

PEACH STATE.

AN ORIGINAL SCREENPLAY BY

MATTHEW G.

FADE IN:

EXT. LOS ANGELES SKYLINE - NIGHT

SUPER: LOS ANGELES. 2016.

The city of angels, seen from above.

EXT. L.A CLUB. FRONT ENTRANCE - NIGHT

A CLUB in the heart of LOS ANGELES. MUSIC blasts out of the building. It must be popular. A line of PEOPLE trying to get in stretches all the way down the block.

SAVANNA STONE (30) steps out of the passenger seat of a shining white Mercedes Benz. She has the stunning good looks of a Hollywood starlet. Some people take pictures of her, others have their faces buried in their phones.

Savanna walks past the people in line, hugs the bouncer and walks right inside the club.

INT. L.A CLUB. VIP SECTION - NIGHT

A BOUNCER and a velvet rope guard the VIP SECTION of the club where JEFF GOLDMAN (40's, heavy set), a Hollywood player, sits alone. Savanna slips a hundred in the pocket of the bouncer and walks past the velvet rope.

SAVANNA
Jeff Goldman?

GOLDMAN
Yeah?

SAVANNA
Savanna Stone.

She tries to shake his hand. He sips his drink instead.

GOLDMAN
I know who you are. You were on that show about the teenage girl that was a secretly a pop star and a superhero. What was it called?

SAVANNA
"So Savanna".

GOLDMAN

Right. That show was pretty popular in 2007 and 2008. Not sure what happened in 2009.

Savanna sits across from him.

SAVANNA

What did you think of it?

GOLDMAN

It was pretty dumb. But little girls loved it. And you were pretty good too considering how bad the writing was.

SAVANNA

Thanks.

GOLDMAN

You're a natural comedic actor, but last I heard you were doing Indy dramas instead.

SAVANNA

I want to prove myself as an actress. And I got tired of fart jokes.

GOLDMAN

Well that's noble, but what's the point of an Oscar winning performance if no one is watching?

SAVANNA

I admit I've done some duds, but I found this wonderful script called "Southside High" and I think it has real potential.

GOLDMAN

So that's why you're here.

SAVANNA

I heard from a reliable source that you're still casting the female lead.

GOLDMAN

Maybe.

SAVANNA

And Rachel Morrow's name is at the top of the list.

GOLDMAN

Tell your reliable source that all casting decisions are supposed to be confidential until we tell the press. And I know it was Bob Hoffman. That guys the biggest rat in the company.

SAVANNA

So is it true?

GOLDMAN

She auditioned. That's all I can say.

SAVANNA

Do you really think audiences will believe Rachel Morrow is a humble school teacher from the south?

GOLDMAN

I guess the answer is no and you're the better choice?

SAVANNA

It's the role I was born to play.

GOLDMAN

What makes you the better choice?

SAVANNA

For starters I was actually born in the south.

GOLDMAN

Really?

SAVANNA

I was born and raised in the great state of Georgia.

GOLDMAN

What part?

SAVANNA

You ever heard of Summerset?

GOLDMAN

You're messing with me?

SAVANNA

So you have heard of it?

GOLDMAN

That's where we were filming
"Southside High".

SAVANNA

Well this is a hell of a
coincidence.

GOLDMAN

Before I pick a location I do as
much research as possible and I've
come to learn a lot of interesting
facts about your hometown.

SAVANNA

What did you learn?

GOLDMAN

Is it true your town kept slaves a
whole year after the 13th amendment
was passed?

SAVANNA

Unfortunately it is.

GOLDMAN

And three of your mayors were
caught were caught in prostitution
scandals?

SAVANNA

Pimps make good politicians for
some reason.

GOLDMAN

I'm impressed by someone who grew
up in a little town like that and
made a name for herself out here.

SAVANNA

When I was ten years old, I told
myself I wanted this life and
nothing was going to stop me. And
here I am.

GOLDMAN

Your parents must be proud.

SAVANNA

Not exactly.

FLASHBACK TO:

INT. AMY'S CAR - MORNING

SUPER: **SUMMERSET, GEORGIA. 1996.**

AMY MILLER (30's), Savanna's birth mother, sits in the front seat of her car, hungover, barely awake, a night of hard drinking has taken its toll on her.

SAVANNA (10) sits in the passenger seat.

SAVANNA (V.O.)

If my mother had lived long enough to see me make it I'm sure she would be proud. She wasn't much of a mother but she always encouraged me to chase my dreams.

AMY

Savanna, if you want to be a movie star then God damnit, you are going to be a movie star. Just don't let no one stop you. I don't care how good looking he is, don't let him get you pregnant and leave you with the baby while he's off somewhere else fucking some slut that's half your age.

(a beat)

You understand what I'm saying to you??

Savanna nods.

AMY (CONT'D)

Good.

(rubs her head)

Jesus my head is fucking killing me. I think I need some aspirin or something. And some Waffle House. You like Waffle House?

Savanna nods again.

AMY (CONT'D)

Good girl.

She puts the car in drive and takes off.

INT. SAVANNA'S BEDROOM - NIGHT

Savanna (10) peeks out the doorway to make sure her father isn't around.

SAVANNA (V.O.)
 My dad on the other hand, he never
 cared much for my dream.

Savanna pops a VHS tape of "Pretty Woman" into a VCR and
 watches it.

SAVANNA (V.O.) (CONT'D)
 He was a baptist preacher and he
 hated movies. He used to say
 Hollywood was Satan's playground...

We hear the FRONT DOOR OPEN.

SAVANNA (V.O.) (CONT'D)
 ...and if I ever tried to act I
 would only play the role of a skid
 row crack whore.

REVEREND STONE (40's), a righteous man of God, storms up the
 stairs. She cuts the TV off and leaps into bed, pretending to
 be sound asleep before he enters the room.

He ejects the tape out of the VCR take a good look at the
 title. His face turns sour. Then he takes his BELT OFF.
 Savanna braces herself for a beating.

SAVANNA (V.O.) (CONT'D)
 So we don't talk much.

END FLASHBACK:

INT. L.A CLUB. VIP SECTION - NIGHT

PRESENT TIME:

GOLDMAN
 Well Savanna, I would love to give
 you a chance but the studio wants
 Rachel and I can't change their
 minds. She's got a lot of heat on
 her after that lesbian vampire
 movie she did made so much money.

SAVANNA
 So I'm chopped liver?

GOLDMAN
 If they sold that at the movie
 theater it would probably gross
 more than any of your films.

SAVANNA

Thanks.

GOLDMAN

I don't mean to insult you, I'm just stating facts.

SAVANNA

All you suits are the same. You only care about profits and bottom lines. You have no respect for the craft.

GOLDMAN

What have you done since that show of yours went off the air?

SAVANNA

A few guest spots on other shows, some pilots that never went anywhere, and ten movies.

GOLDMAN

Have I seen any of those ten movies?

SAVANNA

My last movie was about a teenager that robbed banks and posted about it on Instagram. It was called: "#givemeallyourmoney".

GOLDMAN

Never saw it.

SAVANNA

It was on a streaming service. I'm not sure which one though.

GOLDMAN

I'm sorry Savanna. If it's between you and Rachel it's gonna be Rachel.

SAVANNA

Me and Rachel Morrow go back. She costarred in fifty episodes of my sitcom so I think I know her better than anyone in this town. When we worked together, I learned some things about her that middle America would find frightening.

GOLDMAN
You're telling me America's
sweetheart is hiding some dark
secrets?

SAVANNA
If people knew about it, your movie
would be ruined. Consider yourself
warned.

GOLDMAN
So what's the big secret?

Savanna looks around, making sure no one is listening.

SAVANNA
She's supports ISIS.

GOLDMAN
(laughing)
Get out of here.

SAVANNA
And she hates Israel.

EXT. SUMMERSET. GEORGIA - MORNING

SUPER: A FEW MONTHS LATER...

A TRUCK carrying film equipment moves through SUMMERSET. This town has an old fashioned look. It's the kind of place that evolves at a slower pace than the rest of the world.

EXT. EAST LAKE HIGH SCHOOL - MORNING

The truck pulls into the parking lot of a local HIGH SCHOOL. CREW MEMBERS open the back of the truck and remove FILM EQUIPMENT.

INT. EAST LAKE HIGH SCHOOL - MORNING

The CREW carry the equipment into the SCHOOL.

INT. SAVANNA'S HOTEL ROOM - MORNING

Savanna wakes up to the sound of her PHONE ALARM.

Savanna rolls out of bed and grabs the SCRIPT laying on the floor.

Savanna gets ready while reading the script at the same time.

INT. HIGH SCHOOL CLASSROOM - MORNING

The crew turn a CLASSROOM into the set of a movie.

EXT. EAST LAKE HIGH SCHOOL - MORNING

Savanna pulls into the parking lot in her white BENZ. She exits the vehicle while reading the script.

INT. MAKEUP TRAILER - MORNING

The MAKEUP ARTISTS get Savanna ready.

INT. COSTUME TRAILER - MORNING

Savanna is transformed into a TEACHER through the magic of costume design.

EXT. HIGH SCHOOL CLASSROOM - MORNING

Savanna approaches the DOOR to the classroom. She has to take a deep breath before she goes in.

 SAVANNA
 You are a movie star. They just
 don't know it yet.

...and then she goes inside.

INT. HIGH SCHOOL CLASSROOM - DAY

Savanna plays a TEACHER. A YOUNGER, male ACTOR plays the STUDENT.

Savanna scribbles something on the chalk board. The younger actor tosses a ball of paper at her head. She stops and turns around to face him.

 SAVANNA
 Do you think this is a game?

 YOUNGER ACTOR
 Man I don't know.

SAVANNA

Do you want to end up dead in the streets like your six brothers and your twelve cousins?

The student rolls his eyes.

SAVANNA (CONT'D)

Do you think I want to be here right now? I should be doing body shots with the gym teacher right now, but I'm here with you. That's the kind of sacrifice I'm willing to make, to see you become something.

YOUNGER ACTOR

That sounds like some fairy tale bull shit from the white man.

SAVANNA

I don't believe in fairy tales, but I believe in you Raekwon. I believe in you more than you believe in yourself. I believe that you have the talent to be the best ballet dancer in the entire world. But you want to waste your life hanging out on the street with your gang.

YOUNGER ACTOR

Man, if my gang found I dance in a leotard they'll kill me. I can't hide a gun in my tights.

SAVANNA

You're killing yourself on the streets everyday.

YOUNGER ACTOR

You don't know what it's like for me out here. How could you? You're not from the south side. You don't have to worry about feeding ten kids and working five jobs and getting that nasty cheese from the government.

SAVANNA

You're right Raekwon. I don't know the streets. But I'm from North Carolina, and I've seen wasted potential before.

I don't want you to end up like that stripper in my yoga class. Sure she makes a nice living now but she's thirty five years old and she has three kids. Is that who you want to be, a thirty five year old stripper?

YOUNGER ACTOR

Man, I don't have to take this!

He goes to the door.

SAVANNA

If you walk out that door, you walk out on your future.

FIRST A.D (O.C.)

And cut!

The crew breaks down the set.

Savanna approaches the director, RICH TAYLOR (40's), a Hollywood veteran who's worked his way up.

RICH

That was good.

SAVANNA

But?

RICH

But you keep pausing after every line. What's that about?

SAVANNA

It's for dramatic effect.

RICH

It sounds like you're waiting for the laugh track.

SAVANNA

You don't have to talk to me like this is my first movie.

RICH

It isn't?

SAVANNA

Actually in my first feature I played a real estate agent that sold houses and killed the buyers so she could sell them again. It was called "The Foreclosure".

RICH

Right. Never heard of it.
(to a crew member)
Check the gates.

SAVANNA

Why are we moving on? We've got time for another take.

RICH

We need to get all of Shane's scenes done while he's still conscious. You haven't seen him around have you?

FLASHBACK TO:

INT. HOTEL SUITE - NIGHT

The SUITE. The most expensive room you can buy. Only big shots stay in rooms like these. Right now it's hosting a crazy PARTY. There must be at least fifty people here.

SHANE WOODS (30's) snorts a line of white powder off a DVD case with his face on it. He has the square jawed, leading man good looks. The kind of guy who's face you see on a movie poster.

Shane springs into action and interacts with every person in the room. This goes on until he gets tired and passes out on the floor.

INT. HOTEL SUITE - MORNING

NAKED BODIES piled up everywhere. It looks like a mix between the Jonestown massacre and an orgy. Shane wakes up, half naked, not sure about where he is or what happened last night. He finds his phone and checks the time.

SHANE

Shit.

IN THE BATHROOM

Shane finds the right PILL BOTTLE in the medicine cabinet. He twists it open, puts one in his palm and swallows it really quick.

END FLASHBACK:

INT. HIGH SCHOOL CLASSROOM - DAY

PRESENT TIME:

SAVANNA

I think he was having an orgy last night. Maybe he's at the doctor getting a penicillin shot. In his penis.

RICH

So you have seen him?

SAVANNA

Jesus, Rich I was kidding.

RICH

Well tell me when you do see him. I've got to shoot three of his scenes in three hours.

SAVANNA

So he shows up late, or not at all and you move the schedule around. But I show up on time and I can't even get an extra take?

RICH

Shane Woods is the only reason this film got made so yeah, we move the schedule around for him.

SAVANNA

That is so unfair.

RICH

He's a big star, we treat him like a big star. But you've done ten movies so you know how it works.

SAVANNA

Is this what you dreamed about when you were a little kid shooting movies in your back yard?

RICH

Before I met Shane, I was making
porn in the valley, so I would say
yes, I'm living the dream.

SAVANNA

Well the call time is ten. I'll be
there. And Shane, who the fuck
knows.

She exits.

INT. SAVANNA'S HOTEL ROOM - NIGHT

Savanna enters her ROOM. She finds her SCRIPT and reads a scene a few times. She performs the scene in front of a mirror, over and over again, until she's sure she's got it right.

Eventually she gets bored and turns the TV on. She surfs through channels until she finds something that catches her attention.

ON THE TELEVISION SCREEN:

We see a SITCOM in action. It's a show for girls, in the style of sitcoms you see on Disney Channel. It's incredibly cheesy. A twenty year old SAVANNA STONE is the star. This is "SO SAVANNA", the TV show she will always be remembered for.

This isn't a great display of her acting talent but she's charming and funny. You can't help but like her. This brings smile to Savanna's face. She watches the marathon until she falls asleep.

INT. HOTEL. SUITE. BATHROOM - NIGHT

Shane opens a PILL BOTTLE and finds it empty.

EXT. BAD NEIGHBORHOOD - NIGHT

Shane cruises slowly through a rough NEIGHBORHOOD in his BMW. Shit box houses, unkempt lawns, old rusted cars in the driveway. The luxury vehicle is a sore thumb sticking out.

I/E. SHANE'S BMW - NIGHT

Shane approaches his dealers HOUSE and parks the car across the street.

Shane puts a CLUB on the steering wheel. He locks the door twice and pulls the door handle just to be sure.

INT. DAYTONA'S HOUSE. LIVING ROOM - NIGHT

Shane waits patiently in the LIVING ROOM. The lady of the house KAY (20's) sits across from him, taking slow drags of a cigarette while staring at him.

KAY

Don't I know you from somewhere?

SHANE

I'm an actor.

KAY

I know where I've seen you. Were you in that movie about the Olympic swimmer that turned into a mermaid?

SHANE

Yeah that was me.

KAY

That movie was shit. But you were good in it.

SHANE

Thanks.

KAY

Can I get you something to drink?

SHANE

I'm fine. Where's your bathroom?

KAY

Down the hall to your left.

INT. DAYTONA'S HOUSE. BATHROOM - NIGHT

Shane places his PHONE on counter while he pees. He finishes and washes his hands. He cuts the faucet off and leaves without his cell phone.

INT. DAYTONA'S HOUSE. LIVING ROOM - NIGHT

Shane sits back down.

KAY

So you got a girlfriend?

SHANE

No I'm single.

KAY

You ever film a sex scene?

SHANE

Just a few. But I never show my
ass. It's in every contract.

KAY

How realistic is a sex scene 'cause
I still think Halle Berry fucked
Billy Bob. I don't care what anyone
says.

DAYTONA (20's) The man of the house, enters. He's a little
guy in a wife beater with tattoos all over.

DAYTONA

You being nice to my guest?

KAY

We were just talking.

DAYTONA

(to Shane)

Got what the doctor ordered.

Daytona tosses a new BOTTLE to Shane. Shane puts some CASH on
the coffee table. Kay grabs it and counts it.

KAY

You know why they call him Daytona?

SHANE

Big fan of Nascar?

Daytona sparks up a JOINT.

KAY

No. He's from Florida.

SHANE

Daytona?

DAYTONA

Fort Lauderdale.

SHANE

I never would have guessed.

DAYTONA

(to Shane)

My boys are coming over with some killer weed and a whole gang of freaks if you wanna hang here tonight.

KAY

He don't want those hoes. He's probably got super models waiting to slob his knob back in Hollywood.

SHANE

Early call time.

KAY

Don't think you can fuck any of them nasty ass bitches either.

DAYTONA

Can I at least get a hand job?

SHANE

I gotta go.

Shane exits.

I/E. SHANE'S BMW - NIGHT

Shane sits on the driver seat and unlocks the CLUB from the steering wheel. It takes him a good minute. Shane is so focused on the club he doesn't notice

A PICKUP TRUCK

Parks right next to the BMW and traps it. The driver of the truck wears a HALLOWEEN MASK. Shane stays focused on the steering wheel. He's oblivious.

Another MAN with a Halloween MASK on, approaches the driver side window of the BMW with a PISTOL in his hand.

MASKED MAN

Shane Woods.

Shane looks up and see's the barrel of a PISTOL looking back at him.

MASKED MAN (CONT'D)

Step out of the car. Slowly.

SHANE

Alright. Take it easy.

Shane hides the club under his jacket.

MASKED MAN

Step out of the car. I won't ask again.

SHANE

I'm coming.

EXT. BAD NEIGHBORHOOD - NIGHT

Shane steps out of the car.

MASKED MAN

Give me the keys.

Shane hands them over. He catches his attacker off-guard and SMACKS HIM in the head with club.

Shane wastes no time and RUNS FOR HIS LIFE. A full 40 yard dash in the other direction.

The TRUCK comes to life with a roaring engine and gives chase. Shane looks behind and see's the truck coming after him. He makes a sharp turn and cuts through a lawn. The truck keeps rolling down the street.

ACROSS LAWNS

SHANE keeps running. The truck is trapped on the street. He stops behind a tree and catches his breath. He looks back. The truck passes by. It appears he's won. Shane looks for his cell. He doesn't find it. He moves on to

AN EMPTY STREET

A quiet night. There isn't a soul around. He can hear crickets chirping and dogs barking in the distance. Shane approaches

A HOUSE

Shane walks right up to the front door. He knocks a few times. No answer. He rings the DOORBELL a few times. The OWNER comes to the door.

HOME OWNER

Holy shit, it's Shane Woods!

SHANE

I'm in really big trouble here.

HOME OWNER
Can I get a selfie?

SHANE
Please you gotta let me in.

HOME OWNER
Shit my phone is upstairs. Hold on
a second.

He goes back inside the house.

DOWN THE STREET

The TRUCK Turns around an intersection. They see Shane standing on the doorstep. The TRUCK Pulls up to the house.

The two men in Halloween masks get out of the car and CHARGE at Shane. Shane tries to get away. The two men trap him. One of them puts A STUN GUN to Shane's neck. With a ZAP Shane goes limp.

The two men pick him up and carry him to the truck. The truck takes off a few beats before the owner comes out of the house.

HOME OWNER (CONT'D)
Where did he go?

DISSOLVE TO:

INT. JOSH'S APARTMENT. BEDROOM - NIGHT

The BEDROOM of an expensive APARTMENT. Not everyone in Summerset is struggling. The room is covered with old memories (trophies, pictures, plaques) of a former athlete. A FOOTBALL PLAYER to be more specific.

JOSH FREEMAN (30) lays face up in his bed, his naked body covered with the bed sheet. He's an alpha male type, good looking and muscular, kind of like Shane Woods but his athletic physique isn't for show, he's the real deal.

His romantic conquest showers in the bathroom nearby. There's a twisted smile on his face. Life is good.

His phone RINGS. Josh checks it and puts his clothes on.

EXT. APARTMENT COMPLEX PARKING LOT - NIGHT

Josh hops inside his brand new CAMARO and peels off.

INT. JOSH'S CAMARO - DAY

Josh puts a bag of WEED in his pocket. Josh opens up the glove box and finds a REVOLVER. He thinks about taking it but then he changes his mind.

I/E. TRAILER HOME - NIGHT

Josh exits the TRAILER with a wad of cash in his hand.

I/E. JOSH'S CAMARO - NIGHT

Only a few miles away from the trailer park. Josh see's SIRENS FLASHING in the rear view mirror. A drug dealers worst nightmare. Josh takes a deep breath and pulls over.

The COP pulls over and comes to the window:

COP
License and registration?

Josh hands it over.

JOSH
Did I do something wrong?

COP
I don't know. Did you?

JOSH
Why did you pull me over?

COP
You were speeding or something. Pop the trunk.

Josh hesitates.

JOSH
Hey I'm no lawyer, but I don't think speeding gives you probable cause to open my trunk.

COP
Come on Josh, we both know you're dealing. Now either you hit that little button down there and open the trunk or I get the crowbar. What's it gonna be?

Josh hits the button.

INSIDE THE CAR TRUNK

The cop looks inside and see's a lot of WEED wrapped up in little plastic bags.

COP (CONT'D)

Holy shit.

Josh makes a phone call:

JOSH

(into the phone)

Hey Clayton, I'm in trouble.

A beat later the cop receives a phone call. He listens for a sec then hangs up. He grins and comes back to the window with a bag of WEED in his hands.

COP

I didn't find anything.

JOSH

Well that's a relief.

COP

So you tell Clayton Wallace officer James Bennett says hi.

JOSH

Will do.

COP

And watch your speed from now on, ya hear?

JOSH

Yes sir.

The cop leaves. Josh sits there for a minute thinking about what just happened. He looks outside the car window and see's

A DIVE BAR

Across the street, less than a mile. It must be a sign. A thought comes to his head. He puts the car in drive and makes his way there.

EXT. THE BAR. PARKING LOT - NIGHT

Josh pulls into the parking lot of a local DIVE.

INT. THE BAR - NIGHT

Josh strolls through the bar and walks right into the back, where only the employees are supposed to go.

INT. THE BAR. OWNERS OFFICE - DAY

Josh knocks on the door of the OFFICE and sits down in front of MIKE (40's) the owner.

MIKE

Hi Josh, come right in and have a seat. I'm not doing anything important.

Josh presents bag of WEED.

JOSH

I got your delivery.

MIKE

Leave it on my desk on your way out.

Josh places it gently on the edge of the desk and stands there quietly for a beat before:

JOSH

So, are you hiring any bouncers?

MIKE

Yeah we've got an opening, but I have a policy against hiring felons.

JOSH

I got hit with misdemeanor drug possession and a years probation. I'm not a felon.

MIKE

Let me be more clear: I have a policy against hiring people who plan to commit felonies in the near future.

JOSH

I'm out of the game.

MIKE

Really?

JOSH

Well not really, I just had this thought five minutes ago.

MIKE

So what do you want a normal job for? You gonna deal in the bar?

JOSH

I would never. Just on the side, for a little while until I can stop.

MIKE

It's still too risky. I can't have the cops thinking this place is a front. I've got enough trouble from all the sexual harassment claims against me. None of them are true by the way.

(a beat)

But you could have quit before you brought bag of weed to my desk.

JOSH

I can take it back.

MIKE

Let's not get ahead of ourselves.

JOSH

I already have my retirement all planned out. I just haven't gotten around to doing it yet.

MIKE

What's the plan?

JOSH

I'm gonna meet with my boss tomorrow and I'm gonna tell him that I'm out.

MIKE

It's that simple?

JOSH

Why wouldn't it be?

MIKE

Clayton Wallace is not the kind of boss that accepts a two week notice.

JOSH

I've known Clayton for a long time. He's a reasonable man. He's not going to break my legs or anything.

MIKE

Well if he did you wouldn't be the first.

(a beat)

You know what I don't understand? Why do you want a shitty bouncer job in a shitty little dive like this?

JOSH

I've always had this dream where I go to the NFL, retire and use my money to start my own bar business. Obviously the first part of that plan has a snowballs chance but the other part, who knows? I figured I could work here and learn the business from you before I started my own.

MIKE

Well Josh, I don't like you, but I do like all the money I made betting on your games. And I really want to help you turn your life around, but until you're ready to change, I can't do anything for you son.

JOSH

The next time you see me I'll be out of the game. You have my word.

Josh exits to

INT. THE BAR - NIGHT

Josh sits down in a booth right by the window. A SERVER gives him a drink without being told. Josh takes a sip of his drink and looks around. Something catches his eye:

AT THE COUNTER

Savanna sits alone, her eyes focused on her cell phone, and occasionally sipping a cocktail.

JOSH
 I don't believe it.
 (to the server)
 See that pretty girl at the
 counter? Send her a drink on me.

The bartender pours Savanna a fresh drink.

SAVANNA
 I didn't order this.

BAR TENDER
 It's courtesy of that fella over
 there.

He points to Josh in the booth.

SAVANNA
 Uh oh.

Savanna goes over to the booth and sits down across from him.

SAVANNA (CONT'D)
 Long time no see.

JOSH
 You're telling me.

FLASHBACK TO:

EXT. EAST LAKE HIGH SCHOOL. FOOTBALL FIELD - DAWN

Back to 2005. The sun sets behind the field goal post.

JOSH, 18 years old and wearing a varsity jacket, is on one
 knee and presenting a WEDDING RING to an 18 year old SAVANNA.

JOSH
 Will you marry me?

Savanna tears up.

SAVANNA
 Yes.

Josh puts the ring on her finger. They embrace and kiss
 passionately.

EXT. WEST COAST ROAD - DAYS LATER

Somewhere out WEST. There's a MAIL BOX right beside the ROAD.
 Savanna's CAR is pulled over nearby.

INT. YOUNG SAVANNA'S CAR - DAY

Savanna pulls off the wedding RING and puts in an box with Josh's name and address on it.

EXT. WEST COAST ROAD - DAY

Savanna puts the box inside the mail box.

END FLASHBACK:

INT. THE BAR - NIGHT

PRESENT TIME:

JOSH

Imagine telling everyone you know that you're marrying the woman of your dreams and then finding out she's in California doing God knows what.

SAVANNA

I was building a career. You knew I wanted to be an actor since kindergarten.

JOSH

I figured you would do that after we graduated from college, and got married, and had a few kids.

SAVANNA

Well since we know how it turned out, can you blame me?

JOSH

I guess I can't, but it still hurts. You know my dream was playing in the NFL, but it would have been for nothing if I didn't have you at my side.

SAVANNA

Well that's sweet but quarterbacks are making a hundred million dollars now, even the bad ones. I think you would have done fine without me.

JOSH

The best part of being successful is sharing it with the people in your life. Paying my parents bills every once in a while is better than buying a new car.

SAVANNA

Well I guess it all worked out in the the end.

JOSH

But it still hurts a little. But since that was ten years ago and we're thirty, we can't stay so fixated on the past.

SAVANNA

Well here's to starting over.

They TOAST.

EXT. BAR. PORCH - NIGHT

Savanna and Josh share a drink on the PORCH outside.

JOSH

Sometimes I think my college career wouldn't have gone to shit if I had you by my side.

SAVANNA

You think I would have stopped you from taking money from that shady booster?

JOSH

You were like my guardian angel.

SAVANNA

So why did you take it?

JOSH

My family needed it. The NFL was three years away and the school was getting rich off of me. I thought I deserved it.

SAVANNA

That's a shame because you were the best football player I've ever seen. You and that cannon arm of yours put our city on the map.

JOSH

Those were the days. I scored touchdowns on Friday night, and by Monday morning everyone in school treated me like a prince.

SAVANNA

My father used to tell me dating you was the best decision I ever made. He must have flipped his shit when he found out I didn't marry you.

JOSH

I take it you two are still on bad terms?

SAVANNA

We're on no terms.

JOSH

I see.

SAVANNA

Is that your Camaro out there?

JOSH

Just bought it. Does a almost two hundred I think. I never got to test it out because of my job.

SAVANNA

So what kind of job can afford you a brand new sports car that you're not allowed to speed in?

JOSH

(a beat)
I sell drugs.

SAVANNA

Really?

JOSH

Just weed and party drugs. I stay away from the hard stuff. Less money but less drama.

SAVANNA

You holding?

JOSH

I'm always holding.

SAVANNA
Can I get an ounce?

JOSH
It's a hundred.

SHANE
Deal.

They swap CASH for WEED. Savanna checks the time.

SAVANNA
I've gotta go.

JOSH
The night is still young.

SAVANNA
I've got an early call time. Let me see your phone.

Josh hands over his phone. Savanna types her number and hands it back.

SAVANNA (CONT'D)
I'll call you when this weed runs out.

Savanna exits.

EXT. SAVANNA'S HOTEL ROOM. BALCONY - NIGHT

Savanna blows out a cloud of white smoke.

Her PHONE RINGS. She checks the caller ID and grimaces. It's Shane's manager, LEONARD.

LEONARD (PHONE)
Savanna, it's Leonard, Shane's manager.

SAVANNA
What do you want?

LEONARD (PHONE)
Have you seen Shane? I've been looking all over the hotel and I haven't seen him.

SAVANNA
Shane is your responsibility. Not mine.

LEONARD (SUBTITLE)
I think he's in trouble.

SAVANNA
He's just doing what addicts do.
Check every toilet in the building.
You'll find him puking in one of
them. Then check the hospital. Then
the morgue.

Savanna hangs up.

The next few scenes will be short and set to music:

EXT. KIDNAPPERS HOUSE - NIGHT

The two kidnappers pull into the GARAGE of their hideout.

INT. JOSH'S APARTMENT. BEDROOM - NIGHT

Josh finds an old YEARBOOK. He flips through it and finds old pictures of him and Savanna from 2005.

INT. SAVANNA'S HOTEL ROOM - NIGHT

Savanna keeps reading her copy of the script.

INT. JOSH'S APARTMENT. BEDROOM - NIGHT

Josh looks up Savanna on the internet. He finds trashy tabloid sites with tons of gossip about her. It intrigues him.

INT. KIDNAPPERS HOUSE. BASEMENT - NIGHT

Shane is tied to a chair in the BASEMENT of the house.

DISSOLVE TO:

INT. SAVANNA'S HOTEL ROOM - DAY

Savanna wakes up to the sound of her phone VIBRATING. There's a TEXT:

FROM GOLDMAN: **ALL PRODUCTION IS POSTPONED UNTIL FURTHER NOTICE.**

Savanna LEAPS out of bed.

EXT. TRAILER - DAY

Savanna speeds towards a TRAILER and brakes hard right in front of it.

INT. GOLDMAN'S OFFICE - DAY

A TRAILER that's been transformed into an OFFICE. Documents related to the production are all over the desk and the walls.

Savanna enters and sits down in front of GOLDMAN.

GOLDMAN

So we shut down the set and Savanna Stone still shows up. Why am I not surprised?

SAVANNA

Why aren't we shooting?

GOLDMAN

I don't know if you've heard or not but Shane Woods left the hotel last night and he didn't come back.

SAVANNA

He's gonna show up. He always stumbles onto the set after a bender. The guys a professional.

GOLDMAN

This is different. No one has seen Shane anywhere. We checked the hospitals, and the police station. And if he was dead those jackals from TMZ would be all over it.

SAVANNA

Did you ask the groupies?

GOLDMAN

Shane always posts pics of the girls he bangs on snap chat. He hasn't posted anything in day. He's either gone celibate or gone missing. Not sure which one is more likely.

SAVANNA

What did the police say?

GOLDMAN

They can't declare him missing until two days have passed.

SAVANNA

You know I found out that the two day rule is a just a trick they use in bad screenplays to keep the plot going.

GOLDMAN

Well the truth is, I haven't called the cops.

SAVANNA

Why not?

GOLDMAN

I don't want anyone outside of this this room to know the biggest movie star on the planet went missing on my watch. Can you imagine if something tragic happened to him on my movie? The suits at Disney would have me killed. You know he's supposed to be playing a Marvel superhero next?

SAVANNA

Which one?

GOLDMAN

I don't know but I bet it'll make a billion dollars.

SAVANNA

Then we should just shoot as much as we can without him until someone finds him.

GOLDMAN

Shane's in almost every scene.

SAVANNA

Then we can rework the script.

GOLDMAN

How would we do that?

SAVANNA

We combine his character and mine.

GOLDMAN

So you would play the new math teacher and the basketball coach, and you would fall in love with yourself?

SAVANNA

It could work.

GOLDMAN

It sounds like a weird Charlie Kaufman movie without the artistic credibility. Plus we'd have to scrap all the footage with Shane in it. We'd be making a whole new movie.

SAVANNA

Then just recast the part.

GOLDMAN

Sure, I'll get Bradley Cooper on the next flight.

SAVANNA

Then what can we do?

GOLDMAN

The question is, what can you do?

SAVANNA

I don't know what you're getting at.

GOLDMAN

You're were born and raised here as I recall. So you know this town pretty well I bet.

SAVANNA

I guess I do.

GOLDMAN

So if anyone could track down Shane Woods it would be you.

SAVANNA

So you're under the impression that Shane Woods was kidnapped by some criminal and you want me to confront this criminal?

GOLDMAN

Well you don't have to confront him. I just want to know where Shane is. After that we send the cops in.

SAVANNA

I'm not a cop or a person that finds people.

GOLDMAN

A bounty hunter?

SAVANNA

See I don't even know what to call it. I'm just an actress and I can't even play a convincing cop. The last time I tried I got nominated for a Razzie.

GOLDMAN

I know I'm asking a lot so I'll make it worth your while.

Goldman puts SCRIPT on the desk.

INSERT SCRIPT:

MIAMI SEX THRILLER.

SAVANNA

What's this?

GOLDMAN

It's like Miami Vice, with more sex. And aliens.

Savanna flips through the pages of the script.

SAVANNA

If you want me to play a hooker, forget it because I can get those roles without your help.

GOLDMAN

You would play Pamela Walker, the sex detective who specializes in sex related crimes.

SAVANNA

Sex really does sell.

GOLDMAN

I see this film as a way to show the entire world, how great of an actor Savanna Stone truly is.

SAVANNA

When is it shooting?

Goldman takes the script back.

GOLDMAN

I can't discuss that until you hold up your end of the bargain. Bring Shane back to me safe and sound, so we can finish this picture and the role is all yours. What's it gonna be?

She waits a beat to think about it before:

SAVANNA

You have a deal.

They SHAKE HANDS. Savanna exits the trailer.

Goldman waits until she's out of sight and then he makes a phone call:

GOLDMAN

Hey Rich, I saw this strip club near the highway. You wanna go?

EXT. KIDNAPPERS HOUSE - DAY

A HOUSE in the suburbs. Almost nondescript. It could be anywhere.

INT. KIDNAPPERS HOUSE. BASEMENT - DAY

A dingy BASEMENT. SHANE awakens and finds himself tied to a chair in the center of the room. His wrists and ankles are TAPED together. A BALL GAG prevents him from screaming.

INT. KIDNAPPERS HOUSE. KITCHEN - DAY

RAY WALLACE (mid 30's) hovers over a collection of Shane's belongings (keys, wallet, a condom, but no cell phone). Ray is a total red neck and he's enormous, kind of like a football player.

His partner in crime, FRANK TURNER (mid 30's) sips a beer on the other side of the room. He's about the same age and size as Ray and just as country. They kind of look like brothers.

Ray's face is in a scowl as he gazes at Shane's stuff.

RAY
Check him again.

FRANK
I checked him three times already.

RAY
Anywhere you didn't look?

FRANK
I didn't check his ass hole.

RAY
Why not?

FRANK
I was kidding. I'm not giving him a cavity search.

RAY
This plan doesn't work if we don't have his phone.

FRANK
What's the big deal about a phone anyway?

RAY
If we don't get the phone, we can't call his people and get the money.

FRANK
We've got a millionaire down there and you're telling me we can't get his money?

RAY
Hell no, it's too risky.

FRANK
How?

RAY
So we walk into a bank with a check from the guy we kidnapped. How's that gonna look?

Plus the producer, Goldman, he has the real money anyway. The guy down there is just bait for the big fish.

FRANK

Maybe he's too famous to have a phone.

RAY

It's the twenty first century. Everyone has a phone.

FRANK

Everyone's not a multi-million dollar action hero. His butler probably makes all his phone calls or something.

RAY

He has a damn phone Frank and it's not here.

FRANK

He probably dropped it when we grabbed him.

RAY

Well we gotta go back and look for it.

FRANK

Let's go.

Frank heads for the door. RAY stops him.

RAY

Hold on a second. One of us has to stay here and look after him.

FRANK

What could happen to him down there?

RAY

This deal could take a while. We have to make sure he's still alive when we hand him back.

FRANK

So what're you saying? We gotta feed him like a dog 'cause the last three dogs I had ran away.

RAY
 Yeah kind of like a dog except he's
 a grown ass man and he's gonna try
 to escape the first chance he gets.

Frank takes a BEAT to think about it before:

FRANK
 Okay, you stay here and I'll go
 back and get the phone.

RAY
 You don't get to choose what you
 want to do.

FRANK
 You said you wanted to stay.

RAY
 I never said that.

FRANK
 Then how do we decide?

RAY
 We flip for it.

Ray takes a QUARTER out of his pocket.

FRANK
 Tails.

Ray flips the coin into the air.

INT. HOTEL FLOOR - DAY

The highest FLOOR of the hotel. Savanna stands right outside
 the door the the SUITE. She looks at the door in frustration
 knowing she can't get past it.

ACROSS THE HALL

A MAID exits a room with a cleaning cart. Savanna waves at
 her to get her attention and the maid makes her way to
 Savanna.

SAVANNA
 Excuse me.

MAID
 Can I help you?

SAVANNA

Yes, I was in a big hurry and I accidentally left my key inside my room. Can you open the door for me?

MAID

If you need another key, just go down to the front desk in the lobby.

SAVANNA

I'm in a real big hurry. I just need to grab my purse.

The maid takes a BEAT to analyze the situation. She's seen this before.

MAID

This isn't your room is it?

SAVANNA

Of course it's my room. Why wouldn't it be my room?

MAID

They only give these rooms to big shots.

SAVANNA

I'm a big shot.

MAID

No, not really.

SAVANNA

I'm Savanna Stone.

MAID

I know who you are. You know from a distance I thought you were one of those groupies that's always going in that room, but then I recognized you from that show you were on.

SAVANNA

So you're a fan?

MAID

No. But my kids were obsessed with it. They even dressed like you for Halloween.

SAVANNA

Well imagine telling your daughters
you helped out the one and only
Savanna Stone.

MAID

I don't have any daughters.

SAVANNA

Oh. Can you help me or not?

MAID

Why do you want to get into this
room so bad?

SAVANNA

The big shot that stays in this
room went missing and I need some
clues if I want to find him.

MAID

Is this some weird game you
Hollywood folks play before you
fuck each other?

SAVANNA

What? No. This is a life or death
situation.

MAID

I could lose my job.

SAVANNA

Then I'll make it worth your while.

MAID

Okay but what I want is kind of
weird.

MOMENTS LATER

The maid puts a LOCK of Savanna's HAIR into her pocket.

INT. HOTEL SUITE - MOMENTS LATER

The SUITE in horrible condition. It looks like a hurricane
wrecked it. Savanna navigates through here looking for clues.
She finds nothing until she goes to

THE BATHROOM

Savanna checks the medicine cabinet and finds nothing. She
goes under the counter and looks through the trash and finds

A PILL BOTTLE

The letters D.T are written on the cap in permanent marker. A major clue. She pockets the pill bottle and leaves the hotel suite.

EXT. WOODS - DAY

A WOODED area. Trees go on for miles with no sign of civilization. In the state of Georgia this could be anywhere.

CLAYTON WALLACE (early 40's) marches through the woods with a HUNTING RIFLE in his hand. He's handsome in a rugged way. He's a little country, but he carries himself with class and style as evidenced by the expensive suit he wears.

It appears he's speaking to himself:

CLAYTON

When I was a kid, I read this book called "The Most Dangerous Game". It was about this guy that was so rich he had a mansion on his own private island. Well one day, this guy wrecks his ship and shows up on the island. The rich guy takes him in, and takes care of him. But it turns out the rich guy just wanted to hunt him down like an animal.
(chuckling a little)
Can you imagine hunting someone down like a deer? It's something I've always wanted to try.

WIDER ANGLE:

A terrified MAN marches in front of him.

CLAYTON (CONT'D)

So I guess I'll give you five seconds.

The man RUNS for his life.

CLAYTON (CONT'D)

One.

Clayton lifts his rifle.

CLAYTON (CONT'D)

Two.

Clayton looks through the SCOPE:

The CROSS HAIRS are lined up against the man's back.

CLAYTON (CONT'D)

Three.

Clayton puts his finger on the trigger.

CLAYTON (CONT'D)

Four.

His PHONE RINGS.

CLAYTON (CONT'D)

Damnit.

Clayton lowers the rifle and answers the phone.

INT. CLAYTON'S SUV - DAY

Josh sits next to Clayton in the backseat of his black SUV.

CLAYTON

Josh Freeman. How you been?

JOSH

Busy.

Josh hands Clayton a fat ENVELOPE.

CLAYTON

Glad to hear it.

Clayton checks it: the face of BENJAMIN FRANKLIN smiles back.

CLAYTON (CONT'D)

So how are your folks?

JOSH

Mom is retired, Dad probably should retire but we can't talk him into it. I've never seen someone so dedicated to Walmart.

CLAYTON

Did you like that present I got you for your birthday?

JOSH

I did.

CLAYTON

I couldn't remember if you like blondes or red heads so I got you both.

JOSH

They were nice. Real nice.

CLAYTON

Seems like something is on your mind.

JOSH

Now that I'm thirty, I've been thinking about my life.

CLAYTON

You're not the thinking type Josh.

JOSH

I've just been wondering, at what point do you just stop trying to better yourself and just accept your life for what it is?

CLAYTON

This doesn't sound like you.

JOSH

I've grown up a bit since I first started working for you. I think it's time I made a change in my life.

CLAYTON

You want to give up the rock star life?

JOSH

You think I'm a rock star?

CLAYTON

You've got that big apartment, the sweet ride, every girl in town wants you and that twenty-five point comeback in the state championship, people are still talking about that.

JOSH

It was nineteen points actually.

CLAYTON

And you want to give it all up? For what?

JOSH

I want to go straight.

CLAYTON

Tell me what's so great about the civilian life?

JOSH

For starters, I won't have panic attacks every time I get pulled over.

CLAYTON

I got you out of that situation.

JOSH

And if that cop wasn't dirty I'd be spending the rest of my life behind bars.

CLAYTON

So you want to be like everyone else in this town, struggling to pay rent and leeching off the government?

JOSH

If that's the cost of living clean, then so be it.

CLAYTON

So what are you going to do for work?

JOSH

I'm going to start my own business.

Clayton LAUGHS.

CLAYTON

What kind of business?

JOSH

A bar.

CLAYTON

Well that's cute but where are you gonna get the money?

JOSH
I haven't thought that part out
yet.

CLAYTON
Let me make this easier for you:
the only place that has that kind
of cash is the bank. Now do you
think they're gonna give that kind
of cash to a college drop out with
a criminal record and no business
experience?

JOSH
Probably not.

CLAYTON
You ever drive by that pork plant
near the highway?

JOSH
Yeah, the smell makes me gag every
time.

CLAYTON
If you want to go straight in a
town like this, that's the best job
you can get. Eight hours a day,
five days a week in pig shit hell.
Is that really what you want?

JOSH
No.

CLAYTON
I didn't think so.

Josh's phone BUZZES.

JOSH
Duty calls.

Josh exits.

INT. THE BAR - DAY

Savanna has the PILL BOTTLE on the table in front of Josh.

JOSH
Oxycontin. People around here call
it hillbilly heroin.

Addictive, deadly and only slightly more illegal than aspirin. Not yours I hope?

SAVANNA

It belongs to Shane Woods.

JOSH

(excited)

No way.

SAVANNA

You're a fan?

JOSH

Huge fan. He kills it in every movie, except for that one time he played a quarterback. He was way too small. He would've gotten killed playing in the SEC.

SAVANNA

Your favorite actor went missing last night and it's looking like foul play.

JOSH

No shit.

SAVANNA

And I need him back on the set tomorrow morning otherwise my career is over.

JOSH

You're thinking the pill bottle has something to do with it?

SAVANNA

I took it from his room and since it was empty when I found it, I think he went looking for a refill. Maybe his dealer saw an opportunity he couldn't pass up. If I find the dealer, I bet I can find Shane.

JOSH

I don't know about this Savanna. Getting involved in a drugs dealers business is like treading in shark infested waters and to those guys you look like chum. No offense.

SAVANNA

I might look like the princess at the end of the castle, but I grew up here and I survived long enough to make it out, so I think I can handle a punk ass drug dealer. I just can't do it alone.

JOSH

You haven't been around here the last ten years. Shit's gotten worse ever since you left. This one time my cousin got stabbed because someone thought his breath mints were crack.

SAVANNA

That's why I need your help.

JOSH

As much as I want to help you, I don't want to get involved with something like this. My business is low conflict. I only deal with friends and people I know. I've never even taken my gun out of the glove box.

SAVANNA

Name your price.

JOSH

You can't bribe me.

SAVANNA

I don't want to bribe you, I want to hire you.

JOSH

To do what?

SAVANNA

Be my bodyguard.

JOSH

It's gonna take a lot more than a bodyguards pay to get me to go along with this.

SAVANNA

Then name your price.

JOSH

Okay. You know what I want?
(he looks around the bar)
I want a bar. Just like this one.

SAVANNA

You want me to buy you a bar?

JOSH

When I was a kid, me and my dad watched reruns of that show Cheers all the time. When I got really good at sports I had this fantasy about going pro and opening up my own place after I retired. I know it sounds kind of silly, but that's my dream.

SAVANNA

There's nothing silly about a dream. I'm still writing my Oscar speech and my last movie went straight to DVD.

JOSH

Well I want you to be my business partner. That's my price.

SAVANNA

That's a lot to ask for.

JOSH

I was thinking the same thing when you asked me to risk my life for your cause.

She waits a beat:

SAVANNA

Alright. I'll be your business partner.

JOSH

I don't know. The last time I asked you to make a commitment, I found my grandmothers wedding ring in the mail.

SAVANNA

You still don't trust me?

JOSH

It's not just because you ditched me for Tinseltown.

In the last couple of years, they've been shooting a lot of movies out here. I guess they liked the old fashioned aesthetic. And every time there's a movie being made, I'm the guy who supplies the weed. We smoke up, I tell them my ideas, and they say they'll help me out. When they go back to California, I never hear from them again. And you know what? They all remind me of you.

SAVANNA

But you know me Josh. We dated. You were my first. We saw the Notebook together and I didn't tell anyone you cried.

JOSH

I fell for it once, I'd be a fool to do it again.

SAVANNA

Is there another person with the money to back you that you trust more than me?

JOSH

There was another guy, but he laughed at me when I brought it up.

SAVANNA

Well he's an idiot because I think you would make a great businessman.

JOSH

You really man that?

SAVANNA

You're good with people, and you run a small business already. Sort of. People would drive for miles to have a drink with you.

Josh smiles.

JOSH

Okay. I'll do it.

They shake hands.

SAVANNA

So what do these letters on the
bottle cap mean?

Josh looks again. he see's the letters **D.T** written in
permanent marker.

JOSH

That's a calling card for a dealer.
A way of letting the entire world
know where to get the good stuff.

SAVANNA

So do you know a dealer that's dumb
enough to put his name on his
product?

JOSH

I do actually.

INT. KIDNAPPERS HOUSE. BASEMENT - DAY

Shane sits down and eats from the tray of food while Frank
(ski mask on) keeps a vigil eye on him and his hand close to
his PISTOL just in case.

SHANE

What's your name?

FRANK

How stupid do you think I am?

SHANE

Don't you have a code name like Mr.
Red or Mr. Blue or Carl?

FRANK

Is that something you saw in a
movie?

SHANE

What does your partner call you?

FRANK

My name.

SHANE

So you have a partner?

FRANK

Yeah I got one.

SHANE

Are you guys splitting the ransom
fifty-fifty?

FRANK

You really care about what we do
with the money after we let you go?

SHANE

If you guys don't split it fifty-
fifty then he's not your partner,
he's your boss.

FRANK

He ain't my boss.

SHANE

If he's not your boss, why are you
down here doing all the work by
yourself?

FRANK

We take turns.

SHANE

So you do all the dirty work and he
gets the same amount of money?

FRANK

We flipped for it. I lost. Here I
am.

SHANE

But the thing is, you've got me
right now so you could collect all
of the ransom.

Frank LAUGHS.

FRANK

You're funny.

SHANE

I'm serious.

FRANK

Why would I screw my partner over
like that?

SHANE

The cops are already looking for
me.

Any minute now they kick your door down and your're looking at serious jail time if they don't blast you on sight.

FRANK

You don't want the cops to save you?

SHANE

If this plan of yours doesn't work, I'm a liability that you have to get rid of.

FRANK

My partner didn't say anything about that.

SHANE

Does your partner make all the plans and then tell you about them?

FRANK

You're being paranoid.

SHANE

(looking at his body)

I think I have a good reason to be.

FRANK

Just relax and you'll be back in Hollywood snorting coke off a super models fake tits before you know it.

SHANE

I think it's in our mutual interest if you just let me go now. I live and you get paid. Everyone wins.

FRANK

Even me?

SHANE

You especially.

FRANK

Tell me how I win.

I/E. JOSH'S CAMARO - DAY

The Camaro is on it's way to Daytona's house. Josh drives. Savanna rides shotgun.

JOSH
So what's this guy to you anyway?

SAVANNA
What do you mean?

JOSH
You're risking your ass to save
this guy. He must be special.

SAVANNA
I need him on set so he can say his
lines and I can go home.

JOSH
So it's just professional?

SAVANNA
If he goes missing after this film
wraps, I won't shed a tear.

JOSH
So he's not your boyfriend?

Savanna LAUGHS.

SAVANNA
Hell no. You can't date a guy like
Shane Woods. I learned that the
hard way.

JOSH
So you're single?

SAVANNA
My last boyfriend cheated on me a
few years ago. I haven't dated
anyone since.

JOSH
That's terrible.

SAVANNA
Well he didn't really cheat on me.
We were broken up. But he decided
that gave him the okay to sleep
with my best friend.

JOSH
That's pretty low.

SAVANNA

That's not the worst part of it.
The bastard made a sex tape and
sold it for six figures.

JOSH

Well sooner or later you've got to
get back up and try again.

SAVANNA

My mother always said, "never let
any man hold you back from your
dreams". I should have listened.
That's why I'm laser focused on my
career now.

JOSH

So you ran off because you thought
I was going to hold you back?

SAVANNA

I didn't know what I wanted. When I
saw that ring I thought being a
football players wife was just as
great as being a movie star. My
brain told me no, and my heart told
me yes. The brain never wins.

JOSH

Well one day you're gonna find
someone that makes you feel like
the biggest movie star in the
world.

SAVANNA

Maybe one day.

The car approaches Daytona's HOUSE. Josh parks it across the
street.

JOSH

This is it.

SAVANNA

You sure this is the guy?

JOSH

Honestly, I don't think he could
hurt a fly, even if he wanted to.
But you never know what a desperate
man will do. Wait here.

SAVANNA

Hold on a second, I'm doing the talking. You're watching my back. That's the deal.

JOSH

I wouldn't be much of a bodyguard if I walked into a trap and brought you with me.

SAVANNA

So what's the play?

JOSH

I go in and feel him out. If I think he's the guy, we figure out how to get Shane out of there.

SAVANNA

Fine. Leave the keys.

Josh leaves the engine running and exits the car.

INT. DAYTONA'S HOUSE. LIVING ROOM - DAY

Josh sits across from Daytona. There's a beat of awkward silence before:

JOSH

How are the Bulldogs looking this year?

DAYTONA

What the hell do you want Josh?

JOSH

I was just wondering about one of your customers.

DAYTONA

You know he's my customer, and you know the know the rules.

JOSH

I would never steal one of yours. And you know we don't even sell the same stuff.

DAYTONA

Then what do you care about who I sell to?

JOSH
I just want a little advice.

DAYTONA
On?

JOSH
How did you manage to get a
celebrity?

DAYTONA
What celebrity?

JOSH
Come on. Everyone knows where Shane
Woods gets his stuff from.

DAYTONA
Shane bought some of my stuff. But
I still don't know what any of that
has to do with you. You writing his
autobiography or something?

JOSH
Shane went missing last night.

DAYTONA
No shit.

JOSH
And thank God I showed up here
before the cops did.

DAYTONA
Hold on a second. You're saying I
did something to Shane?

JOSH
Shane came here last night. No one
has scene him since. That makes you
the only suspect.

DAYTONA
Are you wearing a wire?

JOSH
Fuck no.

DAYTONA
(yelling into the wire)
Whoever's listening. I don't sell
drugs and I don't know even know
who Shane Woods is.

JOSH

I'm not wearing a fucking wire.

DAYTONA

Why would I want to hurt him? He's the best customer I've ever had. It'll be sad to see him go. I might have to go back to selling meth.

JOSH

So you don't know where Shane is?

DAYTONA

I haven't seen him since last night. You don't believe me, you can search the whole fucking house. You won't find nothing but mold and a shitty mortgage.

JOSH

Then who could have taken Shane?

DAYTONA

Probably the same people that are always causing trouble in this town.

JOSH

Who?

INT. RAY'S TRUCK - DAY

Ray takes a long drag of his cigarette while he drives. He pulls up to Daytona's house in his truck.

DAYTONA (V.O)

Those fucking Wallace's.

EXT. DAYTONA'S HOUSE - DAY

Ray drops his cigarette on the pavement and steps on it as he marches towards the front door.

INT. JOSH'S CAMARO - DAY

Savanna looks out the window and see's RAY stepping out of his truck and approaching the house.

She grabs her cell phone and sends a TEXT.

INT. DAYTONA'S HOUSE. LIVING ROOM - DAY

JOSH

I know the Wallace family. They would never do something as crazy as kidnapping a movie star.

DAYTONA

Well then you don't know them as well as I do. They'd steal the statue of liberty if it would fit on the back of a truck.

JOSH

I gotta take a piss. Where's your bathroom?

DAYTONA

Down the hall on the left.

There's a pounding on the door. Daytona peeks through the peep hole and see's RAY WALLACE standing in the doorway.

DAYTONA (CONT'D)

Shit.

Daytona reaches for the BASEBALL BAT near the door.

Ray KICKS THE DOOR IN! The impact knocks Daytona on his ass.

INT. DAYTONA'S HOUSE. BATHROOM - DAY

Josh see's the CELL PHONE sitting on the counter. He takes a good look at it. There's a red USC case on it. It could only belong to one person.

Josh hears the commotion outside the bathroom.

He hears FOOT STEPS approaching. His phone VIBRATES:

FROM SAVANNA: **SOMEONE'S COMING.**

JOSH See's the door opening slowly. He hides behind the shower curtain.

Ray enters the bathroom. He finds no one there. He see's the CELL PHONE on the counter and takes it.

EXT. DAYTONA'S HOUSE - DAY

Ray gets back into his truck and takes off.

INT. JOSH'S CAMARO - DAY

Savanna see's the truck leaving the house. There's no time to wait. She puts the car in drive and follows Ray.

INT. DAYTONA'S HOUSE. LIVING ROOM - DAY

Josh finds Daytona laying bloody and beaten on the floor. He steps over him and goes to

EXT. DAYTONA'S HOUSE. DRIVEWAY - DAY

Josh walks outside and realizes his car is GONE.

JOSH
God damnit Savanna.

INT. KIDNAPPERS HOUSE. BASEMENT - DAY

Frank receives a text.

FROM RAY: **ON MY WAY BACK.**

FRANK
Shit.

SHANE
What?

FRANK
My partner's coming back. If he catches me trying to screw him over I'm dead, so we don't have a lot of time.

SHANE
Great just untie me and--

FRANK
Hold on a second. You still haven't explained how you're gonna get me my money.

SHANE
I'll cut a check.

FRANK
Sure the man that kidnapped you walks into the bank with a big check. What's that gonna look like?

SHANE

Well I guess we have to use the honor system.

FRANK

I've got a better idea. We take a little trip to the bank. You withdraw what I want.

SHANE

Sounds great. Untie me.

FRANK

But if I don't get what I want you're still kidnapped.

SHANE

That's fair.

FRANK

Or I just shoot you.

SHANE

Deal.

Frank cuts the cuts the ropes on his wrists and ankles. Frank pulls his mask off.

FRANK

The name is Frank by the way.

RAY (O.C.)

This is cute.

INT. JOSH'S CAMARO - DAY

Savanna parks the car across the street and sends a text:

TO JOSH: **I FOUND THE KIDNAPPERS. HURRY UP AND GET HERE.**

A beat later she sends:

TO JOSH: **AND SORRY I TOOK YOUR CAR.**

INT. KIDNAPPERS HOUSE. BASEMENT - DAY

The PISTOL tucked in Ray's waistband is visible while he makes his way towards Frank on the other side of the room.

SHANE

Ray? I didn't hear you come in.

RAY

I always knew you were a dummy, but I always figured you were the right kind of dummy. The kind of dummy that would help his best friend in a fight against five frat boys in Athens knowing damn well he was about to get his ass beaten.

FRANK

(laughing)

And we got so drunk we forgot how bruised our faces were.

RAY

And now that same man that went to war with me is trying to screw me over. It just doesn't make any sense.

Ray takes the pistol out and COCKS IT.

FRANK

Put the gun down and we can talk about it.

RAY

There's nothing to talk about. I heard you two talking from upstairs. Something about taking a bank trip without me.

FRANK

We were gonna include you. Now come on Frank, we grew up together. We're like brothers. Don't do something crazy.

RAY

Trust blood.

FRANK

What?

RAY

That's my brother used to tell me. Should've listened.

FRANK

(whispering to Shane)

Run like hell when you get the chance.

Frank pushes the chair over and Shane drops to the floor.

They raise their pistols at the exact same time. One of them FIRES!

INT. JOSH'S CAMARO - SAME TIME

Savanna hears the GUN SHOT. She reaches into the GLOVE BOX and finds a snub nosed REVOLVER.

INT. KIDNAPPERS HOUSE. BASEMENT - DAY

Frank lays bleeding on the ground from his gun shot wound, right through the shoulder. He's alive but not for long.

Shane tries to crawl away during the ruckus but he only makes halfway across the room before Ray puts the bottom of his shoe on Shane's back.

RAY

Where do you think you're going?

Ray presses his boot on Shane's back while makes a phone call:

RAY (CONT'D)

It's me.

CLAYTON (PHONE)

What happened?

RAY

Frank turned on me and ruined everything.

CLAYTON (PHONE)

What did I tell you?

RAY

I don't need a lecture right now I just need to clean up this mess.

CLAYTON (PHONE)

No one knows you got him. Take him out back and dump him in a hole.

RAY

Okay.

Ray hangs up. Ray grabs Shane.

RAY (CONT'D)

Come on movie star. We're going out back.

SHANE

No!

Ray grabs Shane and escorts him out of the house at gun point.

EXT. WOODS - DAY

Deep enough in the woods where no one can see them. Ray leads Shane to a poorly dug GRAVE with a SHOVEL planted into the ground right beside it.

RAY

You like that? I dug it myself just in case this deal went to shit. Now get in.

SHANE

Please don't kill me, I'll do anything.

RAY

You want to help me? Make this easier on yourself and get in there.

SHANE

I'm a rich man, I can make you and your brothers rich!

RAY

You should have thought about that before you turned my best friend against me.

SHANE

It was all his idea. I swear.

RAY

That man was so dumb he put butter on his toast, before he put it in the fucking toaster. Now either you get in that fucking grave or I put one in your knee and bury you alive.

Shane hops into the grave.

SAVANNA (O.C.)

Get away from him and drop your weapon!

Ray assuming it's a cop, lowers his weapon. He turns around slowly and see's Savanna pointing that little revolver at him. He can't help but smile a little.

RAY

I don't fucking believe it. It's the one and only Savanna Stone. He must be your friend.

SAVANNA

Oh no. We're just coworkers so I just need him for work tomorrow. After that you can have him. Now drop the gun.

Ray puts the pistol on the ground and advances on her.

RAY

You know how to shoot that gun?

SAVANNA

I've had fire arm training for an action movie. Eric Roberts was in it. Learning how to shoot was about all I got out of it.

RAY

This ain't a movie sweetheart. You shoot me and I'll bleed. It'll be loud and nasty.

Now he's up close. Point blank range.

SAVANNA

I'm counting on it.

Ray SMACKS the gun out of Savanna's hand before she can shoot. He puts his hands around her throat and SQUEEZES. He adds more pressure, almost breaking her neck until

BEHIND HIM

Shane climbs up out of the grave, grabs the shovel and HITS RAY right in the back with it. Ray hits the dirt. He looks up and see's his PISTOL in the dirt. He reaches for it. Shane gives him another SMACK with the shovel and knocks him out for good.

Shane drops the shovel and see's Savanna laying motionless in the dirt. He comes to her aid.

SHANE

Savanna?

He shakes her a little. She is unresponsive. He shakes her a little. She eventually comes to.

SHANE (CONT'D)

Are you okay?

SAVANNA

(a beat)

Call time is ten tomorrow.

EXT. KIDNAPPERS HOUSE - DAY

There's a CIRCUS around the house. Police, ambulance, news crews. There's never been anything like this in this town before.

ON THE STREET

A TAXI pulls up to the house. Josh steps out of the cab and looks at all the chaos. Josh pushes through the people until he see's what's going on:

Frank is carried into an ambulance on a stretcher.

Ray sits in the backseat of a SQUAD CAR.

Shane is being guarded by an entourage as he tries to get away from all the vultures.

Savanna being interviewed by a news crew. Josh know's she's okay. He takes a deep breath and smiles. Savanna see's him and stops talking to the reporter in the middle of an interview. She falls into his arms.

INT. JOSH'S CAMARO - LATER

Josh sits in the driver seat. Savanna is right beside him. There's an awkward silence.

JOSH

I don't know what possessed you to chase after him alone.

SAVANNA

I couldn't let him get away.

JOSH

And I sure as hell don't know what possessed you to confront him all by yourself.

SAVANNA

I don't know either. Adrenaline I guess.

JOSH

That guy's a killer. So I didn't know if you were alive or dead.

SAVANNA

I'm sorry.

JOSH

But I'm glad you're okay.

More awkward silence for a BEAT before Savanna lunges at Josh and KISSES HIM.

MONTAGE OF:

Savanna and Josh spending the next few days together. Falling in love. It's one of those summer magical summer romances that's doomed to end when the weather turns. The montage finally ends with...

DISSOLVE TO:

INT. JOSH'S APARTMENT. BEDROOM - NIGHT

...Savanna laying in Josh's bed, resting in his arms, moments after making love.

SAVANNA

Do you forgive me now?

JOSH

I'd say we're even.

(a beat)

I was thinking, that we've got to find a place.

SAVANNA

You move fast.

JOSH

No, I meant for the bar. Maybe if we wait a few months Mike's place will go out of business. And I've got get the paper work from the government. You have any plans for tomorrow?

SAVANNA

I've got a full day on set.

JOSH

Are you going to be fully committed to this because it's gonna take a lot of work to get our business off the ground.

SAVANNA

I'm a working actor. I don't have the free time to spend out here working in a bar. But you knew that before we made our deal.

JOSH

So how are you helping me?

SAVANNA

I write the check and then I'll come back here and help you when I have the time.

JOSH

Don't get me wrong, I need an investor, but I also need a partner that can help me with the day to day. I don't know what I'm doing, but you have business experience.

SAVANNA

You mean that food truck I had in Santa Monica? Thank God it blew up before the health inspector got to it.

JOSH

Well it must be nice to have the kind of life where you can start a business, watch it fail and not think twice about it. If this doesn't work out, I'm back on the street risking my life.

SAVANNA

You hungry?

INT. DINER - NIGHT

Josh and Savanna share a meal in WAFFLE HOUSE type of establishment.

JOSH

What's so great about L.A?

SAVANNA

Besides my career? I don't know, the beaches, the beautiful people and the weather. But honestly I kind of miss cold weather sometimes.

JOSH

It doesn't sound so nice out there when I read about it.

SAVANNA

What did you hear?

JOSH

You and that other girl, Rachel Morrow, had a nasty little feud. Apparently you told everyone she hates Jews or something.

SAVANNA

I didn't tell anyone anything that wasn't already public knowledge. And she's the one who talked about Zionist conspiracies on CNN.

JOSH

Is it because she made that tape with your boyfriend?

SAVANNA

No, that was my other best friend Ally Altman.

JOSH

These are your friends?

SAVANNA

It wasn't always like this. The three of us met when we were struggling actors waiting tables. By the time we all got cast on my show we became inseparable. Then the show was cancelled and it was every woman for herself so things got ugly.

JOSH

Doesn't sound like paradise to me.

SAVANNA

And Summerset is?

JOSH

It's not perfect. But I'm trying to make it better.

SAVANNA

There's no hope for a town like this. That's why I'll never understand why you came back here after college.

JOSH

When I was a kid, I asked my mom why this town is the way it is. She told me it's because all the good people that can make a difference always leave. So I always wanted to give back to this town since it was so good to me.

SAVANNA

Well it wasn't good to me.

JOSH

Sure it was.

SAVANNA

What are you talking about? You know how horrible my childhood was.

JOSH

And it gave you that fighting spirit. That work ethic. If you were from California, you could end up like Shane Woods, doing drugs and getting kidnapped.

SAVANNA

Well I guess you're right about that.

JOSH

And who says you can't make movies in Atlanta? It's only a few hours away.

SAVANNA

It's not the same.

JOSH

You know what I've never asked you?

SAVANNA

What?

JOSH

Why do you love acting so much?

SAVANNA

When I was ten I saw that movie "Pretty Woman". I fell in love with acting after I saw it.

JOSH

Oh yeah, that hooker movie with Julia Roberts. You know she's from Georgia.

SAVANNA

Yeah but that's not why I liked it. I just loved the idea of the movie. Act one, she's a hooker working the streets, then she meets Richard Gere and by the end of it, she's riding off into the sunset in a Ferrari. I just like the idea of change. The fact that life isn't about where you start but where you end up. I always found it empowering.

INT. COUNTY JAIL - DAY

The local JAIL. Guys in JUMPSUITS sit on one side of bulletproof glass, forlorn family members sit on the other.

Clayton Wallace sits on the safe side of the glass. Ray, dressed in an orange jumpsuit, approaches the phone on the bad side of the glass.

CLAYTON

You should've listened to your big brother.

RAY

A guy like that doesn't stroll into a town like this every day. It was a once in a lifetime opportunity. I had to take it.

CLAYTON

You were playing out of your league.

RAY

Did you come here to insult me or what?

CLAYTON

I came here to see my baby brother. And I'll be making a lot of these trips in the near future. I've been up here so many times you'd think I'd be used to it. But the truth is you can never get used to looking at someone you care about through bullet proof glass. You know you kind of look like Dad in that jumpsuit.

Ray laughs.

RAY

Thanks.

CLAYTON

How's it been so far?

RAY

It's been all right. Turns out I've got relations in here. Uncle Walter and Cousin Phil are in here. We've got a few more cousins up state. I got the connections to make it. Plus my name is all over the news so I've got serious street cred. I think I can make it.

CLAYTON

Well you won't have to worry about none of that because I'm gonna get you the best lawyer money can buy.

RAY

Unless you dig up Johnny Cochran there ain't no way in hell I'm getting out of here. I've got kidnapping and attempted murder charges, and a whole bunch of other ones I forgot. I'm looking at a life sentence.

CLAYTON

What did the prosecutor say?

RAY

Same shit they always say: tell on your brother and you walk today.

CLAYTON
And what did you tell them?

RAY
Same thing I always say. I don't
know Clayton Wallace.

CLAYTON
Good.

RAY
Come on Clayton, you know us
Wallace boys never snitch. Uncle
Willy took the needle over
betraying the family and I'd do the
same.

CLAYTON
Well you stay safe in here and I'll
have you out of here before you
know it. My lawyers a Jewish fella
from Atlanta so you know he's good.
He says he can get you out of here
in three years.

RAY
I know you like to care of me and
Buck but you know and I know that I
ain't ducking all these charges.
They got me cold. I gotta just take
one for the team.

CLAYTON
What the hell happened?

RAY
Savanna Stone happened.

DISSOLVE TO:

INT. TEACHERS LOUNGE - DAY

Inside the LOUNGE that's been abandoned for the summer. The
production is back at it. Savanna performs a romantic scene
with Shane.

SHANE
Rebecca Sharper, I have always
loved you, ever since we first
met...

Shane stops. The crew waits.

SHANE (CONT'D)
(to Rich)
Line!

RICH
Ever since we met on the first day
of school I knew you were the one.

SHANE
Right got it.
(clears his throat)
Ever since we met on the first day
of school I knew you were the one.

Shane pauses again.

RICH
Keep going.

Shane thinks. A few seconds go by. He still can't find the
line.

SHANE
I don't have it.

RICH
Cut!

SHANE
I'm sorry. I've just been going
through a lot lately.

RICH
We've already lost a day and we
can't afford to lose another. So
fight through it and let's get this
over with.

SHANE
I'm gonna need a few minutes.

RICH
Take five people.
(to the script supervisor)
Get him a copy and make some cue
cards or something.

SAVANNA
Hold on a second. I know the
script.

RICH

Well if you could perform two roles at the same time it would solve all of our problems.

SAVANNA

Just give me his lines and I can do the monologue. He just has to stand there.

RICH

Sure why not.

SHANE

You can't give her my lines.

RICH

You don't know them.

SHANE

But it ruins the scene. I'm supposed to propose to her.

SAVANNA

Why can't the woman propose to the man?

SHANE

It's weird. Plus you don't even have the ring.

RICH

Give her the ring.

SHANE

Rich you can't do this.

RICH

Don't tell me what I can and can't do. I've got studio executives threatening to end my career if I don't finish this movie, so I can do whatever I want. Now give her the damn ring.

SAVANNA

And you owe me one.

Shane hands over the wedding ring.

SAVANNA (CONT'D)

I'm ready whenever you guys are.

RICH
 (to the operator)
 Roll camera.

The CAMERA OPERATOR gives the signal.

RICH (CONT'D)
 And action!

Savanna performs the scene with flawless acting:

SAVANNA
 Bradley Winston, ever since we met
 on the first day of school, when we
 saw each other the cafeteria and
 they were serving tacos, I knew you
 were the one that I wanted to be
 with for the rest of my life. Now
 that the school year is over, I
 want everyday our lives to be as
 happy as the last day of school.

She gets down on one knee and presents the ring.

SAVANNA (CONT'D)
 Will you marry me?

SHANE
 I guess so.

She puts the ring on his finger.

RICH
 Cut!

SHANE
 It doesn't even fit.

RICH
 We'll let the prop department worry
 about that.
 (to Savanna)
 Great work Savanna.

SAVANNA
 Thank you.

INT. GOVERNMENT OFFICE - DAY

In an OFFICE that belongs to some department of the
 GOVERNMENT. Josh sits in front of a BUREAUCRAT working for
 the state. A stack of PAPERS rest on the desk.

GOVERNMENT EMPLOYEE
What kind of business are you
starting?

JOSH
A sports bar.

GOVERNMENT EMPLOYEE
Interesting. That's gonna take a
lot of work and by that I mean a
big investment.

JOSH
My partner has the dough. I've got
all the ideas.

GOVERNMENT EMPLOYEE
You have a partner? Where is he?

JOSH
She's a little tied up.

GOVERNMENT EMPLOYEE
Well first of all, you're going to
have to come up with a name to
file. Think long and hard on that
one because you can't change it.
The filing fee in the state of
Georgia is one fifty...

JOSH
Got it right here.

Josh puts some CASH on the table.

GOVERNMENT EMPLOYEE
...and fifty dollars to refile once
a year in April.

JOSH
Anything else I need to know?

GOVERNMENT EMPLOYEE
Your partner needs to sign the
paper work.

INT. SAVANNA'S DRESSING ROOM - DAY

Savanna has finished filming and wears normal clothes. She
holds a Hollywood magazine in her hands:

INSERT MAGAZINE TITLE:

WASHED UP ACTRESS IS A HERO!

Her phone RINGS:

SAVANNA

I just had the best day on set.
Shane forget his lines but I knew
them and the director let me steal
his lines!

JOSH (PHONE)

That's awesome.

SAVANNA

My agent thinks he can turn all
this good publicity into a book
deal. And if that does well I can
turn that into a movie deal. I
wonder who could play me? Fuck it I
think I'll just play myself.

JOSH (PHONE)

I was at the government office
today. They gave me the paperwork
for the LLC. They need both our
signatures on it.

SAVANNA

Fax them to me.

JOSH (PHONE)

I prefer the hands on approach.
When's a good time to meet?

SAVANNA

How about tonight?

JOSH (PHONE)

Great. I know a great place. They
serve pizza flavored wings.

SAVANNA

That sounds amazing.

JOSH (PHONE)

See you tonight.

He hangs up. A beat later there's a KNOCK on the door.

SAVANNA

Who is it?

RICH (O.C)

It's Rich. Are you decent?

SAVANNA

Come in.

Rich enters.

SAVANNA (CONT'D)

What can I do for you Rich?

RICH

It's come to my attention that Goldman promised you a role in our next film and it's safe to say you earned it because you saved our asses, twice if you count today.

SAVANNA

I'm no hero. I'm just an actor. But I play the hero role if I have to.

RICH

Now I think it's time we sat down and talked about your role in our next movie. Me and Goldman are meeting up at this restaurant tonight. Are you free?

SAVANNA

I'll be there.

RICH

I'll text you the address.

INT. SAVANNA'S BENZ - MOMENTS LATER

Savanna in the driver seat of her car. She sends a TEXT:

TO JOSH: **SORRY I CAN'T MAKE IT TONIGHT. WE'LL CATCH UP TOMORROW.**

DISSOLVE TO:

EXT. FANCY RESTAURANT - NIGHT

Savanna pulls up to the front of the RESTAURANT in her Benz. She looks much more natural here. The VALET takes her car.

INT. FANCY RESTAURANT - NIGHT

The kind of place with waiters wearing bow-ties, warm lighting and violin music in the background.

Savanna sits across from Goldman and Rich. We find her in the middle of a story and the two men hang on to her every word.

SAVANNA

As soon as I saw that truck pull up to the house I knew trouble was coming so I just followed him to where he was going and sure enough I was right.

GOLDMAN

That's the part I don't get. You were supposed to call the cops when you found Shane.

SAVANNA

I heard a gun shot and I knew Shane was in serious danger so I grabbed the gun out of the glove box and I went after him.

RICH

I bet that was scary.

SAVANNA

You have no idea. This guy was about as big as a house. I was afraid if I shot him the bullets would have bounced off.

They laugh.

GOLDMAN

Well I think it's about time we get down to business.

Goldman hands her **SCRIPT** for **MIAMI SEX THRILLER**. Savanna opens it up and reads it.

RICH

I'm sure you two discussed the role of Pam Walker, the sex cop who investigates the case of a sex obsessed serial killer.

SAVANNA

From the page I read, she seem's like a real three dimensional character. Someone with some real depth and emotional complexity.

RICH

Well she's not and we're thinking of cutting her role out of the script.

SAVANNA

Oh.

RICH

And I think we need to be totally transparent about a few things. For starters, I never respected you as an actress.

Harsh words. It throws Savanna off.

RICH (CONT'D)

Until today when you proved me wrong.

A sigh of relief.

GOLDMAN

You know no one has ever stolen Shane's lines and lived to work again. I think you made him cry.

They laugh at Shane's expense.

GOLDMAN (CONT'D)

I mean I love the guy like he's my kid, but he can be an annoying little pisher sometimes.

RICH

So we're considering you for the lead role instead.

SAVANNA

That's incredible.

RICH

She's an alien who has to come to Earth and pretend to be human. Kind of like that Scarlett Johansen movie, minus the nudity. We want a PG-13.

GOLDMAN

You can't do R and expect to make four hundred million global.

SAVANNA

That's a lot of money.

GOLDMAN

It would be in every movie theater
in the world.

SAVANNA

Maybe I could win an Oscar.

GOLDMAN

It's not that kind role. But I like
your enthusiasm.

RICH

So why don't you hold on to that
copy of the script. Read it over a
few times. We'll send a copy to
your agent and--

SAVANNA

I'm in.

Savanna shakes both of their hands.

RICH

We look forward to working with
you.

GOLDMAN

We're shooting in Miami in the
fall. If you've got any other
commitments I suggest you put them
aside. And if this movie is a hit,
you won't have any free time for
the next ten years.

EXT. BACK ROAD - NIGHT

Late at night. Dark as Hell. There isn't another soul around
until Savanna speeds down the road in her car.

I/E. SAVANNA'S BENZ - NIGHT

Savanna monologues an impromptu speech to herself:

SAVANNA

Josh, I love your ideas but I just
can't commit to this right now. I
can be a silent partner. You do all
the work and I get a check every
month.

Her monologue is interrupted by HEAD LIGHTS, blinders on,
from a car behind her. In the rear view mirror she sees:

A BLACK SUV

Rides close behind, almost bumper to bumper. The big car SLAMS the little Benz from behind.

Savanna loses control and veers off the road. Savanna's head is rocked with a little bit of whiplash. Savanna is still shaken from the crash. Her head rests on the steering wheel for a few beats.

BUCK WALLACE (30's) steps out of the SUV. We can't see much of him. A white COWBOY HAT crowns his head. He removes a chrome PISTOL from his waistband and advances.

IN THE REAR VIEW MIRROR:

Savanna looks up and see;s Buck marching towards her with his CHROME PISTOL raised to the air. Savanna DUCKS.

Buck FIRES. The shots are LOUD. The bullets puncture the body and the glass. Savanna pushes the passenger door open and crawls out of the car.

Buck approaches the car to confirm his kill. He looks inside. No sign of her. Buck looks off to the side of the road. He sees Savanna running off into the woods. He follows her to

EXT. WOODS - LATER

Savanna runs for her life, full speed ahead, no looking back.

Buck is a few yards away from her. He FIRES into the darkness. Tree trunks EXPLODE. None of the shots hit Savanna. She evades him long enough to make it out of the woods and to

EXT. CAMPSITE - NIGHT

A HUNTER sits in front of a campfire, a beer can against his lips, enjoying the quiet until he hears Buck's GUN SHOTS in the distance.

The hunter readies his RIFLE.

Savanna comes running out of the woods and faces down the barrel of the hunters weapon. She cowers in fear.

SAVANNA
Please don't shoot.

He hesitates. A beat later BUCK comes running out of the woods with his pistol in hand.

SAVANNA (CONT'D)

Now shoot!

The hunter FIRES in Buck's direction. Buck drops his pistol and runs back into the woods.

There's a beat of awkward silence before:

HUNTER

Can I have your autograph?

INT. THE BAR - DAY

Josh has a manila folder packed with documents. He's been sitting here for a while. He checks his watch. He takes a sip of his coffee and keeps waiting.

A beat later his phone RINGS. Savanna's name is on the screen:

JOSH

Only ten minutes late. No wait, you were supposed to meet me last night so you're actually twelve hours late.

SAVANNA

Come outside.

INT. SAVANNA'S BENZ - DAY

A few moments later. Savanna's Benz sits outside in the parking lot. Savanna and Josh gaze up at all the bullet holes in the car.

JOSH

Are you okay?

SAVANNA

My stance on the second amendment is a little conflicted now, but other than that I'm alright.

JOSH

Did you get a good look at the guy?

SAVANNA

I didn't really see his face. But he had this dumb looking hat. Like Roy Rogers or something.

JOSH
Jesus Christ Savanna.

SAVANNA
What?

JOSH
I knew this would happen would you
asked me to help you the other day.
Then Daytona confirmed it.

SAVANNA
You know who's behind this don't
you?

JOSH
The attempt on your life, that was
payback for the kidnapping.

SAVANNA
Wait a second, there were only two
kidnappers. One of them is in jail,
the other guy is in the hospital.

JOSH
The guy in the hospital doesn't
count. He was just a lackey. And
there's more than two. A lot more
actually.

SAVANNA
So what are they, a gang?

JOSH
No. They're a family. The Wallace
family. The big guy, Ray, he's the
enforcer. The guy with the cowboy
hat is Buck. He's the assassin. And
then there's the boss: Clayton
Wallace. You ever heard of the
Dixie Mafia?

SAVANNA
Cornbread Cosa Nostra. I read about
them in a book.

JOSH
Clayton Wallace got connected with
them when he was doing time up
state. He killed a guy on the
inside and they made him a member.
They gave him this entire town as
his territory.

SAVANNA

And how do you know all this?

JOSH

In a strange way, Clayton Wallace is everyone's boss out here. But in a much less strange way, I sell weed for him, so he's my boss.

SAVANNA

I thought you quit?

JOSH

My business was my way out.

SAVANNA

So what do we do about him?

JOSH

About Clayton Wallace? There's nothing we can do. Besides run for the hills.

SAVANNA

I can't go anywhere. I'll get sued for breach of contract if I don't show up to set.

JOSH

But you'll be alive.

SAVANNA

So I go on the lamb, and you stay here and sell his drugs forever?

JOSH

In this town, you're better off being his friend than his enemy.

SAVANNA

So move somewhere else.

JOSH

This is my home. I have roots here. I can't just run off.

SAVANNA

You're afraid.

JOSH

These people don't mess around.

SAVANNA

Not him. You're afraid of actually having to work for something.

JOSH

What are you talking about?

SAVANNA

Your entire life you had everything handed to you because in a little town like being a five star athlete is like being the mayor. Then you get to college and no one kisses your ass. You had to work your way up the depth chart and you couldn't handle it, so you took the easy way out. Now you sell weed in the town you grew up in, because it's easy money.

JOSH

Well I don't have any options. Football was all I had and I fucked that up. But you haven't helped. I can't even get you to sign some papers.

SAVANNA

You know you blame me for the way your life turned out, but it wasn't my fault you took that bribe, and don't need me to go straight. You never did. You could have stopped selling weed a long time ago. But you never would have bought that brand new Camaro with a regular nine to five.

JOSH

So you know all about hard work all of a sudden?

SAVANNA

I worked my ass off to get where I am today. You have no idea. And I still work my ass to get to where I want.

JOSH

Well I already know where you're going. Something about Aliens in Miami.

SAVANNA

I'm a working actor. There's only ten percent of us. I'll be damned if I give up a role like this one.

JOSH

You'd rather hang around those Hollywood fakes and be miserable then, go right ahead. I won't stop you.

