

SOS Pilot

written by

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BLACK

CANDACE'S (V.O.)
How do we start this thing?

INT. BECKY'S ROOM - EVENING

Becky is in her room getting ready. A soft boom bap beat is playing. With a potent, off-kilter guitar melody. The phone rings. Becky answers it.

BECKY
Hello?

JOHN SIMON
Becky, it's me.

BECKY
Well, well, well. Are you calling to apologize?

SIMON
Yes. Well, I just think there was a big misunderstanding because I didn't think you looked bad-

BECKY
Oh really? Because you implied that I was hideous.

SIMON
I wouldn't be dating you if you were hideous.

BECKY
Well you won't have to worry about that anymore, John Simon.

Becky slams the phone on the receiver. There is a knock on the door.

BECKY (CONT'D)
What?

DALE GRAHAM
Becky, you're not going out tonight, are you?

BECKY
Yes dad, I told you a million times. It's Mark's party.

DALE

Mark? You mean that smelly faggot?

BECKY

Dad you can't say that!

DALE

What?

BECKY

What do you mean 'what'?

DALE

Well, you can't go.

BECKY

*I took the trash out, I took
Biscuit for a walk, and I did all
the dishes.*

DALE

*I need someone to help with the oil
change.*

BECKY

*Do I look like a mechanic to you?
Get Fred to do it! We'll address
the homophobia later.*

DALE

This generation...

Becky starts walking down the stairs. Her little sister ambushes her.

MINDY

Are you going to Mark's party?

BECKY

None of your business.

MINDY

I wanna go!

BECKY

Tough shit.

MINDY

*John Simon's gonna be there isn't
he.*

BECKY

No.

MINDY

*If you break up with him does that
mean I can date him?*

BECKY

*Shut the fuck up you little bitch!
Go help dad with his car!*

Becky slams the door.

MINDY

You're the bitch.

INT. BACKSEAT CAR

Sophie is holding Becky, who is stifling her crying.

BECKY

I just love him so much.

SOPHIE

*Oh Becky. You know he doesn't
deserve you.*

BECKY

But who does?

SOPHIE

Lots of people.

LIZ

*Get over it hon you need to let out
that freak side for real.*

BECKY

No I'll never freak again.

We see the car from the front seat.

BILLY

*Hold up did you break up with John
Simon?*

Liz reaches over the front seat and punches Billy in the arm.
He swerves the car.

BILLY (CONT'D)

Ow! What?

LIZ

You shouldn't be listening to us.

BILLY
It's my car.

Liz punches him in the arm again. He swerves the car again and nearly crashes.

BILLY (CONT'D)
Ow!

LIZ
Eyes on the road, Billy boy.

BILLY
I don't get why I can't ask about it.

MARTIN
You can't cross the pussy line.

BILLY
What?

MARTIN
The pussy line.

Martin suggests an imaginary line between the front and backseat.

SOPHIE
I feel violated.

LIZ
Thank you, Martin.

Becky wipes up her eyes.

BECKY
My mascara.

LIZ
Here honey bee.

Liz takes out some of her mascara and works on Becky's face.

SOPHIE
We can just chill at my place tonight if you want.

BECKY
Respectfully, I wanna get drunk.

BILLY
So I can't know anything that's going on.

MARTIN
Respect the pussy line.

LIZ
Once again, thank you Martin.

INT. PARTY

Becky, Sophie, and Liz are at the party.

BECKY
You guys, I need one of you to stay with me. I don't trust myself on my own.

LIZ
Candace! Girl, I thought I told you to dress down!

Liz walks off. Sophie puts her hand through Becky's arm.

SOPHIE
Don't worry. I got you.

Mark is playing a drinking game off-screen.

BECKY
Aah! It's Mark!

SOPHIE
We're okay.

BECKY
How's my hair look?

SOPHIE
It's good.

BECKY
Okay.

Sophie laughs.

MARK
Oh hey Becky, hey Soph.

SOPHIE
Hey Mark. I was just about to grab a drink—

BECKY
Aah, aah.

Becky pulls Sophie back.

SOPHIE
But I can't! Because I'm an alcoholic.

MARK
Oh.

BECKY
You're looking well.

MARK
Thank you. As are you.

Awkward pause.

SOPHIE
Are you sure I shouldn't grab that drink?

MARK
Sophie, do you need to remove yourself from this environment?

SOPHIE
You know, Mark, I think that's a great idea.

Sophie pulls away from Becky.

BECKY
(under her breath)
Sophie!

There is an awkward pause as Mark and Becky look at each other, trading nervous laughs.

MARK
So..

BECKY
Yeah.

MARK
Do you...want to talk about it?

BECKY
Oh, who needs to talk about it? I certainly don't need to talk about it. Because there's nothing to talk about!

MARK
Uh-huh. I was just about to step outside and smoke this cigarette.

EXT. BACKYARD

Mark gives Becky the cassette

BECKY
You finished it!

MARK
Yeah, you should listen to track 8.

BECKY
Oh, Mark. This makes me so happy.

MARK
I'm glad. Yeah I was gonna make one
for Carol to ask her to the dance
with.

BECKY
Oh...

MARK
I even wrote a song. It was so stupid.

BECKY
Okay. Well thanks for the tape.

Becky walks off.

MARK
Woah Becky what's the matter?

Becky doesn't respond

MARK (CONT'D)
Where are you going?

BECKY
I'm going home.

Mark kind of stares, dumbfounded.

Becky is walking through the woods. She throws the cassette
on the ground.

She's walking. Suddenly she stops. She notices that a second
pair of footsteps continue for half a second then stop. She
is suddenly terrified. She turns around. Nothing. She takes a
deep breath. Maybe it was just her imagination. She turns
back around. She screams as we fade into...

EXT. OPEN SKY ABOVE SCHOOL

Blue sky overhead. [SONG STARTS] Pan down to school.

EXT. QUAD - DAY

Candace sings.

CANDACE

YOU'RE THE KIND OF GIRL
 WHO LIKES TO PLAY WITH LOVE
 HONEY NO ONE TOLD YOU
 LOVE'S NOT SOMETHING TO BE BOUGHT
 AND SOLD TO
 CUZ! IF YOU PLAY AROUND WITH LOVE
 SOMEDAY YOU'RE GONNA BREAK YOUR
 HEART
 AND WHO WILL BE BESIDE YOU
 TO PICK UP THE PIECES, JUST LEMME
 SAY
 YOU'VE NEVER HAD A JOB YOU KNOW
 IT'S TRUE
 AND I KNOW YOU'VE NEVER HAD TO
 THINK IT THROUGH
 BUT BE CAREFUL WHEN YOU ASK FOR
 LOVE
 CUZ SOMEDAY WHEN YOU'VE HAD ENOUGH
 YOU'LL REACH OUT TO GRAB IT BUT
 THEY'LL WRAP IT UP IN PLASTIC
 YOU'RE A SWEET THING
 I HOPE YOU NEVER KNOW JUST WHAT I
 MEAN
 BUT SOONER OR LATER
 YOU WILL LET YOUR GUARD DOWN
 THANK ME LATER
 LISTEN WHAT I SAY
 I'VE BEEN AROUND THE BLOCK I KNOW A
 THING
 OR TWO ABOUT THIS THING CALLED LOVE
 IT'S NOT TO BE TAKEN LIGHTLY OF
 [DON'T (X6) CHA PLAY WITH LOVE]
 (X4)

INT. ICE CREAM SHOP

John Simon is out, getting ice cream with Theo.

THEO

This is really good ice cream, huh?

JOHN SIMON

Rocky Road has *marshmallows*. Not
 ALMONDS!

Fred is working the ice cream counter.

FRED

Hey, don't shoot the ice cream
scooper.

Marley, the vegan, is sitting ice cream-less and grumpy

MARLEY

How about I lactate you and see how
you like it!

JABARI

Okay, okay Marley. Calm down.

As John Simon is about to take a spoonful of his ice cream,
there is a distinct ghostly voice: "Help me!". John Simon
looks at his ice cream in confusion.

JOHN SIMON

Do you guys hear that?

Theo is enjoying his ice cream.

MARLEY

You mean the sound of murder?

John Simon turns around and sees Becky in the corner of the
store. Except it's not Becky, it's a ghost. The ice cream
store fades away.

BECKY

John Simon, you can hear me, can't
you?

JOHN SIMON

Becky?

BECKY

Oh sweet Jesus.

JOHN SIMON

What is happening?

BECKY

I-I don't know exactly but...I think
I'm...dead.

JS is in disbelief

JOHN SIMON

What?

BECKY

Last night, I was walking back from
the party...

There is silence as Becky grapples with what happened to her, and John Simon grapples with what is happening to him right now.

BECKY (CONT'D)

I..I-I was killed.

JOHN SIMON

By who?

Becky clutches her necklace.

BECKY

I don't know. It was dark. I didn't get a good look. But you're the only one that can hear me. He needs to be stopped. Before he kills again...

Before he kills again...

Before he kills again...

INT. BEDROOM - MIDDLE OF THE NIGHT

John Simon sits up in his bed.

JOHN SIMON

..what the hell?

EXT. SCHOOL

CANDACE

YOU'RE A LITTLE DIVA AND YOU PLAY
THE PART
BABE YOU'VE GOT THE MAGIC
IT'S THE KIND THAT SOMEHOW FEELS SO
TRAGIC
BUT! IF YOU PLAY SO HARD-TO-GET
BE CAREFUL WHEN YOU ASK FOR IT
CUZ YOU MIGHT REALLY GET IT
FOLLOW MY ADVICE AND DON'T FORGET
IT
YOU'RE A SWEET THING
I HOPE YOU NEVER KNOW JUST WHAT I
MEAN
BUT SOONER OR LATER
YOU WILL LET YOUR GUARD DOWN
THANK ME LATER
LISTEN WHAT I SAY
I'VE BEEN AROUND THE BLOCK I KNOW A
THING

(MORE)

CANDACE (CONT'D)
 OR TWO ABOUT THIS THING CALLED LOVE
 IT'S NOT TO BE TAKEN LIGHTLY OF
 [DON'T (X6) CHA PLAY WITH LOVE]
 (X4)

John Simon and Theo are talking outside school.

THEO
Man I hate Mondays.

JS
*Do you know what's worse than
 Monday? Having to confront your
 half-estranged-half-ex-girlfriend.*

THEO
*I always take Half-and-half over
 two-percent.*

JS
*I think I'm two-percent away from
 being fucked in the rear-end.*

THEO
*Return the favor and you'll be
 straight.*

CANDACE, JODI, and LIZ approach.

THEO (CONT'D)
Here comes payback.

JS
It always come in threes.

CANDACE
Hey punk.

Candace smacks him upside the head.

JS
Thank you sir may I have another.

Jodi punches him in the arm.

JS (CONT'D)
Ow.

JODI
That's from Carmie.

JS
Punches are non-transferable.

Liz fakes him out. He flinches.

LIZ

And guess what? She sent another one. It'll be here in 3-5 business days.

JODI

Ground shipping, bitch.

JS

Are you really gonna punch me in 3 days?

LIZ

Three to FIVE BUSINESS days. When you least expect it.

JODI

She gave you a window, son.

CANDACE

That girl would die for you and you made her look a damn fool.

JS

For your information it's none of your business.

CANDACE

It's everyone's business now bro. I swear you're such a little gremlin.

Candace, Jodi, and Liz exit.

Theo

Your sister's kind of a bitch.

JS

Don't call my sister a bitch.

EXT. QUAD - CONTINUOUS

JABARI and MARLEY are talking.

JABARI

You know bro, if you didn't want to go to the dog racing ring you shoulda just said that.

MARLEY

I don't even wanna talk about this no more. You know damn well I didn't know we were going to no dog racing ring.

JABARI

Yeah well. Look it's John Simon. My sister told me shit got ugly with him and Becky.

John Simon and Theo enter.

JABARI (CONT'D)

Hey John Simon, how's life in Paradise?

JS

I think I'm back on the farm with the rest of you puss hounds.

MARLEY

Welcome back to the free market, playa.

JS

I was just trying to help.

JABARI

John Simon, women don't want help. They just want you to shut the fuck up.

JS

And how do you know so much?

JABARI

How do you know so little?

INT. HALLWAY

JS

Why is the whole school feeding off my dead relationship like vultures?

Marley shrugs.

MARLEY

It's fun.

JS

So does the whole school know? Or just the Three Mouseketeers.

JABARI
Trust me bro everyone's just
thinking about themselves.

JS Theo Jabari and Marley walk in to the hallway. All eyes
train on JS like homing bombs.

JABARI (CONT'D)
Yeah everybody know.

Kate approaches JS.

KATE
Hey heard things got ugly with
Becky man.

JS
How do you know what happened and
didn't happen?

JABARI
Yo, Kate. Mind yo beeswax.

KATE
I'll do whatever I want.

JABARI
Go do it over there.

Kate storms off.

JABARI (CONT'D)
(to John Simon)

The art of shutting the fuck up.

EXT. SCHOOL

INTRO SONG ENDS.

INT. HALLWAY - CONTINUOUS

Liv comes up and punches JS.

JS
Ow!

LIZ
Your package has been delivered,
bitch.

INT. DIVE BAR - AFTERNOON

JS

Mom, me and Candace told you we're going to see dad after school..

CINDY

I told him not to bring you to that seedy dive bar. He's probably hanging out with crack whores and palm readers.

JS

He's just setting up his show, we're fine. I'll put Candace on.

JS motions for Candace to come over.

JS (CONT'D)

(To Candace)
It's mom.

Candace grabs the phone.

CANDACE

Hey, mom.

CINDY

Candace, you let your father take you and your brother to that seedy dive bar?

CANDACE

Mom, we're fine. It's the middle of the day. Dad just needed some equipment.

CINDY

That's what he told you, eh? Look, tell him you need to be back at 6. I can't come get you. I can't afford an oil change right now. And I shouldn't be out after dark.

CANDACE

That's fine—he'll take us.

CINDY

I have rent payments to make, car insurance, I can't even give to the church.

CANDACE

File the alimony for your son, get the 20k, and that would help with the money issue.

CINDY

Wow, you know some of us have our problems, Candace

CANDACE

I do too but maybe I don't want to see them grow everyday.

CINDY

Well some of us don't have a choice.

Candace sinks her head in defeat.

CANDACE

I'll see you at the house.

Candace hangs up. JS is helping Joe with equipment. Candace walks over.

JOE

John Simon, why don't you go help Ryder bring in some amps.

JS leaves.

JOE (CONT'D)

(To Candace)

How's your mom?

CANDACE

She makes me feel crazy for wanting to help.

Joe laughs.

JOE

Oh yeah. She hasn't changed much. And can I tell you something? She's not going to change. So don't try.

CANDACE

Is that why you broke up?

JOE

There were a lot of reasons. We rushed into things. We were young, and we were different people. We grew apart. We had different goals, priorities, values in life.

CANDACE

We should get going.

JS

We're leaving already? We just got here!

JOE

Your mother's right for once. You don't want these degenerates rubbing off on you.

RYDER

Son, remember what I told you.

Ryder catches his fist in his hand again.

JOE

Alright get out of here. The ladies will be here soon I don't need my wells around killing the vibe.

CANDACE

Love you too, dad.

INT. CAR

Candace is driving JS home.

CANDACE

You know, he was being a real asshole to you.

JS

You're being way too sensitive Candace. It's not a big deal.

CANDACE

Yeah, well. I just don't think it's right. He hardly takes the time to get to know you. Or me.

JS

Well, so what?

CANDACE

Yeah. You know, it's okay to admire him?

JS

Can you spare me the lecture?

They ride in silence.

INT. HOUSE

JS and Candace walk in.

JS
 Maybe one day he'll let me get my
 hands on one of those guitars.

CANDACE
 Keep dreamin', bub.

They walk into the kitchen. CINDY is at the table looking frightened. MARK is standing over her, looking furious. He glares at the kids.

CINDY
 Go upstairs.

INT. JS' ROOM

JS goes in his room. Slams the door. Tries Becky on the phone. No answer. Looks at a photo of her.

INT. JS' ROOM - CONTINUOUS

JS is on the phone talking to Theo.

JOHN SIMON
 Yeah, I had a dream last night. She
 was saying like something really
 bad happened to her.

THEO
 I think you're just tripping out
 over Becky man.

JS
 I have a really bad feeling.

Jabari hops on the call, revealing there three-way call.

JABARI
 What if this is like a guilt thing?
 My mom's a therapist I think she
 saw something like this. But it was
 like about like a guy who kept
 seeing his dead wife in the
 backyard? But it turned out his
 wife was alive he just wouldn't let
 her in the house.

JS
 Yeah I don't think the situations
 are comparable.

Marley hops on the line, it is a four-way call.

MARLEY

Word to the wise, don't ever stop smoking weed.

THEO

Sage advice. Never perturb the herb.

JS starts putting on his jacket.

JS

Fellas, I need to lock in right now, ok? Meet me outside Mark's house in 15 minutes. And leave the pot!

EXT. DOWNTOWN, JOE'S PIZZA - DAY

JABARI

Yeah we dropped em off here. It was 10:30.

JS

They didn't get pizza.

JABARI

What do you mean they didn't get pizza?

MARLEY

Obviously they got calzones.

JS

What girls dress up, go out after a breakup, and then get pizza?

JABARI

I mean...I don't know!!

MARLEY

They played your ass, son.

JABARI

Bruh, stop acting like you wasn't there.

JS

They went to a club or bar.

MARLEY

There's about 14 bars on this block.

THEO
it's Russian Roulette out here.

JS
This is Olivia we're talking about.
We just have to think like Olivia.

MARLEY
Somewhere not well-lit?

JABARI
I mean that does narrow it down.

THEO
Probably somewhere you can dance.

JS
Somewhere seedy, but not too seedy
for Becky and Liz.

All look to Jabari. Thinks.

JABARI
That's Red Room.

EXT. CLUB — LATER

JS
Mark was ashamed today at school.
He wouldn't meet my eyes. He was
quiet.

JABARI
Could It just be because of you and
Becky?

JS
That would have emboldened him more
than anything. This was an
embarrassment.

THEO
How do we know this isn't in your
head?

JS
That's another question.

They inspect the scene.

JS (CONT'D)

Something happened man. She just stormed off. It was some kind of romantic encounter.

JABARI

Boy you trippin'.

MARLEY

JS

I'm just looking at the facts. I'm not taking things personally.

JABARI

I don't know bro. I think you're assuming a lot.

JS

Hm. Could be. But nothing's off the table. Anyway, Becky ran off. Probably towards the bus, since her house is right next to the bus stop, right.

THEO

Makes sense.

MARLEY

Bus stop that way.

EXT. BUS STOP — LATER

The four are gathered around the bus stop. The street stretches on, across the street BANK BUILDINGS. Behind the Bus Stop A GAPING ALLEY.

JABARI

I mean can we go back to the pizza hypothesis?

JS

If I'm right so far, we can date her around. 11pm, 11:15. That sounds right?

MARLEY

The bus at night runs mad late. You'd be lucky if it comes in half an hour. Last one's at midnight.

JS
 So she waited here or just..wandered
 off. She didn't go back to the
 party, and she didn't go home.

JS turned around, staring into the ominous alley.

THEO
 What- you think she went in there?

JS
 It's possible.

EXT. ALLEY - CONTINUOUS

MARLEY
 Maybe we can ask this guy.

A bum THE SCARECROW rustles under newspapers.

THE SCARECROW
*Everything here is quite alright.
 But when night strikes sometimes
 there's a fight.*

The Scarecrow walks off.

THEO
 Did he just talk in a limerick?

JS sees something glimmering in the rubble - A RING. JS picks
 it up. Examines it. Holds it up. The three boys looks on in
 horror.

JABARI
 Is that...

JS
 The ring I got this for her for our
 anniversary.

The three boys look on in horror.

JABARI
 Oh shit.

JS
 Something's rotten in Berkshire
 man.

END