's hands grip the steering wheel
with fury.

But, something breaks his concentration. His cell phone
rings. Miles quickly puts it up to his ear. He doesn't say
anything. He waits for the other-line to speak first.

JOEL (OVER PHONE)
Something came up.

Miles quickly pulls the car over. He's now outside of the
airport.

JOEL (CONT'D)
There was a bit of a mix-up. You
can still continue the job, but
you're going to have some
competition.

Miles's right hand continues to clutch the steering wheel.
Tightly.

He looks over to his left, & there's a small police depot
across from the airport. He stares at the small police
chopper, getting ready to land on it's small helipad.

CUTS TO

INT. LARGE LUXURIOUS ROOM - NIGHT

Joel gets off of the phone. Relieved. As he sits in his chair, 3 of his goons bring in a bloodied up, small man. Behind the 3 goons is a bigger, HEAD GOON.

He's a large fellow. Obviously in charge of Joel's muscle in the building.

Joel sees the goons bring in the short bloodied man. He's crying, & begging for mercy. Joel looks at everyone with wide/confused eyes.

JOEL

What the fuck are you guys doing?!

HEAD GOON

We thought you'd like to see the person that fucked everything up.

Joel shakes his head.

JOEL

I said I wanted you to put a fucking bullet in his head. If I wanted to see him in person, I WOULD'VE SAID THAT.

Blood drips from the small man's face onto the rug.

JOEL (CONT'D)

Guys, get him out of here!

The 3 men do so. They drag him out of the room, trailing blood. Joel & Head Goon are the only men in the room.

JOEL (CONT'D)

What the fuck is wrong with you, huh?!?

Head Goon shrugs.

HEAD GOON

Plenty. But, I think the long list of your issues HEAVILY outweigh mine.

Head Goon sits in the chair across from Joel's desk. Joel stares at him. Angry.

JOEL

Did I say that you can sit?

HEAD GOON
My men & I want a raise.

Joel laughs.

JOEL
Not gonna happen.

HEAD GOON
I think it would be a wise move on
your part, Joel.

JOEL
Is that a threat?

Head Goon shakes his head.

HEAD GOON
It's not, unfortunately.

Head Goon tosses a newspaper onto Joel's desk. Joel glances
at it.

HEAD GOON (CONT'D)
One of our caravans was ambushed by
a gang, Somewhere on 398th. This
wasn't the first time they've done
this.

Joel nods his head.

JOEL
Alright.. I'll take care of it.

Head Goon smiles.

HEAD GOON
I was hoping you would, & and the
smartest way to do that, is by
putting me & my men out there.
We'll take out the gang. In whole.

Joel was about to speak, but Head Goon cuts him off.

HEAD GOON (CONT'D)
We would also protect you, Joel.

JOEL
PROTECT me?

HEAD GOON
This gang wasn't after what was
inside of the caravans. No, sir.
(MORE)

HEAD GOON (CONT'D)

They weren't after money, weapons, or drugs. They wanted YOU. It's only a certain amount of time before they succeed.

JOEL

So you want me to pay you extra, in order for you to do your FUCKING job?

The Head Goon abruptly stands to his feet, & pulls out a large handgun. He stumbles backwards, & tips over the chair that he sat in.

Joel stands up, wide eyed. He opens his drawer, & quickly grabs his handgun.

From Head Goon's point of view: A chopper is about to slam into the building.

The Head Goon's eyes are wide, as the large aircraft is moments away from impact.

Joel continues to aim the firearm at Head Goon, & actually shoots the weapon.

BANG! Head Goon falls to the ground, with a huge gapping hole in the middle of his chest.

BOOM! The police chopper makes contact with the building. It's one floor below, but the room's window's shatter.

Joel quickly turns around. As the glass explodes from the impact of the chopper's impact, fragments of the glass hurl towards his face. The large shards launch into his face. He falls over his desk, shouting in pain & agony.

An alarm sounds throughout the building. Joel lays in front of his desk, shouting in pain, reaching towards his face.

Several gunshots ignite throughout the scene (outside of Joel's room). From the sounds of it, it's Joel's forces trying to stop the intruder.

Joel stops screaming in pain, & stands to his feet. He stares at the double doors, that enter his room, with fear.

Joel's eyes are wide. Blood ran all over his face. Huge gashes are visible.

His eyes glance at Head Goon's dead-body. Next to it is his handgun.

Joel quickly picks it up, & points it towards the double doors. He shouts in pain as he does.

Joel realizes something. He quickly looks to his left, where a large bookcase stands against a wall.

He quickly runs to it, & tips the bookcase over. It slams to the ground, revealing a hidden metal door behind it.

There's a keypad attached to the front of it. Joel punches a few numbers into the keypad, frantically. After he does, the metal door makes a jarring sound, & opens.

Joel quickly opens the metal door even more, & runs into the secret room. As he tries to slam the door closed, bullets ricochet off of the door.

Ping! Pang! He shouts in fear, & manages to close the door.

CUTS TO

INT. SAFEROOM

The saferoom's wall is covered with computer monitors, displaying camera feeds.

Joel walks up to a large desk, in which sits in front of all of the monitors. He doesn't look at the screens. He looks over to the left, to a small mirror.

He cries in pain, as he tries to touch his face with his hands. As he attempts to, he shouts even louder.

INT. LARGE LUXURIOUS ROOM - NIGHT

Several of Joel's goons run into the room, guns drawn. They search the room with their eyes. It's quiet.

One of the goons glances at the desk. Joel's laptop is missing.

CUTS TO

INT. SAFEROOM

Joel stops looking at his reflection, & turns to the camera monitors.

There are several joystick like devices in front of each screen. He grabs one of them, & moves it.

CUTS TO

INT. LARGE LUXURIOUS ROOM - NIGHT

A ceiling mounted camera turns around, & scans the room. It looks over Joel's goons.

GOON 1

It's clear. Nobody is here.

The large metal door slowly opens.

All of the goons turn towards it, quickly. As the door opens, Joel slowly walk out of the saferoom.

His shirt covered in blood. All of the goons look scared. Terrified.

GOON 1 (CONT'D)

J-- Joel?

Joel stops walking, & stares at the goons. He shouts in pain, & clenches his fists. His men back away, as he does.

INT. LARGE LUXURIOUS HALLWAY

Joel's screams continue, as the environment outside of his office looks like an old battleground.

Bodies of his henchmen lay around, riddled with bullets.

Eric's body (Mathis's informant) lays against a wall. A clear bullethole in the middle of his skull.

INT. LUXURIOUS HELICOPTER - MOTION

Joel sat in the chopper, with his face covered with medical wrap. He looks slightly like a bloody mummy, from the neck up. He continues to speak on the phone with Mathis. His voice, relaxed.

MATHIS (OVER PHONE)

You sound pretty relaxed, if you ask me.

JOEL

Well, that's the drugs, Mathis.

There's a silence.

MATHIS

Why are you telling me this?

JOEL

Because Miles is your pupil. You taught him everything he knows. I want you to track him down.

INT. MATHIS'S ROOM, BEDROOM - DAY

Mathis shakes his head.

MATHIS

What proof do you have? That this is actually Miles?

JOEL

Cameras.

CUTS TO

CAMERA FOOTAGE - JOEL'S ROOM

Miles walks over to Joel's desk.

JOEL (V.O.)

He took my laptop. I'm a little upset about that.

Miles takes the laptop.

CUT TO:

EXT. ROOFTOP - NIGHT

Miles looks through the laptop, scanning the screen with his eyes. He looks through Joel's e-mail. It takes a few moments, but we see that he goes to the "Sent" folder.

He opens the folder, & finds his most recent message. The message that was sent to the 4 assassins, titled: "Open Job."

Miles writes something on a piece of paper.

Miles turns his head quickly, hearing the sound of several choppers approaching. He backs away from the laptop, & fires several rounds into it.

INT. LUXURIOUS HELICOPTER

Joel pops open another bottle of pills. He puts the bottle to his mouth, almost in-taking the entire thing.

Joel swallows the pills, & continues to talk.

JOEL

What do you make of it?

INT. MATHIS'S ROOM, BEDROOM - DAY

Mathis sat on his bed. He wears the look of disbelief.

MATHIS

That can't be everything.

JOEL

I'm sorry?

Mathis stands to his feet, & starts to pace back & forth.

MATHIS

So he just cracks? Miles just cracks, & decides to attack his boss, & steal his fucking laptop? None of this makes sense.

Joel laughs.

JOEL

Did we not talk about this before?! Before you left, you warned me.. THIS is what you warned me about, Mathis.

Mathis stops pacing. He looks at himself in the mirror.

MATHIS

Send me the e-mail.

INT. PRIVATE PLANE - DAY

Mathis is aboard his private jet. Mid-flight. He looks out of the window, in thought.

JOEL (V.O.)

I'll send you this information, only if you promise me that you'll use it for what I asked of you.

Mathis closes his eyes.

JOEL (V.O.)
I need you to capture Miles. Not
kill him. Bring him back to me.
He'll face his judgement with me,
Mathis.

Mathis tightens his right fist.

JOEL (V.O.)
Are you in, or not?