SAVANNA

Who says I'm miserable?

JOSH

Come on Savanna. Your friends out there stab you in the back, and you can't find a man you trust enough to date. All you do out there is work. Doesn't sound like home to me.

SAVANNA

So just like that our deal is over?

JOSH

I don't see any other way.

SAVANNA

What about your business?

JOSH

I'll figure it out.

Josh opens the car door. Savanna stops him.

SAVANNA

You know something Josh, the other day you said you'd be a fool to trust me again. Well the truth is, you're not a fool because I believed in you, I just wish you believed in yourself.

Josh leaves.

INT. BUCK'S APARTMENT - DAY

Buck sits in the living room of his modest APARTMENT. There's KNOCKING. Buck looks through the PEEP HOLE and see's Clayton outside the door. He opens the door and lets his brother in.

BUCK
Clayton, it's good to see you.

They hug.

CLAYTON
Same. I just wish it was under
better circumstances.

Clayton sits down on the couch.

BUCK
Yeah, it's a real shame we lost
Ray.

CLAYTON
You make it sound like he's dead
instead of facing a life sentence.
We still get to see him. On
weekends. During very specific
visiting hours, after a two hour
drive.

BUCK
It's still a tragedy.

CLAYTON
The tragedy is that Savanna Stone
still walks the Earth. You tell me
why that is.

BUCK
She got lucky. I had her dead to
rights.

CLAYTON
She keeps getting lucky and the
Wallace family keeps getting
embarrassed. The streets are
talking about how a ninety pound
actress made a fool of us, twice.
It's not a good look. I think I
need to get someone else on this.
Maybe I should bring in a hit-man
from Atlanta or Miami.

BUCK
If she's disrespecting the Wallace
name then it's only right a Wallace
should be the one to take her out.

CLAYTON

You had your chance. Now she's on to us. She'll be guarded like the president.

BUCK

I can sneak up on her. She won't see it coming.

CLAYTON

We've got enough Wallace's locked up and dead. We can't spare another. Our family reunions only gonna have ten people in it at the rate were going.

BUCK

Savanna Stone has disrespected our family and I'm the one who does the killing. This is my birth right as a Wallace. Let me do it, for the family.

Clayton takes a beat to think about it and then:

CLAYTON

Alright. I'll give you one more chance. But if for any reason you don't think you can't get it done, just pack it up and come home. I wouldn't be able to live with myself if we lost another one.

BUCK

I won't be able to live with myself if I fail.

Clayton gets up.

CLAYTON

Alright. Get it done.

They hug again.

EXT. MOVIE SET. PROPS DEPARTMENT - DAY

Big WAREHOUSE type of room filled with PROPS for movies. The PROP MASTER shows Savanna around.

PROP MASTER

So what brings the lead actress to the prop department?

SAVANNA

So I'm just a little curious about how they're going to film the scene where I go flying through the windshield.

PROP MASTER

Pure cinematic magic.

They find a DUMMY version of Savanna. It looks pretty accurate.

SAVANNA

So is this supposed to be me?

PROP MASTER

Most films would use some fancy kind of computer generated effect to send you flying through the windshield, but we're too cheap for that so we're going old school.

SAVANNA

I'm glad we're doing it this way.

PROP MASTER

Why's that?

SAVANNA

Because if we made everything on a computer, we wouldn't need guys like you.

PROP MASTER

Good point.

SAVANNA

What about Julio's gun for the shooting at the prom?

She shows her a fake PISTOL.

PROP MASTER

Here it is.

SAVANNA

Ever since I heard about Brandon Lee, I've wondered how dangerous these things can be.

PROP MASTER

It shoots blanks. You can't rob a liquor store with it but at close range it's quite a bitch.

SAVANNA

Neat.

PROP MASTER

You're the first actress to ask me anything about the props.

SAVANNA

What can I say. I just love the magic of the movies. Can I borrow this stuff? Just for today?

I/E. SAVANNA'S TRAILER - DAY

A PIZZA MAN approaches the TRAILER with box of pizza in hand. But he looks a little familiar.

CLOSE ON HIM:

It's BUCK in disguise.

Buck looks left, then right and see's no witnesses. He takes a PISTOL with a SILENCER out of the pizza box and enters the trailer.

He see's Savanna laying face down on the bed. He FIRES three times into the bed with a CHIRP from the silencer. FEATHERS explode. Too easy.

Buck gets closer to confirm the kill. He pulls the sheet back. There isn't a drop of blood.

BUCK

What the hell is this?

FROM THE CLOSET

Savanna kicks the closet door open and SHOOTS BUCK in the face with the prop gun.

INT. CLAYTON'S SUV - DAY

Josh meets Clayton in the same spot they met earlier.

JOSH

Sorry to hear about your family tragedy.

CLAYTON

It's okay. These things happen. Well at least in my family they do.

Josh hands him an envelope.

JOSH

At least business is still good.

CLAYTON

I want to ask you something Josh. if someone hurt someone you care about, say a family member, would you get even with them?

JOSH

The bible says, an eye for an eye so yeah.

CLAYTON

Well Savanna Stone hurt my family, twice now, and word around town is you and her have been pretty close.

JOSH

We used to date a while ago. I sold her some weed. That's about it.

CLAYTON

But you helped her save Shane Woods, did you not?

JOSH

I did. But if I knew that would have hurt you an any way I never would have done it.

CLAYTON

Tell me the truth. Are you in love with her?

JOSH

I had feelings for her when we dated but that was ten years ago.

CLAYTON

Then what were you getting out of helping her?

JOSH

She was going to be my business partner.

Clayton laughs.

CLAYTON

Is this the Sam Malone thing again?

JOSH

It turns out she's not the kind of person I could trust to run a business with. So that's done.

CLAYTON

Josh you're a sharp kid, but you're too trusting. It was pretty naive to think some Hollywood actress was gonna put her name on a small town dive.

JOSH

Well I realize all that now.

CLAYTON

After the last attempt on her life she's onto me and I can't get close enough to do what needs to be done. Since you two are close, I bet she would trust you enough to come out of hiding.

JOSH

I couldn't do that to her.

CLAYTON

Who's side are you on?

JOSH

I'm on your side, but there are some things I'm not willing to do.

CLAYTON

I'm not asking you to kill her. Just help me kill her.

JOSH

I don't see the difference.

CLAYTON

Josh you do me this favor and I'll make your dream come true. I'll be your business partner.

JOSH

The last time I mentioned it you laughed at me and now you want in?

CLAYTON

I was just giving you a hard time. I think you would be a great business man.

And I would be honored to be your business partner. What do you say?

Josh thinks about it for a beat...

JOSH

I appreciate the offer, but I couldn't live with myself if she got clipped and I had any part in it.

CLAYTON

The girl is a snake. If she were sitting here and I asked her to sell you out for a role in a movie, I bet she'd do it in a heartbeat. You ever read the tabloids? This a woman that stabbed her friend in the back to get on the big screen. And you're picking her over me, the man that gave you everything.

JOSH

You gave me a life of looking over my shoulder. I almost shit myself the last time I got pulled over.

CLAYTON

No risk, no reward.

JOSH

Look, I know Savanna Stone isn't perfect. Far from it. But you know what the difference between you and her is? She believed in me. You told me I'd be better off working in a pork plant. So you know what, find someone else to do your dirty work.

CLAYTON

Well if you can't do this one thing for me then we can't work together any longer. You're fired.

JOSH

Thanks.

Josh walks off. Clayton waits until he's out of sight and makes a call:

CLAYTON

Keep an eye on him.

INT. COUNTY JAIL. VISITING CENTER - DAY

Ray sits on one side of the bulletproof glass awaiting his guest. Much to his surprise, SAVANNA sits down in front of him.

RAY

You've got to be kidding me.

SAVANNA

Just hear me out.

RAY

Hear me out first. Fuck you.

SAVANNA

You want to be be nice to me Ray.

RAY

You're the reason I'm in here.

SAVANNA

You decided kidnapping Shane Woods was a good idea, you live with the consequences.

RAY

I get lectured enough by my brother, I'll be damned if I'm gonna take this from you. Fuck this.

Ray puts the phone up.

SAVANNA

You're looking at long sentence Ray. I can make it a lot shorter.

Ray picks the phone back up.

RAY

How are you gonna do that?

SAVANNA

I can get you a lawyer, an expensive one. I can talk Shane Woods into testifying on your behalf. I've got friends in high places. Maybe one of the charges gets dropped. Maybe you walk out of here a lot sooner than twenty five years.

RAY

And you're just doing this out of the kindness of your own heart?

SAVANNA

Nothing is free.

RAY

You want the same thing everyone else wants. You want me to rat out my brother. The answer is the same: no way in hell.

SAVANNA

You stay quiet, you can guarantee you spend the rest of your life in here.

RAY

My family is full of outlaws. We steal, we cheat and we kill. We're not good people. But if there's one thing we don't do, it's snitch. A Wallace wouldn't rat out his worst enemy and a Wallace sure was shit wouldn't rat out his own brother.

SAVANNA

So your brother gets to live a nice life on the outside and you rot away in here?

RAY

My predicament ain't got nothing to do with my brothers. The kidnapping was my idea. I pay the price. Not him.

SAVANNA

You people really are loyal.

RAY

It's something you can never understand. So when you leave here and go back to your movie set, I want you to do me a huge favor.

SAVANNA

You want me to go fuck myself?

RAY

Yeah. Go fuck yourself.

Ray flips her the bird and exits.

INT. THE BAR - DAY

It's a slow day. Just a few locals sitting around sipping beers. Mike works the counter. Josh enters and approaches him.

MIKE
Drop my weed off in the back.

JOSH
I'm out.

MIKE
Of weed?

JOSH
I'm out of the drug business.

MIKE
How did Clayton take it?

JOSH
He tried to act cool but I could tell he was super pissed but you know what? He'll get over it.

MIKE
Good for you.

JOSH
So do I have to fill out an application and when can I start?

MIKE
He's your application.

Mike hands him a MOP.

MIKE (CONT'D)
Big Jim puked all over the bathroom. Do a good job and maybe I'll hire you.

JOSH
Thank you so much!

MIKE
Hurry up before that vomit dries up.

Josh goes to the bathroom.

AT THE FRONT DOOR

TOMMY and RONNIE, two hired goons, enter the bar. Tommy sits down in front of the counter. Ronnie walks over to the customers in the booth and flashes his PISTOL. They get the message and leave. Ronnie flips the closed a sign around and locks the door.

Mike comes to Tommy.

MIKE (CONT'D)

What can I get you?

TOMMY

You know a guy named Josh Freeman that works here?

Mike takes a look at Tommy, then Ronnie at the door. He can tell they're bad news.

MIKE

Yeah I know him but he doesn't work here. Maybe give him a call if you need to talk to him.

TOMMY

We know he's here. Bring him out.

MIKE

I think you got the wrong guy.

TOMMY

You bring him out or we go back there and drag him out.

MIKE

What's this about?

TOMMY

Clayton Wallace wants to have a word with him.

Tommy flashes a PISTOL.

MIKE

God damnit Josh.

UNDER THE COUNTER

Mike takes the PISTOL hidden under the counter and hides it without Tommy seeing it.

INT. SAVANNA'S BENZ - DAY

Before she can turn on the car her phone RINGS:

CLAYTON (PHONE)
Hello Savanna Stone.

SAVANNA
Who is this?

CLAYTON (PHONE)
I don't think we've met before. My name is Clayton Wallace. You met my brothers Ray and Buck.

SAVANNA
The murderers?

CLAYTON (PHONE)
They're good kids until you cross them.

SAVANNA
Yeah I'm sure.

CLAYTON (PHONE)
How about we meet up and talk out our issues?

SAVANNA
I've got a scene to shoot. Maybe another time.

CLAYTON (PHONE)
Let me explain.

INT. THE BAR - DAY

Tommy sits in a booth across from Josh and Mike. Ronnie still guards the door. No one's going anywhere.

CLAYTON (V.O.)
I sent two of my associates to keep an eye on your boyfriend Josh.

INT. SAVANNA'S BENZ - DAY

Savanna keeps driving.

CLAYTON (PHONE)
If you do exactly what I say then he will be released. But if you don't do exactly what I say, they're instructed to kill him the slowest way imaginable. So what's it gonna be?

SAVANNA
Where can we meet?

CLAYTON (PHONE)
Take the next exit. I'll tell you
where to go.

Savanna looks in her rear view mirror:

CLAYTON'S SUV is following her. She takes the next exit.

EXT. STONE CHURCH - DAY

Savanna pulls into the parking lot of the STONE CHURCH that bears her name. Clayton parks right behind her.

Savanna steps out of the car and gazes up at the church.

SAVANNA
You've got to be kidding me.

Clayton steps out of his car.

CLAYTON
Let's take a walk.

INT. THE BAR - DAY

Back to Josh: He's still sitting in the same spot next to Mike in the booth, both men at the mercy of Tommy's pistol. They've been here for a while.

JOSH
What does Clayton want?

TOMMY
He never tells us much. But I heard he's got some beef with Savanna Stone. He's probably taking her out to the woods and leaving her there if you get my drift.

Tommy laughs. Josh is not amused.

JOSH
Well if that's the case you better kill me because I won't rest until Clayton Wallace is dead.

TOMMY

Well that's too bad. Clayton likes you. Otherwise we would have killed both of you already.

UNDER THE TABLE

Mike passes the pistol to Josh. He shoots Josh a look. There's no verbal exchange but they still understand each other.

MIKE

So are we just going to sit here all day?

TOMMY

You can leave when the boss says you can leave.

MIKE

I meant this booth.

TOMMY

It's best you stay put.

JOSH

Where can we go? You've got the doors locked. And that guy's about as big as my left tackle in college.

MIKE

You guys want some beer?

Tommy and Ronnie say nothing. It sounds like a no until:

MIKE (CONT'D)

It's on the house.

Tommy turns to Ronnie. Ronnie gives a look of approval.

TOMMY

(to Mike)

Alright but no funny business.

(to Ronnie)

Take my place.

Mike goes to the counter. Tommy follows close behind. Ronnie sits down in front of Josh.

Mike pours Tommy a fresh glass of BEER and slides it to him.

MIKE

Sucks doesn't it?

Tommy takes a sip of the beer with one hand and keeps his aim with the other.

TOMMY

The beer ain't that bad.

MIKE

I meant your job.

TOMMY

It pays the bills.

MIKE

But beating people up for a living.
That's gotta be draining. Am I
right?

TOMMY

It has it's ups and downs. But it
beats working in a bar.

MIKE

Touche.

Tommy takes another sip. Mike shoots Josh a look. Josh waves his head. Mike nods. Tony isn't seeing any of this. Neither is Ronnie. Mike gives Josh a countdown with FIVE FINGERS...

EXT. STONE CHURCH. CEMETERY - DAY

Clayton leads Savanna through the CEMETERY right behind the church.

CLAYTON

I guess this place doesn't bring
back fond memories.

SAVANNA

I had a shit childhood and this
building was my childhood. Sunday
service, bible study on Wednesday,
and we had to be here every Friday
to keep us away from worldly
temptation. But it wasn't all bad.
I did enjoy the shows we used to
put on. I played the virgin Mary
all the time. It was the only time
my dad let me act.

CLAYTON

You and him didn't get long much
did you?

SAVANNA

He cheated on his wife with my mom and I showed up nine months later. He took it upon himself to raise me as a good Christian girl when my mom gave me up. But he resented me because I was a reminder that he wasn't the righteous man of God he thought he was.

CLAYTON

Doesn't sound like the foundation of a healthy, father daughter relationship.

SAVANNA

I tried to tell people he was no good but no one listened. He had the whole town fooled. After I moved to California he had a mid life crisis and dumped my step mom for a twenty five year old waitress in Tampa. This is the man that gave me the belt every time I watched an R rated movie.

CLAYTON

My old man was no good, but in a different way. He treated my mom like a queen and he was a great father to me and my brothers.

SAVANNA

So what was the problem?

CLAYTON

He did a robbery with a guy he thought he could trust. Cops showed up in five minutes. My dad had been to jail so many times he decided he would never do time again so he fought back. He took out five cops but they put twenty bullets in him. So he left me to take care of my mom and my brothers.

SAVANNA

I'm sorry to hear that.

CLAYTON

So I just want you to know what happens today is just me doing my duty to my family.

SAVANNA
I can respect that.

They approach a specific TOMBSTONE.

CLAYTON
Were here.

INSERT TOMBSTONE:

AMY MILLER. BORN: 1958 DIED: 2008.

CLAYTON (CONT'D)
Here lies your mother Amy Miller. But she wasn't really a mother, was she? She gave you up to a father that resented you. This is your family legacy. This is the difference between a Stone and a Wallace. You have no roots. You don't know the meaning of family and you're loyal to no one. As the older brother of the Wallace clan, my little brothers are my responsibility, even if they are grown. That means my brother's enemy is my worst enemy and you crossed both of my brothers. So this is way over due.

Clayton puts his PISTOL against Savanna's head.

CLAYTON (CONT'D)
For the record, I always like your show.

SAVANNA
Thanks.

CLAYTON
You had great potential. Shame it was wasted. Now close your eyes.

Savanna closes her eyes. We hear POLICE SIRENS, wailing in the distance.

CLAYTON (CONT'D)
You called the cops on me?

SAVANNA
I swear I didn't.

CLAYTON

Well sweetheart, you just broke the
rules and ruined our little game.
That's too bad for Josh.

Clayton makes a PHONE CALL.

INT. THE BAR - DAY

Tommy's phone BUZZES. He takes a sip of his beer and ignores
it.

Ronnie gets the same message at the same time and he checks
it:

FROM CLAYTON: **KILL THEM ALL.**

RONNIE

Tommy!

Mike knocks over the beer and spills it all over the counter.

TOMMY

What the fuck?

MIKE

(to Tommy)

Shit I'm sorry.

(to Josh)

Now!

Mike SMASHES Tommy in the head with a beer glass and knocks
him out.

Ronnie reaches for his pistol. Josh pulls the trigger under
the table THREE TIMES! Ronnie's eyes go blank. He leans back
in the seat, motionless.

Tommy gets up off the floor. His head is bloody head with
bits of glass in it.

MIKE (CONT'D)

I'm open!

Josh tosses the pistol at Mike with perfect accuracy. Mike
quickly points the gun at Tommy...

BANG!

Tommy puts a bullet right into the back of Tommy's head.
Blood and brain splatter all over the counter.

MIKE (CONT'D)

You okay?

JOSH

I'm fine.

Mike takes a good look at what's left of his business. Blood, beer and broken glass all over the place, plus two dead bodies.

MIKE

And this is why I didn't want to hire you.

JOSH

I'm sorry.

MIKE

The story is, these two guys tried to stick up the place. I took them both out like I was Clint Eastwood. I figure they've got priors so the cops will believe that.

JOSH

Maybe not the Clint Eastwood part.

MIKE

Now you go save your woman.

Josh runs out of the bar.

EXT. STONE CHURCH. CEMETERY - DAY

The sirens keep wailing. Clayton still has his pistol against Savanna's head.

SAVANNA

Let's really think about this situation. The cops have been after you for years like you're the number one draft pick. But they've never had enough dirt to arrest you, until today.

CLAYTON

Because you told on me.

SAVANNA

I don't know anything about your business. But your brothers do.

The cops are getting CLOSER.

CLAYTON

You lie.

SAVANNA

Now do you want to know which one I flipped?

He takes a beat to think about it

CLAYTON

Fucking Ray. I always knew that boy was no good.

SAVANNA

Well that's a good guess since he's looking at the most time. But he's a good brother who's willing to do a life sentence for you. Makes me wish he was my brother. But on the other hand, Buck flipped easy. Only took five minutes.

CLAYTON

Well that's a real tragedy.

Clayton GRABS SAVANNA and wraps his arm around her neck. The other hand presses his PISTOL against her temple. She's not going anywhere.

TWO COPS

Move past the tombstones and now they flank Clayton on each side. Both of them holding GLOCKS and they're ready to shoot.

COP 1

Let the girl go Clayton.

CLAYTON

I've got a hostage. Get the fuck back.

Clayton points his weapon at the cops. They cops back off a little. Now it's a standoff.

COP 2

Surrender Clayton.

Another beat goes by...

CLAYTON

You really gonna shoot at me while I'm holding a celebrity? That wouldn't look too good for y'all.

Who wants to be the next cop that everyone hates?

They say nothing. A beat goes by.

CLAYTON (CONT'D)
And isn't there supposed to be a countdown or something?

They remain silent.

CLAYTON (CONT'D)
Fine I'll do it. One. Two. Three.

Clayton FIRES TWICE! In the blink of an eye the two cops go down.

Savanna elbows Clayton in the stomach and frees herself from his grip. She runs through the cemetery and into the surrounding WOODS.

Clayton watches her running away and smiles.

INT. CLAYTON'S TRUNK - DAY

Clayton finds his HUNTING RIFLE in the TRUNK of his car.

EXT. WOODS - DAY

Savanna stops running. Maybe she's lost him.

ON A HILL

Clayton has his HUNTING RIFLE set up and ready to shoot Savanna down. Clayton puts his eye into the scope of the rifle.

THROUGH THE SCOPE:

Clayton puts the CROSS HAIRS on Savanna's back. A perfect shot. Before he can pull the trigger

Josh comes out of nowhere and TACKLES HIM.

AT THE BOTTOM OF THE HILL

Savanna hears the commotion and looks back to see the two men on top of the hill.

ON THE HILL TOP

Josh and Clayton are in the middle of a intense fight. A tussle. Clayton swings a BLADE. Josh dodges it. The blade penetrates a tree trunk leaving Clayton without a weapon. He doesn't need it. He knocks Josh to the ground. Clayton gets the upper hand, and then Josh. Anyone could win this fight.

Savanna watches the scuffle from the cover of a tree trunk. She see's the PISTOL sticking out of Clayton's waistband.

The fight continues. Clayton gets the upper hand. He pounds Josh, over and over again. It appears he's won. Clayton stands up and reaches for his pistol...

BANG! The sound of a GUN SHOT tears through the trees. Birds scatter.

CLAYTON

Stands still, petrified like a statue, not sure of what just happened. He doesn't have the pistol in his hand. His lavender shirt is turning crimson red.

BEHIND HIM

Savanna holds the smoking pistol in her hands. He falls face first into the dirt. He's finished.

DISSOLVE TO:

INT. SAVANNA'S TRAILER - DAY

A few days later. We find Savanna in her TRAILER, reading a scene from her script she's about to perform:

SAVANNA

To the students and faculty, it's been a very tough year. We've had three stabbings, a mass shooting, and three people got sick from the shrimp tacos in the cafeteria. But this year--

Her phone RINGS. GOLDMAN is on the caller ID:

SAVANNA (CONT'D)

What's up?

GOLDMAN (PHONE)

It's Shane again.

SAVANNA

I saved his ass once. Can't someone else do it this time?

GOLDMAN (PHONE)

We're too far behind schedule. We lose another day, the studio shuts us down and may I remind you that the deal we made on our next film, all depends on this one.

SAVANNA

I'll get on it.

INT. DAYTONA'S HOUSE. BATHROOM - LATE DAY

Daytona opens the door revealing Shane sitting in bathtub with his clothes on. His face soaked in tears. He looks like he hasn't slept in days.

SAVANNA

I got this.

Daytona leaves them alone.

SHANE

Figures you'd be the one to find me.

SAVANNA

Everyone's worried about you.

SHANE

No one is worried about me. They just want to finish that movie.

SAVANNA

We need to finish the movie. There's a lot riding on it.

SHANE

Is that why you saved me?

SAVANNA

I'm no different than anyone else on set. I'm just there to do a job. And I need you to do my job.

SHANE

But you are different Savanna. You actually got off your ass and went looking for me. I owe you my life.

SAVANNA

Well if you want to thank me, you can do it at the wrap party.

SHANE

Did you really grow up here?

SAVANNA

Born and raised.

SHANE

My hats off to you. I wouldn't have made it past grade school out here.

SAVANNA

So are you coming with me or not?

SHANE

I don't think I can finish that movie.

SAVANNA

Shane you have to. You're the star. Everything depends on you.

SHANE

You know the other day, when I didn't know my lines. I tried to memorize them the night before but I couldn't focus. All I think about is those fucking rednecks kidnapping me. One of them took me to my own grave. Do you know have any idea how terrifying that is?

SAVANNA

No I don't.

SHANE

Sometimes I wish that man just put me out of my misery.

SHANE (CONT'D)

The way you're swallowing those pills you might get your wish.

SHANE (CONT'D)

Chronic back pain. I tried to out do Tom Cruise and paid the price.

SAVANNA

You can get help.

SHANE

I've done rehab already. They just coddle you and eat up the publicity.

The last time I went, my doctor published a New York times best seller titled "Saving Shane Woods". I was back on Oxy a week after I got out.

SAVANNA

A few years back I took a screenwriting class and I learned a lot about movies. Once you study enough of them, you realize that they're all pretty much the same.

SHANE

How's that?

SAVANNA

The same thing happens in every movie, just in different ways. In just about every movie, there's a point where everything seems lost, and the hero reaches his lowest point. They call it a "moment of crisis". After the crisis, the hero has to pick himself up and save the day. This is always at the end of the movie. But your life, it isn't a movie. There's no writer. You're in control. You have to decide when you've reached your lowest point and you decide if you're going to get back up and save the day. If you can't decide when that's gonna happen, then your life story will probably end in tragedy.

SHANE

So what can I do?

EXT. REHAB CLINIC - NIGHT

A REHAB CLINIC. The building is tiny. It's located in the middle of nowhere. A place for local drunks and meth heads to get themselves straight.

Savanna pulls into the parking lot in her BENZ.

INT. SAVANNA'S BENZ - NIGHT

Savanna keeps the engine running. Shane sits right beside her.

SAVANNA

Well this is the place. It's about
has far from Betty Ford as it gets.
No one in there cares that you're
Shane Woods. You'll get real
treatment.

SHANE

Hold on a second. If I go to rehab
we'll never finish the movie.
You'll lose everything.

SAVANNA

There's always another movie.

SHANE

Will you come with me?

SAVANNA

Sure.

INT. REHAB CLINIC. LOBBY - NIGHT

Savanna escorts Shane into the LOBBY where the RECEPTIONIST
waits.

SHANE

My name is Shane Woods and I'm
ready to check in.

Savanna smiles with approval.

JOSH (V.O.)

Hold on a second.

INT. THE BAR - NIGHT

A few hours later. Josh sits across from Savanna in the same
booth. His face is a little battered from the fight. There's
a few cocktails between them.

JOSH

So after everything you just went
through, you sabotaged your own
movie career for what? A spoiled
movie star, you don't even like?

SAVANNA

I know it doesn't make any sense.
Hell I'm still trying to make sense
of it.

JOSH

Well please let me know when you know.

Savanna thinks about her answer for a beat and then:

SAVANNA

Well to be honest, when I saw him sitting in that bathtub, he kind of reminded me of my mom.

(a beat)

She was the only person in my life that encouraged me to live my dream. I always wanted to make enough money so that I could help her out, but by the time I got on TV, it was too late. I started to wonder what the point of being a movie star is, if you can't share it with the people that matter.

JOSH

Do I matter?

SAVANNA

Of course you matter. We're partners right?

Savanna puts her hand on his.

JOSH

So you're all in?

SAVANNA

Goldman said he'd do everything in his power to end my career, so yeah my schedule is clear.

JOSH

Well that's great because we need a name to file on the LLC papers.

SAVANNA

I think I have one.

DISSOLVE TO:

EXT. SAVANNA'S BAR - DAWN

SUPER: ONE YEAR LATER...

Savanna steps out of her car and gazes up the BAR that bears her name:

SAVANNA'S BAR AND GRILL.

Josh awaits her by the entrance. They embrace and KISS as the sun sets behind them.

FADE OUT: