

"BOBBY LEIGH DIED AT SEA"

by

Paul S. Carrington

Copyright WCA #C103215

Paul S. Carrington
redpaw_83@yahoo.co.uk

FADE IN:

INT. SCHOONER, LIVING QUARTERS, CLOSET - DAY

Darkness and terror.

SLIM (early 20's) cowers in the dark of the cramped closet space.

His terrified eyes peer out through the open slats at a bikini-clad girl who lies slumped over a table.

She isn't moving.

His gaze now falls to the blood that pools out of her, spilling closer and closer to his position in the closet...

INT. SCHOONER, LIVING QUARTERS - MOMENTS LATER

Suddenly, the closet doors burst open and Slim springs out in complete panic and we see him properly for the first time.

He's a simple crude-looking fellow dressed in dirty, ragged clothes that hang loosely off of a painfully thin, skeletal frame and stood inside of a pair of worn out old boots.

He glances down in horror at the dead girl then bolts!

INT. SCHOONER, SLEEPING QUARTERS - MOMENTS LATER

The door bursts open revealing Slim behind it. He grimaces at the unseen horrors inside.

Traces of blood decorate the walls, a hint of some unspeakable torture.

Slim bolts again.

INT. SCHOONER, ENGINE ROOM - MOMENTS LATER

Slim in the doorway looks inside.

The room floods with sea water. The engine is gone.

EXT. SCHOONER, MAIN DECK - MOMENTS LATER

Slim prepares a life raft.

The dinghy is dropped over the side. It lands with a splash!

Slim climbs down inside, takes up the oars and starts to row as fast as he can.

EXT. OCEAN - LATER

The life boat quietly bobs on the open ocean with Slim inside stretched out in exhaustion.

He gazes out. His eyes are heavy, his vision blurry. He sees in the distance, a boat, a bright white recreational yacht.

He hoists a weak hand into the air to signal the boat. It flops lazily back down.

Eventually the yacht turns and starts toward him and Slim sighs in relief allowing his eyes to finally fall shut.

INT. YACHT ROBIN, BOBBY LEIGH'S QUARTERS - MORNING

ROBIN 'BOBBY LEIGH' DARLING (19) asleep in her bunk. She awakens from her slumber and stares vacantly into space.

She rises from her pillow and swings her legs off the side of the bed. She sits and mops the damp hair from her brow.

She then clambers to her feet and starts across the room.

She stops at the mirror and briefly studies her reflection. Her gaze then drops to the photograph tucked into the mirror's frame.

The photo depicts a mother and daughter as they embrace, smiling blissfully into the camera, their golden hair billowing in the wind on a fun, family day at sea.

She realigns back on her reflection for a final glance and then moves off.

FADE TO BLACK.

We hear the sink running and teeth being brushed.

INT. YACHT ROBIN, BOBBY LEIGH'S QUARTERS - MOMENTS LATER

A door is open to a narrow on suite bathroom. Bobby Leigh stands at the sink brushing her teeth. She leans, spits and continues brushing.

FADE TO BLACK.

The brushing continues.

SUPER:

JULY 25TH, 1975

EXT. YACHT ROBIN, MAIN DECK - DAY

The cabin door opens and Bobby Leigh steps out after being momentarily disoriented by the bright, baking hot July sun.

PAUL (O.S.)
Hey, look who finally decided to
join the vacation!

Bobby Leigh shields her eyes of the glare.

At the other end of the boat are PAUL DARLING (49) and five-and-a-half-month pregnant LAURA BRENNAN (34). They are joined by CHOPPER, a beautiful golden Labrador retriever.

Paul sorts through fishing tackle while Laura reclines in the sun lounge beside him.

Chopper gives a friendly bark and skips over to Bobby Leigh. He leaps up and she responds to his love and greets.

Laura calls out to Bobby Leigh:

LAURA
Morning Robin.

Bobby Leigh ignores the kind greeting and directs her eyes starboard where --

JOSH (21), plugged into his walkman, powers through crunches on a workout mat.

EXT. MAIN DECK, AFT - CONTINUOUS

Laura observes Paul from the sun lounger. She sees that something bothers him.

LAURA
I saw that look...

PAUL
Look... ?

LAURA
That one of disapproval when I
said the name 'Robin'.

PAUL
That's the name on her birth
certificate --

LAURA
-- but that isn't the name she
goes by, I know --

PAUL
-- if you know then why continue
to use it?

LAURA
You know why.

PAUL
Oh, I almost forgot; out of
courtesy to me, right?

LAURA
Exactly!

PAUL
You are very courteous!

Bobby Leigh approaches and Laura squirms nervously at her arrival.

PAUL
There she is! And how's my
beautiful Bobby Leigh this fine
morning?

She takes the loose strands of wind-swept hair that continually batter her face and tucks them behind her ear.

BOBBY LEIGH

... Hot... very hot. And tired.

PAUL

Well that's too bad 'cause we've got a whole day of fishing planned. Betcha could teach Laura a thing or two. Whaddya say, kiddo?

BOBBY LEIGH

... Can't wait.

PAUL

Atta girl. And you --
 (to Laura)
 -- I'm gonna be testing you, so we shall see who's the better listener in this relationship!

Anxious Laura forces a smile. She's doing her utmost to appear enthusiastic while Bobby Leigh continues to portray the opposite.

LAURA

In that case, I think I'll go make us --
 (to Bobby Leigh)
 -- some sandwiches.

She starts out of the deck chair, her movements hindered by the up and down of the boat.

Bobby Leigh could offer a helping hand if only she were so inclined.

Instead, Paul drops what he's doing and tends to her aid.

PAUL

You don't have to do that.

LAURA

Really, it's fine. I need to stretch my legs anyway.

Laura slips away toward the cabin and Paul calls after her:

PAUL

Alright, but I'll be there in a minute to help.

She glances back a sunny smile.

LAURA

'Kay.

He returns the smile, but once the door closes behind her, his expression drops.

Bobby Leigh eyes the deck as her disappointed father coldly brushes by and returns to the fishing gear.

PAUL

You could be a little nicer.

BOBBY LEIGH

I'm trying.

PAUL

Well maybe you should try a little harder.

BOBBY LEIGH

Y'know, it's not easy for me --

PAUL

-- wasn't exactly a walk-in-the-park for me neither!

(beat)

Your mom's dead, Bobby Leigh!

She's hurt by those words, Paul knows it and stops what he's doing regretting having said them.

He climbs to his feet.

PAUL (CONT'D)

I'm sorry, I shouldn't have said that.

Before she can respond he moves for the cabin leaving teary-eyed Bobby Leigh with nothing but the ocean for comfort.

INT. YACHT ROBIN, KITCHEN - DAY

A blade slices through a tomato held in position by slender fingers.

Laura works the knife. Plagued with anxiety she allows the knife to wander.

Suddenly, her face twists in pain.

Her hand retracts sharply to the sound of the cool steel and wooden handle of the knife bashing against the surface of the work top as it's dropped.

LAURA

Dammit!

She winces at the blood that gathers at the tip of her finger.

The door opens and Paul enters the room. He sees Laura nursing a wounded finger and hurries over.

PAUL

Sweetie, what happened, are you okay?

LAURA

It's just a scratch.

He takes her hand for inspection.

PAUL

Here.

He gently ushers her to the sink, turns on the water and places her hand under the faucet.

Laura finds herself wrapped in Paul arms. He brings his lips to her ear and whispers:

PAUL (CONT'D)

That's better.

She smiles, grateful.

LAURA

Thank you.

PAUL

Least I could do.

He now turns off the water and places a loving hand on her belly.

PAUL (CONT'D)

How we doing?

LAURA
We're good.

PAUL
... I'm sorry.

LAURA
For what?

PAUL
For my daughter still giving you
a hard time.

LAURA
Don't be.

PAUL
She'll come around.

LAURA
I know.

PAUL
By the way... thank you.

LAURA
For what?

PAUL
... Everything.

LAURA
Least I could do.

EXT. YACHT ROBIN, MAIN DECK, AFT - DAY

Bobby Leigh sits and stares out at the ocean. Chopper is by her feet and she pets his head in her lap.

She senses Josh sat beside her in Laura's recliner but doesn't acknowledge his presence.

JOSH
So I see you're still acting the
cunt.

BOBBY LEIGH
(hushed)
Fuck you.

JOSH

Just how long are you gonna
punish an innocent woman, Laura's
been nothing but good to us?

BOBBY LEIGH

(gaining confidence)
Do the words 'fuck you' mean
anything?

JOSH

Nobody's forgotten about mom...
especially dad.

Josh realizes he isn't getting through to her and takes a
moment to join his sister as they both gaze out at the sea.

The therapeutic sounds of the ocean wash over them.

After a few moments, Josh speaks again:

JOSH

Did you know dad tried to kill
himself?

She looks at him for the first time.

JOSH (CONT'D)

Crazy, huh?

(pause)

One night... about three months
after we lost mom... I came down
stairs for a glass of water
expecting to find him in front of
the TV with a bottle of Scotch in
his lap. But I get down there
and the TV is off and the couch
is empty. Then I see light
coming from the garage. So I go
to take a look.

(pause)

... And that's where I find him.
Sobbing in the corner like a
girl... with a photo of mom in
his lap... and a rusty straight-
razor against his wrist.

He turns to meet the dumbstruck expression in his sister's
face.

BOBBY LEIGH
What did you do?

JOSH
... I hit him.

BOBBY LEIGH
What?

JOSH
You remember that one time dad
sat down to breakfast with that
black eye?

She thinks back and remembers.

JOSH (CONT'D)
How do you think he got that?

BOBBY LEIGH
He told me he slipped and bumped
his head in the shower.

JOSH
(sour grin)
Of course he did. He couldn't
bare you knowing the truth. And
he made me promise never to tell.

BOBBY LEIGH
So why are you telling me?

JOSH
I'm telling you because you need
to know... even though dad never
used the razor that night, I'm
sure he thought about it... for a
while at least. That is until he
met Laura. After that he kinda
gave up his late night drinking
habits... he returned to his own
bed... and was getting on with
his life.

(beat)
But something tells me he will
never forget about mom... just
like I won't ever forget that
night.

They are locked in a dead stare when:

LAURA (O.S.)

Hi guys.

They turn to find Laura stood with a plate of freshly prepared sandwiches, a pleasant smile on her face.

LAURA (CONT'D)

Okay, I got peanut butter jelly
for us --

(addressing the semi-
catatonic Bobby Leigh)
-- and Josh, for you, 'cause I
know you're training and all, I
made you tuna salad.

Josh springs to his feet and grabs the tuna from the plate.

JOSH

Thank you, Laura.

He takes a healthy bite.

LAURA

You're welcome.

Laura now offers the plate to Bobby Leigh who's head is still spinning from her talk with Josh.

It's an awkward moment between the three.

Bobby Leigh finally snaps out of it. At least enough to take one of the sandwiches that are being offered.

BOBBY LEIGH

(miles away)
... Thank you.

She just holds onto it. Silence.

JOSH

Well. I guess I'll leave you
ladies to it.
(to Chopper)
C'mon, boy. This is girls only.

Chopper happily follows Josh away and Bobby Leigh and Laura suddenly find themselves alone for the first time.

EXT. YACHT ROBIN, STARBOARD - MOMENTS LATER

Josh and Chopper meet up by Paul who sits toying with a deck of cards.

PAUL
You up for a game?

JOSH
I could play a couple of hands.

PAUL
Have a seat.

Josh sits and Paul deals the cards.

EXT. YACHT ROBIN, AFT - MOMENTS LATER

Bobby Leigh nods for Laura to sit. She does.

Nobody speaks a word.

Bobby Leigh starts to chew slowly through her sandwich.
Laura takes one from the plate and does the same.

Bobby Leigh then stops and stares. She looks like she wants to say something but is unsure how.

BOBBY LEIGH
(pause)
... I love my mom!

Laura's caught by surprise. She swallows the gob of sandwich that's loitered in her mouth for the past several moments, GULP! It travels awkwardly down her throat.

LAURA
... Good!
(beat)
I love your dad!

Bobby Leigh is caught with equal surprise.

BOBBY LEIGH
Good!

They return to their sandwiches and continue to stare at one another, this time more guardedly, each watching the other with caution.

Bobby Leigh watches as Laura dusts the fallen bread crumbs that have gathered at the top of her belly.

BOBBY LEIGH

So do you know what it is yet?

LAURA

No, but lately it's been kicking something fierce, so naturally your dad thinks it's a boy, but I keep telling him 'girls can be strong too'. Course, he doesn't listen, but...

She stops short, conscious of her rambling.

There's one final long moment of silence and:

BOBBY LEIGH

... So, what do I... y'know --

LAURA

-- you can call me Laura.

BOBBY LEIGH

Laura? Right.

(long pause)

... Call me Bobby Leigh.

EXT. OCEAN - DAY

Sunlight rains down to the ocean riding the waves that break against the bow of the yacht.

Painted upon it's hull is the name 'ROBIN'.

EXT. YACHT ROBIN, STARBOARD - DAY

Paul and Josh sit across from one another each holding several playing cards. The remainder of the deck rests on an up-turned bucket between the two men. Chopper lies at their feet by the stereo system that plays music in low volume.

Both men are deep in concentration.

In the b.g. Bobby Leigh and Laura continue to talk and eat peanut butter jelly sandwiches.

Finally, Paul makes his bet and sets down two bottle caps.

PAUL
How long you s'pose they've been
talking like that?

JOSH
Hard to say... half hour?

Josh peeks curiously over his cards at his father.

JOSH (CONT'D)
... Oh, I get it, you planned
fishing today, right?
(beat)
Wait, you're not gonna disturb
'em now are you, they're making
real progress?

PAUL
No, no, it's not that -- the
reason I brought us all out here
was so the two of them could talk --
hell, we can fish tomorrow.

JOSH
Then what is it?

PAUL
It's just... I haven't eaten all
afternoon and they've got the
food!

They hold a look for a beat then break into hushed laughter.

PAUL (CONT'D)
... Actually, there was another
reason for this little voyage...

He reaches into his pocket and takes out a small velvet box
and opens it to reveal a ring.

PAUL (CONT'D)
... I'm going to ask Laura to
marry me.

Josh looks at the ring, then his father and smiles in
approval.

JOSH
That's great, dad.

PAUL
Thanks, son.

EXT. YACHT ROBIN, AFT - MOMENTS LATER

Bobby Leigh and Laura are sharing their first comfortable silence together.

Laura glances starboard.

LAURA
You think we should take them something to eat?

EXT. YACHT ROBIN, STARBOARD - CONTINUOUS

Paul and Josh continue to play cards.

PAUL
You think I should just go over there?

INTERCUT BETWEEN BOBBY LEIGH AND LAURA AT THE AFT, AND PAUL AND JOSH AT STARBOARD

AFT - Bobby Leigh glances across to them.

BOBBY LEIGH
My dad wants to fish? So if he's hungry... let him fish!

STARBOARD - Josh peeks over his cards at his father.

JOSH
Hey, you're the one that wanted to fish -- that's what they'll say!

AFT - Laura smiles at Bobby Leigh's previous remark.

LAURA
Just seems a little cruel though, they must be starving.

STARBOARD -

PAUL
 (to Josh)
 That's a little harsh, don't you
 think, I mean, I'm starving here!

AFT -

BOBBY LEIGH
 (to Laura)
 If they're really that hungry,
 they'll come for them.

STARBOARD -

JOSH
 (to Paul)
 If you're really that hungry,
 just go over there and take them!

Paul looks across, considers.

EXT. YACHT ROBIN, AFT - MOMENTS LATER

The girls continue to relax.

PAUL (O.S.)
 Ladies...

They turn to find Paul stood beside them eyeing the plate in
 Laura's lap.

PAUL (CONT'D)
 Uh, didn't mean to interrupt.
 Just came to grab one of those
 tasty peanut butter jelly
 sandwiches you have there.

LAURA
 Why settle for peanut butter when
 you could hook a salmon?

Laura and Bobby Leigh smile at a joke in which Paul is not
 included.

PAUL
 No salmon in these waters, baby.

LAURA
 (to Bobby Leigh)
 We're done with these, right?

She nods 'yes'.

BOBBY LEIGH

Stuffed!

Laura hands Paul the plate. Only two sandwiches remain.

PAUL

Uh... thanks.

He moves to leave. Hesitates.

PAUL (CONT'D)

You ladies talking about anything interesting?

They both give him a look.

PAUL (CONT'D)

Right! Gotcha. Girl talk.

He signals his thanks for the food and heads back.

EXT. YACHT ROBIN, STARBOARD - MOMENTS LATER

Paul returns to Josh and the card game.

JOSH

Okay, happy now -- can we play some cards?

Paul nods in satisfaction as he chews through the sandwich.

EXT. YACHT ROBIN, AFT - MOMENTS LATER

Bobby Leigh and Laura quietly enjoy the ocean view. The sun is still high in the sky. Clouds are sparse.

Something catches Laura's attention out on the ocean. She shields her eyes of the glare for a better look.

LAURA

I think there's someone out there...

Bobby Leigh follows Laura's train of sight to a speck on the horizon.

She takes up the binoculars and through them sees, a hundred feet out, a lone dinghy floating on the water. Inside, a half naked skinny man. It's Slim!

BOBBY LEIGH

It's a man... he's not moving.

She calls out to her father:

BOBBY LEIGH (CONT'D)

Dad, you better get over here!

Paul and Josh arrive moments later. Chopper is with them, alert.

PAUL

What... what is it?

BOBBY LEIGH

There's a man out there on the water.

Paul and Josh look to where Bobby Leigh is pointing. They see him!

BOBBY LEIGH (CONT'D)

Do you think he's --

PAUL

-- I don't know. Josh, start the engine and turn us around!

Josh bolts for the cockpit, fires up the engine and spins the wheel.

Paul and Bobby Leigh rush to the port side bow as the boat begins a one-hundred-and-eighty-degree turn. Laura picks herself up and trails after them.

LAURA

Wait for me!

Chopper skips along with her barking excitedly.

EXT. YACHT ROBIN, PORT - CONTINUOUS

Paul assess their approach.

PAUL
 Okay, Josh, that's good, he's
 coming up on our port side.

Josh efficiently levels out the wheel and the boat stops turning.

PAUL (CONT'D)
 Alright, shut her down, he's
 right on us. Now get over here
 and give me a hand!

Josh hurries over.

Below them, the dinghy knocks against the yacht Robin. Slim remains still inside.

PAUL (CONT'D)
 (to Josh)
 Come on, help me pull him up.

They climb out onto the access ladder.

LAURA
 Careful!

The girls watch as the guys descend to the dinghy.

BOBBY LEIGH
 So is he dead?

EXT. YACHT ROBIN, ACCESS LADDER - CONTINUOUS

Paul hangs on with one hand and reaches out with the other. He tilts Slim's face to meet his own. Studies him briefly.

BOBBY LEIGH
 Well. Is he dead or what?

PAUL
 ... No, he's just unconscious.
 Josh, help me pull him up.

Josh hangs on beside Paul. They each take an arm and hoist Slim up out of the dinghy. His head falls back idly.

PAUL (CONT'D)
 Watch his head.

The girls lean out to offer their assistance.

EXT. YACHT ROBIN, PORT - CONTINUOUS

Slim is brought on board and carefully laid out on his back. The girls struggle to hold their repulsion at Slim's vulgar appearance.

PAUL
Alright, step back!

Paul lowers his ear to Slim's mouth.

PAUL (CONT'D)
He's breathing. Josh, bring some water.

Josh disappears to get water as Bobby Leigh and Laura stare curiously down at the strange man.

Chopper is equally curious.

PAUL (CONT'D)
Chopper, back!

LAURA
Who is he? Where's he from?

Paul looks out at the water in every direction. There's nothing.

PAUL
I don't know. There doesn't seem to be anybody else out here.

BOBBY LEIGH
He's gotta have come from somewhere.

Paul looks down at him.

PAUL
Hey! Hey, son!

He taps the side of his face. No response.

Josh returns with the water and hands it to Paul.

JOSH
Here.

Paul props up Slim's head, brings the bottle to his lips and carefully tilts it up.

Water spills into his mouth and down his chin.

PAUL
Come on! Come on, swallow!

Slim starts to respond.

PAUL (CONT'D)
That's it. That's it. Good. A
little more.

Slim swallows more until he coughs and spits.

PAUL (CONT'D)
Okay, okay. That's enough.

Paul helps Slim sit up. He's still a little groggy.

JOSH
Hey, mister... you okay?
(to Paul)
How long you think he's been out
in the sun?

PAUL
I don't know. Long enough.

Slim starts to regain his focus. He takes in the four strangers staring back at him, his expression blank for a moment.

Suddenly, he erupts with panic!

Bobby Leigh and Laura step back in surprise while Paul and Josh fight to restrain him.

Slim cries out. No words, just sobs and whimpers.

PAUL (CONT'D)
Hey! Hey! You're okay. We're
not gonna hurt you. You're safe!

Paul and Josh wrestle him until he tires himself out.

PAUL (CONT'D)
Okay. Okay. You're safe. We
mean you no harm.

He finally settles.

BOBBY LEIGH
Dad, ask him who he is.

LAURA
Ask him what happened.

PAUL
Alright. Alright!

Paul looks to Slim to find his face still wrought with panic.

PAUL (CONT'D)
Hey... hey, son.

He reaches out for Slim's arm and he whirls around at the touch.

PAUL (CONT'D)
What's your name, son?

No answer.

PAUL (CONT'D)
... Your name?

Slim just stares back, vacant. His fear then trails off and a smile emerges revealing rotten, yellow teeth.

BOBBY LEIGH
I don't think he understands.

PAUL
I'm not sure he can even talk.

Laura steps forward.

LAURA
What are we gonna do?

Slim tilts his head up at Laura looking at her properly for the first time.

His eyes move down through her body and stop at her belly. There's a moment of realization and suddenly, he becomes wildly giddy!

He points and cackles and claps his hands together.

Laura steps back instinctively.

Paul picks Slim's arms out of the air and pins them down.

PAUL
Hey! Just calm down. Hey! Calm
down.

Slim finally settles again, though still retains his rotting grin.

PAUL (CONT'D)
It's okay, he's harmless.

He now turns to his family declaring:

PAUL (CONT'D)
Alright. I'm going to get on the
radio. Wherever he's from, if
it's within range, it will show
up on radar.
(beat)
Josh, will you watch him? Girls,
you stay her. Don't worry, it's
fine, he won't do you any harm.

Paul departs for the radio room while Josh attempts once more to communicate.

JOSH
Mister... where -- are -- you --
from?
(beat)
What -- is -- your -- name?

Josh gets nothing but the rotting grin.

JOSH (CONT'D)
Where -- are -- you --

BOBBY LEIGH
-- Josh, give it a rest, he
clearly doesn't understand.

They all exchange quizzical glances.

INT. YACHT ROBIN, RADIO ROOM - MOMENTS LATER

There's a panel of electronic instrumentation. A series of buttons and switches are quickly pushed and flipped.

The radar hums to life with a green glow.

Paul waits as the radar sweep indicator starts to make its rounds. It passes once, nothing. It passes again, still nothing. It passes a third time and BLIP!

The sound echoes up through the terminal. It's faint but getting stronger with each pass. And with each pass the flashing green marker on the display is getting closer.

Paul unhooks the radio and brings it to his lips. He clasps the button.

PAUL
 (into radio)
 Vessel to my west. Vessel to my west. This is yacht Robin. Victor, kilo. Four, eight, eight, four. Position twenty-three, twenty-three, south, one zero eight, forty two east. Do you read me? Over.

He releases the button. Nothing. The flashing green marker draws nearer. He tries again.

PAUL (CONT'D)
 (into radio)
 Vessel to my west. Vessel to my --

BOBBY LEIGH (O.S.)
 -- Dad, there's someone coming!

Paul quickly replaces the handset and hurries out.

EXT. YACHT ROBIN, PORT - MOMENTS LATER

Paul returns to find Bobby Leigh and Laura staring out at the ocean.

Josh hands Paul the binoculars and points.

JOSH
 Out there...

Through binocular vision, a boat travels toward them pumping ominous black smoke into the air.

PAUL
 It's a fishing boat.

JOSH
Locals?

PAUL
I don't think so.

LAURA
Who are they?

PAUL
Whoever they are, they're not
from around here.

Slim is still recovering on the floor. He turns for a look
at the approaching craft.

JOSH
Do you think they're coming for
him?
(beat)
What do you think they want with
him?

PAUL
I don't know, son.

The fishing boat is close enough now to make out all the
grim details. Rotting wood. Peeling paint. Rusted metal.
It's a wonder this thing is still afloat.

There are two fishermen on board, their appearance in
keeping with the decrepit decor of their craft.

BOBBY LEIGH
Do you think we should turn
around?

LAURA
Good idea.

JOSH
I'll go start the engine.

Josh moves for the cockpit but Paul blocks his path.

PAUL
Hold up! Now let's just all calm
down. There's no reason to
panic.

Slim then sees the two fishermen and panics!

He tries to run away but is caught before he does and once again Paul and Josh must wrestle to restrain him.

PAUL (CONT'D)
Hey! Hey! Settle down.

LAURA
(panicked)
Paul, what's going on?

The fishing boat continues to steam toward them, engine choking and sputtering along.

Bobby Leigh and Laura retreat behind Paul and Josh who have Slim grappled in their arms.

Time seems to slow down as the fishing boat steams right on by. It doesn't stop.

There is a dark exchange of glances as it goes past.

And then they're gone.

The Darling's all breathe a sigh of relief.

PAUL
It's okay, they're leaving.

BOBBY LEIGH
What the hell just happened?
Why'd he freak out like that when
he saw those men? What do you
think they did to him?

PAUL
... Nothing good.

Paul turns reassuringly the frightened stranger.

PAUL (CONT'D)
It's okay, you're safe now.

BOBBY LEIGH
Are we?

LAURA
What if they come back?

PAUL
They're not going to come back.

LAURA

But how do you know they won't
come back?

PAUL

They're not coming back!

JOSH

Okay, now what do we do?

Paul thinks for a moment.

PAUL

Not much we can do. It'll be
dark soon. No use calling
anybody all the way out here now.
Nothing much anybody could learn
from him that would be of any
real help anyway.

BOBBY LEIGH

So what do we do?

PAUL

He's going to have to stay here
with us tonight and then in the
morning I'll radio the coast
guard and they can come pick him
up.

Laura appears nervous at the prospect of this strange man
spending the night.

Slim slips away unnoticed as they continue to discuss the
best course of action.

JOSH

He can take my bunk.

PAUL

Okay, fine.

They all stand catching their breath after the excitement.

They turn to find Slim stuffing his face with a peanut
butter jelly sandwich. He smiles, chunks of bread and
filling falling from his mouth.

PAUL (CONT'D)

Well, I guess he's hungry.

(turns to Josh)

When he's done eating I'd like you and your sister to take him inside. He needs to get out of the sun and get some rest. Can you do that for me?

JOSH

Sure.

PAUL

(beat)

Hey. Where's Chopper?

JOSH

Probably got scared and ran away.

LAURA

Can you blame him?

BOBBY LEIGH

I'll go look for him.

Bobby Leigh heads inside while Paul, Josh and Laura smile on at Slim who continues to stuff his face.

INT. YACHT ROBIN, PAUL & LAURA'S QUARTERS - MOMENTS LATER

Bobby Leigh appears in the doorway and pokes her head inside.

BOBBY LEIGH

Chopper? You in here, boy?

There's a low rustling. It's coming from inside the linen closet.

Bobby Leigh steps into the room and toward the closet door which is slightly ajar.

She opens the door and there at the bottom, hiding among the dirty laundry is Chopper. He gives a cowardly whine.

Bobby Leigh drops down to his level and pets him and ruffles behind his ears.

BOBBY LEIGH (CONT'D)
 Boy, you're gonna have to man-up.
 There's no room for sissy's on
 this boat. I need you to protect
 me.

(beat)
 So you think you're ready to come
 back outside?

Chopper barks excitedly!

BOBBY LEIGH (CONT'D)
 Okay, c'mon!

Chopper springs out from the closet and charges out the
 door.

Bobby Leigh turns to follow then stops when something
 catches her eye.

She steps toward the bedside table. Looks at the photograph
 of Paul and Laura and contemplates how happy her father is
 in the picture.

She then heads out.

EXT. YACHT ROBIN, MAIN DECK - MOMENTS LATER

Bobby Leigh meets back up with Paul, Josh and Laura.
 Chopper is already with them.

PAUL
 Where was he?

BOBBY LEIGH
 Your linen closet.

PAUL
 Ah, should have known. His
 favorite spot.

Bobby Leigh glances across to Slim.

BOBBY LEIGH
 So, has he said anything?

PAUL
 Not a word.
 (MORE)

PAUL (CONT'D)

(beat)

Seems to know something about fishing though. Look, he's assembled my rod.

BOBBY LEIGH

That's great, you finally have a fishing buddy for this trip.

They all continue to watch Slim assemble the fishing gear.

INT. YACHT ROBIN, CORRIDOR - LATER

A rich mahogany passageway. Voices reverberate around the bend.

BOBBY LEIGH (O.S.)

How can dad be so sure those guys won't come back?

JOSH (O.S.)

Thirty years at sea I guess.

Three sets of feet emerge from around the corner, the middle pairs shuffle along inside their worn out old boots.

Bobby Leigh and Josh are escorting Slim through the corridor. Like a child, he is enamored with each and every detail of this passageway.

BOBBY LEIGH

I'm not so sure he's gonna wanna go to sleep just yet.

JOSH

Dad says he needs to rest so that's where we're taking him.

They stop at a door, open it and step inside.

INT. YACHT ROBIN, JOSH'S QUARTERS - CONTINUOUS

Bobby Leigh and Josh move Slim over to the the bed. Josh turns Slim to face him.

JOSH

Okay, now you need to get some rest. You're very tired. I want you to lie down. Can you do that for me?

Josh points to the bed. Slim looks. Seems to understand what is being asked of him.

He lies down on the bed, smiles as if maybe it's a game.

JOSH (CONT'D)

Good. Now get some sleep. It's okay, you're safe now. We'll be right outside.

To Bobby Leigh's surprise, Slim drifts off to sleep almost instantaneously.

BOBBY LEIGH

Wow, I guess he was tired after all.

(sigh, then)

I don't know, there's just something about him that creeps me out.

Josh stares down at him contemplating his sister's comment. He then turns to leave.

JOSH

Okay, let's go --

BOBBY LEIGH

-- wait, we're just gonna leave him?

JOSH

Don't worry, he'll probably sleep right through til morning.

They exit and close the door behind them.

Slim drifts deeper and deeper into sleep.

INT. YACHT ROBIN, KITCHEN - MOMENTS LATER

Laura is sat at the table nursing a coffee. Paul leans against the work top behind her.

Josh and Bobby Leigh enter.

PAUL
He asleep?

Josh nods 'yes'.

EXT. OCEAN - NIGHT

Clouds traverse across a crescent moon. A million silver sparkles dance on the calm ocean surface.

Orange light glows from the windows of the yacht Robin.

INT. PAUL & LAURA'S QUARTERS - NIGHT

Laura lies awake in bed in the darkened room. The light is on in the on suite bathroom. Dressed in his pajamas, Paul stands at the sink looking into the mirror as he brushes his teeth.

LAURA
... I'm just not sure if I can
sleep with that man in the next
room.

Paul leans forward, spits, and continues brushing.

PAUL
Sweetie relax, he couldn't harm a
fly. Besides, he's asleep.

LAURA
How can you be so sure, I mean,
we don't even know anything about
him, we don't even know his name?

PAUL
What would you have me do? Would
you rather I left him out there
to die?

(beat)
It's only for tonight. Tomorrow
we'll hand him over to the coast
guard and then we can go back to
our --

He turns to Laura with a foamy smile:

PAUL (CONT'D)
-- happy, little vacation.

Paul spits one last time then finishes up. He stands in the doorway looking down at Laura.

PAUL (CONT'D)
I see you made a new friend
today?

Laura smiles.

LAURA
Yeah. I kinda did.

PAUL
Didn't I tell you she'd come
around?

LAURA
You certainly did.

PAUL
Although, I didn't expect it to
be that fast...

LAURA
Don't you tell me that this
wasn't your plan all along,
mister! Don't you tell me you
didn't drag us all the way out
here to the middle of the ocean,
because you knew that sooner or
later, Bobby Leigh and I would
eventually run into one another --

PAUL
-- So it's Bobby Leigh, now?

LAURA
Don't interrupt me, Paul Darling!
I know you, and I'm well aware
of your evil genius! I know this
was all part of your plan and
that this is the very reason that
we are all here.

Paul glances at his trousers on the night stand. At the pocket that keeps the velvet box.

PAUL

I guess you've got me there.

LAURA

You can rest easy tonight, my
darling. Your plan worked. You
got what you wanted.

Paul smiles down on her. Loving every bit of her.

PAUL

I'm gonna go check on Josh.

He heads out.

INT. YACHT ROBIN, CORRIDOR - CONTINUOUS

He gently closes the door behind him. He turns and sees
that Bobby Leigh's door is open. He steps into the doorway.

Bobby Leigh stands at the mirror looking at the photo of
herself and her real mother.

Paul quietly knocks catching her by surprise.

PAUL

Sorry, I didn't mean to invade.

BOBBY LEIGH

It's okay. Come in.

He steps inside.

INT. YACHT ROBIN, BOBBY LEIGH'S QUARTERS - CONTINUOUS

He stops at her side. Looks at the photo with her.

PAUL

That's a good picture. I always
liked that one. You look so
alike.

He glances down at her. She remains fixed on the picture.

PAUL (CONT'D)

Thank you for today... for
putting in the effort.

BOBBY LEIGH
We were bound to run into each
other sooner or later. What else
was I gonna do?

PAUL
I just want you to know, I
appreciate it. We both do.

She gives a slight nod.

PAUL (CONT'D)
Well... good night.

He turns to leave.

BOBBY LEIGH
... Night.

INT. YACHT ROBIN, CORRIDOR - CONTINUOUS

Paul closes her door behind him.

He moves down the corridor pausing for a moment at Josh's
door. He moves on.

INT. YACHT ROBIN, LOUNGE - NIGHT

Josh is arranging a make-shift bed on the sofa.

There's a knock at the door.

JOSH
Yeah, come in.

Paul enters the room.

PAUL
You all set?

Josh is fluffing pillows.

JOSH
Yup.

Paul steps further into the room. Chopper is asleep under
the table in the kitchen area.

PAUL
I'm sorry about this whole thing,
Josh.

JOSH
Hey, we're doing the right thing,
it's okay.

Paul takes a seat on the arm of the chair.

PAUL
There's something I've been
meaning to ask...

INT. YACHT ROBIN, PAUL & LAURA'S QUARTERS - CONTINUOUS

Laura is on her side with her back against the rest of the
room.

The door creaks open...

INT. YACHT ROBIN, LOUNGE - CONTINUOUS

Paul and Josh.

JOSH
What is it, dad?

INT. YACHT ROBIN, PAUL & LAURA'S QUARTERS - CONTINUOUS

A pair of old worn out boots creep silently into the room.

INTERCUT BETWEEN LAURA IN THE BEDROOM AND PAUL & JOSH IN THE
LOUNGE

LOUNGE -

PAUL
It's about you're sister...

Josh can see where this is going.

BEDROOM - The boots pause for a moment, CLICK, the bathroom
light goes out! The boots creep on through the dark...

LOUNGE -

PAUL (CONT'D)

You didn't happen to mention to her anything about... that night, did you?

Josh looks at him for a moment.

JOSH

What makes you think that?

BEDROOM - The bed sheets behind Laura are drawn back. A silhouetted figure stealthily climbs in behind her.

LAURA

Josh okay?

LOUNGE -

PAUL

You promised that you would never speak of that night to anyone.

JOSH

I know what I promised...

BEDROOM - An arms wraps around Laura under the sheets and she enjoys a hug.

LAURA

Honey, I think maybe you ought to take a shower, you smell like you've been handling fish guts.

A face, masked by the dark, lurches forward, it's cheek touching against Laura's...

LOUNGE -

PAUL

Have you any idea what that knowledge could do to your sister... to this family?

(beat)

Now son, I need to know the truth, did you or did you not tell her about that night?

Josh looks nervous as Paul awaits his answer.

BEDROOM -

The lower half of a face comes into light revealing a rotten, grinning smile.

Laura senses something is wrong. She turns and is startled to find that the darkened figure lying beside her is actually Slim!

LOUNGE - Paul continues to stare down Josh awaiting his reply. Josh is about to speak when they hear from the other room:

LAURA (O.S.)
AAAARRRRGGGGHHHH!!!

Chopper leaps up, alert.

INT. YACHT ROBIN, BOBBY LEIGH'S QUARTERS - CONTINUOUS

Bobby Leigh snaps up from her pillow at the sound of the screams.

INT. YACHT ROBIN, LOUNGE - CONTINUOUS

Paul, Josh and Chopper charge out of the room and into...

INT. YACHT ROBIN, CORRIDOR - CONTINUOUS

There, they are met by Bobby Leigh, her face ghostly white with shock and questioning fear.

Chopper prances up and down the corridor barking all the while as the screams continue.

Paul looks at the the door to Josh's quarters now open to an empty bunk inside!

He rushes down the corridor and Josh, Bobby Leigh and Chopper follow him into...

INT. YACHT ROBIN, PAUL & LAURA'S QUARTERS - CONTINUOUS

Paul fumbles in the dark for the light switch. Flips it on. He finds Laura cowering in the corner, bed sheets dragged from the bed, clasped tight in her hands, knuckles white.

She's hysterical.

And with Chopper barking uncontrollably, all has descended into chaos. Bobby Leigh tries to suppress him.

Slim leaps up from the bed at the sight of Paul bursting into the room. He bolts into the on-suite bathroom and hides behind the shower curtain, whimpering.

Paul moves to take a steps toward Laura --

LAURA
(screaming)
Get him out! Get him out!

Josh and Bobby Leigh watch in horror at the door.

PAUL
(to Josh)
Calm her down, will you.

Paul steps into the bathroom and draws back the shower curtain revealing Slim still whimpering behind it.

Paul grabs Slim by the scruff of the neck. He drags him out through the bedroom (where Bobby Leigh is now assisting Josh with Laura), drags him out into...

INT. YACHT ROBIN, CORRIDOR - CONTINUOUS

... and then throws him into Josh's quarters.

He slams the door closed then turns the latch locking Slim inside!

INT. YACHT ROBIN, PAUL & LAURA'S QUARTERS - MOMENTS LATER

Josh and Bobby Leigh continue to calm Laura on the bed.

Paul returns to the room.

PAUL
He's locked up in Josh's room.
He can't harm you now.

Laura is still in hysterics.

LAURA
You said that before and look
what happened!

There is a moment of silence.

And then the silence broken by the sound of hissing and swirling static coming from the other room.

JOSH
(to Paul)
The radio room! An incoming
call?

Paul and Josh rush out.

INT. YACHT ROBIN, RADIO ROOM - MOMENTS LATER

Paul and Josh enter, followed shortly by Bobby Leigh, Laura and Chopper who has since brought his barking under control.

Paul takes a seat at the terminal, Josh at the control panel a facing. They listen to the static.

Paul flips a switch and the radar beams on.

They wait as the radar begins its sweeps. It passes once, nothing. It passes again, still nothing. It passes a third time and BLIP!

The sound is faint and the flashing green marker remains at the outer most part of the display. It doesn't move.

JOSH
It's just sitting there.

LAURA
It's them isn't it? They're
coming back!

Paul unhooks the radio handset and brings it to his lips. He clasps the button.

PAUL
(into radio)
Vessel to my east. This is yacht
Robin. Position four eight,
eight four. Do you read me?
Over.

They listen as the static continues to hiss and swirl.

CLICK!

Chopper whines at the sound.

JOSH
What was that?

Paul has no answer.

PAUL
(into radio)
This is yacht Robin. Do you read
me? Over.

... CLICK!

Paul thinks for a moment.

PAUL (CONT'D)
(into radio)
Vessel to my east, are comms
down?

... CLICK!

PAUL (CONT'D)
Okay, they're trying to
communicate but their radio must
be out. They could have suffered
damage. They might be taking on
water.

LAURA
Or it could be a trick.

PAUL
Sweetie, we don't even know if
it's them. For all we know there
could be some other family out
there, like us, that have people
on board in need of medical
attention.

BOBBY LEIGH
... And what if it's not?

Paul thinks.

PAUL
(into radio)
Vessel to my east. Is this a
call for help? Are you in need
of assistance?

There's a long empty silence as they await a response.

... CLICK CLICK!!

LAURA

Two clicks! That means 'no',
right?

Paul ignores her.

PAUL

(into radio)
Are you experiencing engine
failure?

... CLICK CLICK!!

BOBBY LEIGH

Why would they call if they
aren't in need of help?

Paul ignores her too. He carefully studies the reading on the radar's display and then races out of the room!

The other exchange questioning glances and then follow him out.

EXT. YACHT ROBIN, MAIN DECK - NIGHT - CONTINUOUS

Paul marches across the deck, stops, grabs up the binoculars and marches to the other side of the boat.

The others arrive up on deck. They watch him, almost afraid of what he might do.

Paul looks with the binoculars out into the night. There's nothing. Total darkness.

His family meet him by his side.

JOSH

You can't see anything in this
dark.

Paul doesn't flinch and keeps searching.

His family turn to leave --

PAUL

Wait!

They stop.

PAUL (CONT'D)
I see something!
(beat)
... A light...

JOSH
Where?

PAUL
Out there.

He points. Hands Josh the binoculars. John brings them to his face.

Through binocular vision, a tiny light pulses in the distance.

JOSH
I see it!

LAURA
Is it them?!?!

JOSH
Can't tell.
(beat)
... I think it could be Morse code.

Paul shakes his head.

PAUL
No. It's gibberish is what it is.

BOBBY LEIGH
So they are just messing with us?

Paul nods in agreement.

PAUL
If it is even them.

BOBBY LEIGH
So what do we do?

PAUL
Absolutely nothing.

With that he heads back inside.

Josh lowers the binoculars and the three of them stare out into the darkness.

INT. YACHT ROBIN, RADIO ROOM - MOMENTS LATER

Paul is sat back at the terminal adjusting settings on the control panel. The hissing and swirling static remains.

His family return.

BOBBY LEIGH

Anything.

Paul points to the flashing green marker on the display.

PAUL

They haven't moved.

Then the hissing and swirling fades away leaving just plain static and the flashing green marker vanishes off the display!

They all look at one another.

JOSH

They're gone...

FADE TO BLACK.

There's a long silence.

Then a sound is heard. The sound of a latch being unlocked. Followed by a door being opened.

JOSH (V.O.)

Oh, shit!

Josh's footfalls moves hurriedly down a corridor. They come to a sudden halt.

JOSH (V.O.) (CONT'D)

He's gone!

PAUL (V.O.)

What do you mean 'he's gone', how can he be gone?

JOSH (V.O.)
Just take a look.

There's the sound of furniture being bumped as someone moves past and now two sets of footsteps move back down the corridor and then stop abruptly.

INT. YACHT ROBIN, CORRIDOR - MORNING

The door is open to Josh's quarters. The room is empty. There's a small window at the back of the room. It's open!

Paul and Josh are baffled. Paul thinks for a moment then races off...

EXT. YACHT ROBIN, MAIN DECK - CONTINUOUS

Paul springs out through the cabin door squinting under the morning sun. Josh trails behind him.

They stop to lean over the hull and look out onto the same open window of Josh's quarters. Only the window leads to nothing but ocean below.

PAUL
He must have drowned.

JOSH
What do we do?

PAUL
There's nothing we can do. He'll be at the bottom of the ocean by now.

INT. YACHT ROBIN, CORRIDOR - MOMENTS LATER

Paul and Josh return from the outside.

They are met in the corridor by Bobby Leigh and Laura stood in the doorway of their respective quarters.

BOBBY LEIGH
(groggily)
What's going on?

PAUL

(sigh)

Well, you don't have to worry
about our skinny friend anymore.

LAURA

What are you talking about?

PAUL

He's gone.

LAURA

Gone?

Paul points into Josh's quarters.

PAUL

He got out through the window.

Both Laura and Bobby Leigh shuffle over to Josh's doorway
and look inside at the open window.

LAURA

How did he get through there,
that's barely big enough for a
child to fit through?

PAUL

It doesn't matter how he got
through, he just did.

LAURA

... But... there's nowhere to go,
it's just water.

PAUL

(nodding)

He's dead.

INT. YACHT ROBIN, KITCHEN - DAY - LATER

Laura, Bobby Leigh and Josh sit around the table eating
breakfast cooked by Paul whose behind them busy making
waffles for himself.

PAUL

Well. Aside from that...
unfortunate business, at least
now we can get back to enjoying
our vacation.

Paul turns to them with a smile as he eats his waffles. His hand goes down to where the velvet box is being safely kept in his pocket.

The others don't share Paul's enthusiasm.

BOBBY LEIGH

Incase you've forgotten, we are being stalked by a couple of perverted inbred fishermen!

Paul shakes his head.

PAUL

(through chewing)

I very much doubt we'll be hearing from, or seeing them again.

They go quiet for a moment pondering the validity of that statement.

JOSH

Any of you guys seen Chopper this morning?

BOBBY LEIGH

I thought he was with you all night.

JOSH

Yeah, he was but when I woke up this morning he was gone.

PAUL

Probably snook into our room without us knowing to sleep the rest of the night off in my linen closet.

BOBBY LEIGH

... His favorite spot.

JOSH

Right.

(beat)

Okay. So. What do we have planned for today?

They all look at one another. At Paul. They know what he is going to say.

PAUL
... Fishing!

The mood lightens and they continue to laugh and joke back and forth.

LAURA
(laughs)
Oh, shut up! There is no way I
am fishing today!

BOBBY LEIGH
Yeah, me neither!

PAUL
All I'm saying is, you can't go
on a fishing trip and not do any
fishing...

FADE TO BLACK.

EXT. OCEAN - DAY - LATER

We are underwater looking out at a distorted image of the yacht Robin when SPLASH!

Bobby Leigh is now underwater with us after having dove in. A flurry of bubbles trail behind her.

She resurfaces, exhilarated.

LAURA (O.S.)
How is it?

BOBBY LEIGH
Awful! Oh, it's just disgusting!

EXT. YACHT ROBIN, AFT - CONTINUOUS

Laura reclines, eyes closed, in the sun lounge.

BOBBY LEIGH (O.S.)
Honestly, it's just horrible!

LAURA
(to herself)
Yeah, right!

EXT. YACHT ROBIN, STARBOARD - CONTINUOUS

Josh powers through stomach crunches while listening to his music as he was yesterday.

EXT. YACHT ROBIN, PORT - CONTINUOUS

... And Paul fishes... alone.

EXT. OCEAN - MOMENTS LATER

Bobby Leigh floats leisurely on her back looking up at the sky. There's not a cloud in sight.

All is quiet. Peaceful. And tranquil.

She gazes off to the side.

And there, out in the distance, she sees a column of black smoke on the horizon. She squints for a better look.

It's the fishing boat!

She hurriedly swims for the access ladder and climbs out of the water.

EXT. YACHT ROBIN, AFT - CONTINUOUS

Dripping wet in her luminous bathing suit, Bobby Leigh climbs on deck.

Laura, eyes still closed, responds to the sound of Bobby Leigh's arrival.

LAURA

That was a quick dip. Must have
been really awful!

Bobby Leigh remains fixed on the fishing boat.

BOBBY LEIGH

They're back!

Laura snaps to attention.

LAURA

What?!?!

BOBBY LEIGH

Dad!!!

EXT. YACHT ROBIN, PORT - CONTINUOUS

Paul glances across to Bobby Leigh at the sound of her calls. She points out to a spot on the horizon. Paul looks to find the fishing boat closing fast.

He abandons the gear and makes his way over to Bobby Leigh and Laura.

Paul walks by Josh tapping him on the shoulder and alerting him to the situation.

JOSH

They're back??

PAUL

It's going to be okay. Just nobody panic.

LAURA

(panicked)

What do they want?

PAUL

They must be have come back for him.

BOBBY LEIGH

But he's dead.

PAUL

Then I guess we're just going have to tell them, aren't we?

JOSH

Don't you think they'll be a little pissed when they find that out?

PAUL

We'll know soon enough.

Bobby Leigh wraps a towel around herself and they start to hear the fishing boats engine, choking and sputtering along as it closes in.

JOSH

Dad, I think we ought to go.

PAUL

(sternly)

No!! We've got just as much
right to be out here as anybody.
We're not going anywhere.

JOSH

Dad --

PAUL

-- Josh!

Paul and his family cluster together as the fishing boat slows pulling up along side the Robin.

One of the two fishermen starts tying off a rope, binding the two boats together.

The engine is shut down and a third fishermen now emerges from the pilothouse. It's Slim!

The Darling's stand agape with shock.

DAWG (30's) and largest of the three fishermen steps forward. He leans over the hull casually scanning the yacht Robin.

WATCHER (late 20's), a shorter and stockier version of Dawg occupies a solitary position on the deck surveying the proceedings. He will never speak.

All three share similar, equally vulgar features.

Paul moves to take a step forward but Laura reaches out grabbing his arm.

PAUL (CONT'D)

It's okay. It'll be fine. I'm
just going to talk to them.

He moves to greet the visitors.

PAUL (CONT'D)

Can I help you gentlemen?

He gets no response.

Dawg then climbs onboard the Robin and Watcher and Slim follow him over.

Paul takes a cautious step back while Dawg strolls the deck like he were pricing up his next car at a showroom.

PAUL (CONT'D)

You want to tell me what this is
all about?

Dawg stops almost annoyed at the very sound of Paul's voice. He turns and starts toward him. Walks right up close until their faces nearly touch.

Paul holds his ground. Tries to keep himself from wretching at the stench of bad breath.

Suddenly, Dawg erupts with a deep, guttural laugh. He glances to his brothers. Slim erupts with his familiar cackling while Watcher remains silent, a dark, perverse grin forming on his countenance.

Paul and his family don't know what to make of it.

The laughing then stops as abruptly as it began and Dawg's expression becomes serious again.

He now slowly moves past Paul and around to his family. Stops first at Josh who is frozen to the spot. Muscles tight. Ready. Dawg gives a smile. Then moves on.

He stops next at Bobby Leigh. She clutches at the towel wrapped around her. Lowers her head in submission as Dawg's eyes move leisurely over her body.

He comes lastly to Laura. She burrows herself as far as possible into the recliner in the hope of concealing her pregnant state. But it's no use. Dawg smiles. He knows the truth.

He turns back to Paul and smiles signaling to him what he knows. Paul looks horrified.

Dawg, practically salivating now, extends a grubby hand out to Laura. It hovers over her belly. Laura is frozen rigid. His hand finally touches down. But on her breast!

Laura squirms helplessly in the chair while Dawg has his fun.

LAURA

Paul...

Paul steps forward.

PAUL

Enough! Take your hands off her!

CLUNK!!

Paul collapses to the floor cradling his skull after being struck with the butt of a machete that Watcher had concealed under his trench coat.

BOBBY LEIGH

Daddy!!!

JOSH

Dad!!!

Slim points a spear-gun at Josh and Bobby Leigh halting them to where they stand.

Josh steps up challenging:

JOSH (CONT'D)

What do you want?!?!

PAUL

Josh, don't!

Dawg withdraws his hand from Laura and turns. His other hand disappears inside his mac and then reappears holding a meat hook.

Dawg slowly walks up on Josh circling him. He stops behind him, breathes into his ear and smiles.

Suddenly, Josh is jolted forward to the sound of metal penetrating flesh and scraping bone beneath.

Josh spasms and gargles. Blood trickles out from the corner of his mouth.

REVEAL the meat hook embedded in the base of his spine.

Paul, Laura and Bobby Leigh cry out in unison.

The meat hook is driven further into Josh's spine and he spasms again. His legs buckle but his weight is held by Dawg's brute strength.

Josh is then cast aside like a rag doll, his body landing in a bloody heap on the deck. He is dead!

Bobby Leigh is hysterical. She runs over to Josh throwing herself to the ground beside him. She takes her dead brother in her arms, tears stream her cheeks and she wails uncontrollably.

She looks up, barely has the time to register the sight of Slim standing over her and reeling back the butt of the spear-gun...

CLUNK!

CUT TO BLACK.

There's a long silence, followed by a sudden eruption of violent screams, crazed beyond anything that's gone before.

INT. YACHT ROBIN, KITCHEN - DAY

Bobby Leigh comes to. But she's weak and blurry from having taken a knock to the head. Still in her bathing suit, she finds herself on the floor, gagged and bound to the kitchen unit.

Bobby Leigh recognizes the relentless screams to be Laura's but she is still yet to be seen as Watcher is knelt before her and right in her face blocking her view of the rest of the room. He just stares at her in twisted fascination.

Bobby Leigh now glances out to her side where several feet along, Paul, also gagged and bound, and at a better vantage point, screams on in protest, evidently at some unseen horror that is taking place.

Now, footsteps alert Bobby Leigh to another presence in the room.

DAWG (O.S.)

She awake?

Watcher sees that Bobby Leigh is awake but he doesn't answer.

DAWG (O.S.) (CONT'D)

Got a pretty mouth, ain't she?

Kitchen drawers fly open like cash registers and utensils are emptied onto the work top.

Finally, Watcher now rises to his feet and moves away revealing to Bobby Leigh the full nightmare of the situation and what Paul is screaming at.

Laura is strapped down on her back, spread eagle across the kitchen table with Dawg behind her, busy at the work top. Rope burns decorate her wrists and ankles from where she continues to fight her restraints.

Bobby Leigh is wide-eyed with horror and fresh tears begin to flow.

Dawg now turns revealing a kitchen knife in his hand.

DAWG

Well look who finally woke up.

He steps toward Bobby Leigh, knife in hand and bends down before her. She recoils in terror.

DAWG

You do got a real pretty mouth...

He touches her face and she screams through the gag.

DAWG

Hush, now. Best stop that cryin'.

He looks to Paul.

DAWG (CONT'D)

... The pair of ya. Ain't nothin' for it.

He glances back over his shoulder to Watcher who now observes from the back of the room.

DAWG

Where be that no-good brother of yours?

Watcher nods to the outside.

DAWG (CONT'D)

Well go fetch that worthless idiot in here...

Dawg holds the knife to Bobby Leigh's face catching her tears with the tip of the blade.

DAWG (CONT'D)

(smiles)

... I'm ready.

EXT. YACHT ROBIN, MAIN DECK - MOMENTS LATER

Slim bites his tongue like a child in concentration.

He's finger-painting circles around dead Josh's eyes with the blood from the hole in his back.

The cabin door swings open. Slim turns to find Watcher in the doorway. He beckons him inside. Slim gets up and follows him in.

INT. YACHT ROBIN, KITCHEN - CONTINUOUS

Slim enters the room and Dawg storms up to him pointing with the knife and yelling:

DAWG

Where've you been? What have you
been doing?

(beat)

Get over there, ya no-good dummy!

Dawg yanks him by the neck into the room and Slim almost trips from being flung so hard.

He straightens taking in the madness all around. A smile appears across his face and he starts jumping up and down in excitement parading around in front of Paul and Bobby Leigh.

Then something catches Slim's attention on the floor by Paul just out of view from Bobby Leigh. He reaches down and Bobby Leigh watches as he picks up a small velvet box.

Slim opens the box and his face lights up at the dazzling diamond ring inside.

DAWG

Whaddya got there?

As Slim hops giddily up and down on the spot Dawg storms over and snatches the box from his hands.

DAWG

Gimmie that!

He looks at the ring.

DAWG

Aw, that's real pretty, ain't it?
Ain't that pretty?

Slim smiles, as does Watcher from the back of the room. Laura can't see anything about what's going on and remains unaware of the ring.

DAWG (CONT'D)

Yeah, that's some purchase right there.

He stands towering over Paul talking down at him.

DAWG (CONT'D)

I bet you got to be a real smart man to afford a purchase like that.

He kneels by Paul and gets right in his face.

DAWG (CONT'D)

That what you are, huh? One of them smart men? I bet you think you real smart, don't ya? Well, let's ask her. Let's ask his bitch hoar daughter there...

He calls across to Bobby Leigh who continues crying floods of tears and now even more so having seen the ring for the first time and realizing her father's intentions of proposal.

DAWG (CONT'D)

... So how 'bout it, bitch hoar?
Your daddy a smart man?

She just cries and sobs and trembles violently. Dawg turns back to Paul tapping the knife against his temple.

DAWG (CONT'D)

Not too smart --
(mockingly)
-- he the one all tied up!

Dawg looks to his brothers for validation of his attempt at humor. Slim cackles wildly while Watcher grins in silence.

Dawg then turns again to Bobby Leigh and looks her up and down growing more and more excited at her vulnerable state.

DAWG (CONT'D)
 ... Nah, she don't know nothin'.
 All she care about is fuckin'.

He's really looking closely at her now in a way that is driving Paul to become angered by it but altogether powerless to do anything about it.

DAWG (CONT'D)
 I bet the smart daddy would like
 a piece of that. Like to know
 what it's like suckin' on them
 lil' bitch hoar titties...

Slim's cackles subside and he starts to take notice of Bobby Leigh's flesh that's on show and he becomes visibly aroused, as does Watcher in the corner.

DAWG (CONT'D)
 ... Shit, maybe he already knows.

Slim and Watcher smile perversely.

Dawg brings the ring back up before his face to study it some more.

DAWG
 So how come this is still in the
 box and not on that other bitches
 finger already -- how come you
 ain't done asked the question
 yet?

Paul is unable to respond and Dawg smiles:

DAWG (CONT'D)
 Waiting for the right time, huh?
 (beat, then)
 Well. No time like the present.
 (mockingly)
 Ain't that what you smart folks
 say, 'no time like the present'?!'

Slim and Watcher join once gain in the sickly humor as Dawg rises to his feet laughing, hooting and hollering:

DAWG
 'No time like the present!'

Dawg heads around to Laura with the ring concealed behind his back and lurches over her on the table. She shrinks away choking on her own shrilling screams.

DAWG
Shsh, shsh, shsh. Hush now. I
think your man over there's got
somethin' he'd like to ask ya...

Dawg now brings the box up before Laura's face and reveals to her the ring. She looks at the ring and is overcome with deep emotion at the sight of it.

DAWG (CONT'D)
... So what's your answer,
darlin'?

Laura just cries and cries.

DAWG (CONT'D)
C'mon, girl. Man can't wait
around forever. What's it gonna
be?

Laura fights to bring her sobbing under control to no avail.

Dawg concludes that he's not going to get an answer and turns to Paul:

DAWG
I sure hope you kept the receipt
for this here ring, 'cause boy...
I think you gonna need it!

... And he bursts out into guttural laughter.

LAURA (O.S.)
(in between sobs)
... Y-yes...

Dawg looks down at Laura.

DAWG
What's that?

Laura sobs and whimpers.

DAWG (CONT'D)
Speak up, girl.

Laura manages these few words:

LAURA
 ... Yes... I'll marry him... !

Dawg turns to Paul and smiles:

DAWG
 You hear that, boy? She said
 yes!

There's a beat of silence and then Slim jumps up and down in celebration while Paul, Laura and Bobby Leigh cry intensely.

LAURA
 P-please... please don't do this.
 We're having a child...

Dawg's tone becomes humorless.

DAWG
 Don't you think I can see that?
 You callin' me a retard? Is that
 it? You callin' me a dummy?

Laura becomes suddenly apologetic fearing this knew anger in him.

LAURA
 N-no. No I wasn't --

DAWG
 -- Shut your mouth, hoar!
 (beat)
 Let me ask you something: Do you
 already know? Like... when you
 finally shit this little fucker
 out... do the two of you know...
 what it's gonna be? The
 doctor... did he tell you you'll
 be havin' and bitch... or a dog?

Laura cries begging and pleading.

LAURA
 Please... I'll do anything you
 want...

Dawg looks at her then picks up the knife he set down on the side and brings it to her face:

DAWG
 ... Then whaddya say we find out?

Laura gasps as all the air suddenly flees her body at the sound of those words. Paul and Bobby Leigh hear it too but can't believe it.

LAURA
... What... ?!?!

DAWG
What's the matter... you never
played doctor before?

LAURA
No... you can't do this... no...
please...

The flat edge of the blade tenderly touches down on Laura's cheek, the shiny steel caressing her perspiring skin. All the while, Laura screams in protest and Paul and Bobby Leigh riot about on the floor.

The knife then moves, slowly, torturously, down Laura's neck, over her vigorously respiring chest, onto the fabric of her summer dress, up and over the hill of her belly, around her crotch, and finally, reaches the end of her dress.

Suddenly, Dawg takes the knife and cuts into her dress from the bottom tearing it in half up the middle. He parts the fabric revealing her panties and the bare white flesh of her pregnant belly.

Urine starts to pool out from her and onto the table. It spills over the edge dripping down onto the wood flooring.

Bobby Leigh's eyes follow the pee. Watches as it begins to trickle and river along. She sees that her feet are in its path. She could move them out of the way but is too petrified to do so.

We now meet the wide-eyed horror in Laura's face. And the remorseless evil intent in Dawg's.

Now, the sharp edge of the blade descends to the top of Laura's belly. And just as the blade touches down on her skin we --

CUT TO:

ANOTHER ANGLE - and suddenly, the room fills with the most incredible screams of agony you've ever heard!

A sound so extreme that both Paul and Bobby Leigh fall silent under its majesty.

EXT. OCEAN - DAY - CONTINUOUS

The yacht Robin and the fishing boat calmly bob together on the open ocean. It's a beautiful day and the sound of Laura's screams and cries of anguish ripple across the waves.

INT. YACHT ROBIN, KITCHEN - CONTINUOUS

The nightmare continues...

Dawg's now bloody hands continue to operate.

Bobby Leigh's attention is called to her father, mesmerized by the fight he is putting up. His relentless screams of protest, though muffled by the gag, near surpass Laura's own.

Blood flows and spills off the edge of the table dripping down into the urine below, meandering along the same route as before and turning the yellow transparent river into a red river.

Bobby Leigh watches helplessly as her feet are now bombarded by a cocktail of both blood and pee.

DAWG

We almost there, darlin'...

Suddenly, Laura's screams seem to triple in volume as Dawg's hands make three quick and violent motions. Laura jerks once... twice... and on the third, her screams are severed.

Laura is dead.

Paul and Bobby Leigh fall silent once more. They know she is gone.

Meanwhile, Dawg continues to work.

The sound of cutting and tearing and ripping flesh is heard. Then finally, the clang of the knife as Dawg dispenses it onto the work top in a splash of gore.

Paul and Bobby Leigh, both traumatized beyond words, now watch as Dawg's hands disappear inside Laura!

DAWG
(to himself)
... There it is...

Slim and Watcher's eyes go wide with intrigue.

DAWG
Get me a towel!

Slim grabs a checkered towel from the unit.

Dawg's hands reemerge. They're holding something just out from view. He turns and is met with the help of Slim and together they wrap it in the towel.

Dawg turns back around and Paul and Bobby Leigh see the blood-stained bundle cradled in his arms. They cannot believe their eyes.

DAWG
Congratulations... it's a boy!

Paul and Bobby Leigh go white.

DAWG (CONT'D)
Here --
(passing the bundle to Slim)
-- take this little fucker
outside, we got hungry sharks out
there...

Slim disappears out the door and Paul goes nuts. His gag starts to come free. It slips out of his mouth and down his chin.

Bobby Leigh is ill-prepared for what she hears:

PAUL
(screaming)
Bastard! You fucking bastard!
I'll kill you, you mother fucker!
Noooooooo! Lauraaaa! Oh god,
Lauraaaaaaaa!!!

Suddenly, there's a THWIPPP!

A spear-bolt whizzes through the air and shoots into Paul's chest stapling him to the kitchen unit!

In the chaos, Bobby Leigh has failed to register what's happened.

Her eyes trail back along the flight path of the bolt to find Watcher stood pointing the spear-gun.

She looks back at her father, at the bolt embedded in his chest, and then explodes into riotous screaming.

In his dying moments, Paul looks across to Bobby Leigh almost as if he wants to say something. She tries to respond and in the process her own gag is wedged free too.

BOBBY LEIGH

(crying)

I'm sorry! I'm sorry! I'm
sorryyyy!!!

But it's too late. Her father is gone.

She wails her apologies over and over until she tires herself out and is left sobbing quietly.

Beat, then:

MALE VOICE (O.S.)

Ahoy there...

Bobby Leigh is alerted to the voice. The others hear it too. They hear an engine. Another boat? Rescue?

DAWG

(to Watcher)

Go check it out!

Watcher bolts for the door.

BOBBY LEIGH

(yelling)

Help! Help! I'm in here!

Dawg rushes over to Bobby Leigh and secures the gag back in her mouth then charges out the door.

Bobby Leigh listens closely. She hears Dawg greeting someone outside. Knowing this is her only chance she fights her restraints with everything she has.

Wood and nails start to come loose.

She fights harder. They loosen more. She buys herself a couple more inches with which to maneuver and begins slamming her back against the unit.

Finally, the unit gives. She is free!

She unravels the ropes from her wrists and removes the gag tied around her neck.

She shakily climbs to her feet, moves past the table trying not to look at Laura's mutilated body and freezes at the doorway.

Through it she sees the other boat. On the boat, Dawg, Watcher and Slim are dragging a body into the cabin. Moments later they return on deck.

DAWG

Alright, start the engine.

Slim heads for the cock while Watcher offers a questioning glance.

DAWG (CONT'D)

Don't worry, she ain't goin' nowhere. We'll come back for her later. Now, go help your brother. I'll follow ya.

Dawg climbs back onboard the yacht Robin, crosses the deck, then boards the fishing boat.

Engines roar. Watcher and Slim leave on the new boat and Dawg follows in the fishing boat.

Bobby Leigh watches the two boats leave and once they reach a safe distance she races off.

INT. YACHT ROBIN, RADIO ROOM - CONTINUOUS

Bobby Leigh bursts into the room in a frenzy pushing and flipping buttons and switches on the control panel. She grabs up the radio handset, brings it to her mouth and clasps the button.

BOBBY LEIGH

(into radio)

Mayday, Mayday, Mayday. This is a call for help. Can anybody hear me at this frequency?

She releases the button and listens. Nothing but static. She tries again.

BOBBY LEIGH (CONT'D)
(into radio)
Mayday, Mayday, Mayday. This is
a call for help.
(cracking)
... Please... somebody... pick
up... !

Still no answer.

She drops the radio and flees the room.

EXT. YACHT ROBIN, MAIN DECK - DAY - CONTINUOUS

Bobby Leigh emerges from the cabin entrance and halts when she sees Josh's body on the deck. She sees the circles of blood painted around his eyes and moves past.

EXT. YACHT ROBIN, COCKPIT - CONTINUOUS

Bobby Leigh fires up the engine, takes the wheel and brings the boat around. She hammers the throttle and the yacht Robin plows through the ocean in the opposite direction of the fishermen.

She holds the boat steady, wind blasting her matted hair, tears sweeping back from her face.

EXT. YACHT ROBIN, COCKPIT - DAY - LATER

Bobby Leigh continues to plow full speed through the ocean. There's not a speck of land in sight.

She gears down and brings the boat to a stop to have a proper look around. She sees nothing at first but then something catches her attention at her periphery.

She takes up the binoculars and through them sees a large schooner. She then drops the binoculars, fires back up the engine and powers toward it.

But only until she nears the schooner does she realize that the boat is sinking. She continues on regardless.

The two boats bash together and Bobby Leigh crosses the deck in desperation throwing herself over the hull and onboard the --

EXT. SCHOONER, MAIN DECK - CONTINUOUS

Bobby Leigh crosses the schooner's main deck. She still wears her bathing suit and is a mess of sweat and tears.

BOBBY LEIGH
(desperate)
Hello... ? I need help.
(beat)
Someone please... help me.

She heads inside.

INT. SCHOONER, CORRIDOR - CONTINUOUS

She wades barefoot through the foot of water that's flooding the boat.

BOBBY LEIGH
Hello... ? Can anybody hear me?
(whimpers)
Please... I need help.

INT. SCHOONER, LIVING QUARTERS - CONTINUOUS

As Bobby Leigh steps around the corner she is met by the body of a grossly mutilated girl slumped over a table. She gasps at the sight of it.

She turns and her eyes find their way over to an open door leading to another corridor. From around the corner, drifting along on the blood-colored sea water is the naked, dismembered body of a young man.

Bobby Leigh freaks and rushes back out into the corridor from which she entered.

INT. SCHOONER, CORRIDOR - CONTINUOUS

She continues further down the passageway. She sees another door open at the end. It's the sleeping quarters. She treads cautiously forward.

She looks down at the water flowing from the room. Again it is colored red with blood.

INT. SCHOONER, SLEEPING QUARTERS - CONTINUOUS

Bobby Leigh appears in the doorway.

The magnum expression on her face alludes to some barbaric torture that has taken place.

A few feet in the room, another door creaks open. Staped to the wood by a bolt is the body of a dead dog.

Bobby Leigh moves off without even stepping foot inside.

INT. SCHOONER, REC. ROOM - MOMENTS LATER

Bobby Leigh ambles into the room. There's a movie projector set up in here with a couple of film reels on the side.

Bobby Leigh looks down at them.

INT. SCHOONER, REC. ROOM - LATER

Bobby Leigh has just about finished setting up the projector. She starts the film rolling.

The footage is hand-held and grainy. It depicts the main deck of the schooner. A bunch of collage kids are frolicking about and generally having a good time.

The footage concentrates mainly on the girls in their bathing suits. The voice of the young man operating the camera is flirting back and forth with one of the girls.

SCOTT (O.S.)

So. Nancy. How you liking this trip so far?

NANCY plays to the camera. She is the mutilated dead girl who is now slumped over the table in the other room.

NANCY

I can say this: it's definitely been made all the more fun with you here...

SCOTT

Really? I thought you only came for Tommy, like all the rest of the girls here have.

The footage briefly zooms in passed Nancy into the background toward a blonde, well-tanned, well-muscled young man, TOMMY. He's entertaining a gaggle of girls that are flocked around him.

The footage zooms back out to Nancy who continues to twizzle her hair and flutter her lashes.

NANCY

Not every girl is out for a 'Tommy'. He's just a big, dull jock.

SCOTT (O.S.)

Oh yeah? And what are you looking for... ?

NANCY

What do you mean 'what am I looking for'?

SCOTT (O.S.)

Y'know... what type of guy floats your boat?

Nancy considers for a moment.

NANCY

Well... he doesn't have to be into sports --

SCOTT (O.S.)

-- That's great 'cause I don't even know how to hold a football...

Nancy gives a giggle and as she continues a growing commotion emerges in the background with the other guys and girls.

SCOTT (O.S.) (CONT'D)

Hey, what's going on back there?

NANCY

I don't know. Did they say there's someone out on the water?

The footage now becomes very wild and shaky as Scott and Nancy rush to where all the commotion is taking place.

SCOTT (O.S.)
Guys. Guys. What's going on?

COLLEGE BOY #1
I dunno. There's someone out
there.

The footage turns to the ocean but the view is obscured by the COLLAGE KIDS all wanting to get a look. Scott finds a better vantage point and the footage now zooms past them to what they are looking at.

A small life raft is bobbing up and down on the ocean. A half naked skinny man lies inside. It's Slim!

The footage starts to break up as one of the other college boys dives into the ocean and swims for the raft. Other broken segments show them with a rope pulling the raft in. Another shows them lifting Slim onboard.

The footage falls out of focus leaving only the voices of the COLLEGE KIDS to tell the story:

"Is he breathing? Will he be okay?" "Back up! Give him room." "Somebody get water." "What's going on? Is he gonna make it?" "Where's he from? He's gotta have come from somewhere." "Hey! Hey guys, look, another boat!" "It's a fishing boat!" "Hey, maybe they know something..."

Bobby Leigh stops the film. She knows how the rest of the story plays out.

EXT. YACHT ROBIN, MAIN DECK - DAY - LATER

Bobby Leigh is back aboard the yacht Robin. She wanders hopelessly back inside.

INT. YACHT ROBIN, KITCHEN - MOMENTS LATER

Bobby Leigh enters in quiet despair. She brings herself to look upon dead Paul and Laura.

She moves around to the spot where she was once bound and slumps to the floor in the fetal position.

EXTREME CLOSE UP - Bobby Leigh closes her eyes and we slowly PAN UP until her face falls out of frame and we continue to drift up through the kitchen...

EXT. YACHT ROBIN - CONTINUOUS - AERIAL SHOT

The Robin shrinks away from under us as we spiral upward ascending into the heavens.

FADE TO WHITE.

There's a long silence and then we --

FADE IN:

EXT. OCEAN - DAY

Suddenly, we are falling from the sky plummeting back down to earth and toward yacht Robin...

INT. YACHT ROBIN, KITCHEN - CONTINUOUS

CAMERA SPEED PANS back down through the kitchen and meets Bobby Leigh back in her EXTREME CLOSE UP.

Her eyes open but her expression is different. She is changed somehow.

And like a phoenix from the ashes, ROBIN rises to her feet. She looks down at the corpses in the room. Vacant and emotionless.

She heads out the door.

INT. YACHT ROBIN, RADIO ROOM - MOMENTS LATER

Robin approaches the control panel, calmly searches out the right switch and flips it. The radar beams on. She waits patiently as it makes its sweeps.

At first there's nothing but Robin remains patient until -- BLIP!

A flashing green marker appears on the display. She carefully reads its position then heads back out the door.

EXT. YACHT ROBIN, COCKPIT - MOMENTS LATER

Robin fires up the engine and brings the boat back around. She now jams on the throttle and the boat accelerates up to full speed back in the direction she came!

She flips a switch on the dash and the cockpit radar beams on. The marker reads on the display. That is her heading.

EXT. OCEAN - CONTINUOUS - HIGH ANGLE

The Robin speeds across the ocean as heavy afternoon rain clouds begin to form over the sky...

FADE OUT.

EXT. YACHT ROBIN (MOVING) - LATE AFTERNOON

Robin gears down as she begins her approach of what appears to be an abandoned coastal fairground.

She guides the yacht through a ghostly maze of fifty or so other boats that clutter the dock in search of a suitable spot to anchor.

Once she's found such a place, she gears down and kills the engine.

EXT. DOCK, YACHT ROBIN - MOMENTS LATER

Robin is tying off a rope when the heavens open to a sudden downpour.

Through the torrential rainfall comes the sound of a raised voice. Robin quickly ducks down and listens. She peeks over the hull and peers out across the dock.

Behind the rain and the ropes and the rotting wood of the other boats, is Dawg, on deck of the fishing boat, barking orders across at his two brothers on deck of the newly stolen sailboat.

Dawg now turns away from his brothers and starts yelling at a third party who remains unseen. He beats down on them and a loud yelp reverberates across the dock.

Robin's eyes go wide at the sound.

Watcher and Slim are now on the dock lugging a body along the catwalk. They are shortly joined by Dawg and all three head into the fairground with the body in tow.

Once they're clear, Robin climbs onto the dock and traces their path back along to the fishing boat.

She climbs on board and stalks the deck in search of the source of the yelp she heard.

She heads into the cabin.

INT. FISHING BOAT, CABIN - CONTINUOUS

Robin searches the grim interior. She comes to a small closet with the door slightly ajar. She proceeds slowly forward and reaches out to open it.

Suddenly, the door flies open and out jumps Chopper! He lunges at Robin sending her to the floor. But his snarls of hatred soon turn to love once he realizes who it is.

Unfortunately for Chopper however, Robin has no time for love, she's all business.

ROBIN

C'mon, boy.

She grabs up some rope, fixes it to his collar and walks him outside and all the way back to the yacht Robin.

EXT. DOCK, YACHT ROBIN, MAIN DECK - MOMENTS LATER

Robin removes the rope from Chopper's collar and watches as he mourns the dead body of Josh still splayed out on the floor.

INT. YACHT ROBIN, KITCHEN - MOMENTS LATER

Robin watches by the door as Chopper now mourns dead Paul and Laura. He understands about death and seems to weep in the way only dogs can.

INT. YACHT ROBIN, PAUL & LAURA'S QUARTERS - MOMENTS LATER

As soon as they enter the room, Chopper darts straight for the linen cupboard, his favorite place. He seems to sense that Robin has business to tend to and that he must wait.

Robin drops down to Chopper's level in the cupboard, takes his head in her hands and looks him deep in the eye:

ROBIN

... I'll be back.

She speaks the words with such conviction.

Robin now stands, bids Chopper farewell and slowly closes the door shutting him safely inside. She turns and stares off contemplating her path that lies ahead. Focused. Determined.

EXT. FAIRGROUND, ENTRANCE - MOMENTS LATER

Robin stands before the entrance looking up at the sign that reads: WELCOME TO PLEASURE LAND SEASIDE RESORT. She proceeds inside.

EXT. FAIRGROUND - MOMENTS LATER

The place is a ghost town. Dark, eerie and ominous. Hanging signs creek and swing in the wind. A lone paper bag tumbles across the park. The rain is just beginning to subside and Robin proceeds further inside.

Finally, she comes upon an old house, probably the on site janitor or maintenance man residence at one time. Now it's just a crumbling wreck with overgrown grass and junk littering the yard.

Robin sees the kitchen light is on and inside she spies the three fishermen. They've just walked in.

Robin watches closely surveying the area and calculating her next move.

INT. OLD HOUSE, DARKENED LIVING ROOM - MOMENTS EARLIER

A nature show plays on an old television set. A male voice narrates over the savage imagery.

MALE NARRATOR

-- The lioness stalks the gazelle. She waits patiently for her moment to spring. The unsuspecting gazelle is shown no mercy as he is taken down...

The flicker of the TV reflects into a pair of large spectacles resting on the bulbous nose of an ELDERLY WOMAN.

She readjusts for comfort in her chair that has been made up like a bed. One leg rests on a footstool under the blanket.

She takes a bite. The filling is like nothing you've ever seen. Not very savory. But the Elderly Woman feasts upon it non the less.

Watcher now enters, crosses the room and slumps into the other chair on the opposite of the Elderly Woman.

The three of them stare at the TV screen.

DAWG

After Leo's fed we gotta head
back out.

ELDERLY WOMAN

What for?

DAWG

Just some things we gotta take
care of. Won't be gone long.

ELDERLY WOMAN

But you promised you'd fix that
window today.

DAWG

I'll fix it when I get back, Ma.

ELDERLY WOMAN

That's what you said last time.
Gets awful drafty in here at
night. You want your mother to
freeze to death in her sleep? Is
that what you want?

DAWG

No, Ma.

ELDERLY WOMAN

You boys don't feel it because
you got the upstairs where there
ain't no broken windows. But if
I could walk I'd make you sleep
down here and I'd take the up
stairs where it's nice and warm --

DAWG

-- Jeez, Ma!

ELDERLY WOMAN
... S'pose it don't matter to you
none if I freeze to death. After
all I am only your mother --

DAWG
(louder)
-- Ma!

ELDERLY WOMAN
... gave birth to ya. Kept ya
warm inside her tummy all that
time and --

DAWG
(yelling)
-- MA!!!

The Elderly woman finally falls silent and they continue to watch television.

The chopping finally subsides.

A door creaks out in the hallway and they turn to look.

ELDERLY WOMAN
... Ya see, drafty!

Dawg and Watcher turn back to the TV and think nothing more of it.

Slim now enters and crosses the room carrying two buckets of severed limbs. He seems to go by unnoticed. He disappears into the hallway and heads down into the basement.

But before he reaches the bottom he is heard tripping, and the sound of the buckets of limbs crashing and spilling onto the floor ripples back up out of the basement.

Dawg rolls his eyes at his brothers clumsiness.

But a moment later, there's a heavy thud! And then nothing. Just silence.

Dawg and Watcher exchange a glance until finally Watcher sighs and climbs out of the chair to investigate.

Dawg and the Elderly Woman listen as Watcher now descends into the basement.

He reaches the bottom. There's a few moments of silence. And then a sudden eruption of sounds, the collection of which can only be described as the sounds of a struggle.

Finally, the struggle comes to an end and it falls silent again.

Dawg and the Elderly Woman both exchange a glance. They know something's up but it's too late to do anything because now they hear footsteps, neither Watcher's nor Slim's, climbing the stairwell.

They reach the top and the basement door creeks open and Dawg and the Elderly Woman await in anticipation for the mystery intruder to emerge...

EXT. / INT. OLD HOUSE - EARLIER - SUBJECTIVE POV

We are now seeing the world through the eyes of THE PROWLER.

The Prowler emerges from behind a bush and stalks silently forward towards the old house, carefully stepping around the yard junk.

Closer now and through the window the fishermen can be seen dumping the body on the kitchen table.

We reach the house, press up to the wall and sidle along until we reach the window. We take a peek. Carefully.

Inside, Dawg is seen leaving the kitchen while Watcher and Slim remain. They each take up a cleaver and proceed to hack away at the corpse.

We sneak by under the window and move around to the back door. Through the glass, limbs continue to get severed and tossed into two buckets.

Fresh blood splatters over dried blood. Up walls. On the floor. Everywhere. Not so much a kitchen as the back room of a slaughter house. And definitely not a place you'd want to store food.

Dawg returns to the kitchen, removes a sandwich from the fridge and heads back out again into the other room.

Watcher abandons the hacking, dispenses his cleaver and heads into the other room after Dawg leaving Slim to finish the job.

Once Slim is alone we push open the door and carefully step inside where we can hear a nature show playing on a television from the other room and Dawg talking with some Elderly Woman.

Slim continues to hack away only a few feet before us. All he has to do is turn around and we're done for.

We stalk up behind him. The spear-gun rests on the work top to the side. We take it up and point the weapon at the back of his neck, the tip of the bolt only inches away.

But we don't shoot. Instead we move away toward the door. Through it we can see into the darkened living room, the soft glow of the television illuminating Dawg, Watcher and the Elderly Woman.

We edge forward and then quickly dart across the hall and into the other room!

This room runs parallel to the living room.

A bright light streams in through the window periodically illuminating the pitch black enclosure for a second at a time. It seems to be coming from a light house a couple of miles up shore.

Our first glimpse in the light confirms this to be the dining room and with each subsequent pass we are able to make our way closer and closer to the other side.

But as we cross the room each pass of the light brings us a horrific new glimpse of our surroundings: a large dining table occupied by several decaying corpses, stretched out skin and bones affixed in bizarre arrangements.

We finally reach the other side of the room and step out into the hallway. From here we may look into the living room from the opposite side of which we started.

As we do we accidentally bump into something in the dark. It's a door and it creaks open to reveal the basement stairwell.

ELDERLY WOMAN

Ya see, drafty!

Slim appears from the kitchen carrying the two buckets of severed limbs. He's crossing the living room and heading straight our way!

We quickly scramble into a corner and Slim passes us within an inch. He heads down into the basement. And we follow.

Slim takes a tumble in the dark and the buckets of limbs spill onto the floor. As he bends to collect them up we quietly sneak up behind him. We creep on until we're standing right over him and then with the butt of the spear-gun we strike -- CLUNK!

Slim crumples to the floor. He's out.

We step further into the pitch black basement fumbling in the dark for the light switch. CLICK. We got it.

And just as the light pops on we turn to be greeted by a huge mangy old lion! Lay in a bale of hay, he stares up at us from behind the bars of his den.

From the top of the stairwell we hear the basement door creak open. Someone is coming! We quickly turn out the light and take cover in the shadows. And there we wait...

Watcher appears at the foot of the stairwell and sees Slim out cold on the floor. As he goes to wake him up we stalk up behind him, spear-gun at the ready.

But at the crucial moment, Watcher turns! He lunges for us grabbing at the spear-gun. We wrestle him in the dark crashing through junk and god-know-what.

In the struggle the gun is triggered catapulting the bolt into the ceiling. The fight continues but the gun is dropped, lost in the dark.

We now separate momentarily from Watcher and then lose him too. So in his absence we quickly search around for something that could be used as a weapon.

Suddenly Watcher jumps out at us from the dark and we both take a tumble together landing by severed limbs. He's on top of us now, has us pinned.

We reach out, grab a severed bloody bare foot, spin and boot him up side the head! He rolls off on the impact crashing into a book case.

The book case wobbles and the toolbox on the fourth shelf up edges over the end. It drops and lands directly on top of Watcher's head with a terrible CRASH!

His body goes limp and now he's out too. But our cover is surely blown.

We fumble again for the lights. They pop back on. Watcher and Slim both lay sprawled across the floor. The spear-gun lies in the corner but without the bolt it's useless.

So we take up a chair, step up and pull the bolt from the ceiling. We now reload the weapon, turn and proceed cautiously back up the stairwell.

We reach the top, push open the creaky door, step into the hallway and toward the living room to greet its occupants...

INT. OLD HOUSE, LIVING ROOM - CONTINUOUS

We find Dawg and the Elderly Woman as they were the last time we saw them, awaiting the reveal of the mystery intruder.

And to Dawg's complete surprise it is Robin who steps out from the hallway!

The Elderly Woman takes one look at the bikini-clad girl armed with a spear-guns in the middle of her living room standing directly in front of the TV and then leans out to continue watching!

Robin has the weapon trained on Dawg in a one-sided Mexican stand off.

Dawg goes to open his mouth to speak when THWIPPP! The bolt explodes across the room and plunges into Dawg's shoulder stapling him to the chair!

He writhes in agony but cannot remove the bolt no matter how hard he tries.

The Elderly Woman is still trying to register what's happened as Robin marches up to Dawg and drives the butt into his head -- CLUNK!

CUT TO BLACK.

INT. BASEMENT - LATER

Dawg wakes up squinting under the bright fixtures and finds himself strapped to a chair with his hands roped behind his back.

He and his brothers who are also just waking up beside him have been placed directly facing the lions den with Leo the lion staring back at them from behind the bars.

And Dawg just smiles to himself.

Leo's den is open but the safety gate is in place which means that you can enter to deposit food and such without the risk of becoming food yourself.

Now, with lights on we see the rest of the basement is cluttered with various props, banners, newspaper and magazine articles, framed photographs and other strange artifacts.

There are banners that read: COME AND SEE LEO THE LION AND THE AMAZING WANDA WHIP!

And newspaper and magazine articles that read: TRAGIC ACCIDENT DURING CIRCUS ACT. And: CIRCUS LION MAULS TAMER DURING SHOW.

The brothers glance around at one another and the predicament they're in.

They hear someone coming down the steps and try to turn to see, but it's hard to move at all, tied down the way they are.

Finally, Robin steps into view and they see that in her arms she carries their one-legged mother. They watch as she is carried, humming to herself sweet lullabies, into the den to be laid down in the hay.

Leo stares nonchalant through the safety gate. Dinner is served, albeit a dinner he started some thirty or forty years ago. And tonight he will finish.

Robin steps out from the den and slams home the outer gate sealing the Elderly Woman inside. She moves around to the front, takes up her position at the safety gate and without further ado, rolls open the dividing bars!

The fishermen can only watch and wait. But nothing happens. Leo is old and doesn't have the energy he once did. So he remains.

And then his nostrils flare out and he starts to sniff at the air. He's finally caught the Elderly Woman's scent.

Leo picks himself up off the hay and wanders sluggishly across the den to where the Elderly Woman continues to hum to herself in a crazed state of fear.

He's right on her now breathing his warm moist breath down her neck. A huge hulking predator with matted fur and decaying yellow teeth.

His jaw falls lazily open and as he clamps down we --

CUT TO:

ANOTHER ANGLE - of the brothers watching as their only mother is devoured right before their eyes.

The sounds are exquisite, the screams, the ripping of flesh, the crunching of bone, the mashing of it all together.

Robin looks into the den not once, for her focus lies in the faces of the three fishermen.

The screams finally taper off. Their mother is dead.

DAWG

What's that supposed to prove?

What?

(beat)

You think ya some kinda killer,
now?

Ignoring him, Robin walks by, grabs a stool and sets it down before Slim who whimpers mournfully. She leans in to offer a comforting hug and Slim takes it as genuine. But he is deceived.

The other two watch as her hand disappears from view only to return with a large carving knife. And with one swift motion she plunges all eight inches of the steel into his gut while at the same time pulling him closer in her embrace.

She carves up through his stomach until the blade is stopped by his rib cage. Slim jolts violently in her arms until he falls limp on her shoulder.

Both Dawg and Watcher are dumbstruck.

DAWG

... You stuck him... stuck him
like a pig.

Robin wipes the blade clean on her bare leg. She gets up and disappears briefly behind Dawg and Watcher.

They hear a loud clattering and she returns wheeling a large trolley. She parks the trolley up by Watcher and removes the tarp revealing an array of sharp and vicious instruments.

She brushes her hand caressingly over the assortment of rusted metal as she makes her decision about which instrument of torture she is going to use.

Her hand stops, her decision is made and she takes up the corkscrew.

DAWG

Now what you gonna do with that?

Robin kicks over Watcher in his chair and straddles him on the floor and takes the corkscrew to his face. He squirms but she keeps him in check and sets the corkscrew over his eye.

Once in position Robin slowly levers the handle sending the drill bit spiraling down toward the eye, until it finally touches down on the surface.

Watcher screams in agony marking the first and last time his voice is heard.

Dawg watches as the drill bit punches through the surface of the eye and a dark gooey liquid gushes out. Watcher wriggles and writhes and convulses violently as Robin works relentlessly with the corkscrew driving it further into his skull.

There's a sickening CRUNCH! The drill bit has gone as far as it can go. Robin now puts the corkscrew into reverse. The drill retracts effortlessly back out of Watcher's skull along with his eye and whole mess of blood and gore.

Robin holds up the skewered eye before Dawg. He just stares back at it. Robin then slides the corked eye off the steel and tosses it into Leo's den.

It lands right beside him and he immediately scoops it up and gobbles it down, then goes back to stripping the meat from the Elderly Woman's bones.

Dawg is stunned.

INT. BASEMENT - LATER

Dawg still wears the same stunned expression. He looks around the room and at the death that surrounds him.

The sink is running behind him and Robin is washing herself clean of the blood. She grabs her bathing suit that hangs to the side and slips it back on.

DAWG

Seems I underestimated you,
darlin'. You done proven
yourself a real killer. Stone
cold...

He discreetly works at the ropes behind his back.

The water goes off with a squeak and Robin steps back into view. She grabs the stool and perches herself in front of him.

DAWG (CONT'D)

... Yeah, you sure showed me.
You killed 'em... you killed 'em
good.

(beat)

Guess we're even now, huh?

She wheels up the trolley.

DAWG

Oh, shit, it's my turn now!
What's it gonna be this time, you
gonna rip out my tongue with the
pliers, what?

Robin stares deep into Dawg's eyes.

DAWG

... What?

ROBIN

(finally)

... Do you remember what you said
to me? Back on the boat?
Remember?

DAWG

Fuck, it talks...

ROBIN

... You... alluded to a certain... service you'd like me to perform. Remember? When you said that I had a pretty mouth... that was the plan you had in mind for me, right?

(pause)

And I understand you only said that in passing, but I'd like to make good on that original plan...

DAWG

What in the hell are you talkin' about?

She now turns away to the trolley and continues to talk as she rummages through the various metal and steel.

ROBIN

... Now, I don't particularly like the term myself...

She returns from the trolley firstly with a heavy duty welders hat. Dawg watches her set it down and eyes it curiously.

ROBIN (CONT'D)

... I find it crude and tasteless. But...

She continues to rummage.

ROBIN (CONT'D)

... I think today, it will prove somewhat fitting.

(beat)

Aha!

Robin finds what she's looking for and Dawg's eyes go wide when she returns lastly with the blowtorch! She sees the look on his face and smiles:

ROBIN (CONT'D)

I bet you didn't even know you had one of these, did you?

Robin clicks the 'on' button to test if it works. Nothing happens.

DAWG
You got to plug it in.

She glances down at the power cord.

 ROBIN
Oh...

 DAWG
Wall socket's over there.

 ROBIN
Right. Thank you.

She gets up to plug in the power cord but discovers the cord isn't going to be long enough.

 ROBIN (CONT'D)
Uh... extension cable?

 DAWG
Should be one in the trunk.

 ROBIN
Ah.

Robin moves to the trunk by the book case, opens it and rummages inside.

 ROBIN (CONT'D)
I'm real sorry about all this, I
just didn't have a lot of time to
think this through, y'know?
 (beat)
You sure that extension's in
here, I don't see it?

 DAWG
There should be a duffel. Check
in there.

 ROBIN
... Yup. Got it.

Robin walks back to the wall socket with the extension cable. She plugs it in and connects it up with the blowtorch power cord.

She then clicks the 'on' button again and a searing white hot flame blazes out from the business end.

ROBIN (CONT'D)
Now we're cookin'.

She turns it back off again and returns to her seat.

She takes up the welders hat and lowers it down over her head which almost completely disappears under it. For the moment, the safety visor will stay up.

Robin's hands now find their way to Dawg's pants. There's a metallic sound of a zipper unzipping.

ROBIN
Wow, these are cold! Don't worry... we'll fix that.

Robin is now set to go.

ROBIN
Okay, Mister... you ready for your blow job?

DAWG
Girl, I think there's something very wrong with you... I think the wires in your head have come loose.

ROBIN
Y'know, I think you might just be right about that... but crazy or no... I'm still gonna roast your brains through your ass.

With that, Robin slides the safety visor down over her face and Dawg glimpses his own stupefied reflection in the glass. She hits the switch again on the blowtorch and it roars back to life.

Now, with blowtorch in hand she makes her move, leans in to Dawg's lap and WHAM!

Dawg brings both knees up smashing them against the welders hat sending Robin careening backwards over the stool!

She hits the concrete hard. The welders hat flies off her head and the flaming blowtorch goes skittering along the floor frying anything in its path.

Dawg now stands with the chair still roped to him. He nears a wall and slams his back and the chair into it busting it into pieces.

He quickly frees himself of the rope and lunges for Robin as she tries to make a grab for the blowtorch. But Dawg catches her by the feet just before she does and drags her backward along the floor.

DAWG

Get back here, ya little hoar
bitch!

Dawg is on top of her now. She turns and swings out with her fist catching him square in the jaw. Dawg just grunts gleefully. He leers over her, salivating, his drool catching her in the face.

DAWG

I wanna thank you for undoing
these...

He straddles her and gets set to take himself inside her.

DAWG

... now we can get straight to
the fun part.

Dawg is ready to go when CRUNCH! He doubles over on top of her having took a knee to the nuts. And suddenly, he doesn't feel at all in the mood no more.

The back of his hand comes flying through the air and meets Robin in the cheek bone with a SMACK!

DAWG

Bitch!

She recovers and tries for a second time to scramble for the still blazing blowtorch but is caught once again.

Dawg and Robin wrestle and roll together on the floor which brings them up by Leo's den and when Dawg has her pinned, he takes Robin's arm and forces it through the bars!

DAWG

(to Leo)

You ready for seconds, boy? Come
and get it!

Leo does seem interested but requires stronger encouragement.

 DAWG (CONT'D)
 C'mon, ya big, dumb animal...
 supper's ready!

Leo abandons a bone that he's stripped clean, gets up and moves lazily toward Robin's arm at the bars.

Dawg grins and grunts as Leo gets closer and closer.

Suddenly, there's a growl from behind and Dawg is forced to let go of Robin's arm. She withdraws it out from the bars just in the nick of time and turns to find Chopper seizing Dawg by his still exposed testicles!

But Dawg easily manages to overpower Chopper picking him up and launching him at the wall. Chopper howls in pain and Dawg spins back around for Robin... WHACK!

A wrench from the toolbox is slammed into the side of his head!

CUT TO BLACK.

INT. BASEMENT - LATER

Dawg comes back around. His head is bleeding and he finds himself roped to another chair with what seems like an endless supply securing him in place ensuring that this time, he isn't going anywhere.

Robin sits a facing wearing the welders hat and holding the blowtorch just as she was before he broke free. Chopper sits by Robin's side and snarls back at Dawg ready to protect his master.

Dawg realizes this is it and there's no getting away. His adrenaline starts to build and he drinks in large, preparatory gulps of air.

Now that Dawg is awake and fully alert, Robin can begin. The visor goes down. The torch flames up. And at the moment the molten hot blaze meets his ice cold balls, Dawg goes to unleash on us the most incredible scream and we --

CUT TO BLACK.

THE END