INT. MATHIS'S HOME - DAY

The entire house is empty. Ally gets home, with several groceries in her arms. She struggles to lift the bags onto the kitchen table. Ally walks around the house.

ALLY
Mathis?..

She walks into the bathroom. Nobody. Their bedroom. Nobody.

She stays in the bedroom, & notices a note on the bed. She picks it up, & reads it.

It simply says: "I'm breaking my promise. I'll will be back soon. Miles needs my help."

She folds the paper, & stares at the mirror across from her. The mirror is shattered in several pieces. She looks scared.

INT. PRIVATE PLANE.

Mathis is on a laptop, looking through the message that was sent to him from Joel.

He opens it. The e-mail contains several pictures of a white man, late 20's (roughly around the same age as Miles.).

Next to the pictures are several paragraphs of information. The target's name is revealed to be IAN RAVEN.

He clicks on a playable video, attached to the file.

VIDEO - SLIDESHOW

A picture of Ian Raven pops up. A voice begins to speak over the video.

VIDEO VOICE

The target is Ian Raven. 29 years of age. Started getting involved in organized crime at a young age, he has been climbing the underground crime ladder ever since.

The video switches to a picture of him ageing through out the years. From 10 years old, on up. Several mug-shots, security cameras, wedding pictures, etc.

VIDEO VOICE (CONT'D)

After several years of climbing up the Raven Crime Family, he decided to get involved in dealing Arms.

Several pictures of shady characters come onto screen, with their names, & groups underneath.

VIDEO VOICE (CONT'D)

He's been quite successful, selling to over 400 notable buyers... & now by notable, I mean lethal.

The video cuts back to a lone picture of Ian Raven.

VIDEO VOICE (CONT'D)

Another company has requested us to eliminate Mr.Raven. This is the first time this way of hiring assassins has ever been used.

The video cuts to a large mansion.

VIDEO VOICE (CONT'D)

The target lives in a large estate, with 9 bodyguards always on site. It's an easy, but important job.

The video cuts to black.

VIDEO VOICE (CONT'D)

Good luck, employee.

Mathis soaks everything in.

MATHIS

Damn. They have it easy now.

EXT. SUPERMARKET, PARKING LOT- NIGHT

A 30 something year old male walks out of a large supermarket. The entire parking lot is empty, except for his car (Mercedes.). He walks over to it, looking slightly tired.

He works at the Supermarket. It's obvious that he's the last one leaving it. His nametag reads: "DANIEL THOMAS". At the bottom of his name says: "Manager".

He sits in his car, starts the ignition, turns on the heat, & rubs his hands together. After a few moments, he puts the car in drive, & turns right, towards the exit of the Supermarket's parking lot.

Miles steps from behind a light pole (next to the exit), & fires several rounds from a handgun into the windshield.

3 rounds impact Daniel's chest. He punches the gas, heading straight towards Miles.

Miles leaps out of the way. The car barely misses him. It slams into a bus stop, destroying it.

The car's momentum doesn't stop, as it continues to drive out of the parking lot.

Miles aims his handgun at the back of the car. He focuses his shot. He fires the handgun.

Daniel's head explodes, & his body falls onto the steering wheel.

The car swerves to the left, & falls into a ditch on the side of the road.

Miles watches all of this, & slowly walks up to the car.

He opens the driver side door, & stares at the body. Miles walks to the trunk of the car, & opens it.

It's full of weapons, ranging from grenades, to assault rifles.

INT. PRIVATE PLANE - MIDDAY

The plane lands. It's on a private runway. Mathis is in the back of the plane, picking up his luggage. The PILOT steps out of the cockpit, & walks over to him. Mathis notices him, & turns around. Mathis held his luggage in his hands.

MATHIS

Be ready to leave in 3 hours. I'm not going to be here for long.

The Pilot nods.

PILOT

I'll fill her up, & we'll be ready to go.

Mathis nods back, & exits the plane.

EXT. PRIVATE PLANE - MIDDAY

As Mathis walks away from the jet, his cellphone rings. He looks through his pockets, finally grabbing it. The number is: Unknown. He answers it.

MATHIS

Joel?

JOEL

One of my employees is dead.

Mathis stops walking.

MATHIS

Miles? He's dead?

JOEL

No. An assassin of mine. Coincidentally, one of the assassins that I hired for the Ian Raven job.

Mathis turns around, towards the plane. The Pilot walks towards him. Mathis covers the mouth piece to the phone.

MATHIS

(To The Pilot)

Change of plans. We need to get this thing filled up. NOW.

INT. PRIVATE PLANE.

Mathis searches through a drawer. He pulls out a typed up document. He turns the paper around to it's blank side. He has a pen in his other hand.

MATHIS
(Into phone)
Tell me the names of the other
assassins that were hired for the
job.

Mathis jots down 4 names.

After a few seconds, he finishes. Mathis looks at the list.
He seems scared. Worried.

JOEL
(Over phone)
What do you think he's doing?

MATHIS
Isn't it obvious?

There's silence.

MATHIS (CONT'D)
He's killing them.

Mathis unrolls a map out on a table. He holds a marker in his
hands. He's marking off small areas all over the large map.
Mathis is still on the phone.

JOEL
I don't understand.

MATHIS
Neither do I.

Mathis marks a few locations on the map. The markings are
pretty far apart from each other. In total, there are 4
markings. He then places an X on one marking, & stands back
from the map. Looking at it.

MATHIS (CONT'D)
They told me that this wasn't a
good idea. They told me this a long
time ago.

JOEL
"They"?

Mathis looks back at the list that he had written down. The
3rd & 4th name. Shift, & Dice.

MATHIS
Shift Houser, & Dice.

He folds the paper with one hand.

MATHIS (CONT'D)
They helped me train him.

EXT. IAN RAVEN'S MANSION - OUTDOOR PATIO

Ian Raven reads the newspaper, while sitting in a lawn chair.

The area in which his estate is located, is a very relaxing, New Mexico looking environment.

His home, & the area surrounding it, looks like something from a magazine. PERFECT.

CUTS TO

INT. HOTEL ROOM - AFTERNOON

A man, early forties, lays in a bed. A large rifle rests against the foot of the bed.

The man starts to light a cigarette. As he does, his phone makes a beeping noise. He turns to it & scrolls through his messages. He picks the newest e-mail, Specifically, the Ian Raven e-mail. The man's name is RHODE.

CUTS BACK

EXT. IAN RAVEN'S MANSION - OUTDOOR PATIO

Ian stands up from the chair, & walks into the house.

CUTS TO

IAN RAVEN'S MANSION- KITCHEN

Ian walks through the huge mansion, filled with chefs & friends. They all wave at him. He waves back. It's a happy scene. Again, PERFECT.

CUTS TO

INT. HOTEL ROOM - AFTERNOON

The phone explodes in RHODE's hand. He shouts in pain, as the his hand now only had 2 fingers. He rolls off of the bed, in agony.

The room's window is shattered (hinting that it was a bullet that destroyed the phone, & it came from outside of the room.).

CUTS TO

IAN RAVEN'S MANSION - OFFICE

Ian walks into his office. The room is large, & luxurious. He walks over to his desk, & sits down behind it. He presses a button underneath it, which lowers a large television from the ceiling. Ian then turns on the television with a remote.

CUTS TO

INT. HOTEL ROOM - AFTERNOON

The sound of the television from Ian Raven's office is heard in this scene. It overpowers the rest of the sound in the scene. Everything is muted, except the television.

Rhode holds his bloody hand. He sits underneath the doorway of the nearby bathroom. He mutters in pain, as he stares at the large rifle that was on the floor, in-front of his bed.

Throughout this, Ian flips through the TV channels. He eventually stops onto a sports game.

Rhode starts to stand to his feet, in a crouching position. He glances at the shattered window. Cautious.

SPORTS CASTER (OVER TV)
Rodrigues, eyeing home base.

Rhodes bolts for the rifle.

As he draws near the firearm (in front of the window), he leaps for it. Rhodes is suspended in the air for several moments.

SPORTS CASTER (OVER TV) (CONT'D)
He's going for it! He's going for
it!

Rhode's finger tips touch the end of the assault rifle. As he does, a bang ignites. The right of Rhode's head explodes. Blood, & brain-matter splatter onto the bed.

His body slams into the desk that was at the end of the room, knocking it over.

Footsteps scurry away from the scene, down something metal (fire escape), & onto the black pavement. A car is heard peeling out of the scene.

INT. CAR - AFTERNOON - MOTION

Miles drives incredibly fast through a back ally street.

The car leaves the alley way & enters the city street.

A large truck quickly rushes towards it's right hand side.

CUTS TO

INT. BAR

A shady looking bar/pub. The bar is filled with 7 men. All looking like retired/military types. Their faces, covered with scars, & grit.

A man stands behind the bar. This is TEX. From the looks of it, all of these men are apart of the same crew, & they are the only ones in the building.

The bar's phone rings, & TEX answers it.

TEX

Tex's Bar. Tex speaking.

Joel's voice is heard from the other-line.

JOEL

This is Joel.

Tex's eyes become wide. He turns to the other men in the bar. They socialize, & listen to music from a juke box.

Tex turns to a man who sat in a stool next to him. This is SOLE. He notices Tex's face.

He turns to the rest of the men, who continue to party. Sole stands up from the stool. He quickly picks it up with one hand, & throws it on the floor.

It smashes into several pieces, while also making a lot of noise.

The 5 men turn to Sole. Confused. One of the men unplugged the jukebox.

Tex gets back on the phone.

TEX
What do you need?

CUTS BACK

EXT. CITY STREET - AFTERNOON

The large truck smashes into the left side of Miles's car. The truck drags the car against the street.

INT. CAR

Miles's head slams against the driver side door. The car continues to drag against the ground, & Miles looks straight into the truck's headlights.

EXT. CITY STREET- AFTERNOON

The large truck stops, as the car continues to move.

Miles's car flips over several times, in the middle of the street. It slams into oncoming traffic in the right lane, which stops it.

The vehicle is now upside down, with it's tires in the air.

5 men step out of the truck. They're all men from Tex's Bar. They all held large rifles in their hands.

TEX GOON
Let's take him out. Quick.

Three of them run up to the upside down sedan. They tip-toe. Cautious.

One of the goons takes charge, & swings open the driver side door. He aims the rifle in the car, & fires a few rounds into it.

The car is empty. The three are confused. They look at each other. Skeptical.

Miles stands in an unknown area. He holds a detonator in his hand. Miles presses it.

BOOM!

The sedan explodes, sending flames & shrapnel everywhere. The 3 goons are engulfed in flames, & pierced by the shrapnel.

Their bodies fling back, & the remaining 2 Tex-Men shield their faces from the explosion.

As they do, Miles runs out of an unknown alleyway, & fires several shots in their direction. He's right next to them, as he fires from a large shotgun.

A goon's chest explodes, & his body flings against the driver side of the truck.

The last man turns to the noise of the shotgun blast. Miles fires.

CUTS TO

EXT. OTHER CITY STREET - AFTERNOON

Sole, the man from Tex's Bar, hops onto a motorcycle. He punches the gas, & rockets down the street.

EXT. CITY STREET - AFTERNOON

Miles stares at the bodies that lay before him, & the destruction that surrounds him. As he stands there, the loud noise of Sole's bike enters the scene. He's a block away.

Police sirens start to enter the scene as well.

Miles looks around as people start to walk out of buildings, in awe of the destruction & bloodshed.

As Miles looks at them, he looks at a building in particular. A pawnshop. In the pawnshop's window is a samurai sword.

Sole quickly drives next to the truck. He gets off of the bike, with a uzi in his hand.

Several of the people on the street run away as he arrives.

Miles is nowhere to be seen. Sole scans the area, cautiously. He slowly walks past the truck, & glances at his crew member's blood alongside the door.

Miles jumps from the top of the truck, & slams down with the samurai sword. Sole moves back a few feet, but this doesn't help much. Both of Sole's forearms are sliced clean off. Blood spurts in Miles's direction. Sole shouts in pain.

In the middle of one of Sole's painful shrieks, Miles slices off his head. Sole's headless body falls to the ground.

Miles stares at the dismembered corpse.

2 police officers randomly run out of an alleyway, & aim their handguns at Miles.

COP 1

Freeze!

Miles turns to the two police officers. The 2 look at Sole's corpse. Both of them look terrified.

COP 1 (CONT'D)

(Frightened)

Jesus Ch-

His line of dialogue is cut off, as Miles chucks the blade at him, slamming it in Cop 1's chest.

CUTS TO

EXT. CITY PARKING LOT. - AFTERNOON

Miles drives away in a cop car, at high speed.

INT. APARTMENT, HALLWAY - DAWN

A dark hallway, leading to a room. It's door, ajar.

MATHIS (O.S.)

I need you to tell me why he would do this.

There's a silence. A familiar voice speaks. It's Mr. Davis (Mathis's psychiatrist). His voice, 13 years older.

MR.DAVIS (O.S.)

If anyone were to have an answer, it would be you, Mathis. You're the closest thing that boy has to a father.

MATHIS (O.S.)

WAS the closest thing. He & I haven't talked in 13 years.

INT. APARTMENT, BEDROOM - DAWN

Mr. Davis lays in his bed, wearing pajamas. Mathis stands across from him.

MATHIS

I'm sorry for everything that I forced onto you. Forcing you to move, & destroying-

Mr. Davis cuts him off.

MR.DAVIS

Let's not, Mathis.

Mathis doesn't say anything. He stares at Mr.Davis, who's thinking.

MR.DAVIS (CONT'D)

Miles is doing this for Ian. Whether it's out of hate, or not.. I don't know. Eliminating the other assassins means one of two things. He's either killing off the men who are going to cause Ian harm.. Or he's killing them off, so he can be the one to do it.

Mr. Davis turns to Mathis.

MATHIS

So, you're saying that Miles knows the target? Personally?

Mr. Davis nods.

MR.DAVIS

& from the sound of it, he knew Ian before he knew you.

INT. SHIFT'S WAREHOUSE - DUSK

Shift walks into the warehouse. His face older than before, now in his late 50's. He carries two large duffel bags in his right hand. Shift walks further into the warehouse, & tosses the bags onto a metal table. He looks tired.

Shift starts to take off his large jacket. Underneath his jacket is a sweater. He takes that off as well. Underneath that, is a bulletproof vest.

INT. SHIFT'S WAREHOUSE, SHOWER

Shift stands in the shower. He isn't scrubbing, or moving anything really. He's simply stands there.

INT. SHIFT'S WAREHOUSE, OFFICE

Shift, fully clothed, wearing his eyepatch. He looks around the room. It looks comfortable.

Shift looks like a tired old man. He has a certain look in his eye. One of regret, but also exhaustion.

He slowly walks over to the sofa, & sits on it.

A ringing noise occurs, his cell-phone. Shift searches his pockets for it. He finds it, & stares at the caller ID. It reads: "Unknown."

CUTS TO

INT. MATHIS'S PLANE.

Mathis holds a cellphone to his ear. Anxious.

CUTS BACK

INT. SHIFT'S WAREHOUSE, OFFICE

Shift chuckles. He throws the phone against the wall. It smashes into several pieces, obviously no longer ringing. Shift stands up, & walks out of the office.

INT. SHIFT'S WAREHOUSE, KITCHEN

Shift fills up a glass of milk, & drinks it at the counter. As he places the glass down, a loud abrupt sound strikes the air. A police siren.

Shift turns around, slowly.

EXT. SHIFT'S WAREHOUSE - DAWN

The side of Shift's warehouse is a large grassy plain. A few hills, here & there. A police car is parked on-top of one of them. It's sirens, blaring. It's the same squad-car that Miles drove away in.

CUTS TO

INT. SHIFT'S WAREHOUSE.

The kitchen is covered in flames. The body of a burnt up corpse, lays on the floor.

FLASHBACK TO

EXT. CITY STREET - AFTERNOON

Miles throw his blade into Cop 1's stomach.

Cop 2 fires his handgun several times.

Miles leaps behind a crashed car, as Cop 2 unloads his entire clip. He continues to pull the firearm's trigger in panic, as Miles stands up from behind the car.

Miles walks towards Cop 2. Cop 2 looks more terrified with each step.

EXT. CITY PARKING LOT - AFTERNOON

Miles tosses Cop 2's body into the trunk of a squad car. He's unconscious.

EXT. SHIFT'S WAREHOUSE - NIGHT

Miles walks on the grassy field, with Cop 2's body over his shoulder.

INT. SHIFT'S WAREHOUSE.

Miles stands in the kitchen area. Cop 2's body laid on the tiled floor, with a gag in his mouth. Still unconscious.

Miles shoves him into one of the larger kitchen cabinets (at leg height).

BLANK SCREEN

Everything is black. A completely black screen, also soundless. From the silence, a faint police siren.

Movement, & muffled moaning occurs. It's a male's moan. Clothes rustling. After the rustling goes on for a few seconds, a small glimmer of light appears.

INT. SHIFT'S WAREHOUSE.

Cop 2 starts to wobble out of the kitchen cabinet, as Shift looks out of the window. He stands up, barely. His legs, weak.

Cop 2's eyes are wide with fear. His face shows terror.

CUTS TO PRESENT

EXT. SHIFT'S WAREHOUSE - NIGHT

Shift looks at his warehouse, as it continues to engulf in flames.

The siren's blaring is still present.

A few moments later, the siren's blaring stops. Abruptly. Shift notices this, & turns in the squad car's direction.

Standing by the squad car is Miles, holding an assault rifle. He fires the weapon with a 3 round burst.

Shift's chest explodes. He quickly grabs his chest, & shouts in pain. He falls to the ground.

Miles continues to aim at Shift. Shift's screams of pain are off screen.

After a few moments of this, he fires. The assassin's screaming stops.

Miles lowers his weapon, & stares at the body for a few moments. He looks away, & watches the fire spread throughout Shift's warehouse.

INT. MATHIS'S PLANE - DAY

Mathis sat at a table, with papers all over. Mathis looks stressed. Tired.

The Pilot makes an announcement over the plane's p.a system.

PILOT (OVER P.A)
We're going to land in 15 minutes.
We need to get refueled.

Mathis stands up, & walks to the cockpit.

INT. COCKPIT - DAY

Mathis walks in.

MATHIS

Will it be alright for us to do so?

PILOT

Oh, yeah. I know the guy who owns
the airstrip. It's privately owned,
right outside of Oxon.

Mathis stares out of the cockpit, & into the clear blue sky.
After a few moments of this, a look of realization starts to
appear on his face.

MATHIS

Wait... did you say "Oxon"?

Mathis quickly moves out of the cockpit.

The pilot looks confused.

INT. PRIVATE PLANE - DAY

Mathis looks through the papers that are on the table. He
looks at one paper in specific. The Pilot calls him over the
loud speaker.

PILOT (OVER P.A)

Is everything alright?

Mathis looks at a paper, with basic information for Ian
Raven. He focuses on his birthplace: "Oxon".

Mathis's face shows realization.

INT. COCKPIT - DAY

Mathis walks into the cockpit.

PILOT

Mathis?

He puts the paper down.

MATHIS

This is our last stop.

EXT. SMALL RUNWAY - DAY

Mathis walks away from his private plane.

The Pilot watches him walk away from the aircraft. Confused.

EXT. OXON CITY STREET - EVENING

Mathis walks throughout the street, which is crowded with shady looking characters.

Almost every other person seems to belong to some click.

Neon lights brighten up the raggedy street, as Mathis walks throughout.

He stops in front of an alley, because something inside of it catches his eye. He walks in, & stares at the wall, which isn't yet visible.

Mathis is staring at a tag(graffiti).

It reads: "Death Tribe".

INT. COMFY HOUSE - NIGHT

An older man walks into the home, & closes his front door behind him. This character is ALEX VAUGHN.

Alex turns on his old styled radio, which starts to play classical music.

He walks into his living room. Alex stops walking. His face shows shock. He looks scared.

Mathis is in Alex Vaughn's living room, sitting on top of the dining room table.

He points a large handgun at Alex.

MATHIS

Mr.Vaughn? Mister Alex Vaughn?

Alex stares at the handgun. He slowly nods his head.

ALEX VAUGHN

Yes.

Mathis points to the seat next to Alex Vaughn, signaling him to take a seat. He does so.

ALEX VAUGHN (CONT'D)
What do you want?

MATHIS
Your help.

ALEX VAUGHN
All of my money is in the safe
upsta-

Mathis cuts him off.

MATHIS
I need you to tell me about a
previous student of yours.

ALEX VAUGHN
Student? Are you referring to my
years of being a principal?

MATHIS
I am.

ALEX VAUGHN
That was over 10 years ago. You
expect me to remember-

Mathis speaks over him.

MATHIS
Miles Lyson.

Alex's face shows worry. Discomfort from the mention of the
name.

MATHIS (CONT'D)
Talk.

Alex Vaughn glances at the floor. Thinking.

ALEX VAUGHN
He went missing. A while ago.

MATHIS
I know.

Alex Vaughn looks back up at Mathis.

MATHIS (CONT'D)
I want to know about how he was in
school. What kind of kid was he?
Did he have any friends?

ALEX VAUGHN

I'm going to go ahead & assume that you know of his family.

Mathis nods, yes.

MR.VAUGHN

Well, lets just say that his family's involvement with most of the organized crime in this city, didn't help him get good grades, or make any friends.

Mathis listens, staring into Mr.Vaughn's eyes.

MR.VAUGHN (CONT'D)

Everything else in this city might've been corrupt in those days, but my school wasn't. I made sure that everyone was equal. The only thing that made a kid get treated better, was their grades.

MATHIS

So, he was shit in school?

MR.VAUGHN

I wouldn't say "shit", but he wasn't anything special.

Mathis smiles.

MATHIS

What about Ian Raven?

Alex Vaughn's eyes grew wide.

MR.VAUGHN

I'm... I'm sorry? That name doesn't ring a bell.

Mathis's stops smiling.

MATHIS

Funny.

Mathis reaches into his pocket, & pulls out a slightly crinkled piece of paper.

Alex Vaughn sees the paper.

ALEX VAUGHN

What's that?

MATHIS

A hand written letter. One that I found in your desk drawer.

Alex Vaughn's looks even more uneasy.

MATHIS (CONT'D)

It's strange. You said you don't know anything about Ian Raven, but you have a letter from his Father. Something about:

Mathis looks at the paper.

MATHIS (CONT'D)

"Thanks for cooperating. You'll receive the money in a few short days."

Mathis looks back at Alex Vaughn.

Alex Vaughn looks away from Mathis, avoiding eye contact.

MATHIS (CONT'D)

From the looks of it, the letter seems to be dated when you were still an active principal.

Mr.Vaughn starts to shake his head.

ALEX VAUGHN

I have no idea what you're talking about.

Mathis stands up, & points his gun at Mr.Vaughn. He walks closer to him.

MATHIS

It was a nice attempt to make it seem like you didn't step down to organized crime.

Mathis leans in to Alex Vaughn's face.

MATHIS (CONT'D)

But the truth is that you don't step down to a family that you're not directly connected with.. & seeing that you didn't tell me about Ian Raven, you still are.

Mathis puts the muzzle of the handgun on Alex Vaughn's left knee. Alex Vaughn shouts in fear. Sweat starts to drip heavily off of his nose. He breaks down.

ALEX VAUGHN

Alright! I was very generous when
it came to the Raven Family,
alright?!

Mathis watches him squirm in fear for a few moments.

He takes the gun away.

Mr.Vaughn breathes heavily. Mathis stares at him. Cold.

MATHIS

What was the relationship between
Ian & Miles?

ALEX VAUGHN

(Breathing heavily)

I don't know. All I remember is
that Ian didn't come to school for
weeks, after Miles went missing.

Mathis stares at him for a few moments.

He pistol whips Alex Vaughn. He falls out of the chair, &
onto the floor. Unconscious. Mathis leaves the scene.

FLASHBACK TO

INT. SCHOOL BATHROOM - DAY - FLASHBACK

A young boy is being bullied by 3 older kids. The young boy
is the 12 year old Miles.

BULLY 1

You think the Lyson family is
better than the Ravens? Huh?

Miles doesn't say anything. He looks scared. Bully 1 slaps
him. Miles grabs his face, in pain.

BULLY 1 (CONT'D)

Huh?!

After Bully 1 says this, another boy walks into the bathroom.
He looks suave. Cool. This is the 12 year old Ian Raven.

IAN

Guys, cut it out.

The bullies look at each other. Confused. Bully 1 walks up to
Ian.

BULLY 1

Are you seriously going to defend
this Lyson Family trash?

IAN

Are you seriously going to bully
someone for being born in a certain
family? That wasn't up to him.

Bully 1 shakes his head. He turns to the other 2 bullies.

BULLY 1

C'mon, lets get out of here.

The 3 exit the scene. Ian looks at Miles, who keeps his back
against the wall.

IAN

Hey, it's alright. Relax.

Miles slowly loosens up his shoulders, & starts to get his
back off of the wall. He looks relieved.

MILES

Thanks.

IAN

Anytime. Don't let them push you
around like that, alright?
Eventhough there's only one of you,
& three of them.

Miles shakes his head.

MILES

I wish there were only 3 of them.
The Ravens are a big set.

Ian chuckles.

IAN

Yeah, I know.

Ian lends out his hand, for a handshake.

IAN (CONT'D)

Ian Raven.

Miles looks shocked. He stares at the hand. Miles looks up
from the hand, & up to Ian's face. After a few moments, he
smiles.

MILES

Miles Lyson.

They shake hands.

THE PRESENT

INT. DICE'S PENTHOUSE- NIGHT

Dice swings his blade, practicing in his living room.

He doesn't look like he use to. Short hair. Wrinkles. Scars on his face.

It's obvious a lot has happened to him.

A ringing occurs.

He stops, & glares at where the noise is coming from. He angrily tosses the sword at a wall. It sticks.

Dice walks over to the phone, & picks it up.

DICE

Hello?

MATHIS (OVER PHONE)

It's Mathis.

DICE

I figured.

MATHIS (OVER PHONE)

You know why I'm calling.

Dice laughs.

DICE

I do, & you should know that you're wasting your time.

The sound of Mathis hitting something happens over the phone.

MATHIS (OVER PHONE)

(Angry)

Dice, listen to me!

Dice puts Mathis on speaker, as he walks over to his fridge.

DICE

I'm listening.

There's a silence for a few moments.

MATHIS (ON SPEAKER)

Shift is dead.

Dice holds a plate in his hand. He drops it as he hears this. He slowly turns around, wide eyed. Dice stares at the phone.

MATHIS (ON SPEAKER) (CONT'D)
 Don't make the same mistake he did,
 & not hear my advice. He wouldn't
 even pick up his phone, so you're
 already doing better than him.

Dice starts to walk towards the phone. Slowly.

MATHIS (ON SPEAKER) (CONT'D)
 Swallow you're fucking pride, & get
 the FUCK out of dodge.

Dice's face shows worry.

