

DREAMS DISTILLED

"Pilot"

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"While we are asleep in this world, we are awake in another one."

-Jorge Luis Borges

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TEASER

EXT. LAWRENCEBURG'S STREET - DAY

Clouds threaten the quintessential small town main street with rain.

A TEEN boy hangs a sign over arches that look like the stacks of a tall steamboat. The sign reads "Will-o'-Wisp Distillery Grand Opening."

A cardinal watches him from a nearby tree. From the bird's POV: Out of nowhere, a flash of lightning strikes the boy. He falls off the ladder and lays flat on the ground.

The bird SQUAWKS in horror and then flies down to check the boy. The bird nudges him. He's immobile and the cardinal flies off. We follow.

EXT. LAWRENCEBURG - DAY

Bird's eye-view of Lawrenceburg as the cardinal flies to Will-o'-Wisp Distillery, a series of old brick buildings that have been rehabbed to support the new enterprise. Heavy raindrops begin to fall.

The bird flies through the campus passing over workers starting their day in the factory. Some cover their heads with newspapers or coats.

As the bird flies over top of RUBY, a know-it-all busy body, it decides to torpedo her with excellently aimed bird shit on her hair.

RUBY
(as she touches her hair)
What the hell?

The bird changes direction and then flies through one window negligently left open.

INT. WILL-O'-WISP DISTILLERY - BRANDON'S OFFICE

The bird flies through an overcrowded, but tastefully decorated office. Papers start to fly through the air at the bird and it deftly navigates its way through the maelstrom.

INT. WILL-O'-WISP DISTILLERY - PRODUCTION FLOOR

The bird flies onto the production floor where WORKERS monitor equipment. Liquor pours into bottles, caps seal, labels stick.

And then as if the presence of the bird causes catastrophes, the equipment malfunctions, bottles break, debris flies through the air. It's mass chaos.

Shrapnel hits the bird, metal piercing the tiny body, and it falls on the floor with a panicked look on its face as it dies.

INT. WILL-O'-WISP DISTILLERY - TASTING ROOM

MEIKE wears the same panicked look as the bird as she wakes from a dream. She's in a recliner with a partial bottle of Will-o'-Wisp Vodka next to her.

CLOSE ON: Will-o'-Wisp Vodka bottle. The label reads, "The Vodka of your Dreams."

She tries to get up, but can't because her world spins.

She takes a few deep breaths, a drink from a water bottle next to her, and then stands. She leaves her office as fast as she can for being hungover.

INT. WILL-O'-WISP DISTILLERY - PRODUCTION FLOOR - CONTINUOUS

Meike walks as fast as she can, stumbling a little, through the catwalks overlooking the production floor.

She's trying to find the owners of the distillery, but she doesn't see them in the offices.

But she's making a ruckus walking around, and a few of the workers, including Ruby and CHARLIE, the late 30's Brewmaster, notice her.

CHARLIE

What's going on, Meike?

MEIKE

Janelle. Brandon. Find them. I need to--

CHARLIE

Why?

MEIKE

The brew. The last batch.
Something's wrong.

CHARLIE

It can't be wrong. We're opening
today.

MEIKE

No shit. But I sampled one, and
(she lowers her voice)
I had a nightmare.

ANGLE ON: Charlie. His mouth is wide open.

END OF TEASER

ACT ONE

INT. WILL-O'-WISP DISTILLERY - HALLWAYS - CONTINUOUS

Charlie and Meike only slow their run down the hallways when they pass someone who's there for the grand opening.

CHARLIE

You were supposed to test all--

MEIKE

There's only so much testing one person can do. It takes at least an hour--

CHARLIE

Janelle told you to hire more testers.

MEIKE

There aren't any good ones.

CHARLIE

There aren't any that are you. Ruby could've helped.

Meike hates Ruby and we see this in her eyes.

MEIKE

So you're gonna trust someone--

CHARLIE

You can't do it all, Meike.

MEIKE

And I was going to read resumes, do interviews, submit the hiring paperwork between all the drinking and dreaming that I had to do.

Charlie lowers his voice as they pass a few others.

CHARLIE

It's gonna take only one small thing for this to all [poof!]

MEIKE

They were the ones who pushed the opening date. Two weeks early.

CHARLIE

I told them we could.

MEIKE

I know. So help me fix it.

They arrive at a staging area next to the Distillery's Lobby.

INT. WILL-O'-WISP DISTILLERY - LOBBY - DAY

BRANDON, a hardened businessman in his 60s, watches JANELLE, his middle-aged half-Japanese daughter deliver a well-rehearsed speech to reporters and patrons.

JANELLE

...this revolutionizes how we view
our world and experience our
dreams.

Charlie and Meike stand behind Brandon.

CHARLIE

Boss.

ON BRANDON'S FACE as he tries not to register the annoyance of Charlie interrupting this moment.

BRANDON

Charlie.

CHARLIE

Boss--

BRANDON

Can't you see I'm a little busy
now?

CHARLIE

Yes, but--

BRANDON

I'm watching my daughter give a
speech opening the business we
built together--

CHARLIE

We're both immensely proud of her,
sir.

BRANDON

But?

CHARLIE

Gotta fire that needs your
attention.

Brandon finally takes his eyes off Janelle and focuses on Charlie. The love and pride has turned to a stone cold stare.

CHARLIE

One of the last batches we took
over last night--

MEIKE

I didn't have a chance to drink it
until today.

Brandon gives her a look saying, "And?"

CHARLIE

She had a nightmare, sir.

BRANDON

What?! We haven't had one of those
since the early days of testing.

INT. CHARLIE'S BASEMENT - DAY - FLASHBACK

A dank dark basement full with brewing equipment that makes it seem like a mad scientist's lab. Charlie moves deftly through the clutter and produces a bottle of vodka.

CHARLIE

As far as I...from what I can tell,
I have all the problems worked out.

He hands it to Brandon who really isn't sure he wants to drink anything concocted in this basement. Janelle stands next to Brandon encouraging Charlie with her smile.

BRANDON

Better be. Outta the last three
only one gave dreams and the rest
were nightmares. We can't build a
business on a 33% success rate. And
I don't need to see my ex-wife
anymore than I do in real life.

CHARLIE

'Course not.

JANELLE

C'mon, Dad. All inventions take
time. Bell didn't create the
telephone in a day.

BRANDON

Bell didn't have a broker giving
him a deadline on the old
distillery property.

Janelle takes his arm in a familiar gesture she uses to
soothe him.

JANELLE

Let's go home and test out the new
batch, then.

BRANDON

Fine. But I'm not going to postpone
my retirement for some half-baked
idea.

