

All In The Family

By

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Based on the short story by Brian Hugh Warner
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A montage of scenes seize the screen as opening credits commence. A yellowish colour scheme. Eerie, disturbing.

INT. HOUSE (HALLWAY) - NIGHT

AUNTY guides a sheet of fabric under the needle of a sewing machine, the ROARING sound shielding her ears from the discreet footsteps of a young teen. TEDDY lunges about in the shadows of the house, biting his lip and trembling as he takes cover behind the derelict plaster walls. He slowly opens a door, a fierce jet of steam almost clouding his vision of the bathroom. The sewing machine is no longer audible over the running water.

INT. HOUSE (BATHROOM) - NIGHT

Behind the curtain we can see the figure of a naked girl showering. Teddy's eyes widen as he enjoys the show. He quivers, scared of being caught, yet thrilled at the same time. A hand reaches behind the curtain for a bottle of nearby shampoo. It pats around for a short while, finding nothing before she pokes her head out.

ANGIE screeches in terror, taking in the full view of her frightened brother. In a short moment, the door breaks open and Aunty grasps Teddy by the scalp. The cross around her neck glimmers in the haze. She hisses in his ear as Angie covers herself behind the curtain.

AUNTY

I told you not to watch your
sister. I told you not to watch
her, you filthy, naughty child.

TEDDY

Aunty I wasn't watching her, I
promise.

Aunty cuts his sentence short, greeting his skull with the tiled bathroom floor. He fades out of consciousness as a red warmth breaks from his brow.

FADE TO BLACK

FADE IN

EXT. DUMPSTER - DAY

Teddy walks home from school alone, a backpack slumped loosely over a hunched shoulder and a band-aid covering a gash in he's eyebrow. It catches his eye instantly, drawing him in. A dozen pornographic magazines, scattered, waiting for him. He strides through the alley at a fast pace, looking left and right for a sign of movement. Nothing. He scoops them up hurriedly, forcing the loose pages into his open bag.

FADE TO BLACK

FADE IN

INT. HOUSE (BEDROOM) - NIGHT

He lays on his bed, examining the magazines with both curiosity and excitement. He reaches down his pants and stirs his hand about but is interrupted by a loud CRASH. The door swings on its hinges and a distressed Aunty waltzes in branding a leather belt.

AUNTY

I knew you were hiding something. I knew it. I will not have you do the naughty in this house. We are good catholic people, and the ways of the beast will not mark you. Where did you get these disgusting magazines?

TEDDY

I found them Aunty, littering the streets. I had to take them or...

AUNTY

Do not lie to me you disgusting boy. I take you into this house and this is what you do? Give me those, now.

TEDDY

No Aunty. They're mine.

He struggles against her strong grip. The magazines crumble and tear as she takes them, tears welling in Teddy's eyes.

CUT TO

INT. HOUSE (LOUNGE ROOM) - NIGHT

He winces and cries as Auntie thrashes his back with the belt. The magazines wither and burn in the savage heat of the indoor fire.

FADE TO BLACK

FADE IN

INT. HOUSE (BEDROOM) - NIGHT

He walks with a hunch, cringing in pain with every step. He removes his shirt, to which we can see the horrible after mark of child abuse. Clambering to his knees beside his bed, he recites Mark 9:7, before noticing something. A single fragmentation of the dirty magazines hides under his bed. An advertisements page. A particular notice stands tall, advertising a sex doll. He whispers the number to himself and glances at he's bedside telephone.

FADE TO BLACK

SUPER. CENTRE SCREEN - ALL IN THE FAMILY

FADE IN

INT. HOUSE (BATHROOM) - NIGHT

The picture returns to its normal colour, but remains gritty and sickly.

It is obvious that he doesn't appreciate the seriousness of his action. He wipes the hair and blood off the corner of the sink basin and releases a sigh of frustration. He's voice is broken by tears.

TEDDY

Why did you have to take her? Why
did you have to take her? You
stupid bitch! She done nothing to
you, why did you have to take her?

His sister's dead look gives no response. He shoots her a look, as if wondering why. Her face appears shadowed. He lifts her head up by her clotted hair and sees that it is dried blood on her cheek that creates the mock shadow. The dent in her skull has stopped gushing; the coagulated blood now forming a gelatinous plug. Balefully, he kicks the corpse. Her glazed eyes stare back at him with morbid fascination.

He helps himself to he's feet and leaves the bathroom, entering his bedroom - -

INT. HOUSE (BEDROOM) - NIGHT

- - where PEG'S plastic body lay deflated. Atop her bloodless chest is a kitchen knife. She stares at the ceiling with her permanent mouth in the shape of an O. She looks as though she would have screamed. He picks up the doll's head and looks tearfully at the flat terrain of her airless, life-sized figure. Cradling her head, he begins to cry. A sickening odour crawls up he's nostrils and he shields he's nose in disgust.

FLASH SEQUENCE

Yellowish colour scheme. Eerie, disturbing.

INT. HOUSE (BATHROOM) - NIGHT

Angie steps from the shower and wraps a towel around her, not noticing Teddy in the dense mist. He lunges forward, attacking her with a mallet. He continues to beat as her life slips from her body.

TEDDY

You stupid bitch! You killed Peg!

He grasps her by the scalp and forces her skull into the sink basin before heaving her to the ground. A murder in grisly fashion. A stream of urine slips from her bladder, forming a small pool beneath her thighs.

INT. HOUSE (BEDROOM) - NIGHT

The picture returns to its normal colour, but remains gritty and sickly.

Carefully, he lets Peg's head rest on the carpet. Bending down, he kisses her cheek and wipes some sticky stuff from her rubber lip.

Teddy goes back to Angie's body, stopping for a moment to marvel at her partial nudity beneath the towel. He stares, fascinated by her soft skin. Cautiously he touches her thigh, as if her flesh were still warm.

TEDDY

I hate you.

(CONTINUED)

He informs her cadaver eyes. He runs his hand down her arm, which begins to stiffen. He becomes excited by her macabre sexual divinity. He removes the towel and his eyes widen, but we remain oblivious the the naked body.

CUT TO

EXT. HOUSE - NIGHT

Auntie's car pulls into the cracked driveway. She sees through the grimy windshield the rotting bags of trash piled among the weeds near the porch.

AUNTY

That damnable Teddy. Just like he's brother.

She approaches the front door, two bags of groceries in her grasp. She screeches loudly once she enters, grimacing at a small rat who runs through the open way. Somewhere to anywhere.

INT. HOUSE (HALLWAY) - NIGHT

AUNTY

Teddy, didn't I tell you to take out the garbage?

She crosses through the hallway, a stern look stretched across her face. Entering the bathroom - -

INT. HOUSE (BATHROOM) - NIGHT

She stands above him, ancient and leviathan from his angle. Teddy's frozen panic melts and he hurriedly cups his genitals, hiding them from Aunty.

AUNTY

TEDDY!

TEDDY

Aunty, I'm sorry, I...

AUNTY

Why didn't you take out the garbage?

TEDDY

Huh?

(CONTINUED)

He is confused by her displaced question, her banal motherliness.

AUNTY

Oh never mind, put on your drawers.

TEDDY

Aunty, it wasn't my fault, she killed...

He snaps his mouth shut, and hurriedly pulls on his jeans. Aunty would not want to know about Peg.

AUNTY

Oh, she's dead huh?

TEDDY

I didn't mean too.

AUNTY

Lies. You were watching her again.

TEDDY

No Aunty, I never watched her, I promise.

AUNTY

You did. She tells me.

TEDDY

No Aunty.

AUNTY

I told you not to do the nasty. And now I catch you doing it on your sister. What can I do with such a disrespectful boy?

Although Teddy is taller than Mother, she overwhelms him with her presence. She steps over Angie and picks up the mallet, which lays in a pool of blood. She raises it, varicose in her elegance.

AUNTY

Bad boys need to be punished.
That's how we keep a family
together.

Sharply, and with surprising force, she bludgeons his head repeatedly until he collapses, limp and denigrated on the tiles. He convulses for a moment in a dark pool of blood.

FADE TO BLACK

FADE IN

EXT. HOUSE (BACKYARD) - NIGHT

Teddy awakes, wincing at the tugging pain at his eyelids—they won't open. A sheet of white fabric is tied around his head where two circles of blood cover his eyes. Atop of him is the cold security of Peg, and beneath him is his sister and the gritty soil. He touches he's eyelids.

FLASH SEQUENCE

Yellowish colour scheme. Eerie, disturbing.

INT. HOUSE (HALLWAY) - NIGHT

Aunty sits with her back to us, busying herself with the sewing machine.

EXT. HOUSE (BACKYARD) - NIGHT

The picture returns to its normal colour, but remains gritty and sickly.

AUNTY

Teddy. You've been a bad boy. You won't be looking at Angie any more though, I've seen to that. Just like your brother you are. I had to teach him a lesson too.

We hear an earthy scrape from above as Teddy pleads for forgiveness.

TEDDY

Aunty please, I didn't mean to look. I'm sorry. Please, Aunty...

A scoop of dirt lands on his face, covering his nose and mouth; his arms and feet are bound too tightly by razor wire to protest.

AUNTY

Got to keep the family together.

Aunty continues to fill the grave as Teddy struggles to free himself; he tries to spit but his mouthful of dirt prohibits any such action. Above, Aunty babbles about discipline and Teddy's last breath dies in his lungs.

FADE TO BLACK

SUPER. CENTRE SCREEN - END CREDITS