

SAVANNA STONE.

WRITTEN BY:

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FADE IN:

INT. STONE HOUSE. SAVANNAS BEDROOM - NIGHT

SAVANNA STONE, an adorable ten year old girl, watches a VHS copy of an old movie on her CRT television with her eyes glued to the screen.

EXT. STONE HOUSE. DRIVEWAY - NIGHT

An old TRUCK pulls into the driveway and Savanna's DAD (early 40's) stumbles out of the car, stumbling around a bit and obviously drunk.

INT. STONE HOUSE. SAVANNAS BEDROOM - NIGHT

Dad enters the room and sits on top of her bed while Savanna keeps her eyes on the screen.

DAD
Savanna we need to talk.

SAVANNA
Where have you been?

DAD
I went to get some smokes.

SAVANNA
You were gone for two hours.

DAD
After I got some smokes I saw my buddy Jimmy and we had a few drinks. Then I saw another friend and then we hung out for a little while. That's all that happened.

He cuts the TV off.

SAVANNA
Hey!

DAD
Now I need you to use your gift to help me tell your mom that I was here all night.

SAVANNA
You want me to lie?

DAD

No. I want you to pretend. You like to pretend don't you?

SAVANNA

I don't like lying. That's breaking the ninth commandment.

DAD

Do it for me just this one time and I'll never make you do it again.

SAVANNA

You always say that.

They can hear another CAR pulling into the driveway.

DAD

Shit. Your mom is here. Come on Savanna, I'll do whatever you want.

SAVANNA

You have to take me to the movies.

DAD

Fine.

SAVANNA

And it's going to be a double feature.

DAD

Sure.

SAVANNA

And you buy me all the candy and soda I want.

DAD

Deal.

INT. STONE HOUSE. KITCHEN - NIGHT

Savannas MOM (late 30's and pretty) berates her husband in the middle of their KITCHEN.

MOM

Where the hell were you tonight?

DAD

I was here and nowhere else. I swear on my mother.

MOM

Well I know for a fact you were with that slut Kelly Bowers because my cousin Letty was at the same bar and she saw you two talking and my best friend Kim saw her getting into your truck.

DAD

Well damn, was everyone you know at the bar? And how do you know that was me. It could've been anyone.

MOM

So there's another guy in town that looks just like you, sounds just like you and drives the same truck you do?

DAD

It's possible.

MOM

How stupid do you think I am?

DAD

Well it wasn't me because I was here with Savanna all night long. We ate pizza and played Monopoly. Ask her.

MOM

Savanna!

Savanna comes into the room, cowering before the presence of her mother.

SAVANNA

Yes Ma'am?

MOM

Where was daddy tonight?

SAVANNA

He was here with me.

MOM

All night?

SAVANNA

We ate pizza and played monopoly.

MOM

Savanna do not lie to me.

SAVANNA
That's the truth.

MOM
(to Dad)
You got your only daughter to lie
for you. I hope you're proud of
yourself Greg.

DAD
I would never do that to my own
daughter.

MOM
You know what, I am sick your
drinking and your cheating and your
fucking lying! I want you out of
this house!

A single TEAR rolls down Savanna's cheek. Mom sees this and
comes to her aid.

MOM (CONT'D)
What's the matter?

SAVANNA
I don't want to see you fighting.

MOM
Honey we're not fighting, we're
just talking. I just want to know
what really happened.

Savanna breaks down and SOBS.

SAVANNA
But I told you the truth and you
didn't believe me.

MOM
Okay. If you say that's what
happened, then that's what
happened. Now you go to your room
so I can talk to your daddy.

Savanna walks off.

INT. STONE HOUSE. KITCHEN - NIGHT

Savanna wipes away her fake tears and continues watching her
movie. The sounds of her folks FIGHTING in the other room
gets LOUDER. Savanna turns up the volume on the TV and drowns
it out.

INT. DAD'S TRUCK - NIGHT

Dad escorts Savanna home after a trip to the movies. Savanna sips big cup of soda she got from the theater.

DAD

Did you like the movie?

SAVANNA

It was okay.

DAD

What was wrong with it?

SAVANNA

I didn't believe Robin Williams was a little kid. He was too hairy.

DAD

Yeah it was pretty weird.

(a beat)

You know most kids don't pay attention to that kind of stuff. But you're different. You have a gift and I've got no right to make you use your gift to lie to your mom. What I did was wrong and I'm sorry.

SAVANNA

I forgive you.

DAD

I want you to use your talent to get out of this town and make something of yourself.

SAVANNA

Like a movie star?

DAD

If that's what you want to be then that's what you're going to be.

SAVANNA

Well my teacher said I have to pick a realistic career like a nurse or a single mother.

DAD

Well she thinks too small. That's the problem with living in a little town like this. No one's got ambition.

SAVANNA

Am I talented enough to be like
Julia Roberts?

DAD

You've got the talent to be better
than her or any other actress. But
sometime's talent isn't enough in
the movie business. You know
there's probably a million other
little girls like you that want the
same thing you want. Some of them
might be prettier than you, some of
might be more talented than you and
there's nothing you can do about
that. But there is one thing you
can do. You can out work them. You
want to be a the best actress you
have to work at your craft every
single day and even if you make it
to the top you can't stop working
because the minute you let your
guard down some other actress is
going to take your spot. Do you
understand what I'm saying?

SAVANNA

I think so.

DAD

See no one expects a woman in this
town do do much besides meet a nice
guy, marry him and pop out babies.
There's nothing wrong with doing
that but I think you're special.
You can do a lot more than that
with your life. You can be the
diamond in the rough. Run away from
here the first chance you get and
be don't look back. Don't be like
the other women getting stuck here.

The truck approaches their HOUSE. Dad puts the car in park
and keeps the engine running. Savanna unties her seat belt.
Dad stays put.

SAVANNA

Are you coming in?

DAD

Me and your mom are going through a
rough patch right now. It'll blow
over like it always does but for
now I can't stay in the house.

SAVANNA
Where are you going?

DAD
I'm going to stay with my brother
for a little while, until your mom
stops being mad at me.

SAVANNA
Are you getting divorced?

DAD
Of course not. I'll be back in the
house before you know it.

They hug.

DAD (CONT'D)
Just remember what we talked about:
don't let anyone hold you back.

DISSOLVE TO:

A TELEVISION SCREEN PLAYING:

Footage of a beautiful young WOMAN in her twenties acting in
movie. She's not only gorgeous but she's immensely talented.
Imagine a young Reese Witherspoon with the tenacity of a
young Julia Roberts but she's still got the southern accent.
This woman is SAVANNA STONE, all grown up.

INT. SAVANNA'S TRAILER - DAY

SUPER: SUMMERSET, GEORGIA. TWENTY YEARS LATER.

SAVANNA STONE sits in her TRAILER and watches old footage of
herself, but it's not for entertainment, she's studying
herself. Savanna Stone just might be the most dedicated actor
there is.

INT. HIGH SCHOOL CLASSROOM - DAY

Savanna plays the role of a teacher, wearing glasses to look
smart, a nice suit and her hair rolled up in a bun.

Another ACTOR, male and slightly younger, plays the role of a
student and sits in a desk.

SAVANNA
I believe in you Jamal. Even if you
don't believe in yourself.

She moves in closer.

SAVANNA (CONT'D)

I know you have the talent to be the best ballet dancer in the world but every second you spend on the street you waste that talent.

YOUNGER ACTOR

How am I supposed to tell my gang I want to dance in a leotard? They'll kill me!

SAVANNA

You're already killing yourself on the streets.

YOUNGER ACTOR

You don't know what it's like for me out there and how could you? You're not from around here. You don't know what I'm going through.

SAVANNA

You know what you're right. I'm not from the south side. But where I come from, I see wasted potential all the time and I would die before I let you become another wasted talent. Is that what you want to be, another waste of talent?

YOUNGER ACTOR

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.

He walks out the door.

ASSISTANT DIRECTOR (O.C)

And cut!

Now the CREW break down the set, moving equipment and props around for the next set up. Savanna meets with the director RICH (40's).

SAVANNA

How was that one?

RICH

It was good, but try to remember you're not on a sitcom any more. This is a movie. You don't have to pause for the laugh track.

SAVANNA

I'm a real actor and I know how movies work so just tell me what I need to do for the next take.

RICH

Don't worry about the next take. We're checking the gates.

SAVANNA

We're moving on? To what?

RICH

We need to do all of Shane's scenes while he's still conscious.

BEGIN FLASHBACK:

INT. SHANE'S SUITE - NIGHT

An expensive SUITE is the site of a massive PARTY. People are everywhere. The music is LOUD. Liquor and drugs disappear fast.

SHANE WOODS (30's), a handsome leading man type, snorts a line of WHITE POWDER off a glass table and shares it with some of the guests.

INT. SHANE'S SUITE - FOLLOWING MORNING

The suite looks like a hurricane came through. Shane lays face down on the floor as naked as the day he was born.

There's a few loud, aggressive KNOCKS on the door. Shane slowly rises to his feet, and opens the door; he finds LEONARD (30's), his longtime manager, standing before him in the doorway.

LEONARD

We've got an hour to get to set. Get ready.

INT. SHANE'S BATHROOM - MORNING

Shane pops and PILL to get himself ready for the day.

END FLASHBACK:

INT. HIGH SCHOOL CLASSROOM - DAY

SAVANNA

So Shane shows up late and you move the schedule around for him, but I show up on time everyday and my time gets cut?

RICH

In the business we call that the privileges of stardom. But you're a real actress so you understand, right?

Savanna exits the set.

EXT. HIGH SCHOOL PARKING LOT - DAY

Savanna comes out of the building via a back-door and sees Shane stepping out of his BMW. He looks like he hasn't slept in a week. Leonard comes out of the driver seat and follows Shane.

Shane stumbles around a bit and PUKES onto the pavement. Leonard tries to help him. Savanna watches this with disgust.

EXT. SUMMERSET, GA - DAY

Savanna cruises through Summerset in her shiny white MERCEDES BENZ.

EXT. CEMETERY - DAY

Savanna approaches the GRAVE of her father GREG STONE.

SAVANNA

I hate to admit this but you're the reason I made it. That's why I'm not dancing on your grave right now.

Savanna puts a BEER CAN on top of the grave stone.

INT. COFFEE SHOP - DAY

Savanna sips her latte and sees a FEMALE SERVER (18 and cute) being harassed by a customer.

The server, holding back tears, comes to Savanna's aid.

SERVER
Is there anything else I can get
you?

SAVANNA
This town sucks doesn't it?

SERVER
It does.

SAVANNA
There's a big world outside of this
town. I hope you get to see it one
day.

SERVER
I'm going to vet school in Michigan
next year.

SAVANNA
That's wonderful. I bet it's
expensive.

SERVER
It's incredibly expensive.

SAVANNA
Save those tips.

Savanna exits; the server finds at least a THOUSAND DOLLARS on the table.

INT. SAVANNA'S HOTEL ROOM - DAY

Savanna has her LAPTOP open so she can face time her MOM (now in her 50's).

MOM (ON THE LAPTOP)
I don't get what you're complaining
about. Do you know how lucky you
are to work with a big movie star
like Shane Woods?

SAVANNA

It's not all fun and games. He's high or drunk half the time and no one seems to care.

MOM (ON THE LAPTOP)

Well don't you do that. You show those Hollywood people that you were raised right.

SAVANNA

I've been showing them for ten years now and no one respects me. I'm still the girl that was on that sitcom.

MOM (ON THE LAPTOP)

Well it's good to be remembered for something. Maybe you should come live in Atlanta. They're always making movies out here.

SAVANNA

That would be giving up and if there's one thing the Stone women don't do, it's give up.

MOM (ON THE LAPTOP)

I just wish your father was around to see what a success you've become. I know we had our ups and downs but I still miss him.

SAVANNA

You never had a good thing to say about him while he was here.

MOM (ON THE LAPTOP)

Savanna you can't stay mad at the dead. It's not healthy. You just have to remember the positives and bury all the bad memories.

SAVANNA

Well he's been dead to me since I was twelve, but as soon I'm done with this movie I'm coming to Atlanta to see you mom.

MOM (ON THE LAPTOP)

I love you Savanna.

SAVANNA

I love you too mamma.

MOM (ON THE LAPTOP)
Get Shane's autograph for me.

SAVANNA
Bye mom.

Savanna turns the face time off.

INT. SAVANNA'S HOTEL ROOM - NIGHT

Savanna tries to sleep but the sounds of a raucous PARTY tear her away from her peaceful slumber.

Savanna stands on the BALCONY and sees her CAST having a party in the POOL down below.

EXT. HOTEL POOL - NIGHT

Shane plays the role of Marco in a Marco-Polo game with a few other actors.

SHANE
Marco!

Savanna approaches the pool. The other actors see her coming and FREEZE.

SHANE (CONT'D)
Come on guys I said Marco. No cheating.

SAVANNA
Polo.

Shane turns around and sees Savanna hovering over him.

SHANE
Savanna? What are you doing here?

SAVANNA
It's a cast party. I'm the female lead. So I guess the question is, why wasn't I invited?

Shane gets out of the pool.

SHANE
Look, I didn't want to be the one to tell you this but the other actors didn't want to party with you.

SAVANNA
Why not?

SHANE
I think you know why.

BEGIN FLASHBACK:

INT. L.A NIGHT CLUB - NIGHT

JEFF GOLDMAN (50's), a prominent movie producer, sits in the VIP section of a popular CLUB somewhere in L.A.

Savanna bribes the guard in front of the velvet rope and sits down next to Goldman.

SAVANNA
Jeff Goldman.

GOLDMAN
Yes.

SAVANNA
Savanna Stone.

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

GOLDMAN
I know who you are.

SAVANNA
I heard you were looking for a lead in your next film.

GOLDMAN
We're still in the early stages of the casting process.

SAVANNA
I heard from a reliable source that you're giving the lead role to Rachel Morrow.

GOLDMAN
Nothing is official yet. And that's supposed to be confidential.

SAVANNA
Well the word is out and the question is: will audiences buy Rachel Morrow as a humble, down to Earth church girl?

GOLDMAN

And you're here because you think you're the better choice?

SAVANNA

It's the role I was born to play.

GOLDMAN

Rachel Morrow is America's sweetheart for whatever that's worth these days. Why would she be a bad choice for the part?

SAVANNA

Well there's something America doesn't know about Rachel Morrow and if it ever got out it could ruin your movie.

GOLDMAN

What dirty little secret could she be hiding?

SAVANNA

Two words: genital herpes.

END FLASHBACK:

EXT. HOTEL POOL - NIGHT

SAVANNA

First of all, there's no proof I spread that rumor, and you shouldn't feel too sorry for her. She got a Valtrex commercial out of it and they pay pretty well. Michael Vick told me that in confidence.

SHANE

I've been on a lot of sets and worked with a lot actors and no one trusts an actor that fucks over her friend to get a role. So you're not invited to his party and any other parties while we shoot this movie.

SAVANNA

I didn't grow up like you did. My parents didn't invite movie stars to my house and I didn't learn how to act USC.

(MORE)

SAVANNA (CONT'D)

I came to L.A when I was eighteen years old in a car that could barely start with five hundred dollars in my purse and somehow I beat the odds and made it. So I'm not going to apologize for doing what I had to do to make it.

(a beat)

But you know what, Shane? I think you're afraid of another actor stealing your spot light.

Shane laughs.

SHANE

And why would I be afraid of that happening?

SAVANNA

Because you're the most unprofessional actor I've ever worked with. Sooner or later guys like Rich and Goldman are going to get tired of your bull shit and someone else is going to take your spot.

SHANE

Have you checked the score lately? My last movie made two hundred million dollars. How much did your last movie make? Was it even triple digits?

(a beat)

The only thing people remember you for was a sitcom and the laugh tracked carried it. I'll admit people liked you on that show because you're pretty and that accent makes you stand out but that was six years ago and you've done nothing since. So by the time they get sick of me, where do you think you'll you be?

SAVANNA

I'll be sitting on a beach somewhere reading your obituary. Enjoy your party ass hole.

Savanna storms off.

INT. SHANE'S SUITE - LATER

Shane opens his PILL BOTTLE, finds it EMPTY and tosses it in the trash.

EXT. BAD NEIGHBORHOOD - NIGHT

Shane drives through a rough NEIGHBORHOOD in his BMW and does a terrible job of blending in.

I/E. SHANE'S BMW - NIGHT

Shane parks his BMW in front of his dealers HOUSE. He puts a club on the wheel and locks the doors, twice just to be absolutely sure.

INT. DAYTONA'S HOUSE - NIGHT

Shane sits uncomfortably in the LIVING ROOM while the dealers WIFE sits across the room gazing at Shane while she slow puffs of her cigarette.

DAYTONA'S WIFE

Don't I know you from somewhere?

SHANE

I'm an actor.

DAYTONA'S WIFE

I think I saw you in a movie once. Were you in that movie about the Olympic swimmer that turned into a mermaid?

SHANE

Yeah that was me.

DAYTONA'S WIFE

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

SHANE

Thanks.

DAYTONA THOMAS (early 30's), a little guy in a wife beater, comes into the living room.

DAYTONA

You being nice to our guest?

DAYTONA'S WIFE
We were just talking.

Daytona tosses Shane a new PILL BOTTLE and then he takes a huge rip from his GLASS BONG.

DAYTONA'S WIFE (CONT'D)
You know why they call him Daytona?

SHANE
No.

DAYTONA'S WIFE
He's from Florida.

SHANE
Daytona, Florida?

DAYTONA
Fort Lauderdale.

SHANE
Oh.

Shane puts the right amount of CASH on the coffee table but he doesn't see his CELL PHONE slip out of his pocket and fall deep into the couch.

DAYTONA
My boys are coming over with some killer weed and some freaks. They ain't much to look out but they're guaranteed to give you some because they're freaks.

DAYTONA'S WIFE
He don't want those hoes. He's probably got supermodels waiting for him back in Hollywood. And you better not be fucking none of them either.

DAYTONA
Can I at least get a hand job?

SHANE
I'd love to stay but I've got to go.

Shane departs.

I/E. SHANE'S BMW - NIGHT

Shane drives through a deserted BACK ROAD.

HEADLIGHTS grow larger in the rear-view mirror. Shane looks back and sees a TRUCK right on his tail.

The TRUCK cuts in front of him makes a sudden STOP. Shane hits the BRAKES but it's too late and the BMW SLAMS into the back of the truck.

Shane puts the car in park and takes a minute to gather himself after the impact.

I/E. TRUCK - NIGHT

There are two guys in front seat of the truck, RAY TURNER (late 30's) and FRANK LITTLE (also late 30's). Both are big country boys, big enough to be football players who love to hit people.

Ray gives Frank a look and he knows what to do. They both put on SKI MASKS and get out of the car.

I/E. SHANE'S BMW - NIGHT

Shane gets out of the car and looks at the damage; he reaches for his cell phone and realizes he doesn't have it anymore.

Ray steps out of the truck and walks towards Shane slowly.

SHANE

I hope you have some good insurance because you're paying for all of this. Who am I kidding, you probably have the General or something.

Ray whips out a CATTLE PROD. Shane see's his ski mask and his weapon SPARKING and knows he's in danger. He tries to run the other direction but

FRANK sneaks up behind Shane and grabs him in a bear hug.

RAY gives Shane a ZAP with his cattle prod and floors him. Shane tries to get up and gets another ZAP. Ray keeps going until Shane is knocked out.

They both grab Shane's limp body and put him into front seat of the truck. Ray buckles him in and Frank leaps onto the bed of the truck.

Ray hops back into the driver seat and they take off.

DISSOLVE TO:

EXT. BAR - NIGHT

A brand new CHEVY CAMARO pulls into the parking lot and parks backwards with ease.

JAKE FREEMAN (late 20's, good looking and athletic) steps out of the car and heads into the bar.

INT. BAR. OFFICE - NIGHT

Jake knocks on the door to the OFFICE...

BAR OWNER
Come on in.

Jake finds the OWNER sitting behind the desk doing work on the computer.

JAKE
Got your delivery.

BAR OWNER
Put it on my desk.

Jake places the bag of WEED on the desk. There's an awkward beat before:

JAKE
So, you hiring any bouncers?

He stops working and looks Jake dead in the eyes.

BAR OWNER
Jake you know why I'm not going to hire you.

JAKE
You can't have employees selling drugs.

BAR OWNER
It brings too much heat on my business.

JAKE
I'm about to quit.

BAR OWNER

You know you've said that a few times and that bag of weed keeps showing up on my desk.

JAKE

Tomorrow is the day I tell my boss I'm out.

BAR OWNER

And he's just going to let you walk away?

JAKE

Why wouldn't he?

BAR OWNER

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

JAKE

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

BAR OWNER

I hope he doesn't.
(a beat)
Why do you want to be a bouncer so bad any way?

JAKE

I've always dreamed about using my NFL money to open my own bar. But since I never got to the NFL I just have to start from the bottom just like everyone else. I figure I can work here and learn the business.

BAR OWNER

Well I wouldn't have a problem taking you under my wing since I made so much money betting on your high school football games, but until you're ready to go straight I can't help you.

JAKE

Tomorrow is the last day. You have my word.

INT. BAR - NIGHT

Jake sits down in a booth by the window. The SERVER gives him a drink without being asked.

Jake takes a sip and looks around the place; he almost chokes on his drink when he sees SAVANNA sitting at the counter. He grabs the servers attention.

JAKE
(to the server)
See that pretty girl over there?
Send her another drink, on me.

SAVANNA receives a new cocktail.

SERVER
Free drink.

SAVANNA
From who?

SERVER
That fella over there.

Savanna sees JAKE smiling at her.

SAVANNA
You've got to be kidding me.

She waves at him. Jake receives the message and sits down next to her.

JAKE
Hello Savanna.

SAVANNA
You've got some kind of nerve.

JAKE
That's why I bought you the drink.

SAVANNA
I've been waiting ten years for
this.

JAKE
Go ahead.

Savanna THROWS THE DRINK in his face.

BEGIN FLASHBACK:

INT. BALL ROOM - DAY

SUPER: ELEVEN YEARS AGO...

Savanna and Jake, both only eighteen years old, slow dance with each other to whatever slow song was big in 2005. As the song goes on, Jake's hand goes lower down Savanna's hip. Savanna puts them back to where they belong.

SAVANNA
I'm still not ready.

JAKE
Okay. We can wait.

Jake looks over her shoulder and sees another GIRL looking back at him.

JAKE (CONT'D)
I need some fresh air.

SAVANNA
Okay.

Jake exits. The girl follows.

INT. PROM LIMO - NIGHT

Jake and the girl MAKE OUT in the backseat of the LIMO.

INT. BALL ROOM - NIGHT

Savanna gets tired of waiting and exits.

EXT. BALL ROOM. PARKING LOT - CONTINUOUS

Savanna sees Jake getting out of the limo with the other girl. Savanna breaks down into tears and runs away.

END FLASHBACK:

INT. BAR - NIGHT

Jake wipes his face with a towel.

JAKE
So are we even now?

SAVANNA

We're even. But the truth is Jake I got over it the same night it happened.

JAKE

It was that easy to get over me?

SAVANNA

I got home and when I stopped crying my eyes out I came to my senses and I realized that you did me a favor.

JAKE

How so?

SAVANNA

The only good advice my dad ever gave me was never let anyone hold me back from my dreams but I fell in love with you and almost blew it. If I followed you instead of my dreams I'd still be living in this dump. No offense.

JAKE

Well I've been waiting years to make things right with you. I even came to your house the next day and you were gone.

SAVANNA

I was already on my way to California with five hundred dollars in my purse in a car that barely survived a cross country trip.

JAKE

Maybe we could've reconciled sooner if you visited every once in a while.

SAVANNA

Not too long after I moved to L.A, my mom married a dentist and moved to Atlanta, so I haven't had a good reason to come back here.

JAKE

What about your dad?

SAVANNA

He died of cirrhosis about five years ago.

JAKE

Sorry to hear that.

SAVANNA

And even if he was alive a dead beat dad isn't worth a cross country flight.

JAKE

I've been following your career from day one.

SAVANNA

Really?

JAKE

You have no idea how proud I am of you. I tried to tell the guys on the cell block that we dated and they didn't believe me.

SAVANNA

Is that prison?

JAKE

Yes that was prison.

SAVANNA

You had the best looking mug shot I've ever seen.

INSERT A MUG SHOT PHOTO OF:

Jake who still looks handsome despite the best efforts of local police to make him look awful.

SAVANNA (CONT'D)

I thought about calling you when I was auditioning for "Orange is the new black".

JAKE

Not my proudest moment I admit.

SAVANNA

You know in fifth grade, you told the class you wanted to win the Superbowl and they cheered you on but I told everyone I wanted to be an actor and I got laughed at. If they could see us now.

JAKE

You're probably wondering how I fucked up my life so bad?

SAVANNA

Do tell.

JAKE

I got to college and found out I wasn't a good enough at football to keep my scholarship, then I dropped out and moved back here. I looked for work and couldn't find any. I got desperate so I stole a few cars and got caught. Cost me two years of my life.

(a beat)

But now I'm a changed man. My life is good. I've got a great job and things are looking up.

SAVANNA

What do you do?

JAKE

I sell drugs.

SAVANNA

What kind of drugs?

JAKE

Nothing hard. Just weed and party drugs.

SAVANNA

You holding any of that weed?

JAKE

I'm always holding.

SAVANNA

How much for half an ounce?

JAKE

That's usually a hundred. But since we go back and I owe you one, I can do seventy five.

SAVANNA

Deal.

They swap weed for cash. Savanna takes a sip of her drink and gets up.

JAKE

The night is still young.

SAVANNA

I've got work in the morning.

JAKE

How long are you in town for?

SAVANNA

Thirty days but since we're behind schedule who knows how long I'm gonna be in this dreadful town. Let me see your phone.

Jake hands his cell over. She types her number and places it in his contacts.

SAVANNA (CONT'D)

I'll call you when I'm done with this weed.

She kisses him on the cheek and leaves.

DISSOLVE TO:

INT. SAVANNA'S HOTEL ROOM - MORNING

Savanna's phone RINGS. She disconnects the charger and finds a TEXT:

GOLDMAN: PRODUCTION IS POSTPONED UNTIL FURTHER NOTICE.

Savanna rolls out of bed and puts her clothes on.

INT. GOLDMAN'S TRAILER - DAY

In a TRAILER that's been transformed into an OFFICE, Savanna sits before the desk, in front of both Rich and Goldman.

GOLDMAN

So we put the movie on hold and the only actor that shows up is Savanna Stone. Why am I not surprised?

SAVANNA

I'm just concerned about the movie.

GOLDMAN

The star of our movie left the hotel last night and didn't come back. No one has seen or heard from him since.

SAVANNA

What did the police say?

GOLDMAN

They can't declare him a missing person until forty eight hours have gone by.

SAVANNA

Maybe he's on another bender.

RICH

Well that was my first guess but I've known Shane for a long time and we've done three movies together. He always calls no matter how fucked he gets and he never misses a call time. We were shooting a movie in Miami and Shane was partying in Vegas the night before and you know he still made it to set six hours late.

GOLDMAN

But since we're already behind schedule another couple of days could make this movie impossible to finish.

SAVANNA

Can't we shoot around him?

GOLDMAN

(to Rich)

How many pages can we do without Shane?

RICH

Ten. And it's stuff we've already shot.

SAVANNA

Then let's rework the script.

RICH

How?

SAVANNA

Combine his character and mine.

RICH

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

SAVANNA

It could work.

RICH

It sounds like a weird Charlie Kauffman movie and not in a good way.

GOLDMAN

And since Shane was in just about every scene, we would have to do a page one rewrite to eliminate his character. And if I could afford to fly a writer in I wouldn't hire Harvard dropouts to write my scripts.

RICH

Plus the footage we already filmed with Shane would be useless so that's just going to cost us even more money.

SAVANNA

Then we just recast the part.

GOLDMAN

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

SAVANNA

There has to be something you can do.

GOLDMAN

We sit here and wait. If he comes back and our budget hasn't doubled by then we go back to work.

(MORE)

GOLDMAN (CONT'D)

If Shane doesn't come back, God forbid, we just move on to new projects.

SAVANNA

I don't have any new projects.

GOLDMAN

I find that hard to believe.

SAVANNA

Why is that?

GOLDMAN

You're more determined than that actress that hid in my house for a week.

SAVANNA

Well determination only gets you so far in our business. I've been struggling lately and I don't know if I can afford to go back home without a finished movie on my resume.

GOLDMAN

You know you've had the kind of career most people dream about. You can walk off into the sunset with your dignity intact. It's not the end of the world.

SAVANNA

What if I brought Shane back?

They both LAUGH before realizing that she's being absolutely serious.

RICH

Wait, you mean that?

SAVANNA

Seems like it would benefit everyone. Why not?

RICH

Because if Shane is in some kind of danger and you find him then you're only putting yourself in danger.

GOLDMAN

And what makes you think you could bring Shane back?

SAVANNA

I was born and raised in this town.
I know it like the back of my hand.

GOLDMAN

Well if any actor could bring him
back I'd put my money on you.

SAVANNA

But since I'm putting my life on
the line I can't do this for free.

GOLDMAN

You have demands?

SAVANNA

First, I want a role in your next
movie. It doesn't have to be the
lead but it has to be worth my
time. I don't want to play a hooker
or a crack head.

GOLDMAN

That's reasonable.

SAVANNA

(to Rich)

And I demand respect on set at all
times.

RICH

What are you talking about?

SAVANNA

You're condescending, rude and you
don't respect my talent. So from
now on you only mention my sitcom
if you intend to compliment my
acting.

RICH

Fine.

(a beat)

Your sitcom was very funny.

SAVANNA

Thank you. And I deserve as much
time to film my scenes as Shane. If
he shows up late again you don't
bend over to kiss his ass. No more
star privileges.

RICH

Oh trust me, after the hell he's put us through his star privileges are revoked.

GOLDMAN

Is that it?

SAVANNA

Yeah that's pretty much it.

GOLDMAN

Well I wish you the best.

Savanna exits.

RICH

I saw this strip club near the highway. You want to go?

GOLDMAN

Sure.

INT. KIDNAPPERS HOUSE. BASEMENT - DAY

SHANE sits tied to a chair in the middle of a BASEMENT of an unknown HOUSE and his mouth is GAGGED to hide his SCREAMS.

INT. KIDNAPPERS HOUSE. KITCHEN - DAY

Ray and Frank are unmasked and standing over the KITCHEN counter where a collection of Shane's belongings (keys, wallet, pill bottle, but no phone) are scattered.

RAY

This is it?

FRANK

This is it.

RAY

Search him again.

FRANK

I searched him three times. This is all he had on him.

RAY

Shit.

FRANK

What's the big deal about his phone anyway?

RAY

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

FRANK

We've got a millionaire down in the basement, why can't we just take his money?

RAY

It's too risky.

FRANK

How?

RAY

So what we walk into a bank together and get arrested or we try to cash a check and get arrested. It's best we use him as bait to get the producers money. He's got more anyway.

FRANK

He's a big star. Maybe he doesn't have a phone.

RAY

Why wouldn't he have a phone?

FRANK

Maybe his assistant makes all of his phone calls for him.

RAY

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

FRANK

He probably dropped it when we grabbed him.

RAY

Well we have to go look for it.

FRANK

Let's go get it.

Frank heads for the door. Ray stops him.

RAY

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

FRANK

Where could he go?

RAY

This deal could take time to finish. We have to make sure he's still breathing when were done with him.

FRANK

So you're saying we have to feed him like he's a dog or something?

RAY

Yeah we have to feed him like a dog except he's a grown ass man and he's going to escape the first chance he gets.

Frank takes a second to think about it.

FRANK

Okay. You stay here, I'll go look for the phone.

RAY

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

FRANK

You said you wanted to stay behind.

RAY

I never said that.

FRANK

Then how do we decide who does what?

Ray holds up a QUARTER.

RAY

Heads or tails?

FRANK

Tails.

Ray flips the coin into the air.

INT. HOTEL. OUTSIDE THE SUITE - DAY

Savanna approaches the door to Shane's SUITE on the TOP FLOOR. She tries to open the door. It doesn't budge.

Savanna sees a MAID coming out of a room down the hall and gets her attention.

SAVANNA

Excuse me. I need to get in my room and I left my key inside. Can you open it for me?

HOTEL MAID

This is your room?

SAVANNA

Of course it is.

HOTEL MAID

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

SAVANNA

I'm in a real big hurry. I just need to go in there and grab my purse. It will only take a second.

HOTEL MAID

This isn't your room is it?

SAVANNA

Why don't you think it's mine?

HOTEL MAID

They only give these rooms to big shots.

SAVANNA

I'm a big shot.

HOTEL MAID

You know from a distance I thought you were one of the groupies that's always trying to get in there but then I recognized you from that show my kids were obsessed with. They even dressed like you for Halloween.

SAVANNA

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

HOTEL MAID

I don't have any daughters.

SAVANNA

Oh. Can you help me out or not?

HOTEL MAID

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

SAVANNA

The big shot that stays in this room went missing last night and I'm the only one who can bring him back.

HOTEL MAID

And you need to break into his room to do that?

SAVANNA

I honestly don't know much about this guy. I need something to go on.

HOTEL MAID

Is this some weird Hollywood game you guys play to get your rocks off or something?

SAVANNA

What? No. This is life or death situation.

HOTEL MAID

I could lose my job.

SAVANNA

Then I'll make it worth your while.

She takes a beat to think about this.

HOTEL MAID

Okay. I have a price. But it's kind of strange.

SAVANNA

How strange are we talking?

INSERT A SCREENSHOT OF:

The maid's EBAY PAGE selling a lock of Savanna Stones HAIR. It sells for a pretty nice amount.

INT. SHANE'S SUITE - DAY

THE MAIN ROOM still looks like shit from Shane's never ending parties. Savanna searches through the mess, and when she doesn't find anything until she goes to

THE BATHROOM and looks around a bit. She looks into the trash can and finds a PILL BOTTLE. She looks at the paper label. The letters D.T are written on it with permanent marker.

INT. KIDNAPPERS HOUSE. BASEMENT - DAY

Frank, with a ski mask on, comes down into the BASEMENT with a tray of food. Frank places the food on the ping-pong table and pulls the ball gag out of Shane's mouth.

SHANE
Where am I?

FRANK
Don't talk. Just listen. You've been kidnapped.

SHANE
Oh my God.

FRANK
As long as we get what we want we've got no reason to hurt you. But if you try to do something stupid like escape, then I've got a very good reason to hurt you. Understand?

SHANE
I run away, you hurt me. I got it.

FRANK
Now I'm gonna untie you so you can use the bathroom. You might think you can escape but I've got forty five reasons why that's a bad idea.

Frank flashes his PISTOL, a chrome FORTY FIVE, tucked in his pants.

SHANE
I won't go anywhere. I promise.

Frank unties Shane. With Frank following him closely Shane walks to

INT. KIDNAPPERS HOUSE. BATHROOM - DAY

Shane takes a piss. He looks around and sees a small WINDOW right above the tub. Shane finishes, zips his pants and turns the faucet on full blast.

Shane gets on the edge of the tub and tries to fit himself through the window but he's just too big to fit.

FRANK, who's standing guard against the door, gets tired of waiting.

FRANK
Hurry up in there!

Shane gives up on the window and exits.

INT. KIDNAPPERS HOUSE. BASEMENT - LATER

Shane sits down and eats the meal provided for him while Frank keeps a close eye on him.

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. Pink?

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 have a partner.

SHANE
And you guys are splitting the ransom fifty-fifty?

FRANK

What do you care how we split the ransom?

SHANE

Because if you guys don't split the money fifty-fifty then your partner isn't your partner, he's your boss.

FRANK

He's not my boss.

SHANE

Then why are you down here with me doing all the work?

FRANK

We take turns.

SHANE

Imagine what you could do with no partner and a hundred percent of the ransom money.

FRANK

You're saying I'm better off screwing my partner?

SHANE

You've got me in your hands right now and your partners not around. You let me go right now and I will personally pay you the ransom.

Frank LAUGHS at him.

FRANK

You're funny.

SHANE

I'm not kidding.

FRANK

I'm not the kind of guy that fucks over his partner a bigger bag. And I've already told you I've got no reason to hurt you.

SHANE

That is if you get the money from my people but If you don't get it then all bets are off.

FRANK

You're everyone's meal ticket. Why wouldn't they pay to get you back?

SHANE

I'm not the easiest guy to get along with. I'm always late, I never know my lines and I'm fucked up most of the time. Maybe my people think they can replace me for half the price and half the head ache.

FRANK

I don't deny that you're an ass hole but no one would lose a big star like you for a million dollars. I checked you out. Your last movie made two hundred and fifty million dollars on a fifty million dollar budget.

SHANE

I never thought that could be used against me.

FRANK

You done eating?

SHANE

Yeah.

FRANK

Good.

Frank stuffs the ball gag back in his mouth.

FRANK (CONT'D)

Just so you know I have no idea where this ball gag came from.

EXT. WOODS - DAY

CLAYTON WALLACE (early 40's), a smooth gangster dressed in a sharp suit, marches through the WOODS with a HUNTING RIFLE in hand.

CLAYTON

When I was a teenager I read this book called "The Most Dangerous Game".

(MORE)

CLAYTON (CONT'D)

It was about this guy that was super fucking rich and he lived in this big mansion on an island somewhere. Well one day this guy wrecks his ship and shows up at the rich guys house. The rich guy takes him in, feeds him and takes good care of him like they were good friends and all. But then it turns out, the rich wants to hunt the other guy down like an animal. Can you imagine what it would be like to hunt a person down like they were a deer? I've always wanted to try it.

Clayton lifts his RIFLE.

CLAYTON (CONT'D)

So I guess I'll give you five seconds.

The MAN he's talking to RUNS AWAY.

CLAYTON (CONT'D)

One.

Clayton AIMS.

CLAYTON (CONT'D)

Two.

Clayton looks through the SCOPE.

CLAYTON (CONT'D)

Three.

Clayton puts the CROSSHAIRS on his back.

CLAYTON (CONT'D)

Four.

Clayton puts his finger on the TRIGGER.

CLAYTON (CONT'D)

Five.

Clayton's phone RINGS. He lowers the rifle and answers.

CLAYTON (CONT'D)

This better be good.

INT. CLAYTON'S ESCALADE - LATER

Clayton sits next to Jake in the backseat of his ESCALADE, black with dark tinted windows.

CLAYTON
How you been Jake?

JAKE
I've been busy.

Jake hands Clayton an envelope stuffed with CASH.

CLAYTON
Good to hear it. How's your family?

JAKE
They're doing good. Mom retired.
Dad is a few years away.

CLAYTON
How are you doing?

JAKE
I'm doing alright.

CLAYTON
Seems like something is on your
mind.

JAKE
I've been thinking about life ...

CLAYTON
Don't get philosophical on me.

JAKE
Sometimes I see people older than
me that are trapped in their
situation and then I wonder when
you reach the point where it's too
late to make a change.

CLAYTON
What kind of change?

JAKE
I can't deal forever.

CLAYTON
You want to go clean? What the hell
for?

JAKE

I want to make something of myself,
before it's too late.

CLAYTON

You already are something Jake. You
got tons of cash, you got that
sweet ride, the big apartment. All
the women in this town want you and
everyone still loves you for that
twenty five point comeback in the
state championship.

JAKE

It was seventeen points. And I'd
give all that up to be a normal
person again.

CLAYTON

Who would want to be normal?

JAKE

Normal people don't have panic
attacks when they get pulled over.
Normal people don't worry about
getting killed over a bag of weed.
Normal people don't see junkies and
feel responsible.

CLAYTON

So you want to be like all the
other people in this town, living
off the government and wondering
how they're gonna pay their rent?

JAKE

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

CLAYTON

Okay. You want to live the straight
life. You have to get a normal job.
What are you gonna do?

JAKE

I want to start my own business.

CLAYTON

What kind?

JAKE

I want to open my own bar.

CLAYTON
With what money?

JAKE
I've got a little saved up.

CLAYTON
And you need the rest from the bank. You think they're gonna loan that kind of money to felon with no college degree and no business experience?

JAKE
Probably not.

CLAYTON
So if we're being realistic, the best job you can get is probably at that pork plant near the highway. You know what I'm talking about?

JAKE
Yeah I've driven by it a few times. The smell always makes me gag.

CLAYTON
That's the best a felon can hope for. Eight hours a day, five days a week in pig shit hell. Is that where you really want to be?

Jake takes a second to think about it.

JAKE
No.

CLAYTON
I didn't think so.

Jake's phone VIBRATES.

JAKE
Duty calls.

INT. BAR - DAY

Jake enters the BAR, the same one from a previous scene, and sees Savanna sitting in a booth and he sits down in front of her.

JAKE

When you texted me I was hoping for a hook up.

SAVANNA

You ruined any chance of that when you let the school slut jerk you off in the limo your dad was kind enough to pay for.

JAKE

I thought we were past that.

SAVANNA

Well I don't know where you've been the last ten years. But I'm here to talk business.

Savanna shows him the PILL BOTTLE she took from Shane's bathroom. Jake picks it up and looks at it.

JAKE

Oxycontin, also known as hillbilly heroin. This stuff is no joke. Not yours I hope.

SAVANNA

It belongs to Shane Woods.

JAKE

He's a great actor.

SAVANNA

He's okay.

JAKE

I liked him in everything I've seen him in, except for that movie where he played a quarterback. He was too small.

SAVANNA

Well Shane went missing last night. Since this bottle was empty when I found it I think he went out for a refill. Maybe his dealer saw an opportunity he couldn't pass up. If I could track down the guy that sold this, I can find Shane.

JAKE

You're not thinking about looking for him yourself?

SAVANNA

My career is in his hands. I don't have a choice now.

JAKE

Savanna, you grew up here. You know how savage the dealers are in this town. If one of them hurt Shane and you come around asking questions about it, what do you think they're going to do to you?

SAVANNA

That's why I need your help.

JAKE

As much as I want to help you, I can't get involved in something like this.

SAVANNA

Then name your price.

JAKE

You can't bribe me.

SAVANNA

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

JAKE

To do what?

SAVANNA

To be my bodyguard.

JAKE

It's going to take a lot more than a body guards salary to get me on board with this.

SAVANNA

Then name your price.

JAKE

Okay. You know what I want?
(looking around)
A place just like this.

SAVANNA

You want me to buy you a bar?

JAKE

When I was a kid me and my dad watched that show Cheers all the time. I always wanted to go pro and buy my own place like Sam Malone. I know it sounds kind of silly but that's what I want.

SAVANNA

Dreams always sound silly until they come true.

JAKE

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

SAVANNA

That's a lot to ask for.

JAKE

You're asking a lot from me.

SAVANNA

Alright. I'll be your business partner.

JAKE

Thank you.

SAVANNA

But if something happens to Shane and I can't finish my movie then the deal is off. And you need to come up with a business plan because I don't like throw money away.

JAKE

You won't regret this.

They shake hands. Savanna picks the bottle back up.

SAVANNA

Did you notice something on the label?

Jake examines it. He sees the letters D.T written on the label.

SAVANNA (CONT'D)

D.T. What does that stand for?

JAKE

That's calling card for a dealer. A way of letting the entire world know where this came from.

SAVANNA

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

JAKE

I do actually.

I/E. DAYTONA'S HOUSE - DAY

Daytona takes a huge rip from his BONG and exhales a cloud of smoke when the doorbell RINGS.

Ray cracks his FIST and we see that he has a tattoo that says: FUCK YOU! written across eight fingers.

Daytona opens the door and finds RAY hovering over him.

DAYTONA

What the fuck do you want?

Ray says nothing and PUNCHES DAYTONA right in the eye. Daytona crashes to the floor. Ray drags him across the room and ties him to a chair.

Ray goes into the living room and tears the room apart looking for the missing wallet. No piece of furniture is safe from his wrath.

Ray finally finds the CELL PHONE inside the couch and exits. Daytona helplessly squirms around in his chair until it falls over.

I/E. JAKE'S CAMARO - DAY

Jake drives, Savanna sits in the passenger seat.

JAKE

So what's the deal with you and Shane Woods?

SAVANNA

What do you mean?

JAKE

Are you guys good friends or something?

SAVANNA

(laughing a little)

Hell no. He's been a pain in my ass from day one. I just want to get him back to set so I can finish this movie and go home.

JAKE

I figured you guys were close since you're out here looking for him.

SAVANNA

You thought me and Shane had something going on?

JAKE

I always read about actors hooking up on sets.

SAVANNA

If this is your way of asking if I'm single, then yes. I am single.

JAKE

It's not just that. I've seen a lot of drug addicts in my line of work. They get themselves into a jam and after you help get them out they're back into another jam. I figured if this guy was your boyfriend you could get him some real help but I guess that's not the case.

(a beat)

So if you're single maybe we can get a cup of coffee sometime.

SAVANNA

I was promised a new role if we bring Shane back so I won't be around much after this. And even if I was free I don't trust you enough to date you.

JAKE

Because of what I did when I was dumb and eighteen?

SAVANNA

You know I was willing to give up everything I wanted in life to be with you.

JAKE

You were going give up acting, for me?

SAVANNA

I was accepted to a the University of Georgia but I wasn't sure if I even wanted to go to college. But when I heard you were going to Georgia I was ready to follow you to Athens. I figured I'd lose my virginity to you when we got there but you couldn't wait so you cheated on me, during the prom, when they were playing "Holla Back Girl". That was my shit.

JAKE

You must think I'm a monster.

SAVANNA

No, I don't think you're a monster. You saw a girl that was easy and you took a shortcut because that's what you always do.

JAKE

It's just how I was brought up. The day I threw a fifty yard spiral people started treating me like I was Joe Montana and I never had to work for anything. I was never prepared for life outside this town.

SAVANNA

Running a business won't be easy. It's gonna take blood, sweat and tears. Are you prepared for that?

JAKE

I'm worried more about what my boss is going to say.

SAVANNA

Corporate America can be rough.

JAKE

He's not the corporate type.

SAVANNA

I know Jake, I was being sarcastic.

The car approaches Daytona's house. Jake parks a good distance away from the driveway.

JAKE

We're here.

Jake kills the engine.

SAVANNA

Are you a hundred percent sure this is the guy that took Shane?

JAKE

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

SAVANNA

I'm not sitting around in the car.

JAKE

You hired me to be your bodyguard. This is what bodyguard's do.

SAVANNA

Don't let the glitz and glamour fool you. I'm still the same girl from Summerset and I can handle myself.

JAKE

We could be walking into a trap and I wouldn't be doing my job if I let something happen to you.

A beat goes by...

SAVANNA

Fine. Leave the keys, I want to run the air conditioner.

Jake exits with the keys in the ignition.

I/E. DAYTONA'S HOUSE - DAY

Jake slowly approaches the FRONT DOOR and notices that it's already open. Jake pushes the door open slowly and walks inside the house.

The house is still a mess from Ray's rampage in a previous scene. If we didn't know better we'd think there was a violent robbery.

Jake finds the chair Daytona was tied to but no sign Daytona. The ropes are shredded across the floor.

A PISTOL touches Jake's temple. Daytona steps from around a corner holding the weapon pointed at Jake's head.

DAYTONA

Hands in the air mother fucker.

Jake puts his hands in the air.

JAKE

I'm not here to cause trouble.

DAYTONA

But you walked into my house
uninvited so it looks like trouble
found you. Now I'm gonna give you
to the count of three to explain
what the fuck you're doing here and
if I don't like what I hear I'm
gonna exercise my God given right
to blow your head off.

Daytona cocks the pistol.

DAYTONA (CONT'D)

One...

INT. JAKE'S CAMARO - DAY

Savanna flips through radio stations and none of them interest her, so she cuts the radio off. She looks to the house and knows something is up.

INT. DAYTONA'S HOUSE - DAY

Daytona still has the gun pressed to the back of Jake's head.

DAYTONA

Two.

Savanna sneaks behind him and SMASHES HIM on the head with the GLASS BONG.

SAVANNA

Three.

Daytona falls into a pool of bong water, broken glass and a little bit of blood.

SAVANNA (CONT'D)

I told you I can handle myself. Are you okay?

JAKE

I'm fine.

Dayton writhes around in pain on the ground.

SAVANNA

Is this the kidnapper?

JAKE

I'm not sure. I think he was just robbed and he got paranoid.

DAYTONA

You're here because you think I'm a kidnapper? I ain't a fucking kidnapper.

SAVANNA

Then where is Shane Woods?

DAYTONA

How the fuck should I know?

Savanna kicks him in the gut. Jake stops her.

SAVANNA

We know Shane was here. Where are you keeping him?

DAYTONA

He was here last night. I ain't seen him since.

Daytona gets up.

JAKE

He bought drugs from you.

DAYTONA

Then why would I kidnap him? He's the best customer I've ever had. It's gonna be sad to see him leave.

JAKE

He wasn't tied to that chair?

DAYTONA

I was tied to that chair. And I was fucking robbed. Or at least I think he robbed me.

SAVANNA
You don't know?

DAYTONA
All he took was the phone Shane
left here the other night.

SAVANNA
And we have our kidnapper.

JAKE
Who robbed you?

DAYTONA
I have no idea. Just some big
fucking red neck with a weird
tattoo on his hand.

JAKE
What did it say?

DAYTONA
It said fuck you.

Jake PUNCHES Daytona right in the face and knocks him out.

SAVANNA
Dammit Jake.

JAKE
That's what he gets for mouthing
off.

SAVANNA
I think that's what the tattoo
said.

JAKE
Oh.

INT. KIDNAPPERS HOUSE. LIVING ROOM - DAY

Frank sits in the living room, watching trashy daytime
television when his phone RINGS. Frank puts the phone to his
ear.

FRANK
This isn't a good time.
(laughs at the tv)
I'm working.

Frank's ex girlfriend RENEE is on the other line.

RENEE (PHONE)
This is really important Frank.

FRANK
What's the problem?

RENEE (PHONE)
I'm moving to Charleston.

That got Frank's attention.

FRANK
You can't take my son away from me.

RENEE (PHONE)
You're not around enough to tell me
where I can and can't take my own
son.

FRANK
Because you won't let me be in his
life.

RENEE (PHONE)
Do I need to remind you why that
is?

FRANK
What's in Charleston anyway?

RENEE (PHONE)
My boyfriend got a job offer out
there and he's probably gonna take
it. If we moved out there with him
I could give our son a better life.

FRANK
He's got a good life here because
I'm taking care of him.

RENEE (PHONE)
I can't depend on you to take care
of him. What happens if you get
arrested or killed? Then what will
I do?

FRANK
I've got a plan in place.

Renee LAUGHS.

RENEE (PHONE)
This ought to be good.

FRANK

If it works it should get me enough
to provide for our son until he
turns eighteen.

RENEE

(still laughing)

Okay Frank.

FRANK

What's so funny?

RENEE (PHONE)

You always say "I've got a plan"
and then the plan blows up in your
face.

FRANK

This time I'm serious. Me and Ray--

RENEE (PHONE)

I don't want to know.

FRANK

If I get the money, will you stay
in town?

RENEE (PHONE)

Sure. And I'll stop smoking, dying
my hair and I'll go to church every
Sunday.

FRANK

I'll show you.

Frank hangs up.

INT. TATTOO PARLOR - DAY

A TATTOO ARTIST shows Shane and Savanna a catalog of previous
tattoos that he's done over the years. Savanna keeps flipping
the pages until she finds a picture of RAYS FIST.

SAVANNA

That's the one.

TATTOO ARTIST

So you want that same tattoo?

SAVANNA

No I want to know who's hands they
belong to.

TATTOO ARTIST

I can't just give that kind of information out.

SAVANNA

This is a reallu bad man.

TATTOO ARTIST

We get a lot of bad guys.

JAKE

If we don't find him someone could get hurt.

TATTOO ARTIST

Tattoo artists have a code. We're not the type to snitch.

JAKE

She's got money.

TATTOO ARTIST

I go running my mouth and my business is ruined.

SAVANNA

I've got something else you might want.

Savanna receives a small TATTOO on the back of her neck. The tattoo artist takes a few PICTURES. The publicity is priceless.

INT. JAKE'S CAMARO - LATER

Jake and Savanna sit in the front of the Camaro, not sure of what their next move is.

SAVANNA

So where could this Ray Turner character be?

JAKE

I don't know.

SAVANNA

Do you know where he lives?

JAKE

I doubt this guys dumb enough to keep Shane at his own place. Chances are he's got a hide out somewhere.

SAVANNA

Do you know a quick way to find it?

JAKE

I think I know how we can find him. But it's kind of desperate like a Hail Mary with one second left on the clock.

SAVANNA

I've come too far to turn back.

JAKE

We go to my boss.

SAVANNA

Your boss, the drug dealing murderer?

JAKE

Well he's the drug dealing murderer that runs this town which means there's a good chance Ray Turner works for him. Clayton would know exactly where to find him.

SAVANNA

So first you want to get away from him and now you want to ask him for a favor?

JAKE

What other choice do we have at this point?

SAVANNA

You're about to turn your life around. Don't fuck it all up because of me.

JAKE

I'm only doing this because you're my way out. It all hinges on you finishing your movie. Plus I've known my boss for a long time and he's up front about everything.

SAVANNA

Jake you can't sell drugs and be this naive.

JAKE

What do you think will happen if we ask him?

SAVANNA

He makes us an offer and if we take it then we're in deeper shit.

JAKE

We can always say no.

SAVANNA

Okay. Let's just talk to him, see what he knows and if he tries to rope us into something we just walk away. Promise me?

JAKE

I promise.

INT. KIDNAPPERS HOUSE - BASEMENT - DAY

Frank (ski mask on) rips the ball gag out of Shane's mouth.

FRANK

Thirsty?

SHANE

I need to get the taste of ball gag out my mouth.

Shane takes a sip of the water.

FRANK

I've thought about your deal and I want to talk but my partner is on his way back here and if he catches us trying to screw him over he'll kill me right here in this basement. So you've got five minutes to convince me to let you go starting now.

SHANE

Is this your house?

FRANK

No.

SHANE

What kind of house do you live in?

FRANK

I've got a trailer.

SHANE

You can't afford an apartment on a kidnappers salary?

FRANK

I can afford a nice place, but I spend most of my money on my son.

SHANE

A father who provides. I hope his mother appreciates what you do.

FRANK

She doesn't so I don't get to see him much. Birthday parties and soccer games is all I get.

SHANE

You pay for your son and you still have to play the dead beat dad?

FRANK

She doesn't want me corrupting him.

SHANE

Because of your line of work?

FRANK

It wasn't always like that. When I got out of the army I came back here and found a normal job working construction. Everything was fine for a while until the day my girl stopped getting her period. As the baby came along I got more and more desperate. Then my partner came home from the Marines and he showed me how I could make way more money busting heads. I started coming home with big wads of cash and she started to wonder where it was coming from. I couldn't lie to her. She kicked me out the day my son was born.

SHANE

How old is you son now?

FRANK

He's five.

SHANE

So you've got thirteen years left to provide for him and if you let me go now I can give you more money now than you'll ever make in the next thirteen years. You can give it all to your son. You can give him a better life.

FRANK

But I can't do that to my partner. In your part of the world loyalty doesn't mean much but in mine it means everything.

SHANE

Well then, be loyal to your son.

FRANK

Your time is up.

SHANE

My life is on the line here.

FRANK

We're not going to hurt you. You have my word.

SHANE

I know you said if you get what you want I'm safe but there's a good chance you won't get what you want.

FRANK

Why wouldn't we?

SHANE

You're asking for what a million dollars? You know how hard it's gonna be to get that kind of money? And if you're trying to get it from Goldman, forget about it, you're better off taking food away from a hungry dog.

FRANK

If we don't get the money we just put a blindfold on you and dump you somewhere. You'll find your way home.

SHANE

Or you dump me somewhere with a bullet in the back of my head.

FRANK

Let's just say I decided to screw over my partner and let you go right now. How do I collect?

SHANE

I cut a check.

FRANK

How do I know it will clear?

SHANE

We can go to a bank, you and I together.

FRANK

So you can call the cops on me?

SHANE

You're gonna have to trust me at some point.

FRANK

I can't trust a man that wants me to screw my friend over.

SHANE

Then I guess we use the honor system.

FRANK

Where on Earth does the honor system actually work?

SHANE

If you help me out, your son could grow up never worrying about money. That's how I grew up and look how I turned out.

FRANK

And you're tied to a chair in a basement.

SHANE

And I'm tied to his chair in this basement because I'm worth millions. And if you give him the money, maybe when he grows up he won't have to do bad things to provide for his son. I could set up a trust in his name but I don't know his name.

FRANK
Your time was up a minute ago.
Where's that gag?

SHANE
Tell me your sons name before it's
too late.

Frank paces around the room.

SHANE (CONT'D)
If I die then you get nothing. You
can have your sons money by the end
of the day. I swear to God.

Frank stops.

FRANK
His name is--

Frank hears a CAR approaching the house and stops.

SHANE
Come on tell me!

FRANK
Shit.

SHANE
Your better half is here?

FRANK
Unfortunately for you.

SHANE
What are we gonna do?

FRANK
I'll let you go but only at the
right moment. When I give you the
signal, you run like hell and don't
look back. I'll deal with my
partner.

SHANE
You're a good man.

FRANK
No I'm not. But I'm a good father.

Frank puts the ball gag back in his mouth.

INT. KIDNAPPERS HOUSE. LIVING ROOM - MOMENTS LATER

Jake comes up the stairs and finds Ray sitting in the living room.

FRANK

So?

Ray holds up Shane's PHONE.

RAY

Let's get this money.

EXT. WALLACE RESIDENCE. DRIVEWAY - DAY

Jake's Camaro pulls into the DRIVEWAY of the nearly mansion sized HOUSE that belongs to Clayton Wallace. Savanna steps out of the car and gazes up at the luxurious palace the drug dealing murderer lives in.

SAVANNA

You sure you want to quit dealing drugs?

EXT. WALLACE RESIDENCE. BACK YARD - DAY

Jake and Savanna find Clayton teeing off in the BACK YARD. Clayton knocks the ball across the lawn and turns to his approaching guests.

CLAYTON

Jake Freeman. It's always a pleasure.

He shakes Jake's hand, then he sees Savanna.

CLAYTON (CONT'D)

You didn't tell me you were bringing a guest.

SAVANNA

Savanna Stone.

He hugs her.

CLAYTON

I know you from somewhere don't I?

SAVANNA

My sitcom, right?

CLAYTON

That movie where you played the baby sitter who has to travel through to another dimension to save her kids. It was quite riveting.

SAVANNA

You saw that?

CLAYTON

Yes I did. And you were wonderful in it.

SAVANNA

Thank you.

CLAYTON

So what situation is dire enough to bring a movie star to my house?

EXT. WALLACE RESIDENCE. DECK - LATER

Clayton sits with Jake and Savanna, on the DECK overlooking the back yard.

SAVANNA

We have every reason to believe that Ray Turner kidnapped Shane Woods. If we can track him down we can save Shane.

CLAYTON

And what makes you think I know where this Ray Turner fellow is?

JAKE

He's a violent thug and in this town every violent thug kicks up to you.

CLAYTON

Well you're right about that. Ray Turner is a violent thug and he has put a little bit of money in my pocket.

SAVANNA

So do you know where to find him?

CLAYTON

Because he's paying me to protect him I can't just give that information away for free. In the business world they call that a conflict of interest. But I want to know something: what does saving your friend have to do with Jake here?

SAVANNA

He's my bodyguard.

CLAYTON

(to Jake)

A bodyguard? With all the money I pay you, you're wasting your time. Did she seduce you into doing this?

SAVANNA

You think I promised him sex?

CLAYTON

There's no shame in it. If I had a pussy I'd have twice as much money as I do now.

SAVANNA

You have a warped view of women. Do you have a really bad relationship with your mother or something?

CLAYTON

Honestly I prefer the company of women for obvious reasons. And me and mom get along just fine.

JAKE

There's no sex involved. We're going to be business partners.

Clayton LAUGHS.

CLAYTON

(to Savanna)

So you want to be business partners with a felon?

SAVANNA

Who says a felon can't be a successful businessman? You seem to be doing all right.

CLAYTON

That's because I know how the world works. Once the government declares you a felon they mark you with a scarlet letter. So now I only associate with felons and I never wasted my time holding my hand out for a paycheck. I see what I want, and I take it.

SAVANNA

So do you know where to find Ray or not because if not we'll be on our way.

CLAYTON

He does all his dirty deeds at a girlfriend's house. She's so sprung she doesn't ask too many questions.

SAVANNA

So what do you want for it?

CLAYTON

You can't bribe a rich man.

SAVANNA

You can definitely bribe a rich man.

CLAYTON

I want you to dissolve your arrangement with Jake.

SAVANNA

So he can keep selling drugs?

CLAYTON

So he and I can be business partners.

JAKE

(caught off guard)

You want to back me?

CLAYTON

That way everyone wins. You get your bar and your girlfriend gets her movie star friend back.

SAVANNA

A minute ago the idea of being business partners with Jake made you laugh.

CLAYTON

I was just being a jerk about it because I was jealous. I know what a talent Jake is and I think we would make great business partners.

JAKE

So would I be out of the drug business?

CLAYTON

You will be a simple bar owner and nothing else. I'll find some other clod to sling my weed. No offense.

JAKE

I can finally get out.

SAVANNA

Jake, you're on the right path but if you stay with him you'll go backwards and fuck it all up and I will never be able to forgive myself.

JAKE

But you get to finish your movie That's the only reason were here isn't it?

CLAYTON

Like I said before, everyone wins.

SAVANNA

Jake don't do this. We can find another way.

Jake sits there in silence for a beat, thinking deeply about this choice.

JAKE

(to Clayton)

You've got a deal.

Jake shakes his hand.

CLAYTON

You can find Ray Turner at 418 Sunset Avenue.

SAVANNA

So I guess I'll be on my way.

CLAYTON

I've always admired a persistent woman. Good luck sweet heart.

Savanna leaves.

INT. KIDNAPPERS HOUSE. LIVING ROOM - DAY

Ray sits next to Frank in the LIVING ROOM. The TV is still playing trashy daytime television.

FRANK

So what happens next?

RAY

We make this deal and get paid.

FRANK

What happens if the guy doesn't play ball?

RAY

We're gonna get our money.

FRANK

And what if it doesn't work? Do we just pack up and pretend none of this happened?

RAY

Do I have to spell it out for you?

FRANK

Maybe you should spell it out because you always make the plans without me.

RAY

I got a hole dug up in the woods back there. We drop him in there and it'll be like he was never here.

FRANK

We can't just let him go?

RAY

He could know something and tattle on us.

FRANK

He's been in the basement all day, what could he possibly know?

RAY

Maybe he overheard one of us talking, like through the walls or something. This house ain't that big you know.

FRANK

But imagine the kind of attention killing him would bring on us. We would be the biggest news story in the whole damn world. We can't handle that kind of heat.

RAY

Unless someone comes out here and digs him up no one will know a damn thing.

(a beat)

And what the hell do you care so much anyway? You and him become friends while I was gone?

FRANK

I'm trying to stay out of jail, that's all.

RAY

I don't want to kill the guy, but if things go south we won't have a choice in the matter. Now get your mind right so we can get paid.

INT. GUN STORE - DAY

Savanna approaches the CLERK standing at the counter, in front of collection of ASSAULT RIFLES. A collection of PISTOLS are on display in the glass case.

GUN STORE CLERK

What can I do for you?

SAVANNA

What kind of gun do you think would look good in my hands?

GUN STORE CLERK

A pretty lady like you, I wouldn't suggest one of these bad boys.

He motions to the ASSAULT RIFLES on the wall.

GUN STORE CLERK (CONT'D)

You're going to want something small so you can put it in your purse. If some creep comes at you, you can just whip it out and make him wish he respected women.

SAVANNA

I like the sound of that.

Savanna gazes at the collection of PISTOLS in the case; she sees one she likes and her eyes light up.

GUN STORE CLERK

See something you like?

Savanna has her GUN, a tiny 22 caliber REVOLVER, in her hand. She feels the weight of the weapon, she pulls the trigger (it's empty of course) and starts to like it.

GUN STORE CLERK (CONT'D)

This is the perfect self defense weapon. It's so damn small the enemy won't see it. Plus the bullet is small enough that it won't blow your enemies head off. That'll save you money on lawyer fees.

SAVANNA

How much?

GUN STORE CLERK

It's two fifty.

SAVANNA

Five hundred it is.

GUN STORE CLERK

I'm sorry?

SAVANNA

Five hundred dollars.

GUN STORE CLERK

You want to pay double what it costs?

SAVANNA

With cash.

GUN STORE CLERK

That doesn't make a lot of sense.

SAVANNA

It makes sense because you're not going to let me walk out of this store with this gun unless I pass a background check, which I most certainly will but unfortunately I don't have the time to wait for it.

GUN STORE CLERK

Are you in some kind of danger?

SAVANNA

Not me. An associate of mine.

GUN STORE CLERK

Maybe you should call the cops.

SAVANNA

I don't have time for them to get involved. Plus it's a personal matter.

GUN STORE CLERK

But you have to have the gun today?

SAVANNA

Look I understand you're just doing your job but I need that gun and we both know the gun laws in this country are a fucking joke. So just imagine we met at a gun show and you were selling that same weapon and I made the same offer. You'd be insane not to take it.

GUN STORE CLERK

But were not at a gun show and I could get into serious trouble if I bypass the rules. What if you went on a killing spree with that weapon?

SAVANNA

I'll toss it in the lake when I'm done with it. Plus I won't actually kill anyone.

GUN STORE CLERK

So how would I bypass the rules anyway?

SAVANNA

Since you're a registered gun owner, you buy the gun for two fifty, I buy the gun from you for five hundred. You make a fat profit and I get the gun today. No one in the government will know what happened.

He takes a beat to think about the offer.

GUN STORE CLERK

Well in that case, you'd better make it seven hundred dollars.

INT. WALLACE RESIDENCE. BASEMENT - DAY

Clayton sits next to Jake in the makeshift BAR he's built inside of his BASEMENT. Clayton pours Jake a drink to celebrate.

CLAYTON

Here is our new partnership.

They toast and drink.

JAKE

You know I've known you for years and I still can't figure you out.

CLAYTON

What's hard to figure?

JAKE

I told you my idea about the bar today and you wanted nothing to do with it and five hours later, here we are toasting to our new partnership.

CLAYTON

Well after we had our little chat, I went home and thought about what I could do with a bar and then you called.

JAKE

What can you do with a bar?

CLAYTON

It's a cash business and in our line of work that's always a good thing.

JAKE

You want to use my business as a front?

CLAYTON

I can't just put my money into a business unless I'm getting a good return on my investment. I mean, what else would I do with a bar? There's enough places to get a drink already. Plus with the drug money behind it, your bar will never have to worry about money. No one besides us will know the difference.

JAKE

I guess it works out for everyone.

CLAYTON

Like I said, everyone wins.

JAKE

Yeah, everyone wins.

CLAYTON

But our partnership isn't complete just yet. We have to make this official.

JAKE

You want me to sign something?

CLAYTON

I'm not really into contracts. This is more of an initiation.

JAKE

Like a pledge?

CLAYTON

Just like a pledge. Come with me.

They exit.

EXT. HOUSE ON SUNSET AVE - DAY

Savanna approaches what she thinks is Ray Turner's HOUSE.

INT. HOUSE ON SUNSET AVE. BASEMENT - DAY

CAROL (late 30's and pretty) is on the phone in her BASEMENT:

CAROL
 (into the phone)
 Yes I'd like to order a large
 pepperoni with extra cheese. And if
 you guys don't get here in thirty
 I'm not paying for it.

Carol looks into a MONITOR and see's CTV FOOTAGE of SAVANNA
 approaching the house.

EXT. HOUSE ON SUNSET AVE. FRONT DOOR - DAY

Savanna approaches the FRONT DOOR of what she believes is Ray
 Turner's hideout. She readies her PISTOL.

WOMAN'S VOICE (O.C.)
 Don't move.

Savanna looks behind and see's Carol behind her aiming a
 PISTOL in her direction.

SAVANNA
 I mean you no harm.

CAROL
 You're standing on my doorstep
 trying to break in so I call
 bullshit on that.

SAVANNA
 You don't understand.

CAROL
 You're here for Ray.

SAVANNA
 Okay, you do understand.

CAROL
 And you're way too pretty to be one
 of his side pieces.

SAVANNA
 Thanks.

CAROL
 Give me your weapon.

SAVANNA
 What weapon?

CAROL
 You think you're the first person
 to hide that little pistol in their
 sleeve.

SAVANNA
 Fine.

Savanna hands the pistol over.

SAVANNA (CONT'D)
 Now I'll just be on my way.

CAROL
 I don't think so.

Carol takes the end of her pistol and SMACKS Savanna in the head, knocking her out cold.

INT. WOODS BEHIND WALLACE RESIDENCE - DAY

Clayton brings Jake to the WOODS right behind his house. They come to a tree with a familiar looking MAN (the same one from a previous scene) tied to it.

JAKE
 Who is this?

CLAYTON
 Let's just say he's an enemy of
 mine. And that makes him your
 enemy.

JAKE
 What did he do?

CLAYTON
 He killed JonBenét Ramsey.

JAKE
 Come on.

CLAYTON
 It doesn't matter what he did.

JAKE
 Then what are we going to do with
 him?

Clayton hands Jake a nine millimeter PISTOL.

CLAYTON

Nothing brings two men together like murder. Once you pull that trigger, I'll be an accessory and we'll have a dirty little secret that we can share. That way if one of us were to think about snitching on the other, we both go down.

JAKE

You know I'm not a killer.

CLAYTON

In our line of work we have to do it. I never wanted to kill anyone but when the circumstances called for it I had no choice. Now are you in or out?

Jake thinks about it.

JAKE

I'm in.

CLAYTON

Then kill this piece of shit.

Jake lifts the pistol and aims it at the man; the man cowers in fear.

Jake turns the gun to Clayton.

CLAYTON (CONT'D)

What the fuck are you doing?

JAKE

You don't think I can make it on my own?

CLAYTON

I'm doing you a favor. I've been a regular person Jake. It's not fun.

JAKE

I know it's not fun. You have to work hard for everything and no one kisses your ass. But if I could wake up and not feel like a criminal it would be worth it.

CLAYTON

You're not prepared for that kind of life Jake. It was never meant for you. You're special.

JAKE

I can't make it because you keep dragging me back down. I've been trying to quit for weeks. And to think I abandoned Savanna when she needed me. She believed in me when you told me I'd be better off working in a pork plant.

CLAYTON

You're making a big mistake.

JAKE

You want me to kill a man and launder your dirty money. You're only dragging me deeper into your shit. The only mistake I made was making a deal with you. She was right the whole time.

CLAYTON

I gave you the life you always wanted. The nice pad, the sweet car, everyone treating you like a prince. All that was because of me Jake and you want to throw it all away for what?

JAKE

I don't want to be given anything any more. I want to earn it.

CLAYTON

So what are you gonna do? You gonna kill me?

JAKE

I'm not a killer like you.

Jake unties the man and he runs off into the woods.

CLAYTON

Well you better kill me because I'll come after you.

JAKE

I wouldn't expect any less.

CLAYTON

And just so you know, your girlfriend walked right into a trap so be thankful I didn't let you walk into it with her.

JAKE
You bastard.

CLAYTON
Now you want to kill me?

Jake takes a beat to think about it...

JAKE
I wish I could.

Jake SMACKS CLAYTON with the end of the gun and knocks him out.

INT. STRIP CLUB - DAY

RICH and GOLDMAN watch a chubby STRIPPER lazily dance for a few dollars in tips. On a weekday during the afternoon this is about as good as it gets.

Goldman's phone RINGS. He checks the caller ID and laughs.

GOLDMAN
(showing Rich the phone
screen)
Were in luck.

Goldman answers.

GOLDMAN (CONT'D)
If I were a betting man I'd bet
this isn't Shane Woods calling me.

RAY (PHONE)
No it isn't. But I've got him right
here.
(a beat)
Say what we told you to say.

GOLDMAN
Hi Shane. How's it going?

SHANE (PHONE)
Hello Jeff. I'm still alive. If you
don't give them what they want I'm
a dead man.

RAY (PHONE)
And we're not fucking around here.
Every second you waste puts his
life in danger.

GOLDMAN

Okay great. Just give me your name and address and I'll personally deliver your payment.

RAY (PHONE)

You don't think much of southerners do you?

GOLDMAN

You know what I think? I think you're uneducated, you make less than forty thousand a year and you live off welfare.

RAY (PHONE)

Maybe if my daddy owned one of the biggest law firms in California maybe I could have gone to Stanford and become the big shot movie producer.

GOLDMAN

Nice to see you've done your homework. Maybe if you just did better in school you wouldn't be a criminal who kidnaps people.

RAY (PHONE)

The clock is ticking Goldman.

GOLDMAN

You have my movie star and it's going to cost me a fortune to get him back. The question is how much?

RAY (PHONE)

We can start at ten million dollars.

GOLDMAN

One million dollars.

RAY (PHONE)

Oh. Okay. I'll send you the time and place in five minutes. Keep your phone close.

GOLDMAN

Hold on a second. I didn't agree to give you anything. We're just talking.

RAY (PHONE)

What else is there to discuss?

GOLDMAN

First of all I have no idea where I'm gonna get that kind of money on short notice. And even if I could get my hands on the money, how would I deliver it?

RAY (PHONE)

We pick a time and a place. I'll make sure no one is around. You come alone because if we see a siren, both you and Shane die together.

GOLDMAN

You've got balls kid, but this is going to take time to plan.

RAY (PHONE)

A mans life is on the line. There is no time.

GOLDMAN

But I'm the kind of guy that would risk a mans life to save a buck so I've got all the time in the world.

Goldman hangs up.

INT. KIDNAPPERS HOUSE - KITCHEN - MOMENTS LATER

Ray and Frank have moved up to the kitchen. Ray puts the phone down and gets some beer out of the refridgerator.

RAY

That went well.

FRANK

You sure about that?

RAY

We've got a million dollars coming our way.

FRANK

He called you kid. That's not a good sign. And he never said he was gonna pay.

RAY

He's just being a hard ass. It's the front these guys put on when they want to negotiate. I five minutes he'll be ready to pay.

INT. CAROL'S HOUSE. BASEMENT - DAY

Savanna sits tied to a wooden chair in the BASEMENT of Carol's HOUSE.

Carol takes a puff a cigarette and keeps the PISTOL resting on her lap.

CAROL

Of all the people I expected to show up here I sure as shit didn't expect you.

SAVANNA

Who did you expect?

CAROL

Maybe one of Ray's enemies. Or the cops.

SAVANNA

I guess you got lucky since I'm not either one of those. Do the police show up here often?

CAROL

Sometimes but they never do nothing. They never have anything on Ray.

SAVANNA

Well you know I'm not a cop. I'm actually here to help your boyfriend.

CAROL

Yeah right.

SAVANNA

Your boyfriend probably gets away with a lot of his crimes, but this time he's in over his head. When his plan goes to shit, you won't have to worry about the cops kicking your door in because it'll be the FBI instead.

CAROL

You don't know Ray. He's a capable man.

SAVANNA

He might be, but capable isn't good enough to get him out of this situation. He's playing out of his league and I'll bet that he won't get a dollar of the ransom.

CAROL

Why not?

SAVANNA

Because I know the people he's trying to get it from. I work for them. They're going to call the cops and set him up.

CAROL

So what do you want me to do about it? You want me to let you go and you go and fix everything?

SAVANNA

I can get to Ray before the cops. If I get Shane back I won't have any reason to call the cops. Everyone wins.

CAROL

I let you go and you're gonna ruin everything.

SAVANNA

So are you going to kill me?

CAROL

I'm not a killer so it's best to keep you here until the deal is over. But if you push me too far who knows. I'll do anything to protect my family.

SAVANNA

If you gave a shit at all about your boyfriend and your family, you wouldn't do this.

CAROL

You've got no right to judge me in my own home.

(MORE)

CAROL (CONT'D)

I'm doing what's best for my family and I can't rat out the father of my children. You would do the same for your boyfriend.

SAVANNA

You mean Shane? He is definitely not my boyfriend.

CAROL

So you just want him back so you can keep making your movie?

SAVANNA

If Shane Woods dies, my dream dies with it. Did you ever have a dream?

CAROL

I wanted to be a singer when I was younger.

SAVANNA

Did you go for it?

CAROL

I sang with a band for a few years. We did shows all over Georgia but then I had my daughter and I had to put it all aside for her. Now I just sing in the church choir every once in a while.

SAVANNA

Do you regret giving up on your dreams?

CAROL

Back when I was pregnant I used to wonder what I could do with my life if I didn't have an eight pound monster growing inside me, but then my daughter came along and when I looked in her eyes for the first time I realized that I would give up all the fame and money in the world for her. You don't have any kids do you?

SAVANNA

No, I don't.

CAROL

It's good to have someone else to live for.

(MORE)

CAROL (CONT'D)

Someone worth fighting for. Someone who doesn't care if you're a singer or a movie star and they just love you for who you are.

SAVANNA

Well you're awfully lucky you have someone worth fighting for.

CAROL

You don't have someone like that in your life?

Savanna looks at the CTV FOOTAGE and see's JAKE approaching the house.

SAVANNA

I wish I did.

Carol looks at the screen and sees the same thing.

CAROL

That must be the pizza man. You like pizza don't you?

SAVANNA

Everyone likes pizza.

CAROL

But it's here early.

Carol grabs her pistol and points it at Savanna.

SAVANNA

Good service?

CAROL

I don't think so. Let's go.

Carol leads Savanna up the stairs at gunpoint.

I/E. CAROL'S HOUSE - DAY

Carol looks out the window and see's Jake standing at the door.

CAROL

What do you want?

JAKE

I'm just here for my friend.

CAROL
I've got her right here. Come in
here and get her.

Jake enters the house; Carol directs him with her gun.

SAVANNA
It's good to see you again, despite
the circumstances.

CAROL
I guess all three of us are gonna
have to stay here.

INT. STRIP CLUB - DAY

Rich and Goldman have gotten tired of watching the same
couple of strippers dance around.

RICH
So a million dollars to get a
twenty million dollar movie star.
If that was Shane's salary we'd
still be under budget. I'd call it
a steal.

GOLDMAN
And where he does he expect this
money to come from?

RICH
Your bank account I guess.

GOLDMAN
This prick doesn't know how cheap I
am. I've only tipped that stripper
twenty dollars and she's danced for
me five times already.
(takes a deep breath)
I don't know how to deal with this
kind of shit.

RICH
I'll tell you how you deal with
this situation.

GOLDMAN
What do I do?

RICH
You don't do a damn thing.

GOLDMAN
I'm not following.

RICH
If these guys get what they want
they let Shane go. But if they
don't get what they want...
(makes a gun motion with
his hand)
...they let Shane go.

GOLDMAN
Only the first one benefits me.

RICH
If Shane never comes back, the
studio will pull the plug on this
movie. They file the insurance
policy to cover the losses and this
film becomes a tax write off. You
won't have a flop on your resume
and I won't have to put Alan
Smithee in the credits.

GOLDMAN
So we just throw Shane's life away?

RICH
If these guys don't kill Shane,
Shane will eventually kill himself.
Let nature take its course.

Goldman takes beat to think about this.

GOLDMAN
Okay but I've got to rub it in.

RICH
Go ahead.

Goldman picks up the phone.

INT. KIDNAPPERS HOUSE. LIVING ROOM - DAY

Ray picks up the ringing phone.

RAY
What's the answer Goldman?

GOLDMAN (PHONE)
Go fuck yourself.

Goldman hangs up.

Ray drops the phone and sits there saying nothing, his anger boiling under the surface...

FRANK

Now what do we do?

Ray throws the phone against the wall.

RAY

There's too much heat and no money.
We've got to clean up the mess down
in the basement.

FRANK

You're gonna kill him?

RAY

No, we are going to kill him.

FRANK

There's got to be another way.

RAY

Lets see, keep him alive and to go
jail or kill him and go home. Not
much of a choice. Let's get this
over with.

Ray pulls out his weapon and checks it, making sure it's loaded.

INT. KIDNAPPERS HOUSE. BASEMENT - DAY

Ray comes down into the basement with Frank behind him.

SHANE

Where's your mask?

RAY

Don't need it any more.

FRANK

We're doing this here?

RAY

Hell no. Untie him.

Frank unties him. Ray leads him at gunpoint out of the basement.

SHANE

Where are we going?

RAY
Don't worry about that.

EXT. KIDNAPPERS HOUSE. BACK YARD - LATER

Ray and Frank escort Shane out the house via the BACKDOOR which they left open. Shane sees the woods up ahead and knows what's next.

SHANE
Please don't do this.

RAY
Save your energy. We've got a long walk ahead.

I/E. CAROL'S HOUSE - DAY

Carol has her PISTOL aimed at Savanna while Jake can only stand there.

JAKE
Just let her go.

CAROL
I'll let her go, after the deal goes down.

JAKE
And if it doesn't?

CAROL
All bets are off.

JAKE
I asked you nicely, let her go.

Jake draws his PISTOL.

CAROL
You're trying to get your girlfriend shot?

JAKE
You shoot her and you get shot.

CAROL
I know how a stand off works.

The stand off last several beats until...

The doorbell RINGS.

Carol turns to the door.

Savanna pushes Carol's arm and directs the gun away from Jake.

Carol pulls the trigger and SHOOTS THE WINDOW.

OUTSIDE THE HOUSE:

The PIZZA MAN drops the pizza and runs back to his car.

BACK INSIDE THE HOUSE:

Jake wrestles the gun away from Carol's grasp.

Savanna tackles Carol to the ground; Savanna PUNCHES CAROL a few times before Jake pulls her off.

JAKE

I think it's time to go.

Carol slowly gets up after her beating and watches her two guests leave.

CAROL

(to Savanna)

He risked his life to come get you.

SAVANNA

And now we're leaving.

CAROL

You said you didn't have anyone to fight for, but you have someone that's willing to fight for you.

Savanna stops.

SAVANNA

(looks to Jake)

I guess I do.

Carol sits down on her couch.

CAROL

Ray would fight for me, but I think you're right, he's in big trouble. It might be too late for him but I don't want to see anyone else get hurt.

(a beat)

I'll tell you where he is if you want.

EXT. WOODS - DAY

Ray and Frank take Shane deep into the woods, so far they cant see any sign of civilization, just trees.

Shane collapses to his knees. Ray stops.

FRANK
I got this.

Frank KICKS SHANE in the ribs, then he kneels down to talk to him so Ray can't hear.

FRANK (CONT'D)
(whispering)
My sons name is Robert Evans
Little. Got it?

Shane nods.

RAY
Let's go!

FRANK
Get up.

Frank picks Shane back up and they keep marching until they reach:

A patch of DIRT with a SHOVEL sticking out of it.

RAY
This is the spot.

FRANK
You said there was a six foot
grave.

RAY
Shit. I was going to dig the hole
today but I had to get that damn
cell phone.

FRANK
Let's just dig it and get this over
with.

RAY
Fuck that.
(points his gun at Shane)
He's gonna do it.

SHANE

If you spare me I swear to God I will make it up to you. We can get the money today.

RAY

Sure, the three of us just walk into a bank in the middle of the day, after you've been reported missing and make a withdrawal?

SHANE

Is there a problem with that?

RAY

Do you people hear my accent and just assume I'm fucking stupid?

FRANK

Let's just do him quick and leave him here.

RAY

We don't dig a grave and he's gonna stink up the place then someone's going to find him.

Shane SWINGS the shovel at Ray; he misses and falls face first into the dirt.

RAY (CONT'D)

You think I haven't seen the movie where the guy got close enough to get hit with the shovel?

Shane picks himself back up. Ray sticks the end of his gun in Ray's mouth.

RAY (CONT'D)

Now if you don't dig that fucking hole, I'll dig it for you and bury while you're still breathing.

Shane grabs the shovel and he digs.

INT. KIDNAPPERS HOUSE. BASEMENT - DAY

Savanna and Jake come down the stairs and find the CHAIR Shane sat in, some discarded ropes and the BALL GAG laying on the floor.

JAKE
Someone was definitely kidnapped
here.

SAVANNA
But where did they take him?

INT. KIDNAPPERS HOUSE. LIVING ROOM - DAY

The find the living room EMPTY but the door leading outside
is still open.

SAVANNA
They took him outside. But why?

JAKE
Only one good reason. An execution.

They both run out the door.

EXT. WOODS - LATER

After a while he gets tired and stops.

RAY
That's not even three feet. Keep
going.

SHANE
I'm tired. Can I get some water?

RAY
We're not making one of your dumb
movies. You're in the middle of the
woods in Georgia. No one out here
is gonna to kiss your ass.

SHANE
Please sir I'm exhausted. Maybe one
of you can take over.

RAY
Just keep digging.

Shane stops.

SHANE
Maybe you should just shoot me now.

RAY
The bullet's coming as soon as you
finish digging.

Shane tries to dig but he collapses from exhaustion. Ray cocks his gun.

FRANK

No.

Frank points his gun and Ray's head.

FRANK (CONT'D)

(to Shane)

Get lost.

RAY

What the hell are you doing?

FRANK

Being a good father. I'm sorry.

Shane ditches his shovel and RUNS.

Ray does a quick move and takes Frank's gun away from him.

RAY

I'm sorry too.

Ray SHOOTS FRANK in the face.

ELSEWHERE:

Savanna and Jake hear the GUN SHOTS in the distance.

SAVANNA

That's not good.

JAKE

I think I know where it came from.

SHANE:

keeps running, full speed ahead, easily leaving Ray in the dust but he can't help but look back just to be sure. That's when Shane runs off the top of a HILL and FALLS with hard landing on his ANKLE in the process. Shane lays there in the dirt, completely helpless like a wounded animal waiting to die.

RAY comes to the top of the hill and finds Shane laying below him. This is just too easy. Ray draws his weapon and just before he can deliver the kill shot...

JAKE points the barrel of his PISTOL to the side of his head.

JAKE (CONT'D)

Drop your weapon.

Ray has no choice. Ray ditches his pistol. Jake kicks it away.

Savanna comes running through the trees a beat later.

SAVANNA
Where is Shane?

JAKE
He's down there.

Savanna looks down the hill and sees Shane laying there. She climbs down the hill and comes to Shane's aid. Of all the people Shane expected to see, Savanna is probably the last.

SHANE
Savanna? What are you doing here.

SAVANNA
Saving your ass.

Jake gives Ray a pat down.

Through A RIFLE SCOPE we see CROSS HAIRS pointed at Jake.

CLAYTON is a good distance away with his trusty HUNTING RIFLE aimed at Jake. He takes the time to line up the perfect shot and PULLS THE TRIGGER...

Jake kneels down and checks Ray for an ankle holster.

RAY IS SHOT right through the head and falls over.

Jake runs down the hill and takes cover with Savanna and Shane.

SAVANNA (CONT'D)
Who's shooting at us?

JAKE
That's got to be my boss.

SAVANNA
You said you were done with him!

JAKE
I am. That's why he's trying to kill me.

Clayton reloads his rifle and prepares for another shot from another angle.

SAVANNA
How are we getting out of here?

JAKE

(to Savanna)

He's only here to kill me. I can distract him. You get Shane to safety.

(to Shane)

I'm a big fan of yours by the way.

SHANE

Thanks.

JAKE

You owe me an autograph after this.

SHANE

You've got it.

Jake runs through the woods at full speed. Clayton fires a shot and misses; he's forced to pick up his rifle and follow Jake across the woods.

With Clayton distracted, Savanna lifts up Shane and escorts him out of the woods.

EXT. ROAD - DAY

Savanna brings Shane to the ROAD on the edge of the woods.

SAVANNA

Get somewhere safe and call for help.

SHANE

You're going back aren't you?

SAVANNA

You understand right?

SHANE

I'll be fine. I'm just going to sit here and think about my life. I think that's what Robert Downey Jr. did.

EXT. WOODS - DAY

CLAYTON has Jake pinned behind a tree. He stands no chance.

SAVANNA (O.C.)

Drop the gun.

Clayton looks behind and sees Savanna pointing that tiny PISTOL at him.

CLAYTON

You are one persistent woman.

Clayton steps away from the hunting rifle.

SAVANNA

You have no idea. Now get your hands in the air.

Clayton puts his hands in the air.

CLAYTON

You know I'm starting to think you would have made a better gangster than Jake.

Savanna takes out her cell phone and dials 911.

SAVANNA

The cops are on their way.

Clayton has a PISTOL on his ankle.

CLAYTON

Too bad the reception is terrible out here, but most of the time no one's around to see anything and that comes in handy.

Clayton reaches for his gun. He grabs it and aims but...

JAKE comes out of nowhere and TACKLES Clayton into the ground.

Jake and Clayton FIGHT. It goes to the ground like most fights do. Clayton gains the advantage, then Jake and then Clayton.

SAVANNA grips her little pistol and aims it at Clayton. It's hard to get a shot with all the moving around.

Clayton gains the advantage in the fight. He gets on top and straddles Jake and pummels him over and over again...

Savanna has a clean shot and she FIRES. The bullet tears through Clayton's SHOULDER. Clayton falls to the ground.

Savanna helps Jake up off the ground and then she stands over Clayton.

SAVANNA

You're right. No one is around to see. This is convenient.

DISSOLVE TO:

INT. SHANE'S SUITE - NIGHT

The entire cast and crew, even Savanna, celebrate Shane's return in his SUITE. Shane sits on the couch with his ankle wrapped up and elevated. Everyone's having a good time except for him.

Goldman approaches him and sits down beside him.

GOLDMAN

Good to see you back Shane. We've got a lot of work ahead of us. Rich thinks we can shoot you in a lot of close ups so we can't see your busted ankle.

Shane sits there in silence for a beat, his rage steaming below the surface until he can't put on act any more.

SHANE

What am I worth?

GOLDMAN

What are you talking about?

SHANE

The guys that took me only wanted a million dollars and you played hard ball.

GOLDMAN

I was bluffing. I figured these guys weren't serious and they were gonna let you go when they didn't get what they want.

SHANE

But they didn't and I almost died. You could have just given them what they wanted. I know you could've gotten the money. I've seen you in Forbes magazine.

GOLDMAN

If I knew those guys were going to hurt you I would've gotten them the money in a heart beat.

SHANE

They dragged me out to the woods,
they and made me dig my own grave.
Do you know what it's like to dig
your own grave?

GOLDMAN

Shane, what can I say, I'm sorry.
It's in the past. Let's put this
behind us.

SHANE

When we get back to L.A I'm going
to do everything in my power to
ruin you.

GOLDMAN

Just try not to ruin yourself
first.

Shane gets up and goes to

INT. SHANE'S BATHROOM - NIGHT

Shane puts some pain killers on the counter and CRUSHES THEM.

SAVANNA enters the bathroom and sees him doing this.

SAVANNA

Sorry, I didn't know you were in
here.

Shane keeps grinding the pills.

SHANE

It's okay. I need someone to talk
to.

SAVANNA

There's a room full of people out
there you'd rather talk to.

SHANE

I don't want to be around any of
them. None of them give a shit
about me. They're just happy I'm
back so they can keep working.

SAVANNA

Well that's the same reason I went
looking for you.

SHANE

But the difference is you went looking. That's more than any anyone else did. And I can't thank you enough for that.

SAVANNA

Well you can thank me at the wrap party.

SHANE

And I'm sorry for all those horrible things I said to you the other night. You were right, I have no right to judge you because I have no idea what you had to do to make it. Did you really grow up here?

SAVANNA

Born and raised.

SHANE

The fact that you got out of this town and made something of yourself is amazing.

SAVANNA

Thanks.

SHANE

I don't know how I'm gonna get through this movie. After the shit I've been through today I don't know how I'm gonna sleep again.

Shane snorts a line and kicks his head back.

SAVANNA

Is that what the pills are for?

SHANE

They help.

Shane snorts another line.

SHANE (CONT'D)

They told me not to do my own stunts but I didn't listen. I figured if Tom Cruise could climb a fucking building I could jump off a moving car. One herniated disk later and I've been on these every day.

SAVANNA

Well if it makes you feel any better I never would have found you without those pills.

SHANE

You probably think I'm some kind of junkie.

SAVANNA

I just think you need some help.

SHANE

I've done rehab. They just coddle you and eat up the publicity. My doctor was on TMZ five times.

SAVANNA

You've done a lot of movies right?

SHANE

Yeah.

SAVANNA

You ever notice that every movie is pretty much the same?

SHANE

How is that?

SAVANNA

They all have a beginning, middle and end. But there's always this moment where the hero gets beaten down and all hope seems lost. They call it the low point, and after that part in the story the hero has to pick himself up and save the day. But this always happens at the end of the movie. So I guess if you were a character in a movie the scene where you get dragged out to the woods to die would be your low point. But your life isn't a movie Shane. There's no writer pulling the strings. You're in control of your own life and you have to decide if this is the moment you pick yourself up and save the day. If it isn't, things are about get a whole lot worse.

Shane snorts another line.

SHANE
What should I do then?

EXT. REHAB CENTER - NIGHT

Savanna pulls into the parking lot of a local REHAB FACILITY. This isn't the Betty Ford but it's effective in small town like this one.

INT. SAVANNA'S BENZ - NIGHT

Savanna keeps the car running.

SAVANNA
My dad went here after his first DUI. I figure it's the perfect place for you. No one in there cares that you're famous. You'll get some real help.

SHANE
You know if I check in, I'll be there for a while and we'll never finish the movie.

SAVANNA
It's okay. There's always another movie.

INT. REHAB CENTER. LOBBY - NIGHT

Shane walks up to the RECEPTIONIST with Savanna at his side.

RECEPTIONIST
Your name?

SHANE
Shane Woods. I'm here to check myself in.

RECEPTIONIST
Alright. Let me get you situated.

Savanna, knowing he's in good hands, exits.

DISSOLVE TO:

EXT. RENEE'S APARTMENT - DAY

SUPER: ONE YEAR LATER...

RENEE, Frank's ex, receives a LETTER from Shane Woods. She can't believe it. She opens it up and finds a message that says:

"Frank Little saved my life so this is the least I could do..."

And there's also a CHECK for a a lot of money from Shane, made out to Robert Evans Little.

RENEE
God damnit Frank you actually did something right.

EXT. BAR. PARKING LOT - NIGHT

Savanna pulls into the PARKING LOT in her Benz, this time with a Georgia license plate on it.

INT. JAKE'S BAR. OFFICE - NIGHT

Savanna finds Jake in his OFFICE, his hands full with paper work.

SAVANNA
Owning a small business isn't all it's cracked up to be is it?

JAKE
No it isn't, but it beats the drug business.

Jake hugs her.

JAKE (CONT'D)
How as the move to Atlanta?

SAVANNA
Pretty smooth actually.

JAKE
How's the work?

SAVANNA
I've got a few projects lined up. But I'm hoping to get my own movie going soon.

JAKE
What's it about?

SAVANNA

I subject I hold very dear. Myself.

JAKE

Who would you get to play me?

SAVANNA

Who said you were even in it?

JAKE

I'm the guy that broke your heart
and has to win you back. Without me
there's no story.

SAVANNA

I figured Shane Woods would be
perfect for the role.

JAKE

Last I heard he's only doing
Christian films now since he
discovered Jesus in rehab.

SAVANNA

Well he's not good looking enough
anyway.

JAKE

Is it true you told him to go to
rehab?

SAVANNA

I drove him there.

JAKE

So after all we did to save him and
your movie?

SAVANNA

You remember when we found Shane?
He was laying on the ground and
looked so pathetic. He reminded me
of my dad. So I got to thinking
about my dad and how he was the
only one who encouraged me to act.
I realized that if I became biggest
movie star in the entire world, I
wouldn't have my dad around to
share it with because when he
reached the lowest point in his
life I was too angry to help him
out.

(MORE)

SAVANNA (CONT'D)

I've spent most of my life trying to get prove the doubters wrong that I forgot about the people that cared about me. It just makes me wonder what I've been chasing.

EXT. BAR. PARKING LOT - NIGHT

Jake escorts Savanna back to her car; Savanna stops walking.

SAVANNA

Why here Jake?

JAKE

What do you mean?

SAVANNA

Why is this bar here instead of Atlanta or anywhere else?

JAKE

I don't know.

SAVANNA

After you dropped out of college, you could have gone anywhere, but you came back here. You chose the this dump town to rebuild your life when you could have gone anywhere.

JAKE

What can I say. Summerset is home.

SAVANNA

Home can be anywhere you want it to be.

JAKE

A long time ago my mom told me something that really stuck with me. She told me places like Summerset are the way they are because the people that can change things always leave and turn their backs on where they came from. I never wanted to be one of those people. I wanted to give back. So my dream was always in Summerset. You probably think I'm crazy.

SAVANNA

Dreams are crazy until they come true.

They KISS.

FADE OUT: