

From Ohio with Love

Written by:

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INT. STUDIO FLOOR - DAY (1998)

A camera lens, then...

A respectably sized studio audience for:

"Sweets for the Sweet with Hal Sweetland. On local cable 5!"

The audience cheers. Pastel backdrops accent the crowd.

INT. BACKSTAGE - DAY

COLE FREEMAN(24) A brat. His fit physique visible under his three piece suit and tie, a Windsor knot. Beside him...

JOHNNY DANIELS(21) An Indian heartbreaker. He thumbs through the show's one-liner.

COLE

Why Johnny Daniels though? It sounds--

JOHNNY

--Familiar? Like the whiskey - I gotta stand out, right?--

COLE

-- There's standing out, and then there's embarrassing yourself. And me.

Johnny's enthusiasm quickly melts away.

INT. STAGE FLOOR - DAY

HAL SWEETLAND (50's) Heavy, in a rhinestone encrusted jumpsuit wearing large novelty sunglasses and a dark pompadour. He faces the camera holding a microphone.

HAL

Welcome back to Sweets for the Sweet. Today's show we have a special guest. Winner of the Local Soap Man of the Year for a record five times!

Hal stands, flails his arm out toward a curtain.

HAL

Have Mercy everybody, Mr. Cole
Freeman!

Cole confidently strides on stage. A modest cheer from the crowd. He points to the studio audience and laughs, points at random audience members. He meets Hal at his seat.

Sitting dead centre, middle row...

JANET WILLIAMS(25) Mean girl homecoming queen. She wears a large rock on her index finger, twirls her long locks.

Hal sits on the edge of his seat, hands on his chin, Cole commands his attention.

HAL

I can't turn my TV on in the middle of the day without seeing that mug of yours. How do you stay grounded?

Cole turns his attention to...

Janet in the audience. She's not impressed.

Dumbfounded, Cole faces Hal.

COLE

Grounded is such a funny word Hal. Appreciative is a better word. I know how lucky I am, you kidding me? I don't doubt for one second--

A sultry look.

COLE

--That I'm here because of all you beautiful people out there.

Glancing at Janet, Cole gets no reaction.

The studio audience gives Cole an enthusiastic round of applause. Janet won't applaud.

HAL

There was something else I wanted to talk to you about.

Cole's tense, what is he up to.

HAL

Two local celebrities gunnin' for the same role, but this ain't local, no sir. This one is the big time. Dreamland. Hollywood.

The mere mention of Hollywood puts the crowd into a frenzy.

HAL

Tell me about him. Your compadre, Mr. Adrian Sims.

A small but disconcerting cheer reaches the stage from the studio audience. Cole looks to the studio audience...

And Janet, a smile.

COLE

What's to say? He's a talented kid.

HAL

Kid? He's older than you are.

That gets a laugh.

HAL

How many roles you think you've bumped heads over? Ball-park?

COLE

In all honesty? Countless. Dozens.

Hal motions to the audience, makes a point of it.

HAL

Dozens...

COLE

Can we maybe talk about Summer Lovin' maybe?

HAL

That Soaps old news, am I right folks?

They all agree, Cole's outnumbered, as usual.

HAL

Don't seem fair havin' just you up here.

Hal looks to the crowd, gets to his feet.

HAL

What we need right here on this stage right now is a little reunion.

Hal jumps to his feet. The crowd cheers, it's deafening.

Cole stews in his seat, he was afraid of this.

HAL

Have mercy everybody! Mr. Adrian Sims!

The crowd jumps up in delight, Janet joins them.

ADRIAN SIMS(25) A Rugged joker, flails the curtain out with authority and dances his way over to a third sofa chair hastily carried on at the same time.

Adrian blows kisses to the crowd and sits beside a furious Cole Freeman.

Cole leans in towards Hal.

COLE

(in a whisper)
What's he doing here?

Hal brushes the concern away.

Cole gives Adrian a look that could kill and notices...

Adrian waving at Janet.

Janet returns a wave along with hand gestures, they know each other.

Furious, Cole rises to his feet and gives Hal an incriminating stare, abruptly leaves the stage.

ADRIAN

Where you going Cole? I won't bite, unless you want me to...

The audience is in hushed gossip.

Janet's doubled-over in Laughter.

Livid, laughter pierces Cole's being.

COLE (PRELAP)

Can you believe her? I am Cole Freeman bitch.

INT. BACKSTAGE HALLWAY - DAY

Cole stomps up a long hallway lined by movie posters. Johnny does his best to keep up.

JOHNNY

It'll be okay.

Cole grabs Johnny by his collar.

COLE

Why didn't you tell me about this?

JOHNNY

This is just as much a disappointment to me too Cole. He can't help himself. He's like a big, dumb baby.

Cole roughly pushes Johnny away.

COLE

Where is he...

Cole turns to look down the hall and heads back toward the stage.

Hal appears from the stage curtain, pushing away CREW MEMBERS.

HAL

The show must go on Amigo.

Cole stops and turns to Hal, a CREW MEMBER hands him a latte, Cole throws it to the ground.

COLE

I can't believe you'd ambush me like that.

HAL

It's good TV Cole --

COLE

-- I'm good TV!

Cole picks up some equipment sitting on a desk in the hall and throws it on the floor.

SMASH.

He stomps on the audio visual equipment, pieces of plastic fly.

HAL
(to the crew)
Scram guys.

The crew flees the awkwardness.

HAL
It's just a little bit of harmless
fun for television, You should
have seen your face, oh man!

Hal doubles over in laughter.

Frantic, Cole gets in Hal's face.

COLE
I'll sue you for everything you've
got you fat pig!

HAL
Jesus kid, the locals love you. Go
cool off all right?

Hal turns to walk away from Cole.

Furious, Cole pushes Hal from behind.

CREW MEMBER (O.S.)
Someone call security.

Hal turns and faces him, wrong move. Cole backs off.

HAL
Hey, don't you forget who your
talking to, kid.

Two LARGE BRUTES approach from the other end of the hall
head towards the chaos. Cole backs off and turns to
Johnny.

COLE
Get me that tape!

Johnny nods and runs down the hall towards the recording
office and right into the arms of The two brutes who
block Johnny's path.

Johnny gives Cole a shrug, out of options.

The larger of the two hulking men lumbers toward Cole,
grabs his arm.

COLE
A lot of young faces around here.

Hal averts his gaze.

HAL
I've had plenty kids workin' for
me over the years.

COLE
Talked to them recently?

That got him. Cole throws on the act and gets
uncomfortably close, flashes a grin at Hal. The brute
releases him.

He adjusts his tie, brushes himself off. A CREW MEMBER
hands him a picture to sign.

HAL
Alright, you wanna play that game?
I'll just have to feature Adrian
on this one then.

Cole hands the crew member his autograph.

COLE
I'll be sure to check it out on my
forty inch projection television,
off sunset boulevard.

Hal mocks him. The crew laughs.

Cole collects Johnny they head down the hall, just as
they are about to disappear around the corner...

HAL
Say hi to your mother for me.

Hal and his two brutes exchange a chuckle.

EXT. FREEMAN HOUSE - DAY

A run down 70's high ranch, quite a large lot.

An old rickety mail box reads: FREEMAN

One of those stand up basketball nets rests at the end of
the driveway. In the...

BACKYARD

Over grown. A poorly installed stone block path snakes
it's way to an old shed sitting in a hedge wall. Several
large and rusted padlocks keep it shut.

An old boat of a car crawls into the driveway.

INT. FREEMAN HOUSE - DAY

Tope walls peek through peeling wallpaper, upkeep takes a backseat. Across a mantle...

A photo wall of Cole over the years...

-Cole holds an award and shakes hands with a man in a suit, both wearing a massive grins.

-A young Adrian Sims poses in one with Cole. Cole looks stoic, the smile is gone.

- A large gang of rough looking fellas, Lily in the centre of them holding a large rifle. The flag of El Salvador adorns a wall behind them. Up above...

The crowning piece...

-A large family portrait of Lily and Cole as a boy. Cole looms over her looking disinterested. She grips his hand tightly, desperate. In the:

LIVING ROOM

On an old television, Jesus Christ Superstar plays. It's her favorite.

LILY FREEMAN(50's) Broken. In her around-the-house attire. The old VHS tape has seen better days. She needs to track that shit.

LILY

You have a lot of nerve.

INT. FREEMAN HOUSE - DAY (FLASHBACK: EARLIER THAT DAY)

Late for church kind of a hurry, Lily gathers an exorbitant amount of bags, head shots of Cole and a bunch other pointless crap.

Cole stands at a mirror fixing his tie wearing the outfit he wore on the show.

Lily grabs her son, holds him tight. He limps in her embrace.

LILY (V.O.)

I'm your only mother.

She spins around the room in excitement. She catches herself, runs to the bathroom.

Cole peeks, around the coast is clear. He tip-toes to the front foyer.

She reappears holding a makeup compact. Cole is gone.

EXT. FREEMAN HOUSE - DAY

As Lily bursts out her front door she notices...

The bags she handed Cole, neglected on the porch.

She looks to the street and, that fucker Cole...

At a full sprint. He runs like girl. Cole jumps into the passenger side of a waiting car.

Lily books it, Holy shit she can run fast for an older woman! The car kicks up dust and speeds away.

Johnny drives, he's going to hear all about it later. In the sideview mirror...

Lily runs after the car.

LILY (V.O.)

I don't know why I put up with it.

END FLASHBACK

INT. FREEMAN HOUSE, LIVING ROOM - NIGHT

Cole rests his back up against the wall of the archway that leads into the living room. His face filled with regret. The back of Lily's head peeks over the large sofa in the other room.

LILY

This was supposed to be our night.

COLE

I know that mom.

LILY

You hurt me.

COLE

I'm sorry.

LILY
Don't do it again.

Cole approaches her after testing the waters. Cole kneels down to his mother, takes her hand.

COLE
It was Sammy's idea if it helps you feel any better.

LILY
Where would you be without me?

COLE
I'd be lost.

LILY
Damn Samuel. I've left him six messages since the taping and not a word...How'd it go anyway?

Now that Lily has forgiven him for the hundredth time, Cole drops his shoulders.

COLE
Good.

LILY
Just good?

COLE
It was typical Sweets.

Lily pauses her movie, this is serious.

LILY
He didn't pull anything?

COLE
We talked about the soap. I have a good feeling about it.

She grabs his hand, holds it tight.

LILY
This is our time...Cole?

Cole humors his mother with her ridiculous mantra.

COLE
This is our time.

Lily gives him a warm smile and resumes viewing her favorite movie. Hippy Jesus dances around with his apostles.

LILY

I made casserole for supper, left-overs are in the fridge. You two go easy on the milk though. I can't use whitener in my tea again, Lord knows.

Cole looks to his mother, He's all she has.

COLE

Sammy wanted me to wait but..considering everything. I think you deserve it mom so, here it goes. We're meeting Tomlinson and his people on Saturday.

Lily's face lights up. She gets up off the couch and grabs her son.

LILY

Don't Cole. I just, I don't think my heart can take it. You don't want to kill your mother do you?

COLE

It's not a guarantee, but it's good right? It's good?

LILY

Do you know what this means?

COLE

Don't jinx it!

LILY

Hollywoood!

Cole and Lily dance around the living room.

Johnny walks by in the hall behind them carrying all of Cole's things. He stops and admires the two dancers with a smile. One big unhappy family.

INT. FREEMAN HOUSE, COLE'S ROOM - NIGHT

A child's room. Cole sits on his bed admiring his DIY soap posters plastered on his wall as Johnny tidies up.

JOHNNY (O.S.)
 I'm happy for you, really I am.
 Hollywood. Did you ever think it
 would happen? My mind is like
 blown right now. Are you going to
 rent a house or a condo?

Cole's face fills with excitement. He's almost there.

INT. THE TWISTER - NIGHT

PATRONS line the bar.

Three drunken HOOLIGANS break balls at a pool table.

On a projection screen television behind the bar, a promo
 commands attention with...

The doofus, Adrian Sims in front of a pastel backdrop.

ADRIAN (V.O.)
 So the next time you visit your
 local Capital Industry Grocer
 remember, a Utopia can't run
 itself.

On TV screen: A UTOPIA CAN'T RUN ITSELF.

Cheers erupt from the patrons.

They scramble for projectiles.

The BARTENDER ducks for cover as several bottles fly
 overhead, god damn maniacs.

SMASH, Shattered glass covers the bar top.

Patrons jump from their soaked bar stools, shake beer
 off.

On the other side of the nightclub, TWO BOUNCERS guard a
 VIP area, through the...

V.I.P. SECTION

In a corner booth sits Cole Freeman, beside him, his
 manager SAMMY FRANKLIN (54) A snake oil salesman wearing
 a suit too small for him. Across from Sammy...

Acclaimed Hollywood Director TONY TOMLINSON(50's)
 Distinguished, he nurses a glass of wine.

TONY
I've thought about it a great
deal.

Tony leans back in his chair.

TONY
He's not wholesome enough for
Ohio. I've got some other pictures
lined--

SAMMY
--You're guaranteed a return
Anthony.

Sammy, Salesman grin from ear to ear, places his
briefcase on the table.

A three number combo.

Click.

SAMMY
We'll even throw in a free bottle
of the finest.

Tony closes the briefcase and the deal, edges it back to
Sammy.

TONY
I got something in development,
I'm sure--

Sammy can't believe it.

SAMMY
--Did you go with an L.A. guy?

He looks to Cole who's heart is broken

SAMMY
(to Cole)
He went with an L.A. guy...

TONY
This isn't daytime, it's like a
whole other league here Sam. We'll
get the next one.

SAMMY
You break my heart.

Tony stands to his feet and stretches out his hand
towards Cole, Cole turns away.

Sammy slaps Cole upside the head, Cole gives Sammy a dark look, shakes Tony's hand.

Two BODY GUARDS approach from a back room, Tony turns and leaves with the two hulking men in toe.

SAMMY

Are you trying to make me look like an asshole out here?

COLE

What do you think I am?

SAMMY

You have to play the game, you shake the man's hand, and that's it. What is it with you lately? That Sweetland thing?

COLE

The bastard set me up --

SAMMY

-- I know how you feel about Adrian--

COLE

-- No you don't. Nobody does.

Sammy grabs Cole by the arm.

SAMMY

Look at me, I won't be around forever. What would you do without me?

COLE

You sound like my mother.

SAMMY

Right, your mother...was she okay?

COLE

No she wasn't ok. We can't keep doing this to her Sam.

SAMMY

Won't have to.

Sammy gets to his feet and points towards another booth seat in the far corner and...

In darkness sits Adrian Sims. Janet sits beside him. With arms wide open, Tony Tomlinson approaches and embraces them both.

SAMMY

I guess we know who got Ohio...

COLE

Motherfucker.

SAMMY

Come by my place for a drink,
bring your mother. We'll break the
news to her there. May have to
change your name, it's not
working.

Sammy gets a half smile out of Cole.

COLE

I'll change it to Cole Daniels.

Sammy, gives Cole a thumbs up, disappears into the crowd of drunken clubbers.

Across the V.I.P. Section...

Tony Tomlinson and Adrian head into an empty area of the club leaving Janet alone.

Feeling brave, Cole wanders over.

In a mild panic, Janet searches her large purse and pulls out a flip phone. She fidgets with the straw in an empty cup.

JANET

(into phone)

-- How do you think it's been for me? Both of them are here, I could vomit. It's been easy for you up there all pampered while I'm here in hell. Calm down, I'm sorry. You're right. Have you been around the Estate? You need to get out hun. Take a walk and clear your head. Don't worry about me. I've got this okay? Five more days. Say it with me. Five more days.

Janet looks up from her phone and sees Cole approaching.

JANET
(into phone)
Speak of the devil, I've gotta go.
Call me later. I Love you too.
Bye.

Distraught, Janet ends the phone call, fidgets with her ring. Cole stops in front of her table.

JANET
Can I help you?

COLE
You were at the taping. Hal
Sweetland?

Janet races through a list of acceptable responses.

JANET
Yeah. You probably don't remember
me.

A fake smile, they shake hands.

COLE
Can't say I do, you look familiar
though.

JANET
I'm with the production. Names
Janet.

They shake hands, it's cold and distant.

JANET
I used to hang out here years ago.
I had the biggest crush on Adrian
as a kid.--

COLE
-- Didn't we all?--

JANET
-- But we moved away. You know how
it is.

Cole searches to find the words.

COLE
My memory will come back to me I'm
sure.

Janet looks away, She casually sips her drink.

JANET

You two go way back.

Janet fiddles with her phone.

JANET

You're into soaps now right? What was that show you're on? Summer something or whatever?

Cole holds himself.

COLE

Summer Loving, still there actually--

She jumps in her seat.

JANET

--That's it! You've got this look I've seen you do. It's pretty dark. Tony loved your tape. You working with anyone? Adrian loves the Improv. Ever been?

Cole sits across from her.

COLE

I don't need it to be honest.

JANET

Don't be silly, We all need it, but I guess you're just perfect the way you are?

COLE

I'd like to think so, I'd like to think so.

JANET

Well, I should probably be thanking you though.

COLE

For what?

Janet grabs a non alcoholic drink from a passing waiters tray.

JANET

Tony was at the taping.

Cole holds himself even closer, this can't be happening.

COLE

He was there?

JANET

I'm glad Adrian held it together.

Janet catches herself, shit.

JANET

He worked really hard auditioning.

COLE

So have I. Haven't seen you there,
not once.

JANET

That's not what I do Cole.

COLE

You think he could put in a word
for me? When one of us from the
neighborhood makes it, we all do.
I'm a five time--

JANET

-- Winner of the Tri-County Soap
Man of the Year Award? We all know
Cole. Freeman will take it, I
heard that.

Cole's been blind-sided.

COLE

Who the fuck says that?

Janet is just done with him.

JANET

I'll see what I can do, but I have
to be honest though. It'll be nice
to see Cole Freeman get what's
coming to him.

Janet's eyes go dark.

Cole doesn't get it, but it cuts deep.

Her phone lights up, she flips her pretty blonde hair,
hastily grabs the phone, gives Cole that look.

JANET

I have to take this?

Cole fashions a smile. He's underestimated her.

LILY (PRE-LAP)

They gave me a guarantee!

INT. SAMMY'S PLACE- DAY

Retro psychedelic. TWIN GIRLS(12) in the same yoga jumpsuit outfit, different colors. They sit at a large table reading.

Sammy stands behind his bar. Cole sits at the bar with his head buried. Lily with receiver in hand paces back and forth.

INTERCUT: INT. AGENTS OFFICE/INT. SAMMY'S PLACE- NIGHT

An organized disaster, Papers sit stacked in the hundreds on top of jammed filing cabinets.

A tired SECRETARY rushes a mug of coffee over to a FILM AGENT.

AGENT

(into handset)

What do you want me to say? If he wants another kid there's not much you can do. He told him that flat out right? That's it, you can't negotiate anything after that it's something we call a closer, A closer, yeah. You do what we all do, move on. Get the next one.

The agent pulls the receiver away from his ear, he's being read the riot act.

AGENT

Really? Well fuck you too bitch.

The agent SLAMS the phone down, turns to his secretary.

AGENT

I told you to change my number!
Did you give her my number?

SECRETARY

Who's her?

AGENT

Lily Freeman--

SECRETARY

--Oh no...

She fully understands.

LILY
I'm going to pay him a visit.
Fucker.

Lily slams the receiver down.

SAMMY
Watch the profanity will you
please?

LILY
We had everything staked on this!

COLE
Mom, calm down.

She aims her rage at Sammy.

LILY
How could you let this happen?

SAMMY
What do I keep saying?

LILY
Not now Sam.

SAMMY
You think you're the only mom
around here hoping to hit it big?

LILY
I want my damn return!

Sammy waves to his twins, they aren't impressed, go back to reading.

COLE
Soap man of the Year is a joke
Sam.

SAMMY
You've got a decent contract with
Summer Loving. It'll keep food on
the table at least.

COLE
Why do you say it like that?

Sammy puts his arm around Cole.

SAMMY

At least you don't have to go back to the studio with your tail between your legs. Enjoy the hiatus, it's not a total loss? How about a nice night out?

LILY

Absolutely not. Maybe, we could talk to Tomlinson and his people.

SAMMY

He's gone, like the dodo. Flew off back to dreamland.

COLE

I think I'll just go home, let's go.

Cole gets up to leave, then...

LILY

You shouldn't have done the accent.

COLE

What would you know about vocal dynamics? You're just a used up hag who drones on about your time back at bible camp!

Lily gives Cole a backhand.

LILY

I'm your only mother!

COLE

Playing father figure now too huh?

Sammy wrestles the two apart.

SAMMY

Not in front of my girls. You want to kill each other? Do it outside.

Lily catches a brief moment of self awareness.

LILY

I'm sorry Sam...Cole.

Sam looks to his girls who are a little disturbed.

SAMMY
 (to his girls)
 Why don't you guys go see nan in
 the kitchen?

The girls jump to their feet and flee the awkwardness,
 Sammy watches them leave.

SAMMY
 You make your daddy proud every
 day...
 (turns to Cole)
 We'll get the next one, didn't he
 say that?

LILY
 When am I going to get a damn
 return?

Cole rises to his feet and makes his way to the front
 door.

SAMMY
 You gonna be okay kid?

COLE
 No.

SAMMY
 (lifts his glass)
 Here's to Summer Loving.

Lily's can't hold it back anymore.

LILY
 That's it, just walk out! You're
 more and more like your father
 everyday!

Sammy tries to contain her, she pushes him away.

COLE
 Find your own way home.

Cole leaves the apartment.

EXT. FREEMAN HOUSE - NIGHT

Cole dribbles a basketball in the driveway, he takes a
 shot. Nothing but net. He runs and collects the ball.

Johnny stands in the open doorway with a handset with a
 long cord.

JOHNNY

(into handset)

Why can't Sammy bring you? With all do respect who does that Mrs. Freeman? Come to my apartment while I break your heart oh and by the way...Yes, I understand. I will be there.

Johnny hangs up the old phone. He takes his time out the door, the old screen door bounces back as it settles to a close.

Cole throws a three pointer.

The basketball rolls off the rim, so close. Johnny approaches him, grabs the ball, tries a shot, misses.

JOHNNY

She's your mother, I don't get it.

COLE

Why do you always side with her?

JOHNNY

I was always taught to respect your elders, shit like that.

COLE

Who taught you that? Some secret parents you're not telling me about?

JOHNNY

Thanks for that.

COLE

Not what I meant, It's just been a long week Johnny. I'm sorry alright?

Johnny approaches Cole, gives him the old pat on the shoulder.

JOHNNY

I understand. Chin up. We'll get the next one.

Cole throws and air-ball.

COLE

Yeah, It's all I ever hear. If it's a choice between us, it's always going to be him.

JOHNNY

We should be in California.

COLE

All I've got now is the contract,
and this shit box.

JOHNNY

Sell it, fuck the soap opera.

COLE

Nobody would buy this piece of
shit. It'll take months to get rid
of all of moms crap. Can't exactly
leave.

JOHNNY

I'm just saying it's worth a try.

COLE

And what if we do make it in L.A.?
Correction, if I make it, you?
Being, you know.

JOHNNY

Brown?

COLE

Was going to say gay but yeah.

JOHNNY

What If I was?

Cole throws a three shot, nothing but net.

COLE

It's the 90's Johnny. Nice shot
man.

Cole wanders over to the ball and grabs it.

COLE

So, you know that blonde from the
taping?

JOHNNY

What about her?

Cole passes Johnny the ball.

COLE

Met her at the club, told me to go
to hell or something. She hung out
with us at sweets as kids.

JOHNNY
What's her name?

COLE
Janet.

Johnny takes a shot, misses the net.

JOHNNY
Is it short for something?

COLE
What the fuck would Janet be short
for?

JOHNNY
Janabelle?

COLE
You slay me man.

Cole takes a shot but it gets away from them. They both
go for the bouncing ball when...

From around the corner a cream colored cutlass crawls
it's way up the street toward them. It stops in the
shadows.

Cole and Johnny walk to the curb, anticipate it's next
move. It's some creepy unsolved mysteries shit.

JOHNNY
Go give him an autograph.

COLE
Is that vista cruiser?

JOHNNY
You don't owe anybody money I
hope?

Cole puts up his arms, it's a throw down, wanna fuck
around? Come and find out.

The car speeds away. They get a views of the license
plate which reads: PLNC3T0

Cole and Johnny share a look of concern.

COLE
PLNT30. Another space dork.

JOHNNY
Planchetto...

COLE

It's an A capella group! The
Planchetto's...

JOHNNY

The Planchetto boys.

COLE

Shit that's actually funny.

A shiver comes over Johnny. Looks to his watch.

JOHNNY

Shit.

Johnny runs to the car, fires it up.

Cole throws the basketball at the driver side window,
Johnny flinches, he motions to put his window down.
Johnny rolls down the window.

COLE

Gonna come with me tomorrow and
congratulate Adrian?

Johnny is surprised.

JOHNNY

Maybe after the range tomorrow.

COLE

Right the old Church then the
range. Big day out. Gotta love...

Cole takes a shot, misses the net.

COLE

...this shit town.

Johnny's attention is still on the mystery car.

COLE

Best to give Mr. Perfect the
finger in person.

JOHNNY

Keep an eye out here, you know, in
case it comes back.

COLE

I'll be sure to leave your window
unlocked.

JOHNNY

Sit on that fence over there and
fuck it up your ass.

COLE

Have fun driving Miss Daisy.

Johnny speeds away, leaving Cole in the darkness. Cole tries his best to puff himself up but Johnny's concern has spooked him. One last look around.

INT. CHURCH - DAY

Sunday service. Lily Cole and Johnny stand for a hymn as the collection plate makes its way to them.

Johnny passes the plate to Cole who hands it off to Lily. She has a stack of cash ready and waiting. She drops it into the plate.

EXT. CHURCH - DAY

A small country parish. WORSHIPPERS file out the front Door, Lily Cole and Johnny are in the middle of them.

They head toward a line of cars in a field across the street.

COLE

We could have used that money.

JOHNNY

I have to agree with him.

LILY

We have to do our part. To live is
to suffer.

On a mission Lily makes her way to their car.

EXT. GUN RANGE - DAY

A large sign reads: Bullseye Bob's Shoot em Up

Johnny's car speeds into view past the sign and into the parking lot.

INT. GUN RANGE, FIRING LINE - DAY

Lily and the boys are cramped together in the last lane, a couple of open gun cases sit on a metal table. Johnny hands Lily a large semi-automatic pistol, she takes aim.

BANG.

The shot hits off-center.

COLE

I'm sorry about the part.

BANG

LILY

Everything has it's plan.

BANG, BANG, BANG.

Lily pushes a large red button against the wall.

Her target comes forward, she's a good shot.

She places the pistol down. Johnny places his own target, presses the button it zooms off. He grabs the pistol off the table.

LILY

I talked to Sam this morning.
Investors are having a get
together to celebrate.

COLE

I don't think we're invited.

LILY

Nonsense. Adrian owes it to us.
Talk to him.

COLE

I think it's weird.

BANG

COLE

It'll be the first time meeting
them.

LILY

Oh but we have met them. You boys
were just kids. Those commercials
Never made it to air though. Just
the first of many disappointments.

COLE

Wasn't it for flaked wheat or something, that time is so hazy.

JOHNNY

Stuff tastes like cardboard.

BANG

LILY

Nice shot Johnny.

COLE

He got one out of five, you stink for a Freeman.

JOHNNY

I'm a Daniel's Cole.

COLE

Talk some sense into him.

LILY

Oh hush up. We should be supportive.

COLE

That's rich coming from you.

LILY

I beg your pardon?

Cole catches himself, let's not ruin the day.

COLE

It won't change anything.

LILY

I have my ways.
(to Johnny)
Keep your eyes on the target honey.

Johnny takes aim.

BANG

EXT. FREEMAN HOUSE - DAY

Johnny sits on the step looking at his watch.

Cole and Lily stand in the doorway. She hands him a piece of paper.

COLE

Couldn't stop on the way back?

LILY

I never miss your show. Remember to get the brand name stuff. Other stuff is the devils diaper. No dilly dallying either, straight home after errands. We need to go over everything.

COLE

Yes Ma'am.

Lily heads back in the house.

COLE

Adrian by the studio?

JOHNNY

Should be.

He double times it back to Cole and into:

JOHNNY'S CAR (MOVING)

- Johnny's driving. In a pair of large shades, Cole fades away against the passenger side window. Johnny hits him, he jumps awake into...

A DRY CLEANER

- Cole sprawls across a leather love seat, looking like a man who's given up.

- Johnny flirts with the SEAMSTRESS who's taken by his charm. She hands him a pile of suits. He holds them up and into...

JOHNNY'S CAR

- The freshly laundered suits fly into the back seat. Cole jumps in on the driver side. Johnny takes the passenger side. He's pissed. I drive mother fucker. Cole flashes him one of his grins. He has a very punchable face.

JOHNNY (PRE-LAP)

Promise me you won't do anything stupid.

EXT. SWEETS STUDIO LOT - DAY

A large skate park gets full use. Right next to it, cramped between rows of movie trailers...

A couple of ROUGH FELLAS shoot hoops on a banged up court. On a yellow lawn next to it, Adrian loiters with a few SYCHOPHANTS. Janet isn't far away, gabbing with a couple of her PERSONAL ASSISTANTS. Across the street in an empty...

PARKING LOT

Johnny's car rests in the open, so many empty parking spots, not conspicuous at all.

COLE
 (to himself)
 Oatmeal Schmoatmeal, I want
 sugared wheat, I want sugared
 wheat.

Johnny gets a scope of the area.

JOHNNY
 Gonna be nice?

COLE
 Never.

They jump out of the car and cross the street. Cole's a speed walker. Johnny quickens his pace to keep up, he's always trailing behind.

They notice the cream colored Cutlass from the night before parked in an alley. It's license plate reads.

JOHNNY
 Check it out.

COLE
 How's your singing voice?

JOHNNY
 Asshole.

Cole and Johnny approach the group.

ADRIAN
 There he is. Freeman. I missed you
 last night. What's up Johnny?

Janet sees them from across the way, her smile fades.

ADRIAN
Guess who's going to Hollywood?

COLE
I heard.

Adrian runs and grabs Janet's hand. She protests as he pulls her over, presents her to Cole and Johnny.

ADRIAN
You remember Janet. I wouldn't have got the part without her.

COLE
We met last night.

ADRIAN
No hard feelings? With the role and Sweets and everything?

Cole lies.

COLE
Wouldn't be the first time.

JANET
Did you leave anything in the trailer?

Adrian looks skyward, and looks to the boys.

ADRIAN
Women right?
(addressing Janet)
One second babe, talkin' to Cole about that thing.

Janet's phone rings. She takes her chance and flees the awkwardness with her assistants in tow.

Johnny follows while flirting with one of them.

ADRIAN
Listen, Cole. There was something I wanted to talk to you about.

COLE
Did you see it too?

ADRIAN
See what?

COLE
That old car by the trailer.

ADRIAN

He's got some taste huh?

COLE

Sweets?

ADRIAN

Nah, Sweets tastes are shit. The big shot investor for the picture. Janet never gave me his name, kinda weird. She can't talk about it which is a little annoying.

COLE

Is he here right now though?

ADRIAN

No, meeting him Tuesday. Janet says he asked about you.

COLE

Really?

ADRIAN

He specifically asked for us to be at this get together. But it's best we get our story straight in case anything comes up.

COLE

What would come up?

ADRIAN

This is huge, for all of us. Back then, we did some crazy stuff. We didn't know any better.

COLE

What does it have to do with getting a story straight?

Adrian brings the volume down. Glances around.

ADRIAN

If anything got out about, you know, that thing we don't talk about, you'd be just as fucked as me. You ever tell anyone about that?

Cole has no idea what he's talking about.

COLE

Anyone about what?

ADRIAN

Sweets didn't want to jeopardize the picture. I'm not saying I agree with leaving you in the dark, but some of those same guys are involved with this thing. If anyone found out what happened.

COLE

What?

Shit, Cole doesn't remember.

ADRIAN

Never mind. We'll talk later.

Janet spooks them as she jumps in and intervenes.

JANET

Did you ask him about this week?

ADRIAN

He agreed right Freeman? Bring your mom and Johnny too, we'll make a day of it!

A black car pulls up and whisks Adrian and Janet away.

Adrian's comment has Cole thinking into...

INT. COLE'S ROOM - DAY (FLASHBACK: 1986)

A YOUNGER COLE (11) sits on his bed. The same old child's room. His DYI soap posters are gone. In it's place, some cringy 80's sitcom magazine pull-outs and tiger beat style celebrity head shots.

Sitting beside Cole...

A YOUNG ADRIAN SIMS (13) and a much YOUNGER JOHNNY(9).

They are researching a film that they have no business watching.

YOUNGER ADRIAN

It looks so fake.

YOUNGER COLE

The trick is corn syrup and food coloring.

Adrian turns his attention outside and to a wooden shed at the back of the property, freshly lacquered with several large padlocks. A bible verse painted on the front

YOUNGER ADRIAN
Your moms pretty religious huh?

YOUNGER COLE
Church every Sunday.

YOUNGER ADRIAN
Anything we can use in there?

YOUNGER COLE
No keys for the locks. Mom tossed them. She says it belongs to the devil and that Jesus keeps it hidden away.

Adrian rolls his eyes, crazy-ville.

YOUNG ADRIAN
Oh, news on the commercial.

YOUNG COLE
Oh yeah?

YOUNG ADRIAN
He said he even has a real camera we can use.

Cole's eyes light up.

YOUNG COLE
A real camera would be pretty sweet --

YOUNG ADRIAN
-- And an empty room on the lot.

YOUNG COLE
Janet's won't be there.

YOUNG ADRIAN
Rose can do it.

YOUNG COLE
They don't look that much alike.

YOUNG ADRIAN
Enough for what we're doing.

YOUNG JOHNNY

What can I do?

Johnny is too young to understand.

YOUNG COLE

Go get us some ice tea from the kitchen.

YOUNG JOHNNY

I'm on it!

Johnny disappears down the hall.

LILY (O.S.)

No running in the house!

Adrian leans in close, puts his arm around Cole's shoulder.

YOUNG ADRIAN

You won't be able to tell them apart. It'll be perfect.

Cole's face fills with excitement.

END FLASHBACK.

INT. JOHNNY'S CAR - DAY (PARKED)

Cole's mind is elsewhere.

COLE

You know what he's doing? Showing off in front of his friends.

JOHNNY

This is the second day in a row now.

COLE

Don't worry about mom, she has it figured out.

JOHNNY

Just like the dairy spokesman job? Or sweet's presenter? Should I go on?

COLE

Are, you,...on my side on this one?

JOHNNY

Yes. Can we go now?

Johnny puts his keys in the ignition, just as he turns the engine over, Cole grabs the keys.

COLE

We're staying put, but I don't want to meet him just yet.

JOHNNY

I see. Like Richard Dreyfuss and Elmo Estevez?

COLE

Emilio.

JOHNNY

You be Estevez and I'll be Dreyfuss.

COLE

I'm Dreyfuss.

JOHNNY

I don't want to be Emilio.

Cole holds up his hands, they shake. Johnny takes notice as Cole tries to cover them up.

JOHNNY

I'm scared too Cole.

COLE

I'm not scared.

JOHNNY

Well I am, and the shit I'll get for this. Let's get out of here.

Cole thinks about it for a second, no way.

COLE

Just a look.

All the skaters and park goers file out of the area until they are alone. Johnny and Cole sit in the car as darkness falls.

Cole pics his teeth.

Johnny looks over some sheets of paper, makes notes.

In the...

REARVIEW

A single sedan drives along a deserted rural road and out of site, false alarm.

Cole's eyes become heavy.

Johnny jerks in his seat, did he fall asleep?

INT/EXT. JOHNNY'S CAR - NIGHT

The car rests in the darkened lot, surrounded by several large parking pole spot lights.

A clanging of spurs, quiet at first, then louder.

Johnny jumps awake in his seat. The flailing frightens Cole out of a deep sleep. Johnny can't help himself.

JOHNNY

You scream like a girl.

COLE

Shh!

Cole gets his bearings, looks to the...

Cutlass. It sits in darkness. How long has it been?

Johnny looks to the dash.

JOHNNY

Perfect.

COLE

Wait.

Just then in the distance.

A figure in shadow approaches the cutlass. A red ember glows off a cigarette as it's drawn.

VIRGIL LINCOLN(60's) A modern cowboy. He strides toward the passenger side. A LARGE FELLA in a dark suit accompanies him and jumps in the drivers seat, slams the door.

Virgil waits, never one to waste a smoke. He looks toward Johnny and Cole.

Their eyes meet.

Cole's wide awake now. Something stirs in him.

COLE

Maybe we should head back.

Johnny looks in Cole's direction at the large man across the way bathed in darkness.

JOHNNY

Best idea you've had all night.

Cole curls up on the passenger side. It's disturbing.

The car pulls away and drives in the opposite direction.

Virgil's gaze is fixed on the fleeing vehicle.

EXT. FREEMAN HOUSE - NIGHT

Johnny bounds out the car with suits in hand, Cole follows after.

The front door flies open. Lily stands in the doorway.

LILY

Where the hell have you two been?

JOHNNY

My sincerest apologies. We had--

Cole reaches the front door.

LILY

--Well? It's too late to go over anything now.

Cole walks past her and slams the door in her face.

As why I never washes over Lily, she aims the look toward Johnny.

JOHNNY

A little problem at the dry cleaner.

INT. FREEMAN HOUSE, COLE'S ROOM - NIGHT

Cole lies in bed, he stares up at the ceiling, and his DIY soap posters. He jumps out of his bed and heads down the...

HALLWAY

He passes Johnny's open bedroom door. Johnny's comfy under his sheets, snoring.

Cole walks past another large photo wall. So many framed photographs of people, hard to make out.

Cole makes it to the...

KITCHEN

He swings open the fridge, digs around inside, grabs some juice.

He pours himself a large glass and heads back to the...

HALLWAY

The photos on the wall are much clearer. A particular framed picture on the wall catches Cole's attention.

Cole stops and backs up. He gets a closer look on...

A PHOTO

A candid image of Cole, Johnny, and Adrian as pre-teens. Behind them...

three suited men. Beside the three men are Hal Sweetland and a younger Virgil. He has his arm around an older teen girl wearing a pretty smile, ROSE LINCOLN(14). She looks a lot like Janet, but not quite.

BACK TO SCENE

In a trance, he grabs the frame off the wall, leaving it's missing piece in the puzzle of frames.

He stumbles back into his room.

Slam.

INT. FREEMAN HOUSE, JOHNNY'S ROOM - DAY

Tidy. Johnny sprawls across his bed, tied up in the fitted sheet, clearly too big for the bed when...

Splash.

Johnny is violently jolted awake by a drenching of water. A looming shadow hangs over him.

It's Lily holding an empty bucket.

LILY

Wakey wakey, eggs and bakey.

JOHNNY

With all do respect there are better ways to get me up, a nudge, some coffee --

LILY

-- I have to get my supplies for bingo tonight.

JOHNNY

Yes, I understand but this has just caused a significant delay --

LILY

-- and Cole won't come out of his room.

Johnny flings the excess water off his head.

JOHNNY

What should I do about it? I have no sway over him he's --

LILY

-- You're brothers. You're all he has, well, you and his mother. Get up.

JOHNNY

Of course.

INT. FREEMAN HOUSE, HALLWAY- DAY

Johnny approaches Cole's bedroom door.

Knock knock.

JOHNNY

How you doing in there?

Lily lingers over him, worried.

Nothing but silence from the other side.

LILY

Maybe I was too hard on him.

JOHNNY

Cole?

They both lean on the door.

With their ears to the door now, a rustle from the other side.

It flies open, they fall into...

COLE'S ROOM

Cole stands over them fully dressed.

COLE

What's for breakfast?

Johnny and Lily are relieved.

JOHNNY

You dick head.

COLE

Don't just stand there Johnny,
help my mom up.

Johnny gets to his feet, takes Lily's hand. Lily looks over her son, he's fine.

Johnny playfully hits Cole, Cole jabs him back, they wrestle. Cole brings a much smaller Johnny to the floor.

COLE

Gotta, work on those holds John.

JOHNNY

You work out?

COLE

Fuck off.

Johnny taps out. Lily looks skyward. Thank God.

INT. FREEMAN HOUSE, KITCHEN- DAY

Lily sits at the table while Johnny tries to get a start on the day with his errands. Cole takes a seat.

LILY

I have it all laid out.

COLE

Uh oh.

LILY

While you two were out neglecting your duties. I was hard at work here. Much like your friend Adrian.

COLE

He's not my friend mom.

LILY

I'm just saying I think you could use some of his work ethic that's all. We'll follow his lead and get us a sponsor.

COLE

A sponsor?

Lily jumps up from her seat and disappears into the front veranda.

LILY (O.S.)

I used to do a ton of campaigning back in the '70's. These Hollywood types are pussy cats in comparison, Lord knows.

Lily comes back with a cut out of Cole from a few years ago.

COLE

Let's do it.

Lily is shocked. Really?

LILY

I have so many ideas.

Cole finishes up the last of his coffee as Johnny is almost set to leave.

COLE

We'll go over it tonight.

LILY

Not after breakfast?

COLE

I'll be joining Johnny this afternoon.

Johnny stops in his tracks.

JOHNNY

One day is enough. Leave me to my
task in peace, I beg you.

COLE

No, I beg you. Think of it as a
penance for yesterday.

Lily isn't so sure.

LILY

I've been disappointed by you all
week.

Cole flashes his PR grin.

COLE

I've been ungrateful. It changes
today.

LILY

You stand me up one more time? You
two will have an old fashioned
spanking.

COLE

This is our time.

It's her line! She's so proud.

LILY

Don't mess this up.

Johnny takes his seat. They all join hands for grace.

JOHNNY (PRE-LAP)

I must protest this --

INT/EXT. JOHNNY'S CAR - DAY

Cole fiddles with a pile of hand written notes sprawled
across Johnny's lap on the passenger side.

COLE

-- Shh! I think they're coming
out.

EXT. STREET- DAY

A couple of attractive women exit the building, they adjust themselves, they look grossed out, then...

Hal Sweetland with TWO BRUTES at his side follow after them looking like men who have just been laid.

Tony Thomlinson exits after. News has spread about the movie, a few FANS loiter outside.

A black limo pulls up, slams on the breaks, narrowly missing one of the fans.

Hal surveys the crowd, shrugs in acceptance. He politely motions fans out across the street. Hal and crew all crowd into a black limo.

INT. JOHNNY'S CAR - DAY

COLE

Back to dreamland my ass.

Cole motions to Johnny, get that pen ready.

COLE

Exit apartment, nine am.

Unimpressed, Johnny transcribes it in a small notepad.

INT/EXT. JOHNNY'S CAR - DAY

Johnny's car idles across the street. Cole looks through a pair of...

BINOCULARS

In a restaurant window Tony Thomlinson sits at a table with Hal Sweetland. Big laughs all around.

BACK TO SCENE

Cole lowers his binoculars.

COLE

Eating at Lou's, nine forty five... Motherfuckers.

Looking even more annoyed, Johnny transcribes it in a small notepad.

JOHNNY

What are we doing here Cole.

Cole takes a folded picture out of his pocket, it's the picture from the night before.

Cole tosses the picture on his lap.

Johnny looks over the picture, he's just as clueless.

JOHNNY

Holy shit, that's the guy! Last night.

COLE

Looks it.

Johnny studies the photograph.

JOHNNY

Does this have to do with him?

COLE

Sweetland.

Cole points to the Janet Look a like. Johnny tosses the picture back.

COLE

Her to...

Cole's face fills with that fear again.

JOHNNY

I don't remember her.

COLE

I didn't either.

Cole pockets the photo and turns to Johnny with a sincerity he'd never seen before.

JOHNNY

Was I there?

Cole eyes the...

PICTURE

Hal Sweetland with three big wigs in the back wearing creepy grins.

EXT. LOU'S RESTAURANT - DAY

Hal and his two brutes exit the restaurant looking satisfied. Tony exits afterward. Hal looks down the road and spots Cole and Johnny parked on the side of the curb.

A Brute 1 approaches.

BRUTE 1

Is that the Coleman boy? Been following us all morning.

HAL

Freeman boy yeah. It's nothing.

Tony passes them, just as he steps into the same limo he looks to Hal.

TONY

Talk to the kid. We don't want to spoil the get-together.

The brute goes back to his duties as Hal's face fills with concern.

EXT. SWEETS STUDIO LOT - DAY

The limo pulls up to the building. Tony and his large guard head inside. Hal jumps out on the other side. He goes to the back of the building with his two brutes.

Cole and Johnny pull up some ways away.

EXT. SWEETS STUDIO, BACK LOT - DAY

TEENS and a few CREW MEMBERS test their skills on the ramps. Beside one of the trailers...

Hal Sweetland shoots some hoops with his two brutes. Hal is too sweaty, out of breath. A balding slob.

His large wig sits on the sidelines, flies buzz around it.

A frail hand reaches out and grabs it.

It's Cole's.

With Johnny at his side, Cole gives it the once over, disgusted. Johnny hits it out of his hand.

Cole and Johnny approach Hal and his two brutes, They are really into the game, they ignore him.

Hal throws a ball at the rim.

Air ball.

Hal doubles over gasping for breath.

HAL

What seems to be the problem boys?

Not getting an answer, Hal rises and turns to see Cole and Johnny with the two brutes flanking them on each side.

HAL

The Freeman boys. Johnny, sorry I missed you at the taping, things got heated.

One of the brutes tosses Hal a towel, he wipes the greasy sweat off his balding head.

HAL

This about the taping?

COLE

Not about that.

Hal is more concerned now.

HAL

Not that?

Cole approaches Hal, takes out the photo and hands it to him.

Hal grabs his reading glasses, puts them on, gives the photo a good look.

He shares a knowing glance with the two brutes.

The brutes look at each other warily.

HAL

Where'd you get this?

COLE

Mom had it.

HAL

Those were the days.

Cole gives Johnny the side-eye, not yet.

HAL

You two don't remember this?

Cole lies

COLE

It's starting to come back.

HAL

We had some pretty big players here ten years ago.

Hal hands the photo back.

BRUTE 1

Twelve years ago.

Hal looks to the brute, shut up.

HAL

These boys are helping us make that Hollywood picture your so broken hearted over.

COLE

I heard.

HAL

Told me on the phone you were loitering around the studio last night. Now why would you do such a thing?

COLE

I wanted to get a look at him, seeing he's been casing my house.

HAL

I doubt it. He's what you call a silent partner, hasn't stepped a foot outside the estate.

COLE

Who owns that cutlass then?

HAL

You leave it to old Hal. Our investor just needs the proper guidance.

COLE

Guidance?

HAL

He can't wait to meet me is all.

COLE

What did you tell him?

HAL

Only what he needs to know.

COLE

I can't wait to meet him myself. Sounds like quite an outing, right Johnny?

JOHNNY

Can't wait.

HAL

Who said you were invited?

COLE

Our investor did.

News to Hal.

HAL

Get everyone all in one spot. I like it. Just like old times. One big happy film family. If you two play nice...

Hal takes a shot, hits the rim, bounces and falls to the court.

HAL

There may still be a part in it for you.

COLE

As long as I get my story straight right?

That got Hal to stop dribbling.

HAL

What you talking about?

COLE

Get the story straight in case
anything comes up?

Hal looks shook. He approaches Cole, and swipes the
picture from his grasp.

COLE

She looks an awful lot like Janet
doesn't she?

Cole approaches Hal and takes the photo back without
protest.

Hal has seen this before.

HAL

We do need to get something
straight...

Hal grabs Cole's arm.

HAL

If Ohio goes? You can kiss the
Soap goodbye. You and your mom
will be out on the street. We are
in this together, understand?

COLE

Take your hand off me.

Hal releases his grip.

HAL

I'm just being real with you kid.
It's how it's always been. So, you
gonna play nice?

Cole's looks up to the heavens and nods an OKAY.

COLE

Come on Johnny.

They turn away from Hal, walk off the basketball court.

HAL

The show must go on...Amigo.

Hal seems sweatier now. He looks to his two brutes, they
know what to do.

Hal picks up the basketball, Drains a three-shot.

Cole and Johnny head back to their car, the two brutes following after them.

EXT. RURAL ROAD - DAY

With the studio lot far in the distance, Cole's car comes into view, behind them a black sedan.

The black sedan speeds up and swerves in front of Cole's car forcing him to stop.

The two large brutes from the basketball court exit the vehicle. They approach Cole's driver side window.

KNOCK KNOCK KNOCK

The largest of the two motions for Cole to roll down his window.

Cole, shakes his head "no" and locks the door. The brute punches his hand through the door window, spraying glass all over Cole's lap.

BRUTE 1

Fred Coleman?

Not quite right.

COLE

I have rights motherfucker!

Brute 1 thrusts his hands into his car and drags him out through the open window.

He holds him up in the air, Cole struggles to break free, but the man is too strong.

Johnny cowers in his seat, the second brute showers him with window glass, grabs him, drags him out of the car.

A PUNCH in the GUT. Cole falls to the ground in pain.

Johnny's shoved into the dirt.

BRUTE 1

No talking about the girl Coleman.

BRUTE 2

Up to no good Fred...

BRUTE 1

One peep outta you two and it'll be brain buster city man.

BRUTE 2

Bust you up.

BRUTE 1

Bust you up good.

The large man violently frisks Cole and pry the photo out of his hand.

Walking back towards their vehicle, Brute 2 stops and pulls out a switch blade, pops the back tire on Cole's car. The first Brute takes exception.

BRUTE 1

Popping tires now Sal?

BRUTE 2

You got a problem with that?

Brute 2 gets in his face.

BRUTE 1

No man, no problem.

They get to their vehicle. Brute 1 stops before getting in and gives them a "we are watching you" gesture. They jump in their car.

The tires kick up a cloud of dust and they speed away.

Cole lies on the ground. A humiliated heap.

JOHNNY

The spare.

COLE

What about it, fuck.

JOHNNY

Don't have one.

COLE

For fuck's sake Johnny.

JOHNNY

I'm sorry Cole.

Cole doesn't have a choice. He goes to the car, grabs the cars brick mobile.

COLE

Stupid thing.

He dials a number.

INTERCUT: INT. SAMMY'S CAR/INT. JOHNNY'S CAR - NIGHT

Sammy struggles with the handset.

SAMMY

Where have you been?

COLE

In trouble. You close by?

SAMMY

Where is close by?

COLE

Around the studio?

SAMMY

On my way to get your mother. She don't miss bingo for nobody --

COLE

-- We just got roughed up by Sweets over some, got my damn tires popped.

Silence on the other end.

SAMMY

God damn it kid, I've been telling you to get that spare for how long now?

COLE

Months.

SAMMY

He rough you up?

COLE

Got his fucking goons to do it.

SAMMY

Why?

Cole collapses to the pavement, his back up against the car. He can't wear the mask anymore.

COLE

Fucked up shit from the club, years ago. Mom's got pictures of these guys all over the walls. He's going to do it again!

SAMMY

This is the biggest thing this town has ever had, I know about the invite and whatever happened, we are not calling it off.

Cole looks defeated.

COLE

I'm scared Sam.

That got him.

SAMMY

I'm a little ways out but...I'll swing by on the way, we'll pick up your mother and...we'll talk about it. It'll be ok.

COLE

We'll be here.

Sammy hangs up the phone.

SAMMY

Fuck.

EXT. BINGO HALL - NIGHT

A tall GREY LADY (60's) Stately, she holds the door open looking annoyed as Lily takes her time getting through. She drops her bags as the tall lady passes her a cigarette, she lights one up.

LILY

I told him, I said I am not going to settle for twenty percent.

GREY LADY

What did he do?

LILY

He looked at me dead in the eye and said, lets make it thirty five.

GREY LADY

So you must be moving out to California then?

LILY

We were going to film it here, you know, play local for California, It's a thing they do. Then they got that director.

GREY LADY

When they start shooting?

LILY

Next month. I'll probably join Cole at some point. He's the lead so I want to give him some space.

GREY LADY

You must be over the moon! All that hard work.

Lily's smile fades a bit

LILY

He deserves it.

GREY LADY

Next time I see you I'll be asking you for an autograph!

Two other OLDER LADIES exit the Bingo hall and surround Lily, She's quite the celebrity with Cole getting the role and all.

GREY LADY

Where's Johnny?

LILY

They're together.

GREY LADY

Oh how sweet!

LILY

Flight left a little while ago. I told him to call me as soon as they landed but you know how kids are.

Just then, Sammy pulls up in his boat of a car.

LILY

Well, this is me.
(looking into the car)

The girls in there with you Sam?
Come out and say hi.

Cole pokes his head out the passenger side window.

COLE

Evenin' ladies.

He exits the car to let his mother sit in the front seat, he looks like shit, his eyes are red and swollen.

The Grey lady's face turns from confusion to concern.

GREY LADY

Have you been crying?

She peers through to the drivers side, It's Sammy. They also look like a dogs breakfast.

She's not impressed. Her former fan club gossips and whisper amongst themselves.

SAMMY

You've met the boys Cole and Johnny.

JOHNNY

Howdy.

She looks to Lily, it's incriminating.

Humiliated, Lily jumps in the front passenger seat.

INT. SAMMY'S CAR - NIGHT (MOVING)

Lily waves to her fan club. They look on in disgust. Sammy pulls away from the curb.

It's too quiet in the car.

LILY

I am so tired of looking like a bad person. I'm really not...

They ignore her.

LILY

Are you listening? What is the matter with you all anyway. Did you crawl out of a dumpster? Where's the car?

SAMMY

Lily?

LILY

Yes Sam...

COLE

Had a run in with Sweets.

Lily takes out her compact, fixes her face, draws this out, she does not want to go there.

LILY

About what?

SAMMY

Not yet Cole.

JOHNNY

She has a right to know.

SAMMY

Maybe wait until --

LILY

-- What is going on? Sam?

JOHNNY

Cole has something to tell you.

SAMMY

God damn it Johnny not on the eve of our greatest accomplishme --

COLE

-- Remember we had that run of commercial work at the studio back in the 80's?

LILY

We were just talking about that. I loved that time.

SAMMY

Cole, as your manager I'm begging you.

Lily realizes this is serious and becomes deeply concerned. She grabs Sam by the collar.

LILY

Let my son speak.

JOHNNY

Tell her Cole, what you told us. I'm with you brother.

Johnny puts an arm around Cole in comfort.

LILY

What happened?

Cole looks to his hands, they shake. He looks out the window. Trees pass. Stand upon stand of pine and into...

INT. TALENT BUS - DAY (FLASHBACK: 1986)

A young fresh faced Cole Freeman sits beside his mother. A FEW KIDS with a young Johnny and a large for his age Adrian wrestle with a teen idle magazine at the back of the bus.

Lily fixes Cole a Windsor Knot.

Cole looks down to his hands which slightly shake, script in lap, he brushes a tuft from his manicured head.

Lily leans down to eye level.

LILY

Remember, big smile, look in the camera. Your line?