Brandon starts to climb the stairs of the basement.

JANELLE

You know this is real, Dad, or you
wouldn't be here.

Janelle follows him.

BRANDON (O.C.)

True enough. Next time he comes to
us.

JANELLE

(mouths to Charlie)
Sorry.

Janelle follows Brandon out.

INT. WILL-O'-WISP DISTILLERY - LOBBY - PRESENT

In the background we hear Janelle:

JANELLE

I'm sorry we've been keeping you
waiting this long. Let's get you on
the buses and off to sweet dreams.

But the focus is on Charlie, Brandon, and Mieke in crisis
mode.

CHARLIE

I know. I know. We'll certainly get
to the bottom of what went wrong in
the process, but first--

BRANDON
Get that last shipment back.

Janelle comes off the stage and marches over to them. She's all charm in front of the public, but furious in front of her employees. KIRK, her young assistant, scurries next to her.

They're walking through the hallways with the rest close behind.

JANELLE
Is that all the press we have? It's barely anything. I don't see anyone from the major papers. And I thought we'd have at least one TV station--

KIRK
We have one.

JANELLE
There are three local news stations. All should be--

KIRK
Contacting PR now.

JANELLE
Tell them they better fix this before they all lose their jobs. A few bloggers isn't going to cut it. We trying to launch a business not increase our social media profile.

BRANDON
Janelle. PR isn't your only problem.

Janelle turns to Charlie and Brandon furious she has to deal with something else.

EXT. WILL-O'-WISP HOTEL - DAY

Shiny new signs point the way to Will-o'-Wisp Hotel, a steamboat hotel on the Ohio River. A few cars line up to park at the hotel.

INT. WILL-O'-WISP HOTEL - HOTEL ROOM - CONTINUOUS

WORKERS, a diverse mix of ages and ethnicities, but all in uniform, prep the rehabbed riverboat casino for its first customers. A HOUSEKEEPER makes the bed. Vacuums the carpet. Windexes the mirror.

INT. WILL-O'-WISP HOTEL - LOBBY

IRENE, a bartender with a sarcastic streak, walks through the pristine lobby pushing a dolly stacked with liquor.

LUKE (O.S.)
What are you doing?

IRENE
I just thought I'd rearrange--

LUKE, the obsessive and pretentious Latino concierge of the Will-o'-Wisp, isn't amused.

LUKE
In five minutes, guests in this lobby--

IRENE
What would happen if they see me in the lobby? Would the illusion be ruined that someone's serving them their drinks?

LUKE
I don't want the first memory of Will-o'-Wisp Hotel to be that. I want it to be the crystal chandelier. The spotless white tile, the grand staircase. Not the help slinging bottles.

Irene pauses because she knows it will irritate Luke even more.

IRENE
You need the hard reality to contrast the fantasy. Grit vs. glamour.

LUKE
No. This is all fantasy. So get your ass out of my lobby.

IRENE

I'm trying. They sent this over
last minute. Can't run outta
alcohol the first day. Because then
it's all grit.

Irene walks out of the pristine lobby and Luke wipes up a
footprint from her.

INT. WILL-O'-WISP HOTEL - HALLWAYS - CONTINUOUS

We follow Irene up the elevator to a lush hallway. There are
numbered rooms on one side and she passes them counting down
from 220, 218, 216.

INT. WILL-O'-WISP HOTEL - BAR - CONTINUOUS

On the other side, she gets to a bar and pulls out some
bottles and begins to stock the last of the liquor amongst
the stainless steel bar.

She catches herself in the mirror which flashes to...

INT. WILL-O'-WISP HOTEL - BAR - FLASHBACK

...Irene talks to a group of 20 bartenders all gathered to
hear her speak.

IRENE

--we won't have any slips, we're
here to provide our clients with an
experience like none they've ever
had before. And you are the
sandmen, my friends, bringing
dreams before their eyes in the
perfect cocktail.

Irene waves her hand and a cocktail appears on the bar. The
bartenders nod in agreement looking at each other. They're
ready to be magicians.

IRENE

But, you can't concoct the perfect
drinks if you don't know what
you're serving. So tonight, all of
you will sample and experience
firsthand how it feels to visit the
Will-o'-Wisp Hotel.

INT. WILL-O'-WISP HOTEL - MONTAGE

CUT TO:

Each of the bartenders drinking different cocktails.

CUT TO:

Each of the bartenders falling asleep in different beds ready to dream.

INT. WILL-O'-WISP HOTEL - HOTEL ROOM

Irene drinks her own cocktail and lays down on the bed.

CU: Irene's eyes as they shut.

CUT TO:

BLACK.

And then WHITE.

INT. LABYRINTH - DREAM

And then a door appears. Irene walks slowly toward the door. She opens it and that leads to a labyrinth of hallways and doors that she keeps attempting to follow.

As she begins to open the next one, she hears:

VOICE

What are you looking for?

IRENE

What?

VOICE

What are you looking for?

Irene looks around for the voice, but doesn't find anyone.

IRENE

A way out.

VOICE

There isn't a way out.

IRENE

Always has to be a way out.

VOICE

The only way out is out out.

Irene opens a door to a room that gives her options of ways to kill herself: a noose, poison, dagger, gun, all sitting on a table.

VOICE
Do you want out?

IRENE
No, not that kind of out.

The table with the killing instruments transforms into a door that Irene goes through.

VOICE
So then what are you looking for?

IRENE
If I tell you, will you help me
find it?

INT. WILL-O'-WISP HOTEL - HOTEL ROOM - FLASHBACK

Irene wakes up and a smile grows on her face. She loves this life. These dreams. This fantasy she helps create.

INT. WILL-O'-WISP HOTEL - BAR

Irene has the same smile as she finishes stocking the bar.

INT. WILL-O'-WISP DISTILLERY - HALLWAYS

Janelle, Brandon, Meike, and Charlie walk down the hallway.

JANELLE
Do we know how isolated it is?

CHARLIE
Probably that batch. But there
could be more afterwards.

JANELLE
Get the batch number, call it over
to the hotel, and get them to pull
all the bottles.

MEIKE
I'm on it.

Meike runs off to fix that.

JANELLE

Make sure there aren't any others here. And have everyone test every 100. We have to make sure nothing gets served today that will give people nightmares.

Charlie nods. He leaves.

JANELLE

(to Brandon)

We should see if we can delay the buses. Or have Luke show off the hotel more beforehand to make sure we've pulled all the bottles.

Brandon pulls out his cell phone and begins calling. MIYUKO, Janelle's mom and Brandon's wife, runs down the hallway. She's highly fashionable and looks younger than Brandon even though they're the same age.

MIYUKO

Janelle! Brandon. I'm here.

JANELLE

Mom, we've got a crisis.

MIYUKO

(thinking it's all about her)

I know I know. I'm late.

JANELLE

After I handle this, we'll talk.

Brandon holds up his finger to Miyuko to indicate he's on the phone. Miyuko is definitely pissed about the reaction.

INT. SCHMIDT'S HOUSE - KITCHEN - DAY - FLASHBACK

Brandon grabs breakfast to go out the door while Miyuko sits at the island eating hers.

MIYUKO

You retired just two months ago.

BRANDON

And I've hated--

MIYUKO

We were going to go on cruises.

BRANDON
I get sea sick.

MIYUKO
Brandon. Stop. These decisions
affect the rest of my life too. I
waited years for you to retire--

BRANDON
And what about our daughter?

MIYUKO
You can't always--

BRANDON
She's getting back on her feet. And
I'm supporting that.

MIYUKO
She can get on her feet on her own.

BRANDON
Sooner she's out of this house, the
sooner you can book a trip.

MIYUKO
When this is up and running, you
quit.

BRANDON
Scout's honor.

Brandon quickly kisses her and leaves her behind. After 40
years of marriage, Miyuko knows that Brandon's lying.

INT. WILL-O'-WISP DISTILLERY - HALLWAYS

Meike's on the phone with Irene.

INT. WILL-O'-WISP HOTEL - BAR - INTERCUT

Irene puts down the glasses she was setting up.

IRENE
So, how many bottles?

MEIKE
Twelve. Their numbers are 689-701.

IRENE
You know that I've distributed--

MEIKE

Yes. And clients are on their way
as we speak. Charlie's on the phone
with Luke.

IRENE

Doing what?

MEIKE

He's going to stall them. You have
to get--

IRENE

Shit. Meike. Some of us gave up
everything for--

MEIKE

Most of this town's relying on us.
So you better find them now.

IRENE

Fine. I'm on it.

Irene hangs up and starts getting on her walkie talkie.

IRENE

We need to check all bottles. We
have to pull bottle 689-701 off the
shelves. We can't serve from any of
these. As soon as you find these
bottles, they need to come to the
main bar on level three.

INT. WILL-O'-WISP HOTEL - BARS

In each of the bars on different levels, we see the
bartenders scouring through the bottles, pulling them out,
reading the labels. A few of them separating a bottle here
and there.

INT. WILL-O'-WISP HOTEL - HALLWAYS

Bartenders bring the tainted bottles down to the main bar
with Irene. She begins counting them, but there's only five.
Another bartender brings two more and places them on the
counter.

Irene counts again and we're up to seven.

IRENE

Where the fuck are all the bottles?

END OF ACT ONE

ACT TWO

EXT. WILL-O'-WISP HOTEL - DAY - PRESENT

Buses pull up and Luke cheerfully greets them while walking onto the bus. He looks at the bus driver who hands him the speaker so he can make an announcement.

LUKE

Ladies and gentleman, I know this is the moment that you've all been waiting for, but I have to beg your patience for a moment longer as we finish our preparations.

A GROAN from those on the bus.

LUKE

I will however, be happy to answer any of your questions about the Distillery or Hotel. Trust me, the anticipation will only make the moment that much better. Hold those questions and I'll be right back.

Luke walks off the bus for a moment.

LUKE

(into his earpiece)
Please tell me I don't have to hold them any longer.

We can see that Luke doesn't get the answer he wants. He's about to go onto another bus, when he hears a voice he recognizes on a third bus.

INT. BUS - CONTINUOUS

Luke climbs onto the bus as we see REVEREND SCHNITZER handing out pamphlets.

REVEREND SCHNITZER

We've only replaced the addiction of gambling with the addiction of alcohol. Will-o'-Wisp Distillery will not bring you happiness--

BUS RIDER

But it brings us jobs.

LUKE

Excuse me, Reverend, but this bus is only for customers. Are you one of those?

REVEREND SCHNITZER

No. But I'm only warning the people. We've gotten rid of addiction before through closing down the distillery and boat gambling the first time.

LUKE

This isn't addictive.

REVEREND SCHNITZER

You don't know that.

LUKE

Reverend, if you want to take this up with my boss, you can find her out this way.

The Reverend quickly follows Luke: This is what he's been waiting for. The Reverend and Luke exit this bus.

EXT. WILL-O'-WISP CASINO - CONTINUOUS

REVEREND SCHNITZER

When can I talk to Janelle?

LUKE

(obviously lying)

I'll make sure she calls you.

The Reverend is upset, but joins his small band of followers that protest near the buses. Luke looks at a few of the customers' noses pressed up against the bus windows.

LUKE

(on his headset)

I don't care if they're ready or not, we're coming inside.

Luke motions to passengers on one of the buses and they begin to exit and start entering the hotel.

As an overeager citizen journalist BLOGGER passes the church group, she asks:

BLOGGER

Who are they?

INT. WILL-O'-WISP DISTILLERY - PRODUCTION FLOOR

Charlie has a group of workers around him as he explains what's going on.

CHARLIE

We're halting production for today
as we need to quickly taste and
check quality control on 1 of every
100 bottles to make sure we don't
have any nightmares.

The group nods and looks at each other.

CHARLIE

Meike will hand out the bottles to
you and you'll find a soft place to
sit or lie down and then taste for
us.

RUBY

And what if we have a nightmare?

MEIKE

You'll report it to me and bring me
the bottle.

CHARLIE

We have to do this quickly to make
sure that we have enough product to
send over to the hotel for the rest
of the week.

MEIKE

We need your cooperation--

CHARLIE

And discretion. I don't have to
tell you what's riding on this.

The workers nod all understanding the seriousness.

INT. WILL-O'-WISP HOTEL - BAR

Irene now has 10 bottles sitting on the bar as another
bartender brings number 11 and hands it to her.

IRENE

Where's the last one?

BARTENDER 1

We've searched all the bars. On
every floor.

IRENE

The guests are coming in. There has
to be one--

Irene realizes where the missing bottle must be.

IRENE

The penthouse suite. Start serving.

Irene runs to the elevators and as she hits the button the
door opens with the first of the customers. She smiles.

IRENE

Welcome to Will-o'-Wisp Hotel.
Right this way to your best dreams.

She ushers them past her and then opens the door to the
stairwell.

INT. WILL-O'-WISP HOTEL - STAIRWELL

Irene runs up several flights of stairs to get to the
penthouse suite. She takes a break on one landing, a little
out of breath.

INT. WILL-O'-WISP HOTEL - BAR

Half a dozen bartenders behind the bar mix drinks and get
their cocktails ready for customers. Ice clinks, shakers mix,
swizzle sticks stir in a bar ballet. It almost seems
choreographed.

We follow the drinks on trays as they're walked to the room
doors.

A series of each bartender opening the door with customer
service smiles on his or her face.

Series of customers taking and sipping the drinks; then all
falling asleep on their beds.

The last person, JANET, an African American woman in her
40's, lays down on her pillow and smiles as she falls asleep.

INT. SOUTHERN PLANTATION MANOR HOUSE - DREAM

A Southern plantation with a large manor house. A MISTRESS,
stands at one of the windows. From her POV, a 10 year old
SLAVE GIRL makes her way to the house.

The Mistress enters the hallway to greet the barefooted and barely clothed girl. The Mistress turns to another SLAVE.

MISTRESS
This is the one?

SLAVE WOMAN
Yes, ma'am.

MISTRESS
Isn't she too scrawny?

SLAVE WOMAN
If you believe so, ma'am.

MISTRESS
I'll give her a chance. But I'm doubtful.

Mistress raises her eyebrows.

INT. WILL-O'-WISP HOTEL - JANET'S ROOM

Janet tosses and turns obviously not having a peaceful dream.

INT. WILL-O'-WISP HOTEL - PENTHOUSE SUITE - LIVING ROOM

Irene bursts through the stairwell door and moves from the living room of the bedroom.

INT. WILL-O'-WISP HOTEL - PENTHOUSE SUITE - BEDROOM

Irene runs into the bedroom to find SUSY, a bartender, about to offer MR. NELSON, a rich 40-something, the drink.

IRENE
Don't drink that.

MR. NELSON
I'll drink whatever I damn--

Irene grabs the glass and downs it. She turns to Susy.

MR. NELSON
What the hell--

IRENE
Making sure you don't have a nightmare. Don't serve him anything from 698. Any other bottle's fine.

Irene sits down on the couch as she starts to get woozy.

IRENE

And you're going to need to get a
crew to move me out of this room.

And then she passes out. Susy smiles at Mr. Nelson.

SUSY

How about I get you another?

Susy goes to the bar and the bottles there...

DISSOLVE TO:

INT. JAMES'S BAR - EVENING - FLASHBACK

Bottles in JAMES's bar. A charming pub that's as charming as James himself. There's not a lot there, but he takes pride in it and it shows.

Charlie, sitting at the bar watching the basketball game, finishes a beer. James comes over.

JAMES

Another?

Clearly Charlie's waiting for someone, and clearly she's not coming.

CHARLIE

Sure.

James pours another beer from the tap. Charlie hands him money and he puts it in the cash register.

CHARLIE

You ever see her?

JAMES

That's what this is about?

CHARLIE

No.

But, yes, it is what this is about.

JAMES

Not out much. Since the--

CHARLIE

Firing?

JAMES

Parting of ways are her words. So
you going to be her welcoming
committee back home?

Charlie blushes embarrassed.

CHARLIE

It's just that I had this...well, I
was trying to--

JAMES

Shit.

CHARLIE

This new thing. I wanted to show
her.

JAMES

You're not gonna get her back.

CHARLIE

That's not. I'm not. I just have
this thing. And she's so good with
the business.

JAMES

God, you want her number?

CHARLIE

You have it?

James rolls his eyes.

JAMES

I'm her brother. Of course.

CHARLIE

Of course you have it. Why
wouldn't you have it? Do you
mind giving it to--

JAMES

You're not gonna get her back, you
know.

CHARLIE

That's not. It was ages ago.

James texts the number to Charlie.

JAMES

Ages ago. They have a word for
that.

CHARLIE

Nostalgia?

JAMES
No, stupidity.

Charlie takes another sip of his beer as James goes to help another customer. He got what he wanted.

INT. LAWRENCEBURG COFFEE SHOP - DAY - FLASHBACK

Janelle, bedraggled from the ass-kicking the universe has given her, takes a drink of her coffee to avoid the awkward silence. She's letting Charlie talk. And his nerves make him talk faster than ever before.

CHARLIE
It's really good to see you. Really good to see you.

JANELLE
Can't say the same.

CHARLIE
That's--

JANELLE
I mean, just, back home again wasn't in my plans.

Charlie tries to ignore her hatred of their hometown.

CHARLIE
For awhile?

JANELLE
As long as I have to. Until another job--

CHARLIE
I wanted to talk to you about that.

Janelle isn't sure what to make of this.

JANELLE
You have a job for me?

CHARLIE
Not exactly. More of a business proposition.

JANELLE
Sounds like a pyramid scheme in the making.

CHARLIE
No, it's nothing like that.

JANELLE
You read the papers, didn't you?

CHARLIE
Yeah.

JANELLE
So you know what a monumental failure I am? Worst case since Crystal Pepsi?

CHARLIE
If you take risks, you're bound to fail, sometimes, right?

JANELLE
"Career ending mistakes." "A trained monkey could have done her job better."

CHARLIE
Did you memorize all the articles?

JANELLE
Most of them. Helps me to remember not to get any new big ideas. To find something I can be content with. A little house, not too rundown, small yard, a golden retriever.

CHARLIE
Then maybe you're not the person--
Janelle can't help her curiosity.

JANELLE
Why do you want me?

CHARLIE
Honestly, I've never had a good sense for business. And people like that, well they're not really hanging around Lawrenceburg, are they? It's over my head. Maybe you could just give me a few ideas about what I should do next.

Janelle shrugs her shoulders: *Why not?*

JANELLE
What is it you're thinking exactly?

INT. CHARLIE'S BASEMENT - DAY - FLASHBACK

Charlie and Janelle enter down the staircase where Charlie has a very rudimentary brewing system setup.

JANELLE
So you really do have--

CHARLIE
The liquor?

JANELLE
Yeah.

CHARLIE
What did you think?

JANELLE
I just thought this was going to,
you were trying to...

She thought this was all about sex.

CHARLIE
And you came anyway?

JANELLE
It's been awhile.

Charlie doesn't know how to save this so it could be about sex too.

CHARLIE
Well, I want you to see if this
could be a business. I'm a
different person now.

JANELLE
Not that different if you're
distilling this liquor.

CHARLIE
Wait'll you try it. And the dreams,
I can't even explain the dreams. I
wish I had dreams like this
normally.

INT. CHARLIE'S BASEMENT - LATER - FLASHBACK

Janelle sleeps in a recliner while Charlie sits on the couch. He keeps checking the time on his phone and then watching Janelle for signs that she's waking up.

Charlie looks down at the time again and Janelle's eyes open.

JANELLE

What was that?

CHARLIE

You're awake. Take it slow.

Janelle sits up and Charlie helps her.

JANELLE

That was fucking amazing. What is it? How?

CHARLIE

Good dream?

JANELLE

And you're going to sell this?

CHARLIE

What do you think?

JANELLE

I can sell this. I can sell dreams. Everyone wants better dreams.

CHARLIE

Good dreams. I'm still making sure it doesn't produce nightmares.

JANELLE

These after effects--

CHARLIE

It does take a little time to come out of a dream.

JANELLE

Then we can sell the whole experience. Not just the liquor. A hotel to experience your best dreams.

CHARLIE

The Will-o'-Wisp. My mom used to tell me if you'd follow them your dreams came true.

JANELLE
The Will-o'-Wisp.

EXT. WILL-O'-WISP HOTEL - DAY

A car with Janelle and Kirk pulls up to the front of the casino. A VALET opens the door and Janelle walks out.

She hears Reverend Schnitzer and his group yelling about the evils the casino will bring.

Kirk looks up from a text on his phone.

KIRK
A camera crew from the local NBC station's coming. They got stuck in the bridge construction.

JANELLE
And the first thing they see will be the protesters. They're going to be the story.

Janelle expects Kirk to do something, but he doesn't know what to do.

JANELLE
Do I have to do everything myself?

She marches over to Reverend Schnitzer.

JANELLE
Hi, Reverend. So nice to see you.

He quiets the group for a moment so he can hear her.

REVEREND SCHNITZER
Janelle. Haven't seen you at church since you've been back.

JANELLE
This isn't the welcoming party I hoped for.

Janelle reads a sign that says, "Don't drink the devil's juice."

REVEREND SCHNITZER
No.

JANELLE

Can I interest you in a drink on me? You can see that it isn't the devil's juice you think it is?

REVEREND SCHNITZER

No, thank you.

JANELLE

Then I'm going to have to ask you to leave. You're trespassing on private property.

REVEREND SCHNITZER

We can't protest--

JANELLE

You can protest at that public park over across the way. Far away. Otherwise, if you're not gone in three minutes, my security team will throw you out.

Janelle turns around with a satisfied smile on her face. That's how you handle problems.

INT. WILL-O'-WISP DISTILLERY - DAY

Charlie speaks to ANNE, an African American scientist who measures all elements of the process in the tanks.

CHARLIE

You have answers for me yet?

ANNE

Nothing has been outside the regular limits.

CHARLIE

You have the reports for the past two weeks?

Anne digs through a pile of papers on her clipboard and begins pulling the documents.

ANNE

You're not going to find anything there. We've scoured through them--

CHARLIE

Give them to me.

Anne hands them to Charlie.

ANNE
I'm good at my job.

CHARLIE
Then the reports will show that.

Charlie walks away to his office. He passes his crew members tasting, testing, and dreaming. One is a little fitful, and he pauses a moment and then just realizes that's what she does when she dreams. Relief spreads over his face.

INT. MEIKE'S OFFICE - CONTINUOUS

Charlie enters Meike's office.

MEIKE
You ready?

CHARLIE
Ready as I'll ever be.

Meike passes him a glass.

MEIKE
Bottle 729.

CHARLIE
Cheers.

Charlie and Meike clink glasses, they both sit down and drink.

EXT. STEAMBOAT DECK - DREAM

Charlie's on the deck of the steamboat casino talking to someone.

CHARLIE
You have to hang on.

We see it's Janelle and his grip on her is the only thing that's keeping her from plunging into the frigid Ohio River.

JANELLE
Let me go, Charlie. I've ruined everything.

CHARLIE
No, it's not--

JANELLE

I told you I didn't want to be back
in business. And you just won't let
me go.

One of Janelle's hands escapes from Charlie's. He tries to
reach back, but can't get it.

CHARLIE

I need you. I love you, Janelle.

JANELLE

It's not enough, Charlie. Love was
never enough.

And Janelle slips and plunges into the river.

CHARLIE

Janelle! No, no, no, no, no, no!

END OF ACT TWO

ACT THREE

INT. WILL-O'-WISP HOTEL - HOTEL ROOM

Irene tosses and turns in a bed.

IRENE
(screaming)
No! No! No! No!

Luke tries gently shaking Irene awake.

LUKE
Irene. Irene. Wake up. You're just
having a dream.

Irene's eyes open and she looks frightened. She doesn't know where she is or who she can trust.

LUKE
That's it. Just take your time.
Wake up a minute. I've got water
here for you.

Luke holds out a glass.

IRENE
Not yet.

LUKE
Okay. You know where you are?

IRENE
Yes.

LUKE
That was some dream.

IRENE
Some nightmare. Fuck, I never wanna
do that again. Did anyone--

LUKE
I'm sure I'm the only one that
heard you. Water?

Luke offers the glass again.

IRENE
Thanks. Why are you here? Don't you-

LUKE
Thought you'd want a friendly face
to wake up to.

Irene closes her eyes again, but smiles.

INT. WILL-O'-WISP HOTEL

Janelle signs papers that Kirk hands her. Directs a few employees to go handle the camera crew, and then Luke approaches her.

LUKE
Ms. Schmidt.

JANELLE
Little busy.

LUKE
I wouldn't interrupt if it wasn't
necessary.

Janelle looks up and actually pays attention to Luke.

LUKE
One of the clients. They want to
talk to you.

JANELLE
Isn't this your job?

LUKE
I've tried my best, ma'am. But--

Brandon hurries up to Janelle.

BRANDON
Is this all under control? None of
the bottles?

JANELLE
We only had one small instance
where our bartender intervened. And
she had the nightmare.

BRANDON
Good. Good. I'm just worried with
the--

Brandon nods towards the camera crew.

JANELLE
It's fine.

LUKE

This client. I'm not sure she
didn't have a nightmare.

Janelle sighs.

JANELLE

I'm handling it, Dad. You go be
charming.

Brandon nods and walks towards the camera crew.

INT. SCHMIDT HOUSE - DINING ROOM - DAY - FLASHBACK

James, Janelle, Brandon, and Miyuko sit around the table.
James keeps looking at each of them trying to figure out
what's going on.

MIYUKO

I always relish the chance to try a
new recipe. This gave me the
opportunity to try this new
broccolini recipe. What do you
think, James?

JAMES

Delicious, Mom. What is broccolini
anyway?

MIYUKO

The new superfood.

JAMES

But is it broccoli or asparagus?

MIYUKO

I don't know.

JANELLE

Kale. It's broccoli and kale.

There's an awkward silence as they all look at their plates
and eat.

JAMES

Are you guys getting a divorce?

BRANDON

No.

MIYUKO

How could you even suggest
that?

JAMES

We don't do family dinners.

JANELLE
It was my idea.

JAMES
You're sick? What, cancer?

JANELLE
No.

James waves his fork with the broccolini.

JAMES
C'mon. I know it wasn't just so you
could get me to try broccolini.

Janelle and Brandon exchange looks.

JANELLE
Dad and I are opening a new
business.

JAMES
You're not staying retired?

BRANDON
It's a great opportunity.

JANELLE
And we want you to join us.

JAMES
What is the business?

JANELLE
A distillery.

JAMES
What're you gonna distill some
craft beer?

JANELLE
Liquor.

JAMES
There are hundreds out there
already. The amount of alcohol they
try to get me to buy at the bar--

BRANDON
Not like this.

JAMES
This one make you shit gold?

MIYUKO

James!

JANELLE

I suppose. If that's what you dream.

JAMES

What I dream?

JANELLE

This alcohol creates dreams. You drink it and have the most amazing dreams.

JAMES

You hallucinate?

JANELLE

Not hallucinations. Completely controlled, fall asleep, and have an amazing dream.

BRANDON

It's everything you want alcohol to be.

JAMES

Really?

BRANDON

Didn't believe it myself, but then Charlie--

James nearly chokes.

JAMES

(to Janelle)

You're in business with Charlie?
You know he just wants you back.

JANELLE

So what? He has a brilliant product.

JAMES

You're going to regret--

JANELLE

I'm not. It's not about that.

JAMES

So you want me to help? Be part of building this and getting it going from the ground up?

James now understands why they want him, they want his expertise.

BRANDON

Sort of. We have other people on board, but we're thinking that...

JANELLE

We'd want you to be the head bartender.

JAMES

What?

James can't believe this is what they're asking.

JANELLE

Create the cocktails, craft the drinks, make magic that you're so good at.

JAMES

That's all you see me as: a bartender?

JANELLE

No. But you can make the perfect--

JAMES

No. I'm an owner, an entrepreneur, I work hard to be my own boss.

JANELLE

You'd be the boss of others.

JAMES

I am. Already. At my place. Did you even think what your business will do to my bar?

BRANDON

It's a different business.

JAMES

No, you're still serving alcohol. You just want me to be the lowly bartender. That's insulting.

James stands from the table and leaves. Miyuko takes another bite from her broccolini.

This was exactly the reaction Janelle expected.

INT. TOWN HALL - EVENING - FLASHBACK

Janelle wears the same expression as the last scene. She, Charlie, and Brandon are at a Town Hall Meeting to get their business license approved.

CINDY, a concerned citizen is at the podium, while city council members listen to her behind folding tables at the front of the room.

CINDY

...need to think carefully about what more crime this will bring to the town. Our jails are already full with opioid addicts. This isn't about causing more problems for the cops.

MAYOR

Thank you. Any other comments regarding the licensing of Will-o'-Wisp Distillery?

DAN, a devout Christian, stands and walks to the podium with notes.

DAN

I'd ask the town council to think carefully before granting this license. We easily accepted riverboat gambling as a boon to our city in revenue, taxes, and jobs. Yet all it brought was more trouble and as soon as it went under we now have abandoned buildings and homes.

Janelle whispers to Charlie.

JANELLE

That we're trying to buy.

DAN

As Cindy mentioned, crime went up by 30% from the previous year to the first year of gambling. This business will just replicate that, if not make it worse.

Janelle finally stands up.

JANELLE

Excuse me.

DAN

I'm not finished.

Does that really matter?

JANELLE

The arguments you're making can't be applied to us. To Will 'O Wisp. You have these ideas about gambling, but that's not what we're doing here.

DAN

Right, you're just bringing people here to get them drunk.

JANELLE

No, this isn't getting them drunk. It's giving them dreams. And we keep them at the hotel until they're awake.

CHARLIE

It doesn't harm their faculties.

MAYOR

And there's proof?

Charlie brings up papers to the council who begins to flip through them.

CHARLIE

We have studies right here.

JANELLE

Ms. Mayor, this is safe. And the jobs it will create for this county is unprecedented. The reason we have this opioid crisis is that there's no hope here. Nothing for people to work towards. The industries our parents worked in are all gone. And we need a replacement. This distillery can be the hope.

The tide has seemed to turn in the town meeting in Janelle's favor.

EXT. JAMES'S HOUSE - EVENING - FLASHBACK

Brandon drives up and sees James sitting on the front porch. He gets out of the car with a bottle of the liquor.

He walks up to the porch not really saying anything.

JAMES

Don't want round two.

BRANDON

Not here for that.

JAMES

Then what do you want?

BRANDON

Look. All I've ever wanted for you kids is to have a better life than I had.

JAMES

Who says I don't have that already?

BRANDON

True enough. You're not working at some soulless job day in and day out.

JAMES

That's what you want, though. Bring me into your soulless new company.

BRANDON

No, I want you to be part of something that's going to be much bigger. Just try it, James.

Brandon holds out the bottle. James doesn't accept right away, but curiosity gets the better of him.

JAMES

What, just straight from the bottle?

BRANDON

No, whatever you do, make sure you're lying down. Couch, bed, whatever. It knocks you on your ass.

JAMES

And gives me dreams?

BRANDON
Best dreams of your life.

JAMES
Why do you and Charlie keep
overlooking the fact that Janelle
already brought one business down?

Brandon shakes his head. He leaves and drives off. James
surveys the bottle.

INT. JANELLE'S OFFICE - FLASHBACK

Janelle stands in front of a conference table surrounded by
COLLEAGUES.

JANELLE
This announcement will make this
the most profitable year yet.

COLLEAGUE
Don't you think we might be going
too fast too soon?

JANELLE
Not at all. No risk, no reward.

Most of the colleagues agree with her and nod.

INT. JAMES'S HOUSE - NIGHT

James looks at the clock. It's after midnight. He can't
sleep. He's been tossing and turning still pissed about his
family.

James gets up and goes into the kitchen. He gets the liquor
bottle, pours a shot, and then takes it to the couch.

He drinks the shot and grimaces. And then he lays down
quickly.

EXT. SPARTAN AGOGE- DREAM

James dressed as Spartan military walks through the barracks.
A SPARTAN LEADER finds him walking alone.

SPARTAN LEADER
Why are you out here alone? You
know the rule--

JAMES
My captain--

SPARTAN LEADER
Perimedes, come here.

A younger soldier, PERIMEDES, that had been following behind joins his leader.

SPARTAN LEADER
Use your sword to teach him--

Perimedes draws his sword quickly and swings at James who avoids his first swing and then begins to fight back with his own sword.

The two battle with all of their might while the Spartan Leader leans against a barrack wall. Finally, James has Perimedes on the ground and looks as if he's ready to run his sword through him.

SPARTAN LEADER
Enough. We don't kill our own.

JAMES
Of course not.

SPARTAN LEADER
Don't let me see you out here again
or I'll find a better match for
you.

James nods, sheathes his sword, and heads back to the barracks.

INT. JANELLE'S OFFICE - DAY - FLASHBACK

Janelle's in her office looking horrified. Her boss enters.

BOSS
What the fuck were you thinking?

JANELLE
You gave me the--

BOSS
Goes without saying. You're fired.

Janelle starts to get her things.

BOSS
No. Just leave. We'll send you your
things.

Janelle grabs her bag and leaves. This is the worst day of her life.

INT. WILL-O'-WISP DISTILLERY

Charlie wakes up from his nightmare.

MEIKE
You all right?

CHARLIE
What bottle was that?

Meike picks up the bottle.

MEIKE
722.

Charlie starts furiously flipping through papers and reports.

CHARLIE
All of these have come from Line 3.

MEIKE
You think you know the problem?

CHARLIE
I've gotta guess.

Charlie stands and sways.

MEIKE
Wanna wait a moment?

CHARLIE
Don't have a moment to lose.

Charlie exits.

INT. SCHMIDT'S HOUSE - KITCHEN - DAY - FLASHBACK

Janelle comes into the kitchen and grabs an orange and peels it while Miyuko pours herself a cup of coffee.

MIYUKO
You'll be home for dinner?

JANELLE
No, I have a late meeting with investors.

MIYUKO
And your Dad--

JANELLE
He'll be there too.

MIYUKO
You have him running around. He's
barely home anymore.

JANELLE
I'm sorry. But he's really great at--
-

MIYUKO
Of course he is, I know he is.

JANELLE
Have you tried it yet?

MIYUKO
What?

JANELLE
The liquor.

MIYUKO
No. I'm not interested.

JANELLE
Thought you'd at least care about
what's taking all our time.

MIYUKO
I'm sure I'll get around to it.
When I'm less busy.

JANELLE
You should. Then you'd see why
Dad's so excited.

Janelle throws her peel in the trash can and leaves.

INT. JAMES'S BAR - EVENING - FLASHBACK

A slow night at the bar. James gets a text from Brandon: "You try it?"

James waits for a few moments and then answers, "Yes."

Brandon replies, "So you ready to come on board?"

James shakes his head and types, "No."

INT. WILL-O'-WISP DISTILLERY - DAY - FLASHBACK

Brandon, Charlie, and Janelle have just signed the lease on the distillery and excitedly look through the rooms planning how the operation will work.

INT. JAMES'S BAR - EVENING - FLASHBACK

Irene flirts with one of the BARFLIES as she pours him another whiskey.

She's filling drinks, getting tips, and the bar is more packed than ever. She's the reason patrons come here.

James enters.

JAMES

Get out.

IRENE

James.

JAMES

Put down the glass. Take off your apron. You're fired.

IRENE

I've still got two weeks.

BARFLY

Yeah, James. Let her stay. Her whiskey sour beats anyone's in the tristate.

BARFLY 2

And Hank's been to every bar in the tai-state.

The barflies all laugh.

JAMES

No notice necessary. You made your choice.

Irene knows she should have told him first.

IRENE

You can't get mad if they're going to pay me more.

JAMES

It's all about the money?

IRENE
It's mostly about the money.

JAMES
Come back in a week and I'll have
your last check then.

IRENE
Let me finish my shift.

JAMES
No. Traitors don't get that luxury.

IRENE
Fine.

Irene takes off her apron, gets her purse, and starts to
leave.

JAMES
Irene.

IRENE
What?

JAMES
The thing is, about my sister. She
always fails. And that means
everyone with her fails. And you
fail.

IRENE
I can't do what I've always done
for the rest of my life, James.

Irene leaves and the bell RINGS as she exits. Pissed, James
puts on an apron and starts wiping down the bar even though
he's getting in the way of patrons.

EXT. JANELLE'S APARTMENT - FLASHBACK

Janelle packs the last of her few belongings into her Toyota
Prius. She's down to almost nothing again. She drives away
from her catastrophe.

EXT. SCHMIDT'S HOUSE - FLASHBACK

Miyuko sits on the porch drinking sweet tea as Janelle pulls
up in her car. Miyuko puts the glass down and walks out to
welcome Janelle with a hug. She knows the disappointment her
daughter must be feeling.

Janelle hates the fact that she needs her mom in this moment.

END OF ACT THREE

ACT FOUR

INT. WILL-O'-WISP HOTEL - HOTEL ROOM

Janet sits in her hotel room and then stands and paces. Luke opens the door and enters with Janelle.

LUKE

Ms. Schmidt, this is one of our customers that insisted on speaking with you.

JANELLE

I apologize for the wait, Ms. Poole.

JANET

I want to know what you're going to do about it.

JANELLE

About what? Please sit. I don't know what you're talking about.

Janet and Janelle both sit.

JANET

The horrid dream I had.

JANELLE

I don't follow. What was it about?

JANET

I can barely describe--

JANELLE

Ms. Poole, I'm sure you understand that our product is only meant to induce dreams.

JANET

My dream took me back to pre-civil war. I was on a Southern plantation.

JANELLE

And you were a slave?

JANET

No. Worse. I was the white mistress. I don't know how you can be selling racist alcohol--

JANELLE

The alcohol isn't racist. We create dreams, but we can't control what you dream.

JANET

I call this more of a nightmare.

JANELLE

It seems your subconscious thinks otherwise.

JANET

I can't believe--

JANELLE

I'm happy to offer you another dream on us free, but I can't--

JANET

No, I don't want a dream. Not if it's going to be that kind of dream.

JANELLE

I apologize. Luke will make sure that you don't incur any cost for your experience.

LUKE

One moment, Ms. Poole and then I'll be happy to escort you down to the lobby.

Luke and Janelle exit into the hallway.

INT. WILL-O'-WISP HOTEL - HALLWAY - CONTINUOUS

Luke closes the door.

JANELLE

She didn't have one of the--

LUKE

No, I already checked.

JANELLE

Then, we can't control how fucked up her dreams are.

Janelle leaves. Luke raises his eyebrows because those are pretty fucked up.

INT. WILL-O'-WISP DISTILLERY - PRODUCTION FLOOR

Meike stares at Charlie as he looks at one of the pipes on the line that produced the bad bottles.

MEIKE

You know what you're looking for?

CHARLIE

Yeah. And I found it.

MEIKE

What?

CHARLIE

This wasn't filtering enough. We lost one of the sieves. There's too much in these bottles.

MEIKE

And that causes the nightmares?

CHARLIE

One of the things. It has to be distilled enough.

MEIKE

You can fix it?

CHARLIE

No. But I have an engineer that can.

MEIKE

How soon can we--

CHARLIE

Tomorrow. At the latest.

MEIKE

Thank god.

Meike hugs Charlie and he doesn't quite know what to make of this odd display of thankfulness from Meike.

INT. BLOGGER'S APARTMENT - BEDROOM - NIGHT

Blogger types the following as we hear her voiceover. Then we see various tv shots, newspapers, and social media praising the Will 'O Wisp Distillery and the dream liquor.

BLOGGER (V.O.)

And because of this, Will-o'-Wisp
Distillery's line of dream liquor
will become so addictive it'll be
hard to stop.

EXT. MEIKE'S APARTMENT BUILDING - NIGHT

Meike pulls up to her apartment exhausted. She gets out of her old Ford Taurus and closes the door. She has to open it again just to get the door to close right.

INT. MEIKE'S APARTMENT - LIVING ROOM - NIGHT

Meike opens the door to GRETA, her mom, sleeping on the couch with the TV on.

INT. MEIKE'S APARTMENT - BEDROOM - CONTINUOUS

Greta stirs as Meike goes into one of the rooms where her three children sleep.

Meike kisses each of them on the head, and her youngest, JOSIE, opens her eyes momentarily.

JOSIE

Love you, Mommy.

Meike smiles and closes the door behind her.

INT. MEIKE'S APARTMENT - LIVING ROOM - CONTINUOUS

Greta stands folding the blanket that was covering her.

GRETA

You can't be that late.

MEIKE

It's my job, Mom.

GRETA

Still, the children.

MEIKE

I don't have a choice.

GRETA

Meike, you're exhausted. It's
killing you. You should go back to--

MEIKE
Walmart? That was killing me.

GRETA
The hours were decent.

MEIKE
Not tonight, Mom. Not tonight.

Greta motions "Fine" with her hands and leaves. Meike locks the door and goes to her bedroom to collapse.

INT. JANELLE'S HOUSE - NIGHT

Janelle enters her small two bedroom house, flips on the lights, and throws down her keys. Her phone RINGS.

CU on phone: Charlie. She sends it to voicemail and kicks off her heels.

She thinks for a moment about changing her clothes, but she's too tired. She lays down on her bed. She's not comfortable.

She rolls over and takes a bottle of Will-o'-Wisp liquor off the table and pours it into a glass.

She slams it quickly. She lays on the pillow and her eyes close.

INT. CLASSROOM - DREAM

Janelle sits in the back of a classroom. She flips through the pages of a book, almost like a photo album. She looks up and sees a teacher, MR. CARSON, sitting at his desk grading papers.

MR. CARSON
You've found one?

JANELLE
I want this one.

She points to picture.

CU on picture of a six-year-old JANELLE and eight-year-old JAMES having a snowball fight.

MR. CARSON
You sure? You'll never get it back.

JANELLE

Don't ask me that every time. I
know what I'm trying to erase.

MR. CARSON

Fine then. Come here.

Mr. Carson stands and begins to pull the memory from Janelle's brain. It comes out as almost a projection slide of sorts and he lays it on an overhead projector.

He turns on the projector light and the memory appears on the screen. At first it is an image, but then it starts to play like an old movie.

Mr. Carson turns out the lights. He goes back to his desk and hands Janelle a spray bottle and a whiteboard eraser.

Mr. Carson returns to his work. Janelle pauses and watches the movie for a moment. We see that Janelle is just too little. She can't win the battle against James. He continues to pummel her with snowballs and even though she tries to fight back, she really can't win.

Janelle squirts the spray bottle on the board and starts erasing. It's difficult and only pieces of the memory start to fade first.

She has to put elbow grease behind it to get the memory completely clear from the whiteboard.

She pauses and steps back.

MR. CARSON

Are you finished? Is it completely
gone?

Janelle nods. Mr. Carson rises and takes the sheet from the projector and turns off the lamp.

He pushes the clear projection sheet of the memory back into Janelle's head. Then he puts his hands on her shoulders which is more than appropriate for a teacher.

Janelle stares ahead blankly.

MR. CARSON

Have you erased it all?

JANELLE

It's gone.

MR. CARSON

Good. We'll do another tomorrow.

INT. CHARLIE'S OFFICE - NIGHT

Charlie tests a drink from the last bottle.

INT. LOG CABIN - DREAM

Charlie brings Janelle into a charming log cabin with his hands over her eyes. He takes them off.

CHARLIE
Open them now.

Janelle opens her eyes and loves the surprise.

JANELLE
You remembered!

CHARLIE
Of course. You always wanted to run away to a cabin in the woods.

JANELLE
It's so quaint.

CHARLIE
You haven't even seen the best part.

Charlie takes her hand and guides her into the bedroom.

INT. LOG CABIN - BEDROOM - DREAM

Janelle and Charlie enter the bedroom with glass windows and ceiling that opens to the wide expanse of the night sky.

JANELLE
Wow.

CHARLIE
Up close and personal with the universe.

JANELLE
I've never seen so many stars in my life.

CHARLIE
Once your eyes adjust, we can even see the Milky Way.

Janelle looks at the sky for a moment and then kisses Charlie. And then they passionately fall onto the bed and forget about the stars.

END OF ACT FOUR

TAG

INT. JAMES'S BAR - DAY

It's too early for anyone to be drinking, but a Filipina customer, TALA, sits at the bar with a coffee. James refills the cup.

JAMES
So where you from?

TALA
That obvious I'm an outsider?

JAMES
No, just we know everyone around here.

TALA
From Cincinnati, I'm a cognitive scientist that studies--

JAMES
Dreams.

TALA
Yeah.

JAMES
Let me know if you need directions.

TALA
I'm good. But thanks for the coffee. Best I had in awhile.

Tala leaves laying a few bills down for the coffee. Another person enters, but we don't see who it is.

JAMES
Little early for a drink.

James begins wiping down the bar counter. He looks up again.

JAMES
What do you want, Mom?

And now we see it's Miyuko. She gingerly sits on a barstool.

MIYUKO
It's time for our plan.

JAMES
Your plan.

MIYUKO

It benefits both of us if we take
down the distillery.

JAMES

I'm listening.

END PILOT