But, his face slowly turns into a smile. He starts to laugh. Maniacally.

MATHIS (OVER SPEAKER) (CONT'D)
 Dice, don't be an idiot. Go. Now!

Dice picks up the phone, & holds it close to his face.

DICE
 You're not trying to save MY life,
 Mathis. You're trying to save HIS.

MATHIS (OVER PHONE)
 Dice! Listen-

Dice cuts him off.

DICE
 I'll take care of everything.

Dice hangs up the phone, & lays it on the counter. He stands there for a few moments.

Dice walks over to the sword in the wall, & takes it out violently.

INT. JOEL'S CHOPPER - MOTION - EVENING

Joel sat in a chair. He touches the wrapping on his face.

His fingers are now bloody. His henchmen in the chopper watch him as he does. Joel looks back at them.

JOEL
 What?

One of the henchmen steps forward. He looks confident. Cocky.

HENCHMAN

Joel, what are we doing?

Joel shrugs.

HENCHMAN (CONT'D)

What exactly is it that we're doing?

Joel looks over at his bottle of pills to his right. He picks it up, & realizes that there's nothing left. The bottle is empty.

HENCHMAN (CONT'D)

Our home-base was attacked, & we just... leave? I've been watching the news, & the cops are going through the entire building. They're going to find out EVERYTHING.

Joel turns the bottle upside down. Almost checking to see if it was actually empty.

The Henchman looks annoyed.

HENCHMAN (CONT'D)

Joel, this is turning into a wild goose chase. They're bound to know who we are, & what field of work we're in.

Joel looks up to the Henchman.

Henchman looks angry, & looks at the rest of the goons.

HENCHMAN (CONT'D)

Does anyone else realize-

BANG!

A gunshot strikes the air. Followed by another. Henchman's face shows pain, as he slowly turns around to Joel.

Joel holds a handgun. It's muzzle expelling smoke.

Blood trickles down the goon's back, out of 3 large bullet holes.

The other henchmen in the chopper stand back.

He falls to the ground. Dead.

Joel stands to his feet. He looks incredibly annoyed. He touches the wrapping on his face, & displays a look of pain.

He looks at his goons.

JOEL
I need drugs.

Joel walks past all of the henchmen, & up to the cockpit.

JOEL (TO PILOTS) (CONT'D)
Hey, we're making a stop.

EXT. PHARMACY- NIGHT

A pharmacy, somewhere in the not so populated country side. The slightly large parking lot is empty, except for 4 cars.

CUTS TO

INT. PHARMACY- NIGHT

5 people walk in between the aisles. Minding their own business.

An employee sits behind the store's counter. A teenage girl, with brightly died hair. Her hair seems even brighter, as she's wearing a white doctors coat.

She reads a magazine, something Teen related. The girl starts to put it down, as a loud noise starts to enter the scene. It starts out quiet, but becomes louder with each passing second.

The sound of chopper blades.

EXT. PHARMACY - NIGHT

3 large military choppers hover over the building.

One of them lands in the vacant part of the parking lot.

It's rear doors open, & out walks one of Joel's goons.

He walks through the parking lot, & towards the doors of the pharmacy. The automatic doors open for him.

INT. PHARMACY - NIGHT

Everyone in the store stares at him, as he walks through the doors. He makes his way towards the pharmacy counter, which is on the opposite side of the store.

As he walks, the customers in the store run out of the building, in a hurry.

The goon eventually stops in front of the teenage girl, who still sat behind the counter.

An older man stands behind the girl, a fellow pharmacist. The teen looks up at the henchman, & notices the 3 hand guns strapped to his body.

The goon reaches into his pocket.

As he does, the older man standing behind the counter runs away.

The teenage girl's eyes become wide.

The Goon takes out a large stack of 100's, & places it in front of her. Ontop of the stack, is a sticky note. It looks like a list of different pain medications. Ontop of the list reads: "Drugs".

The teenage girl picks up the note, & reads it to herself. After she does this, she looks back up at The Goon.

His face beardy, & dirty. Unclean.

The teenage girl nods.

TEENAGE GIRL

Okay.

She walks away from the counter while continuing to read the list.

INT. DICE'S PENTHOUSE - NIGHT

Dice walks into his home. 5 large men trail behind him. He flips on the light switch, illuminating the penthouse. Dice searches his home with his eyes. He turns to the men.

DICE

50 thousand each. Tonight. You'll
get the rest of your money when
this is all over.

The men nod.

DICE (CONT'D)

He's a trained killer. One that doesn't have a conscience. He won't think twice before killing you, so don't let him.

Mathis's voice is heard from an unknown part of the house.

MATHIS (O.S.)

He has a conscience, Dice.

The 5 goons, & Dice turn to random parts of the house. Each goon pulls out an uzi. Dice pulls out a katana. They stand there, in combat positions.

Dice's eyes are wide for a few moments.

He realizes something.

DICE

M- Mathis?

Dice puts his hand over one of the thug's uzis. The thug's stance starts to relax, as does the rest of them.

Mathis steps out from the shadows of the stairway.

MATHIS

You look like shit.

DICE

You look old.

Mathis's looks behind Dice, at the men standing behind him.

MATHIS

Are they suppose to protect you?

He looks at the weapons in the men's hands.

MATHIS (CONT'D)

I told you to start using guns a long time ago.

Dice shakes his head.

DICE

I prefer to hire people to use them for me.

Mathis has his hands in his pockets, as he walks a little closer to Dice.

He was distant before, but now he's in arm's length.

MATHIS

If I can get in here so easily,
then so can he.

Dice nods.

DICE

That's the point, isn't it? Do you
think I'm paying these men for
nothing?

MATHIS

You're paying them to die, as far
as I'm concerned.

Dice scratches his head, & chuckles. Sarcastically. He does
this for a few seconds.

DICE

Funny, Mathis.

He stops, & talks to him in a stern voice.

DICE (CONT'D)

If you're SO confident, Mathis,
then why did you come here at all?

There's a silence, as Dice continues to stare into Mathis's
eyes. Mathis says nothing. Dice looks as if he's awaiting an
answer.

DICE (CONT'D)

Why didn't you just go STRAIGHT to
Ian's house? That's Miles's final
destination, isn't it?

Mathis says nothing. Dice continues.

DICE (CONT'D)

If you leave RIGHT now, you'll get
there before Miles, by a good
amount of time too.

Dice unbuckles his sword from his hip (doesn't take out the
blade, but the entire thing), & hands it to Mathis.

DICE (CONT'D)

Here! Here's my blade! Kill him
with my blade, because I am not
worthy of doing it! I don't have a
chance!

Mathis stares at Dice, with a sorry look.

MATHIS

Dice-

Dice yells.

DICE

Take my fucking blade! Go on! Take it!

Mathis throws a left hook, which collides with Dice's face. He stumbles to his left.

He drops the sword on the ground, at Mathis's feet. Mathis stares at the 5 goons, who stare back. They do nothing.

Dice's back is turned to Mathis, as he grabs his own face.

MATHIS

I'm sorry.

Dice looks ahead of him, & sees a rack of swords. He grabs one of them, & charges at Mathis.

Mathis quickly picks up Dice's sword from the ground, & stops the charge attack. Both men hold their swords against one another. Forcefully.

Mathis's face shows stress. Dice's shows rage.

Mathis repels Dice's sword, & quickly backs away into the next room.

INT. DICE'S PENTHOUSE, LIVING ROOM

Mathis continues to back away, & Dice follows him. The goons stay in the other room.

Dice & Mathis circle each other.

MATHIS

You don't have you're head on straight. You're obviously very scared.

DICE

No, I'm not!

Dice swings several hard attacks at Mathis, but he's able to evade & block them. Dice destroys several of his own pieces of furniture during a few of his heavy attacks.

Mathis starts to fight equally aggressive, rather than defensive. The clashes between the two swords are loud, & echo throughout the house.

The 5 goons start to walk into the room, & watch the fight.

Dice shouts, as he blocks every hit that Mathis throws. His face slowly shows more & more worry with each blow. Both men shout with each individual strike, expelling anger & desperation.

After several swipes of his sword, it is clear that Mathis is becoming tired.

Dice sees this as his chance. He steps to the side, raises his sword in the air, & strikes down. HARD.

Mathis puts up his blade at the last second, & stops the attack. The sheer force causes Dice's blade to break in half.

As it does, Dice quickly loses balance, & Mathis takes this advantage. He knees him in the gut, & throws him to the ground.

Dice stays on the ground, & grabs his stomach. His broken sword lays next to him.

Mathis stands a few feet away from him, staring down at Dice.

MATHIS

If I, an assassin who's been
retired for 13 years, can beat you,
then Miles will DESTROY you.

Mathis drops the blade on the ground.

MATHIS (CONT'D)

Now for the hundreth time. Leave.

Mathis turns his back on Dice, & starts to walk towards the 5 goons, who all stand in front of the room's exit.

MATHIS (CONT'D)

Move aside.

After Mathis says this, Dice quickly grabs the broken blade, & stands to his feet. He charges in Mathis's direction.

Mathis turns around, & takes out a handgun from his jacket. He points it at Dice's head, & fires.

Dice's head jerks back, & his body becomes limp. He falls to the ground. A bullet hole, right between his eyes.

2 of the goons are about to point their uzis at Mathis, but Mathis quickly turns back to them, & shoots them. They fall to the ground as well. Dead.

The other 3 goons look terrified, & drop their guns on the floor. Mathis continues to point his handgun at the remaining 3. He breaths heavily as he did.

Mathis lowers his gun. He turns back to Dice's body, & stares at it. Mathis's face shows hurt. Regret. His eyes begin to water.

MATHIS (CONT'D)

I'm sorry.

Mathis turns back around, & walks past the goons. They stand there, looking at the destruction.

FLASHBACK TO

INT. 12 YEAR OLD IAN RAVEN'S HOME, BEDROOM, 2ND FLOOR- NIGHT

12 year old Ian sleeps in his bed. The room is dark, but light through the window casts on to his face.

Ian opens his eyes, rudely awoken. His eyes try to adjust to being open, & rubs his eyes several times. He stands to his feet, & walks over towards the bedroom window.

EXT. 12 YEAR OLD IAN'S HOME - NIGHT

3 large black SUVs park in front of the home.

The trucks are filled with men, who wear red paint on their faces. Death Tribe members. Three men step out of one of the SUVs, & start to walk towards his home.

As they walk towards the front door, it opens.

An older man opens the door. Late 40's. He looks at the men for a few moments. The 3 stare back.

He moves out of the doorway, & lets them inside.

INT. 12 YEAR OLD IAN RAVEN'S HOME, 2ND STORY HALLWAY

Ian slowly opens his bedroom's door, & creeps through the hallway.

He gets to the top of the stairwell, which is within listening range of the older men's conversation.

INT. 12 YEAR OLD IAN'S HOME, LIVING ROOM

The man who isn't a Death Tribe member is IAN'S FATHER. He sat in his chair, & glares at the 3 gangsters.

IAN'S FATHER

I'm coming to you as a last resort.

The middle Death Tribe member speaks.

D.T MEMBER

We're aware.

Ian's Father sighs. He looks stressed.

IAN'S FATHER

After you kill all of them, you can take over their territories.

The Death Tribe member shrugs.

D.T MEMBER

That's nothing. We've already got areas surrounding theirs. It's only a matter of time before it becomes ours anyway.

IAN'S FATHER

I'll throw in 200 Grand.

The D.T Members stays silent. They look at each other, then back at Ian's Father.

D.T MEMBER

300.

Ian's Father thinks for a brief moment.

IAN'S FATHER

Alright.

Ian's Father reaches into a notebook on the table, & hands it to the main D.T Member.

IAN'S FATHER (CONT'D)

Their whereabouts. Their homes. All of it.

The D.T Member is about to grab the notebook, but Ian's Father pulls it back. Making the D.T Member grab air.

IAN'S FATHER (CONT'D)

Remember.. This CANNOT be traced back to the Ravens.

He continues to hand the D.T Member the notebook. The D.T Member takes it. He flips through the pages.

D.T MEMBER

You REALLY want them gone, don't you?

Ian's Father stands to his feet.

IAN'S FATHER

Yes. After tonight, the Lyson Family will cease to exist.

12 year old Ian enters the scene, through the doorway. His face in complete shock. His eyes, wide with fear.

His father turns towards him, & so do the D.T Members.

IAN

Wh.. What?

IAN'S FATHER

Ian, what're you doing up so late?

IAN

Dad, you can't do this.

Ian's Father walks towards him.

IAN'S FATHER

Do what?

Ian shouts.

IAN

I heard everything!

Ian's Father slaps him across the face. The kid falls to the ground.

IAN'S FATHER

Who do you think you are, shouting at your father like that? Huh?!

The 3 D.T members start to walk towards the front door. They walk around the crying, lying Ian. Ian tries to force out words, in between the tears.

IAN

Dad.. No.. My friend! Please!

Ian's Father starts to take off his belt. He glances at the 3 men about to leave his home. One of them turns around.

D.T MEMBER
We'll call you when it's done.

Ian screams.

IAN
NO!

His father slaps him with the belt across his face. Ian screams in pain, & reaches his arm out to the door.

The D.T Member slowly starts to close the door.

Ian screams for mercy, as he gets beaten by his father.

MONTAGE- VARIOUS

A) EXT. LUXURIOUS HOUSE - NIGHT

An all black SUV pulls up to the front of the house. 6 Death Tribe members step out of the vehicle, & destroy the home with firearms.

B) INT. 12 YEAR OLD IAN'S HOME - NIGHT

Ian is thrown into his room by his father, by his hair.

C) INT. RESTAURANT - NIGHT

2 Death Tribe members walk into the establishment, & kill 5 people sitting in a booth.

D) INT. 12 YEAR OLD IAN'S ROOM - NIGHT

Ian cries in his bed. Shouting.

E) EXT. LARGE HOME - NIGHT

2 black SUVs parked are parked in front of a large home. Through it's several windows, several muzzle flares go off, brightening that specific room.

F) INT. 12 YEAR OLD IAN'S HOME, LIVING ROOM - NIGHT

Ian's Father sat in his chair. Legs crossed. He wears a regretful look on his face.

G) WOODED AREA- NIGHT

Several men get inside of a semi-truck, & punch the gas. It ends up slamming into a van on the road. The montage quickly ends, as soon as the Semi makes contact with the Van. (The Van that Miles's family was in.)

END OF MONTAGE

INT. 12 YEAR OLD IAN'S HOME, LIVING ROOM - NIGHT

Ian's father sat in his chair. All the lights in the room are off. His face, illuminated by once light source: A fireplace. He stares into the flames.

He held several photos in his hands. The photos are of Ian (12), & Miles (12), walking with each other. Friends.

Ian's father, has tears rolling down his face.

EARLIER THAT DAY

INT. CAR - DAY

Ian's father sat in the driver seat. INVESTIGATOR sat in the passenger seat. The investigator passes him a few pictures.

Ian's father goes through them. It's of Ian & Miles walking through the streets, together. Holding hands.

IAN'S FATHER

He's too young to be doing shit
like this. Even with a boy.

Ian's father thumbs through 3 more pictures. It looks as if they are walking towards an alleyway.

Ian's father starts to shake his head, reacting to pictures that aren't displayed.

IAN'S FATHER (CONT'D)

Who is this kid?

The investigator looks nervous. Afraid to answer. Ian's father turns to him, noticing this.

INVESTIGATOR

Miles Lyson.

Ian's father stares at the investigator, with anger. Not believing what he just heard.

IAN'S FATHER

Excuse me?

INVESTIGATOR

Miles Lyson

Ian's father turns away from the investigator, & looks out the windshield. He's parked in an abandoned apartment complex's parking lot.

He starts to rub his head. Stressed.

IAN'S FATHER

Kill him.

The investigator becomes wide eyed.

INVESTIGATOR

Ex.. Excuse me?

IAN'S FATHER

I want you to kill that Lyson piece of shit. You know of the history between our two families... & for this to happen..

INVESTIGATOR

Whoah, I'm a private eye. You hired me to look after your son. Now you want me to do what?!

Ian's father continued to stare out of the windshield, as the investigator continued to speak.

INVESTIGATOR (O.S.) (CONT'D)

& besides, this isn't smart. Get ahold of yourself. As small as the Lyson family is, you don't think they'll react?

Ian's father's gaze locks onto a tag (graffiti) on the side of the abandoned apartment building. It clearly reads: "Death Tribe". He stares at it for a long period of time, showing realization. He turns to the investigator.

IAN'S FATHER

What if there's nobody left to react..

The investigator looks scared. He's uncomfortable.

IAN'S FATHER (CONT'D)

Thank you for your work. We'll keep in touch.

Ian's father presses a button, & unlocks his car.

He looks over the investigator's shoulder, & nods at someone outside of the car.

The investigator turns around. 3 Raven Goons approach the car, & drag the investigator out of the passenger seat.

2 men hold him to the ground, as one takes out a handgun.

Ian's father drives off, as his passenger door slams.

The goon fires the gun into the investigator's head.

INT. 12 YEAR OLD IAN'S HOME, LIVING ROOM - NIGHT

Ian's father continues to stare into his fireplace. As he does, his cell phone rings. He slowly reaches for it, & answers.

He doesn't speak.

D.T MEMBER (OVER PHONE)

It's done.

Ian's Father soaks in the words, & hangs up the phone. He stands to his feet, with the pictures in his hand, & tosses them into the fireplace.

The faces of Ian, & Miles slowly start to vanish, as the flames swallow them whole.

THE PRESENT

INT. MILES'S CAR- NIGHT

Miles watches the scene outside of his car, through his driver side window.

EXT. DICE'S PENTHOUSE- NIGHT

Miles's car is parked 30 feet away from Dice's penthouse. Several cop cars are there, as well as a few ambulances. The entire area is sectioned off with yellow caution tape.

He turns his attention turns to 3 men in handcuffs. The 3 thugs hired by Dice. They're being walked to individual squad cars.

Miles continues to look past them, & sees a stretcher, with a body on top of it. The body is covered with a blanket, but it's obviously a corpse.

Miles now faces forward, towards the windshield, & puts the car in drive.

CUT TO:

INT. MILES'S CAR - NIGHT

Miles drives his car at highspeed.

Over his shoulder, & through the passenger side window is a desert like environment.

EXT. DESERT ROAD - NIGHT

A long stretching road, surrounded by desert.

Miles's car zooms through the night. The car seems to be unstoppable, but it starts to make a clicking noise.

Miles pushes the car, but smoke starts to surface from underneath the hood. He pulls the car over, to the side of the street.

Miles steps out of the car, & walks to it's trunk. He pops it open, & stares at the small arsenal of weapons.

He stares at them for a while, thinking

Miles doesn't grab any of them. He closes the trunk, & walks away from the car, & into the desert.

EXT. IAN'S ESTATE, FRONT GATE - NIGHT

Miles walks up to the front gate of Ian's estate. The gate is wide open. Miles glances at the large building a distance away from him. The mansion. In front of the mansion is a large yard. Miles walks through the gate.

INT. IAN'S ESTATE, MANSION

Miles opens the front door, & walks into the humongous home. He doesn't say, or do anything.

He stares ahead, wide eyed. A sense of fear, which Miles hasn't shown before.

In front of him, lays 9 dead bodies. All scattered across the room. Each of them wear business suits. They look like bodyguards.

Miles walks forward, stepping over the corpses. With each step he takes, his pace gets faster. His walk turns into a jog. His jog then becomes a sprint.

Miles reaches the end of the long hallway, & stands in front of the door at the end of it.

The door is ajar. Miles stares at the door handle. He doesn't touch it. He looks cautious, maybe even scared.

His lip starts to quiver, as he pushes the door open. Miles walks in.

INT. IAN'S MANSION, MASTER BEDROOM - NIGHT

Miles walks into the large, luxurious master bedroom. His eyes search the room. Nothing is out of place. Everything seems normal.

He continues to walk through the room, & into the next section, the bed area. As he does, he stops in it's doorway.

MATHIS stood next to the bed.

In the bed is Ian, who is asleep. On Ian's bed's backboard is a thermal detonated explosive. It's taped, just a little over his head.

Mathis holds the bomb's trigger in his right hand. In his left hand is an assault rifle, with a silencer attached.

Miles looks at the explosive. Blinking red. His eyes dart to Mathis.

Mathis wears a look of anger.

MATHIS
(Whisper)
Outside. Now.

Miles's eyes dart back to Ian. He watches him sleep for a few moments. He nods his head, in agreement.

EXT. IAN'S MANSION, FRONT YARD - NIGHT

Mathis & Miles stand across from each other, a few feet apart. Mathis still holds the bomb trigger, & assault rifle. The rifle is pointed at Miles.

Mathis looks at Miles's face, which is emotionless. Stone like. He doesn't even blink. Just stares back at Mathis.

MATHIS

I need you to explain yourself, because I am VERY conflicted. Tell me why you did all of this. I know you knew Ian from your past, even before I entered your life.. but this doesn't excuse everything you've done the past couple of days.

Miles looks at the ground. Mathis notices this.

MATHIS (CONT'D)

(Forceful)

You fucking look at me when I'm talking to you.

Miles's slowly looks into Mathis's eyes. Mathis looks angry, to the point of tears.

Miles blinks. His face shows emotion. A hint of realization.

MATHIS (CONT'D)

Eversince you started this rampage, I've been trying to catch up with you. To get to you before Joel.

Miles forces out a word.

MILES

Why?

MATHIS

To get to you, & convince you to stop this madness. But, that was in the beginning. Now..

Mathis trails off.

MATHIS (CONT'D)

Now I'm thinking of putting a bullet in your head.

Miles looks around. He looks towards Ian's mansion.

MILES

I obviously did it for him.

MATHIS

Obviously.

MILES

He's the last good thing I remember
having in my life. There's
literally nothing else. Not my
parents.

Miles turns to Mathis.

MILES (CONT'D)

Not you. When I think of him, I
remember being human. Having a
conscience.

QUICK FLASHBACK

INT. BOYS LOCKERROOM - DAY

12 year old Miles sat on a bench, between two lines of
lockers.

He wears a large bruise, on the left side of his face. His
eyes watery. Looking sad.

12 year old Ian enters the scene. He watches Miles on the
bench. It takes a few moments, but Miles realizes Ian
staring. He glances at him, but then turns away. Embarrassed.

Ian walks over to Miles, & sits down.

Ian puts his head on Miles's shoulder. They both stare into
nothingness, together.

PRESENT

EXT. IAN'S MANSION- NIGHT

Mathis & Miles are still face to face. Mathis's face shows
realization.

MATHIS

You weren't friends.

Miles turns to Mathis.

MATHIS (CONT'D)

You were more than that.

A scream interrupts the scene. Ian's voice.

IAN (O.S.)

Help!

Mathis & Miles quickly turn to the entrance of the mansion.

Joel walks out of it, with his grip on Ian's hair, forcefully moving him out of the mansion's front door. He holds a large handgun to Ian's head with his other hand.

Three choppers rush into the scene, with spotlights attached to them. They light up where Mathis & Miles stand.

Miles's eyes are wide, as he stares at Joel, who continues to aggressively handle Ian. Mathis aims his rifle in Joel's direction.

Joel stands 20 feet in front of the 2 assassins. Ian struggles, as Joel continues to shove the pistol into his skull.

JOEL
(Yelling over choppers)
Drop your weapons. Now!

Miles slowly raises up his hands.

10 of Joel's goons step out from the shadows, & aim their rifles at the 2. They form a large circle, surrounding them.

Miles notices that Mathis still hasn't dropped his weapon, & Joel notices as well.

JOEL (CONT'D)
(Yelling over choppers)
I'm not going to ask twice!

He shoves the gun even harder into Ian's head.

MILES
(Desperate, Yelling)
Mathis.

Mathis turns to Miles, & sees that Miles is desperate. A look in his eyes, which shows incredible worry.

Mathis turns back to Joel, & gives in.

He drops his assault rifle & bomb detonator to the ground. Mathis throws it a few feet ahead of him.

Joel nods his head. He shouts over his choppers's noise.

JOEL
(Yelling)
Look at you both! Together again!

Mathis & Miles don't say anything. They stare at Joel, with anger. He turns to Miles.

JOEL (CONT'D)
(Shouting)
I don't know what your connection
is with this man.

Ian looks in Miles's direction.

IAN'S P.O.V

Ian's vision is blurry. The light from the choppers made his vision unclear. Miles's face is blurry. Unidentifiable.

EXT. IAN'S MANSION - NIGHT

Joel continues to talk to Miles.

JOEL
(Shouting)
But, you obviously want this man
alive! & by the way, I accept your
apology for destroying my fucking
face!

Joel turns to Mathis.

JOEL (CONT'D)
(shouting)
You couldn't do the job, could you?

MATHIS
(shouting)
What do you want? What are you
going to do?

JOEL
(shouting)
I don't know what I want! I
abandoned my entire company.. my
father's company, to track Miles
down! & now that I'm here..

MATHIS
(shouting)
From the sounds of it, the company
doesn't exist anymore. Which means
killing Ian is no longer necessary.
Take the gun away from his head.

Joel laughs, maniacally.

Mathis's face shows worry. Miles's face shows anger.

JOEL
 (shouting)
 No longer necessary? Do you realize
 how many lives have been taken? How
 much money has been spent, for me
 to be here, RIGHT NOW?

Joel waits for them to answer. They don't say anything.

JOEL (CONT'D)
 (Yelling)
 No. Somebody has to die.

Joel stares at the men. After he does this for a few moments,
 he comes up with an idea. His face shows this.

JOEL (CONT'D)
 (Yelling)
 Look at you two. The two greatest
 assassins on the planet. Staring me
 down.

Joel chuckles.

JOEL (CONT'D)
 (Yelling)
 But how will you know who's better?
 Hmm??

Mathis shakes his head.

JOEL (CONT'D)
 I want you to fight each other. To
 the death. Right here. Right now,
 with your bearhands.

Miles lowers his raised hands, & makes them into fists.
 Tight.

Mathis turns to Miles, & sees this.

JOEL (CONT'D)
 (Yelling)
 That is the ONLY way anyone is
 going to walk away from this!

MATHIS
 (Yelling)
 That's not going to happen!

JOEL
(Yelling)
Oh, no?! Miles looks ready to do
anything for this man, if you ask
me.

Mathis keeps looking at Miles. Miles's gaze stays on Joel.

MATHIS
(To Miles, shouting)
Don't buy into this!

Miles watches Ian struggle in Joel's grip.

JOEL
(Shouting)
He's buying it, alright.. & you
should too! You don't think you
have anything to lose, Mathis?

Mathis closes his eyes. Angry.

MATHIS
(Shouting)
Joel..

JOEL
(Shouting)
That's right! I know all about her!
You don't think I keep an eye on my
old employees, & their lives?!

MATHIS
(Shouting)
Leave her out of this!

JOEL
(Shouting)
One call, & I'll send a squad of my
men to your home. There will be
NOTHING left!

Mathis looks furious, & starts to walk towards Joel.

MILES
(Shouting)
Mathis!

Mathis stops walking. His eyes, still meet with Joel's. He
turns around, & meets Miles's stare.

Miles's eyes look desperate. Mathis's does as well.

Their fists, tighten. The chopper blades, stirring the wind in the scene. The grass underneath their feet, flails.

Miles raises up his hands, ready to fight.

Mathis looks at his fists. His face shows despair. Sadness.

Miles walks towards Mathis. As he comes within arm's length, he throws a punch. Mathis ducks down, & tackles him to the ground.

The fight continues on the ground, swinging fists, rolling around. Miles gets on top of Mathis, & lands several punches to his face. After a few blows, Mathis throws him off.

Both assassins quickly stand to their feet. They breath heavy, as they circle each other. They both throw fists, & block each other's blows. Occasionally not.

Miles lands a sting of blows on Mathis's face. He stumbles. Miles sends a highflying kick.

Mathis regains stability, catches Miles leg, & tosses him a few feet away. Miles slams on the grassy ground. He looks up, & Mathis kicks him straight in the face.

Miles rolls over, avoiding further kicks. He quickly stands to his feet. Both men stare at each other. Bloody.

Miles tries to tackle Mathis, who gets him into a headlock. Miles throws several punches into Mathis's ribs.

Mathis's back is to Joel.

In the middle of the punches, Mathis shouts to Miles. He does it in such a way, where only Miles hears him.

MATHIS

(Shouting)

No matter who wins here, we're
dead! You, me, & Ian are going to
die!

Miles becomes angrier, & throws punches with both fists into Mathis's sides.

Mathis tightens his grip on Miles's head.

MATHIS (CONT'D)

(Shouting)

Listen to me!

Joel watches the two with wide eyes. He enjoys the fight, to a disturbing level.

Miles breaks out of Mathis's headlock, & punches him a few times. With each blow, Mathis backs up. Inching closer to Joel.

Mathis catches one of Miles's punches, & swings a hard right hook. Miles stumbles, to his knees.

Mathis stands a few feet away from Joel. More importantly, the assault rifle on the ground.

Mathis leaps for the weapon. He successfully grabs it.

Miles recovers from his stumbling, & runs towards Joel. Joel quickly aims his handgun at Miles, but the assassin tackles him to the ground.

Mathis fires 3 rounds into the air. One round into each of the chopper's spotlight.

The scene is darker (not pitch-black).

Mathis fires the rifle in a clockwise direction, eliminating a few of Joel's henchmen.

Miles sits on top of Joel. Joel flings his arms up, trying to protect himself.

Miles fights Joel's arms, & starts to smash his face in with relentless blows. Each punch, full of anger & force.

Ian watches him, wide eyed.

Joel's arms continue to flail, in a last attempt of defense. But after a few more punches, they fall, & twitch in the grass.

Mathis continues to fire at the henchmen.

The conversation between Boss, & Mathis (Page 15) occurs.

BOSS (V.O.)
Why did you save him?

There's a pause.

MATHIS (V.O.)
I don't know.

BOSS (V.O.)
You don't know?

Another pause.

MATHIS (V.O.)

Because it was the right thing to do. Did you expect a complicated answer?

BOSS (V.O.)

I expected an answer in general.

Mathis gets shot in the back, twice.

MATHIS (V.O.)

There are something's worth saving, Boss. That's the deepest thing I can think of at the moment.

Mathis stops firing. All of the henchmen are dead. He falls to the ground. His eyes, show pain.

MATHIS'S POV

He stares into the stars, which surrounds the 3 hovering choppers. His vision gets darker, as Mathis starts to close his eyes.

BOSS (V.O.)

That's a pretty good answer.

Mathis's eyes attempt to close,

Miles quickly steps into frame. He picks up Mathis, & runs towards the mansion.

Mathis glances at Joel's body. His face, disfigured. His body, still. Dead.

Ian runs ahead of them, leading the two assassins to the estate's garage.

MATHIS'S POV, INT. CAR - NIGHT - MOTION

Mathis is in the backseat of a sports-car. His shirt covered in blood. He touches the front of his shirt, which makes his hands EQUALLY bloody.

He looks towards the driver of the car. It's Miles. In the passenger seat is Ian.

The sound of the 3 Choppers are present throughout.

Mathis turns his head to the rear window, & sees 3 choppers trailing them. Chasing them. The car's engine roars, gaining even more speed.

Once again, Mathis's eyes start to close.

MILES (O.S.)
 (Shouting)
 Mathis! Stay awake! Stay awake!

Mathis's eyes close.

INT. BEDROOM - DAY

Mathis lays in a bed, eyes closed. Attached to his arm is an I.V. He slowly starts to open his eyes. As he does, he shields his eyes with his right hand.

After a while, he starts to look around the room. A wheelchair is next to his bed. He stares at it.

MATHIS
 Fuck.

Mathis tries to sit himself up, with his arms.

INT. LIVING ROOM - DAY

Mathis enters into the room, using a wheelchair.

In the room is Miles, walking away from the room's large porch. It's clear that they aren't on the first floor.

Miles catches eye-contact with Mathis. He walks over to the sofa, & sits on it.

Mathis doesn't move.

Their stares lasts a while.

MATHIS
 Where's Ian?

MILES
 I brought him back home.

Mathis's eyebrow rose. Miles noticed this.

MILES (CONT'D)
 It's what he wanted.

Mathis shrugs. He wheels next to the sofa.

MATHIS
 (Woeful)
 I'm sorry to hear that.

Miles looks away from Mathis. He looks out of the window. Disappointed.

MILES
Things changed. He changed.

MATHIS
Could you blame him? It's been over
a decade.

Mathis looks around the living room, with his eyes.

MATHIS (CONT'D)
Is there a phone around here?

MILES
Counter. Kitchen.

Mathis stares at Miles's back, for an extended amount of time. He looks as if he's in thought.

Miles notices the silence, & turns back to Mathis. They lock eyes.

MATHIS
I lied to you.

MILES
About what?

MATHIS
Why I left.

Miles takes this in.

MATHIS (CONT'D)
I learned that my family's death
wasn't an accident. They were
murdered.

Mathis makes his way towards the phone.

MILES
(Disappointed)
That's the reason?

MATHIS
It is. You sound like you were
expecting more.

MILES
I was.

MATHIS
Well, I killed the man responsible.

MILES
I could've helped.

Mathis turns his head towards him.

MILES (CONT'D)
THAT'S what I did not want.

Mathis is now next to the phone.

MATHIS
It wasn't a job. It was worse.

MILES
There's nothing wrong with what you did. I would've done the same thing.

Mathis thinks, as his face displays sadness.

MATHIS
I know.

A land-line phone sits on the counter. Mathis picks it up, & dials a number into it.

A faint siren comes into the scene.

Mathis puts the phone up to his ear. The phone rings for a few moments. As it rings, he scans the room with his eyes.

His eyes focus on the room's porch. Where Miles previously stood.

The other-line picks up the phone. It's Ally.

ALLY (O.S.)
Hello?

Mathis's eyes are wide. He doesn't say anything.

ALLY (O.S) (CONT'D)
(Worried)
M.. Mathis?

Mathis, drops the phone, & starts to move towards the Large Porch. His face, zombie-like.

INT. LIVING ROOM, 20 MINUTES AGO

Ian sits next to Miles. They're both staring at the television in front of them. It's not on.

They stay silent for what seems like an eternity. Ian's face shows discomfort. Miles's shows nothing.

Ian turns from the TV, & looks at Miles's hands. They're covered in blood. He look up to Miles's face.

IAN
Who are you?

Miles slowly turns his head to Ian. He stares into Ian's eyes.

INT. LIVING ROOM, PRESENT - DAY

Mathis opens the screen door to the large porch. The sound of the sirens are LOUDER now. Almost booming.

EXT. LARGE PORCH - DAY

The 4th floor. The entire block is flooded with squad-cars, swat-trucks, authorities, etc.

Mathis's eyes are wide, as he looks over the edge of the porch.

EXT. BUILDING - DAY

Ian's body, Dead on the concrete. Obviously a fall from the 4th floor.

Several Swat officers start to run around his body, & into the large building.

Ian's face. Bloody. Wide-eyed. Dead.

EXT. LARGE PORCH - DAY

Mathis looks away from Ian's body, & turns back to inside of the building. He moves back into the apartment.

INT. LIVING ROOM - DAY

Mathis stares at Miles, who continues to stare at the television.

INT. BUILDING - HALLWAY

A dozen SWAT members ran through the building, holding large assault rifles in their hands.

INT. LIVING ROOM - DAY

Mathis moves next to Miles, & stares at the television as well. They don't exchange words for a while.

MILES
He didn't know me.

Mathis continues to stare at his reflection.

INT. BUILDING - HALLWAY

The SWAT gather in front of an apartment door.

INT. LIVING ROOM - DAY

Mathis turns towards the apartment's entrance. Anticipating the SWAT to break it down.

MATHIS
I don't know you either.

The door breaks open.

FADE OUT: