

TYCOON

**Written by
Nicholas Steele
&
Peter Wood**

1 EXT. FRONT OF MANSION -- DAY 1 1
(JOE)

The camera dollies along in close up focused on bright green grass. Next to the grass a brilliant festival of colored flowers, next to the flowers a pair of hiking boots enters frame. The camera tilts up to find they belong to JOE COLLINS.

Joe seems to be a free spirit, his relaxed posture and his long flowing hair just reinforce the obvious. He looks apprehensive as he gazes upon a his family home which sits behind the the row of festive flowers.

Joe takes a beat, then proceeds up to the front door. On his shoulder Joe carries a full duffel bag. He looks under a potted plant on the porch and finds a front door key.

He slowly inserts the key with some hesitation, and holds a few beats before opening the door.

2 INT. MANSION FRONT DOOR -- DAY 1 2
(JOE)

Joe walks in through the front door. He stops and takes a breath of air from the home into his lungs. Joe places the bag on the floor near the door. A calmness falls over Joe he truly is home, but yet Joe has a distant out of touch relationship with his surroundings.

Joe slowly and observantly makes his way in and towards the kitchen breakfast nook.

3 INT. KITCHEN BREAKFAST NOOK-- DAY 1 3
(JOE)

Joe walks into the kitchen nook he looks down on the kitchen table and a dozen or so colored flyers lay scattered. Joe picks up one of the flyers and notices that it's a flyer for an estate sale on the home, the date reads Oct 15th, he checks his watch.

Joe looks out the large French doors onto the balcony off the kitchen nook.

CUT TO FLASH BACK:

4 INT. KITCHEN -- DAY 2 4
(JOE, KEN, ROSE)

Joe is standing inside the kitchen, as he looks out the window he sees Rose and Ken talking and having a good time, Ken grabs her waist and kisses her. Joe can't hear any words since the doors are closed.

- 5 INT. KITCHEN -- CONTINUOUS 5
(JOE)

Joe is standing still remembering the event.

He takes a long beat, then lets the flyer out of hand. He turns and walk out the kitchen.
- 6 INT. LIVING ROOM -- DAY 1 6
(JOE)

Joe walks into the living room, he looks around and soaks in the surroundings, he picks up small chochkies that are scattered throughout the living room remembering old times.
- 7 INT. HALLWAY OF MANSION -- DAY 1 7
(JOE)

Joe slowly makes his way down a long hallway,[POV of rooms] stopping at every door and peering in reliving a few old memories. Joe makes it to the last door, stops and freezes in the door frame. After a few beats, he slowly but confidently walks into the room.
- 8 EXT. MANSION FRONT DOOR -- DAY 1 8
(LYLE)

A close up of a key going into the front door lock.
- 9 INT. MOM'S MASTER BED ROOM -- DAY 1 9
(JOE)

Joe stands at the foot of a large canopied female bed. [POV of room] He looks upon the empty bed with sorrow filled eyes. He makes his way to the side takes a seat, he runs his hand across the bed then picks up the pillow and smells it..then decides to lay down on the bed.
- 10 INT. MANSION FRONT DOOR -- DAY 1 10
(LYLE)

Lyle, the family attorney walks into the house, he's dressed in a formal business suit. He immediately notices the duffel bag on the floor, he kneels down next to it and looks at the tag.

It reads "Joe Collins" Lyle stands up and walks into the house.
- 11 INT. KITCHEN BREAKFAST NOOK -- DAY 1 11
(JOE)

Lyle walks in peers his head in and then continues on looking for Joe.

12 INT. LIVING ROOM -- DAY 1 12
(LYLE)

LYLE walks through the living room into the hallway.

13 INT. HALLWAY OF MANSION -- DAY 1 13
(LYLE)

Lyle walks down the hall peering into each room, he makes it to the last bedroom.

14 INT. MOM'S MASTER BED ROOM -- DAY 1 14
(JOE, LYLE)

LYLE
Joe!... Holy Cow...

Joe quickly hops up and makes his way to Lyle.

The two embrace as family.

JOE
It's good to see you Lyle.

LYLE
I'm sorry about your mother...

JOE
Thanks Lyle..

LYLE
How have you been?

JOE
I'm doing well...

LYLE
Are you back to stay?

JOE
I don't know... How was mothers funeral?

LYLE
It was lovely....

JOE
I see the house is up for sale?
Does he have to sell all her belongings as well?

LYLE
You know your brother... he doesn't like loose ends.

(CONTINUED)

JOE
These aren't loose ends these are
memories.

LYLE
There will be time enough to discuss
all of this tomorrow when your brother
gets here... For now why don't you
relax and get settled in.

JOE
Okay..

Lyle starts to walk out the door, he stops at the door turns
to Joe and says...

LYLE
So where have you been anyhow??

Joe walks over to the window and peers out...

JOE
Around...

The camera pushes in towards Joe and dissolves.

15 EXT. EURO-WALK WAY -- DAY 0
(JOE, NINA)

15

Joe is sitting with Nina sitting between his legs on the
bottom steps of the outside stair way.

NINA
Why do you have to leave?

JOE
I've been gone for too long, with my
mothers death their will be much to
do.

NINA
...aren't you happy here?

JOE
Of course.. However I have a home
to get back too. You can come with
me.

NINA
I could never leave my family.

JOE
I understand....

They kiss heavily and passionately.

16 EXT. EURO-WALK WAY SS#1 -- DAY 0 16
(JOE, NINA)

S.S.#1 Joe and Nina B/G

17 EXT. EURO-WALK WAY -- CONTINUOUS 0 17
(JOE, NINA)

After the scene the two snuggle and kiss.

JOE
Till me meet again....

They kiss, camera dissolves into Joe's eye.

18 INT. MOM'S MASTER BED ROOM -- DAY 1 18
(JOE)

Joe stands at the window looking out, we dissolve back from the flash back onto his face.

He takes a deep breath and walks away.

19 INT. EXECUTIVE OFFICE -- DAY 1 19
(KEN, ROSE)

The sound of a busy office activity is muffled by a closed door. Inside the executive office we focus on several close up shots of several different high end office equipment before we reveal the office in full. We enter mid stream of a conversation that KEN is having. He's a well groomed gentleman with a stern look in his eye. He has on a very *nice tailored suit* on, and an ear piece in his ear. *[Must have house phone and cell phone on the desk]*

KEN
The time to buy is now Frank. Let
me stop you right there, everything
has Risk, this is the best deal you
will ever get, One hundred million
now is seven hundred million tomorrow,
either your in or your out....

The door to his office opens and a young beautiful woman walks in with a small pad of paper. It's ROSE LASIOSA; Ken's beautiful assistant, *she is dressed for success with a very sleek and sexy business suit, as well as a pair of seemed stockings on. Her perfect hair is complimentary to her perfect body.*

She hands Ken a note that reads. "Lyle's on the other line he says it's important."

Ken acknowledges.

(CONTINUED)

KEN (CONT'D)
 Look Frank think about it I need to
 call you back....

Ken hangs up the phone.

Rose turns and starts to walk away.

KEN (CONT'D)
 Lyle.. What's up?

20 EXT. FRONT OF MANSION -- DAY 1
 (LYLE)

20

Intercut

Lyle is walking from the house and talking on the cell, he stops at the same spot that Joe had walked up on.

LYLE
 Joe is back.

KEN
 My brothers back?

Rose stops in her tracks. She has a startled look on her face. She turns and looks at Ken who looks back at her.

KEN (CONT'D)
 Where is he?

LYLE
 He's at the house.

KEN
 Is he going to stay there?

LYLE
 I'm not sure, but I think so...

KEN
 Does he know about the estate sale?

LYLE
 Yes.

KEN
 What did he say?

LYLE
 You know Joe... not much.

KEN
 Do you think he's going to be a
 problem?

(CONTINUED)

LYLE

Maybe.

KEN

(angry)

He can't just come back at the last minute and change things... I don't care what he has to say, I'm going forward with the estate sale regardless.

LYLE

Look Ken... Now that Joe is back you two need to work this out.

KEN

Work things out? Where the fuck has he been for the past three years.

LYLE

It doesn't matter... He's here now.

KEN

Then I'll see you tomorrow.

Ken hangs up the phone. He looks over at Rose.

A eerie silence falls onto the office.

ROSE

What are you going to do?

KEN

I'll think of something.

Ken sees that Rose is upset.

ROSE

Don't forget you have lunch with Jennifer.

She heads for the door.

ROSE (CONT'D)

I also need to go and file some paperwork for the airline deal.

KEN

Just take the rest of the day off after your done and I'll see you tomorrow at the house.

ROSE

Thanks Ken.

21 EXT. BALCONY -- DAY 1 21
(JOE)

Joe reminisces as he look over the property.

22 INT. EXECUTIVE OFFICE -- DAY 1 22
(JENNY, KEN)

Ken's standing in front of the window on the phone. He looks upset.

KEN
(into phone)
Okay get back to me before the end
of the day.

Ken hangs up.

The door swings open and in slithers JENNIFER, a sexy blond bombshell wearing a full mink coat.

JENNY
What's the matter?

KEN
Joe's back.

JENNY
Your brother Joe?

KEN
Yes.

JENNY
Why did he come back?

KEN
I'm not sure... But his timing
couldn't be worse with the estate
sale in two days... I thought I was
picking you up for lunch...

She swings her coat open showing a sexy lingerie outfit that she has on.

JENNY
I figured we could have lunch in...

He looks at her sexy outfit.

JENNY (CONT'D)
Do you like it?

KEN
I like what's in it.

They kiss.

23 INT. EXECUTIVE OFFICE SS#2 -- CONTINUOUS 1 23
(JENNY, KEN)

S.S. #2 Ken and JENNY B/G

24 INT. LYLE'S MASTER BED ROOM -- EVENING 1 24
(LYLE, RAQUEL)

Lyle walks into his bedroom to find his wife, Raquel laying reading a book in bed.

RAQUEL
Boy your home late.

LYLE
The Collins estate sale has monopolized my time.

Lyle takes off his jacket and starts taking off his shirt.

RAQUEL
It'll be over in a few days.

LYLE
Joe's back....

RAQUEL
You saw him?

LYLE
I was at the house this afternoon.

Lyle sits at the foot of the bed shirtless, taking off his socks and shoes. Raquel slides up behind him and massages his shoulders.

RAQUEL
What did he say?? Where has he been?

LYLE
He really didn't say where he has been, however I don't think he want's to sell the estate.

RAQUEL
Oh sweetheart I'm so sorry, this is going to be such a mess for you...

She rubs her hand across his head and down his chest.

LYLE
These things have a way of working themselves out. I'm hopeful they can find some common ground before the sale.

(CONTINUED)

RAQUEL

Come here... I've missed you.

They kiss.

25 INT. LYLE'S MASTER BED ROOM SS#3 -- NIGHT 1 25
(LYLE, RAQUEL)

Ss#3 Lyle and Raquel

26 EXT. FRONT OF MANSION -- MORNING 2 26

Establishing of the house.

27 EXT. PATIO -- MORNING 2 27
(JOE, ROSE)

Joe is sitting outside on the patio alone sipping a cup of morning coffee. Rose walks around the corner into the back yard. The two stop and look at each other for a beat before saying anything, Rose walks up.

ROSE

Joe.

JOE

Rose.... It's been..

ROSE

Almost three years. Where have you been? Why did you leave and say nothing?

JOE

I needed to clear my head...

ROSE

Clear your head!? It's been three years...

JOE

I'm sorry Rose things just got to complicated..... You look great... what have you been up too?

ROSE

I work for Ken now.

JOE

Figures.

ROSE

What does that mean?

JOE

I saw you two kissing...

(CONTINUED)

ROSE
Is that why you left? I don't know
what you thought but you got it all
wrong....

28 EXT. KITCHEN -- DAY
(JOE, KEN, ROSE)

28

(FLASHBACK)

As JOE walks away Rose pulls away from Ken shocked.

ROSE
What are you're doing!

KEN
I thought you...

ROSE
Look Ken, you know I'm in love with
Joe....

KEN
You're right Rose, I'm sorry.

CUT BACK
TO:

29 EXT. PATIO -- DAY 2
(JOE, ROSE)

29

Rose and Joe are still talking.

ROSE
You should have gotten all the facts
before you left.

JOE
Why are you here Rose? For Ken?

ROSE
What do you think Joe?

JOE
I don't know what to think Rose!?

Joe is quiet for a beat.

ROSE
What are your plans?

JOE
My plans? First of all I'm going to
take a shower. When is everyone
supposed to be here?

(CONTINUED)

ROSE

Any minute.

JOE

Well then I should get going..

Joe walks into the house, turns and looks at her for a beat.
Could he have been wrong all this time he thinks to himself?

Rose stays sitting alone for a beat.

30 EXT. PATIO -- CONTINUOUS 2
(JOE, KEN, LYLE, ROSE)

30

Ken and Lyle come around the corner missing Joe and walk up to Rose.

KEN

Is he here?

ROSE

He just went to take a shower...

KEN

Did he say anything?

ROSE

(sarcastically)

He said many things...

KEN

Come on Rose you know what I mean,
what did he say about the estate
sale?

ROSE

We didn't talk about the estate sale.

LYLE

Ken you and your brother need to
work this out between yourselves...

KEN

Fine. Stay here.

31 INT. LIVING ROOM -- DAY 2
(JOE, KEN)

31

Ken sits in the living room alone, he looks at the room
recalling old memories when Joe walks around the corner with
wet hair and his shirt still unbuttoned.

KEN

So the prodigal son returns!

Joe steps into the living room.

(CONTINUED)

JOE

Have you liquidated any small towns
or cities lately or are you just
sticking to other peoples homes for
now?

KEN

No just my own.

JOE

Really I didn't know this was your
home.

KEN

Don't start with that bullshit Joe.
You left I didn't...

JOE

Well I'm back Ken... and I have the
same rights as you do...

KEN

Rights!!? You come back after three
years and you expect to walk in as
if nothing changed.

JOE

Your right Ken some things don't
change. You still a miserable greedy
bastard. The bottom line is I still
have my rights by law... and you
can't control me.

Joe walks back down the hall.

KEN

(Yelling after Joe)
We'll see ABOUT THAT!

32 EXT. PATIO -- DAY 2
(LYLE, ROSE)

32

Rose and Lyle look at each other. They go in.

33 INT. LIVING ROOM -- DAY 2
(KEN, LYLE, ROSE)

33

ROSE

That went well..

KEN

Don't start rose.
(turns to Lyle)
What are my options?

(CONTINUED)

LYLE

Well if Joe doesn't agree to the estate sale then we will have to postpone it.

KEN

Then I'll sue the bastard!

LYLE

Hold on Ken this is not what your mother would have wanted....

Lyle looks over at Rose.

LYLE (CONT'D)

Rose why don't you talk to him and see what you can do.

ROSE

Me?

LYLE

You used to be close.

Rose gets up and leaves.

LYLE (CONT'D)

Common Ken, Let's go to your place and have a drink.

34 EXT. GAZEBO -- AFTERNOON 2
(JOE, ROSE)

34

ROSE finds Joe having a cigarette.

ROSE

Are you okay?

JOE

I'm fine, not going to let him push me around any more.

ROSE

Ken never did have a subtle side.

JOE

He doesn't care about this house... it's just another deal for him.

ROSE

You mother wouldn't have wanted this.

JOE

Your right Rose... I've just never been able to deal with Ken.

(CONTINUED)

ROSE

Then let me deal with him.

JOE

You would do that for me? After all
the hurt I caused you.

ROSE

That's in the past... It still doesn't
change the fact that I never stopped
loving you.

JOE

Are you seeing anyone right now...

ROSE

No. I had a short lived relationship
after you left.

JOE

What was his name.

ROSE

Her name was Laurin.

A small smile breaks the corner of Joe's mouth.

JOE

What happened to Laurin.

35 INT. BATHROOM -- DAY
(LAURIN, ROSE)

35

(FLASHBACK)

Laurin and Rose are sitting in the tub. Rose seems to be
depressed. { Shoot montage for Europe }

LAURIN

What's bugging you? You don't seem
relaxed tonight.

ROSE

I can't believe you would leave
without saying a word to me.

LAURIN

Rose you got to try to let it go...

ROSE

(softly)
I am trying Laurin.

Laurin turns around and they kiss.

36 EXT. BATHROOM SS#4 -- CONTINUOUS 36
(LAURIN, ROSE)

Rose and Laurin become intimate in the tub.

SS #4 GG Rose and Laurin

37 EXT. GAZEBO -- AFTERNOON 2 37
(JOE, ROSE)

ROSE
Thought a different type of
relationship would make me forget
you.

JOE
Did it work?

ROSE
No...

38 EXT. GAZEBO -- CONTINUOUS 38
(JOE, ROSE)

Start Montage: The two start having a good time together
again, just like old times.

JOE
I really don't want to sell this
house.

ROSE
Leave Ken to me.

39 INT. SMOKING ROOM -- NIGHT 2 39
(KEN, LYLE)

Montage: Ken and Lyle are drinking and getting drunk.

Ken stumbles to the bar and pours another round.

LYLE
No No. Ken I can't have any more to
drink... I need to start sobering
up.

KEN
Come on Lyle, One more.

LYLE
Okay Ken one more.

Lyle looks under the sofa across from him and spots something.

He leans down picks it up and finds it to be a pair of
panties.

(CONTINUED)

LYLE (CONT'D)
What happened here?

Ken looks over and notices the panties.

KEN
Oh my god.. Those belong to Ginger.

LYLE
Ginger? Isn't that your ex?

KEN
Yea.. I remember the night she left
without those.

LYLE
What happened.

KEN
Well it was a full moon and things
were already getting hot and heavy.

40 INT. SMOKING ROOM -- NIGHT 0
(GINGER, KEN)

40

[Flash back]

Ken and Ginger are deep in an embrace when Ginger pulls back.

GINGER
It's finally nice to have you to
myself for a change. You're always
working.

KEN
Work is my life.

GINGER
Not tonight it isn't

They kiss.

41 INT. SMOKING ROOM SS #5 -- NIGHT 0
(GINGER, KEN)

41

SS #5 Ken and Ginger [when she takes her panties off she
throws them to the floor and they land under the sofa.]

42 INT. SMOKING ROOM -- NIGHT 2
(KEN, LYLE)

42

End flashback Lyle and Ken sit drinking and talking.

KEN
We broke up shortly after that.

Ken takes a sip from his drink.

(CONTINUED)

KEN (CONT'D)
I wonder how Rose made out.

LYLE
She is a very persuasive woman.

43 INT. EXECUTIVE OFFICE -- MORNING 3
(KEN, ROSE)

43

Rose walks in with a cup of coffee. Ken is hanging up the phone.

KEN
(into phone)
Okay I'll get back to you soon.

ROSE
You're here early

KEN
Well, how did it go with Joe?

ROSE
Your not selling?

KEN
Excuse me?

ROSE
Joe wants the house to stay in the family, and you don't need the money.

KEN
I'm not about to give Joe everything.

ROSE
Yes you are... because if you don't I'll go to the S.E.C. and tell them the truth about the airline deal.

KEN
You wouldn't dare.

ROSE
You know I would.

KEN
You bitch.

ROSE
I had a good teacher.

44 EXT. FRONT OF MANSION -- NIGHT 3

44

Establishing of house at night.

45 EXT. POOL -- NIGHT 3
(JOE, ROSE)

45

Joe is sitting near the pool smoking a cigarette and thinking when Rose walks up with a manila envelope. She sets the envelope down next to him.

JOE
What's that?

ROSE
It's the paperwork for your mothers estate.

JOE
How did you do it?

ROSE
I learned a few things since you've been away.

JOE
Apparently you have.... Now there is just one thing left to do.

He pulls her close.

They kiss.

46 EXT. POOL SS #6 -- NIGHT 3
(JOE, ROSE)

46

SS #6 Rose and Joe.

THE END

<i>Joe Rose</i>