YOUNG COLE

Oatmeal shmoatmeal, I want sugared wheat.

Controlled, Lily smudges away marks which may not be there.

LILY

I don't believe a word Cole, it has to be natural.

YOUNG COLE

I know!

LILY

Cole, you have to concentrate. Can you do this?

Cole looks to Johnny who gives him a nod of approval.

YOUNG COLE

Piece of cake.

Without as much as a pat on the back, Lily retreats back to her side of the seat. The bus comes to a stop.

Cole looks out the window at a young woman...

Janet's look-a-like but just a bit older. It's the girl from the photograph, Rose Lincoln. She hugs and says her goodbyes to a tall man seeing her off, a younger Virgil Lincoln.

She hops on the bus and looks to Cole, a smile.

INT - STUDIO, DRESSING ROOM - DAY

A distraught Adrian argues with THREE SUITED MEN in high fashion wearing red sweaty faces. They push Adrian into the dressing room.

He collects himself and approaches Cole sitting in a make up chair.

YOUNG ADRIAN
(in a hushed voice)
Change of plans. It's in room 305.

YOUNG COLE
Not the auditorium?

YOUNG ADRIAN
Sweets had it booked and forgot.

YOUNG COLE
What about Rose?

YOUNG ADRIAN
She'll meet us there.

The three Suited Men enter the dressing room. They exchange a glance with Adrian, it's been done. Adrian sheepishly leaves the room.

SUITED MAN 1
You ready champ?

YOUNG COLE
I'm ready for my close-up

The Suited men share a laugh, Cole's mother looks on in embarrassment, runs up to her son.

LILY
Cole, look at me honey. Don't mess this up. I'll be upstairs. You do whatever these men tell you, got it?

Sitting alone in his chair he nods and smiles at his mom.

INT. STUDIO FLOOR - DAY

Cole sits in front of a farmland setting. Several cows moo in their stalls.

Rose and Johnny sit on hay bails, large amateur smiles, while Adrian holds the lead of a large dairy cow.

Cole, calm and collected gets up and walks toward the front of the stage, arms behind his back, a natural.

At the front of the stage, he looks into the camera...

YOUNG COLE
Oatmeal schmoatmeal...

He cocks an eyebrow.

YOUNG COLE
I want sugared wheat.

INT. STAGE - DAY

The last of the crew members are cleaning up. Cole and Adrian stand on the stage. Hal is in the background with the three suited men, big laughs all around. They eye Cole and disappear behind a curtain.

YOUNG ADRIAN
You know the way?

YOUNG COLE
Room 305 right?

YOUNG ADRIAN
I know where it is. Follow me.

Cole looks around, it's deserted.

YOUNG COLE
Where is everyone?

YOUNG ADRIAN
It's always like this after a show.

Adrian walks up ahead and stops in a dark corridor leading to a faint light around a corner far in the distance.

YOUNG ADRIAN
This way.

Cole follows Adrian who seems to be in a hurry. The further they get down the...

HALLWAY

The Darker it gets. Adrian stops at a door numbered 305.

YOUNG ADRIAN

This is it.

Cole looks around, it's too dark, something isn't right, he takes a look around and steps into...

ROOM 305

It's empty except for a desk, a bed and some local tv posters on the wall.

Adrian stands in the doorway.

YOUNG ADRIAN

Pretty neat huh?

YOUNG COLE

There's nothing here. Where are the cameras? I thought we were going to have some production value?

YOUNG ADRIAN

I have to go get that stuff dummy. Wait here.

Adrian closes the door and leaves Cole alone in the room.

Cole gets a look around, it's not what he expected, then a rustle from another connecting door, it slowly opens...

One of the suited men enters.

SUITED MAN 1

How you enjoy the shoot?

Then another suited man.

SUITED MAN 2

You really impressed us out there.

Then another. He closes the door behind him.

SUITED MAN 3

First time?

The three suited men walk toward Cole, Cole backs up...

YOUNG COLE

Adrian will be back any minute.

Cole looks to the door, panic starts to set in.

SUITED MAN 1

I am sure you're aware of the tradition we have here at the studio?

SUITED MAN 2

All new kids have to go through a bit of an adjustment period. We pick one we like, you happened to fit the bill.

Cole makes a run for it, but he's grabbed by one of the men.

YOUNG COLE

Adrian, help me!

SUITED MAN 3

He's not going to help you kid.

Cole's mouth is covered as he's dragged toward the bed.

The two other men LAUGH as they undo their ties and shirts, they have him pinned down.

Cole SCREAMS.

The door slowly opens...

It's Rose.

A look of horror paints her face.

INT. STUDIO, CORRIDOR - DAY

Rose tries to get away but she's dragged into the room, the door slams behind her.

A concerned Adrian looks around to be sure there are no witness' he makes his way up the hallway and out of sight.

END FLASHBACK

INT. FREEMAN HOUSE, KITCHEN - NIGHT

Lily, Sammy, Johnny and Cole sit at the table looking solemn. The silence is palpable. Lily rises to her feet and leaves the table and into the...

HALLWAY

She covers her mouth, in shock. The tears start. She tries not to believe it. Cole in the background gets hugs from Sammy and Johnny.

She composes herself, walks back into the kitchen and grabs her son in a tight embrace, she Sobs.

INT. FREEMAN HOUSE, LIVING ROOM - NIGHT

All is still. Sammy lounges in a recliner, Lily sits on her sofa. Her favorite movie plays. She grabs a cigarette from a house coat pocket, sparks it up.

SAMMY

I checked in on production.

LILY

And?

SAMMY

It's the same guys.

LILY

Can we get up there before hand?

Lily takes a long draw.

SAMMY

Damn it Lil. Since when have you started smoking again?

LILY

You don't need a cigarette right now? How --

SAMMY

-- Say it --

LILY

-- How could I have let this happen?

SAMMY

Listen, Lil...I know you're upset
right now --

LILY

-- Do you have any idea what we
have to do tomorrow? I have to
share a table with those pieces of
shit?

Sammy looks away, she's right.

SAMMY

You've fought so hard, both of
you. This is it. A chance to get
out of here. What do you want to
do?

LILY

This town is rotten to the core.
Can't go the Police. It's a rural
spot right?

SAMMY

About an hour out of town.

LILY

I have to make it right. Take the
loaner. I have some plates you can
use. I want escape routes, roads
in and out.

INT. FREEMAN HOUSE, HALLWAY - MORNING

Lily walks down the photo framed hallway, looking at all
the memories over the years.

SAMMY (V.O.)

I'm no militant.

She stops at Johnny's door, watches him sleep for a
moment.

She continues down the hall and opens cabinet door. She
grabs a stack of photos and them over.

- Pictures of herself with a group of missionaries in
Central America.

- A picture of her holding a rifle, some men in military
uniforms stand beside her.

LILY (V.O.)

All the running has just led me
back to this.

She looks to a frame on the wall from before, her with a group of military men. She picks up the frame, looks over the picture, a smile.

SAMMY (V.O.)

Better ways to deal with this Lil,
think of the boys.

LILY (V.O.)

This happened on my watch. I'm his
only mother. What would he expect
me to do?

SAMMY (V.O.)

Turn the other cheek.

Lily opens a drawer full of old photographs. Standing with Missionaries and small children.

SAMMY (V.O.)

What happens to my twins when I'm
gone? I do sympathize. Madder than
hell for what happened to your boy
but you're on your own on this
one.

LILY (V.O.)

It's all I've ever been good at.
The lord gives us gifts.
Everything has a plan. It is mine
to avenge; I will repay says the
Lord. Must be giving me a sign.

Lily grabs a particular photograph, one with Hal Sweetland and the boys. The three suited men are in the photo as well along with Cole and Adrian. Lily stands in front of all of them, a big happy smile.

She continues on to...

THE BASEMENT.

The walls are lined with stacks upon stacks of boxes. She quickens her pace to the back, grabs a large crow bar.

Lily hurries back up the stairs.

EXT. FREEMAN HOUSE, BACKYARD - DAY

Lily approaches the shed and stands at it's foot. The shed door is shut with several locks, the bible verse is faded and peeling away.

SAMMY (V.O.)

Do not repay anyone evil for evil.
Tell me you've heard that part.
Lord ain't giving you no sign Lil.

LILY (V.O.)

Then the devil will have to have
his way on this one.

MUSIC UP: "EVERYTHING'S ALRIGHT" JESUS CHRIST SUPERSTAR.

BEGIN MONTAGE:

- Lily approaches the door, tears at the pad locks, the faded bible verse peels away.
- The locks Snap off, one by one.
- Janet sits on a fancy king size bed, talking into her phone in a secret way. Adrian stands in the bathroom admiring himself.
- Lily gets in between the wood slats and tears holes in the large door.
- A kick and the shed door comes apart, Lily enters the shed.
- A fancy large table is set, fine china and silverware
- A hand lights an old oil lamp, its light stabs the darkness.
- Lily grabs a material tarp and uncovers a full cabinet of ammo, a decent collection of hand guns and equipment.
- Lily lights up a cigarette and grabs a contraption.
- She demonstrates how it works. The gun hidden away pops out as he releases it, she grabs the pistol, aims true.
- Janet lies awake in bed looking worried, she fiddles with her ring. In a deep sleep, Adrian swings his arm over her, she pushes it away.

- A massive Estate, a stretched limo pulls up in a rural parking lot, Three red faced big wigs exit and follow an ESTATE WORKER down a pathway.

- Lily tries another contraption, one she can hide easily under her dress, strapped to her inner thigh. She demonstrates how it works.

- Up on the walls: Old pictures of Lily in Central America. Posing with missionaries, next to it...

Standing with two men in military outfits.

- Lily expertly puts together a pistol as she pulls from her cigarette. She attaches it to the contraption. Concealed and deadly.

END MONTAGE

INT. FREEMAN HOUSE, COLE'S ROOM - DAY

She sits on the end of Cole's bed, his eyes are closed but he's not sleeping.

LILY

We have a big day ahead.

COLE

I would have said something if I could remember.

LILY

You and your brother are all that matter now.

Lily stands and admires his DIY posters.

LILY

Such talented boys.

COLE

Johnny helped.

LILY

I've never noticed them before.

COLE

Better late than never.

LILY

We don't have to go.

COLE

I need to see this through.

LILY

We deserve some down time don't
you think?

COLE

Sounds like old times.

Cole slinks back into bed.

LILY

You know what I could go for?
Pancakes.

Cole likes that idea.

COLE

Pancakes would be amazing mom.

Lily gives him a kiss on the head.

LILY

I'll come get you when they're
ready.

She loiters in the doorway for a moment, admiring her
boy.

INT. FREEMAN HOUSE, KITCHEN - DAY

It's bright. Lily, Cole, and Johnny sit at the table
enjoying freshly made pancakes. A memory to last forever.

COLE (PRE-LAP)

It was always going to be curtains
for us.

INT. FREEMAN HOUSE, COLE'S ROOM - DAY

Cole stands shirtless in front of a stand up mirror. A re-
run of Summer Loving plays on a television nearby.

On the...

TELEVISION

Cole's character Lance Livingstone walks into the
foreground, BRIT(20's) blonde beauty, stands behind him.

LANCE	COLE (O.S.)
I don't know how to say this Brit but, I can't be tied down...	I don't know how to say this Brit but, I can't be tied down...

Brit runs to Lance, holds him close.

BRIT

You know that I don't care that
your long lost brother took your
identity and framed you for
murder, I know you're a good man,
I want to spend my life with you.

LANCE	COLE (O.S.)
That's the thing Brit, there never was a long lost brother, it was me the whole time.	That's the thing Brit, there never was a long lost brother, it was me the whole time.

She slowly backs away from him.

BRIT

You're lying! It can't be true!

BACK TO SCENE

Cole adjusts his tie and suit to match the picture of a
sears catalogue model taped up.

COLE	LANCE (V.O.)
Look into my eyes...	Look into my eyes...

BRIT (V.O.)

I can't believe you've done this!
Lance Livingstone, I never want to
see you again!

Cole, finishes the look with a nice suit jacket.

Lily strides in from the other room with two summer
dresses that go to the ankle.

LILY

What you think? White or red?

COLE

The red one trims your figure mom.

She looks in the mirror, admires herself, holds each
dress up against herself. He's right.

She gives him a peck on the cheek.

LILY

Thanks hun.

She disappears into her room. Cole looks to Johnny, they are both pretty nervous. He stops the Tv.

Has a nice long look around the house, it's brighter than usual.

COLE

A lot of memories here huh Johnny?

JOHNNY

Movie nights were the best.

COLE

The bad ones.

JOHNNY

Demons 2?

COLE

You know it.

Lily appears looking like a different woman.

LILY

Good choice on the red Cole.

JOHNNY

Looking very charming Mrs. Freeman

LILY

Call me mom would you?

JOHNNY

Mom.

A shadow passes by the window, the screeching of poorly serviced breaks.

Lily turns into the...

LIVING ROOM

HONK HONK

Lily runs to the window, they're here.

JOHNNY

ready to go --

LILY

-- We can still call it off.

Lily adjusts herself, grabs her purse.

COLE
Some people hide, and some
people...face the music.

The comment catches her attention, she shrugs it off. She caresses her sons face.

LILY
You just say the word...

COLE
I'll meet you out there.

She walks out the door.

COLE
This morning was fun.

JOHNNY
I feel like we're a family again.

Johnny looks out at the Limo.

JOHNNY
You alright? I know he's--

COLE
--You should keep it, the name.
You'll always be a Freeman.

JOHNNY
I'll be by your side bro.

EXT. FREEMAN HOUSE, ENTRANCE - DAY

Lily stops in her tracks, she looks to...

Her son's betrayer gabbing away inside the limo. He's oblivious.

She pushes the rage down, puts on a happy face and...

Continues walking toward the limo.

INT. LIMO - DAY

Sitting leather wrap around seating is a very dapper looking Adrian and Janet.

JANET

Nervous?

ADRIAN

I'm great beautiful.

JANET

Liar.

Janet throws him her irresistible smile.

ADRIAN

You know me too well Janet
Williams.

JANET

How is this any different from the
stage?

ADRIAN

Not knowing what to expect, it
doesn't ever get easy babe.

Janet embraces Adrian in a warm hug. He slumps in her
embrace.

ADRIAN

Is he an uncle or something?

JANET

Adrian...not now.

Adrian looks to the large rock on her index finger.

ADRIAN

When a guy gives a girl a rock
like that he usually wants
something in return.

JANET

Gross me out Adrian, he's like my
dad. Who said it's from him?

ADRIAN

Is it though?

JANET

You can ask him yourself.

HAL

Janet would you please settle this
boys nerves?

JANET

Come here.

She gives him nice passionate kiss.

They glance out the window and See Lily heading towards them.

HAL

Time to work the old Sweetland charm.

JANET

She's gorgeous.

ADRIAN

Gross me out man.

Hal and Adrian share a laugh.

JANET

Where are your manners?

Janet jumps out of the car to greet Lily.

INT. FREEMAN HOUSE, ENTRYWAY - DAY

Johnny's gaze is fixed outside...

Lily laughs with Janet outside the large stretch limo.
Hal looks annoyed as he blows cigar smoke out the window.

A tow truck pulls up, Johnny's car sits on its flat bed.
The tire's fixed, the glass repaired.

Johnny motions Cole over to the front door.

JOHNNY

Check it out.

COLE

Our car.

JOHNNY

It still doesn't make up for it.

COLE

Probably as best we're gonna get
with Sweetland.

Cole looks out the window, a small grin aimed at his mother.

Cole and Johnny give one last look around. In the distance, out the back window something catches Cole's attention...

The shed, it looks like the locks are missing...

JOHNNY

Let's not keep them waiting.

Cole shakes it off and leaves the house.

EXT. FREEMAN HOUSE, ENTRANCE - DAY

Cole and Johnny makes their way to the Limo.

Lily turns and eyes her boy, stretches her arm out.

Cole takes her hand. He looks to...

Adrian, a big shit eating grin, the motherfucker.

Lily grips Cole's hand tight.

LILY

(softly)

I'm here sweetheart.

Cole leans into his mother's ear...

COLE

Where's Sam?

LILY

He had to stay, I'm sorry hun.

Cole glances at the backyard one last time. The locks are gone, he wasn't seeing things.

Lily Cole and Johnny greet Adrian and Janet. They all get in the limo. Hal gets out of the passenger side to meet Cole.

The tow truck drops the car in the driveway and leaves.

HAL

Apologies about yesterday. My kids
can be pretty stupid sometimes.
Got her all fixed up for you.

COLE

Didn't cheap out did you?

HAL

Only the best for you amigo. Yep,
things are looking up.

Cole and Hal jump in the limo. It pulls away from the
curb and drives away.

All is serene. Then...

A panel van pulls up to the curb. Sammy exits and heads
toward the back of the house.

INT. LIMO - DAY(MOVING)

Lily and Cole sit next to Adrian and Cole. They stare
ahead.

LILY

You both look so lovely. Where'd
you get the dress?

JANET

Our investor got it for me.

LILY

Lovely dear, your boyfriend?

ADRIAN

She's spoken for.

LILY

You two?

They both look into each others eyes.

LILY

Quite the heartbreaker.

JANET

That he is.

LILY

We fall for it every time.

COLE

Let's just enjoy the ride.

Lily gives her son the side eye, she'll behave.

LILY

Show treating you well Hal?

HAL

Looking beyond the show now. This picture is going to put us on the map. No more soap operas Cole, no more weekend commercial gigs. After today, things are going to get real exciting. How come you never come by the studio anymore?

LILY

I just ruffle feathers. Besides, I'd just get him into trouble. Ain't that right Adrian?

ADRIAN

Words of wisdom Mrs. Freeman.

HAL

Adrian has always been destined for the stars. With that, let me explain our event filled day. Our guests of honor will arrive shortly after--

LILY

-- Guests of honor?

HAL

We've got our investor, our Director, then we've got the L.A. guys. Think of them as silent partners. We'll have a meet and greet in the parlor, then it's to a marvelous seven course meal in the dining house. Is your mouth watering yet?

LILY

Salivating...

HAL

Then...

COLE

Then what?

HAL

Got me on that one kid. Wondering that myself.

COLE

He's legit though right?

HAL

I know a judge of character.

LILY

You've met him?

HAL

Not in person no.

LILY

That's quite a gamble.

HAL

We're in the gambling business.
Anything outside L.A. is the wild
west. What I do know is what Janet
has told me, right Janet? She's
got a producer credit on this one.

JANET

I swear I don't know...

Concern washes over Lily.

JANET

But I am so excited I could just
burst!

Janet gives Adrian a big hug. She giggles with delight.

Cole Johnny and Lily stare ahead, unsure of what they are
walking into.

EXT. RURAL PARKING LOT - DAY

PEPE PLANCHETTO (90's) The family patriarch. Wheelchair
bound. He blocks a pathway cut into a stand of snow
covered pine. To his side, TWO LARGE MEN in black suits.

The limo pulls into the parking lot.

One of the large men walks to the limo and opens the
driver side passenger door.

With a gentle hand, Janet steps out of the vehicle.

Adrian exits the limo on his own.

Janet runs to Adrian, a passionate kiss.

The large man gives Pepe a smile.

Lily is helped out of the limo next, Cole jumps out, Johnny takes her hand, her escort.

Janet grabs Adrian's hand and leads him to the foot of Pepe's chair.

JANET

Hello Pepe.

Janet leans down and gives him a kiss, it's formal.

Adrian holds his hand out for a hardy shake.

Pepe gives him the once over.

ADRIAN

You had the best stories, so many right?

He looks to Janet, she's not impressed.

JANET

Adrian?

Pepe motions to the large man beside him, the large man grabs an electrolarynx device and hands it to Pepe, he puts the device to his throat.

PEPE

Wait until you hear what she's told me about you...

Janet looks to Adrian, a tense smile.

PEPE

He can't get it up...

JANET

Pepe!

With a laugh, Janet hits his shoulder rather hard.

JANET

Everyone this is Pepe. He's hosting the event. He's looked after me most of my life, ain't that right? Say hi everyone.

Formal greetings around.

PEPE

Please I hope you all enjoy your stay.

LARGE MAN

This way.

The large man motions to the pathway, Janet grabs Adrian, they skip ahead. Cole and Johnny follow afterward, Lily gets the back, gets a scope of the place. Pepe and his detail lag behind.

EXT. PATHWAY - DAY

Adrian and Janet stroll the path, grabbing branches and leaves off the ground as they go.

JANET

Let's go over it.

ADRIAN

We're here, might as well tell me about him.

JANET

What's to say? I've gotten close with him over the years, bonded over his teenage girl. She was such a great young actress.

ADRIAN

Is she here?

JANET

No, she's upstate. Had some issues kind of got out of acting when I did. Got to know her well over the years though.

Adrian is starting to sweat.

ADRIAN

I had no idea.

JANET

He comes out here a few times a year to decompress, it's kind of a tradition now. Every Thanksgiving on the Planchetto farm.

ADRIAN

Huntin' and fishin'?

JANET

Usually yeah. It's the only time I ever see him now. Not since I was a girl anyway.

Janet stops in her tracks, fiddles with some leaves hanging off a nearby tree.

ADRIAN

Must be making at least seven figures.

JANET

They're into construction or union delegates or something.

ADRIAN

It's just...I don't know if I'll measure up...

JANET

You think I care if you do?

Janet grabs his hand, squeezes it tight. A gorgeous smile.

ADRIAN

Of course not Janet Williams.

Adrian and Janet head up the path as...

Lily quickens her pace and catches up to Johnny and Cole, they quiet their voices.

LILY

I want you two to stay close to me.

COLE

What happened to enjoying the day?

JOHNNY

Yes mom, we should just see where the day carries us.

LILY

That limo ride was the hardest thing I've had to do in my life.

COLE

Why are the locks on the shed gone?

LILY

Are you sure that's what you saw? Its a good three hundred meters from the house --

COLE

-- Don't mess this up Mom.

LILY

I would never let anything happen
to you two.

COLE

I need penance.

Lily stops in her tracks, then continues up the pathway.

They head up the path as...

Hal and Pepe with security bring up the rear. Hal looks
around in amazement.

HAL

How many hectares you think?

Pepe ignores him.

LARGE GUARD

If I may be permitted to speak for
you?

Pepe nods in agreement.

LARGE GUARD

The farm spans about twenty
hectares. The estate can house
fifty people at any given time.
Pepe here was gracious enough with
the blessing of his brothers to
give our client a full run of the
place.

HAL

Lucky boy.

The large guard leans in close to Pepe lowers the volume
on his electrolyrnax device and whispers something in his
ear.

LARGE GUARD

Pepe told me he can't wait for you
to see it.

As Pepe comes into view, a smile paints his face.

EXT. PLANCHETTO ESTATE, MANOR - DAY

Janet and Adrian come to the end of the narrow path. Cole, Johnny, and Lily follow after. Then Hal and Pepe with his security.

on the porch...

Virgil Lincoln sits on a comfortable hammock chair.

Janet runs up the porch. Gives Virgil a big bear hug.

Adrian hesitantly follows after her.

VIRGIL

Now darlin', step aside, let me have a look at him.

Virgil circles Adrian, it's uncomfortable.

Adrian extends a hand.

ADRIAN

It's great to finally meet you.

Virgil grabs his hand, pulls him close, a manly hug.

VIRGIL

You my guest, you get a hug, that understood?

Shocked, Adrian pats Virgil's back.

Janet smiles and hugs them both, a happy family.

Cole Lily and Johnny approach.

VIRGIL

The Freeman's. Virgil Lincoln, humble servant.

Lily holds out a hand. Virgil grabs it, gives it a kiss.

LILY

The place is just lovely.

VIRGIL

Our gracious hosts are letting me put on this show and dance, perks of loyalty.

Lily presents her two boys.

LILY

These two need no introduction.

VIRGIL

Cole and Johnny.

ADRIAN

We go way back right Jan?

Janet shakes her head in agreement, looks to Virgil.

Virgil extends his arms.

VIRGIL

Come here you scamps.

He grabs them and gives them a hug. Then looks to Lily.

VIRGIL

With permission of course?

LILY

Not the hugging kind.

Hal is the last one to approach the porch, Pepe follows.

HAL

I can finally put a voice to a face.

VIRGIL

The one who made it all happen.

Virgil grabs his hand and shakes it profusely.

HAL

L.A. guys here yet?

LILY

Yeah, where are those L.A. guys?

VIRGIL

They're around.

Hal is surprised by how deserted it looks.

HAL

Whereabouts?

VIRGIL

Don't you worry that greasy head of yours. They'll show up.

Virgil looks to Pepe, and chuckles. Pepe lets out an unsettling electronic laughter.

They all gather together and takes the stairs in one large group as they disappear into the large manor.

INT. PLANCHETTO MANOR, SITTING ROOM - DAY

Fancy. Crowned molded walls, inset bookshelves and a fancy bar, fully stocked. Complete with a BARTENDER. At the end of the bar...

Tony Tomlinson sits as best he can, his face down in his drink, the glass almost empty. Obviously inebriated.

The large group enters the room. Virgil makes a b-line for Tony.

VIRGIL

Our guests are here.

Tony looks up from his glass to see the whole group standing there.

TONY

I didn't hear you come in.

Tony slams back what's left of his whiskey.

He stands to his feet, wobbles. Virgil rushes to his side and catches him before he falls.

VIRGIL

Shouldn't be drinking so much
before noon, You know better.
Let's get you a seat in the
reading room.

TONY

I don't want a seat in the reading
room. Where is my driver?

VIRGIL

We were expecting you to stay for
supper.

Tony stops beside Cole and Adrian.

TONY

(to Cole and Adrian)
Forgive me.

Virgil motions for TWO ESTATE WORKERS to come help take Tony away.

Virgil turns and addresses the room.

VIRGIL

Such a fussy bunch, movie men.
Well, shall we eat?

INT. PLANCHETTO MANOR, DINING ROOM - DAY

A large table is set and made for each guest, quite the effort. Small, wrapped gifts sit on each plate. SEVERAL SEVANTS line the wall. All are seated, Lily made sure to be in between her boys. Four empty chairs frame the group.

ADRIAN

Wow, Mr. Lincoln, this is
gorgeous...

VIRGIL

Virgil son, You think this was all
for you?

Janet is beaming, she smacks her Virgil's shoulder.

JANET

Of course it was.

VIRGIL

Every Thanksgiving we come here
and celebrate what we are most
thankful for. I have quite a lot
to be thankful for.

Virgil looks to Pepe, then to Janet and Adrian, a Smile.
Janet hugs Adrian, this is perfect.

Lily holds on to her purse with a tight grip.

VIRGIL

What are you most thankful for
Cole?

COLE

So much really. No the least of
which being here with all of you
fine people. Some empty seats
though.

VIRGIL

I regret to inform you that due to some, unforeseen circumstances our boys won't be joining us for dinner.

Lily seethes in her seat.

LILY

What kind of a show are you putting on here?

HAL

I should have warned you about her.

VIRGIL

You're a straight shooter Mrs. Freeman. I can see your boy is where he is because of you. What would we do without our Mothers? We need a good kick in the pants every now and then don't you agree Pepe?

Pepe nods in agreement.

VIRGIL

To answer your question, this *show* we're putting on is going to change every one of your lives. Today is about you two, my future, and my past.

Adrian's face fills with excitement. Cole's with a sense of melancholy.

ADRIAN

I have so many ideas for the character--

COLE

--We can't hide from the past can we?

ADRIAN

As I was saying--

JANET

-- We can't. None of us can.

VIRGIL

You're right darling. Our past defines who we are.

COLE

We can learn from it though right?

JANET

A leopard can't change it's spots
Cole.

LILY

I agree.

VIRGIL

Anything to say on this matter
Hal?

HAL

I don't have an opinion.

Hal guzzles back the last of his wine.

ADRIAN

I think the past should stay where
it is don't you think?

COLE

But you can only run for so long.

VIRGIL

I must say, you have raised a very
wise young man Lily.

LILY

His mother has a sixth sense, Lord
knows.

Virgil and Pepe share a look of concern.

JANET

Shall we eat?

VIRGIL

What you say Hal, you hungry?

HAL

I have been looking forward to
this.

VIRGIL

In that case.

Virgil slaps his hands. SEVERAL WAITERS appears from a
noisy room each holding covered platters.

They place a plate in front of each table setting.

Virgil notices the large ring on Janet's finger.

VIRGIL
Hold it up darlin' let me have a
look.

Virgil leans in, get a close look, a wink and nod.

JANET
She knew exactly what I wanted...

VIRGIL
Course she did.

LILY
She?

JANET
Our partner.

Adrian turns to Janet, annoyed.

ADRIAN
Someones been scheming...

VIRGIL
Mid Western enough I hope?

Hal looks to his plate with disappointment.

HAL
Could have made this at home.

Adrian takes a huge bite.

ADRIAN
Don't you see what this is? It
ties into the character, You
really thought about this...

JANET
Of course we have.

Pepe struggles to get some spaghetti on his plate, hiding in his vest coat, a .38 caliber haphazardly sits in its holster.

Johnny catches a glint of the gun medal.

Virgil takes notice.

The gun topples out of it's holster and hits the floor in plain view.

Virgil swiftly rises from his chair and grabs the gun quickly, but it's too late.

VIRGIL

Damn it Pepe.

PEPE

I'm sure the boys has seen a gun before.

VIRGIL

I doubt it.

Calmed, Virgil places the gun back in Pepe's holster for him.

Frustrated, Janet slams down her fork.

JANET

No guns at the table.

ADRIAN

It's alright Jan, second amendment right Pepe?

Pepe nods at Adrian in agreement.

LILY

I have to use the bathroom.

VIRGIL

Me casa sou casa.

LILY

It's not your home at all though is it?

VIRGIL

Home is a state of mind Mrs Freeman.

Virgil motions TWO ESTATE WORKERS over.

VIRGIL

Don't get lost.

Lily stands to her feet.

LILY

I'll try not to

The estate workers escort Lily out of the dining room.

VIRGIL

All I know about you two is what Janet tells me. So tell me about yourself mister leading man. I like to know who I'm inviting into my film family.

ADRIAN

Dad is a dairy farmer, his dad was a dairy farmer, and so on. Kind of breaking the tradition but I've got full support.

VIRGIL

Which farm? I know them all.

ADRIAN

Sullivan.

HAL

What a crock of shit.

ADRIAN

I apologize for that --

VIRGIL

-- I know everything.

ADRIAN

Everything?

Adrian's face drains of color.

VIRGIL

About you two. The rivalry.

JANET

Boys will be boys.

INT. PLANCHETTO MANOR, UPSTAIRS HALLWAY - DAY

At the restroom door. An Estate Worker paces on the other side of a bathroom door.

Knock knock.

ESTATE WORKER

Doing alright in there miss Freeman?

No answer. The Estate worker pulls out a ring of keys and unlocks the door.

INT. PLANCHETTO MANOR, BATHROOM - DAY

The Estate worker looks to the mirror. Lined up on the vanity are metal pieces, a firearm in the process of assembly.

From behind the door, Lily jumps on his back and puts him in a choke hold, making sure to kick the door closed. She brings him down.

Lights out. She ties a pile hand towels from the linen closet together, bounds his hands and feet and throws him in the tub. Closing the shower curtain conceals his body.

INT. PLANCHETTO MANOR, DINING ROOM - DAY

Cole finds his opening.

COLE

-- One time he convinced us to
shoot our short film --

HAL

-- Watch your mouth kid.

VIRGIL

Something to say Hal?

HAL

It's a matter of respect. Kid
needs to know his place.

VIRGIL

His place?

HAL

That's right.

VIRGIL

You think he shouldn't sit at my
table?

HAL

Not what I said.

VIRGIL

His place is right here, and don't
you forget it.

HAL

All I'm saying is we don't need
the kid stealing our boys thunder.

VIRGIL
Nonsense, continue Cole.

COLE
Well, as I was saying...

Cole looks to Adrian, his face is screaming don't do it.

COLE
...It turned into a disaster.
That's why I'm here really. Think
of it as a penance.

HAL
Penance?

Virgil looks into Cole's eyes, there is an earnestness.

VIRGIL
Only God forgives, right Janet?

Janet slams her arms down on the table, clearly shaken.

JANET
Can we get on with it already?

That's the cue Virgil needed

VIRGIL
As you wish.

He looks to the boys at the table.

VIRGIL
Open them up, I like seeing
peoples faces.

ADRIAN
Will it cease the interrogation?

COLE
Maybe...

Adrian unties the fancy ribbon, the box folds open.

Inside the box...

An old key. Same for Cole.

VIRGIL
For the surprise.

Cole and Adrian share a confused look. Johnny opens his gift, it's a compass.

JOHNNY

An heirloom?

VIRGIL

Was my nonno's. It'll set you on
the straight and narrow.

An smile paints Johnny's face.

JOHNNY

I'll let it guide me.

VIRGIL

Welcome to the film family boys.

A COUPLE WAITERS come by and place two covered platters
on the table.

Virgil rises to his feet and grabs them. Motions to
Adrian and Cole.

VIRGIL

Just, one last thing. Won't take
long, we'll be back before your
mother is done christening the
latrine. Should probably have a
look in on her.

Virgil motions to the ESTATE WORKERS, they jump into
action.

VIRGIL

You two with me. Bring your keys.

Johnny rises to stand--

VIRGIL

You stay where you are.

He opens the lid on one of the platters.

VIRGIL

Of all the things in the house,
picky picky.

Virgil puts the cover back on the tray. And holds on to
them.

VIRGIL

Janet will be okay here with Pepe,
right?

Pepe gives an A-okay

PEPE

I will guard my Gattina with my
life.

Janet looks to Cole.

JANET

What does your mother drink Cole?

COLE

Earl Gray.

JANET

Tea?

COLE

Nothing else really.

JANET

I'll make her some.

JOHNNY

I'll keep your mother company.

VIRGIL

Loyalty. I like this one darling.
We'll be right back.

Cole walks ahead, Adrian follows. Oblivious, Hal follows
after Cole.

With platters in hand, Virgil stops him.

VIRGIL

Hang on now, you'll get your turn.

HAL

Come on Lincoln. What you got back
there?

VIRGIL

Sit and keep the guests
entertained. Janet make's a mean
martini right darling?

JANET

The meanest.

HAL

Can't pass that up. I'll keep the
room warm for you boys.

INT. PLANCHETTO MANOR, HALLWAY - DAY

The Two Estate Workers, one Short and one Tall make their way up a winding stairwell and bump into Lily. She's all freshened up.

LILY

Let's get this over with

SHORT ESTATE WORKER

What you have in the bag there?

The Short Estate worker grabs the bag., Opens it up, pulls out a makeup compact. Lily grabs it out of his hand.

LILY

Get your hand out of my bag.

TALL ESTATE WORKER

Where's your escort?

LILY

I can find my way around.

The Estate workers exchange a look. The Tall one moves past Lily and up the stairs.

It's about to get hurray, Lily pushes past the Short Estate Worker and quickens her pace into the...

DINING ROOM

Johnny and Hal knock back drinks.

Pepe blocks the a large archway into the other room.

The Short Estate Worker is on her tail, he grabs Lily's arm, she pushes him away.

LILY

Don't touch me

The Estate Worker looks to Janet, she's mixing Hal a martini.

JANET

What have we said about touching the guests?

SHORT ESTATE WORKER

I'm sorry Madame, she was wandering --

JANET
-- What seems to be the problem
Mrs. Freeman?

Lily scans the room.

LILY
Where's Cole and Adrian?

JANET
Virgil wanted to show them
something in the garden.

Janet looks out the window.

JANET
He couldn't wait.

Hal sits with several empty shot glasses in front of him.

HAL
Now he has us waiting, see how
that works?

Hal knocks back another shot.

Lily looks to Johnny, move your ass.

Johnny jumps from his perch, is eyes fixed on...

Pepe's pistol, peaking further out of his house coat.

JANET
I made you some tea. Cole said
it's your favorite.

Hal Chuckles, opens his arm wide to the empty stool
beside him. Janet hands Hal a martini.

He grabs the glass and knocks it back.

HAL
That is mean!

JANET
Would you like another?

HAL
Yes please...

Hal looks to Lily, motions to the seat beside him.

HAL
Room for one more!

JANET

Have a seat.

LILY

I'll stand thanks.

JOHNNY

Me too.

A commotion from upstairs.

TALL ESTATE WORKER (O.S.)

Mrs Williams! Mrs. Williams!

The Tall Estate Worker runs into the dining room out of breath, She whispers in the ear of the Short Estate Worker.

SHORT ESTATE WORKER

Grab that woman.

EXT. PLANCHETTO ESTATE, GARDENS - DAY

At an archway cut out of a high hedge, Virgil, Adrian and Cole appear. Virgil holds two steel platters.

Virgil's attention is elsewhere.

COLE

We really swung for the fences.
mom and me --

ADRIAN

-- You'll give him a part won't
you?

Virgil ignores him.

VIRGIL

Got your keys?

They come to a large garden shed with a sturdy double door, two locks.

ADRIAN

Wait a minute now, the --

VIRGIL

-- We'll go on three.

ADRIAN

What is this?

VIRGIL

Ready Cole?

Reluctantly Adrian pulls out his key.

VIRGIL

Atta boy. One, two, three.

No turning back. They insert their keys in the locks and turn.

Adrian's door opens.

VIRGIL

By all means.

Adrian's face fills with delight, he steps into the shed. Virgil tips his hat to Cole.

VIRGIL

Not all prizes are the winning kind...

Virgil closes the door, leaving Cole by his lonesome.

Cole looks around the wooded area, they are completely isolated. Then...

The door busts open, it's Virgil.

VIRGIL

Right this way...

Cole steps into...

THE GARDEN SHED

Sound proofed. Sitting in a line of three, tied and bound in chairs are...

Three Big Wigs. The same from the pictures, red sweaty faces are now swollen and bloodied, near death.

Two big men oversee the bloody affair.

TWO BIG MEN:

FRANK PLANCHETTO(53) Enforcer, well dressed considering the task. He finishes taping Adrian onto a chair. Beside him his cousin MICK PLANCHETTO (45) A big mouth with a bloody lip.

Virgil sets down the platters on a small table.

VIRGIL

Welcome to our little soirée.

Mick and Frank uncover the platters, pick at the food.

Mick approaches Cole.

MICK

This our guy?

VIRGIL

In the flesh.

He grabs Cole by the arm.

MICK

We wasting both of em?

VIRGIL

What do you think sweetheart?

From the back of the shed...

A female form appears behind a row of hanging plastic.

FEMALE VOICE (O.S.)

Adrian. Just Adrian.

INT. PLANCHETTO MANOR, SITTING ROOM - DAY

Hal throws back another martini. He slams down the glass. Tugs at his chest, slightly at first, then it hits him.

He looks to Janet who returns a sly grin.

Shit.

Hal doubles over and howls in pain. He falls to the floor, dropping his glass. It shatters.

The glass pieces land at Lily's feet with Johnny beside her.

Lily turns to leave and sees...

A barrel of a gun, It's Pepe's.

Two Security guards return with the Estate Workers.

They grab Lily, Johnny takes offense.

JOHNNY

Don't touch my mother.

Janet addresses the guards.

JANET

See to Mr. Sweetland, he seems be
having a bit of a problem.

Hal convulses on the floor.

Janet Approaches Lily, hands her a mug of tea.

JANET

It's just tea Mrs Freeman.

Lily puts her arm around Johnny, eyes the barrel of
Pepe's gun.

LILY

Put the gun down and I'll have
some tea, but not here. Don't you
have a nice, clean table we can
sit at?

PEPE

That's not going to happen.

JANET

Pepe.

PEPE

-- Gattina, please. We can't --

JANET

-- There's a nice sized table in
the reading room?

Pepe lowers his gun.

LILY

That would be nice.

JOHNNY

Are you going to kill us?

She ignores him.

Hal has stopped convulsing, dead as a door nail.

JANET

Quite the view of the grounds from
there.

Lily and johnny step over Hal's dead body.

JANET

I'm sorry about the mess Mrs.
Freeman.

The guards escort Lily and Johnny with Janet and Pepe at their side out of the room.

The two estate workers stay behind and reluctantly drag Hal's body out of sight.

INT. PLANCHETTO MANOR, GARDEN SHED - DAY

From behind the large plastic sheeting she appears.

ROSE LINCOLN(25) in along flowing gown. She approaches Cole and hugs him.

COLE

Rose?

ROSE

Cole Freeman.

ADRIAN

Leave Janet out of this...

Frank and Mick chuckle.

Rose gives him a swift back hand across the face.

ROSE

Don't you say her name.

VIRGIL

You got things here darling?

ROSE

This won't take long.

VIRGIL

Meet us back at the house after?

ROSE

Of course.

She runs up and gives her dad a peck on the cheek.

ROSE

Love you Daddy.

VIRGIL

You too darling.

Virgil leaves the shed.

Cole watches him walk away, not a care in the world.

Frank unspools a bit of duct tape.

FRANK

I can shut him up for you?

Rose gives him the ok.

Frank covers Adrian's mouth with tape.

Adrian sits in disbelief.

ROSE

How do you like it so far?

COLE

Johnny, my mom...

ROSE

Isn't she thoughtful?

COLE

Janet?

ROSE

Our Anniversary gift.

Rose takes his hand and leads him over to the three tied up men.

ROSE

Choose.

Cole's hands shake. She hands him the pistol, and presents him to the line of bloodied men.

Cole grabs ahold of the pistol.

Rose notices his hesitation and grabs it back.

ROSE

I'll go first ok?

COLE

Why Ohio?

ROSE

I guess it's because we met in Ohio. Do you like it?

She walks to the last man in the row and aims the pistol at his head.

BANG

The bullet tears through his skull spraying a fine mist of crimson behind him. He slumps over dead.

Cole falls to his knees and vomits.

COLE

..it's got a ..ring to it.

ROSE

Wasn't my first choice.

Adrian is hysterical in his chair.

COLE

That's what this is about...choice?

She proceeds to the next Big Wig. Cole points to Adrian. Rose looks to Adrian with contempt.

COLE

He didn't really have a choice. I realize that now.

ROSE

Still falling for his charm? After the first one maybe...how many were there Adrian?

Adrian shakes his head. His cries barely audible through his taped mouth.

ROSE

Don't let him fool you.

Cole looks to Rose with a sadness, what has she become?

COLE

How does this make you better than them?

She points her gun at Cole. Cole cowers.

ROSE

Don't compare me to them.

ROSE

What about you mister five time Soap Man of the Year?

You never seemed too heartbroken about any of it, what they did. You were around these guys for years after.

COLE

I just did what I was told.

ROSE

You did. You did exactly what you were told. How --

COLE

-- Could I live with myself? Because I forgot, the whole thing. I just, ...forgot.

ROSE

Now you remember?

COLE

Yes.

Rose gets a look in her eye, approaches a crumpled Cole.

ROSE

No, ...you don't ever forget.

COLE

No, I did. I did forget. it can't end like this...

ROSE

Tucking tail Cole Freeman? You know what I think? Janet was right about you. I bet you enjoyed it.

COLE

No!

Rose puts her pistol barrel to Cole's temple.

ROSE

Just another lie.

Frank and Mick looks on in disgust.

FRANK

He enjoyed every second right Mick?

MICK

Don't you doubt it.

Rose looks to Mick and nods.

ROSE

Tape him up.

EXT. PLANCHETTO ESTATE, GARDENS - DAY

Virgil strolls the garden. The main house is far in the distance, a decent walk.

A smile comes over Virgil's face, the future is looking bright.

BANG

A shot whizzes past and rattle through a hedge behind him.

BANG

Another shot. Virgil jumps behind a garden parapet wall.

VIRGIL

That you Pepe?

BANG

Another shot ricochets off the concrete wall.

An ESTATE SECURITY guard comes into view, takes a few steps forward then collapses, shot dead.

Virgil gets his bearings, peaks over the wall.

Standing under the archway entry of a hedge wall is...

Lily. She scans the area as she reloads her pistol. Her dress is splattered with blood. Johnny follows cautiously behind with her. He has pepe's revolver.

LILY

I'm here for my son.

Virgil raises an arm to surrender, he conceals a pistol in his other hand.

A look of dread comes over Virgil.

LILY

Got him in your sights Johnny?

JOHNNY

Yes mom.

Virgil rises to his feet distraught.

VIRGIL
Where's my girl?

Lily has him dead in her sights. She looks over to Johnny and into...

INT. PLANCHETTO MANOR, READING ROOM - (FLASHBACK)

Lily sits on one end of the table with two ESTATE GUARDS at her sides, her tea in front of her. Janet at the other side. Johnny sits next to Pepe.

Lily looks to Johnny who is within arms length of Pepe's concealed pistol. She gives him a nod.

LILY (V.O.)
She slipped something in my drink.

VIRGIL (V.O.)
No...

Under the table...Lily has her hands on her concealed weapon, it's pointed forward, towards...

Janet.

LILY (V.O.)
After seeing the mess she made of
Hal I had no choice.

BANG BANG BANG

Strobing muzzle flashes light up under the table, like a morbid photo shoot.

Lily slips under the table before the guards know what's happening.

Johnny grabs Pepe's gun and kicks him with his chair and all onto the floor. He aims it at the guards.

The guards take aim and fire.

BANG BANG

A shot whizzes by Johnny's head, one gets him in the arm before he returns fire.

BANG BANG

The guards fall down to the floor, mortally wounded.

A couple more flashes from under the table finishes the job, a shot a piece.

In a panic, Pepe struggles in his chair.

LILY (V.O.)

It didn't have to be this way.

Janet gets to her feet and stumbles to a window overlooking the estate, she falls to the floor, her hands cradling her belly.

Lily scans the room, reloads her weapon and sees to Johnny. They approach and stand over Janet's lifeless body.

VIRGIL (V.O.)

She was pregnant.

END FLASHBACK.

EXT. PLANCHETTO ESTATE, GARDENS - DAY

Lily's face fills with horror.

Virgil aims to shoot, so does Lily.

BANG BANG

Lily is hit in the shoulder, Virgil doesn't fair as well. He gets it square in the chest. He falls backward, cowboy boots up.

Lily winces in pain. Johnny runs to her side.

JOHNNY

Mom!

LILY

Keep your eye out!

Johnny, scans the area, looks up the garden path.

They approach Virgil who lay dying.

A stream of tears fall down his face.

Lily tears at his shirt, pulls a piece off. Johnny wraps it around her arm to stop the bleeding.

Lily picks up the pistol he dropped and tosses it to Johnny. He catches it.

LILY

Cole!

Lily jumps to her feet, Johnny follows as they run down the garden path.

INT. GARDEN SHED - DAY

BANG

Cole winces in his chair. He looks to Adrian next to him. His eyes swollen with tears, his hands are tied behind his chair, but not very well. His ties have loosened with all the thrashing.

All Three Big Wigs slump in their chairs, shot dead.

Rose makes her way to Adrian, she points the gun at his head.

ROSE

Any last words from the knight in rusted tin foil?

Mick looks out the window and sees...

A bloodied Lily and Johnny stalking their way toward the shed.

MICK

Heads up.

Mick motions to Rose, her face changes from controlled to concerned.

ROSE

Janet...

She jumps to her feet and rushes out of the shed. Mick and Frank, exit the back.

EXT. PLANCHETTO ESTATE, GARDEN SHED - DAY

The door slowly opens.

Lily and Johnny bloodier now, both have their pistols aimed at the door, nothing is getting past them.

LILY

We're here for the boys. You exit slowly and nobody get shot.

Rose exits with her hands up, one hand still on the pistol. She walks slowly towards them and turns in a full circle.

ROSE
Cole has been such a thoughtful
guest.

LILY
Where is he?

ROSE
He never mentioned me? Have you
met my wife?

Rose peeks off into the thicket...

... Mick on one side covered by the thicket and...

...Frank covered by thicket on the other side, a standard
pincher maneuver.

LILY
Put down the gun and we'll go
together and see her.

ROSE
And my Daddy?

Lily ignores her and pushes forward. Rose points her gun
toward Johnny.

ROSE
He your son?

LILY
Point it at me.

ROSE
The apple doesn't fall far from
the tree.

LILY
I know the saying.

ROSE
He doesn't look like you.

LILY
Where is Cole?

Rose is fuming with tears.

ROSE
In the shed with the others.

LILY
And the others...

ROSE
I took care of them for us, me and
your son.

Lily can't hide her disappointment.

LILY
God works in mysterious ways.

ROSE
That, he does.

LILY
My boys are all that matter now.

ROSE
Your boy has been naughty, I have
to finish what I started. Two
left.

LILY
Adrian and--

ROSE
--Cole. Do you know what they did?
Oh, he didn't tell you...

Lily looks to her peripheral.

Frank and Mick appear on either side, arms outstretched,
pistols pointed.

Mick grabs Johnny, points his pistol to his head.

MICK
Put down the gun lady.

FRANK
Where the hell is everybody? Mick?

MICK
How the hell am I supposed to
know, it's her and her dad running
this shit show.

Lily puts her hands up.

LILY
They're all dead.

Mick aims the gun at Rose, but keeps a firm grasp on Johnny.

MICK
They're what?

FRANK
This is all your fault you damn bitch, you and that dad of yours.

In a rage, Rose aims her gun back at Lily.

ROSE
No...

LILY
Let's talk about this... We can all just, go our own way. Just let me get my boy...

Rose can't hold back anymore.

ROSE
You go where I go then...

LILY
Put down the --

ROSE
-- You ruined everything!

BANG

Rose lowers her smoking barrel, Lily winces and fires

BANG

Hits Rose is hit in the chest. She falls to the ground.

Lily aims her pistol and fires another round at Frank.

BANG

Frank is hit in the head, as he falls he discharges his weapon.

BANG

Mick is hit in the leg, he lets go of Johnny who falls to the ground.

Johnny gets up and runs to the shed. Mick gets to his feet and follows after.

BANG BANG CLICK

Lily unloads on Mick bringing him down.

LILY

Go get your brother! Run!

INT. GARDEN SHED - DAY

Johnny runs into the shed. He falls to his knees at the sight of all the carnage. Cole screams in his seat, Adrian has an arm loose.

Johnny unties Cole first, then Adrian.

JOHNNY

It's mom, she's...

Cole jumps to his feet, Johnny and Cole run out of the shed. Adrian follows behind them.

EXT. PLANCHETTO MANOR, GARDEN SHED - DAY

Lily and Rose lay dying. Their eyes meet.

Rose pushes her pistol towards Lily.

ROSE

Only,...two...left. It would've been...

Rose dies.

Lily tries to get to her feet but it's no use.

Cole and Johnny run to their mother, Cole takes her head in his lap.

COLE

What did you do!

LILY

Is it...true?

COLE

Mom...

LILY

That girl...did you...

COLE

I only did what I was told!

LILY

It was supposed...to be our
time...

COLE

Mom, no...don't go.

Lily grasps Johnny's arm.

LILY

He'll need you now...

JOHNNY

I love you mom, please...

Adrian appears behind them, he reaches down and picks up
Roses pistol and approaches.

Lily raises her pistol.

LILY

only...one left...turn...

Cole and Johnny look behind to see...

Adrian with his pistol pointed.

Lily fires her pistol.

CLICK

Terror runs over Cole and Johnny who turns and fires.

BANG

It's a miss, his aim was off. Adrian fires the pistol at
Johnny.

BANG

The shot hits Johnny in the head, he falls on top of his
mother.

Cole tries to respond, but Adrian is too quick.

Adrian unloads the on Cole.

BANG BANG BANG

He slumps on top of his mother.

Lily breaths her last.

Adrian in a full panic, paces back and forth, looks at all the weapons lying about, places them strategically.

EXT. RURAL PARKING LOT - DAY

A panel van pulls into the deserted parking lot.

It's Sammy.

He exits the van. He walks to the back opens it up, grabs a hand gun.

He scans the area and makes his way to the pathway.

EXT. PLANCHETTO MANOR, PATHWAY - DAY

Silent, serene. It's too quiet. Sammy follows the path, fresh footprints.

A COUPLE ESTATE WORKERS in tears hurry past him and out of sight.

EXT. PLANCHETTO ESTATE, PLANCHETTO MANOR - DAY

SEVERAL SECURITY GUARDS lay scattered around the outside of the manor, shot dead.

Shock runs over Sammy's face, what the hell happened?

INT. PLANCHETTO MANOR, DINING ROOM - DAY

Sammy stands over Janet's body. Pepe's bloody corpse pools blood under a toppled wheelchair.

INT. PLANCHETTO MANOR, SOLARIUM - DAY

Curled up on a large sofa is Tony Thomlinson, out like a light, snoring like a pig.

EXT. PLANCHETTO ESTATE, GARDEN SHED - DAY

Sammy comes to the bodies of Cole Johnny and Lily. He falls to his knees and sobs.

A distant cry from the thicket...

ADRIAN (O.S.)

Sammy?

Wondering out of the thicket looking beat up is Adrian,
He stumbles up to Sammy and falls on his knees.

ADRIAN

Thank God.

SAMMY

Try not to move kid.

ADRIAN

I tried to save them, you gotta
believe me. I tried...

Adrian puts his head in Sammy's lap and sobs.

SAMMY

It'll be ok kid, It'll be ok.

L.A. NEWS ANCHOR (PRE-LAP)

Seen out and about this weekend
was no other than Adrian Sims.
This marks three years since the
unbelievable events that shook the
a small midwestern community to
it's core. He's taking it in
stride. Set to star in two of the
biggest films this year, there is
a lot Adrian Sims has to be
thankful for.

INT. DRESSING ROOM - DAY (2001)

Big time. A small television sits on a dressing room
table.

ON TELEVISION:

A COUPLE FRESH FACED TEENS chew gum and look on top of
the world with a microphone in their faces.

L.A. NEWS ANCHOR (V.O.)

We asked some people on the street
about how his experience has
inspired them in some way.

FRESH FACED TEEN 1

He's lucky to be alive. Imagine
someone like that living on the
same street as--

FRESH FACED TEEN 2
 -- Puts things into perspective.
 For what he went through? He
 deserves this I think.

L.A. ANCHOR
 You'd go see a movie of his?

FRESH FACED TEEN
 Definitely. I'd see anything he's
 in. We need more good guys like
 him.

BACK TO SCENE

Adrian Sims appears in a mirror looking better than ever,
 behind him in a large booth...

Tony Thomlinson and Sammy Franklin looking like a million
 bucks. Sammy thumbs through the shows one-liner. His
 twins to his side.

A STAGE HAND wearing a mic jumps into view.

STAGE HAND
 On in two Adrian.

ADRIAN
 Thank you.

Adrian takes one last look, turns and opens the door into
 a...

STUDIO HALLWAY

FANS line the hall holding his picture. He walks down the
 hall and signs autographs. Adrian comes to a curtain.

TALK SHOW HOST (O.S.)
 My next guest, a midwestern boy.
 From Ohio I think? Starring in
 this years network adaptation of
 Dickens immortal classic A
 Christmas Carol, Put your hands
 together ladies and gentlemen for
 the enigmatic Mr. Adrian Sims!

The curtains parts. Adrian steps into the bright light.

THE END

