

Gate City

A Screenplay

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Gate City (1990s)

EXT. GREENSBORO — NIGHT

An exterior shot of the Greensboro skyline at night, as opening music and credits roll. We then see other shots of the empty streets of downtown Greensboro.

EXT. DOWNTOWN — NIGHT

On one empty side street downtown, a nondescript van sits parked. Inside is Renny, who is holding a small walkie-talkie. He holds it up to his mouth and pushes the talk button.

RENNY

J, this is R, how's it going?

EXT. ALLEY — NIGHT

In an alley nearby, John is trying to open the back door to an office. He stops what he's doing, and takes his walkie-talkie from his belt to respond.

JOHN

It would go a lot faster if you would stop asking me how it was going every three seconds!

John waits for a reply.

RENNY (V.O.)

Uhhh... okay, sorry. I'm just a little nervous tonight.

John goes back to his work, and a few seconds later, gets the door open. He walks inside, and closes the door behind him.

INT. OFFICE — NIGHT

John moves through the office slowly, using a flashlight. He takes a scrap of paper from his pocket, and moves over to a row of file cabinets. He starts opening the cabinets and looking at the files, then closing them when he doesn't find what he needs.

JOHN

Just once it would be nice to have the first cabinet I open be the right one. Oh well. I guess this what they call job stress.

Finally he finds the right cabinet, and starts pulling files from it. After he has pulled seven or eight files out, he closes the cabinet slowly and walks out the back door.

EXT. ALLEY — NIGHT

John walks out the back door to the office, and grabs the walkie-talkie from his belt.

JOHN

I'm finished. Pick me up.

RENNY (V.O.)

On my way.

John continues out of the alley.

EXT. STREET — NIGHT

Just as John reaches the street, Renny pulls up in the van. John walks over to the passenger side of the van, quickly gets in, and Renny takes off.

INT. VAN — NIGHT

John puts the stolen files on the floor, and takes off his gloves.

RENNY

How did it go?

JOHN

Easy enough. The lock was simple. The alarm system was a fucking joke. I wonder how much they paid for that piece of shit?

RENNY

Not as much as you're gonna make for two minutes work. So, when do you see Marcus?

JOHN

Tomorrow. Why, are you broke again?

RENNY

Yeah, Sherry's sucking me dry. I'm not even married to the girl, but every time I turn around she wants to go shopping.

John reaches into his wallet, pulls out a hundred dollar bill, and hands it to Renny.

JOHN

Here, just to tide you over. I'll take it out of your share, don't worry.

RENNY

Thanks, I appreciate it. Don't you ever spend any of your money?

JOHN

Sure I do. Hookers are expensive. Good looking ones at least.

RENNY

You should just get a girlfriend. You still have to give them money, but after a while, they'll have sex with you even if you don't.

JOHN

I haven't found a girl lately that I'm willing to share more than an orgasm with.

EXT. PARK — DAY

At a park the next day, John is carrying the files, and walking along a wooded path. He comes up to a middle-aged man, Marcus, who is sitting on a bench. John sits down next to the man and puts the files down next to him. Marcus picks up the files and puts a sealed envelope in its place.

MARCUS

I assume everything went smoothly. As usual.

JOHN

Boring as always. Just the way I like it.

MARCUS

Ready for another assignment?

JOHN

Maybe we should take a break. My partner's getting a little nervous.

MARCUS

I wish I had the time. My client goes into court on the fifteenth. He needs the information by then. Then we can take a break.

JOHN

Why don't you do the job, Marcus?

MARCUS

I don't have a talent for stealing, Skyler. That's why I need you.

JOHN

Well it's nice to be needed. But just remember something for me, and don't take this personally... I could retire tomorrow, go sit on the beach, spend my money. Just kiss Gate City and you goodbye... forever.

MARCUS

I'll make it seven thousand. Come on, take the job,
Johnny, I'll owe you one.

John sighs, rolls his eyes, and then looks back at Marcus.

JOHN

Get me the information. And I'll think about it.

John moves to get up, but Marcus stops him.

MARCUS

I'll do that favor for you right now... how's that sound?

JOHN

Sounds like trouble... what is it?

MARCUS

This friend of mine, Allen. He owns a shop down on Elm Street. Nice guy. Allen says that he knows another shopkeeper down there, and this guy keeps no less than forty grand in his safe. Doesn't have an alarm. He expects the police to protect his money. Allen says the safe is about a hundred years old too. A couple of teenagers with a crowbar could open it. You get in there, get the money, you get half. Sounds good, hey?

JOHN

And what's your end?

MARCUS

Allen will take care of me. Out of his share. He's a friend of mine, I owe him a couple of favors. What do you say?

JOHN

No. I don't steal cash, you know that. It's too risky. People get violent when their money turns up missing. And I'm not about to risk my ass for somebody I don't even know. Sorry.

MARCUS

Come on, at least think about it. John gets up and puts the envelope in his jacket.

JOHN

There's nothing to think about. The answer's no.

John starts to walk away, but Marcus raises his voice and calls after him.

MARCUS

You've got to get greedy, Skyler! Start going after the big money!

John is out of sight. Marcus turns his head, and says to himself:

MARCUS

Fuck.

Marcus gets up and walks off.

EXT. PARK — DAY

John gets into his car. A young woman is walking on the street just in front of his car. Before he can start his car, a man emerges from behind a tree and snatches the young woman's handbag. She screams. The man starts running into the park. John reaches under his seat, takes out a gun, and gets out of his car. He looks at the woman as he passes her.

JOHN

Wait here.

John starts running after the mugger. He reaches a spot in the park where the path forks. John turns and raises his gun, hearing something behind him. A young man stops when he sees the gun pointed at him.

JOHN

Who the hell are you?

MAN

I saw the guy too. Do you want some help?

John reaches into his jacket, takes out a switchblade, and opens it. He hands it to the young man.

JOHN

Here. You go that way.

John points to the right path, and the man starts up it. John goes up the left path. Soon he sees the mugger, poorly camouflaged by a bush. John points his gun at the mugger.

JOHN

If you run, I'm going to put a bullet in your butt. Now get the hell out of there.

The mugger emerges, the stolen pocketbook in his right hand. John grabs it.

MUGGER

What are you, a cop?

JOHN

No. I'm somebody who has more class than to snatch purses in the park. Turn your pockets out.

MUGGER

I didn't have time to take anything from it —

JOHN

Turn your pockets inside out! Do it! I still haven't decided whether or not to shoot you.

The mugger reaches into both his pockets, and takes some money out of the left one. John grabs it.

JOHN

Don't work this park anymore. Or next time I will shoot your ass.

John starts to walk away.

MUGGER

Hey, that's my money!

JOHN

Not anymore it ain't.

John walks off. The other young man comes up. John takes the switchblade from him, folds it, and puts it away.

JOHN

I took care of him. You can catch the next mugger.

EXT. PARK — DAY

The woman is still standing near John's car as John walks up to her. He hands the woman her pocketbook, and then the money he got from the mugger.

JOHN

The guys says he's sorry he took your pocketbook. He wanted you to have this.

WOMAN

Thanks. Hey, wait...

John has already walked off. He gets in his car, starts it, and leaves.

INT. KITCHEN — DAY

John gets home and goes into the kitchen. He takes out the envelope, opens it, and flips through the wad of money inside. He puts it on the kitchen counter, then plays back a message from his answering machine. The message is from Marcus.

MARCUS (V.O.)

Hey Johnny, it's Marcus. I just wanted to let you know that I'll drop that info off tomorrow. And listen, do me a favor,

okay? Just think about that other thing we were talking about. Just think about it, alright? Thanks. See ya. Bye.

John hits the erase button on his answering machine, and then opens the back door and goes outside.

EXT. PORCH — DAY

John comes out onto the back porch and sits in a lawn chair, staring out at the backyard. He sighs again, and says to himself:

JOHN

Son of a bitch is going to talk me into a jail cell one day.

John says nothing else, and just sits there.

INT. OFFICE — NIGHT

On the next job, John is in an office, struggling with a file cabinet, trying to get it open. Suddenly, Renny's voice comes over the walkie-talkie.

RENNY (V.O.)

John? Have you had any luck yet?

JOHN

Fuck no. These people puts a better lock on the file cabinet than they did on the door!

John starts kicking the file cabinet angrily. He then takes a large screwdriver and starts trying to pry the cabinet open.

EXT. STREET — NIGHT

The van and Renny are parked in a used car lot, across the street from the building John is in. The van is parked at the end of a row of cars, and blends in with the others. Suddenly a cop starts walking across the street. Just as he passes the building John is in, he hears a loud thud, and stops. He stares in the front door window. Renny quietly warns John.

RENNY

John! Don't move. Stop moving until I tell you.

The cop looks through another window right into the office, searching for signs of movement. Finally satisfied there is nothing there, he starts walking away.

COP

Must be rats.

Renny watches as the cop walks off, and then lifts the walkie-talkie to his mouth.

RENNY

Alright, all's clear. You can breathe again. You were almost paid a visit by one of Greensboro's finest, though.

INT. OFFICE — NIGHT

John sighs in relief, and look down at the file cabinet that he had been struggling with. He reaches down and touches the handle. The drawer now swings open.

JOHN

If this turns out to be the wrong file cabinet after all of that, I'm going to kill somebody.

EXT. BACK PORCH — NIGHT

After the job, John and Renny are sitting on John's back porch, drinking beer.

RENNY

That was pretty close tonight.

JOHN

That wasn't so close. Anyway, you can't look it at like that. There are only two types of luck — good and bad. If we were sitting in a county jail cell right now, that would be bad luck. But we're sitting on my back porch, so that's good luck.

RENNY

Well tell me, Mr. Philosopher, how do you know when your good luck has run out?

JOHN

You don't. You want to predict the future, call a psychic phone line. You want to avoid bad luck, the only way is to get out of the business.

RENNY

Oh, okay. Let's just quit. I hear Burger King is hiring. We can go fill out an application tomorrow. I can't wait to fill out the part about my previous salary. I'll just tell them I used to make two thousand dollars a night.

JOHN

I was talking about retiring.

RENNY

I don't have enough money saved up to last me the next fifty years, John. Some of us have girlfriends that are leeches!

JOHN

I don't have tons of money either, Renny. And the idea of getting out scares me too, believe me. You know something, my father taught me how to pick a lock when I was seven. Since then it never made sense to use a key, even if I had one. I've never had a real job, I wouldn't know how to get one. But I've got this feeling, like I've never had before, that pretty soon our luck is gonna run out. And I may decide to get out, before we take a bust.

RENNY

Well, I'll understand if you want to do that. I'll just start putting in those job applications now.

The two laugh, and continue drinking their beers.

EXT. DOWNTOWN GREENSBORO — DAY

John and Marcus are walking along a street in downtown Greensboro during the day.

JOHN

That cop must have great hearing. I was six flights up between floors. Luckily, he kept on walking. Or you might be bailing me out of jail right now.

MARCUS

I'm sorry to hear about it, but just don't turn pussy on me, okay? That's the first time you even came close to getting busted. And when I tell you how easy the next job is going to be —

JOHN

We talked about taking a break, Marcus.

MARCUS

This is a break, Johnny! No illegal entry required. Unless you consider sleeping with an executive secretary illegal entry...

JOHN

Alright, I'll listen to it, Marcus. But that doesn't mean I'll do it.

MARCUS

You're going to thank me for this one when it's over. I have a friend, in the firm that we need to hit — he's a messenger, his name's Bud, he's a nice guy.

JOHN

Everybody's a nice guy to you.

MARCUS

Will you let me finish? Now my buddy, Bud, he says that the head secretary, Maureen Miller, she does a lot of work for the firm after hours, on her own computer at home. She carries the password to the firm's computer in a notebook that she always has in her handbag. The password changes every week. All you have to do is get that password, and you can download the files I need from home.

JOHN

And how am I supposed to get access to that notebook? Mug her?

MARCUS

What is that supposed to be? A joke?

JOHN

Yeah. It's an inside joke. Continue.

MARCUS

You could mug her, Johnny. But what I had in mind would be a lot more fun. Now Bud also told me a lot about what Ms. Miller likes, if you know what I mean. First thing, she loves businessmen. You'll have to get a suit. Pretend like you're some corporate bigwig or something.

JOHN

Oh, well, that will be easy enough.

MARCUS

And this is the best part — she likes short men.

John stops walking and stands on his heels in Marcus' face.

JOHN

Who are you calling short, shithead?

MARCUS

Let's just say shorter men. Maureen hangs out at The Blind Tiger every Wednesday night religiously. Usually alone. There's a band that plays there that she goes to see. So, what do you think?

JOHN

I don't know if that's quite enough information. Did you find out her favorite color?

MARCUS

You can ask her yourself when she's naked.

JOHN

By that point, it won't matter.

EXT. DOWNTOWN — EVENING

At the end of the workday on the crowded streets of downtown Greensboro, Renny is parked in the van, his walkie-talkie in one hand, and a picture of Maureen, the targeted secretary, in his other hand. As Renny is watching the street for her, he sees the parking meter for his space expire. Renny starts fumbling around for quarters, and when he finally finds one, he gets out of the van and goes to insert it in the meter. When he gets the meter, he sees Maureen coming down the street, and so he quickly runs back to the van and grabs his walkie-talkie.

RENNY

Hey, are you there?

JOHN (V.O.)

Where do you think I'm going to go?

RENNY

She just came out. She's getting her car from the parking lot.

JOHN (V.O.)

Don't lose her. If it looks like she's heading for anywhere but The Blind Tiger, let me know.

Renny starts the van. Maureen comes out of the parking lot in her car. Renny begins to follow her.

INT. VAN — EVENING

Renny is driving behind Maureen's car, joking around by giving constant updates on what is going on.

RENNY

We are now heading westbound down Market Street. She appears to be heading your way. Turning right on Aycock Street. We are driving past the college. There are two college babes standing on the corner. One of them just waved at me.

JOHN (V.O.)

Renny, you jerkoff!

RENNY

Okay, okay. Maureen just turned right onto Walker Street.
We are now heading up Walker Street. We are almost there.
She appears to be very horny tonight... but I guess you'll
find that out soon enough.

EXT. THE BLIND TIGER — EVENING

John is sitting in his car across the street from the bar. Maureen's car passes by and parks on the street. A moment later, the van with Renny in it passes by, and turns onto the street John is on. Renny parks the van opposite John's car. The two talk to each other on the walkie-talkie while looking at each other.

RENNY

That's her. She's here.

JOHN

I'll take it from here, super spy. But Renny, just do me one
favor okay? Stop fucking around, you're going to get us
busted!

RENNY

Sorry, I was bored. It's not like I get to have sex with a
secretary tonight!

JOHN

Go home and have sex with your girlfriend instead. I'll call
you tomorrow.

Renny waves at John and then drives off. John gets out of his car. He is neatly dressed in an expensive suit. He walks across the street and into the bar.

INT. BAR — EVENING

John walks through the crowded bar, searching for Maureen. He spots her sitting at a booth and walks over to her.

JOHN

Hello. I know that you don't know me, but I promised
myself that I was going to talk to the most beautiful
woman in this bar, and quite obviously, that's you.

MAUREEN

That's very nice of you to say.

JOHN

John. John Skyler. Nice to meet you.

John offers his hand, and Maureen shakes it.

MAUREEN

I'm Maureen Miller. It's nice to meet you as well.

JOHN

Do you mind if I sit down?

MAUREEN

No, not at all.

JOHN

Thank you. Can I get you anything to drink?

John sits down across from Maureen. She raises the beer in front of her in response to his question.

JOHN

Well let me know if I can get you anything.

John and Maureen stare at each other for a long moment.

INT. HOTEL SUITE — NIGHT

A while later, John opens the door to his suite, and he and Maureen stagger in. She is very clearly drunk. She puts her handbag on the dresser and then stumbles over to the bed, sits down at the foot of it, and removes her shoes.

MAUREEN

Tell me something. Why did you come up to me tonight?

John steps up to her, pulls her up from the bed, and kisses her.

JOHN

I told you why. Because you're beautiful.

MAUREEN

You lie very well, do you know that? I'm going to go to the bathroom, I think I'll throw up, and then, maybe, just maybe, I'll let you undress me.

Maureen stumbles off to the bathroom, and closes the door behind her. John jumps up, grabs her handbag, and immediately starts looking through it. We can hear the sounds of Maureen throwing up in the bathroom. Then Maureen calls out to John:

MAUREEN

Wow. I really made a mess in here. I hope you don't get in trouble with the hotel.

John continues flipping through the notebook, but responds:

JOHN

Don't worry about it. For the prices they charge, you can shit in the sink. Just make sure you're finished, we don't want you throwing up in bed now, do we?

MAUREEN

Okay. I'll puke some more.

John finds the password in the notebook. He rips a blank page from the back of the notebook, takes a pen out of his jacket, and writes the password down. He then places it back in the handbag, just as Maureen opens the door to the bathroom.

JOHN

Do you feel better?

MAUREEN

I think so. I feel empty.

JOHN

Do you feel like taking your clothes off?

MAUREEN

Yeah, I do.

Maureen begins to step toward John, but before she can reach him, she falls onto the bed, and immediately passes out. John goes over to the bed and sits down next to her. He gently lifts her head to see if she is completely out, then turns away.

JOHN

That's okay. I'm not in the mood anyway.

INT. JOHN'S HOUSE — NIGHT

Later that night, John is in the upstairs room of his house, working on his computer. He dials the number of the law firm that Maureen works for. A message appears requesting a password. John uses the password that he stole from Maureen. The computer welcomes him, and John begins to download the files that he needs. John picks up a cordless phone from his computer desk, and dials Marcus's number.

JOHN

Marcus? It's John. Yeah, I know what time it is. Some of us had to work late. I've completed downloading.

(pause)

Tomorrow? Okay, what time?

(pause)

At your house?

(pause)

That's a little unusual, isn't it?

(pause)

Okay, whatever you want. I'll see you there. Bye.

EXT. BACKYARD — DAY

In the backyard of Marcus's house, Marcus stands at a barbecue, cooking hamburgers. Standing near him are Allen, and Allen's wife, Sandra. John enters the backyard, holding a floppy disk. He walks over to the three.

MARCUS

Johnny! You're just in time for a burger.

JOHN

Thanks, I'm not hungry.

Allen offers his hand to Johnny, who shakes it reluctantly.

ALLEN

So this must be the talented John Skyler. Marcus has told me so much about you. I'm Allen Daniels, good to meet you. And this is my wife, Sandra.

JOHN

It's very nice to meet both of you. Look, I hate to be rude, but Marcus, do you think we can have a word inside? I'm kind of in a hurry.

ALLEN

Sandra, honey, can you get me a beer? Us boys have got to discuss business

SANDRA

Sure, my pleasure. John, can I get you anything?

JOHN

No thank you, I'm fine.

Sandra walks off and into the house. John watches as she goes, and Allen notices. He pats John on the back.

ALLEN

I see you looking there, John. Believe me, if I wasn't married to her, I'd want to fuck her too!

JOHN

That's not quite what I was thinking, but your wife is very beautiful, Allen. Marcus can we have that talk now?

MARCUS

We can talk in front of Allen. I trust him with my life. Is that the disk?

John nods, and hands the disk over to Marcus, who hands another sealed envelope over to John.

JOHN

Okay, thanks. I really have to go, though.

Allen puts his hand on John's shoulder.

ALLEN

Come on, John, don't rush off so soon. My buddy Marcus here has told me all about you. He says you make some great money with him.

JOHN

Allen, I mean no offense, but Marcus has no place telling you anything about our business.

ALLEN

John, you have nothing to worry about with me. We're all friends here. I know that you're a great thief, and I just want to introduce you to the biggest score of your life

JOHN

I am not a thief, Allen, and it was completely inappropriate of Marcus to lead you to believe that I am. I wish you the best of luck, but I'm not your man. It was nice meeting you, but I have to go.

John turns and walks off. As he is leaving, Sandra is walking back with Allen's beer. She passes by John.

SANDRA

It was nice meeting you, John.

JOHN

It was very nice to meet you. I hope you guys have a great day.

John continues walking out of the yard.

INT. ATTIC — DAY

Later on at his house, John is dialing Marcus's phone number.

JOHN

Marcus? It's me.

MARCUS (V.O.)

Johnny? That was very rude of you this afternoon.

JOHN

Well frankly, I don't give a fuck. You should have listened to me when I said no the first time.

MARCUS (V.O.)

That is no reason to embarrass me in front of my friends.

JOHN

Well, I think it's time that we clear up some misconceptions you seem to have about our relationship. You are not my boss, I am not your employee. The only connection we have is that if I get busted, you get busted. That's it. And when I decide to walk away, whether it be ten minutes or ten years from now, you will not have a goddamn thing to say about it. Understand?

MARCUS

You've made a lot of money because of me, Johnny. There's no reason for you to be this way.

JOHN

Well, you are not doing fucking charity work, Marcus. You've made a lot of money too. And I've put my ass on the line for you to make it.

MARCUS

Alright Johnny, be that way.

JOHN

I am on vacation. Don't call me for one month. That's thirty days. After that, I might accept another assignment. But we'll see how I feel after thirty days.

John hangs up the phone, and throws it away.

EXT. PARK — DAY

John is walking in the park the next day. He is walking along a heavily wooded path when he suddenly comes upon Sandra, almost walking right into her. They both stop.

JOHN

This is a surprise.

SANDRA

Yes, it sure is.

JOHN

Is your charming husband with you?

SANDRA

Charming? Oh, you were joking. I'm sorry, no he's at his store.

JOHN

Good.

Sandra seems nervous, and kind of points to the walking trail.

SANDRA

Would you, uh, like to take a walk?

JOHN

Sure.

Sandra smiles nervously.

EXT. PARK — DAY

Sandra and John are walking along a path in the park.

SANDRA

So, Allen tells me that you're a thief.

JOHN

Well, Allen is wrong.

SANDRA

You don't like my husband, do you?

JOHN

I don't know your husband. Quite frankly, I don't have any interest in knowing him.

SANDRA

But you haven't answered my question.

JOHN

Yes, I did. The important question is, do you like him?

SANDRA

Why would you ask me that? I'm married to him.

JOHN

Now who's dodging the question? But it doesn't matter, you've already given me the answer.

SANDRA

You know what, Mr. Skyler? I don't think I like you.

JOHN

You don't have to like me. You're not married to me.

SANDRA

I don't, alright? I don't like Allen.

JOHN

Then why are you married to him?

SANDRA

I was younger, stupider. He was a guy who had his own business. I grew up poor. I wasn't used to having anything. It seemed like he had everything.

JOHN

So, what happened?

SANDRA

I realized that he was just a boring bastard. A boring bastard with money. So, five years later here I am. Comfortable, but bored to death. If I leave him, I get nothing. He made me sign an "agreement."

JOHN

So instead you stay stuck in a dead marriage? That's not much of a life, even if you are comfortable.

SANDRA

I have plans. I won't be married to Allen forever.

They come to a small stream, and John quickly jumps over it. He reaches out his hand to Sandra.

SANDRA

What if I fall in?

JOHN

You won't. I won't let you.

Sandra slowly starts to cross the water, but then puts one foot in the water, reaching for John's hand. John reaches out and grabs one of her hands and pulls her across, and very close to him. Neither one moves, until John puts his arm around her and brings them closer. They begin to kiss. After the first kiss, Sandra pulls her lips away.

SANDRA

Why did you do that?

JOHN

Because I felt like you wanted me to.

SANDRA

I did. I mean, I do.

JOHN

That's what you told your husband.

SANDRA

Maybe I mean it this time.

The two kiss again.

INT. BEDROOM — DAY

The two are now at John's house. Sandra is laying half asleep in the bed. John is sitting on the side of the bed. He gets up, grabs a shirt from the floor, and pulls it on. He puts his jeans on next, and circles around to the other side of the bed. Sandra lifts her head to see what John is doing.

SANDRA

Feel restless?

JOHN

I guess you could say that.

SANDRA

I feel the same way. Fortunately, I also feel lazy.

JOHN

I feel like we both just woke up... it's like we were both asleep, even in the park. Especially in the park.

SANDRA

I know what you mean. I even have a little headache, just like I get after I wake up from a really intense dream. I feel okay, though... how about you?

JOHN

I don't feel bad... it's just that, you know, we have to talk about something, and I guess that's what I'm dreading.

SANDRA

What do we do now?

JOHN

Exactly. I guess we have two choices. Choice number one, simply forget that this evening happened. And that's probably the best move for both of us. You won't have to worry about sneaking around, and I won't have to worry about your husband.

SANDRA

What about choice number two?

JOHN

I honestly don't know exactly what that would entail — except that we would both be doing a lot of worrying.

Sandra pulls John closer, and the two kiss.

SANDRA

It hardly seems worth it, does it?

JOHN

No, it doesn't. It's not worth it at all.

Sandra and John kiss again. Between kisses John makes a brief comment.

JOHN

Can you do me a little favor?

SANDRA

Sure, what is it?

JOHN

Forget that I ever put my clothes on.

SANDRA

Sure thing.

The two kiss as John begins to take off his clothes. The phone begins to ring, but John does not even divert his attention toward it.

JOHN

I'm not even going to consider answering that.

The two continue kissing, and John undressing. The phone keeps ringing, and then the answering machine picks up. After John's brief message plays, there is a beep, and then Marcus's voice.

MARCUS (V.O.)

This is Marcus, John. Don't worry, I'm not calling to try and get you to work. I just wanted to inform you that you can take as long a vacation as you like.. I've found

somebody to replace you, and I am hereby terminating our relationship. Oh, and by the way... fuck you, John.

There is a click as Marcus hangs up, and by this point, John and Sandra have stopped kissing, and turned their attention to the phone.

SANDRA

Is he serious?

JOHN

Apparently so. We had an argument yesterday.

SANDRA

This is about that robbery that Allen wanted you to pull... isn't it?

JOHN

He told you about that?

SANDRA

He tells me about everything.

JOHN

Well, it looks like I'm unemployed.

SANDRA

Aren't you worried?

JOHN

No, not as long as there's something left to steal.

SANDRA

Are you open to suggestions?

JOHN

What are you talking about?

SANDRA

Allen told you about a guy he knows who keeps wads of cash in his safe, didn't he?

(pause, as John nods yes)

Well I happen to know that Allen keeps a shitload of money in his safe. And being the owner's wife, I just happen to have a set of keys to the place, and the combination to the safe.

JOHN

That's... very... convenient.

SANDRA

Do the job, and split the money with me. Or better yet, we can leave town, and spend the money together. What do you say?

JOHN

I don't know. I don't know what to say. I haven't stolen cash in a very long time, and when I stopped, it was for a good reason. What I started stealing seemed safer, and I know that I made the right choice.

(pause)

I'll think about doing this, Sandra. I'll talk to my partner, we'll look the job over. But there's one thing I'm going to say to you, and I don't want you to take this personally...

SANDRA

What is it?

JOHN

If this turns out to be some kind of setup, I swear to you, I'm going to leave a trail of blood on my way out of town.

SANDRA

It's not, I swear to you, I promise.

Sandra grabs John, and the two kiss again.

INT. JOHN'S HOUSE — DAY

John and Renny are sitting upstairs in John's house, Renny on the couch and John in an adjacent chair. They are looking at a map of the street that Allen's shop is on, as Renny runs his right index figure along of one of the streets.

RENNY

After you're done, the best way out of the area is to shoot straight down Davie street, and once we hit Summit, we might as well be in California.

JOHN

That sounds good. If Sandra gives me the keys to the place and the combination, this should be an easy job... but the decision still isn't an easy one for me to make.

RENNY

I guess there are a few variables involved...

JOHN

There are a lot of fucking variables involved. A husband who doesn't know his wife is getting the pipe from someone else, and that that someone else, who happens to be me, breaking into the husband's business with the express intent of stealing money so that I can then completely steal his wife.

RENNY

Why don't you just say no? Maybe you can talk to Marcus, maybe he'll take us back..

JOHN

Part of me doesn't want to say no, and the chances of me kissing Marcus's ass now or in the future are slim to fucking none. But part of me wants her, and wants that goddamn money. I'm going to have both.

(pause)

This is all kind of new for me Renny. I'm not used to taking risks, even though I've been stealing all of my life. But I'm smart enough to know that this time, just maybe, it might be worth the risk.

EXT. STORE — DAY

Allen's store is located on a busy corner downtown. John parks his car in a space outside the store. He gets out of his car, and enters the store.

INT. STORE — DAY

Inside the store, there is a long glass display case that runs nearly the length of the store. Allen and a young clerk are standing behind it. A young woman customer is standing at the cash register. Allen hands her change from a purchase, and a paper bag.

ALLEN

There's your change. Thanks for coming in. Have a nice day.

The customer smiles, and walks off. Allen looks up at John.

JOHN

I like your store.

ALLEN

Thanks. It's good to see you again.

JOHN

Yeah, I just wanted to drop by and tell you that I'm sorry
I was so rude to you the other day... would there be
somewhere we could have a word in private?

ALLEN

Yeah, sure, in the back.

(looking at clerk)

Mind the store, okay?

Allen walks out from behind the counter, and leads John toward the back

INT. OFFICE — DAY

JOHN

John and Allen enter a small office with a desk and two
chairs. Allen points toward one of the chairs, and John sits
down. Allen closes the door, and then sits behind the desk.

ALLEN

So, what can I do for you?

JOHN

I just wanted to apologize... and tell you that I'd be willing
to sit down and look at that job you mentioned...

ALLEN

Okay. Do you want to talk about it now, or...

JOHN

Why don't I find out when my partner can sit down with
us, we'll look the job over, if we both agree it's something
we'd be interested in, then we'll do it. Alright?

ALLEN

That sounds fine.

(pause)

Listen, I heard you and Marcus had a fight, and I just
wanted you to know I'm sorry. I didn't mean for that to
happen

JOHN

Maybe it's for the best if Marcus and I don't work
together for a while... anyway, I don't blame you for what
happened. I hope that we can be friends... and maybe we
can make some money together.

John glances up at a painting hanging on a wall behind Allen. It is the painting that Sandra told him the safe was behind.

INT. JOHN'S HOUSE — NIGHT

Renny is standing near the front door of John's house. John emerges from the bedroom, holding a gun. Renny looks surprised. John hands him the gun, and Renny plays with it.

JOHN

Here, I want you to carry this. If we're going to steal money, we better be prepared. Do you know how to use it?

RENNY

Sure. I used to hold up convenience stores.

JOHN

That inspires confidence, Renny.

INT. VAN — NIGHT

Renny is playing with the gun while sitting in the van, pointing at the floor and the passenger seat.

RENNY

You want to fuck with me, mother fucker? You want to see what you look like with a bullet in your ass? No, I don't think you want to fuck around with me, mother fucker.

John's voice comes through on the walkie-talkie, and startles Renny, who drops the gun in the seat and grabs his walkie-talkie.

JOHN (V.O.)

Renny! Are you playing with that fucking gun? And don't even lie to me because I can see you from here! You're going to shoot yourself, get us busted, and then I'm going to shoot you, but this time right in your stupid head!

INT. ALLEN'S OFFICE — NIGHT

Now, from inside the store, we hear Renny's answer over the walkie-talkie, as John stands by the window in Allen's office.

RENNY

Umm... okay John. Sorry, okay?

John puts the walkie-talkie back on his belt, and goes back to opening the safe. As he does, he says to himself:

JOHN

On top of all the other crap that I have to contend with, I'm working with a fucking goofball.

John opens the safe, and takes out a thick stack of cash wrapped with rubber bands. He holds it up and looks at it.

JOHN

Goddamn! It's turning out to be an even better night than I'd hoped for!

John pulls out a sack and starts loading up the cash. When he is almost done, Renny's voice comes through on the walkie-talkie.

RENNY (V.O.)

John, somebody's coming. They're moving real slow... I don't think it's a cop, no it's definitely not a cop.

John quickly throws the last stacks of money into the bag, and grabs his walkie-talkie.

JOHN

I'm going out the back door in about two seconds.

John opens the door to the office and walks quickly out.

INT. VAN — NIGHT

Renny is watching the street as the car slides into the parking space right in front of the store. Allen gets out of the car and walks to the front door of the store.

RENNY

John! I think it's the husband! And I know that he's about to walk through the front door in about one second!

Renny watches Allen, who appears to be intoxicated and is fumbling through his key ring looking for the right key. Renny grabs the gun, aims it out the window at a wall, and fires once. Renny throws the gun down on the floor, starts the engine, and throws the van into gear.

EXT. STORE — NIGHT

Allen looks up when he hears the single gunshot. He starts walking toward the van, which has started up. Allen looks right at Renny as he drives quickly past him.

EXT. ALLEY — NIGHT

John is sitting on a stairway in the alley. He looks down at the sack of cash that is lying next to him. John sighs. The van starts to pull down the alley slowly. John grabs the sack and starts walking toward the van, which comes to a halt. John walks to the driver's side. Renny is looking out the window.

RENNY

John, I shot the gun on purpose, it was a diversion, I swear if I hadn't he would have walked in on you —

JOHN

Give me the gun.

RENNY

John, I'm sorry, but I really thought it was the best thing to do.

JOHN

Give me the gun.

Renny sheepishly hands the gun over to John. John takes the gun, and starts walking around to the other side of the van.

JOHN

Let's go.

EXT. MOTEL — DAY

The next day, Sandra's car pulls into the parking lot of a local motel and parks in front of one of the rooms as we hear a phone conversation between John and Sandra voiced over.

SANDRA (V.O.)

Did everything go smoothly?

JOHN (V.O.)

Not exactly.

SANDRA (V.O.)

What do you mean? Are you alright?

JOHN (V.O.)

Come see me. I'm at the place that I told you about. Room nineteen. Come now.

SANDRA (V.O.)

Sure, but —

Sandra is cut off by a click, as John has apparently hung up the phone. Sandra gets out of her car, and walks to room #19. She knocks lightly on the door, and then realizes it is cracked open. The door swings open, and she walks in.

INT. MOTEL ROOM — DAY

Sandra enters the motel room. John is standing near the bathroom, facing her. He points to the door.

JOHN

Close the door.

Sandra closes the door.

JOHN

Lock it.

Sandra turns and locks the door. John reaches down to the bed and pulls his gun out from underneath a pillow. He aims it at Sandra, who jumps, startled, when she turns back around.

JOHN

If you move toward that door, I'm going to shoot you. If you scream, I'll shoot you. Do you understand?

Frightened, Sandra nods yes.

SANDRA

Yeah, okay, I won't.

JOHN

So what the fuck was your husband doing visiting his store at two a.m.? Let me guess — he couldn't sleep.

SANDRA

I don't know, he hardly comes home anymore. I think he's having an affair. I swear, John, I didn't know that he was going there.

JOHN

I don't believe you, Sandra. I guess I really want to, but I just don't think there's any way that I can.

SANDRA

Forget about the money. We can still go away together, we can still get out of here...

Sandra starts edging her way toward John, who keeps the gun trained on her.

SANDRA

Don't you believe that I just wanted to get away from him? Can't you believe that?

JOHN

Maybe you're in love with him. I've seen beautiful women fall in love with losers before. Unfortunately, I've never seen one fall for me.

SANDRA

I'll fall for you if you let me, John. But you have to do one thing for me.

JOHN

Oh, and what's that?

SANDRA

You have to let me fall for you, John. And you have to promise not to shoot me.

John lowers his gun and uncocks it. Sandra rushes toward him, and embraces him for a moment, but John holds her back.

JOHN

I do have one condition, though.

SANDRA

Oh, and what's that?

JOHN

I'm keeping your share of the money. Until we get out of town.

SANDRA

You got the money? I thought Allen was there?

JOHN

There was never a question as to whether or not I would get the money, my dear. The only variable involved was whether or not I would have to kill your husband to get it.

Sandra rushes to embrace John again. This time they kiss, and then Sandra stares at John.

SANDRA

Marcus was right, John Skyler. You are good.

JOHN

Thanks. But you should have known that already.

The two kiss again.

EXT. MOTEL — DAY

Later on, outside the motel, Sandra opens the door to the room, closes it, and then gets into her car. She starts the car and pulls out of the parking lot. Across the street from the motel, Allen is sitting in his car in a parking lot.

INT. ALLEN'S OFFICE — DAY

In Allen's office, Allen is seated at his desk, and a large man named Eddie is sitting across from him.

ALLEN

I didn't think that she would betray me. I mean, I guess I knew that our marriage was less than perfect, but I never thought that she was that unhappy. So she gets this fuck and his partner to rip me off. So much for marriage. Well I'm starting to get in a vindictive kind of mood myself. I

want you to find this Renny and Skyler, and I want you to kill them both. Do you think that you can do that for me?

EDDIE

I can try, Mr. Daniels, but you've got understand — I've never killed anyone before. There's just not a high demand for hitmen in Greensboro. I hold up automatic teller machines, snatch purses, that kind of thing, easy stuff, you know.

ALLEN

I'll give you fifty thousand to kill them both. Do you think you can figure out how to pull the trigger for fifty grand?

EDDIE

I can give it a shot, Mr. Daniels. I just have one question. What are you going to do with your wife?

ALLEN

I don't know... I haven't decided yet. Part of me wants her dead... but another part of me wonders if she'll want me back once Skyler's out of the way. Who knows, maybe her having an affair will turn to be the best thing that's ever happened to our marriage.

EXT. RENNY'S HOUSE — NIGHT

Outside of Renny's house, a drunken Renny is stumbling along the street walking home. Renny holds a pint of whiskey in his right hand. He raises the bottle to his lips as he reaches his front yard, and empties the bottle with one long swig. After he is done he takes a look at the empty bottle.

RENNY

What happened? Seems like that bottle was full the last time that I looked.

Renny tosses the bottle onto the lawn, and starts walking toward the front door.

RENNY

I'll get that later.

Renny takes his keys out of his pocket, and starts fumbling with them as he approaches the door. Before he can open the door, Eddie appears behind him and taps Renny on the shoulder.

EDDIE

Hi. Are you Renny?

Renny nods, and Eddie raises his right hand, which is holding a gun, up to Renny's head.

EDDIE

Thanks.

Eddie fires the gun once, hitting Renny in the head. Renny falls to the ground. Eddie looks him over.

EDDIE

That was easier than I thought. I may just have a new career as a hitman.

Eddie starts going through Renny's jacket, and soon pulls out a large wad of cash. He holds it in front of him.

EDDIE

Yeah, I think I'm going to be a great killer.

INT. ALLEN'S OFFICE — NIGHT

Tight shots of Allen to begin with, as we see only him, having a monologue with someone in his office. At first he is seated at his desk, but then he slowly gets up, and moves from behind it.

ALLEN

I guess my first reaction was bound to be anger. How would you expect a man in my position to react? It was like, everything that I thought was pure and good in my life suddenly turned to shit. Suddenly I was the loser, and when I think about it, I had never known what that was like.

(a pause, and then Allen grins)

Well, that's all over with. I'm not sorry to have gone through with it, but that feeling is over. I had to vent my anger, and now that I have, let me tell you, I feel fucking great. Allen picks up a gun as he walks out from behind his desk. We see that Sandra is seated across from Allen, holding her hands and crying. Allen crosses over next to her.

ALLEN

Those tears are really not necessary, my dear. You have to learn how to accept a situation and deal with it on an adult level. Just the way I had to. That's why I decided to hire someone to kill your new little friend, John. Him and his partner. If they're not dead already, it's only because they don't know it.

INT. JOHN'S HOUSE — DAY

Someone is knocking at John's front door. John slowly enters the living room and makes his way over to the door. He lifts open one of the slots on the mini-blinds, and sees a police shield, which is being pressed against the glass of the door. John unlocks the door. Lt. Barbee is standing there. Barbee immediately shoves past John, and begins looking in the different rooms of the house. John follows him around.

LT. BARBEE

John Skyler? Don't bother answering, I've seen your picture. I'm Lt. Barbée, Greensboro Police Department.

JOHN

I'd be more than happy to show you around, lieutenant. And where did you happen to see my picture?

LT. BARBEE

You've been under surveillance in the past, John. I'd be very surprised if you didn't know that. It never turned up anything, but it's not as if we don't know who you are, and what you do.

JOHN

And what exactly would that be?

LT. BARBEE

You're a thief, John. Come on, we're not stupid. Apparently, you're a pretty exclusive thief, which is probably the only reason that you're not already under indictment.

JOHN

Am I being arrested? For being a thief?

LT. BARBEE

No, John, what you're most likely going to be is killed, because the chances are that whoever killed your partner is after you, too

JOHN

What the fuck are you talking about?

LT. BARBEE

Come on, John. You haven't heard? Renny Romano, your partner? He was shot to death outside his house last night.

John pauses a moment, absorbing the news that he has just been told.

JOHN

Renny... is dead?

LT. BARBEE

You really didn't know, did you?

(pause)

Well, your partner is dead, Mr. Skyler. Do you have any idea who killed him?

JOHN

No, I don't know who would want to kill Renny. Maybe it was someone he owed money to.

LT. BARBEE

No idea whatsoever, hey? Well that's just fucking great, John. Maybe when it's your bullet-riddled body that they cart off to the county morgue, maybe then you'll realize that I was the only chance you had.

JOHN

Well, lieutenant, if I'm not still standing in a few days, I guess that some of us were just meant to die. I'm sorry that you can't save everybody.

LT. BARBEE

It's not your ass that I'm concerned with saving, John. I heard about you and Mrs. Daniels, even if I can't understand why a beautiful woman like that would want to have anything to do with a shit bag like you. She hasn't just had a past, she has a future... unlike you.

Lt. Barbee starts walking toward the door. He opens the door, and then pauses.

LT. BARBEE

I'm done with you Skyler... for now. You are not to leave town, John... not until we can find or make up enough evidence to arrest you. That means that you might just be under surveillance any moment of any day... so make it easy on yourself. Just stay here, sit tight, and if you hear any gunfire, I'd advise you to duck. And don't worry... I'll be coming back for you.

EXT. BACK PORCH — NIGHT

John is slouched on one of the lawn chairs on his back porch. He holds a near empty bottle of whiskey in one hand. He takes the last swig, and then throws the bottle against the porch, shattering it. He jumps up, and we see that his gun is in the other hand. He walks out to the end of the porch and aims the gun out at the night. He then lowers the gun.

JOHN

I'm sorry, Renny. I didn't mean to get you killed. I really didn't. I miss you. Already. I was going to go tell you today that I was getting out of town. I was even going to ask you if you wanted to come with us. I knew that you never would, but I thought that maybe, if you had, maybe

we could have found something to steal in another town.
I'm sorry... I guess the pisser of it is that you were my best
friend. My only friend. Now who's going to help me?

(pause)

I'm going to pay them back for what they did to you. I'm
going to find out who did it, and then I'm going to send
them to where you are, so that you can kick the shit out of
them...

(raising the gun again)... after I kill them.

John pulls the trigger, but the gun is empty, so the hammer just hits an empty chamber.

INT. BEDROOM — NIGHT

John is now in his bedroom. He holds the gun in one hand as he pushes the clip into it with his other
hand. He then cocks the gun. He lays down on the bed, leaning back against the pillows, looking out of the
bedroom for a moment before closing his eyes.

Dissolve to...

INT. BEDROOM — DAY

The next morning in John's bedroom, John is still asleep, with the gun still in his hand. John slowly comes to
consciousness. A moment later, John looks up when he hears a rumbling coming from the front door. We hear
the front door handle jiggling, but then suddenly stopping. John listens as we hear the sounds of someone
tampering with the lock to the front door.

After that, we hear the sound of the door opening. John raises the gun, pointing it at the door to the
bedroom. John takes aim, targeting the center of the door. The bedroom doorknob turns, and John responds
by firing his gun three times through the center of the door. John lowers his gun as we hear something collide
with the floor. John cautiously rises, and walks over to the door. John opens the door. We see that Marcus is
lying on the floor in the front room. John goes through the doorway and leans next to Marcus. Marcus looks
up, and grabs John by the arm. Marcus chokes on his words as he speaks.

MARCUS

I thought that you were a good thief, but a lousy shot.

JOHN

I was lucky. I didn't think it was you.

MARCUS

Yeah, if you thought it was me, you probably would have
emptied the whole clip into that door.

John reaches down and pulls a handgun out of Marcus's open hand. He holds it up in front of Marcus.

JOHN

What do you expect? Let me guess, you came over to have
a beer, right? And maybe blow my brains out.

MARCUS

Allen offered me a pile of cash to take you out. Unless you didn't hear, he didn't take kindly to you fucking his wife and robbing him blind.

JOHN

I'm a thief, Marcus. What did you expect me to do?

Marcus grabs his chest for a moment, jumping up slightly, but then eases back down.

MARCUS

I guess you should know. Allen has some jerk-off gunning for you. The guy that killed Renny.

JOHN

Thanks, I appreciate it.

Marcus dies, his stare frozen, his body now limp. John slowly rises, looking down at Marcus. John recedes into the bedroom. He reaches behind a chest of drawers, and pulls out the stolen money, which was taped to the back of the chest. John puts on his jacket, and then stuffs his gun in one of the inside pockets and the money in the other. On his way out, John takes his keys from the front door, and then walks out,

EXT. JOHN'S HOUSE — DAY

John closes the front door, and starts walking along the porch toward his car. Across the street, Eddie is watching the house, semi hidden behind a tree, drinking a soda. When Eddie sees John emerge from the house, he drops the soda and reaches for his gun.

EDDIE

Oh shit!

Eddie retrieves his gun from his jacket, and aims it toward the porch. He fires twice, his poor aim only alerting John to his presence. John looks up, sees Eddie, and then starts running away from the house. Eddie comes out from behind the tree, and looks at John as he runs away.

EDDIE

This son of a bitch is going to make me chase him? Shit, the other guy wasn't this hard to kill!

Eddie reluctantly starts running after John.

EXT. STREET — DAY

As Eddie is chasing John, he pulls a cell phone from his pocket, turns it on, and starts dialing a number.

EDDIE

Diane? Hi honey, this is Eddie. Guess what? I'm about to kill somebody else! Yeah, I'm chasing the guy right now! As soon as I kill him, I'm going to take you to Bermuda, just like I promised!

(pause)

Of course I'm serious! Listen to this!

Eddie props the phone on his chin, then raises his gun, and fires two shots at John.

EDDIE

There, did you hear that? I just shot at the guy! I told you, from now on I'm going to be a hitman! It's a lot more fun than snatching purses!

Eddie continues to run after John, his phone in one hand, and the gun in the other.

EXT. PARK — DAY

John runs into the park. He quickly ducks into some bushes and conceals himself. Eddie enters the park, looking around. He walks past the bush that John has concealed himself in. Eddie starts walking down a path. Eddie raises his gun when he hears somebody coming up the path from out of the woods. He raises the phone and speaks into it, whispering this time.

EDDIE

This is it! I'm about to kill somebody!

The same man who had assisted John in the park with Eddie earlier suddenly emerges from the brush, and runs directly into the path of Eddie's gun. Eddie fires once the instant he sees the man. The man drops to the ground, shot. Eddie realizes he has shot the wrong man. He lowers his gun, and speaks into the phone.

EDDIE

Hang on, Diane. I think I made a mistake.

Eddie turns around. John is standing directly behind him, his gun aimed at Eddie's head.

JOHN

Why don't you call a hearse. Or better yet...

John fires his gun once, hitting Eddie in the head. Eddie falls to the ground, dead. John stands over Eddie.

JOHN

I'll call one for you.

John walks over to the man, who is not yet dead, but laying on the ground near Eddie. The man looks up as John approaches, and they both recognize each other. John kneels down beside the man.

MAN

You said that I was going to get to catch the next mugger.

JOHN

I'm sorry. My mistake.

The man dies. John gets up, and stands over the two dead men.

JOHN

I've almost seen enough death for one day. Almost.

The cell phone that is in Eddie's hand begins to ring. John looks down at it, and then reaches down, prying it out of Eddie's hand. John lifts the phone to his ear.

ALLEN (V.O.)

Eddie? Eddie, is that you? Did you get John?

JOHN

I'm sorry, but Eddie can't come to the phone right now. It must be that bullet that's lodged in his brain.

ALLEN (V.O.)

Skyler? I must say that I'm impressed. I'm here at your house. I saw what you did to Marcus. So you killed Eddie as well.

JOHN

It was a tough decision, but after all, he was shooting at me. But I won't have any problem deciding whether or not to kill you.

ALLEN (V.O.)

Well why don't you come home and do that, John? Sandra's here, I'm sure she would love to see you.

JOHN

I'll be right there.

ALLEN (V.O.)

See you soon.

Allen hangs up, and John throws the phone down. He starts walking out of the park.

JOHN

This is turning out to be a great day to be an undertaker in Greensboro. I just hope they're not going to be digging one of those graves for me.

EXT. JOHN'S HOUSE — DAY

John approaches his house slowly, carefully, his gun in hand. He walks onto the porch, and then opens the screen door. He pushes open the front door, pausing before he enters.

INT. JOHN'S HOUSE — DAY

John enters his house, the gun in his hand leading the way. Once inside, he sees Sandra, who is tied to a chair in the hallway just beyond the living room. Her mouth is gagged as well. John starts toward her, but stops when Allen emerges from the back room, a gun in his hand.

ALLEN

You didn't think it would be that easy, did you?

JOHN

Cut her loose. Let her go. She has nothing to do with this.

Allen uses his gun as a pointer, brushing it against Sandra's head as he speaks.

ALLEN

She has everything to do with this. We wouldn't be here right now, hoping to kill each other, if it weren't for her.

JOHN

The game is over, Allen. Four people are already dead because of you. Let her go, and let's end this goddamn thing.

ALLEN

Did you really think that you could just fuck my wife, fuck me out of my money, and then skate out of town like I was some stupid fucking asshole? Did you?!

JOHN

Yeah. Actually, I did.

ALLEN

You were wrong!

Allen raises his gun and fires wildly at John, who fires once before ducking behind a chair. John's shot hits Allen in the shoulder. Allen runs from the hallway. John peeks his head in the hallway, and rushes to Sandra when he sees that Allen is not there. John removes the gag from her mouth, and Sandra gasps for air.

JOHN

Are you okay?

SANDRA

I'll be alright. But where did Allen go?

As John looks up, they both hear the back door slam shut. John starts toward the back door.

JOHN

I'll be back in a minute.

John walks toward the back door.

EXT. BACK PORCH — DAY

Allen is slowly limping across the back porch, his wounded shoulder slowing him down. John comes through the back door, and immediately aims his gun at one of Allen's legs. John fires once, his bullet hitting its target. Allen falls to the floor. As John begins moving toward Allen, Allen spins around and starts firing his gun, but the hammer hits an empty chamber several times before Allen realizes he is out of ammunition. John is standing over Allen, his gun aimed squarely at Allen's head.

JOHN

Have a nice death.

John fires his gun once, hitting Allen in the head. John stands over the dead man for a moment, making sure the job is done. Then John slowly walks back into the house.

INT. HOUSE — DAY

John approaches Sandra, and begins to untie her.

SANDRA

What about Allen?

JOHN

You've been granted a divorce.

SANDRA

What do we do now?

John says nothing as he continues to untie Sandra.

EXT. GREENSBORO — DAY

John's car is speeding down a deserted country road just outside of the city. Slow fade to black after they pass a sign on the other side of the road that reads "Greensboro City Limits."

ROLL END CREDITS.