SAVANNA STONE.

WRITTEN BY:

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FADE IN:

INT. STONE HOUSE. SAVANNA'S 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. SAVANNA'S 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

Savannahs 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 spotlight.

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 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 hoess. 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 black 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 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 we're 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 headache.

FRANK
I don't deny that you're an asshole 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)
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.

So I guess I'll give you five seconds.

The MAN he's talking to RUNS AWAY.

One.

Clayton AIMS.

Two.

Clayton looks through the SCOPE.

Three.

Clayton puts the CROSSHAIRS on his back.

Four.

Clayton puts his finger on the TRIGGER.

Five.

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

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 bodyguard's 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 really 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 guy's 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 then 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 son's 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 son's 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.
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.

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

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

So what do you want for it?

You can't bribe a rich man.

You can definitely bribe a rich man.

I want you to dissolve your arrangement with Jake.

So he can keep selling drugs?

So he and I can be business partners.

(caught off guard)
You want to back me?

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

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 we're 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 can't 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.
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?

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

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

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.

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

Shane keeps grinding the pills.

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

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

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.

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 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 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: