

THE PACKAGE

EXT. SUBURBS - NIGHT

SUPER ON: SUNDAY NIGHT - YEARS AGO

A small house sits in the middle of a row of homes. The others are bigger, nicer, and a lot more expensive.

A white Cadillac pulls up to the house and parks along the curb. A MAN gets out and walks towards the front door of the small house.

INT. SMALL HOUSE - CONTINUOUS

EDWARD MILLER, late thirties, sits on the couch in the living room as he watches Green Acres on the television. He has a nice cold beer in his hand.

Next to Edward is his wife RUTH, mid thirties. She laughs, Arnold the pig must have done something funny, even Edward gives out a chuckle.

On the floor lies Megan. Her elbows pointed to the ground, her hands support her head. She has a big smile on her face.

The family laughs in unison.

There is a knock at the door. Ruth moves to get off the couch. Edward puts his hand on her knee.

EDWARD

I'll get it.

He sets his beer down onto the coffee table in front of him as he gets off the couch.

He walks towards the front door. He unlocks it then opens it.

A fist slams right into his face. Edward falls back. His head slams onto the hardwood floor.

The man, black, tall, in his forties, closes the door behind him. He locks it.

Ruth and Megan scream.

The man rushes onto the living room and grabs Megan by her hair. He then quickly makes his way towards Ruth and grabs her by the throat.

THE MAN

You make a noise and I'll snap your little girls neck like a twig.

She nods.

The man throws Megan and Ruth onto the couch.

THE MAN

You move you die. You make a noise
you die. Understand?

Ruth nods again.

Megan whimpers. The man looks down at her.

THE MAN

What did I say?

Megan looks up at him.

THE MAN

WHAT DID I SAY!?

MEGAN

If I move I die. If I make a noise
I die.

THE MAN

Then why are you crying? Crying
makes a noise, and you knew I told
you I'd kill you if you made a
noise. So my question is, do you
want to die?

Megan shakes her head.

THE MAN

Then tell me why you made a noise?

Ruth grabs a hold of her daughter.

RUTH

She's just a little girl! She's
scared!

He kneels down in front of them.

THE MAN

You keep your little bitch quiet or
I'll rip her ear off with my teeth.

He chomps down, his teeth clank together.

He gets up onto his feet and walks over to Edward who has
gotten to his knees. Edward rubs the back of his head.

THE MAN

Get up. You ain't hurtin' that bad.

The man grabs Edward by the arm and pulls him to his feet.

THE MAN

Go on. Sit next to your family.

EDWARD

Why are you doing this? Is this some kind of robbery?

THE MAN

Motherfucker if I wanted to rob some place it wouldn't be a shithole like this. Now shut the fuck up and sit next to your family. Everything will become perfectly clear in a few moments time.

The man shoves Edward into the living room. Edward sits down next to his wife and daughter.

The man pulls back the coffee table and sits on it. He pulls out a revolver.

THE MAN

Now you motherfuckers must be askin' yourself what is this big angry Nigger doin' in our house? And I'm gonna answer that question. Edward, I know you work at the post office, and you see, I need you to go into work and pick up a package before it is mailed off.

The man pulls out a piece of paper from his pocket and hands it to Edward.

THE MAN

This is the name and address that's on the package.

EDWARD

So I'm just supposed to walk in, grab this package and walk out with it? I can't do that. They'll be too many questions.

THE MAN

Tell 'em it's for a friend of yours
and you want to deliver it
yourself.

EDWARD

The guys at the post office are
never gonna believe this.

THE MAN

Then fuckin' sneak it out, I don't
give a shit, as long as you get it
and bring it to me.

EDWARD

What's in the package?

The man flips the gun around and bashes Ruth in the nose
three times with the butt off the gun.

She screams. Blood pours out of her crushed in nose.

THE MAN

I ask the questions, I don't answer
them.

EDWARD

YOU SONOFABITCH!

The man points the gun at Megan.

THE MAN

You want me to blow your little
girls head off. You better calm
the fuck down or her brains are
gonna get splattered all over the
wall behind you.

The man takes out a cigar and lights it up.

THE MAN

So we all gonna play family
tonight. Then in the morning
you're gonna get me that package.
Understand?

EDWARD

Yes.

THE MAN

Good.

The man turns to look at the television.

THE MAN
Goddamn, you people actually watch
this shit?

He gets off the coffee table and makes his way towards the television.

THE MAN
There has got to be something
better on.

He turns the dial. "JULIA" pops onto the screen.

THE MAN
Now this is a good show. I'd fuck
that Diahann Carroll till her nose
bleed.

He turns to Ruth.

THE MAN
Just not as bloody as your nose.

He laughs. He then walks over to the couch and sits between Edward and his family. He puts his arm around Edward and laughs as he points to the television.

FADE TO BLACK.

FADE IN:

INT. SMALL HOUSE - MORNING

SUPER ON: MONDAY MORNING

The Miller family sits on the couch with their hands and feet tied together.

The man stands in front of Edward and pulls out a switchblade. Edward jolts.

THE MAN
Now don't get so jumpy. I ain't
gonna kill ya. I'm just cuttin'
you loose is all.

The man cuts Edward free.

THE MAN
Now I should explain something to
you.

(MORE)

THE MAN (cont'd)
 If you call the cops, if you tell anyone, I will tare your family to shreds in ways that would disgust Jack the Ripper himself. Do you understand?

EDWARD
 Yes.

THE MAN
 Also, I ain't the only one involved in this, if something were to happen to me, your family is dead, you are dead, it would just be a matter of time. Now get dressed and go get me that package.

Edward gets up and heads towards the staircase.

THE MAN
 Where the fuck you think you're goin'?

EDWARD
 You told me to get dressed.

THE MAN
 I got your clothed.

The man points to the love seat next to him.

THE MAN
 You change here.

Edward unbuttons his shirt.

INT. POST OFFICE - MORNING

Edward enters the post office. He definitely looks agitated.

A young man, BILL HARPER, early twenties, walks up to him.

BILL
 Hey Eddie, running a little late aren't ya?

EDWARD
 Yeah, slept in. Is Harold upset?

BILL
 He hasn't said nothing yet, probably doesn't even know you're late.

EDWARD

I hope so.

BILL

Who gives a shit anyways?

EDWARD

Harold does.

BILL

Yeah, but he's an asshole, he doesn't count.

EDWARD

I better punch in before Harold finds me.

Edward makes his way towards the back room.

INT. SMALL HOUSE - MORNING

The man sits next to Ruth and Megan on the couch. He stares at her nose.

THE MAN

I really did a number on your nose huh? Your husband probably won't wanna fuck you face to face anymore.

Ruth clutches onto Megan.

RUTH

You're horrible.

THE MAN

I can be a monster sometimes, I ain't gonna lie, but I gotta be. You can't do what I do and be a nice guy.

RUTH

You're not going to let us go are you?

THE MAN

Bitch you keep talkin' like that and I'm gonna make you watch your daughter die before your eyes, and it won't be a slow death either, painful and slow.

He smiles.

THE MAN

I can be nice though, real nice.
How would you like a good fuck?
You ever had black cock before,
it'll take you places you ain't
never been.

He looks down at Megan.

THE MAN

How bout you?

RUTH

Don't you talk to her like that!

THE MAN

I can talk to her any way I want!
Now if you be cool and shut the
fuck up, you, you're little girl
and your husband will be fine. I
got no reason to hurt you if your
husband does what he's told.

The man leans back and pulls out a cigar and lights it up.

INT. POST OFFICE - MORNING

Edward enters the mail room. He pulls out the piece of paper with the name and address on it.

He makes his way to a large bin and shuffles through it. He reads the addresses on all the packages.

EDWARD

Come on where are you?

He continues to shuffle through. He grabs a hold of a package the size of a shoe box and reads the address.

EDWARD

Bingo.

He turns around.

HAROLD, mid fifties, stands before him.

HAROLD

What the hell do you think you're
doing?

EDWARD
What do you mean?

HAROLD
I mean what the hell are you doing
with that package.

EDWARD
Um, it belongs to a friend of mine,
I thought I'd give it to him
myself.

HAROLD
What the hell is wrong with you?
You know that's a federal offence.

EDWARD
Look, I can explain everything
later, but I have to deliver this
package right now.

HAROLD
You actually think I'm gonna let
you walk out of here with that
package? Are you high?

EDWARD
Please! You don't understand. I
have to deliver this package.

HAROLD
And you have to understand that
you're fired. And you're not going
anywhere with that package.

Edward bolts. Harold grabs a hold of him and pushes him
against a desk. Edward drops the package.

EDWARD
Please let me go.

HAROLD
Not with that package.

Edward spots a letter opener that sits on the desk. He grabs
it and stabs Harold in the stomach.

Harold lets go. Edward stabs him again and again.

Harold goes limp. Edward falls down on top of him as he
holds onto the letter opener.

EDWARD
I'm sorry Harold, but it's my
family.

Edward pulls the letter opener out of Harold's stomach. He puts it in his pocket.

He picks up the package, grabs a bag, puts it inside and rushes out of the back room.

He runs through the front of the post office. Bill grabs a hold of him.

BILL
What the hell are you doing?

EDWARD
I'm sorry Bill I'm in a real hurry.
I'll explain later.

Edward dashes out of the post office.

INT. SMALL HOUSE - MORNING

The man paces back and forth in front of Ruth and Megan.

THE MAN
Where the fuck is your husband? He
should have been back by now.

RUTH
You just have to be patient.

THE MAN
Fuck that. I don't have to be
anything.

He looks at his watch.

THE MAN
Your husband better come through
lady.

RUTH
Edward is always reliable.

THE MAN
I hope so, for your sake, his sake,
and your daughter's sake.

The front door opens. Edward enters with a bag in his hands. He slams the door shut.

THE MAN

Well it's about fuckin' time. What took you so Goddamn long?

He looks at Edward's bloody hand.

THE MAN

What the fuck happened to you?

EDWARD

I had to kill someone to get this to you.

The man claps.

THE MAN

Way to go Eddie. I wouldn't think you had that in you. Now give it to me.

Edward takes the package out of the bag and hands it to the man. He then runs over to his wife and daughter.

EDWARD

Are you two all right? Did he hurt you?

Ruth shakes her head.

RUTH

No.

He wraps his arms around both of them.

The man approaches from behind.

THE MAN

Well you really came through Eddie.

He pulls out his gun.

THE MAN

But now it's time to end this.

Edward turns around.

EDWARD

You said you'd let us go.

THE MAN

I lied.

Edward pulls out the letter opener from his pocket and charges towards The man. He stabs him in the stomach.

The man falls down and drops the gun.

Edward grabs the gun. He points it at the man.

EDWARD

You attacked my family, you held us hostage, and you made me kill a man. You don't think I'm gonna let you go do ya?

The man pulls out the letter opener.

THE MAN

You don't have the balls.

The man jumps up. Edward pulls the trigger. The bullet misses and goes into the wall.

THE MAN

With an aim like that you don't stand a chance.

Edward pulls the trigger again. The bullet hits the man in the cheek. He drops the letter opener.

THE MAN

Motherfucker!

Edward fires the gun three more times. The bullets strike the man in the chest. He drops to the ground.

Edward lets go of the gun. He walks up to the man. The man lies on his back with his eyes wide open.

Edward reaches into the mans pocket and pulls out the switchblade.

He makes his way to his family and cuts them loose. He looks at his wife then wraps his arms around her and his daughter.

Police sirens can be heard from outside.