

(Flash-Drive)

by

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FADE IN:

EXTERIOR- PERKINS BUSINESS PARK - EVENING

We see a private corporate jet entering one of the hangars at a business park. A graphic at the bottom of the scene reads: "TUESDAY - PERKINS BUSINESS PARK (FORMERLY PERKINS AFB) - NASHVILLE, TENNESSEE". We hear the sound of some blues music in the background. The camera pans over to an office building parking lot near the hangar.

CUT TO:

EXTERIOR - OFFICE BUILDING PARKING LOT - EVENING

LAURA SULLIVAN, a single mom in her late twenties who works in computer security for ALTABON Enterprises, is buckling AMY SULLIVAN, her 4 year old daughter, into her car seat of their late model SUV. Amy notices that her stuffed animal Lou is missing.

AMY

Mommy, where's Lou?

LAURA

I had him in my hands. I must have left him on my desk.

AMY

We can't leave him there mommy. I promised daddy I would take care of him after daddy went to heaven.

Laura takes Amy out of her carseat.

LAURA

Let's go get him.

Laura and Amy go back towards the office building. They pass by a sign attached to the building.

CUT TO:

SHOT OF SIGN ON BUILDING

The sign has the following words on it: "ALTABON
ENTERPRISES IMPORTS-EXPORTS - HEADQUARTERS"

DISSOLVE TO:

INTERIOR - OFFICE BUILDING - EVENING

Laura and Amy walk into the office. There are several security monitors showing different security shots of the complex which includes an office, a few warehouses, and an airplane hangar. Amy grabs Lou, a bear dressed in military fatigues, off the desk and hands it to Amy. Laura then notices that one of the security monitors is black. She goes to the keyboard to bring it back online.

CUT TO:

CLOSEUP OF BLACK COMPUTER SCREEN

An image suddenly appears on the monitor. We see the private corporate jet inside the hangar. TWO MALE KIDNAPPERS exit the plane. They are both dressed casually, and both of them are armed with semi-automatic weapons. A cargo van and a black limo with tinted windows drive into the open hangar and park near the plane. Suddenly the computer screen goes black again.

CUT TO:

CLOSEUP OF LAURA SULLIVAN

LAURA
What is going on here?

CUT TO:

SHOT OF LAURA'S KEYBOARD AND HER FINGERS

Laura is trying to get the picture back by going through a combination of characters on her keyboard.

CUT TO:

SHOT OF LAURA AND AMY WHO IS HOLDING LOU

AMY

Mommy can we go home now? Lou and
me are tired.

LAURA

Give mommy a minute or two. It
looks like we've been hacked.

Laura does a few more keystrokes, and the picture is
restored.

LAURA

There. I got it.

(pause)

Wait a second. If they're in our
system, they can delete all of the
security footage.

Laura takes a flash drive out of the desk drawer and
inserts it into the USB connection to record the video
footage. She uses a toggle switch to get a closer image.

CUT TO:

CLOSEUP OF COMPUTER SCREEN SHOWING HANGAR INTERIOR

We see THREE MOBSTERS in their late forties standing near
the open side doors of the cargo van. They are armed and
dressed casually. We also see FOUR MILITARY MALE KIDNAP
VICTIMS who are dressed in camouflaged military fatigues.
They are standing near the jet. Their hands are tied with
plastic zip tie cuffs, and their heads are covered with
hoods. Each hood has the same graphic printed on it. It is
a picture of a coiled snake wearing a beret with the number
456 below the snake. ROY BALINGER, a well dressed man in
his early fifties who has no problem violating any law,
exits the front door (passenger side) of the limo with a
briefcase of cash in his hand. He hands the cash to one of
the male kidnappers who then opens it to check its
contents. Balinger has a distinctive tattoo on the back of
his hand which we see when he hands over the briefcase.

It is a picture of a die with the number 3 on it (three dots). There is also a red circle with a red diagonal line through it (prohibition sign) on top of the die. Balinger then escorts the four military kidnap victims over to the van. The victims are loaded into the cargo van by the three armed mobsters who also climb inside it. The first mobster is the driver, the second mobster is in the passenger seat, and the third mobster sits in the rear of the van with the hostages.

CUT TO:

SHOT OF LAURA

Laura grabs the flash drive from the USB connection and places it in a padded envelope. She gets on her cellphone to make a call. While it is ringing, she uses a marker to write a name on the padded envelope.

CUT TO:

CLOSEUP OF PADDED ENVELOPE

We see the name, "Steve Morgan" written on the envelope.

CUT TO:

SHOT OF LAURA ON CELLPHONE

LAURA

Mister Morgan, we've got something strange going on in the hangar here. Your private jet just arrived, but it doesn't look like Jake your pilot is flying it. And there are these handcuffed military guys wearing hoods on their heads.

(pause)

I even saw your business partner Roy there.

CUT TO:

INTERIOR - STEVE MORGAN HOME - NASHVILLE - EVENING

We see STEVE MORGAN, a nicely dressed prosperous man in his mid forties and CEO of ALTABON Enterprises, sitting in his den with the door closed. The den has numerous trophies and awards displayed on the shelves and has numerous pictures with VIP's displayed on the walls. He is on his landline phone and has Laura on the speaker phone.

STEVE

What are you doing there at this hour? I thought you went home early because of your babysitter problem.

LAURA (V.O.)

We've had too much hacking here recently and I wanted to get ahead of it, so I brought Amy back with me while I work on some new firewalls.

STEVE

Let me call Roy and find out what's going on there.

(pause)

Just get yourself home with your little girl. Let me take care of everything.

LAURA (V.O.)

I don't know. Maybe I should call 911 just to make sure. I mean they even hacked into our security cameras.

STEVE

No, don't do that. I'll take care of it. Just get your little girl home.

CUT TO:

INTERIOR - OFFICE BUILDING - EVENING

We see Laura and Amy in the Altabon Enterprises office building.

LAURA

Okay. I did record some of it on a flash drive. I'll leave it in your office.

Laura finishes using her cellphone.

AMY

Are we going home now mommy?

LAURA

Yeah baby, let's put this mail in Mister Morgan's office first.

All of a sudden every security monitor in the room goes black.

LAURA

Baby, we better get out of here now.

Laura grabs Amy who is holding Lou, picks up the padded envelope, and they leave the office.

CUT TO:

INTERIOR - STEVE'S HOME - DEN - EVENING

We see Steve Morgan on the landline phone in his den with the door closed. He has Balinger on the speaker phone.

STEVE

One of my employees just saw you in the hangar on one of our security monitors. She wanted to know what was going on there, and so do I.

BALINGER (V.O.)

That explains it. Our computer guy

thought he was dealing with more
than just a firewall.

(in a nasty tone)
I'll take care of her.

STEVE
She was ready to call the police,
but I talked her out of it. I
didn't want them to find out about
our business arrangement.

BALINGER (V.O.)
I'll take care of her.

STEVE
I have already talked to her, and
I told her to go home with her
child. She won't be a problem.

BALINGER (V.O.)
We wouldn't harm a mother and her
child and bring attention to us.
Like I said, I'll take care of it.

STEVE
What is going on there? It looks
like you're doing things I never
agreed to, and something I don't
want to be a part of.

BALINGER (V.O.)
Just remain calm for now. I'll
fill you in on the details later.

CUT TO:

INTERIOR - LIMO INSIDE AIRPLANE HANGAR - EVENING

There are three people in the back of the limo, but we only
see two of them sitting across from a mysterious stranger.
We see LEE CHEN, a mid twenties computer nerd on his laptop
facing the stranger and Balinger who is sitting next to
Chen.

SHOT OF BALINGER INSIDE LIMO

BALINGER

I said I'll take care of it.

Balinger ends the call and makes another one.

BALINGER

We've got a problem. Check the parking lot and look for a woman with a child. Talk to her, and convince her that it would be healthy for her to forget what she saw.

Balinger ends the call and talks to the mysterious stranger across from him.

BALINGER

The assets have been acquired. Now it's time for the bidding to begin. I'll get right on it.

DISSOLVE TO:

EXTERIOR - OFFICE BUILDING PARKING LOT - EVENING

Laura approaches her parked car, takes the car keys from her purse, and switches the security system off. We hear the sound of the disarming of the system. Laura opens the back door, and she quickly places Amy who is holding Lou in her car seat. As she closes the door, she turns around and is startled.

CUT TO:

LAURA'S POV

Laura is face to face with an ALTABON ENTERPRISES SECURITY GUARD. He is an older gentleman who is wearing a uniform with the company logo on it.

CUT TO:

SHOT OF LAURA AND SECURITY GUARD

LAURA

God, you scared me. I thought you
were someone else.

SECURITY GUARD

Working a little late huh?

(pause)

Can I see some ID?

Laura goes to open her purse, but the security guard grabs
it from her.

LAURA

Hey!

SECURITY GUARD

(looking thorough
purse)

Gotta be careful ma'm. You could
have something harmful in here.

The guard looks at her ID and drivers license while
searching to see if she has anything related to what has
happened that night.

SECURITY GUARD

See you live on Cottonwood street.

LAURA

(puzzled)

Yes?

SECURITY GUARD

I know the area well. Nice safe
neighborhood.

(pause)

Let's get right to the point. What
you may have seen here tonight is
a matter of national security. The
security system is already being
handled. Now, you would place us
in an awkward position if you
decided to say anything.

(pause)

It would be easy for you to disappear, and that lovely daughter of yours. Who knows what might happen to her?

LAURA

Don't hurt her. I won't say anything.

SECURITY GUARD

Glad we had this talk. You have a safe drive home now.

We see Laura get into her car and drive away.

DISSOLVE TO:

INTERIOR - STEVE'S HOME - DEN - EVENING

We see Steve and his sixteen year old son LUKE MORGAN sitting across from him. Luke is dressed casually except for his shoes. They are black athletic shoes with bright orange shoelaces. Steve is holding a piece of paper in his hand. It is an announcement for some athletic tryouts.

STEVE

I see they're having football tryouts next week. You going to try and be a chip of the old block?

LUKE

No. I'm not interested.

STEVE

(disappointed)

You haven't tried out for anything athletic at school. You don't get a "W" by sitting on the bench.

LUKE

I'm not good at that type of stuff. I'm not like you.

STEVE

It's all about the "W's" you get in life. Nothing matters except

the "W's". And when it's over,
it's all about how many "W's" you
got during your time here.

LUKE
I'm interested in other things.

STEVE
You mean your video games? Your
cellphone? Or maybe that stash of
drugs hidden in the bottom of your
trophy?

LUKE
How did you know about the drugs?

STEVE
Angela. She found them this
morning while cleaning your room.
How long has this been going on?

LUKE
I didn't use them. Some guy at
school wanted me to sample his
product. Gave them to me for free.

STEVE
You won't get any "W's" with that
stuff. Drugs are for losers. I
don't want you going down the same
path as your mother. If you want
to get somewhere, follow the "W".

(pause)
Think about what I just said.

LUKE
(not too thrilled)
Yeah. Okay.

Luke gets up and leaves the room.

DISSOLVE TO:

INTERIOR - MORGAN'S OFFICE RECEPTIONIST AREA - MORNING

We see a graphic at the bottom of the scene. It reads:
"WEDNESDAY MORNING - ALTABON ENTERPRISES HEADQUARTERS". We

see Morgan's secretary, SHEILA NORMAN, a well dressed executive secretary in her early fifties, who is busy typing something on her keyboard. Steve Morgan, who is wearing a suit, walks into the receptionist area on his way to his office.

SHEILA

I just received a disturbing call from Laura Sullivan. She was upset about something, and said she needed some time off.

STEVE

Did she say anything else?

SHEILA

She said something about leaving town to stay with a friend.

STEVE

Maybe she's got a sick friend who needs her help.

Steve walks to the front door of his office.

CUT TO:

INTERIOR - STEVE MORGAN'S OFFICE - MORNING

Steve walks in the door, closes it, goes to his desk, and notices the padded envelope from Laura sitting on his chair.

CUT TO:

CLOSEUP OF PADDED ENVELOPE WITH STEVE MORGAN NAME ON IT

CUT TO:

SHOT OF STEVE MORGAN

Steve picks up the envelope and sits in his chair. He opens the envelope and takes out the flash-drive. Then he places the flash-drive in the computer USB port. He clicks on the

video to watch it.

CUT TO:

SHOT OF STEVE MORGAN'S COMPUTER SCREEN

We see some of the footage and see the the four military men in hoods standing near the plane.

CUT TO:

SHOT OF STEVE MORGAN

Steve hits the pause button, removes the flash-drive, and places it in his coat pocket. He throws the padded envelope into the trash can. He then picks up the phone to call Roy Balinger. He has Balinger on the speaker phone.

STEVE

Seems like your group was rather busy last night.

BALINGER (V.O.)

A little.

STEVE

You changed the terms of our deal. I never agreed to kidnapping people.

BALINGER (V.O.)

You've been paid handsomely for your part in all of this. Besides, we're the ones who saved your sorry butt when your company was going under.

STEVE

And you've changed the terms of our original deal. You guys are now diversifying, and I think it's time for us to sever our relationship.

Steve pauses and looks at this watch.

STEVE

Can you meet me at my house in
about an hour? I wouldn't want you
to meet me here. We need to talk
about wrapping this up and
getting me out.

BALINGER (V.O.)

Yeah. Okay. We'll talk about the
details of the transition.

STEVE

See you then.

Steve hangs up the phone and exits his office.

CUT TO:

INTERIOR - MORGAN'S OFFICE RECEPTIONIST AREA - MORNING

Steve walks by his receptionist's desk.

STEVE

I've got somewhere I've got to be.
I've got an insurance policy to
take care of. I'll be back a
little later.

Steve leaves the receptionist area.

DISSOLVE TO:

EXTERIOR - STEVE MORGAN'S HOME - MORNING

We see Steve Morgan's car in the driveway moving towards
the front entrance of his home in an affluent neighborhood
in a Nashville suburb. He exits the car and heads to the
front door.

CUT TO:

INTERIOR - STEVE MORGAN'S HOME - MORNING

Steve walks into the living room. Camera follows him as he

moves through the house.

STEVE

Angela, Luke, Is anybody here?

There is no response, and Steve continues down the hall to his den. He opens his middle desk drawer and removes a gun that is hidden there. He checks to make sure it is loaded and then places it back in the middle drawer. He removes the flash drive from his coat pocket and places it on his desk. He pauses and thinks about it for a moment. Then he picks up the flash drive and walks down the hall to his son Luke's room. His son's room is a little messy because Angela the maid has gone to do some errands and hasn't cleaned it yet. There is a huge skull and crossbones decal on the side of his computer monitor. There is only one trophy in the room on a shelf, and it is a Cub Scout Pinewood Derby trophy with a hand carved car on the top and a plaque that reads, "FIRST PLACE". There is also a picture taped to the trophy. It is a picture of Luke standing next to his father with both of them holding the trophy. Steve takes the trophy off the shelf and opens up the bottom of it. He places the flash drive inside, then seals it back up. Then he grabs a magic marker and writes a "W" in the corner of the picture where he is standing. He then places the trophy back on the shelf and heads back to his den. We hear the sound of the front doorbell. Camera follows Steve as he walks down the hallway into the living room. He peeks through the curtains near the front door.

CUT TO:

STEVE'S POV LOOKING THROUGH CURTAINS

We see a DELIVERY MAN dropping off a package.

CUT TO:

SHOT OF STEVE MORGAN

Camera follows Steve as he opens the front door to retrieve the package, picks it up, and heads back to his den.

CUT TO:

INTERIOR - STEVE'S HOME - DEN - MORNING

Steve walks into his den and is surprised by Roy Balinger who is now standing there. Steve places the package on the desk and sits in his chair. Balinger remains standing.

STEVE

How did you get in here?

BALINGER

It's a gift.

STEVE

I can't work with you anymore now.
I don't want to have any part in
kidnapping military personnel.

(pause)

By the way, who are they?

BALINGER

A special ops unit.

STEVE

I didn't hear anything in the news
about it.

BALINGER

And you won't. That's the beauty
of it. Only a select group of
people knows this unit exists, and
that was by design.

STEVE

So you think the government is
going to pay a ransom?

BALINGER

Depends on whether or not they
want to keep their little secret
or consider them expendable. If
they don't pay the ransom, we have
others in this country and
elsewhere who are more than
willing to pay to get their hands
on them.

STEVE

How did you find them?

BALINGER

The funny thing about this country is there is always someone out there willing to put a dollar sign on our flag. It's all about power and money. The big "W" as you call it.

STEVE

I never signed up for this kind of stuff.

BALINGER

Sorry to hear it. Besides, it wouldn't be the first time we went off script.

STEVE

I agreed to helping you because at the time I needed the money.

(pause)

But now you're kidnapping people. I won't be a part of it.

BALINGER

You might want to reconsider unless you want something to happen to you or your son.

Steve opens the middle desk drawer, and the gun is gone. Balinger pulls Steve's gun out of his coat pocket.

BALINGER

Looking for this?

Balinger puts the gun away in his left coat pocket and pulls out another gun from his right coat pocket. This one has a silencer on it.

STEVE

You won't get away with it.

BALINGER

You know way too much, and you have become a liability on our asset sheet. Consider this an early retirement.

CUT TO:

SHOT OF THE FRONT OF BALINGER'S GUN

CUT TO:

SHOT OF TROPHIES IN STEVE'S DEN

We hear two shots fired.

CUT TO:

SHOT OF BALINGER

Balinger looks at Morgan's computer monitor and checks the screen. He then searches his desk drawers and Morgan's pockets. Balinger takes out his cellphone to call his boss.

BALINGER

It's done. The target has been neutralized. We've set it up to look like he was involved with the Mendez cartel. Two birds with one stone. Him and the competition.

(pause)

Didn't find anything on him or here and the security tapes have been erased. Looks like we're in the clear.

(pause)

And the party favors are enroute to another location.

DISSOLVE TO:

INTERIOR - WHITE CARGO VAN - MORNING

We see the four hooded hostages sitting in the back of the

van. The first mobster is driving the van while the second mobster stands guard in the back with the hostages.

SECOND MOBSTER

(laughs)

Hope all of you are enjoying our little tour. Please consider giving us a positive review online.

(pause)

Your driver is your pal Al. He's a Virgo and into torture.

FIRST MOBSTER

Shut up!

SECOND MOBSTER

Lighten up dude. This might be the last time they hear a language they can understand.

FIRST MOBSTER

I already told you. Shut up!

DISSOLVE TO:

EXTERIOR - STEVE'S HOME - AFTERNOON

We see some police cars and two unmarked detective cars parked in front of the house. We watch as the body of Steve Morgan is loaded into the back of a coroner's office vehicle, and the doors are then closed. The vehicle remains at the scene. There is yellow crime scene tape across the front of the house. BOB TYLER, an older slightly overweight detective in his late fifties, exits one of the unmarked cars and enters the house.

DISSOLVE TO:

INTERIOR - STEVE'S HOME - LIVING ROOM - AFTERNOON

We see Bob Tyler enter the living room and approach TIANA WILLIAMS, a younger African-American female detective in her early thirties. ANGELA DUMAY, a young Haitian in her late twenties who is the Morgan's maid, is grief stricken and is sitting on a couch in the living room.

BOB

What do we got here?

TIANA

One dead. The maid was out shopping for groceries and found the body when she got home. We have an older male named Steve Morgan, a widower, and the head of Altabon Enterprises.

(pause)

He has a younger son named Luke but he isn't here.

BOB

You think the son's involved?

TIANA

No. This looks like a professional hit. Used a silencer. Neighbors didn't hear a thing. Prints wiped clean.

BOB

Contact Gwenn from Family Sevices and fill her in on the details. I think it would be better if she broke the news to the kid. Have her meet him at the front gate.

TIANA

I'll take care of it.

(pause)

There's something else I found. Some stuff on his computer in the den. It looks like this guy was involved with the Mendez cartel. There's a trail of monetary transactions on it. Hidden bank accounts. Maybe he was skimming from the cartel.

BOB

Notify DEA.

(pause)

We need someone to check out the business.

TIANA

Already got someone on it. I'll give them a call right now.

Tiana takes out her cellphone and checks her text messages. She then dials another detective at Morgan's business.

TIANA

Sean, what do you have out there?

(pause)

Okay send me the pics right now.

BOB

What did he find out there?

TIANA

He said they found a corporate jet in a hangar out there with several kilos of weed inside.

Susan shows Bob the photos on her cellphone.

CUT TO:

CLOSEUP OF TIANA WILLIAMS CELLPHONE

We see two images on Tiana's cellphone. We see one of the jet with some bundles of drugs in front of it. The other photo is a closeup of the drugs packaged in neon purple plastic.

CUT TO:

SHOT OF BOB TYLER AND TIANA WILLIAMS

BOB

That's definitely the Mendez cartel. The neon purple plastic is the labeling of their brand and a warning to others not to rip them off.

TIANA

Sean also said that the security footage has been deleted.

BOB

That's strange. Why would they delete the footage and leave the drugs on the plane?

TIANNA

Maybe they got word that DEA was moving in, and they scattered.

BOB

Call Gwenn first then check with DEA and see if they had anything going on there. Something isn't adding up.

DISSOLVE TO:

EXTERIOR - STREET NEAR STEVE'S HOME - AFTERNOON

We see Luke Morgan walking down the street around the corner from his home. He is dressed like a typical teenager except for his black pair of athletic shoes with the bright orange shoelaces. He is looking at his cellphone and all of the negative comments that have been posted about him. We hear the sound of blues music while he reads them.

CUT TO:

SHOT OF LUKE'S CELLPHONE SCREEN

We see a picture of Luke doing a rope climb in gym class. The caption says: "HAVE NO FEAR LUKE DORKEN IS HERE". As he scrolls down we see comments from the jocks at the school. Jack the Jock posts several laughing emojis. TD Nick posts: "I'd kill myself if I were him". Dunkin Mo posts: "What a loser!". As he continues to scroll down we see another picture in the comments. It is a picture of his head superimposed over a monkey's head, and the monkey is swinging on a vine. His black and orange shoes have also been superimposed on the chimp's feet. The caption on it reads: "LUKE ON HIS WAY TO SCHOOL".

CUT TO:

SHOT OF LUKE

Luke is saddened by what he sees and takes a break from the screen. He looks up to see an even more disturbing scene at the entrance to his house.

CUT TO:

EXTERIOR - GATED ENTRANCE TO STEVE'S HOME - AFTERNOON

We see a police car parked in front of the gate and partially blocking the driveway. A POLICE OFFICER is standing near the vehicle. GWENN SCHAEFFER, a nicely dressed female in her early sixties, is standing next to the officer. Her county van with "Family Services" written on the front doors is parked on the street in front of the house. Luke runs up to the police officer.

LUKE

What's happening here?

POLICE OFFICER

Sorry, but you cannot go any further.

LUKE

My name is Luke, and I live here.

Gwenn hands Luke her business card, and he takes it.

GWENN

I'm Gwenn Schaeffer from Family Services.

The scene continues without any dialogue and is done in slow motion with blues music in the background. We see Gwenn explaining what happened, and Luke is crushed by the news. It only gets worse when the coroner's office vehicle carrying his dad's body drives past them. The dialogue continues after the vehicle has left the scene.

GWENN

Let's take a walk over to my van.

You can have a seat inside, and
I'll get some paperwork started.

Gwenn and Luke go to her van. They both sit in the middle
seat.

CUT TO:

INTERIOR - FAMILY SERVICES VAN - AFTERNOON

Gwenn takes her laptop out of her briefcase, places it on
her lap, and powers it up.

GWENN

First we have to find a place for
you to stay. Do you have any
grandparents?

LUKE

No. My mom and dad's parents are
dead.

GWENN

Do you have any older brothers or
sisters?

LUKE

No.

GWENN

How about any aunts or uncles? You
know brothers or sisters of your
parents.

LUKE

I know my mom was an only child,
and my dad never said anything
about having a brother or sister.

(pause)

What's gonna happen to me?

GWENN

We'll work this out. Let me do
some searching.

LUKE

What about my dad's body? What am I going to do?

GWENN

Do you have a minister we can call?

LUKE

My dad and I weren't church goers. He once told me that he wanted his ashes spread on a ballfield.

GWENN

I'll help you work it out.

LUKE

What about the house and my dad's business?

GWENN

That's a bit more complicated. The police found some bundles of drugs in a hangar at your dad's business. The DEA will now be a part of the investigation. There could also be an asset forfeiture because of the drugs.

LUKE

My dad wasn't into drugs. I don't believe it. This is a setup.

(pause)

So where do I go?

GWENN

A foster family for now.

(pause)

Let's see if I can talk the detectives into getting you some clothes for you to take with you.

Gwenn takes out her cellphone and calls Tiana.

GWENN

Tiana, I need a favor.

CUT TO:

INTERIOR - STEVE'S HOME - DEN - AFTERNOON

Bob is sitting at the computer looking at Steve Morgan's computer files while Tiana is standing behind him looking over his shoulder. Tiana is on her cellphone talking to Gwenn Schaeffer. She stops to ask Bob a question.

TIANA

Gwenn wants to know if we can get the kid some clothes from his room?

BOB

They're finished here. Go ahead. Put some clothes in a bag for him.

TIANA

(on cellphone to Gwenn)

Okay. I'll be out in a little while.

Tiana leaves the den, and she walks down the hall to Luke's room.

DISSOLVE TO:

INTERIOR - STEVE'S HOME - LUKE'S ROOM - AFTERNOON

Tiana finds a large gym bag in the closet and takes some clothes and a pair of white athletic shoes from there and puts them in the bag. She goes over to his dresser drawers and gets some underwear and socks and places them in the bag. She notices the trophy with the picture taped to it on the top of the dresser and a cellphone charging cord laying next to the trophy. She places them in the bag then closes it and leaves the room.

DISSOLVE TO:

EXTERIOR - FAMILY SERVICES VAN

Gwenn and Luke are standing outside the van when Tiana approaches them. Tiana hands the gym bag to Luke, and he takes it.

TIANA

I'm sorry for what's happened here, and I wish you all the best son.

(pause)

Believe me. You're in good hands with this lady. She's my guardian angel. Helped turn my life around.

GWENN

Thanks Tiana.

Tiana and Gwenn give each other a hug.

GWENN

Well. Let's go young man. We've got some work to do.

Luke puts his bag on the middle seat and climbs in the van in the front seat on the passenger side. Gwenn gets in the driver's seat and they drive away.

DISSOLVE TO:

INTERIOR - COUNTY OFFICE DOWNTOWN NASHVILLE - MORNING

There is a graphic across the bottom of the scene that reads: "THURSDAY MORNING - FAMILY SERVICES OFFICE - NASHVILLE". We see Gwenn seated at her desk. She is using her computer to search for Luke's relatives. Gwenn has found a possible match on her computer and picks up her phone to make a call. We do not hear Isaac's voice during the conversation. We only hear Gwenn's part of the conversation. We also see her reactions during the call.

GWENN

May I speak to Mister Isaac Morgan?

(pause)

My name is Gwenn Schaeffer and I'm a social worker with family services.

(pause)

Are you related in any way to a

Steve Morgan?

(pause)

Would it be possible to meet with you? I would rather discuss this with you in person.

(pause)

Okay that would work for me.

(pause)

Can you text me an address?

(pause)

Okay. I understand. Let me get a pen and paper to write it down.

Gwenn grabs a pen and a piece of paper.

GWENN

Okay, I'm ready.

Gwenn writes the information down.

GWENN

Thank you so much for meeting with me. I look forward to seeing you.

(pause)

Goodbye.

Gwenn hangs up the phone and is relieved about what has just transpired.

CUT TO:

EXTERIOR - ISAAC MORGAN'S HOME IN MEMPHIS, TN - MORNING

We see a rather modest home in Memphis. There is a detached garage next to the home. There are two cars parked in the driveway. We also see a tour bus parked on the street. The bus is decorated with images of a bloodhound named Rosie on it. It also has two graphics on it that read: "ROSIE THE BLOODHOUND TOURS", and "ON THE SCENT OF MEMPHIS TREASURES".

DISSOLVE TO:

INTERIOR - ISAAC MORGAN'S HOME IN MEMPHIS - MORNING

We see ISAAC MORGAN, who is in his early forties, and is a dwarf with an achondroplasia form of dwarfism. He is dressed modestly. He owns the home which was left to him by his now deceased parents. He is hanging up the landline phone and seems a little distressed over the conversation. JOE JOHNSON, who is an African American in his early sixties, is also dressed modestly. Joe lives with Isaac. We also see a bloodhound named Rosie who is lying on the floor. Joe notices that Izzy has been really affected by the call.

JOE

Is something wrong Izzy?

ISAAC

That was a social worker in Nashville. She wants to meet with me.

JOE

Why would she want to meet with you?

ISAAC

It has something to do with my brother Steve.

JOE

He hasn't been in your life for years. If he's dead, why would she want to talk to you? Doesn't make sense.

ISAAC

She wouldn't say. Wants to see me today. She's driving in from Nashville to meet me at the hotel.

(pause)

We gotta get going to work.

JOE

Just remember I got your back if you need me for anything.

ISAAC

I know. Thanks buddy.

Joe picks up a brown paper bag which contains two hats.

JOE

Got our hats in this bag, and Jody
will bring Rosie out later to
greet the customers before they
leave on their tour.

DISSOLVE TO:

INTERIOR - SAFE HOUSE OUTSIDE NASHVILLE - MORNING

We see the military hostages sitting in the living room
with the hoods on their heads and their hands still secured
with the plastic ziptie cuffs. The first and second armed
mobsters are standing guard over them while Roy Balingier
talks to someone on his cellphone.

BALINGER

We're at the Nashville safe house
right now. I've made contact with
the bidders and have given them
our deadline.

(pause)

We'll move the party favors again
tonight. Contact you later.

DISSOLVE TO:

EXTERIOR - DOWNTOWN MEMPHIS - AFTERNOON

We see a panoramic shot of downtown Memphis. The graphic at
the bottom of the scene reads: "DOWNTOWN MEMPHIS - 4 HOURS
LATER".

DISSOLVE TO:

EXTERIOR - THRONEBERRY HOTEL - AFTERNOON

We see a shot of the front entrance of an older but
established hotel. The sign on the hotel reads: "THE
THRONEBERRY HOTEL". Isaac and Joe's tour bus is parked in
front of the hotel in a loading area, and Joe and Izzy are
standing there waiting for their tour group. There is a
sidewalk sign next to the hotel entrance that reads:

"WELCOME SOUTHEAST REGIONAL CHURCH CHOIR COMPETITORS"

CUT TO:

SHOT OF GWENN SCHAEFFER

Camera Follows Gwenn as she approaches Joe and Isaac.

GWENN

Are you Isaac Morgan?

ISAAC

I'm Isaac, and this is my friend
Joe Johnson.

Gwenn hands Isaac a business card.

GWENN

I'm Gwenn Schaeffer. Can we go
somewhere to talk?

ISAAC

We can go into Belle's. Joe, I'll
meet you here when we're finished.
In the meantime, can you take care
of our tour group?

JOE

I got you covered. By the way,
Miss Schaeffer, if you'll be
getting something to eat, try
their pecan pie. As my Mama G use
to say, "That pie is to die for".

CUT TO:

INTERIOR - BELLE'S RESTAURANT - AFTERNOON

Camera Follows Gwenn and Isaac as they walk into Belle's restaurant which is located inside the hotel. There is a sign in front that reads: "BELLE'S RESTAURANT" Below it reads: "TRY OUR FAMOUS BLUES PLATE SPECIAL". They are met by SALLY DAGEN who is in her late twenties and is dressed in restaurant attire.

ISAAC

Hi Sally. Can the two of us get a
table?

SALLY

Yeah. We got one available. How are you doing Isaac?

ISAAC

Okay. How's your little boy Joshua doing?

SALLY

He's getting pretty good on the guitar. Maybe he and Joe can get together and jam sometime.

ISAAC

Joe would love it. He's always looking to develop an up and coming blues artist.

Sally escorts Gwenn and Isaac to a table, and they sit down.

SALLY

Can I get you anything to drink while you look over the menu?

GWENN

I'll just have a coffee. I don't think the pecan pie will be good for my waistline.

ISAAC

Just coffee for the both of us.

Sally leaves them alone and goes back to get their coffee.

GWENN

First, let me express my condolences to you for your loss.

ISAAC

Thank you.

(pause)

It's not easy for me to talk about him. We haven't seen each other in over 20 years.

(pause)

It's too bad we couldn't have been closer.

GWENN

I guess you didn't know that he had a son named Luke?

ISAAC

No. He cut himself off from me and our parents. He kept us out of every part of his life.

GWENN

Well his son Luke is the reason I am here. You are his uncle and the only living relative that the boy has.

Isaac is stunned by the news and is at a loss for words. Sally brings them both their coffees and exits the shot.

GWENN

And the boy has been through a lot considering the fact that his dad was just killed by a professional hitman at the house.

ISAAC

Hitman? The papers just mentioned the death but never gave any of the details. I thought it was some kind of home invasion. A robbery gone bad.

GWENN

Your brother may have been involved with a drug cartel. I believe you should know all of the details before you make a decision.

ISAAC

A decision?

GWENN

We would like to place the boy with you since you are his only

living relative.

ISAAC

This is a lot to process.

GWENN

You are all he's got.

ISAAC

From what I've read, my brother seems to have been pretty successful. I mean CEO, big house. I'm just a simple man. I mean I can't offer him the lifestyle that he's accustomed to.

GWENN

He was with a foster family last night, and he is not doing well. I talked to them this morning, and they say that he has spent all of his time on his cellphone. The foster parents have tried unsuccessfully to reach out to him. He needs love. Can you give him that?

ISAAC

That I have plenty of and so does Joe my friend who lives with me.

GWENN

Can he count on you?

ISAAC

Yeah. I guess he can.

GWENN

I'll bring him to your home tomorrow. Thank you for taking him in.

Sally brings their check and leaves. Isaac grabs the check, and both Gwenn and he shake hands and walk towards the cash register and exit.

DISSOLVE TO:

EXTERIOR - THRONEBERRY HOTEL - AFTERNOON

We see Joe and Isaac standing at the front door of the tour bus. The tour bus is empty.

JOE

That didn't take too long. We
still have about twenty minutes
before Rosie and the group arrive.

(pause)

So, how did it go?

ISAAC

I have a nephew named Luke, my
brother's son. They want me to
take him in.

JOE

Wow! That's some heavy stuff.

(pause)

So when does he arrive?

ISAAC

It's a heavy responsibility taking
in a sixteen year old teenager
especially one who was never told
that I existed.

(pause)

And certainly our lives would
never be the same.

JOE

So when does he arrive you
shepherd of lost sheep.

ISAAC

Probably tomorrow.

JOE

I'll help you get a room ready for
him.

ISAAC

Thanks buddy.

DISSOLVE TO:

EXTERIOR - MEMPHIS CITY STREET - MORNING

The graphic on the screen reads: ""FRIDAY MORNING". The Family Services van is driving down the street where Isaac Morgan's house is located. Gwenn pulls into the driveway and parks. Luke Morgan is sitting inside the van.

CUT TO:

INTERIOR - FAMILY SERVICES VAN - MORNING

Luke Morgan is looking down at his cellphone.

GWENN

We're here Luke.

Luke looks up from his cellphone and uses a sarcastic tone.

LUKE

Great.

CUT TO:

EXTERIOR - ISAAC'S HOME - MORNING

Gwenn and Luke exit the car and approach the front door of the home. Luke is carrying the bag packed by the detective. Luke is wearing the pair of black athletic shoes with the bright orange shoelaces. Isaac opens the front door.

CUT TO:

INTERIOR - ISAAC'S HOME - MORNING

We see Isaac standing near the front door.

ISAAC

Welcome. Come on inside.

We see Luke and Gwenn enter the living room.

GWENN

Luke, this is your Uncle Isaac.

ISAAC

(notices Luke's
shoes)

Wow! Those are some snazzy laces
you got there Luke.

Luke is surprised by his uncle's size.

LUKE

You're my uncle? My dad's brother?

ISAAC

You're probably wondering about my
size? I have achondroplasia, a
form of dwarfism.

(pause)

I have it and your dad didn't.

Joe Johnson enters the living room.

ISAAC

And this is my buddy Joe Johnson.
He'll be living here with us.

Joe reaches out to shake Luke's hand.

JOE

Nice to meet you young man. Sorry
to hear about your dad. I know how
you feel.

(pause)

Izzy, do you want me to show him
to his room?

Joe notices the shoes and laces.

JOE

Nice shoes kid.

ISAAC

Yeah Joe, show Luke his new room.

(pause)

By the way, the room you'll be
staying in was your dad's old
room.

LUKE
He lived here?

ISAAC
Yeah, when we were growing up.

GWENN
I'll be leaving now. Luke you have
my card if you have any questions.

(pause)
And Isaac, let me know how the
signups for school next Monday go.

ISAAC
I'll keep in touch with you.

Isaac walks Gwenn to the front door while Joe shows Luke to
his room. Gwenn leaves the home.

DISSOLVE TO:

INTERIOR - ISAAC'S HOME - LUKE'S ROOM - MORNING

We see Joe showing Luke his dresser, bed, and closet. Luke
places his bag on the bed and sits on the edge of the bed.
He starts texting on his cellphone. Isaac enters the room
with Rosie the bloodhound.

ISAAC
Oh yeah, there's one other
occupant you need to meet.

(pets Rosie)
This is Rosie.

LUKE
(looks up from
cellphone)
Wow! She's really got big ears.

Luke goes back to texting on his cellphone.

ISAAC
That's how her breed picks up
scents.

Rosie walks up to Luke to get his attention and get him to

pet her. Luke takes a quick look at her and goes back to viewing his cellphone. Rosie will not be ignored so she puts her paw on top of his cellphone to get his attention. She is also making whining sounds in the process.

ISAAC

I think she wants to make friends with you.

LUKE

(smiles then pets her)

Alright. Good girl.

ISAAC

Just be careful with your food. Her senses can pick up anything food related, and she is a real foodie. We have three rules in this house, and two of them are Rosie rules.

LUKE

(skeptical look)

Rosie rules?

ISAAC

Number one is keep people food away from Rosie. Number two is whoever is in the bathroom when the toilet paper runs out has to replace it. Number three is we never put ketchup on our hot dogs

JOE

Toilet paper rule. Always install with the open flap in the under position.

LUKE

The under position?

ISAAC

The over position is over the top.

Isaac indicates what he means with his hand.

ISAAC

And the under position is when it
is in back.

Isaac uses his hand once again to demonstrate.

LUKE

(looks puzzled)

How does the number two apply to
Rosie?

JOE

Rosie has some kind of fascination
with toilet paper. She likes to
unravel the toilet paper with her
paw when it is in the over
position. And she can make a real
mess of it.

CUT TO:

SHOT OF ROSIE'S INNOCENT LOOKING FACE

CUT TO:

SHOT OF JOE, ISAAC, AND LUKE

Joe looks at his watch.

JOE

Hey Izzy, We've got to go to work.

ISAAC

Well Luke you got her just in time
to see where we work. Just leave
your bag on the bed for now.

(pause)

Wait a second. Do you have any
food in there?

LUKE

Gwenn gave me one of those snack
bars.

ISAAC

Put the bag on the top shelf of the closet for now. You wouldn't want to tempt Rosie.

CUT TO:

CLOSEUP SHOT OF ROSIE

DISSOLVE TO:

EXTERIOR - THRONEBERRY HOTEL - MORNING

The tour bus is parked in a loading zone in the front of the hotel. We see Joe and Izzy standing near the front door of the tour bus waiting for their next tour group. Both of them are wearing funny hats that have droopy bloodhound eyes on the front of the cap above the visor. There is a plastic dog nose on the tip of the visor and a long set of ears hanging from the sides of the caps. We also see JODY HARRELL, who is Rosie's dogwalker. She is about thirty years old and is wearing a sweatsuit with a picture of Rosie's nose on it. Rosie's name appears below the nose. Jody is also standing there with Rosie to greet the customers. Luke is looking at his cellphone and is standing near the back of the bus. Isaac walks over to Luke.

ISAAC

Luke, can you give me a hand here?

LUKE

(looks up from his
cellphone)

I guess.

(pause)

Wait a second. You're not going to make me wear one of those hats?

ISAAC

(laughs)

I actually don't have an extra hat, but I can get another one made. Let's play a little game to determine whether I get another one made for you or not.

LUKE

Game? What kind of game? Video game?

ISAAC

No something simpler. Rock, paper, scissors. Winner gets to decide who wears the hat.

LUKE

Okay.

Isaac and Luke play the rock, papers, scissors game, and Isaac picks paper while Luke picks the rock.

ISAAC

Paper covers rock.

LUKE

Oh no! There won't be any selfies of me on the web in that hat.

ISAAC

I do have a question for you? Is what's happening on your phone that interesting?

LUKE

If you want to see what others think of you.

ISAAC

How much longer will you be able to use it?

LUKE

What do you mean?

ISAAC

Your dad probably only paid for service for a month or so. Won't it have to be renewed soon?

LUKE

I guess so.

ISAAC

Joe and I aren't that much into technology, and so far we have avoided using it with the exception of our flip phones.

(pause)

But let me make you a deal. I'll continue to pay for it but only with a few conditions. One, you help Joe and me when we need your help. Two, you limit your time on it. There is so much more to life. Three, you help Joe and me with the technology. Maybe teach us oldsters a few things. Start with texting someone.

(pause)

Deal?

LUKE

Deal.

Isaac and Luke shake hands on it.

ISAAC

I need you to quickly go through the bus and make sure there isn't any trash on the floors or seats. Grab a plastic trash bag from the overhead bin behind the driver's seat.

LUKE

I'll take care of it.

Luke briefly stares at Isaac.

ISAAC

Something the matter?

LUKE

I don't understand something.

ISAAC

Yes.

LUKE

Why didn't my dad ever mention you? I mean you're his brother and I never knew you existed.

ISAAC

He cut himself off from me and your grandma and grandpa.

LUKE

Why?

ISAAC

I had a series of operations, and I think he felt our parents were paying too much attention to me and my medical problems.

(pause)

So he responded by trying to get their attention in other ways. He went out for all kinds of sports and brought many trophies home. Had them displayed all over his room.

(pause)

They loved him and told him that many times but it just didn't seem to matter. All he saw was their concern for my health.

LUKE

That explains something to me.

ISAAC

What?

LUKE

Dad had all of his trophies displayed in his den. I wasn't as athletic so I guess I was a disappointment to him.

(pause)

The only trophy I ever got was for the Cub Scout Pinewood Derby. It

was the only time he seemed to be
real proud of me.

(pause)

I guess we weren't that close.

ISAAC

What about your mom?

LUKE

She died a few years ago. She
suffered from depression and
committed suicide. Overdosed on
opioids.

(pause)

Dad wasn't much help. He treated
it like it was some kind of
sporting injury. Told her just to
shake it off.

ISAAC

I'm sorry you had to go through
all of that stuff. I'd like to
make up for the years we lost.

LUKE

I'd like to get to know you better
Uncle Isaac. You and Joe.

ISAAC

Call me Izzy.

(pause)

Maybe we can work on finding your
hidden talent. Athletics may not
have been your thing but that
doesn't mean you're not good at
something else. You gotta be like
Joe and me and find the things
you're good at.

LUKE

Right now that's limited to using
the cellphone and playing video
games, so I'd like any help you
can give me Izzy.

Luke goes to the front of the bus to collect the trash. He walks by Joe and goes into the bus.

CUT TO:

SHOT OF JOE JOHNSON

Joe is standing next to the open bus door and is there to greet the passengers. Joe's son GABRIEL JOHNSON, who is a nicely dressed African American FBI agent in his early forties, and Joe's granddaughter BRIANNA JOHNSON, who is sixteen the same age as Luke, arrive at the tour bus and enter the scene. Brianna is holding a computer tablet.

GABRIEL

Hi dad.

BRIANNA

Hi grandpa.

JOE

You're not too big to give your grandpa a hug, are you?

Brianna goes to give Joe a hug.

JOE

I guess you're not here chasing moonshiners or tax cheats? Unless my granddaughter is now a Fed too.

GABRIEL

No. You're granddaughter is here for the gospel choir competition, and their choir will be the main one for the the service on Sunday morning.

(pause)

I sent you a text about it.

JOE

Text? I don't do texts.

GABRIEL

You and Isaac really need to get

up to speed. The world is passing
you two by.

CAMERA PULLS BACK TO INCLUDE ISAAC AND LUKE IN THE SHOT

Luke is exiting the bus and joins Isaac who exchanges
greetings with Gabriel and Brianna.

ISAAC

Hi Gabe and Brianna.

(points to Luke)

This is my nephew Luke.

GABRIEL

(shakes hands)

Glad to meet you.

LUKE

Me too.

BRIANNA

Hi Luke. I'm Brianna.

LUKE

Hi.

(notices her
tablet)

Is that the new tablet that just
came out?

BRIANNA

Yeah. It's sweet. Just got it a
few weeks ago.

JOE

I'm glad you stopped by to see me.

GABRIEL

We're doing more than that. Part
of Brianna's choir group is taking
your tour. A little R&R before the
competition. We'll be joining you.

JOE

Well. Hop on board.

Brianna and Luke enter the bus and find some seats together where they can talk about her new tablet.

CUT TO:

SHOT OF GABRIEL AND JOE

GABRIEL

Have you thought about my offer
dad?

JOE

To move in with you guys. No, your
family needs their space and I
need mine.

GABRIEL

But we have plenty of room. And I
am a little worried about Isaac
and you. I don't want anything to
happen to either one of you. There
are some out there who can't get
past the color of someone's skin.

JOE

Izzy and I are a team. We have our
music and our tour business brings
a lot of joy to people. We're
family, and we got each other's
back. We can take care of
ourselves.

(smiles)

Thanks for the offer son. Now hop
on board.

Gabriel boards the bus. CAMERA PULLS BACK and we see the
GOSPEL CHOIR MEMBERS enter the scene to board the bus. They
are greeted by Joe, Isaac, Jody, and Rosie as they board
the bus.

FIRST CHOIR MEMBER

(pets Rosie)

Are you going to be joining us
today girl?

JODY

No. I'll be taking her for a walk.
But she'll be with you in spirit.
I hope you enjoy the tour.

The choir members continue to board the bus while stopping to meet Rosie and get some selfies with her.

DISSOLVE TO:

INTERIOR - TOUR BUS - MORNING

Joe is sitting in the driver's seat. All of the choir members are seated. Isaac is standing at the front of the bus with a microphone in his hand.

ISAAC

Hit it Joe!

Joe hits a button, and we hear the sound of barking and howling hound dogs. We see smiles on the faces of the tour group.

ISAAC

Welcome to Rosie's tours. It's
time to pick up the scent but
first a little prayer.

(pause)

Lord please bless us and keep us
safe on our journey.

CHOIR MEMBERS

Amen!

SECOND CHOIR MEMBER

How about a little warmup?

The choir members start singing a gospel song. It's a fast moving joyous song of praise. The bus stays in place until they are finished.

ISAAC

Alright Joe, let's go!

CUT TO:

EXTERIOR - FRONT OF THRONEBERRY HOTEL - MORNING

We see the tour bus leave the loading area of the hotel. We hear blues music in the background. We see an assortment of shots of famous places in Memphis, reactions of choir members to them, and an occasional shot of Luke and Brianna who are totally focused on her computer tablet.

DISSOLVE TO:

EXTERIOR - FRONT OF THRONEBERRY HOTEL - MORNING

We see the tour bus back at the hotel in the loading area. Choir members are exiting the tour bus. Isaac and Joe are saying their goodbyes to their guests.

ISAAC

Thanks for taking our tour.

THIRD CHOIR MEMBER

That was a great tour.

JOE

All of you have a blessed day.

CUT TO:

SHOT OF LUKE AND BRIANNA

LUKE

Thanks for showing me your tablet.

BRIANNA

I've got to get going. I've got choir practice.

(pause)

Hey, if you and your uncle aren't doing anything on Sunday, maybe you can come with my grandpa to see my choir perform at the Sunday service.

LUKE

Thanks for the invite. Maybe I'll see you there.

CAMERA PULLS BACK TO REVEAL LUKE, BRIANNA, ISAAC, JOE, AND

GABRIEL.

Brianna walks over to Gabriel and they exit the shot.

DISSOLVE TO:

INTERIOR - ISAAC'S HOME - KITCHEN - EVENING

We see Isaac and Luke sitting at the kitchen table, and it is full of dirty dishes. There is also a small stool near the sink for Isaac to use to reach the faucets and get inside the cabinets.

LUKE

Is Joe going to have dinner? Seems like he has been in the garage for some time now.

ISAAC

He grabbed something earlier, and he loves working on his car.

(pause)

Well, it's time to clear the table. We'll have to wash and dry them.

LUKE

I thought you had a dishwasher.

ISAAC

It's acting up. Joe is going to fix it tomorrow. You wanna wash or dry?

(pause)

Let's make this interesting. Let's do rock, paper, scissors. Winner gets to choose.

LUKE

Alright, but this time I'm gonna get you.

We see Isaac and Luke play the rock, paper, scissors game. Isaac picks rock while Luke picks the scissors.

LUKE

Oh brother!

ISAAC

Rock crushes scissors. I'll dry.

CUT TO:

EXTERIOR - MEMPHIS HIGHWAY - EVENING

We see the white cargo van containing the military hostages driving down a highway towards Memphis. We see a road sign that reads: "MEMPHIS".

CUT TO:

INTERIOR - WHITE CARGO VAN - EVENING

We see the military hostages in the back of the cargo van. The second armed mobster is guarding them while the first mobster drives the van. Roy Balinger is sitting upfront in the passenger's side of the vehicle, and he is talking on his cellphone.

BALINGER

The party favors are enroute to the downtown warehouse. I've got a meeting with Senator Dugston at the Throneberry on Sunday morning to talk about some other business. Haven't heard anything from the U.S. government, and we'll be delivering the party favors to that training camp not far from here if they don't come through.

(pause)

That's it for now.

Balinger turns to the hostages.

BALINGER

Loooks like your bosses don't care about you flag wavers.

(laughs)

I guess you're expendable.

DISSOLVE TO:

INTERIOR - ISAAC'S HOME - KITCHEN - EVENING

Luke is now seated at the kitchen table. The dishes have been washed and put away. Luke looks down at his cellphone, but Rosie has a different idea. Rosie comes over to Luke and covers his cellphone once again with her paw. She also starts to whine once again to get his attention.

LUKE

Alright. I'll give you some love.

ISAAC

I think she wants you to take her out for a walk. Her dog walker took her out a few hours ago, but she probably needs to go again.

(pause)

Would you take her outside for a little walk and stop by the garage on your way back? Tell Joe it's time for him and Eloise to jam.

LUKE

(looks puzzled)

Eloise?

ISAAC

He'll know what I'm talking about.

LUKE

I've got an idea, Izzy. Why don't you practice putting together a text message while I'm gone? Just use the keyboard on your caveman phone.

Isaac pulls out his flip phone from his pocket and looks down at it with a puzzled look on his face. Luke then points to where he needs to go to send a text message.

LUKE

You go here to spell out your message and then hit the send

button. Isaac looks at the phone and starts to peck at it.

LUKE

It's too bad you don't have emojis on that old thing. You could really have some fun with them.

ISAAC

Emoji? What's an emoji?

LUKE

It's a small image that you want included with your text. Kind of like using pictures to say something.

ISAAC

Sounds like hieroglyphics from ancient times. Alright, I'll give this texting a shot.

DISSOLVE TO:

INTERIOR - ISAAC'S HOME - GARAGE - EVENING

We see Joe working on his car in the garage. The hood is up. There is a workbench nearby, and there is an old sign attached to the wall above the workbench. It reads: "O&S AUTO REPAIR". There are three pictures taped to the wall above the workbench. One is a picture of Joe's mom and dad standing in front of a WWII airplane. The second picture is one of Joe's wife and Joe's grandmother. The third picture is one of Sammy Robinson who is standing in front of an automotive repair shop with an "O&S Auto Repair sign on it. There is also a washer and dryer in the garage. Luke and Rosie enter the garage. Joe notices Luke and Rosie and closes the hood.

JOE

Looks like Rosie's got herself a new best friend.

LUKE

She's quite the character.

JOE

We love her.

LUKE

How did you and my uncle get to be friends?

JOE

My wife Elizabeth was one of the hospital nurses who took care of your uncle when he was recovering from the many surgeries that he had when he was a kid. She even visited him here at the house.

Joe points to the picture of Elizabeth and his grandma.

JOE

That's her in the picture next to Mama G.

LUKE

Who was Mama G?

JOE

My grandma. She raised me and my brother after my parents died. Mama G died a few years after Elizabeth and I got married.

(pause)

My wife shared her love for blues music with Izzy. Got him a harmonica as a present. Helped him to get his mind off the pain. Our two families were connected from then on.

We hear the sound of a bleep on Luke's phone indicating a text message has been sent to him. Luke looks at his phone.

LUKE

It's Izzy. He's practicing sending me a text message.

(laughs)

Well, he just sent me a blank message.

JOE

(smiles)

Izzy and I are low tech.

(pause)

Our families have always been
there for each other through good
times and bad.

LUKE

What happened to your wife?

JOE

She got real sick, and the bills
took their toll. I lost
everything, the love of my life,
our home, and my share of the auto
repair business. But at least I
was there with her at the end and
so was Izzy.

LUKE

I can see why you're such good
friends.

JOE

It's because of Elizabeth. She
asked us both to look after each
other after she got a visit from
Mama G. She said they were going
away together on a trip.

LUKE

Wait a second. Mama G? But wasn't
she dead?

JOE

Yes. I thought maybe it was my
wife's pain medication.

(pause)

Elizabeth died that night.

LUKE

Wow! That gives me goosebumps.

JOE

What happened that night just strengthened my faith. Mama G use to say, "God don't put you through it, he gets you through it". I don't think God sits up there and decides who he is going to mess with today. Things happen.

LUKE

I don't understand it. I deal with bullies all the time, and God doesn't stop them. And what about my mom and dad? God didn't save my mom or keep my dad from being killed.

JOE

Isaac told me your dad may have been involved with drugs.

LUKE

That's just it. I know my dad wasn't involved with drugs and some cartel. I can't prove it, but I think he was framed by someone.

JOE

Maybe you can ask God to help you?

LUKE

I don't know. I still have my doubts.

(pause)

Who are the two people in the picture of the plane?

JOE

That's my mom Mary and my dad Oscar. They were members of the Tuskegee Airmen. He was a mechanic, and she was a nurse.

LUKE

I saw a movie about their unit and how they fought in World War Two.

Joe points to the picture of the man in front of the automotive repair shop.

JOE

That's Sammy Robinson standing in front of the shop. He and my dad owned it. They served together in the Tuskegee Airmen.

LUKE

Did they start the business after the war?

JOE

Not exactly. They worked at one of those factories that had converted from a wartime production facility to a peacetime one. The manager gave them some lower paying jobs because of their color. Said he didn't think they could handle the complex machinery. So they loaded and unloaded boxes off the trucks at the loading dock. They had families to feed and needed the work. Then the factory went out of business.

LUKE

Things must have been tough.

JOE

They were. Sammy came up with the idea to start their own business, and they were able to scrape up enough cash to get started thanks to a black businessman in town who loaned them the money.

(pause)

And Mama G was a big help. She watched me and my brother while my parents got back on their feet. Dad had a real good business going up until the day he was killed.

LUKE

Thank goodness for Mama G.

JOE

And Sammy too. Sammy took me under his wing after my parents were killed by a drunk driver. I was sixteen.

LUKE

You were my age. That's what you meant when you told me that you knew how I feel.

JOE

He was my father's best friend. He said that I had a natural talent for fixing mechanical things like my dad did.

LUKE

Sounds like Sammy was a great guy.

JOE

He was. I bought the business from him when he retired and ran a successful business for years up until the time of Elizabeth's death.

We hear the sound of another beep on Luke's phone indicating a text message has been sent. Luke looks at his cellphone.

LUKE

It's from Izzy.

JOE

Does it have the text this time?

LUKE

Yes. It has the word Eloise but it also has a period after each letter.

(laughs)

He just reminded me of why I stopped here to begin with. I

forgot to mention. Izzy said it's
time for you and Eloise to jam?
Who is Eloise?

JOE
(smiling)
An old friend. An old friend.
Let's head inside.

Joe, Luke, and Rosie leave the garage. Joe turns off the
light switch and locks the door.

DISSOLVE TO:

INTERIOR - ISAAC'S HOME - LIVING ROOM - EVENING

Luke is sitting on the floor petting Rosie. He is trying to
find something to watch on TV. There is a sofa, chair, and
coffee table in the room.

LUKE
No cable or satellite girl. Can't
watch the animal planet.

Joe enters the living room with his guitar, and Isaac
enters with a harmonica and tambourine in his hand. Joe
sits down on the sofa while Isaac sits on the chair next to
it. Isaac places the tambourine on the coffee table.

LUKE
You guys don't have any video
games do you?

ISAAC
Yeah, there's already one hooked
up to the TV. Just press the on
button on that console thing.

Luke pushes the on button and the game "PONG" appears. He
sees the two paddles appear after the introduction.

LUKE
You're kidding. This is it. No
Call of Duty or Grand Theft Auto.
No Super Mario.

ISAAC
That's it.

LUKE

No offense uncle, but isn't this something cavemen use to play?

ISAAC

(smiles)

Yeah, Joe and I usually played it after a day of hunting dinosaurs.

(pause)

Actually, Joe's wife got it for me to play with while I was recovering from one of my surgeries. That and my harmonica were pleasant distractions.

LUKE

(feels bad)

Sorry uncle Isaac.

ISAAC

Forget it kid, and call me Izzy.

JOE

(points to his guitar)

Luke, this my friend Eloise.

Isaac grabs the tambourine off the coffee table and offers it to Luke.

ISAAC

Here you go nephew. Jump in when you think it fits.

Luke turns off the TV and the video game console. He grabs the tambourine. The three of them play a blues number. Joe sings the song. We see Luke smiling as he gets into the blues music and gets to use the tambourine.

DISSOLVE TO:

INTERIOR - ISAAC'S HOME - KITCHEN - MORNING

We see a graphic at the bottom of the scene. It reads: "SATURDAY MORNING". We see Joe working on the dishwasher. Isaac and Luke are standing nearby watching him. Luke grabs

a croissant but has not started to eat it yet.

ISAAC

You need any help Joe?

JOE

No, I got it. I'd rather be going with you guys, but I have to fix this dishwasher. I'll be taking a trip to the appliance store in a few minutes to pick up some parts. You guys go ahead.

LUKE

Where are we going?

ISAAC

A little volunteer work. Get yourself a change of clothes and another pair of shoes from your closet. We're going to the animal shelter.

(pause)

And you won't need your cellphone where we are going. It'll be too distracting.

Luke leaves the kitchen.

DISSOLVE TO:

INTERIOR - ISAAC'S HOME - LUKE'S BEDROOM - MORNING

Luke enters his bedroom. On top of his small dresser is his Pinewood Derby trophy and his cellphone. Luke places his croissant next to the trophy and goes to the closet to get another pair of shoes and a change of clothes. He forgets about the croissant and has left it in a place where Rosie can take it. Luke leaves the bedroom.

CUT TO:

SHOT OF CROISSANT NEXT TO THE TROPHY ON THE DRESSER

We see a closeup of the croissant right behind the trophy.

DISSOLVE TO:

EXTERIOR - COUNTY ANIMAL SHELTER - MORNING

We see the sign in front of the animal shelter. It reads:
"COUNTY ANIMAL SHELTER".

DISSOLVE TO:

INTERIOR - COUNTY ANIMAL SHELTER KENNEL - MORNING

Isaac and Luke are standing in front of the kennel of a chihuahua named Natalie. They are wearing a different pair of shoes. Natalie is withdrawn and is hiding in the corner.

ISAAC

She's been abused. I've been
working with her for a few weeks.
I'll have to go get some peanut
butter for her. Get down at her
level and talk softly to her while
I get the peanut butter and a
spoon.

Isaac exits the scene while Luke sits down on the floor
near the kennel entrance.

LUKE

Natalie, Natalie. How are you
doing girl? You sure are a good
girl.

(pause)

It's sad when people mistreat you.
I know the feeling.

(pause)

Izzy and I are here to help you.

Isaac returns with the peanut butter jar and a spoon full
of peanut butter. Natalie slowly approaches the two of them
when she sees the peanut butter.

LUKE

Izzy. You sure got her attention
with that peanut butter.

ISAAC

Works like a charm.

LUKE

I don't understand it. How could
anyone abuse this little pup?

Both of them continue to interact with the dog.

ISAAC

I really don't have the answer for
that one.

LUKE

And you have people out there who
bully and abuse others. Have you
ever been bullied?

ISAAC

Hey, look at me and my size. I've
been a target most of my life. And
there are some people out there
who don't approve of me and Joe's
living together.

LUKE

Why does God allow it?

ISAAC

I don't know. Maybe it has
something to do with freewill. I
know he's probably disappointed in
those who do it.

(pause)

The important thing is how God
sees you and not how others see
you.

LUKE

I guess there's a lot of things I
don't understand.

DISSOLVE TO:

INTERIOR - ISAAC'S HOME - KITCHEN - MORNING

We see Joe getting ready to leave for the hardware store. Rosie is lying on the kitchen floor. Joe opens the kitchen door and looks back at Rosie.

JOE

Gotta go to the appliance store
Rosie. Be back in a few minutes.
You be a good girl.

Joe closes the door. Rosie gets right up and heads to Luke's room to get the croissant. Camera follows Rosie to Luke's room where she proceeds to knock down the trophy on Luke's dresser while trying to grab the croissant. The trophy is still in the way, so Rosie knocks the trophy off the dresser onto the ground. She grabs the croissant and finishes it. In the meantime, the trophy is laying on the bedroom floor. The bottom has partially come off and the flash drive is sticking halfway out of the bottom.

CUT TO:

INTERIOR - COUNTY ANIMAL SHELTER KENNEL - MORNING

Isaac and Luke are still working with Natalie.

LUKE

Did you get Rosie here?

ISAAC

I did. An irresponsible breeder used her only for breeding and dumped her here after she had several litters of puppies and wasn't valuable to the breeder anymore.

LUKE

That's sad.

ISAAC

There are lot of sad stories here.
Time to go walk some of the other dogs.

Isaac and Luke leave Natalie's area.

DISSOLVE TO:

EXTERIOR - COUNTY ANIMAL SHELTER GROUNDS - MORNING

Isaac is walking a small dog around a yard area in the back of the facility. Luke is walking alongside him.

LUKE

So how long have you been doing
this volunteer work?

ISAAC

About 6 years now.

LUKE

Have you seen many abused dogs
here?

ISAAC

I have seen quite a few. Some have
been abused and don't know who to
trust. Our goal is to socialize
them and get them to good homes.

LUKE

What was Rosie like when you first
met her?

ISAAC

She was treat oriented. A real
foodie.

(pause)

Did you have any dogs when you
were growing up?

LUKE

No. My dad said I couldn't have
one. Too much responsibility, and
he said they shed too much.

DISSOLVE TO:

INTERIOR - ISAAC'S HOME - KITCHEN - AFTERNOON

We see Joe finishing up the repairs on the dishwasher and
doing some cleanup work. Rosie is lying on the kitchen
floor.

CUT TO:

EXTERIOR - ISAAC'S HOME - DRIVEWAY - AFTERNOON

We see Isaac and Luke exiting Isaac's car. They have their change of clothes in their hands and are wearing their original shoes. They are walking to the garage.

ISAAC

We'll go inside the garage and put our shelter clothes right into the washing machine. We'll leave our shelter shoes in the car for now. We'll take care of them later.

They walk into the garage and close the door.

DISSOLVE TO:

INTERIOR - ISAAC'S HOME - KITCHEN - AFTERNOON

Isaac and Luke walk into the kitchen wearing a different set of clothes. Joe is finishing up his repair job.

JOE

So how did things go at the shelter?

ISAAC

Luke did alright. How did things go here?

JOE

Okay. It's fixed. You won't have to worry about dishpan hands.

ISAAC

I see Rosie hasn't moved.

JOE

That lazy bones has been there the whole time.

LUKE

Well, I'm going to check my cellphone to see if I got any messages.

Luke leaves the kitchen, and Rosie follows him.

CUT TO:

INTERIOR - ISAAC'S HOME - HALLWAY - AFTERNOON

We see Luke and Rosie walking down the hall. They are walking by the bathroom when Luke notices something Rosie has done inside of it.

CUT TO:

INTERIOR - ISAAC'S HOME - BATHROOM - AFTERNOON

We see unraveled toilet paper all over the floor.

CUT TO:

SHOT OF LUKE AND ROSIE

LUKE

Rosie, did you do this?

CUT TO:

SHOT OF ROSIE'S INNOCENT FACE

CUT TO:

SHOT OF LUKE

LUKE

Now, we're both in trouble. I forgot about rule number two.

DISSOLVE TO:

INTERIOR - ISAAC'S HOME - LUKE'S BEDROOM - AFTERNOON

Luke walks into his bedroom and discovers the trophy on the floor with the flash drive sticking halfway out of its bottom. He also looks at Rosie and shows her the mess.

LUKE

Did you do this?

CUT TO:

SHOT OF ROSIE'S INNOCENT LOOKING FACE

CUT TO:

SHOT OF LUKE

Luke searches the top of the dresser for the croissant.

LUKE

Where's the croissant?

Luke looks around and then realizes Rosie ate it

LUKE

You are a foodie.

Luke picks up the trophy, removes the flash drive, then places the trophy back on the top of his dresser. He notices the "W" on the picture and takes a closer look at it. He then leaves his room to walk back to the kitchen. Rosie follows him.

DISSOLVE TO:

INTERIOR - ISAAC'S HOME - KITCHEN - AFTERNOON

Joe and Isaac are talking to each other in the kitchen when Luke enters with the flash drive. He also has his cellphone in his hand.

ISAAC

Everything alright?

Luke shows Isaac a picture on his cellphone.

CUT TO:

SHOT OF LUKE'S CELLPHONE SCREEN

We see a snapchat type picture of Rosie with a roll of unraveled toilet paper at her feet and a chef's hat on her head.

CUT TO:

INTERIOR - ISAAC'S HOME - KITCHEN - AFTERNOON

We see Isaac handing Luke's cellphone back to him.

ISAAC

(laughing)

Rule one and two ha?

LUKE

Seems like Rosie decided to do a search and rescue of a croissant I forgot about. I screwed up and left it on my dresser. Umm. I also kind of screwed up with rule number two. I'll clean up the mess.

JOE

And here I thought she was just hanging here in the kitchen. She must have done it while I was at the appliance store.

ISAAC

She's a foodie.

Luke holds up the flash drive to show his uncle and Joe.

LUKE

But she actually uncovered something else in my room. When Rosie knocked the trophy off the dresser, this flash drive popped out of the bottom of the trophy.

ISAAC

What's a flash drive?

LUKE

It's used to store data. I don't know why it was in the bottom of the trophy and how long it's been there.

JOE

Can you use your cellphone to see what's on it?

LUKE

I need someone with a computer or a tablet with a USB connection.

(pause)

You guys don't have anything like that around here.

JOE

I bet my son or my granddaughter can help you.

LUKE

Brianna showed me her new tablet at the hotel. That would work.

JOE

I was planning on seeing her choir sing tomorrow at the hotel. Maybe the three of us can make a day of it.

ISAAC

I wouldn't mind seeing some of those choirs. Love their music.

(pause)

Let's get up early and eat breakfast at Belle's tomorrow. You can meet Brianna to see what's on the flash drive, and we can enjoy the rest of the day watching the choirs.

DISSOLVE TO:

INTERIOR - BELLE'S - MORNING

We see a graphic at the bottom that reads: "SUNDAY". The restaurant is very crowded with MANY CUSTOMERS. Isaac, Joe, and Luke are standing near the cash register at the front where Isaac is trying to make a reservation. ARLENE NIX who is a middle aged hostess dressed in restaurant attire is talking to Isaac. Among the customers seated in a booth are

talking to Isaac. Among the customers seated in a booth are SENATOR DUGSTON, an older silver haired nicely dressed man in his mid seventies and Roy Balinger who has an envelope laying on the table in front of them.

ISAAC

What's going on here? Never seen it this packed.

ARLENE

We have that bigshot politician Senator Dugston here trying to drum up votes for his reelection. Giving his usual impromptu speech. Never misses a chance for a speech or photo op.

JOE

You mean Mugston. That guy's a phony. Always smiling while he's grabbing either you or your wallet.

ISAAC

You think it'll be much longer?

ARLENE

Well, he just finished his speech and took a seat in that booth over there. So now there will be a little less politicking and a lot less waiting.

ISAAC

Luke, go ahead and contact Brianna about using her tablet.

LUKE

Okay.

Luke uses his phone to text Brianna and receives her message.

LUKE

Alright, she said to meet her in the golden room.

ISAAC

We'll hang around here until a booth is available. I'll use my caveman phone to contact you when it's ready. Let me see if I learned anything from your texting lesson.

Luke smiles and then leaves the restaurant.

CUT TO:

SHOT OF ROY BALINGER AND SENATOR DUGSTON IN A BOOTH

BALINGER

Nice speech.

DUGSTON

Gotta keep the constituents happy.

BALINGER

Especially after that photo debacle. Didn't go over too well with the black community.

DUGSTON

Why do you think I'm here for the gospel choir competition? Gotta make sure I keep the black vote.

BALINGER

It would be a shame if some of those other photos of you got out to your admiring followers.

DUGSTON

Hey, I've always done what you asked in the past. It wasn't easy getting that conversion of Perkins from an Air Force Base to a business park. I had to call in a lot of favors on that one.

Balinger hands the envelope to Dugston, and Dugston takes it from him and places it in his coat pocket.

BALINGER

As I recall, we made it worth
their while and yours as well.

(pause)

There's a list of a few things we
need your help on in the Senate.
That business park has a DEA issue
right now that we would like
resolved quickly. There are some
new donors, I mean owners that are
interested in taking over.

Dugston has a big smile on his face.

BALINGER

And there's an investigation that
needs to be slowed down. There's
also a sizable campaign
contribution inside the envelope
for your efforts.

DUGSTON

Always happy to aid one of my most
generous constituents with any
bureaucratic problems they might
encounter.

BALINGER

One of our needs will require you
to work your magic across the
aisle with that vocal female
Senator from the North. We'll need
her help.

DUGSTON

No problem. I heard her
granddaughter just got out of
college and needs a job. I can
always find her a well paid
staffer position.

GLADYS HOWE, an older waitress who is dressed in restaurant
attire, comes over to their booth to get their order.

GLADYS

So are you two ready to order?

DUGSTON
Why yes young lady.

GLADYS
(smiles)
What'll it be for the both of you?

DUGSTON
I think we'll both have the blues
plate special.

CUT TO:

INTERIOR - THRONEBERRY HOTEL - GOLDEN ROOM - MORNING

Luke and Brianna are sitting on a couple of chairs by themselves in a corner of the room away from the other choir members. They are looking at her tablet which has Luke's flash drive inserted into it. Brianna is wearing a choir robe.

BRIANNA
What is going on in this video?

LUKE
That's my dad's jet in the
background. But I don't know who
all these people are. Why are
those military men wearing hoods?

(pause)
Wait a second. What's the date and
time of this flash drive?

BRIANNA
(points to it)
It's right here.

LUKE
That's the night before my father
died.

BRIANNA
It looks to me like they're
kidnapping those military guys.

LUKE

Wait a second. The social worker said my dad was involved in drug trafficking. This has nothing to do with drugs. These are the people who may have killed my dad.

BRIANNA

It looks like security footage. Someone must have copied it. I don't think the police know anything about this video.

LUKE

My dad must have hidden it in my trophy knowing that they might come after him. That's why he put the "W" on the picture. He use to say if you want to get somewhere, follow the "W".

(pause)

Someone is trying to cover up the real crime. Where is your dad?

BRIANNA

He is running late. He got some call about one of his FBI cases, but he said he would be here in time for our performance.

LUKE

I need to talk to him as soon as he gets here.

We hear the sound of a beep indicating that a text has come in on Luke's phone. Luke grabs his cellphone and looks at the message.

CUT TO:

SHOT OF LUKE'S CELLPHONE SCREEN

We see the following message: "TABL REDDEE - GRUNK"

CUT TO:

SHOT OF LUKE AND BRIANNA

LUKE

(smiles)

My uncle let me know our table
is ready.

(pause)

Oh no!

BRIANNA

What's the matter?

LUKE

The battery on my cellphone is
almost dead. There must be
something wrong with my charging
cord.

(pause)

Just put your tablet away for now.
I don't want to get anyone else
involved. They could get hurt.

BRIANNA

I know what you mean. These people
are dangerous. I feel like we're
David going up against Goliath.

LUKE

David and Goliath?

BRIANNA

Don't you know the Bible story
about David taking down Goliath
the giant with a stone?

LUKE

No. I never attended Sunday school
or church for that matter.

BRIANNA

That's sad.

(pause)

You know you can trust my dad.

LUKE

Let me know when your dad arrives.
I'm going to go join my uncle and
your grandad at Belle's.

Luke leaves Brianna who places the tablet in her bag.
Brianna takes out her cellphone.

CUT TO:

INTERIOR - BELLE'S - MORNING

Isaac and Joe are sitting in a booth. Joe couldn't wait to
order the pecan pie, so he is sitting there eating a piece
and drinking a cup of coffee. Luke joins them in the booth.

ISAAC
Did you find Brianna?

LUKE
Yeah. Everything's okay.

ISAAC
As you can see, Joe here couldn't
wait to get some of their pecan
pie.

Joe hands the menu to Luke.

ISAAC
Take a look at the menu, and see
what you want. Joe and I like the
barbecued dinosaur ribs but that's
not on the breakfast menu.

Joe starts to laugh at Isaac's joke but then begins to
choke on a piece of pecan pie.

ISAAC
(concerned)
Joe, you alright?

Joe continues to choke, and Luke drops the menu and jumps
into action by using the Heimlich maneuver on him. Joe
recovers and is able to breath once again.

ISAAC
Joe are you alright?

JOE
(smiles)
That pie is to die for.

ISAAC
You're sure taking it calmly.
Geez! You really scared me. I
thought you were a goner.

JOE
Thanks Luke. You saved my life.

ISAAC
You sure did. Where do you learn
that move?

LUKE
In phys ed in high school.

Senator Dugston and Roy Balinger enter the scene and stop
to talk to Luke. Dugston reaches out to shake Luke's hand.

DUGSTON
Why you're a real hero young man.
I'm proud to meet you.

Luke reluctantly accepts the handshake. Dugston then gets
the attention of all of the restaurant customers.

DUGSTON
We need more young people like
him. This country was built by
people like him.

LUKE
I'm just glad I was here to help.

DUGSTON
And modest too. Quite an admirable
trait.

Balinger reaches out his hand to Luke to shake hands with
him, and Luke notices the die tattoo on his hand.

BALINGER
Nice work kid. The name's Roy
Balinger.

Luke appears to be shaken, and Balinger notices his apprehension.

BALINGER
What's the matter?

LUKE
Oh nothing. I just noticed the
tattoo on your hand.

BALINGER
Yeah. It's a real converstaion
starter. Anyway, I've got to pick
up my to go order. See you later
gents.

Camera follows Balinger and Dugston as they leave the booth area and go to the cashier. Dugston then leaves the restaurant while Balinger waits for his to go order.

CUT TO:

SHOT OF LUKE ON CELLPHONE

Luke sends Brianna a text message.

CUT TO:

SHOT OF BRIANNA IN GOLDEN ROOM

We see Brianna reading Luke's message on her cellphone.

CUT TO:

SHOT OF BRIANNA'S CELLPHONE SCREEN

We see the following message on her cellphone: "HE'S HERE
IN THE RESTAURANT. IS YOUR DAD....."

CUT TO:

SHOT OF LUKE ON CELLPHONE

Luke's cellphone has died, and he doesn't know if Brianna got his message.

LUKE

Oh no!

CUT TO:

SHOT OF LUKE AND ISAAC

ISAAC

Is everything alright Luke?

LUKE

It's nothing. My cellphone just died. I'm going to go and see if Brianna has a charging cord.

ISAAC

What do you want me to order for you to eat?

LUKE

Just a bowl of cereal with some bananas.

Luke exits the shot.

DISSOLVE TO:

INTERIOR - THRONEBERRY HOTEL LOBBY - MORNING

Brianna and Luke bump into each other in the hotel lobby just outside of Belle's restaurant. They are able to see Balinger waiting for his to go order at the cash register. They are also trying to stay out of his sight. Brianna has her cellphone with her but not her tablet. Luke points out Balinger to Briana.

LUKE

That's him. The guy with the tattoo in the video.

BRIANNA

Your message got cut off on my cellphone.

LUKE

My battery died.

BRIANNA

What do we do now? My dad isn't here yet.

LUKE

I'll just watch him for now and make sure he doesn't see me. I think you should get back to your choir. I don't want to put you in any more danger. Hopefully, your dad will get here soon.

BRIANNA

Let's just stay together for now. My dad could be here at any time.

DISSOLVE TO:

INTERIOR - BELLE'S - MORNING

We see Balinger getting his to go order. The CASHIER has six to go orders stacked next to her cash register.

CASHIER

That'll be seventy dollars.

Balinger reaches for his wallet.

CUT TO:

INTERIOR - THRONEBERRY HOTEL LOBBY - MORNING

We see Luke and Brianna watching Balinger's moves.

LUKE

Look at all of those to go orders. I'll bet there for the soldiers.

BRIANNA

I'll bet you're right, and he's going to be leaving soon.

LUKE

I've got an idea. I'll follow him and get as much info as I can on the vehicle they're using, its

make and color, its license number. Who knows? They may even be keeping them somewhere close to the hotel.

(pause)

I think you should stay here. Wait for your dad and bring him up to speed as soon as he gets here.

BRIANNA

Just be careful. They'll kill you if they catch you.

LUKE

My plan is to just get enough info to nail him and come right back and turn it over to your dad.

DISSOLVE TO:

EXTERIOR - THRONEBERRY HOTEL - MORNING

We see Balinger leaving the hotel with the to go orders.

CUT TO:

INTERIOR - THRONEBERRY HOTEL LOBBY - MORNING

We see Luke and Brianna discussing their plan.

LUKE

He's on the move.

BRIANNA

I'll bring my dad up to speed as soon as he gets here. I'll go get my tablet and meet him here in the lobby.

(pause)

Be careful.

LUKE

I will.

CUT TO:

EXTERIOR - ALLEY NEXT TO THRONEBERRY HOTEL - MORNING

There is an alley in between the Throneberry Hotel and an office/warehouse building next to it. We can see a cargo van similar to the one at the airplane hangar parked at a loading dock of the office/warehouse. We can also see a couple of dumpsters near the loading dock. We see Balinger making his way down the alley towards the cargo van.

CUT TO:

SHOT OF LUKE

We see Luke cautiously following Balinger.

DISSOLVE TO:

EXTERIOR - OFFICE/WAREHOUSE - LOADING DOCK - MORNING

We see Balinger standing outside a rear door on the loading dock. There is a sign on the door that reads: "FOR SALE - DUNSBURY COMMERCIAL RELATORS - 555- 145-7608". Balinger puts one of the bags containing the to go orders down, takes out his keys, and opens the door. He checks to see if anyone is around before he enters.

CUT TO:

INTERIOR - OFFICE/WAREHOUSE - MORNING

We see Balinger entering the warehouse. The first and second armed mobster are standing guard over the kidnapped military men. The men who still are wearing the hoods are seated at a table. Both mobsters temporarily remove the men's hoods and unbind them long enough to allow them to eat. A minor scuffle breaks out when one of the hostages makes a move on the second mobster. He is quickly subdued by both mobsters, and he is bound once again. Balinger points a weapon to his head.

BALINGER

Don't try that again. There are
some out there who don't care
whether we deliver you dead or
alive. Enjoy your food.

Balinger passes out the food to his guards as well as the military men.

DISSOLVE TO:

EXTERIOR - OFFICE/WAREHOUSE - LOADING DOCK - MORNING

We see Luke trying to get a peek inside the office/warehouse. He finds a broken window.

CUT TO:

SHOT FROM LUKE'S POV THROUGH BROKEN WINDOW

We see the armed mobsters and the four kidnapped military men seated at the table eating their food.

CUT TO:

SHOT OF LUKE

Camera follows Luke as he leaves the loading dock and walks towards the cargo van. Luke gets an idea. He will let the air out of one of the tires to slow the kidnappers down and then head back to the hotel.

LUKE

This should slow them down. Kind
of like David taking the wind out
of Goliath's sails.

Luke starts to walk past the dumpsters.

CUT TO:

SHOT OF LUKE'S POV AS HE WALKS PAST A DUMPSTER

Luke is walking back to the Throneberry Hotel when suddenly the first of TWO YOUNG MALE HOODLUMS jump out from behind one of the dumpsters. The other emerges after Luke is scared by the first one.

CUT TO:

EXTERIOR - DUMPSTER NEAR LOADING DOCK - MORNING

We see Luke being confronted by the two hoodlums.

FIRST HOODLUM

We saw you letting the air out of that guy's tires. Of course, you could always buy our silence. Got any money kid?

LUKE
Just a few bucks.

Luke empties his pockets and gives the money to the hoodlum.

FIRST HOODLUM
That's all you got?

LUKE
Yeah. Listen I've got to get going.

SECOND HOODLUM
I kinda like those shoes kid.

LUKE
I've got to go.

SECOND HOODLUM
Well, you'll be going without those shoes.

The two hoodlums attack Luke. They steal his shoes, open the dumpster lid, and toss him in the dumpster. When Luke stands up, they slam the lid on him which injures him causing him to fall to the floor of the dumpster.

FIRST HOODLUM
Lights out kid!

SECOND HOODLUM
Maybe we shoulda read him a bedtime story.

DISSOLVE TO:

INTERIOR - THRONEBERRY HOTEL LOBBY - MORNING

Joe and Isaac run into Brianna who is waiting for her dad and Luke. Brianna now has her tablet and cellphone.

ISAAC

Brianna, have you seen Luke?

BRIANNA

Yes. He was here and left. He should have been back by now.

ISAAC

Back from where?

Gabriel enters the hotel and joins them in the lobby area.

BRIANNA

Daddy. We need your help.

GABRIEL

What's going on here?

ISAAC

I'd like to know the same thing.

BRIANNA

Luke thinks he's found the people who killed his dad. He went to follow one of them, and he hasn't come back.

GABRIEL

How does he know it's them?

BRIANNA

They're on this flash drive that his dad hid in Luke's trophy.

GABRIEL

Which way was he going the last time you saw him?

BRIANNA

He went out the front door and to the left.

GABRIEL

Okay. You three hang around here in case Luke comes back. In the meantime, let me take a quick look around the area

Gabriel leaves the hotel lobby and goes out the front door in search of Luke.

ISAAC

Maybe I should go back to the restaurant and let the waitress know that we're looking for him in case he shows up there.

Isaac walks towards the restaurant.

DISSOLVE TO:

INTERIOR - BELLE'S - MORNING

We see Isaac waiting to talk to the cashier who is busy taking care of a PAYING CUSTOMER. Something gets Isaac's attention.

CUT TO:

ISAAC'S POV FROM RESTAURANT CASHIER AREA

We see the two hoodlums, and we can see the second hoodlum holding Luke's shoes by the shoestrings. He is swinging them in the air like an airplane propeller.

CUT TO:

CAMERA FOLLOWS ISSAC

Isaac exits the restaurant to confront the hoodlums.

ISAAC

Hey! You with those shoes.

CUT TO:

SHOT OF TWO HOODLUMS IN FRONT OF THRONEBERRY HOTEL

They know Isaac is on to them, and they take off running.

CUT TO:

SHOT OF ISAAC IN FRONT OF THRONEBERRY HOTEL

Isaac knows he cannot catch them because of his size. He looks around briefly to see if anyone can help him. There is no one around at that moment, and we see him express his frustration through his body language. Brianna and Joe then enter the scene and join Isaac in front of the hotel.

CUT TO:

SHOT OF GABRIEL

We see Gabriel walking past the alley back towards Brianna, Joe, and Isaac in the front of the hotel.

CUT TO:

EXTERIOR - THRONEBERRY HOTEL FRONT ENTRANCE - MORNING

We see Isaac, Brianna, and Joe standing in front of the hotel. Gabriel walks into the shot.

ISAAC

I saw em.

GABRIEL

Luke?

ISAAC

No! His shoes.

JOE

His shoes?

ISAAC

Yeah. There were two guys. One of them had Luke's shoes. They ran when I tried to confront them. They're probably in the next county by now.

(pause)

Now I know something has happened to him.

(pause)

God please help us!

JOE

Gabriel, Isn't there something you can do? You know with all that technology stuff?

GABRIEL

Did he have a cellphone with him?

BRIANNA

His battery is dead.

GABRIEL

He must be in the area. Let me call some people.

ISAAC

Wait a second. I've got an idea.

Isaac takes out his cellphone and makes a mysterious call to someone. We do not hear his conversation.

CUT TO:

EXTERIOR - STREET NEAR THRONEBERRY HOTEL - MORNING

We see a front-loading garbage truck emptying the dumpsters in the alleys of businesses in the area. There is ONE DRIVER inside the truck.

CUT TO:

INTERIOR - GARBAGE TRUCK

We see the driver on the phone.

GARBAGE TRUCK DRIVER

I know it's Sunday. I gotta take care of all those I missed because of yesterday's breakdown. I'll be done in a little while.

DISSOLVE TO:

EXTERIOR - THRONEBERRY HOTEL FRONT ENTRANCE - MORNING

We see Rosie standing next to Isaac. Isaac is holding an article of Lukes clothing. Joe and Brianna are also standing there. Gabriel is on his cellphone.

JOE
You think it'll work?

ISAAC
I'm hoping Rosie can find him. I'm grateful that the dogwalker was home and able to bring her here.

Isaac holds the clothing under Rosie's nose. Rosie sniffs it.

ISAAC
Rosie, find Luke. Find Luke.

CUT TO:

Camera follows Isaac, Joe, Brianna, and Rosie as she follows Luke's scent.

CUT TO:

CLOSEUP OF ROSIE

We see Rosie in action following the scent.

CUT TO:

INTERIOR - OFFICE/WAREHOUSE - MORNING

We see that everyone has finished their meal. The second armed mobster is throwing away the to go containers.

BALINGER
We're going to move them now.
Check and make sure there isn't anyone outside.

The first armed mobster goes to look outside. He leaves his weapon near the front door to avoid getting any attention.

CUT TO:

EXTERIOR - GARBAGE TRUCK ON STREET NEAR HOTEL - MORNING

We see a front-loading garbage truck lifting a huge dumpster and dumping its contents into the garbage truck.

We hear the sounds of the lifting and the dumping sounds.

CUT TO:

INTERIOR - GARBAGE TRUCK - MORNING

GARBAGE TRUCK DRIVER

(talking to
himself)

One more stop at the Throneberry,
and I'll be kicking back enjoying
a cool one while watching the
game.

CUT TO:

INTERIOR - OFFICE/WAREHOUSE - MORNING

The first mobster comes inside to update Balinger.

FIRST MOBSTER

We got a flat tire.

BALINGER

What?

FIRST MOBSTER

It's gonna take time to change it.

BALINGER

(looks at watch)

Well. Hurry up! We can't afford any
more delays. The training camp is
in the woods about a two hour
drive from here. I want to arrive
there in the daylight.

FIRST MOBSTER

Are we really going to turn them
over to those terrorists?

BALINGER

They are the highest bidder, and
thats all that matters to me.

CUT TO:

INTERIOR - DUMPSTER IN ALLEY - MORNING

This shot starts out in total darkness. Luke is lying in the dumpster, and we hear him moaning.

LUKE

Oh, my head. Everything around me
is spinning. I can't even stand
up.

(pause)

God, please help me!

We suddenly see a bright light appear inside the dumpster.
We see the SPIRIT OF MAMA G.

MAMA G

Don't worry. It's gonna be alright
child.

The bright light and spirit disappear.

CUT TO:

EXTERIOR - ALLEY NEXT TO THRONEBERRY HOTEL - MORNING

In the background, we see the garbage truck at the far end of the alley moving towards the dumpster. We also see Isaac, Joe, Brianna, and Rosie moving towards the dumpster at the same time. In between the both of them is the first mobster who is just getting ready to work on the flat tire.

CUT TO:

SHOT OF FIRST MOBSTER NEXT TO CARGO VAN

We see the first mobster viewing everything that is happening. We see the mobster stop working on the flat tire and quickly retreat to the office/warehouse.

CUT TO:

SHOT OF GARBAGE TRUCK AND DUMPSTER

We hear the sound of the garbage truck as it prepares to lift the dumpster.

CUT TO:

EXTERIOR - DUMPSTER IN ALLEY - MORNING

We see Rosie suddenly lunge forward as she quickly pulls Isaac towards the dumpster. Joe and Brianna stay with them.

ISAAC
(screams)
Joe stop the driver!

CUT TO:

SHOT OF JOE

Joe runs to the driver's door and waves his hands.

JOE
Stop! Stop!

CUT TO:

GARBAGE TRUCK DRIVER'S POV

We see Joe waving at the driver to stop.

CUT TO:

INTERIOR - GARBAGE TRUCK - MORNING

We see the driver stop the pickup of the dumpster, and he turns off the engine and exits the vehicle.

CUT TO:

EXTERIOR - DUMPSTER IN ALLEY - MORNING

Rosie is right next to the dumpster and signals that she has found Luke. We see the small crowd around the dumpster that includes Isaac, Joe, Brianna, and Rosie. The garbage truck driver enters the scene.

ISAAC
I think she may have found Luke. I
think he's inside this dumpster.

JOE
I just pray the kid's okay.

GARBAGE TRUCK DRIVER

Is someone in there?

We see the garbage truck driver lifting the lid of the dumpster. We hear the sounds of Luke moaning inside of it. The driver helps Luke get out of the dumpster.

ISAAC

Luke! Luke! Are you alright?

LUKE

(in pain)

Oh my head.

JOE

Brianna, call your dad. Let's get
Luke some help.

GARBAGE TRUCK DRIVER

Man, that's some dog you got
there.

ISAAC

Thank God you're alright.

JOE

Amen.

CUT TO:

INTERIOR - OFFICE/WAREHOUSE - MORNING

The first mobster gives Balinger a status report while the military men remain seated at the table. They have been bound again and their hoods are back on their heads.

FIRST MOBSTER

There's a crowd out there near the
dumpster. I gotta wait on that
tire.

BALINGER

We'll just lay low for now.

DISSOLVE TO:

EXTERIOR - DUMPSTER IN ALLEY - MORNING

We see an ambulance parked next to the dumpster. There are TWO EMT'S checking Luke out. Luke is sitting on an ambulance gurney. We also see Isaac, Joe, Brianna, Gabriel, Rosie, and the garbage truck driver. Rosie is looking for some love from Luke. She gives him a big lick.

LUKE

(hugs Rosie)

Thanks girl for saving me.

FIRST EMT

That's quite a bump on the head
you got.

LUKE

Joe, I saw Mama G.

JOE

Mama G?

LUKE

I saw her spirit. It was her.

FIRST EMT

Probably a hallucination caused by
your head injury.

LUKE

But she seemed so real.

(pause)

She said, "Don't worry. It's gonna
be alright child."

JOE

(tears in eyes)

Oh my God!

(pause)

When I was a kid, She use to say
that to me whenever she held me to
comfort me.

Gabriel hugs Joe.

FIRST EMT

I think we better get you to the

hospital to check you out.

LUKE

I'm not done here yet. The people who may have killed my father are in that warehouse. And they've got some kidnapped soldiers inside.

(pause)

Brianna, show your dad the stuff we found on the flash drive.

Gabriel takes a look at the video on the tablet, and then he takes out his cellphone to call for backup.

GABRIEL

Time to take out the real trash.

DISSOLVE TO:

INTERIOR - OFFICE/WAREHOUSE - MORNING

We see Balinger, the armed mobsters, and the four kidnapped military men sitting inside. Gabriel and SEVERAL ARMED FBI AGENTS storm the office/warehouse. Balinger and the other two mobsters are totally overwhelmed and surrender without firing a shot. They are taken into custody by the agents.

DISSOLVE TO:

EXTERIOR - OFFICE/WAREHOUSE - MORNING

We see Gabriel bringing a handcuffed Balinger out of the warehouse. They stop briefly while walking past Luke. Luke hold up his fist in the shape of a rock.

LUKE

Hey Balinger! Rock crushes scissors. It also killed a giant. This "W" is for my dad.

DISSOLVE TO:

INTERIOR - ISAAC'S HOME - LIVING ROOM - AFTERNOON

We see a graphic at the bottom that reads: "MONDAY AFTERNOON". We see Luke resting on the sofa playing Pong. Rosie is lying on the floor next to him. Joe is sitting on

the chair with a surprise for Luke. Joe is holding a shoebox in his lap. Isaac comes from the kitchen with some medicine and a glass of water for Luke.

ISAAC

It's time to take your medicine.

Luke puts the controller down and takes the water and medicine from Isaac. He swallows the pill and takes a drink of water.

LUKE

I still can't figure out what you guys saw in this old game.

Luke puts the glass down on the cocktail table.

JOE

I got you a little something kid.

Joe hands the shoebox to Luke, and Luke opens it. There is a pair of black athletic shoes with bright orange shoelaces inside. Joe has customized these shoes and has added flaming pumpkins on them. Luke removes them from the box.

LUKE

Wow! Flaming pumpkins! Thanks Joe.

JOE

I thought I'd surprise you especially since yours got stolen.

LUKE

I've never seen anything like them. Where did you get them?

JOE

A regular shoestore except for the flaming pumpkins. I have a friend who is in the arts.

LUKE

You two have done so much for me. Thanks for everything.

Rosie looks up at Luke and gives him her paw.

LUKE

And I cannot forget my furry hero.

Luke gives Rosie a big hug. We hear the sound of the doorbell ringing, and Joe goes to answer it. Gabriel and Brianna have dropped by to visit Luke.

GABRIEL

So how you doing Luke?

LUKE

Better today.

(pause)

So have you rounded up everyone?

GABRIEL

I can't tell you much because it's an ongoing investigation. But I can tell you that some military guys have been reunited with their families thanks to you.

LUKE

I don't understand how my dad got mixed up with these guys.

GABRIEL

I can tell you this much. The detectives think his only involvement may have been helping them move counterfeit goods into this country. They guess he was strapped for cash at the time.

BRIANNA

Love your new shoes.

LUKE

Joe customized them for me.

BRIANNA

You know you never got to hear me sing in the choir.

LUKE

Yeah, I was a little busy.

BRIANNA

Our choir sings every Sunday.
Maybe you can come see us.

LUKE

I'd like to go next Sunday. I've
got some business to take care of
there. Is that alright with you
Izzy and Joe?

ISAAC

It's okay with me.

JOE

We'll all go. And we can stop at
Belle's for some of that pecan
pie.

(pause)

You know that pie is to die for.

Everyone laughs. Isaac brings a paper bag with one of the
hound dog hats inside to Luke and hands it to him.

ISAAC

Here you go.

Luke opens the bag, pulls out the hat, and puts it on his
head.

LUKE

Oh no!

BRIANNA

It's you.

Everyone laughs.

DISSOLVE TO:

INTERIOR - CHURCH - MORNING

We see a graphic that reads: "SUNDAY MORNING - THE LAMB OF
GOD CHURCH". We see Brianna in front of the choir as she
does a solo for a lively gospel song. We also see the
smiling faces of Isaac, Luke, Gabriel, and Joe in the front
pew.

FADE TO BLACK: