

BUCKETS OF BLOOD

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PLEASURE PAIN

EXT. BROTHEL - NIGHT

SUPER: JAPAN, 19th CENTURY

A two story building surrounded by dense forest. Distant mountains are silhouetted against a starry sky. Light spills into the night from an ajar window.

INT. BROTHEL - SLEEPING QUARTERS - NIGHT

Mock luxurious sleeping quarters adorned with silk curtains, statuettes, and ornate lanterns.

A PROSTITUTE and CLIENT have sex on a floor mat. He lies on his back as she straddles his pelvis and gyrates her hips.

The client's breathing accelerates. He shuts his eyes and arches his back as he approaches climax.

The prostitute reaches behind her head and removes a dagger from the bun in her hair. She raises it up above the client and plunges it into his chest as he orgasms.

The client moans in ecstasy. He does not feel the blade.

A gasp causes him to cough blood on his own face. He opens his eyes and sees the dagger. They grow wide with horror.

PROSTITUTE

My turn.

The prostitute throws her head back as she retracts the dagger and unleashes a crimson rush into the air that showers her and the client. She holds her mouth open as it fills with blood.

INT. PRISON CELL - DAY

A dank prison cell. A small barred window is positioned high in a wall across from a wooden door containing a square peephole, also barred.

ICHIRO, 27, and JIRO, 24, sit on the cold stone floor and eat sloppy food from small bowls.

Their brother, SABURO, 21, stands on an upside down bucket and stares out the window. All three wear ragged prison garb.

EXT. PRISON CELL - DAY

The cell window overlooks an expanse of flagstone beneath a cloudy sky. In the center of the flagstone is an execution block.

INT. PRISON CELL - DAY

Saburo stares at the execution block.

SABURO
Death is calling us, my brothers.

JIRO
Not this again.

SABURO
Today is the day. I can feel it.

JIRO
You've been saying that for weeks.

What makes today any different?

SABURO
You just wait! At the end of the day-

JIRO
At the end of the day, it's going to be the same as yesterday. You saying we're going to be executed tomorrow. Come off it, little brother. You never get anything right.

Saburo turns.

SABURO
I'll show you!

Saburo tears across the room and tackles Jiro.

ICHIRO
Saburo!

Jiro throws Saburo onto his back and pins him to the floor.

SABURO

You stay out of this, Ichiro. This is between me and Jiro

ICHIRO

We would be lucky to meet our ends on the execution block. Better beheading than to rot away in this cell listening to your endless foolishness. I fear the Emperor would have it so. Every time that door opens, it is a prison guard bringing us our meals. Mark my words, it will be long before we see the Imperial guards again-

The cell door opens. Three IMPERIAL GUARDS enter dressed in ornate armor.

INT. EMPEROR'S PALACE - THRONE ROOM - DAY

The Imperial guards lead the three brothers in chains down a towering hall of marble and tile. At the end of the hall is a decorative throne surrounded by Imperial tapestries.

The EMPEROR, 50s, sits in the throne. He is a walrus of a man with a thin grey mustache grown down to his wide belly. He wears fancy silk clothing.

The Imperial guards release the brothers in front of the throne. They fall to their knees in front of the Emperor.

The Emperor twists an end of his mustache with his finger.

EMPEROR

The Three Brothers. We meet again. I was wise to have put you all in the same cell. Not only have I been able to keep an eye on all three of you at once, I knew there was no chance you could devise a plot to escape with all the time you spend bickering over meaningless dribble. But I digress. You may think you know why you are here, but you don't. I assure you today is not your execution day.

The three brothers look at each other in puzzlement.

The Emperor looks to the Imperial guards.

EMPEROR (CONT'D)

Leave us.

The Imperial guards exit.

EMPEROR (CONT'D)

I am prepared to reveal to you three a secret. One only those in my most inner circle are made aware of. One you will keep if you want your heads to stay on your shoulders. I have an appetite for, how shall I put this, women of easy virtue. I had one in my bed last night. I took good care of her and yet she still wanted more. When I awoke, I found she had gone and taken with her that which is most precious to me.

The Emperor raises a bare hand.

EMPEROR (CONT'D)

My ring. A family heirloom given to me by my father, which belonged to his father, and so on and so forth, back to the beginning of the Dynasty.

The Emperor lowers his hand.

EMPEROR (CONT'D)

Here enlies my quandary. The ring was taken to a brothel in the mountains. I cannot send the Imperial guards to retrieve the ring lest I reveal to them my secret, and thus, reveal to their families, and further more to the public. As far as I'm concerned, you are dead men and in such a matter as this, dead men I can trust as only I can offer them freedom from their would be fate. Bring me back my ring and I will grant you banishment in place of beheading. Should you refuse my offer, by midday tomorrow, you will be executed. It is your choice.

ICHIRO

What do you say, brothers?
Banishment or beheading?

JIRO/SABURO
Banishment!

ICHIRO
We accept your offer, great
Emperor.

EMPEROR
Then heed my words. You three were
once the greatest assassins in all
Japan. Skilled, cunning, and
elusive. Time and time again you
slipped through my grasp. But you
had one fatal flaw. Yourselves.
Your growing inability to work
together is what gave yourselves up
in the end. Do not let it happen
again.

The three brothers agree.

EMPEROR (CONT'D)
The armory is at your disposal.

ICHIRO
No. We demand what was taken from
us upon capture be returned to us.
I would rather die than wield a
sword that does not belong to-

Ichiro's brothers grab him and throw their hands over his
mouth.

EMPEROR
Very well.

The brothers exhale sighs of relief.

INT. PRISON - STORAGE ROOM

The three brothers enter a storage room with a row of shelves
running down its center.

EMPEROR (V.O.)
Make no mistake. I am no fool.

The brothers remove bulky sacks from three cubbyholes in one
shelf. The hilt of a katana protrudes from one sack.

EMPEROR (V.O.) (CONT'D)
The Imperial guards will lead you
on the path to the brothel. They
will be informed this path leads to
your banishment.

The brothers remove black ninja garb from the sacks and dress themselves.

EMPEROR (V.O.) (CONT'D)
The path has many checkpoints. At
each checkpoint, the new guards
will be assigned to escort you.
This will continue until you reach
the brothel but I assure you there
are guards beyond your destination.
It would be unwise to make any
attempts of escape.

The brothers strap weaponry to their bodies and conceal it within their ninja fabric.

Ichiro straps a katana to his back and a dagger to each side.

Jiro straps a wooden staff to his back and wraps two sets of nunchucks around his neck. One set contains blades at both ends.

Saburo straps two belts of ninja stars across his chest.

EMPEROR (V.O.) (CONT'D)
After you have retrieved a ring,
there is a gap within the guard
stations, but only to return. You
will not know where it is. I trust
you are still clever enough to find
it on your own. Once the ring is
in my possession I will clear the
gap for three days for you to leave
the Imperial empire. If you remain
here past three days you will be
executed.

Ichiro skillfully waves his katana.

Jiro flails his nunchucks, throwing them over each shoulder in a flaunting manner.

Saburo tosses a ninja star at Ichiro. He parries it with his katana, causing it to fly back toward Saburo. Saburo catches the star and slaps it back onto its belt.

The three brothers freeze in defensive stances.

EMPEROR (V.O.) (CONT'D)
Enjoy life with the nomads, boys.

EXT. FOREST - DAY

The three brothers walk a path through the forest. Three Imperial guards trail shortly behind them.

SABURO
I tell you, brothers. I would never
have thought we would find ourselves
on another mission.

JIRO
Personally, I'm looking forward to
banishment.

SABURO
Have you two no sense of adventure
anymore? Surely your taste for
action has spoiled. But you won't
spoil mine. Even now, my heart
swells with anticipation.

JIRO
The life of a nomad is the life for
me.

Just imagine. Every day and every night.

All the sake you can drink.

SABURO
You mean all the sake you can
drink. Honestly, brother. Self-
indulgence is not a way of life.

JIRO
Of course, it is. The common man
acts always on self interest.
Doing the same is the only way to
get ahead in these harsh times.
Fear not, little brother. You are
young and foolish. In time you
will learn the way.

SABURO
Only three years younger than you,
big brother. You are indeed a
common man.

(MORE)

SABURO (CONT'D)

I, on the other hand, prefer to live my life learning from experience so that I may be wise in old age.

ICHIRO

You are both fools. Look at yourselves. You hone skills and yet you don't know why. I've dedicated my life to a skill because of the discipline it requires. I look at you two and see no discipline. That is why I am the leader of the three brothers. Because one who has discipline is always in control of his life.

SABURO

Who ever said you were the leader?

JIRO

That's right and if you're so in control of your life, why is it just yesterday, you were sitting in prison cell waiting to be executed?

Ichiro stops and turns.

ICHIRO

I have my brothers to thank for that.

IMPERIAL GUARD (O.S.)

Will you three shut up!

The Imperial guards have appeared behind the brothers.

IMPERIAL GUARD (CONT'D)

I can't take anymore. You just keep talking and talking and talking. If the three of you start fighting again, I'll cut all of you down myself and tell the Emperor you tried to escape. I don't care what you do after the next checkpoint, but until then, no talking!

A moment passes before the brothers and guards continue on.

The path curves. Another three guards stand in the distance. Imperial flags mark the next checkpoint.

IMPERIAL GUARD (CONT'D)

Thank Buddha!

The brothers and guards stop when they reach the checkpoint.
One of the guards commands the brothers ahead.

IMPERIAL GUARD (CONT'D)
Take my advice. Try not to kill
them. That's what the last guard
told me.

SECOND GUARD
I gather this has been going on for
some time?

IMPERIAL GUARD
I've been told since the beginning.

EXT. FOREST - TWILIGHT

The three brothers continue along the forest path. Three new
guards trail behind them.

SABURO
You know. I didn't want to say
anything but something just doesn't
sit right with me about this. Why
would the Emperor send assassins
like us to a brothel?

ICHIRO
Were you not paying attention,
little brother?

SABURO
I know what he said but something
tells me he left something out of
the job description. I mean, the
Emperor himself could walk into the
brothel and take the ring by force.
What's so dangerous about a bunch
of whores?

JIRO
I've met some mean whores in my
day. I mean, how would you like it
if had to spend all day and night
exposing your wrists and sleeping
with sleazy old men?

SABURO
Just because she doesn't have a
smile on her face doesn't mean there is
cause for fear.

ICHIRO

Never underestimate a woman of the trade, little brother. They are outlaws just like us. Their occupation requires them to associate with less than agreeable characters from time to time. They must be able to defend themselves.

SABURO

Outlaws? Yes. But thugs? Gangsters? Killers? These outlaws we speak of are not the dangerous sort. No. It's not the whores we need to worry about. But what then if not the whores? The whores are all there is. I'm telling you, something strange is afoot.

JIRO

Why don't you just shut up, Saburo.

The brothers and guards arrive at the final checkpoint. One of the guards commands the brothers forward. They proceed as instructed.

EXT. MOUNTAIN - NIGHT

The brothers climb an upward path through the forested mountain.

ICHIRO

We are close. This path is marked with the many footsteps of desperate men.

The brothel appears in the distance further up the mountain, partially hidden behind a cluster of trees.

EXT. BROTHEL - NIGHT

The brothers emerge from the forest behind the brothel. Their faces are concealed by fabric. Only their eyes are visible.

SABURO

I propose we enter through the second floor. That's where the ring is. I just know it.

JIRO

Too much company. We can't risk it.
I say we enter through the basement
and case the place from the bottom
up.

ICHIRO

Have you forgotten our last
mission, brothers? If we wish not
to be caught, best we go out
separate ways.

The brothers agree.

Saburo and Jiro split in opposite directions.

Ichiro removes a rope and hook off his person and hurls it
into the air. The hook catches the branch of a tree. Ichiro
hoists himself upward.

EXT. BROTHEL - BASEMENT - NIGHT

A stone staircase leads down to a wooden door.

Jiro hops down in front of the door, reaches into his outfit,
and removes a handful of lock picks. He takes one, picks the
lock, and opens the door.

INT. BASEMENT HALLWAY - NIGHT

Jiro steps into a torch lit basement hallway.

EXT. TREE - NIGHT

Ichiro stands on a tall tree branch. He secures a length of
rope tightly around the trunk of the tree and hurls its
hooked end at the brothel rooftop. It catches.

Ichiro grabs hold of the rope and swings down toward the
brothel.

EXT. BROTHEL - ROOFTOP - NIGHT

Ichiro lands on the rooftop and scurries silently across its
length.

EXT. BROTHEL - GROUND LEVEL - NIGHT

Saburo creeps stealthily along the length of the brothel.

He turns a corner and spots an ajar window on the second floor. He positions himself a distance in front of it.

INT. BASEMENT HALLWAY - NIGHT

Jiro sneaks through the basement hallway.

A loud buzzing sound causes Jiro to whirl around, remove his staff, and take a defensive stance.

Jiro stares down another length of hallway. He proceeds down it.

EXT. BROTHEL - GROUND LEVEL - NIGHT

Saburo tosses a hooked rope toward the window. It catches the side of the building.

Saburo takes hold of the rope and climbs toward the window.

INT. BASEMENT - STORAGE ROOM - NIGHT

Jiro enters a storage room filled with barrels and throws a hand over his nose. Swarms of flies buzz over the barrels.

He waves his staff over one of the barrels. The flies disperse.

Jiro peers inside the barrel. It is filled with severed human parts infested with maggots.

He turns and exits into another room.

INT. DISTILLING ROOM - NIGHT

Jiro enters and freezes.

The distilling room is an expansive room filled with rows of dead bodies suspended upside down from chains over cauldrons. The bodies belong to naked men with their throats cut. Some have mutilated torsos and genitals.

Blood trickles from their sliced throats into the cauldrons below. Some of them have filled to the brim.

EXT. BROTHEL - SLEEPING QUARTERS - NIGHT

Saburo hangs onto the rope beside the sleeping quarters window. He peers inside.

The interior is dimly lit. A prostitute lies on her back on the floor mat. She wears a loose red kimono. She snores loudly.

INT. SLEEPING QUARTERS - NIGHT

Saburo enters soundlessly through the window. He turns his back to the prostitute as he creeps around her toward a door at the end of the room.

She snorts and sniffs the air.

PROSTITUTE (O.S.)
Hello.

SABURO
(whispered)
Impossible!

The prostitute opens her eyes and raises her head. Venereal sores speckle the corner of her mouth.

Saburo turns.

The prostitute brushes the inner flap of her kimono. It falls away to reveal a bare breast.

PROSTITUTE
Do you like what you see?

The prostitute runs a hand down her chest and abdomen. Saburo follows it with his eyes.

She parts her legs. Her hand disappears.

The prostitute's shadow is cast on the wall behind Saburo. It stands and literally removes the shadow of a dagger from between its legs.

The prostitute raises the dagger.

PROSTITUTE (CONT'D)
A whiff of my bouquet?

The prostitute hurls the dagger at Saburo. He catches it. Viscous fluid drips down the blade and onto his hand.

SABURO
Gross!

Saburo hurls the dagger back at the prostitute. She throws her head to the side and catches it in her mouth.

She twists her head back. In a flash, her appearance transforms. Her hair turns gray, her pupils vanish, her flesh shrivels and pales, and fangs sprout from her gums.

The VAMPIRE snarls in an inhumanly deep tri-tone.

She jerks the dagger from her mouth and springs at Saburo. The impact causes him to collapse against the wall.

The vampire throws an arm around Saburo's neck and wraps her legs tightly around his waist.

She hisses as she attempts to stab him. Saburo grips her blade hand tightly.

An open palmed strike sends the vampire across the room. She lands on her feet in a crouched position.

Saburo hurls a ninja star at the vampire. It strikes her in the eye. She howls in pain and rage.

Saburo jumps and flies toward the vampire with an outstretched foot. She catches him and hurls him against the opposite wall with astonishing strength.

Saburo swiftly regains himself and hurls two more stars at the vampire. She parries both of them with the dagger and hurls it at him again. He ducks. The dagger catches his ninja fabric and pins him to the wall.

Saburo grabs the dagger and whirls about face. He freezes with the dagger outstretched at his side. The motion occurs so fast, the dagger decapitates the vampire as she sails past it.

Saburo tosses the dagger over his shoulder and heads for the door.

A hiss causes Saburo to look over his shoulder.

The headless vampire is on her feet. She holds her head outstretched in front of her. Saliva drips from her fangs.

Saburo jerks his head toward the door and opens it.

Beyond the threshold is a lengthy hallway full of vampire prostitutes. Some of their faces are visibly afflicted by disease. They all stare at him hungrily.

Saburo turns to see the vampire come at him. He hurls a star at her. It slices through her hair and causes her head falls. A clump of hair remains in her palm.

A roundhouse kick sends the vampire's body out the window.

Saburo brings his foot down on the vampire's severed head and crushes it.

He turns to face the hallway full of vampires.

INT. DISTILLING ROOM - NIGHT

A door opens off screen. Jiro ducks behind one of the cauldrons.

Footsteps. A woman's shadow appears at the base of a staircase. The footsteps cease when it reaches the opposite wall.

A voice speaks. It sounds human and feminine.

VOICE (O.S.)
I smell blood. Living blood. The
blood of a man. Come out, little
man.

The shadow on the wall changes shape slightly. The voice shifts to a vampiric pitch. It growls.

EXT. BROTHEL - ROOFTOP - NIGHT

Ichiro secures a length of rope around a small chimney. The rope has two ends. He grabs one end and leaps off the roof.

EXT. PROPRIETOR'S QUARTERS - NIGHT

The rope pulls taught above a shuttered window on the first floor.

Ichiro grips the rope tightly between his legs as he hangs upside down and level with the window. He grabs a shutter and opens it slightly.

The room beyond is elegantly furnished. A vanity mirror sits at the far end. Decorative boxes are propped on the wood top in front of it.

The door opens. The PROPRIETOR, 60s, enters. Her horse face is caked with makeup. She wears a black kimono.

The proprietor removes a ring from her finger. It is gold with the Imperial symbol engraved in blue stone. She places it in one of the boxes in front of the mirror.

Ichiro hoists himself up the rope. When he reaches a sufficient height, he taps the shutters below with his katana.

The proprietor hears the noise and investigates. She opens the window, sticks her head out, and looks side to side.

A noose falls and catches her around the neck.

Ichiro leaps from the rooftop. As he falls, the noose pulls up. The two rope ends pull taught at the same time.

Ichiro is level with the proprietor. She chokes.

ICHIRO

Tell me where the ring is or
they'll find you hanging at
sunrise.

PROPRIETOR

(choked)
The blue box.

Ichiro lets himself fall, catches the rope, and swings through the window. When he releases, the proprietor falls. The noose pulls taught again and cracks her neck.

INT. PROPRIETOR'S QUARTERS - NIGHT

Ichiro proceeds to the mirror.

Behind him, the proprietor spins around to face inside in her vampiric form.

She removes a bladed hair pin from the back of her head.

Ichiro opens a blue box on the table, removes the ring from inside, and stuffs the ring into his ninja fabric.

ICHIRO

That was easy.

Ichiro whirls around to see the proprietor burst through the window. The severed noose hangs around her neck. She shrieks and tosses her hair pin at him. He unsheathes his katana and blocks it, slicing it in half.

The proprietor makes her hands into claws. Razor-sharp nails sprout from her fingertips.

She tears at Ichiro. He slams the hilt of his katana into her ribcage and throws a roundhouse kick into her stomach. She sails through the air and crashes through a closet door.

The closet contains a collection of multicolored marble phalluses mounted on racks. The proprietor lies collapsed beneath them.

ICHIRO (CONT'D)

What are you?

The proprietor bursts to life. She grabs two phalluses off the rack to reveal large curved blades attached to them. They are sickles.

PROPRIETOR

Cursed!

The proprietor attacks with vicious swipes from her sickles through the air. Ichiro parries each blow.

The two fight for an extended period of time.

Eventually, Ichiro corners the proprietor, hurls his katana through the air, and impales her. Its tip penetrates a wood support in the wall and pins her to it.

PROPRIETOR (CONT'D)

You can't win! We won't die easily!

The proprietor hurls her sickles at Ichiro. They both ricochet off his katana.

The proprietor dangles helplessly in midair as she attempts to retract the katana.

PROPRIETOR (CONT'D)

Girls!

Three prostitutes in geisha dress and makeup gracefully enter the proprietor's quarters. They carry folded fans.

PROPRIETOR (CONT'D)

Kill him!

The prostitutes shapeshift into vampire form and open their fans. Their tips are made of knives.

Ichiro grabs both daggers from his sides.

INT. DISTILLING ROOM - NIGHT

Jiro curls behind the cauldron and clutches his staff.

The vampire stalks the distilling room and peers behind each cauldron. Her face is not shown.

VAMPIRE (O.S.)
I'll find you.

Jiro creeps behind each cauldron in the direction opposite the vampire stalks. She breaths in raspy wheezes.

Suddenly, the vampire leaps into the air. Each foot lands on the edge of a cauldron. She continues her search from above.

VAMPIRE (O.S.) (CONT'D)
Aha! A midnight snack!

Jiro freezes. He looks up. The vampire stares down at him. Disease has eaten away at her nose and upper lip.

Jiro strikes her face with his staff and knocks her off her platform.

The vampire backs away into the maze of bodies and cauldrons. Jiro comes after her.

The vampire zigzags through the maze. Jiro strikes at her. Each blow connects with a corpse. Flies burst from within.

After a while, Jiro halts in the center of the maze.

A sigh from behind him.

He whirls around and strikes the vampire in the face. The impact sends her backward.

Jiro continues to attack the vampire. He strikes so hard, the staff splinters. Each blow sends her closer to the edge of the maze.

A final blow sends the vampire into the open.

Jiro stabs the now jagged end of the staff into the vampire's throat and breaks it off. He swings the other end of the staff around and strikes her in the back. She soars through the air and plunges into one of the cauldrons.

JIRO
Demon bitch. You broke my stick.

He stares at his fractured staff and drops it.

Air bubbles disturb the blood in the cauldron. Its surface begins to descend.

The vampire rises from inside. She is soaked in blood and glows a fiery red.

Jiro reaches behind his neck and removes nunchucks.

The vampire pulls the broken staff from her throat. The wound vomits a jet of projectile blood which drenches Jiro. The vampire leaps out of the cauldron in an attack stance.

INT. BROTHEL - SECOND FLOOR HALLWAY - NIGHT

Vampires approach Saburo, poised to strike with daggers and sharpened fingernails.

FIRST VAMPIRE

Fresh meat! I want it!

SECOND VAMPIRE

Let me at him! I'm sick of leftovers!

Saburo hurls ninja stars at oncoming vampires. After several throws, his first belt runs empty. He removes the second belt from his outfit, and brandishes it like a whip.

A vampire comes at Saburo. He cuts her in half at the waist. She throws her hands against both walls and hangs in midair as her lower half falls away. Saburo swings his belt down and severs her upper half down the middle.

Saburo strikes a second vampire with lashes across the torso.

The first vampire's naked lower half sneaks up behind him and kicks him in the back.

Saburo fights both attackers at the same time, one with his belt, the other with his feet.

The vampire swoops in for a bite. Saburo strikes her in the face with his open palm. Her head falls backward, still attached to its body.

The vampire turns her back to Saburo and stares at him with an upside down gaze.

SABURO

What are you looking at?

He rips her head off by the hair and smashes it into a wall. It bursts in a vermillion cloud.

The headless vampire turns. Saburo snags her chest with his belt, whips it back, and tears out her ribcage. Entrails spill from her gutted shell.

The other vampire's lower half kicks at Saburo. He slices off its feet, and catches it as it falls.

Saburo hurls the lower half into the crowd of oncoming vampires. It lands on top of them and causes the crowd to collapse in on itself.

Saburo flails his belt as he charges and collides with the vampires. Blood paints the walls as body parts fly through the air.

INT. BROTHEL - MAIN HALL - NIGHT

A massive two story hall containing a platform dividing the two and a spiral staircase in its center. A pair of double doors marks its exit.

Saburo stumbles out of the second floor hallway and falls backward over the platform railing.

He lands on his feet in the middle of the hall. Vampires surround him from all directions.

INT. PROPRIETOR'S QUARTERS - NIGHT

The geisha vampires swarm around Ichiro and attack him with their fans. Ichiro parries and counters with stabs, slashes, and kicks.

He stabs both daggers through the eyes of one vampire, stabs a second in the head as she comes up behind him, and cuts the hand with the fan off the third.

Ichiro uses the second vampire, still attached by the head to his dagger, to shield attacks from the blinded vampire.

He turns as the third vampire thrusts a bloody stump forward and splashes his face with blood. He howls and raises his arms to his face. Blinded, he continues to fend off the vampires.

The proprietor finally manages to rip herself off the katana and sneaks up behind Ichiro. She grabs him and hurls him through the paper wall.

INT. SLEEPING QUARTERS - NIGHT

Ichiro crashes through the wall and lands on the floor.

The geisha vampires close in on him.

PROPRIETOR
Stand aside, girls!

The geisha vampires stand aside to reveal the proprietor behind them. She holds a katana with a phallic hilt in one hand and jerks Ichiro's katana out of the wood support with the other.

Ichiro regains himself and sheathes his daggers.

The proprietor hurls Ichiro's katana at him and charges. He catches just in time to block her first attack.

Ichiro and the proprietor clash swords across the room. He fends off attacks from the geisha vampires but keeps his focus on her.

The proprietor parries an attack and spins her katana in a vertical spiral as she comes at Ichiro. Finally, she grabs the blade and smacks Ichiro across the face with the hilt.

The proprietor grabs the hilt and continues to do battle with Ichiro.

A motion causes the ring to fall out of Ichiro's fabric and roll across the floor. Ichiro sees this as he locks swords with the proprietor.

Ichiro stabs the proprietor through the foot with a dagger and pins her to the floor. She shrieks as she brings her katana down. It misses Ichiro who takes off after the ring.

INT. FIRST FLOOR HALLWAY - NIGHT

The ring rolls out of the sleeping quarters and down the hallway. Ichiro chases after it.

PROPRIETOR (O.S.)
Come back and fight me!

INT. MAIN HALL - NIGHT

Ichiro grabs the ring as an entrance to the main hall and stuffs it back into his fabric.

He looks up to see the hall packed with vampires.

PROPRIETOR (O.S.)

Kill him!

The vampires close in on Ichiro. He attacks.

INT. DISTILLING ROOM - NIGHT

The vampire collides with Jiro. He catches her and hurls her against the wall.

She regains herself and comes at him again. Jiro swings at her with his nunchucks. She dodges each swing.

VAMPIRE

Foolish man! You cannot defeat a
slave to the hunger!

The vampire ducks under Jiro's arm and pops up behind him. Jiro throws a nunchuck over his shoulder and strikes her in the face. Her neck cracks to the side.

Jiro pummels the vampire repeatedly with his nunchucks. They break the bones in her neck and arms. Jiro breaks the bones in her legs and causes her to fall.

The vampire twitches on the floor. The joints in her limbs point off in unnatural directions.

The vampire convulses as her joints pop back into place one by one. She rises and snarls through a half open mouth in her swollen face.

Jiro batters her with his nunchucks. She takes each blow. The nunchucks eventually splinter and fall apart until Jiro is left to beat her with the chain.

Jiro throws the chain around the vampire's neck and throws her onto the floor. He tosses the chain after her.

The vampire clumsily regains herself and turns. Blood trickles from the black and purple mess that is now her face. Beady eyes squint through bruised flesh.

JIRO

I see you can take a lot of wood.
Let's

see if you can take steel.

Jiro removes the bladed nunchucks from around his neck and tosses one end into the vampire's chest.

JIRO (CONT'D)
Get over here!

Jiro jerks the vampire forward, swings the nunchucks around, and slices her across the mouth.

He then literally runs up the front of her body and detaches the top of her head from her body with a swift roundhouse kick. It ruptures against the wall.

Jiro lands on his feet. The headless vampire staggers toward him. In seconds, he chops her body into pieces with his nunchucks. Her severed parts twitch on the floor.

Jiro proceeds nonchalantly to the staircase and ascends it.

He stealthily opens a door at the top to reveal a huge crowd of vampires. They swarm around him. He slices his way through them.

INT. MAIN HALL - NIGHT

Jiro battles his way through the crowd of vampires.

Eventually, he arrives at a clearing. Ichiro and Saburo stand in its center with their backs to each other. Jiro joins them as the vampires close in on them.

Ichiro reaches into his ninja fabric and holds up the ring.

ICHIRO
Is this what you want? You'll have
to kill us first!

SABURO
Please don't encourage them!

Ichiro stuffs the ring back into his fabric.

PROPRIETOR
We want your blood!

The entire hall erupts in shrieks and snarls.

JIRO
Vampires! Confound it, little
brother, did you have to be right
this time?

SABURO

There's too many of them! We're done for!

ICHIRO

Silence! We are not done for! Not as long as we have each other! My brothers, the time has come for us to put aside our differences and work together! It's the only way we're going to get out of here!

The brothers agree.

ICHIRO (CONT'D)

Come, my brothers! We fight!

The brothers disperse and do battle with the vampires with varied stabs, swings, punches, and kicks. They are constantly at each others aid. The battle continues for an extended period of time.

Eventually, the brothers turn their focus on the proprietor who fend's them off as skillfully as they do her.

Ichiro slashes the proprietor across the back. Suddenly, the vampires uniformly spread out to open a circle with only the brothers and the proprietor inside.

The proprietor stands surrounded by the three brothers. There is a long slash in the back of her kimono. It slips and falls from her shoulders to reveal red nipple tassels on her breasts with barbs attached to their tips.

The other vampires cower and shield their faces.

PROPRIETOR

Drink deep of my venom.

The proprietor swings her upper body in a shimmy motion. Barbs fly off the tassels toward Ichiro. They ricochet off his katana and fly into the crowd. Vampires scream in agony as they are struck by the barbs.

Jiro deflects a second wave of barbs with the blades of his nunchucks.

Saburo redirects a third wave into the crowd with his belt.

The front of the crowd collapses in on itself. Vampires writhe and contort their bodies on the floor. Some froth at the mouth while others vomit blood.

The proprietor delivers a final wave of barbs toward Ichiro. He parries them. They strike her in the face.

JIRO

Take the head, brother. Only
sunlight can truly kill a vampire.

Ichiro runs up, decapitates the proprietor, and picks her head off the floor.

ICHIRO

Tell me. Have you ever seen the sun
rise over the mountains.

PROPRIETOR

No! You wouldn't dare!

Ichiro motions for his brothers to follow him as he exits.

PROPRIETOR (CONT'D)

Girls! Kill him! What are you
waiting for?

The vampires are helpless to aid the proprietor.

EXT. BROTHEL - DAY

The brothers emerge from the front of the brothel as the sun rises. Ichiro holds the proprietor's head by the hair.

The proprietor shrieks and sobs offscreen. A sizzling sound is heard as steam rises from below Ichiro's waist. A dull plop as Ichiro releases the head.

A gooey puddle of red, yellow, pink and orange bubbles on the ground. The top of the proprietor's scalp sits in the center of the puddle and disintegrates as barbs float on its surface unaffected.

ICHIRO

Brothers, I daresay we are back. We
are different but are stronger
together than we are apart.

SABURO

Yes. Three of us united by our
skills as one.

JIRO

Just like the good old days.

ICHIRO
Come, brothers. Let us return to
the Emperor his prized possession.

INT. EMPEROR'S PALACE - EMPEROR'S QUARTERS - DAY

Luxurious quarters of marble and tile decorated with Imperial tapestries. The room is abnormally dark. The Emperor snores loudly as he slumbers in a massive bed enclosed by silk curtains.

He snorts and bolts upright. He parts the curtains and peers out into the quarters.

EMPEROR
Who's there?

The three brothers emerge from the shadows.

Ichiro kneels and presents the ring.

ICHIRO
Your ring, great Emperor.

EMPEROR
How did you get in here?

ICHIRO
We snuck in. The Imperial guards believe us to be banished. Did you expect us to come through the front gates?

EMPEROR
How did you return? The Imperial guards are everywhere.

ICHIRO
We had to use our stealth. We could not locate the gap within the guard stations-

EMPEROR
That's because there was no gap within the guard stations, you fools.

The brothers exchange glances.

EMPEROR (CONT'D)

I overestimated you three. Cunning?
I think not. Granted your skills
are unmatched but your intellect is
lacking. Did you honestly believe
that after it took to capture you
three, I would release you so
willingly. I sent you on a mission
with a goal that was unattainable.

ICHIRO

The whores. You knew what they
were—

EMPEROR

The path you took through the
forest did not lead to your
banishment. It led to your
execution. The ring? I gave it to
the brothel's proprietor with the
promise of fresh meat. She was to
return it following your deaths.

ICHIRO

Once again, you are hiding
something. I do not care that you
are the Emperor. You could have
not possibly have arranged this so
easily. Not unless you were one of
them.

JIRO

Of course! You had one in your bed,
you overweight swine!

SABURO

I knew it was a little too dark in
here!

EMPEROR

Instead of death, they gave me
eternal life so that I may forever
bring them protection as Emperor.
A blessing as it is a curse. You
were fools not to die in the
brothel. While the whores dabble
in both pleasure and pain alike, I
know only of pain.

The Emperor transforms into a vampire and roars.

ICHIRO

We'll take him together, brothers!

The Emperor lays a fat foot on the floor. Saburo hurls two ninja stars into it and pins it to the floor. He pins the second as it plops down on the tile.

Jiro charges the Emperor and slices his belly open with a bladed nunchuck. Intestines splatter on the floor as he falls backward.

Ichiro leaps onto the Emperor's belly and decapitates him. He picks up his head by the hair.

EMPEROR

Release me this instant!

ICHIRO

Time to address your public,
Emperor.

Ichiro throws back one of the tapestries.

EXT. EMPEROR'S QUARTERS - BALCONY - DAY

The balcony towers over flagstone and overlooks an expansive cityscape.

Ichiro holds the Emperor's head over the balcony. He screams as the sunlight hits his face. Steam billows from his ears as his flesh sears and bubbles.

His eyeballs liquidate in their sockets to reveal boiling brains inside. Molten epidermis falls away to expose skull. Bone warps and glows amber as it drips like candle wax.

Ichiro releases the Emperor's head. It sets ablaze in midair before it explodes on the flagstone below.

INT. EMPEROR'S PALACE - STAIRCASE - DAY

Imperial guards storm up a stone spiral staircase.

INT. EMPEROR'S QUARTERS - DAY

The three brothers listen as the footsteps approach.

ICHIRO

Get ready, brothers.

The three brothers ready their weapons and take attack stances.

CUT TO BLACK.

THE DEAD AND THE DEADER

BLACK SCREEN:

GEORGE
(Distressed)
Oh God! Please no!

HARLAN
You think you can steal from me you
stupid cunt? Do you really think
you're smart enough Georgie boy?
You got the brains of a mongoloid
child you fucking thief. Now I'm
gonna show you what I do to
thieves!

GEORGE
(pleading)
Please don't kill me Harlan. I
won't do it again I swear.

HARLAN
Oh I'm not going to kill you
Georgie boy. I'm going to do
something much much worse. I'm
going to let you live.

Tools RATTLE.

GEORGE
No! Please Harlan! Please don't!

HARLAN
You can beg and plead all you want,
but that's not going to stop what's
about to happen, the pain, the
suffering, the misery. And the joy
for me, of watching you go through
this will be like tasting the cunny
juice of a young girl.

GEORGE
Please no.

HARLAN
You'll never take anything from me
again.

George SCREAMS.

INT. SHED - NIGHT

A large saw RIPS through the flesh of GEORGE'S, (40) wrist.

HARLAN, (50), holds George down on a block of wood by the forearm as he SAWS into him.

WILLIAM (45), has George by the hands.

The saw RIPS through the bone. Blood GUSHES out and creates a large red pool.

There is a loud CRUNCH. George SCREAMS. His hand comes clean off.

Blood SPRAYS all over.

HARLAN

William.

William hands Harlan a hot iron. He places it on the end of George's wound. The flesh SIZZLES.

George SCREAMS again.

Harlan kneels down and picks up George's severed hand. He holds it by the wrist.

He SLAPS George in the face with his own hand.

HARLAN (CONT'D)

I think your jerking off days are over.

George WEEPS.

HARLAN (CONT'D)

What's the matter Georgie boy?
Need a hand?

Harlan LAUGHS.

HARLAN (CONT'D)

(To William)
Grab his other hand.

GEORGE

NO!

William grabs George's other hand.

The saw RIPS through the flesh. There is a loud CRUNCH as it slices through the bone.

George SCREAMS again.

EXT. CITY STREET - NIGHT

TITLE CARD: NEW ORLEANS 1867

The sky is dark, lit only by the crescent moon hidden behind the clouds.

The dirt road through the city is filled with horses and buggies. People walk along the wooden side walks on both sides of the street.

Harlan and William walk side by side.

Harlan stops and looks at a group of black people who talk to one another on the corner of the street.

HARLAN

They're taking over the city
William.

WILLIAM

Who are?

HARLAN

The niggers. Remember that riot last year, those apes killed over a hundred white folk. Goddamn Lincoln, that son of a bitch got what he deserved. He was a traitor to his race. Booth did the right thing. He should have been given a medal.

WILLIAM

You are absolutely right sir.

Harlan looks over to the other side of the street and notices a young PROSTITUTE (15), standing outside a saloon. He then turns to William.

HARLAN

You go home William. You did good tonight.

WILLIAM

Thank you sir.

Harlan reaches into his pocket and pulls out a few bills. He hands them to William.

HARLAN
For a job well done.

WILLIAM
Thank you.

Harlan turns back around and crosses the street. He heads over towards the young prostitute.

EXT. HARLAN'S HOUSE - NIGHT

The large white house sits in the middle of a green field. A low fog hovers above the ground.

MARCEL, sneaks across the field. He is a tall, thin black man in his early twenties.

He makes his way to the side of the house.

INT. HARLAN'S HOUSE (ELIZABETH'S ROOM) - CONTINUOUS

ELIZABETH, (18), lies in her bed above her covers. She has fair skin and blue eyes, her long blonde hair passes her shoulders and goes down her back. Her stomach sticks out and is near the end of a pregnancy.

There is a TAP at her window.

She pushes herself off the bed and slowly makes her way to the window.

Outside is Marcel. She smiles and opens the window.

ELIZABETH
(with a smile)
Marcel.

He enters the house through the open window.

MARCEL
(in a french accent)
My love.

He wraps his arms around her and gives her a long passionate KISS.

ELIZABETH

What are you doing here? My father
may be home at anytime.

MARCEL

I am sorry my love, but I needed to
see you. Every moment I am not
with you feels like an eternity.

She smiles.

Marcel rubs her belly.

MARCEL (CONT'D)

It is almost time.

ELIZABETH

I can't wait to get away from here.

MARCEL

Two more days and we will
disappear.

ELIZABETH

And then we will be free.

MARCEL

Yes my love.

She leans forward and KISSES him on the lips.

ELIZABETH

I love you so much.

MARCEL

I know, I love you to.

Marcel backs up towards the window.

MARCEL (CONT'D)

votre sont beau.

ELIZABETH

I love it when you speak french to
me.

MARCEL

Remember, two days.

ELIZABETH

Nothing will stop me.

Marcel exits the house through the window. Elizabeth closes it behind him. She then puts both hands on he belly.

INT. HOTEL ROOM - NIGHT

Harlan stands naked behind the young prostitute who is bent over the side of the bed. His body thrusts back and forth. He GRUNTS each time he plunges into her.

The young prostitute has a look of pain in her face.

She turns her head and looks up at Harlan.

PROSTITUTE
Please not so hard.

HARLAN
Shut up you cuntinng whore. I'm not
going to stop till you start to
bleed.

Harlan thrusts harder and harder. The young prostitute
SCREAMS.

PROSTITUTE
It hurts!

HARLAN
And it's going to hurt a lot more.
Now bleed!

PROSTITUTE
I can't.

HARLAN
You need my help do ya.

PROSTITUTE
(in tears)
No.

The prostitute tries to get away. Harlan grabs her by her hair and shoves her face into the mattress.

HARLAN
Don't even think about it.

Harlan reaches behind him and grabs his pants. He pulls out a straight razor from his pocket.

He slices the prostitute between her legs. Blood pours down her thighs. Her muted SCREAMS can barley be heard.

HARLAN (CONT'D)
Now that's better.

Harlan continues to thrust back and forth. More blood GUSHES from between the young prostitutes thighs.

INT. HARLAN'S HOUSE (ELIZABETH'S ROOM) - NIGHT

Elizabeth lies on her bed. FOOTSTEPS can be heard from the hallway outside. They stop right in front of her room.

The bedroom door swings open.

Harlan stands there in the dark. Elizabeth slowly sits up.

HARLAN
How's my little whore doing?

Elizabeth looks away.

HARLAN (CONT'D)
You look at me when I'm talking to you bitch! You think just because you haven't farted out that bastard of a mistake that I won't come over there and give you a beating, if you think that you'll be in for one hell of a surprise.

Elizabeth looks up.

HARLAN (CONT'D)
That's better.

Harlan stands there and stares at her. A grin slowly appears on his face. He steps into the bedroom. He grabs the door and closes it as he steps out.

Tears roll down Elizabeth's face. She lies back down on her bed.

EXT. BAYOU - NIGHT

A large group of people, all black, surround a large bon fire. The flames shoot high up into the sky.

There are a couple men beating on drums. Everyone is topless. They start to dance and CHANT. Everyone raises their hands in the air.

A young MAN and WOMAN take off their pants and have sex on the ground.

An large OLDER WOMAN,(70), walks up to them with a live chicken in her hands. She holds it by it's feet.

She raises the chicken above the young couple and CHOPS off it's head.

Blood splatters down onto the couple. They continue to have sex as the blood washes over them.

The older woman starts to convulse. An unidentified language comes out of her mouth.

Two more couples get on the ground and start to have sex.

An OLD MAN and WOMAN walk into the circle. The woman gets on her knees and takes the mans pants of. She preforms fellatio on him.

The older woman comes up to the older couple with three snakes around her neck.

She takes a snake and puts it around the woman's neck. She takes another snake and puts it around the man's neck. She takes the third snake and hold it high above the couple. She takes a knife and splits it down the middle.

Dozens of baby snakes fall onto the older couple. The snakes blood sprinkles over them.

A goat is brought into the circle.

Marcel walks up naked to the goat with a huge knife in his hand.

He slits the goats throat. He cups his hand underneath the slit and the blood pools into his palms.

His eyes roll to the back off his head. He starts to CHANT.

He walks over to the couples who are having sex and SPLASHES the blood onto them.

Everyone starts to convulse.

Three more couples start to have sex.

Marcel picks up the goat.

A YOUNG BOY (10), picks up the large knife.

Marcel holds the goat up high. The boy cuts open the goat's belly.

Fountains of blood SPLASH down onto the couples having sex. The goats stomach and intestines spill out.

Marcel holds the goat over his head. Blood pours all over him covering him from head to toe.

He opens his mouth. Large amounts of blood wash over his lips.

INT. SALOON - DAY

The smoke filled Saloon is filled with patrons. Harlan and William sit at the bar with a bottle of Whiskey between them.

Harlan pours himself a shot of Whiskey.

HARLAN

William?

WILLIAM

Yes.

HARLAN

I need you to do something for me.

WILLIAM

What would you need me to do?

HARLAN

I want you to find out who got my bitch whore daughter pregnant.

WILLIAM

She still won't tell ya huh?

HARLAN

No matter how hard I try, and believe me, I try and try. She sure is a stubborn cunt. It must be someone I know, someone she doesn't want me to know about, cause most women would have talked by now.

WILLIAM

It will be done by the end of the day.

HARLAN

You're one hell of a guy William,
one hell of a guy.

Harlan grabs William's shot glass and fills it with whiskey.

SHERIFF JOHNSON (35), walks into the Saloon. He spots Harlan and William over at the bar. He makes his way over to them.

Harlan looks up.

HARLAN (CONT'D)

Afternoon Sheriff. What can I do
for ya?

SHERIFF JOHNSON

Hello Harlan. I don't know if you
heard or not, but a young whore was
butchered last night.

HARLAN

Butchered?

SHERIFF JOHNSON

Cut from her throat all the way
down to her cunny.

HARLAN

Ouch.

SHERIFF JOHNSON

Now she was only a whore, but
still, it's a business, a business
that brings in lots of money.

HARLAN

Well who doesn't like cunt?

SHERIFF JOHNSON

you wouldn't know anything about it
would ya?

HARLAN

why would I know anything?

SHERIFF JOHNSON

Don't play me for a fool Harlan.
You know I know what you are, and
what you're capable of.

HARLAN

I don't think you know me at all.

SHERIFF JOHNSON

I know you better than you think.

HARLAN

How's your daughter doing, what is she, twelve, thirteen? Has she started to bleed yet. Is she nice and ripe.

SHERIFF JOHNSON

Watch your mouth Harlan!

HARLAN

You better watch your daughter if you keep asking questions and stickin' your nose where it don't belong. You wouldn't want anything to happen to her would you? Or yourself, leaving her all alone. The world is a cruel place. Without a parent, without someone looking after you, a child could be swallowed up whole. You wouldn't want anything like that to happen to your little girl now?

SHERIFF JOHNSON

You can't talk to me like that. I'm the law.

HARLAN

You're whatever I let you be. You just need to ask yourself one question. Do you want to end up like the fella who wore that badge before you?

The Sheriff gets right into Harlan's face.

SHERIFF JOHNSON

I'm gonna get you.

HARLAN

You ain't gonna get shit, so why don't you go on and get the hell outta here.

The Sheriff turns around and exits the Saloon.

Harlan smiles and pours himself another shot.

INT. MARCEL'S SHACK - DAY

Marcel and his MOTHER (50), sit at a table in the middle of the shack, each with a plate of food in front of them.

They SPEAK french to one another.

There is a KNOCK at the door.

Marcel gets up and walks over. He opens the door. Elizabeth stands before him.

MARCEL
Elizabeth?

ELIZABETH
I know we were supposed to leave tomorrow, but I can't stay at home anymore.

Marcel's mother looks over. She SPEAKS french to her son. He responds in french to her. She frowns.

MARCEL
(to Elizabeth)
Get your things. Meet me by our tree at sundown. We will leave together.

She smiles and wraps her arms around him.

ELIZABETH
I love you Marcel.

MARCEL
I love you to.

She KISSES him on the cheek and turns around. Marcel watches as she walks away.

EXT. MARCEL'S SHACK - CONTINUOUS

From behind the trees William watches as Elizabeth walks away. His eyes narrow.

INT. HARLAN'S HOUSE (ELIZABETH'S ROOM) - DUSK

Elizabeth packs her clothes into her suitcase. She hurries as fast as she can.

From downstairs the door SLAMS shut.

Elizabeth jolts.

FOOTSTEPS can be heard coming up the staircase.

The FOOTSTEPS make their way down the hallway. They stop in front of her bedroom.

Suddenly her door swings open.

Harlan stands before her.

HARLAN
(in anger)
A nigger!

ELIZABETH
(in fear)
Daddy!

HARLAN
You let a nigger plant his black
seed in you?

She backs up.

ELIZABETH
I love him daddy.

HARLAN
You think I'm gonna allow this?
For you to have a half nigger kid?
There is no way my blood runs
through that of a jungle bunny.

He runs towards her and grabs her by the hair and throws her to the ground. She SLAMS face first into the floor.

HARLAN (CONT'D)
You stupid whore!

He KICKS her in the face. Blood sprays out of her mouth. She rolls onto her back.

HARLAN (CONT'D)
You think you can disrespect me and
my name with a half breed? You're
as stupid as your mother.

He STOMPS on her stomach.

Elizabeth SCREAMS. She grabs her stomach.

HARLAN (CONT'D)
I'm gonna get that abomination out
of you my way.

He STOMPS on her stomach again.

Blood GUSHES out from between her legs.

ELIZABETH
Daddy please!

HARLAN
Shut up bitch!

He STOMPS on her stomach again. A bloodied FETUS flies out
from between her legs. The umbilical cord still attached.

Elizabeth SCREAMS.

The fetus twitches. Harlan picks it up. He stares at it
then SNAPS it's neck.

Elizabeth CRIES out.

ELIZABETH
No!

HARLAN
Just be glad it wasn't your neck I
broke.

Elizabeth curls up in a ball as she CRIES.

HARLAN (CONT'D)
Now I just have one more thing to
take care of.

Harlan steps on the umbilical cord and YANKS it out of his
daughter.

He exits the room as he holds the lifeless fetus by the
ankle.

EXT. MARCEL'S SHACK - DUSK

Harlan stands in front of Marcel's shack with a shotgun in
his hands. Next to him stands William who holds onto a
bloody paper bag.

HARLAN
You ready?

WILLIAM

Always.

Harlan and Marcel walk up to the front door.

Harlan KICKS it open.

INT. MARCEL'S SHACK - CONTINUOUS

Marcel and his mother jump up as the front door SLAMS open.

Harlan point his shotgun at Marcel.

HARLAN

Don't move.

Marcel's mother SHOUTS in french.

HARLAN (CONT'D)

Tell the old bitch to shut up.

Marcel turns to his mother and says something in french to her. She quiets down.

HARLAN (CONT'D)

Good. You know why we're here?

No response from Marcel.

HARLAN (CONT'D)

You don't? Well here's a hint.

Harlan grabs the bloody paper bag from William. He walks up to the table and dumps the lifeless fetus onto the table.

A look of shock fills Marcel's face.

HARLAN (CONT'D)

Now you got it don't ya.

MARCEL

You son of a bitch!

Marcel moves towards Harlan.

Harlan PUMPS the shotgun.

HARLAN

You wanna get shot keep moving.

Marcel stops.

Harlan points the shotgun towards Marcel's mother.

HARLAN (CONT'D)
Old bitch. Get on your knees and
suck your son's big black dick and
swallow his cum. Just like my
daughter did.

Marcel's mother looks confused.

HARLAN (CONT'D)
(to Marcel)
Tell her.

MARCEL
I will not.

HARLAN
Are you sure about that?

Marcel nods.

HARLAN (CONT'D)
Okay then.

Harlan pulls the trigger. BANG! Marcel's mother's stomach
BLOWS out. Her guts SPLATTER all over the place as she flies
up against the wall.

MARCEL
(screaming)
MAMA!

HARLAN
Look what you did. You you got
your mama killed. You must feel
like the pile of shit that you look
like.

MARCEL
I will get you for this, in this
life or the next, I will get you.

HARLAN
I can Goddamn guarantee you that it
ain't gonna be in this life nigger.

Harlan point the shotgun to Marcel's face. He PUMPS it.

BANG!

Blood SPLASHES onto the wall. There is a loud THUD.

Harlan turns to William.

HARLAN (CONT'D)
Bury them.

WILLIAM
Yes sir.

EXT. MARCEL'S SHACK - NIGHT

William is at the bottom of a six foot hole. He pushes himself up. Marcel. His mother, and the fetus lie right next to the hole.

William grabs Marcel's mother and dumps her into the hole. He throws Marcel on top of her. He then picks up the fetus and drops it in.

He grabs the shovel and buries them.

INT. HARLAN'S HOUSE (ELIZABETH'S ROOM) - NIGHT

Elizabeth lies in bed as she SOBS. FOOTSTEPS approach her bedroom.

The door slowly opens.

Harlan stands in the shadows.

HARLAN
It is done my sweet bitch.

ELIZABETH
(screaming)
No!

HARLAN
We'll finish what we started tomorrow. You still got some more learning to do.

Harlan closes the door.

EXT. MARCEL'S SHACK - NIGHT

The moon is full and the sky is clear. The stars shine bright in the sky.

A mound of packed dirt sits behind Marcel's shack.

Clouds fills the sky hiding the light of the moon and stars.

A white rabbit hops on top of the mound.

Suddenly a hands shoots through the loose soil and grabs hold of the rabbit.

The hand squeezes the rabbit. It's eyes POP out of it's head. Blood squirts out of the eye sockets.

The hand squeezes tight. The rabbit SQUISHES into two.

EXT. OUTHOUSE - NIGHT

A low mist rises from the earth. Trees and weeds surround the small dilapidated outhouse.

William walks towards the outhouse with a lantern in his hand.

He opens the outhouse door and steps in.

INT. OUTHOUSE - CONTINUOUS

William closes the outhouse door and sets the lantern on the floor.

He undoes his belt and his pants drop to the ground. He pulls down his underwear and sits down on the hole.

A liquidly FLATULENCE escapes William's bowels.

William's face turns beat red. More FLATULENCE. Williams eyes look like they are about to burst out of his head.

He GRUNTS, then SIGHS.

WILLIAM

Phew.

Beads of sweat trickle down his forehead. He wipes them off with the back of his hand.

He pushes himself up then stops.

WILLIAM (CONT'D)

Nope. Not done yet.

He sits back down on the hole.

Suddenly his body jolts. His jaws open. Blood spills from the corners of his mouth.

His body jolts again.

A hand shoots out of his mouth. Brown paste and blood ooze out. The hand that shot out of Williams mouth holds onto his intestines.

William GAGS.

His body is sucked down into the hole.

INT. SHERIFF JOHNSON'S STUDY - NIGHT

Sheriff Johnson sits behind his desk in his study. A cigarette hangs out of his mouth and a glass of brandy sits in front of him.

In his hands is a picture of himself, his wife, and his daughter.

The study door opens. The Sheriff's DAUGHTER (12), walks into the room.

He sets the picture down.

SHERIFF'S DAUGHTER

Hi daddy.

SHERIFF JOHNSON

Hey sweetheart.

She runs over to her father and wraps her arms around him.

SHERIFF JOHNSON (CONT'D)

Do you need anything?

SHERIFF'S DAUGHTER

I just came to say good night and I love you.

He gives her a kiss on her cheek.

SHERIFF JOHNSON

Good night sweetie. I love you to.

She looks at the picture on his desk.

SHERIFF'S DAUGHTER

You miss mommy don't you.

He nods.

SHERIFF JOHNSON
More than anything in this world.

SHERIFF'S DAUGHTER
I miss her to.

She gives him another squeeze then turns around and exits the room.

The Sheriff takes another look at the picture.

He gets up and walks over to his closet. He takes out a shotgun.

SHERIFF JOHNSON
It ends tonight.

He PUMPS the shotgun.

INT. HARLAN'S HOUSE (HARLAN'S BEDROOM) - NIGHT

Harlan lies awake in bed. He stares up at the ceiling. He moves his hands under the covers. The covers slowly move up and down.

The SCREAMS of the young prostitute echo throughout. He smiles. The covers move up and down at a more rapid speed.

He MOANS.

From downstairs the front door CREAKS open.

Harlan stops what he was doing. He sits up then wipes his hands on the covers.

INT. HARLAN'S HOUSE - CONTINUOUS

Sheriff Johnson steps into the front foyer with a shotgun in his hands. He leaves the door open.

He heads towards the front staircase.

He slowly makes his way up the steps.

EXT. HARLAN'S HOUSE - CONTINUOUS

The sky is black. There is a heavy fog that surrounds Harlan's large house.

A FIGURE slowly stumbles across the yard. Another figure follows from behind.

INT. HARLAN'S HOUSE - CONTINUOUS

Sheriff Johnson walks along the upper hallway, his shotgun is clenched in his hands.

SHERIFF JOHNSON
(under his breath)
I told you I was going to get you,
you son of a bitch.

He continues his way along the hallway.

INT. HARLAN'S HOUSE (HARLAN'S BEDROOM) - CONTINUOUS

Harlan gets out of bed and makes his way to the door.

He presses his ear to the door.

Quiet FOOTSTEPS are just outside his bedroom.

HARLAN
(quietly)
Cocksucker.

He slowly backs up.

INT. HARLAN'S HOUSE - CONTINUOUS

Sheriff Johnson creeps through the hallway. A breeze brushes by him.

QUIET VOICE
Get out.

The Sheriff spins around.

SHERIFF JOHNSON
Who's there?

There is nothing in front of him.

QUIET VOICE
He's ours.

The sheriff turns around again.

Two hands lunge out and grab him by both sides of his head. The hands twist Sheriff Johnson's head three hundred and sixty degrees.

His body drops straight to the ground.

QUIET VOICE (CONT'D)
I warned you. He is ours.

The Sheriff's lifeless corpse is dragged down the hallway.

INT. HARLAN'S HOUSE (HARLAN'S BEDROOM) - CONTINUOUS

Harlan opens his closet door. He takes out a shotgun. He reaches for the top shelf and takes out a box of shells.

He drops the box of shells. The scatter all over the place.

HARLAN
Shit!

He kneels down and picks up a few shells. He puts them into the shotgun and PUMPS it.

HARLAN (CONT'D)
That's better.

Harlan walks over to the bedroom window. He opens it and crawls out with the shotgun in his hand.

EXT. HARLAN'S HOUSE - CONTINUOUS

Harlan slowly walks along the edge of his house. The fog is thick, he can't see more than a foot in front of him.

His foot slips. He grabs onto the railing. His shotgun slips out of his hand and falls to the ground.

HARLAN
Fuck!

He regains his balance. He slowly sidesteps along the house. He comes to an open window. He crawls in.

INT. HARLAN'S HOUSE (ELIZABETH'S ROOM) - CONTINUOUS

Harlan enters Elizabeth's bedroom.

Elizabeth lies there curled into a ball, her face filled with tears.

She looks up at her father. Harlan looks back.

HARLAN

Don't make a Goddamn sound.

Harlan moves towards the bedroom door. He puts his ear up to it.

His fingers curl around the doorknob. He turns it. He slowly opens the door. He sticks his head out.

INT. HARLAN'S HOUSE - CONTINUOUS

Harlan's head pokes out from the Elizabeth's bedroom. He looks up and down the hallway. Nothing.

The floor CREAKS.

He shuts the door.

INT. HARLAN'S HOUSE (ELIZABETH'S ROOM)

Harlan grabs a chair and slides it underneath the door knob.

There is a BANG at the door. Harlan steps back.

HARLAN

Who's there?

QUIET VOICE

We came for you.

HARLAN

Who are you Goddamnit?

Another BANG at the door.

QUIET VOICE

We came for you.

Elizabeth sits up.

ELIZABETH

Marcel?

Harlan turns to Elizabeth.

HARLAN

Can't be him. I shot that nigger dead.

There is another BANG at the door.

Harlan steps looks over at Elizabeth's dresser. There is a pair of scissors that sits on top. He runs over to the dresser and grabs it.

He stares at the front door.

A figure jumps through the bedroom window.

Harlan runs over to Elizabeth and grabs her. He holds her in front of him.

ELIZABETH

Daddy?

HARLAN

Shut up!

The figure slowly moves towards Harlan and Elizabeth.

Their eyes open wide.

HARLAN (CONT'D)

My God.

The figure is Marcel. His face is almost all blown off. He just has teeth which look like razor sharp fangs. His eyes are pure white.

MARCEL

God is not here.

ELIZABETH

Marcel!

HARLAN

How can this be? I killed you, you and your bitch mother!

MARCEL

We have unfinished business.

Harlan holds the scissors to Elizabeth's neck.

HARLAN

Come any closer and I'll cut her throat.

Marcel stops.

MARCEL

I told you I would get you.

HARLAN
You ain't gettin' shit nigger.

Marcel moves closer.

Harlan presses the scissors into Elizabeth's throat. A trickle of blood runs down her neck.

HARLAN (CONT'D)
I'm not messin' around. Stay the fuck back!

MARCEL
You are not leaving this house alive.

HARLAN
Then neither is she.

Harlan stabs Elizabeth in the throat. Blood GUSHES out. She falls to her knees with her hands over her wound.

Blood spills between her fingers.

Marcel rushes towards her.

Harlan runs towards the door. He pulls the chair away. He opens the door.

Marcel's mother stands before him. Her eyes pale white, her intestines hang out of her stomach.

Harlan GASPS.

He backs up and trips over his feet. He falls onto his back.

Marcel holds Elizabeth in his arms. She looks into his pale eyes. She GURGLES on her blood.

MARCEL
I am sorry my love.

Tears run from her eyes. She smiles then goes limp.

Marcel lays her body down.

He gets up and makes his way over to Harlan. He stands side by side with his mother.

HARLAN
What are you are you gonna do?

MARCEL
Watch you die.

Marcel and his mother separate.

A fetus crawls along the floor. It has razor sharp teeth that run along it's mouth, it's eyes are pale white.

It opens it's mouth. A loud HISS escapes his mouth.

HARLAN
This isn't real.

Harlan tries to push himself up.

Marcel STOMPS on his knee. There is a CRUNCH.

Harlan SCREAMS. He tries to push himself up again.

Marcel STOMPS on his other knee. Another CRUNCH. Harlan SCREAMS again.

The fetus crawls towards Harlan's crotch. It opens it's mouth again. It then CHOMPS down on Harlan's genitalia. Blood SQUIRTS from his crotch.

The fetus has Harlan's penis in his mouth. It CHEWS on it. Chunks of flesh drop from it's mouth.

Harlan looks at the wound. His body shakes. The fetus crawls up along Harlan's stomach till it reaches his face.

The Knob of Harlan's manhood falls out of it's mouth and lands on Harlan's lips.

Harlan looks at the fetus with disbelief.

The fetus opens it's mouth again. Another loud HISS comes out.

It bites down on Harlan's throat. His flesh is torn away by the razor sharp teeth.

Fountains of blood POUR out.

Harlan GURGLES.

The fetus bites down again and rips away more flesh.

Harlan convulses as he CHOKES on his blood.

His body goes still.

Marcel bands down and picks up the fetus.

MARCEL

Good boy.

Harlan lies on the floor surrounded by a pool of blood.

Marcel hands the fetus over to his mother. He walks over to Elizabeth and kneels down.

He looks over at his mother. She nods at him.

Marcel places his hands onto Elizabeth.

He CHANTS in some strange language. His body starts to shake. He CHANTS louder and louder.

Blood gushes out of Elizabeth's mouth.

Suddenly her eyes open. They are pale white.

She sits up. Marcel grabs her by the hand and pulls her up.

They KISS.

They walk over to Marcel's mother and the fetus hand in hand.

Marcel's mother hands Elizabeth the fetus.

She smiles.

She holds the fetus up to her face. She runs her hands along it's face.

ELIZABETH

My child, my beautiful child.

Marcel, his mother, Elizabeth and the fetus exit the bedroom together.

FADE TO BLACK.

TWITCH

INT. MOVIE THEATER - LOBBY/CONCESSIONS - NIGHT

There's nobody in the lobby. Only two people stand behind concessions, SEBASTIAN CANE (18) and RILEY CARPENTER (18).

Sebastian writes something down on a piece of paper while Riley fills up his own cup of soda at the drink dispensers.

SEBASTIAN

You want to do a rebus?

RILEY

A what?

SEBASTIAN

A rebus. You know what that is?

Riley shakes his head.

SEBASTIAN (CONT'D)

A rebus uses words or letters in interesting orientations to represent common phrases.

RILEY

Sort of like...writing the word "cycle" three times in a column and it becomes "tricycle"?

SEBASTIAN

Exactly. So, do you want to try this one out?

RILEY

Sure.

Sebastian hands him the paper. Written on it is just:

he
now re

Riley stares at it while an OBESE WOMAN walks up to the counter.

SEBASTIAN

What can I get for you ma'am?

OBESE WOMAN
I'd like a medium popcorn with a
small Diet Coke, please.

Sebastian begins filling up the small Diet Coke.

RILEY
He now re?

The obese woman looks at him strangely. Sebastian smiles and
shakes his head.

RILEY (CONT'D)
Damn.

SEBASTIAN
Hey can you get me the popcorn?

Popcorn begins to spill out of the maker. Riley looks at it
and whines.

RILEY
You always make me get it when the
hot popcorn comes out!

SEBASTIAN
Will you stop whining and get it?
(To obese woman)
You're total is \$7.50.

As the woman gets her money out, Riley grabs a medium bag and
begins to scoop up popcorn.

He takes it over to the woman. She stares at it.

OBESE WOMAN
(Strictly)
I want butter.

Riley looks at her and takes the bag angrily. Walks to the
butter machine.

RILEY
(Under his breath)
I bet you do.

OBESE WOMAN
Excuse me?

RILEY
One squirt or two?

OBESE WOMAN
 (Strictly)
 I'll just tell you when to stop.

He begins squirting. He continues to squirt as the woman watches him. He stops and looks at the woman, who motions him to continue. He does.

OBESE WOMAN (CONT'D)
 Okay that's enough.

He hands it to her and she walks away. Riley walks to the popcorn machine and begins to toss the popcorn around.

A gray, desecrated hand shoots from inside the pile of popcorn. It grabs his arm.

He screams and jumps back, dropping the scooper on the ground. Sebastian looks at him.

Riley looks at his arm and back at the popcorn machine, with no sign of the arm or hand.

SEBASTIAN
 What's up, man?

Riley looks at him, his hand shaking.

RILEY
 Nothing...The popcorn is still hot
 from being in the pot...

SEBASTIAN
 Whatever...

Riley looks back at the popcorn machine. Sebastian picks up the popcorn scooper and blows on it. He shrugs and throws it back in the machine.

Riley walks over and picks the piece of paper up. He continues to stare at it. Sebastian watches him.

SEBASTIAN (CONT'D)
 Come on, Riley, you're a smart guy,
 you can figure it out.

RILEY
 Just give me a second.

MRS. KYLES, the manager, walks in, setting blue leather bags underneath each register.

MRS. KYLES
Sebastian, clean up the counters.

SEBASTIAN
(Playing around)
Yes sir, Mrs. Kyles.

He salutes her playfully.

MRS. KYLES
Riley, theater three needs some
cleaning up.

RILEY
All right I'll be there in a
second.

MANAGER
I want you there now.

She leaves. Riley sighs and hands the paper to Sebastian.

SEBASTIAN
You want the answer.

RILEY
Sure...I'm outta here once I clean
up the theater.

SEBASTIAN
All right. "'He' came out of
'nowhere'"

Riley snatches the paper from him. He looks at it.

SEBASTIAN (CONT'D)
Stick the "he" where the space is.

RILEY
Whoa, that's a really good one! Did
you think of it?

SEBASTIAN
Yeah.

RILEY
Wow that's so good!

SEBASTIAN
Thanks.

RILEY
Make some more. I like these
things.

EXT. THEATER THREE - NIGHT

Riley walks up to the doors with a trash can and broom and dustpan.

He looks at his arm and sees bruises in the shape of fingerprints on his arm. He tries rubbing them out, but they won't leave.

INT. THEATER THREE - NIGHT

Riley scoops up trash left on the ground in an aisle. Different picture slides appear and disappear on the movie screen while soft music plays overhead.

He finishes up and walks to the stairs just as the lights and music shut off. The only lights are those going down the stairs and the lights in the projection room.

He sighs and puts his walkie-talkie up to his mouth.

RILEY
(Into walkie-talkie)
Projection.

There's a bit of static, then the PROJECTIONIST crackles in.

PROJECTIONIST (V.O.)
Yeah?

RILEY
The lights and projector are out in
theater three.

PROJECTIONIST (V.O.)
The lights are fine out here.

RILEY
Just get here and turn everything
back on.

The projectionist doesn't respond.

RILEY (CONT'D)
Projection?

Suddenly, sounds of screaming and torturing emit from the speakers of the walkie-talkie, along with other white noise.

Riley looks at the walkie-talkie, hitting the side of it and shaking it. The screams get louder and louder, but stop when a seat cushion flies down into the sitting position.

He looks up and sees the seat in the sitting position as if an invisible person sits in it. The aisle is almost pitch black.

He begins to slowly move into the aisle. Suddenly, a creature crawls out from underneath the chair. It twitches violently.

Riley leans in, breathing heavily. The creature suddenly shoots up to a standing position. Riley jumps back. The creature stares at him. It twitches again.

He takes a step down the stairs. The creature begins to move almost mechanically down the aisle in his direction. Each step it takes, it gives another violent twitch and a grunting noise.

Riley drops his broom and pan on a step and continues to move down the stairs, not taking his eyes off the creature. It suddenly dashes beneath the seats.

He almost slips on one of the steps and looks up. The creature comes out of the aisle, crawling on all fours. It grunts and twitches, it's arms twisting in almost impossible directions.

Suddenly the lights come on and the music starts up. Riley jumps up to his feet and looks at the movie screen. The pictures continue to flick on and off and the music continues to play.

The projectionist crackles in.

PROJECTIONIST (V.O.)

Riley, theater three looks
perfectly normal.

Riley stares at the aisle where the creature was. Nothing's there. He lets out a relieved but shaken sigh. He walks back up the steps and grabs his broom and dustpan.

He picks them up when the sound of a little girl's giggle is heard towards the front row seats. He looks down but doesn't see anybody there.

RILEY

Hello?

Nothing.

The hairs on his arms stand up. He turns around to look at the aisle where the creature was.

Just as he turns fully around, he comes face to face with the creature.

It's a girl. She screams at him, her cheeks cut from the corner of her mouth to her ears. Her face is desecrated, her eyes are very bloodshot. Blood leaks out of her mouth.

Riley screams and falls back, slipping off the stairs. He rolls down the steps, his broom and dustpan falling after him.

His head gets caught by one of the poles holding up the handrails, but his body continues to move. With one, sickening snap, his neck twists around. Riley becomes still. His eyes dilate twice their size.

Riley lets out one last gurgle before his last breath is let out, and nobody else is in the theater except for Riley's twitching body.

INT. CEMETERY - DAY

An overcast sky hangs over the group of mourners all dressed in black. Almost everyone has an umbrella except for EMILY CARPENTER (17), who stands next to Sebastian.

MINISTER

Yes, he was young, and he had a full life ahead of him. But he in a new world where this no hate, there is no violence or sin. It's a place of peace, and on his way there, let us pray he gets there safely, to help fight his way through whatever evil may come, and get him to a world of everlasting peace where he is looked down upon the eyes of the lord for all eternity. Amen.

The mourners repeat 'Amen' and disperse. Emily stays at the grave. Thunder rolls through the cemetery and it begins to rain.

Sebastian opens up his umbrella and holds it over her.

SEBASTIAN

You'll get a cold.

EMILY

I won't get anything.

There's a moment of silence between them.

SEBASTIAN

Look I...

(Beat)

I'm sorry.

EMILY

For what?

SEBASTIAN

For the loss of your brother.

EMILY

(Angered)

You shouldn't be sorry. I don't want you to feel sorry for me or for anybody else. It wasn't your fault. Accidents happen. People die. It's all part of life...And death...

She keeps herself from crying. She opens up her coat and pulls out a bright red rose.

SEBASTIAN

That's beautiful.

She lays it down on Riley's grave.

EMILY

Riley would always give me one for my birthday. He would always give me the same speech about how a rose represents a person's life. They start out as a tiny bud, and as they age, they get more and more beautiful. As they die, they lose their color and begin to wither, but are still beautiful nonetheless.

SEBASTIAN

You really loved him didn't you?

EMILY

Why not? I had a problem, he was there to help. He was there to comfort me.

SEBASTIAN

Well, just because he's gone physically, doesn't mean he's gone in our hearts, our memories. No matter what happens, he's probably there next to you, getting you through whatever you're having trouble with.

Emily looks at him. Her eyes tear up. Thunder roars through the cemetery.

INT. EMILY'S BEDROOM - ONE MONTH LATER - DAY

Emily's eyes open. She lays on her back in bed and stares up at the ceiling. She sits up and brushes some strands of hair, which is now darker, out of her face.

INT. PSYCHIATRIST OFFICE - DAY

The room is lit from a large window overlooking the large city. Books fill shelves and the sound of bubbling water sounds from a fish tank in the corner.

Emily watches the fish swim back and forth. She taps on the glass. The fish jolt.

SADE HERRING (36) sits in a chair with a notebook in hand. She looks at Emily and sees her tapping the fish tank.

SADE

You know that's not good for the fish, Emily.

Emily ignores her and continues to tap on the glass. Sade lets out a small sigh. Emily stands up and walks back over to a couch next to Sade.

EMILY

Do you know why I'm here?

SADE

Well, your parents--

EMILY

Ray is not my dad. You know that.

SADE

Your mom and step-dad have told me that you suffer from night terrors, hallucinations, disturbances considering your emotional state...

EMILY

I'm not crazy.

SADE

I know you aren't. Emily, just because somebody visits a psychiatrist doesn't mean they're crazy.

Emily lays down on the couch.

SADE (CONT'D)

You have a few minutes left. Is there anything else bothering you?

EMILY

(Sharply)

No.

SADE

You seem distant.

EMILY

(Sits up)

Okay, you want to know what else is bothering me? I've been having some pretty fucked up dreams, that's what.

SADE

Would you like to describe to me what these dreams are like?

EMILY

No.

SADE

You'll feel better if you get it out of your system. I'm all ears.

Emily stands up.

EMILY

What do you want me to tell you? Do you want me to give you some metaphor or some bullshit like that?

(MORE)

EMILY (CONT'D)

Do you want me to tell you that I feel as though I'm trapped inside a glass cage and there is no way I can get out? Sort of like those damn fish over there?

SADE

You don't need to yell, Emily.

Emily grabs her backpack and begins walking to the door. Sade follows her.

EMILY

Whatever. I can't believe my mom's actually paying for this.

SADE

I'm here to help you.

EMILY

I don't need any help!

She slams the door. Sade sighs and rubs her temples.

INT. CAR - DAY

Emily sits in the passenger seat as her mom, HEATHER CARPENTER (49), drives. Emily stares out the window.

HEATHER

I can't believe you just stormed out of there.

Emily doesn't answer.

HEATHER (CONT'D)

We take you there to help you, Emily. We feel you might have some emotional problems or whatever that we can solve.

EMILY

I can't believe we moved here. Ever since we did, Riley died, everyone at school thinks I'm a freak, Ray and I are never going to get along.

HEATHER

Please don't mention your brother, Emily.

EMILY

Well it's true! God, Mom I just want to live a normal life like everyone else! I don't want to be treated by a psycho doctor, I don't want to live in a family without a brother and with a step-dad who hates me!

HEATHER

Ray does not hate you. You two just need to bond. I can't believe it's been three years and you two still don't talk to each other.

EMILY

He's a bastard, that's why.

HEATHER

What have I told you about using that kind of language?

EMILY

You didn't mind when Riley used it.

HEATHER

That's because Riley was out of the house. He was on his own. He could do whatever he wanted.

They come to a red light. Heather turns to Emily.

HEATHER (CONT'D)

Emily, please, you have to accept what has happened. You need to help the people you love. But if you're not going to have Mrs. Herring help you whenever you visit her, we're just wasting money and we can't afford to do that.

EMILY

Half your paycheck is being taken by that psychiatrist bitch.

Heather lets out an angry sigh and rubs her eyes.

EMILY

Green light.

The person behind them honks. Heather steps on the pedal and they go through the intersection.

INT. EMILY'S BEDROOM - DAY

Emily walks in and slams her door shut. She lays down on her bed and begins to sob. There's a knock at the door.

HALEY CARPENTER (16) walks in. Emily looks over.

HALEY

Hey there.

EMILY

Can't you at least knock?

HALEY

Sorry...

EMILY

What do you want?

HALEY

What's wrong?

EMILY

Nothing.

She turns away from Haley.

HALEY

Bad day at the doctor?

EMILY

Fuck you.

HALEY

Sorry.

(Sits on bed)

Look, don't let all of this get to you, all right? Ray's gonna be out of town in two days, Christmas break is next week...Everything is going to A-okay.

EMILY

What makes you think that?

Haley shrugs.

HALEY

Just a hunch.

Emily doesn't respond.

HALEY (CONT'D)

Come on, it's almost Christmas time. We can spend time together, go shopping, you know...Just the normal hang out stuff. I mean, I know how much trouble you've been going through after Riley...

EMILY

I don't want to talk about him.

RAY CARPENTER (49) sticks his head in the room.

RAY

Dinner's almost ready.

EMILY

(Irritated)

Why doesn't anyone knock in this house?

Ray frowns. Haley forces a smile.

HALEY

We'll be there in a minute.

Ray nods and slips away.

HALEY (CONT'D)

Look, he died a month ago, and you've been going through a lot of trouble lately. If you need anything, just ask me.

EMILY

I don't need anybody's help.

Haley frowns and gets up.

INT. HALLWAY - DAY

Haley walks out and bumps into Ray, who has been standing next to Emily's bedroom the entire time.

RAY

What's wrong with her?

HALEY

Why do you always have to get into everyone's business?

Before he can answer, she walks off.

INT. EMILY'S BEDROOM - DAY

Emily sighs. Her ceiling fan begins to move by itself. It creaks as it rotates, and Emily stares up at it.

INT. KITCHEN - PRESENT DAY - NIGHT

Ray, Heather, Haley and Emily sit at the kitchen table and eat dinner.

RAY

So I'm leaving Thursday and I won't be back until Christmas Eve. I want you two to respect your mother and help her with anything she needs help with.

They don't answer. Heather sets her silverware down and wipes her mouth, getting ready to say something.

HEATHER

I have a surprise for the both of you.

HALEY

What is it?

HEATHER

Well, Ray and I have been thinking...

They look at each other.

RAY

We decided to put in a pool in the backyard.

Emily drops her fork on her plate. Haley smiles and sits up.

HALEY

No way!

EMILY

You're serious?

HEATHER

Yup. The workers come by next week to lay out the pool design and to clear some trees out.

Emily gets up and leaves the table. Heather and Ray look at each other.

HEATHER (CONT'D)
Emily...

EXT. STAIRS - NIGHT

Emily storms up the stairs. Heather stops her.

HEATHER
Emily, what's wrong?

EMILY
Nothing.

HEATHER
Emily, stop when I'm talking to you
God damn it!

Emily stops and slowly turns around.

HEATHER (CONT'D)
Tell me what's wrong.

EMILY
Everything! My life, my grades in
school, this family! I'm a freak
with emotional problems and other
disturbances. Bullshit!

HEATHER
Emily...

EMILY
Did Ray make the decision that we
should get a pool? Spend all that
money plus the bills plus my doctor
payments plus everything else? I
all ready know we're running on a
thin line with our money, and you
do too. So why are you spending it
on a pool that's probably not going
to be used as much as you think it
is?

HEATHER
Is that how you think our life is
like? Do you think that every
single thing we all do is wrong?

Emily rubs her forehead.

HEATHER (CONT'D)
How bad of a mother am I?

EMILY
It's not you.

She turns and walks up the stairs. Heather turns back and sees Ray leaning against the wall near the stairs.

HEATHER
I'm sorry.

RAY
It's not your fault, and it's not her's either.

HEATHER
Look, I'm trying my best to have them accept the way things are.

RAY
I know, I know, both of them don't like me that much.

HEATHER
They don't hate you. They just haven't gotten used to you yet. Plus they're going through a hard time right now so it's going to be a while before things get back to normal.
(Beat)
God, it's been three years...They are always stubborn with stuff like this.

RAY
It's all right.
(Beat)
Come on. Let's have a glass of wine.

INT. BATHROOM - NIGHT

Emily gets undressed and steps in the shower. She sets it to hot and steam begins to build up inside the bathroom. She begins to wet herself down.

The glass doors begin to fog up. They fully fog up. A shadow passes by, with Emily oblivious to it.

She turns around and faces the shower head. Suddenly, she flies against the wall, her arms pinned down by an invisible force.

She screams as she is lifted up the wall. Large gashes begin to form on her stomach and chest. Her ankle twists until it snaps, the crunch echoing through the bathroom.

She screams in agony as more and more gashes form along her body. Blood begins gushing down her legs.

Emily flies out of the shower. She hits the door and lands on the floor. She quickly stands up, checking her body. The gashes are gone, the blood has disappeared.

Crying hysterically, she attempts to open the door, but it won't budge. The light above her begins to flicker.

EMILY
Somebody help me!

The door sinks into the wall and disappears. Emily steps back underneath the flickering light. The lights go out. All that's heard is her heavy breathing.

The lights come back on. She continues to stand in the same spot. The lights burn out again. They flicker back on a few seconds later.

The decayed girl who attacked Riley stands behind her.

INT. HOSPITAL - ROOM - NIGHT

Emily wakes up, sweating. She takes a look at her surroundings before she gets out of bed.

INT. HOSPITAL - HALLWAY - NIGHT

Dressed in a hospital gown, Emily walks down the hallway. The walls are covered with a rusted color, with dead bodies leaning against the walls.

The doors of each room have been broken off their hinges. Screams of terror and torture emit from each room.

In one room, nude women are nailed to the wall, their skin stained with dry blood. Some are dead, others gurgle as they continue to live.

Emily covers her mouth and backs away from the room. She slides against the wall and moves away from the room. She looks in the room next to her.

A WOMAN sits on a bed facing away from her.

EMILY

Hello?

The woman turns around. Her eyes have been gauged out.

EMILY (CONT'D)

Oh my God!

The woman practically teleports to the doorway. Emily jumps back.

WOMAN

She's here.

Suddenly, two hands come out from behind her head. One grabs the bottom of her jaw while the other grabs the top of her mouth. The hands force her mouth to stretch further than it should.

Blood pours from her mouth and soon the woman begins to throw up her organs. She gurgles as they slowly bulge from her throat and slide out her mouth. They plop on the floor.

Emily can't stand what she sees. She comes close to crying.

The blood from the woman's throw up begins to snake its way towards Emily like tiny rivers and veins. Emily steps away from the blood.

She trips and falls on her back. The blood begins to take shape into human form. Emily crab walks backwards as the blood human crawls towards her mechanically.

The blood human forms into the young Jessica Beckham. Emily stops.

JESSICA

Hello, Emily.

INT. EMILY'S BEDROOM - NIGHT

Emily shoots up from her bed. She immediately begins to cry, hugging her pillow.

INT. MASTER BEDROOM - DAY

Ray packs up while Heather gets ready for the day. She walks over to him as he finishes up.

HEATHER

I want you to have a safe trip, all right?

RAY

I'll be fine. Don't worry about me.

HEATHER

Just be careful.

RAY

I will.

Heather moves in for a kiss. She passes a mirror. In the image, the girl stares at the two, unnoticeable to the couple. Her face can

HEATHER

All right, you get going. You don't want to hit traffic.

INT. SCHOOL - CLASSROOM - DAY

A student stands in front of the room presenting a project. Emily looks down a paper, her hands shaking. She can barely hold a pencil in her hands.

The student finishes up. Emily is called up and she grabs her paper.

EMILY

The Reign of Terror is a phase in the French Revolution during which many rival factions struggled between themselves, leading to mutual radicalization and to massive executions by the means of the guillotine. It is generally associated with the figures of Robespierre and Danton, and is popularly represented as an archetype of revolutionary violence.

Emily becomes uncomfortable.

EMILY (CONT'D)

Many people...

(Takes a deep breath)

Many people were killed due to the fact that they were accused of supporting the French Revolution...

She stops reading and looks at the teacher.

EMILY (CONT'D)

Can I get a drink of water? I've been really dizzy...

Emily trails off. The teacher hesitates and nods.

INT. SCHOOL - HALLWAY - DAY

Emily steps outside the hallway and leans against the wall. The bell rings and students swarm the hallways. Emily takes a deep breath.

INT. SCHOOL - HALLWAY - LATER

Emily walks up to her locker. The bell rings and the hallways become empty. She pulls out a book, accidentally knocking a binder out.

She bends down to pick the binder up. As she does so, blood begins to pour out the bottom locker. She stares at it flow from the cracks.

Shaken, she stands up and puts the binder in. When she shuts the door, the decayed girl appears from behind the locker door.

Emily looks over and takes barely a glance of the girl. She turns and screams.

INT. SCHOOL - NIGHT

Haley exits a classroom.

HALEY

Thanks again for the tutoring. I'll see you guys tomorrow.

EXT. SCHOOL - PARKING LOT - NIGHT

Haley walks up to her car and gets in. She turns the car on and turns the radio on.

Just before she sets the car in drive, white noise begins to come from the speakers of the car. Similar to the noise coming from Riley's walkie-talkie. Haley stops and listens to it.

She tries changing the stations and fumbles with the knobs, but nothing seems to do it. She presses the power button, but that doesn't even help.

Suddenly, sparks fly from the radio. She yelps. A girl giggles outside the car, which attracts Haley's attention. She rolls the window down and sticks her head out. The window button begins to flicker.

As she sticks her head out, she sees what looks like a dress slip underneath the car.

HALEY

Hello?

She steps out of the car. Another giggle comes from beneath the car.

HALEY (CONT'D)

If there's someone under there, you need to get out. I'm about to leave.

She gets on her hands and knees and looks under.

There's nothing there.

Puzzled, she gets up in a kneeling position. She faces the driver side view mirror and sees the same desecrated, decayed girl behind her. It twitches.

She gasps and turns around, but again, there's nothing there. Haley quickly gets inside the car and puts it in drive.

As she pulls forward, her back tire rolls over something. Her car bounces up and then back down.

HALEY (CONT'D)

Oh my God!

She rolls her window down halfway and sticks her head out. She looks at the back of her car. Behind the tire, a streak of blood stretches out from behind the car.

Haley gasps and covers her mouth. The window button flickers and sparks. Suddenly, the window rolls up faster than it's supposed to.

She attempts to pull her head in, but the glass is too quick. It gets lodged in her mouth and continues to move upward.

Haley screams and pushes the down button, but the window won't stop. She tries banging on the window, but that doesn't do a thing.

Her lips begin to bleed and blood begins to flow from her nose. She begins to choke as blood pours down the glass. The doors lock automatically.

She continues to hit the glass and press the down button. The sound of a stuck machine is heard, and the window begins to crackle.

Blood begins to leak out her eyes like tears. She screams one last time before the window shatters around her head. A piece of glass still stays connected, piercing through her mouth like a stake.

The window rolls up quickly, the piece of glass spearing through her head. Her scream comes to a stop. Her head slowly slides down the piece of glass.

INT. HOSPITAL - ANOTHER ROOM - NIGHT

Emily walks into a normal looking hospital room. The bed is neatly made and everything looks clean. Jessica Beckham sits on one side of the bed, her back facing Emily.

EMILY

Hello?

Jessica doesn't respond. She continues to hum a quiet tune.

EMILY (CONT'D)

Who are you?

A piece of paper floats down towards Emily. She snatches it and reads it.

EMILY (CONT'D)

Jessica Beckham?

She takes a step towards Jessica. Each step she takes, Jessica twitches. The closer she gets, the more violent the twitch.

Emily walks over in attempt to see Jessica's face, but just as she is about to, Jessica's body teleports to the other side of the bed.

Emily walks back over to see her face, but again, Jessica teleports back to the other side of the bed, her face still unseen.

EMILY

I've seen you before...You're following me...Why are you following me?

INT. EMILY'S BEDROOM - DAY

She slowly opens her eyes. The light blinds her and she closes them shut again. Emily rolls onto her back and rubs her eyes.

Something drops on her cheek. It's blood. Emily sits up and rubs the blood off her cheek, looking at it. She slowly looks up.

Written on her ceiling is: "to suffer." Emily stares at it, bewildered. A shadow passes her wall in the cracks of light peeking through the closed blinds.

She looks at the wall and then towards the window. Emily gets out of bed and walks over to the window, grabbing the string in order to pull the blinds up.

She yanks the string. The blinds fly up. Her eyes grow wide and she stumbles back.

In front of her window is Haley. Dry blood trails from her mouth, nose, and eyes. The piece of glass is gone, but is replaced by a strand of Christmas lights wrapped around her head, the wire cutting into her mouth. She hangs from the roof.

Emily screams.

EXT. HOUSE - DAY

An ambulance sits outside the house. Paramedics pull Haley's body on a stretcher outside the house. Curious neighbors watch. A CORONER walks up to the town SHERIFF.

SHERIFF

What do we have?

CORONER

Well, she was outside the girl's bedroom hanging from the same Christmas lights they have on their roof right now. It also looks like she was stabbed through the mouth and out the back of the throat. We don't know with what though.

SHERIFF

Anything else?

CORONER

No that's it.

SHERIFF

All right.

(Walking to car)

Poor family. First they lose a son, now they lose a daughter.

CORONER

That's life and death for ya.

INT. EMILY'S BEDROOM - DAY

Emily walks in crying. She looks up at the ceiling above her bed, but the words have disappeared. She sits down on her bed.

Heather walks in and sits next to her, putting her arm around Emily's shoulder. Emily rests her head on Heather's chest. The door slowly closes.

FADE OUT.

INT. HOTEL ROOM - DAY

Ray gets dressed in his work clothes. His phone rings and he answers it.

RAY

Hello...? Hey honey...Are you okay?
You don't sound too well...What?

Ray collapses on the bed.

RAY (CONT'D)

Oh my God...Oh God...Okay, I'm on
my way home now...Bye.

He drops the phone to the ground, his hands shaking. His breathing is uneven and heavy. He stands up and turns around, confused.

Ray walks over to the drawers and pulls one open, throwing all of his clothes out. He pulls the second drawer open and begins grabbing his clothes.

A hand slips out of the clothing and grabs his arm. He jumps back and falls to the ground, hitting his head on a bed stand.

An arm shoots out from the drawer, and then another one. They pull out a body. It's the girl's body. She slowly slides out of the drawer, twitching with almost every movement.

Ray attempts to get up, but he's too shocked. He begins to pull himself back as the girl crawls out of the drawer and begins moving mechanically towards him.

He looks at the door to his hotel room and looks back, but the girl is gone. He looks around but sees no sign of her.

Able to get up now, he leans against the wall next to his open closet. The light above him flickers on. The light shines into the closet, revealing the grotesque face of the girl.

She makes a noise tick. Ray turns around and sees the girl. He gasps and falls forward towards the door. He grabs onto the handle and falls out of the room.

INT. HOTEL - HALLWAY - DAY

He crawls backwards as he looks into the room. Nothing's in there. A couple stare at him from down the hallway. He looks back at them, and then looks back into the room.

INT. KITCHEN - DAY

Emily sits at the table with a cup of hot chocolate while Heather sits across from her.

Workers are in the backyard with a woodchipper, cutting branches off the trees and throwing them into the machine.

HEATHER

Please talk to me, Emily.

EMILY

What is there to say? I just found my sister dead outside my window. How am I supposed to start a conversation with what just happened this morning?

Emily begins to tear up, as does Heather. She throws her hands up.

HEATHER

You know, I don't know. I don't know what we're going to do. I lost a daughter, you lost a sister, we both feel pretty shitty.

EMILY

There's something we have in common.

HEATHER

I'm not going to take this kind of stuff from you anymore, Emily! Ever since Ray and I got married, you've been a complete bitch to me and I'm really getting tired of it.

EMILY

I never liked Ray! He's a bastard as a step-dad, he was a bastard as an uncle!

Heather buries her face into her hands.

EMILY (CONT'D)

Don't you see, Mom? Even I noticed that after you and Dad were over with, he waited for the perfect chance. He was there to pick up the pieces!

(beat)

All three of us, me, Riley, and Haley, we all hated him! He was a fucking prick and didn't appreciate us as nieces and nephew!

HEATHER

Why do you always do this to me? Why do you always have to bring up Ray into this?

EMILY

Because he's the one who created
the entire fucking problem for this
family.

She stands up and begins to walk to the front door, grabbing
car keys from the key rack.

HEATHER

Where do you think you're going?

EMILY

Out.

HEATHER

Get back here!

Emily walks out and slams the door. Heather stands up and
walks out of the kitchen, crying.

EXT. NEIGHBORHOOD - DAY

Emily pulls the car over to the side of the street. She turns
it off and begins to cry, resting her head on the steering
wheel.

After she calms down, she lays back in her seat. She looks
over in the passenger seat.

There lays the piece of paper from her previous dream with
Jessica's name on it. She grabs it and looks at it.

EMILY

Jessica...

INT. LIBRARY - DAY

Only a few people are present in the library. Emily sits at
one of the computers and goes to a search engine. She types
in "Jessica Beckham" into the search box.

Links fill up the page and she clicks on the first one. The
page loads up and a picture of Jessica sits at the top of the
page.

Emily begins reading. Important information seems to stick
out:

"Tourette's Syndrome"

"Was raped and killed July 9, 1991."

Emily clicks on another link about her. She scrolls down the page and sees a picture of Jessica after she was raped and killed. Her face is barely unnoticeable. Blood is everywhere.

EMILY

Oh my God...

She scrolls further down until the picture is gone. She begins reading again.

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

Jessica Beckham, age 8, was killed on her way home from school on July 9, 1991. Her body was found in a small shed near her neighborhood in a field outside of Barkley Drive. She had been raped while strapped down. Her ankle had been broken and the corners of her mouth had been sliced to her ears.

Emily scrolls down some more.

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

Police couldn't find the murderer until a year later after months of DNA testing, fingerprint scanning, and other evidence. They later found...

Emily stops. She leans back into her chair, her eyes wide, she covers her mouth.

EMILY (CONT'D)

Oh my God...

There on the screen, it reads "They later found Michael Carpenter as the convict. He was found dead in a car crash."

EMILY (CONT'D)

Dad?

INT. SHED - 16 YEARS EARLIER - DAY

EXT. ELEMENTARY SCHOOL - DAY

Nobody is out on the streets. The only noise comes from the birds that glide through the overcast sky.

JESSICA BECKHAM (8) stares up at the birds as they fly over her. She fumbles with her lunchbox and smiles. The crosswalk guard holds up his stop sign. All traffic stops.

Jessica twitches.

The children begin to walk across the street except for Jessica, who is still preoccupied with the birds. The crosswalk guard blows his whistle.

She looks at him and he motions her to walk across. She makes another tick, making a noise tick along with it.

EXT. NEIGHBORHOOD - DAY

Nobody is outside their houses. Jessica is a loner, the only child walking down the street. Thunder rumbles through the neighborhood.

EXT. NEIGHBORHOOD - FIELD - DAY

A small, rusty shed sits towards the side of the field. Jessica watches the tall grass move like the ocean from the oncoming storm winds.

The shed door opens from the wind. A MAN's voice emits from the darkness inside.

MAN

Hey...

Jessica stops. She looks at the shed, trying to make something out inside.

JESSICA

Hello?

MAN

I found this really nice doll.
Would you like it?

JESSICA

(Moving towards shed)
What kind of doll is it?

MAN

It's a new Barbie.

She walks up to the door and sticks her head in.

JESSICA

Where are you?

A hand snatches her neck, squeezing too hard. She lets out a gurgled scream as the man pulls her inside.

INT. SHED - DAY

He tries slamming the door shut at the same time, but Jessica's foot gets in the way, snapping her ankle.

MAN

Fuck!

He throws her to the other side of the shed. Jessica begins to scream, but the man quickly holds her down, hitting her across the face.

MAN

Shut the hell up you fucking bitch!

He pulls out a knife and begins slicing her clothes off, producing gashes across her stomach and chest. She lets out a muffled scream.

He elbows her in the jaw. Teeth and blood spray against the ground. He elbows her again in the face, knocking her half unconscious.

The man grabs rope from a shelf and wraps it around her unscathed ankle. He ties the other end of the rope to a metal shelf.

He grabs her injured ankle and ties rope to it, tightening it up around the broken part. He ties the other end to the other side of the metal shelf.

He rips her uniform skirt off and begins unbuttoning his pants just as Jessica begins to wake up again.

The man grabs a piece of glass and cuts his hand open. Blood leaks out of his wound and onto Jessica's already bloodied stomach. He smears the blood on his hand and uses it as a lubricant for himself.

Jessica opens her eyes, tears flowing down her cheeks. She watches the man enjoy himself, his face unseen. Before she can let out another attempted scream, he covers her mouth.

The man bends over and begins to rape her. His face gets in the sunlight peeking through the cracks of a partially blocked off window.

This is MICHAEL CARPENTER, his face dirty with a forming beard and a cut on his left eyebrow. His hair is greasy and his teeth are unbrushed and yellow.

She screams her loudest, Michael unable to shut her up. He grabs his knife and sticks it in her mouth, pulling the knife to the left.

Her skin splits apart, the knife slicing all the way up to her ear. She begins to choke on her own blood. He puts the knife in his other hand, doing the same to the other cheek, while he continues to rape her.

Michael lets out a few grunts and moans. Finally, he finishes with a loud, satisfying moan. He pulls back as Jessica continues to gurgle on her own blood. It spews from her mouth and down her chin.

The blood in her mouth clears up. She's able to breathe, to scream. She screams in agony, in pain, until it is stopped by the force of a sledgehammer brought down upon her head by Michael.

EXT. STREET - DAY

TITLE CARD: One year later

Sounds of a man yelping come from inside a dark alley. The screams stop and Michael runs out. He runs towards a small car.

INT. CAR - DAY

He turns the car on and drives off, the sound of police sirens fading in.

EXT. CAR - LATER

Michael speeds down the highway with two police cars after him.

INT. CAR - DAY

Hyperventilating, Michael looks in his rearview mirror and sees the two cop cars. He steps down on the pedal and speeds up. The two cops begin to get farther behind.

He laughs hysterically, shouting and cheering to himself. Suddenly, he's jerked down in his seat a bit.

MICHAEL
What the fuck?

He looks down. There, Jessica sits on the floor. He screams and looks up. He slams on the breaks as he nears a stopped trucked.

Michael's car slams into the back of the truck. Since he wasn't wearing his seat belt, he flies through the windshield and slides down the hood, his head fitting through a small crack between the front of his car and the truck.

The sounds of screeching tires is heard behind him. Before he can look up, one of the cop cars smash into the back of Michael's car.

Michael's car jolts forward, and his head is crushed between his car and the truck. Brain, skull fragments, and blood spray across the pavement. His body twitches a bit before it becomes still.

INT. RAY'S CAR - DAY

Ray speeds down the highway. His visor is down. Ray tries calling Heather, but she won't pick up.

RAY
God damn it, Heather...

He looks up in his rearview mirror. A shadow passes by. Ray looks behind him, being careful and look in front of him every few seconds.

Nothing is in the back seat.

He turns back and looks in front of him. The sound of a girl's giggle is heard in the backseat. He looks back again, but again, there's nothing back there.

He looks in front of him again. Clouds cover up the sun and soon, it becomes dark outside.

Ray flips his visor up. There, the girl's face is uncovered by the visor.

EXT. RAY'S CAR - DAY

Ray screams and slams on his breaks, his car goes into a swerve. His car runs over a guardrail, the metal slices up his gas tanks.

Ray's car slowly comes to a stop. Gas leaks out of the gas tank. A trail leads to where the gas tank was first punctured.

INT. RAY'S CAR - DAY

Ray grips the steering wheel tightly. He lets out a shaken breath.

RAY
Oh shit...Oh shit..

He calms down and turns the key. The engine attempts to start up, but it can't. Ray continues to try and start the car up, but yet again, it fails.

EXT. RAY'S CAR - DAY

Ray gets out and walks to the front of his car. He opens up the hood and looks at all the metal instruments and gears. He fumbles with a few wires and sighs.

He slams the hood down, revealing the girl inside the car. Ray walks back to the driver side.

INT. RAY'S CAR - DAY

He gets back in and shuts the door. Ray turns the keys and attempts to start the it up. Yet again, it doesn't start.

He sighs and looks at his cell phone. There's no signal. He sits back in his seat and closes his eyes. Ray rubs his temples and sighs.

Ray opens up the glove compartment and pulls out a pack of cigarettes. He sticks one in his mouth and searches for a lighter in the compartment.

EXT. RAY'S CAR - DAY

Ray steps out of his car and leans against the side. He leaves the door open.

Down the road, a car speeds down the highway.

The sound of giggling emits from the back of Ray's car. He turns around and looks inside.

He sticks his head in the back seat. The girl sits against the side, facing the door opposite of him.

RAY
What the fuck...?

The girl suddenly twists her head around quickly, creating a snapping noise that indicates her neck popping.

Ray gasps and jumps back...

...right in the path of the oncoming car. The driver of the car slams on their brakes, tires screeching.

The car hits Ray and runs him over. Blood gushes on the street. The screeching back tires lose tracking over Ray's body and begin to spin again.

The spinning tires rip through his stomach and cause his organs to spill out. The car rolls over the rest of his body, ripping the skin and muscle off his chest and face.

His head finally explodes underneath the weight of the car. Brains splatter on the side of Ray's vehicle.

EXT. LIBRARY - DAY

Emily walks out of the library and walks towards her car when she stops and gasps.

She falls to her knees, convulsing and curling up as if she's in pain. She gasps for air, but soon her body becomes still.

EXT. NEIGHBORHOOD - FIELD - DAY

Emily stands on the sidewalk. She looks around her, taking in her surroundings. She looks down and realizes she's dressed in the same outfit as Jessica was.

A quiet chant echoes through the dry air by children:

CHANT (V.O.)
July 9, 1991
Was the day she had died.
Raped and killed at the age of 8...
Those with the blood of him their
souls she'll take.

EMILY
Where am I?

The chant gets louder, repeating the same line over and over again: "Those with the blood of him their souls she'll take."

EMILY (CONT'D)
Where am I? What are you talking about?

JESSICA (V.O.)
You have his blood.

EMILY
What's going on?

JESSICA (V.O.)
You have the blood of the man who killed me. Those with the blood of him their souls I'll take.

Emily looks around her, getting nearer towards the shed.

JESSICA (V.O.) (CONT'D)
Now you go through what I went through.

EMILY
Why are you doing this to me?

JESSICA (V.O.)
(Whispered)
To suffer.

Michael walks out of the dark shed and pulls Emily in. She screams as he shuts the door. Her ankle gets caught in the door. It snaps.

MICHAEL
Fuck!

He opens the door and pulls her in, throwing her across the room and slamming the door shut.

EMILY
Wait! Please!

Michael walks over and hits her across the face.

MICHAEL
Shut the hell up you fucking bitch!

He grabs a knife and begins to cut her clothes off, producing gashes along her stomach and chest.

Michael continues to perform the tactics he did when he raped Jessica. All Emily can do is scream.

INT. KITCHEN - DAY

Heather paces back and forth in the kitchen, checking her watch every few seconds. She paces past the utility room and paces back into the kitchen.

The phone rings and she quickly picks it up.

HEATHER

Emily?

There's no answer. Only static.

HEATHER (CONT'D)

Ray?

A loud screech emits from the phone. She pulls it away from her ear and hangs up.

Heather lets out a distressed sigh and begins pacing again. She passes the utility room.

Suddenly, she's hit by a fireplace poker. Blood sprays along the floor and wall. Heather falls to the floor, blood pouring from her mouth.

Coming out of the shadows of the utility room is Emily. She twitches and lets out a grunt as she moves towards Heather.

HEATHER (CONT'D)

Emily? Emily what are you doing?

Emily continues to twitch as she walks up to Heather, who attempts to crawl away.

Emily brings the fireplace poker above her head and brings it down on Heather's head. She screams in agony as she bleeds severely from her face and head.

She picks Heather up by her hair and grabs onto her neck. Heather continues to scream as Emily turns the fireplace poker around.

She uses the small hook on the side and sticks it into Heather's mouth, piercing it through her cheek like a fish hook. Heather screams.

Emily drops Heather, her head hits the floor. She begins to drag her towards the back door, her cheek stretching out.

Heather screams in pain as blood flows from her mouth and cheek.

EXT. HOUSE - FRONT YARD - DAY

The workers are on break, listening to music from a radio very loud and eating their lunch. Their conversation is inaudible.

EXT. HOUSE - BACKYARD - DAY

Emily drags Heather out of the house and towards the woodchipper. Heather looks at the woodchipper and screams. The key is still in ignition.

Emily jerks the fireplace poker out of Heather's mouth, ripping her cheek apart. She turns the key and turns the woodchipper on.

Heather crawls on her stomach and attempts to get away once again, but Emily walks over and picks her up. She drags her towards the mouth of the woodchipper.

HEATHER
(Distorted due to cheek
and blood)
Emily! Stop! Please!

Emily forces Heather into the mouth, but Heather quickly grabs the edge, keeping herself from going in.

Emily sees Heather grabbing onto the edge and grabs her fingers. She pries them off, breaking a few of Heather's fingers.

Heather's screams are cut out as Emily shoves her into the blades of the woodchipper. Blood sprays out of the other end and out of the mouth.

Emily is sprayed with blood and chunks of meat as Heather's body twists, turns, and shakes violently. Blood, meat, and other substances are spewed out the other end of the woodchipper.

Emily continues to watch, twitching and letting out tiny noise ticks.

Just as the top half of Heather's body is through, the woodchipper comes to a stop, Heather's body jamming the machine up.

Suddenly, Emily's body begins to convulse again. She falls to the ground, falling against the woodchipper. She continues to convulse, but she soon becomes still. She lets out one last breath. A white vapor-like substance escapes her mouth.

INT. SHED - DAY

What's been done is done to Emily. She's bloody, her cheeks sliced open. She chokes on her own blood.

Michael pulls back once he is finished. She stares up at him with sad eyes filled with pain.

EMILY

Dad?

He grabs the sledgehammer. Emily screams. He brings it down on her.

INT. MENTAL HOSPITAL ROOM - DAY

Emily shoots up, gasping for air. She hyperventilates as she looks around at the white, cushioned room.

She's dressed in white, silk clothing and sits on a white bed at the corner of the room.

She gets off the bed, but falls to the floor. Unable to get up, she screams.

EMILY

Where am I?! How did I get here?!

Her room door opens. A DOCTOR and another man dressed in white walk in. The doctor walks over to her and sits her up.

DOCTOR

(To other man)

She's awake.

(To Emily)

Emily, calm down!

EMILY

Where am I?

The doctor looks at the man.

DOCTOR

Emily, your parents are dead.

EMILY

What?

DOCTOR

Your father was killed in a car accident. And your mother...

He trails off. Emily stares at him.

EMILY

What happened? How did I get here?

DOCTOR

You killed your mother, Emily.

Emily can't believe what she's hearing.

EMILY

I didn't...What? I...I didn't kill her! I DIDN'T KILL HER!

DOCTOR

(To other man)

She's getting out of control. Sedate her.

The other man walks over and picks her up and lays her on the bed. She tries to fight him off.

EMILY

I didn't kill her! She did! She killed my mom by using my body!

The doctor pulls out a syringe and fills it up with a sedative. The other man holds her down.

EMILY (CONT'D)

No! Please! I didn't kill her!

Emily begins crying. The doctor walks over and sticks the needle in her arm. Emily screams and tries to thrash around. The doctor finishes up and after a few seconds, she begins to calm down.

The other man takes his hands off her and they walk out of the room. Emily falls to the floor and tries to crawl over, but she's too weak. She cries as she watches them leave.

EMILY (CONT'D)

I didn't kill her...! I didn't...!

She attempts to crawl towards the door, but only reaches the middle of the room. The lights above her begin to flicker.

Emily looks up. One of the lights go out. Emily begins to breath heavily. She begins to back up.

Another light goes out behind her. She looks up at the last remaining light.

EMILY (CONT'D)

No...

The light goes out.

Emily screams.

CUT TO BLACK:

THE DARK SIDE OF MAN

EXT. FOREST - NIGHT

The white new snow glows in the moonlight.

BOBBY (18) medium height and slim runs for his life. He wears nothing besides a stained T-shirt. No shoes, no pants. He's exhausted, his face in fear.

Blood streaks down his legs.

He darts between the barren trees. He looks back.

Nothing's there.

His breath shows in the cold air, his eyes are filled with tears of terror and pain.

His bare feet slip in the snow and he goes down.

His face digs into the fresh powder on the ground.

The blood on his legs stains the virgin snow.

He panicky glances back again. Someone's coming.

JERRY (40) clumsily bulldozes his large body through the woods, twigs and branches break in his way.

Bobby frantically tries to get up to run, but his trembling legs won't carry him.

He falls again, the sound of Jerry getting closer puts a look of helplessness on his face.

Jerry gets closer and closer. He staggers and breathes hard.

Bobby gives it a last desperate try and gets up and continues to run. He runs towards a flat open field.

He looks back.

Jerry's closing in.

Bobby continues to run out on the field. He looks back.

Jerry has stopped at the edge of the field, he does not follow Bobby.

Exhausted, Bobby slows down his pace.

There's a gurgling, bubbling sound, then a loud crack.

Bobby looks down, suddenly the ice breaks, he falls through up to his thighs. He tries to grab the snow and ice to pull himself up, but there's nothing to grab.

He sinks further down into the icy water. He glances back at Jerry.

Jerry watches as Bobby desperately tries to get a grip on something, anything, but all he gets is loose snow and slippery ice.

Bobby sinks down to his waist. He glances at Jerry again.

Jerry's on all fours crawling out onto the ice.

He carefully moves out to Bobby. When he's close he low crawls until he's an arms length away.

Bobby is down to his chest in water. He's cold, his teeth chatter. He stares at Jerry, his face a combination of fear, desperation and hope.

Jerry reaches out with his right hand to Bobby.

Their eyes lock.

JERRY

C'mon, just grab my hand... if you don't you'll die.

Bobby hesitates.

The ice around the edge of the opening cracks loudly, breaks open even more. Neither one of them move, they both nervously stare at the ice.

Bobby makes up his mind, reaches out, grabs Jerry's hand.

Jerry gets a good hold on him, he starts to slowly crawl backwards, pulling Bobby with him out of the water.

When closer to the edge of the lake, Jerry lets go of Bobby's hand and stands up. His large body looms over a frightened and frozen Bobby.

Bobby tries to get up, but his legs are not willing.

He looks up at Jerry, into his bloodshot eyes.

Without warning Jerry's tightened, large fist slams into Bobby's face.

Bobby's body sags down, he's out cold on the snowy ice.

Jerry bends down, picks him up, tosses him over his shoulder, starts to walk back.

EXT. HOUSE - NIGHT

In a small clearing in the forest sits a modest cinder block house. Dim light emanates from some of the windows.

Two cars are parked in front, a shed is to the side.

Jerry walks up to the house still carrying Bobby over his shoulder. When he reaches the front door he carelessly dumps him on the ground like a carcass.

There's no movement from Bobby. His wet shirt is frozen stiff, his skin pale blue in the moonlight.

Jerry fishes out a key chain from his jeans pocket, opens the door. He bends down and pulls Bobby inside by his hair.

INT. HOUSE - NIGHT

Sparingly decorated with simple old furniture. No personal items whatsoever.

Jerry drags Bobby by the hair down a hallway, stops by a door. He takes out his key chain again, unlocks it.

A narrow stairway leads down to the basement. Jerry yanks Bobby into the stairway, turns, locks the door behind.

INT. BASEMENT - NIGHT

Jerry comes down the stairs dragging Bobby behind by his arm.

The room is dirty and messy. A large bed occupies one corner of the room.

ALLY (17) with long blond hair lies on the bed. She wears a black bra and panties. Her mouth is taped shut with black duct tape and she's hog tied with the same type of tape.

A video camera on a tripod faces the bed.

There are several sturdy hooks in the ceiling with chains connected to pulleys and levers on the wall. Various S&M and Bondage gear are here and there. Some vicious looking tools lie on a bench.

Jerry pulls Bobby over to an area of the room that has a hot glowing space heater, a table, some chairs, a counter with a sink and a deep chest freezer.

He dumps Bobby by the heater, pulls a chair over. He props Bobby up on the chair and duct tapes his arms and legs to the chair. Bobby's still out cold.

With eyes wide in fear, Ally watches from the bed.

Jerry slaps him in the face.

JERRY

Hey Bobby! Oh Bobbyo!

He slaps him again. Bobby moans.

Jerry walks over, grabs a bottle of booze from the table, heads back over to Bobby, grabs his hair, yanks his head back.

Bobby's mouth is open. Jerry pours some liquid down his mouth. Bobby sputters and coughs. His eyes pop open.

He stares into Jerry's face, jerks his arms and legs, but soon realizes he's stuck to the chair.

Jerry pulls the chair in front of the space heater.

He tilts the bottle by Bobby's mouth.

JERRY (CONT'D)

Have some of this. It will warm you up.

Bobby trembles violently, his teeth sound like maracas. He shakes his head no.

Jerry firmly grabs a hold of his chin, forces his mouth open. He pours the liquor into Bobby's mouth.

Bobby tries to shake his head away. Booze spills down his chin down onto his shirt.

JERRY (CONT'D)

What, you're not man enough to handle it?

He pours some liquor on Bobby's face. Some splatter into his eyes. He screams.

Jerry laughs, takes a big swig out of the bottle himself.

JERRY (CONT'D)

C'mon Bobby! It will help you relax...loosen up.

He splashes some more on his face. Laughs and with long slow licks cleans Bobby's face.

JERRY (CONT'D)

Mmmmm!

Bobby's red eyes stare with terror into Jerry's.

BOBBY

Please...please stop.

JERRY

No no, we're just getting started here.

BOBBY

Let us go please.

Jerry takes another gulp out of the bottle.

JERRY

Sorry. Can't do that. This is a one way trip for you and her.

He gestures towards Ally.

JERRY (CONT'D)

No way back. No return.

BOBBY

Why are you doing this to us? This isn't what we agreed on.

Ally squirms on the bed, muffled cries are heard.

JERRY

What exactly did we agree on Bobby?

BOBBY

You invited us over for a party.

JERRY
Did I offer you money?

BOBBY
Yes! Yes you did.

JERRY
Did you seriously think I was going to give you money to come here and party?

BOBBY
You said you wanted us to help you make a video.

JERRY
We already made some of it.

He grins as he slides his hand up between Bobby's legs.
Bobby shudders.

BOBBY
Let us go then.

JERRY
We have to finish it.

BOBBY
Let's do it then. Get it over with.

JERRY
What kind of film did you think we were going to make?

BOBBY
A dirty movie.

JERRY
What kind of dirty movie?

BOBBY
Me and Ally having sex.

Jerry laughs, drinks some more.

JERRY
Who wants to see two teenagers having sex? It's been done before you know. No one wants to see that shit anymore.

Bobby looks confused.

BOBBY

I don't get it. What kind of video did you mean then?

JERRY

Everyone's already seen everything. Every kid with a cellphone or a webcam puts everything they have up on the internet for everyone to see. It's boring! Two teenagers fucking just don't do the trick anymore. People want something more... something more exotic.

Jerry smiles wickedly.

Bobby looks seriously worried.

BOBBY

What are you talking about?

Jerry gets up, staggers towards the deep chest freezer. He looks back at Bobby and smiles.

JERRY

You know... something different.

He opens the lid. It's full of human body parts.

He grabs a man's head by the hair and picks it up. Dangles it, turns and looks at Bobby.

Bobby's eyes bug out at the sight of the severed head.

Ally stares at the head and breathes in short hard breaths through her nose.

Jerry stumbles back to Bobby with the head in one hand.

He sits down in a chair in front of Bobby. He holds the head right in front of Bobby's face.

Bobby's breaths are short and hard out of fear. His eyes are fixed on the frozen distorted face.

JERRY (CONT'D)

You know who this is?

Bobby shakes his head no.

JERRY (CONT'D)

It's Dieter. Dieter Mueller.

BOBBY

Please, sir. Please let us go. I'll give you money. Just let us go please.

Jerry laughs, drinks again.

JERRY

Money! You're going to give me money?

BOBBY

Yes! I promise. We'll give you lots of money if you just let us go.

JERRY

Okay Bobby.

He leans in towards Bobby in a drunken seriousness.

JERRY (CONT'D)

Let's talk business. How much money do you have?

BOBBY

I..I have over a thousand dollars in my bank account.

Jerry starts to laugh really hard.

JERRY

You know what this is?

He shows his ring finger with a wedding band.

Bobby stares at it.

BOBBY

You're married?

JERRY

Yeah. I have two daughters too.

Bobby stares at him in disbelief.

JERRY

They're used to a certain lifestyle. Clothes, jewelry, trips to exotic places. It's very expensive to have women around.

Bobby looks around the basement.

BOBBY
Where are they?

JERRY
We live in the city. You know, big house, nice cars, country club and all that... Takes a lot of money to keep that up. Your thousand dollars wouldn't even pay for my daughters clothes this month.

BOBBY
I can come up with more if you give me some time.

Jerry smiles, holds up Dieter's head again.

JERRY
I met Dieter the same way I met you and Ally...

on the internet.

He looks at the severed head, talks to it.

JERRY (CONT'D)
He had some really crazy fantasies.
(to Bobby)
He was into cannibalism... not that bizarre in itself, I know.

Bobby looks horrified.

JERRY (CONT'D)
What was bizarre was that he not only liked the taste of human flesh, but he wanted someone to eat him as well.

Jerry drinks more booze, offers some to Bobby.

Bobby declines.

Jerry finishes the bottle, tosses it towards a waste basket underneath the sink.

It hits the floor instead of the basket and breaks in half.

JERRY (CONT'D)
Dieter came all the way over here from Germany to be eaten.

With a vicious grin he looks at Bobby.

JERRY (CONT'D)
You wanna see the tape?

BOBBY
You killed him?

JERRY
We did it together. He even says on the tape he's doing it on his free will.

BOBBY
You're sick!

JERRY
I'm sick? We live in a sick sick world Bobby! I only helped him fulfill his wishes.

A creepy expression spreads across his face.

JERRY (CONT'D)
Do you want to see the tape?

BOBBY
No!

JERRY
Are you sure? He came all the way out here to the middle of nowhere to be eaten. We did it right here.

He gestures around the room.

JERRY (CONT'D)
We had a few drinks, prepared some side dishes together. Then we tied a string around the base of his cock and then we cut it off.

He tells this in a very no nonsense way while Bobby can't believe what he is hearing.

JERRY (CONT'D)
He was bleeding pretty bad so I had to hurry...I fried it up with some garlic and then we ate dinner together.

Jerry slaps him in the face, laughs heartily.

JERRY (CONT'D)
And guess what? It didn't taste
like chicken at all.

Bobby gags.

BOBBY
I'm gonna throw up.

Jerry gets up, grabs a new bottle of booze and a bucket from underneath the sink. He heads back and holds the bucket in front of Bobby.

The bucket is nasty as hell, halfway full with blood and other goo.

Bobby can't hold back and hurls right into the bucket.

Jerry drinks again.

JERRY
Guess how many times that video has
been downloaded off the net?

Bobby spits into the bucket. Tears stream down his face.

BOBBY
Please...let us go. We're not like
that Dieter guy. We just wanted to
have a little fun and make some
money at the same time.

Jerry ignores Bobby.

JERRY
Almost one hundred thousand times
at fifty bucks a pop. Now you do
the math. Can you do the math
Bobby? That's right almost five
million. You hear that? Five
million bucks.

Bobby strains against the duct tape holding him down.

JERRY (CONT'D)
Of course I have to give half of
that to the people in Russia with
the server. Still, two and a half
million ain't bad. Do you see what
kind of money we're talking about
here. Do you see how your thousand
bucks isn't even worth discussing.

BOBBY

I'll do whatever you want me to.
Just don't kill us.

He wipes Bobby's mouth off with a yucky rag.

JERRY

How many times do you think people
will download a video of you and me
eating your pregnant girlfriend?

Bobby shakes his head no. He's speechless.

JERRY (CONT'D)

She said she's three months?

He holds up his tightened fist, studies it while he thinks.

JERRY (CONT'D)

I guess it's about this big by now.

He gets up. Sways, but steadies himself.

JERRY (CONT'D)

You ever slaughtered an animal
Bobby?

Bobby just shakes his head in disbelief.

Jerry takes the head, puts it back into the freezer. He picks
up a liver and studies it.

JERRY (CONT'D)

I don't understand why some people
like to eat the kidneys and the
liver. They're just filters. God
knows what these people have eaten
during their lives.

He puts the liver back, picks up a smaller one. He turns to
Bobby and smiles.

JERRY (CONT'D)

(matter of factly)

If you're going eat a liver you
want to eat one that is no more
than two weeks old... Now those are
good!

BOBBY

Oh God...oh god!

He puts the small liver back, closes the lid to the freezer.

He shuffles over to Bobby, grabs his chair and turns so it faces the big bed at the other end of the room.

Ally squirms on the bed as she locks eyes with Bobby.

A tear rolls down her cheek. She cries, but the duct tape muffles the sound.

Jerry stumbles over to the area where the bed is, underneath the hooks in the ceiling.

He gazes up at the hooks, then back down at Ally.

He steps over to the bench, grabs a folded piece of black plastic.

He heads back underneath the hooks, unfolds the plastic sheet, spreads it out on the floor, making sure it's immediately underneath those hooks.

He walks over to Ally. Pulls the duct tape off her mouth, leans in close to her face.

JERRY

Don't worry Darlin', it won't hurt
as bad as you think.

She screams.

JERRY (CONT'D)

I'm all for sound effects, but not
yet.

He tapes her mouth shut again.

Another nasty bucket, but bigger than the other is placed on the plastic sheet.

Jerry walks over to the camcorder, adjusts a few things. He looks at the LCD screen.

He grabs a four foot metal bar with handcuffs at each end from the bench, picks up a knife and steps over to Ally.

She stares at him in terror as he comes closer.

Jerry sits down on the bed, cuts the duct tape that ties her ankles together. He strokes her legs. She shivers.

He clasps the handcuffs on the bar to each of her ankles.

She breathes heavily and labored through her nose. Eyes wide.

He slaps her on her butt, shoots her a smile.

JERRY (CONT'D)
Relax! You'll be famous.

He gets up, stumbles over to some levers on the wall, pulls on a chain that lowers the hooks in the ceiling.

Ally breathes in panic, fast and hard.

He attaches the bar between her feet to the hooks and pulls on the chain.

With a squeaking, rustling sound he hoists her up, feet first to the ceiling.

She cries. Her hands are still tied behind her. She bucks and thrashes like a wild animal.

JERRY (CONT'D)
You better stop that or I'm going
to have to give you something
to calm you down.

He glances over at Bobby.

BOBBY
(screaming)
Stop it! Don't touch her you sick
bastard. Stop it!

Ally still twists and bucks.

Jerry walks over to the bench, grabs two wires connected to a wall socket. The ends have alligator clasps and plastic handles.

He marches back to Ally.

JERRY
Are you going to behave or not?

Her eyes widen when she sees the wires. She quits moving.

Jerry puts the wires back on the bench, begins to take his clothes off.

Bobby and Ally both stare at him.

He takes off everything, opens up a box on the bench. He takes out black leather underwear with a zipper on the front, puts them on.

He reaches into the box again, takes out knee high leather boots with lacing, puts them on too. Next he pulls on black leather wrist guards with studs.

Bobby looks at Ally. Their eyes meet.

Jerry pulls a black leather mask out of the box. Puts it on, turns to Bobby.

JERRY

What do you think? Do I look good?
Executioner, butcher?

He takes another big gulp out of the bottle. He's a little more than tipsy by now.

Back at the bench again he studies a surgeon's and butcher's various tools, picks some of them up, compares them.

He looks over at Bobby.

JERRY (CONT'D)

Kosher or non Kosher?
(giggling)
I prefer Kosher myself.

With a sadistic smile on his face he winks at Ally.

JERRY (CONT'D)

I like them to feel it. I like when
they scream and squirm.

Bobby looks around the room for ideas. The only thing nearby is the broken bottle of booze on the floor by the sink.

His eyes scan past the glowing space heater. An idea hits him and his head snaps back, his eyes fix on the space heater. He looks up back at Jerry.

Jerry fumbles around with the different knives. Checks out a chest spreader, glances over at Ally.

Ally squirms as she stares at the chest spreader.

Jerry's eyes shift over to Bobby.

Bobby looks like he's been caught doing something wrong.

JERRY (CONT'D)

Pay attention now Bobby. First we
have to bleed her. That basically
just means draining the blood out
of the body.

He pushes the bucket directly under Ally with his foot.

Ally tries to free her arms. Her skin stretches underneath the taut tape.

Jerry grabs a hold of Ally's hair, steadying her head. He positions a knife by the main artery on her neck.

JERRY

I make the cut right here and the
blood will drain straight down into
that bucket.

While his eyes are focused on Jerry, Bobby scoots the chair closer to the heater.

JERRY

That takes about five minutes.
After that...cutting time!

With the knife in one hand he holds her body still with a tight grip on her butt with the other one. He cuts the bra and panties off Ally. She screams and bucks.

Bobby scoots even closer to the heater.

With the tip of the knife pointed at her pubic hairline he turns to Bobby again.

JERRY

I'll make a long cut from here all
the way down to here.

He scrapes the knife down and stops between her breasts.

JERRY

One thing that is very important is
not to puncture the bladder. If
that happens, everything will be
ruined. Not fit for consumption.

Bobby attempts one more scoot towards the heater. The chair tips over leaving him on his side.

Jerry steps behind the camera, checks the LCD screen.

Ally's in focus.

Bobby tries to move himself and the chair closer to the glowing heater. One of his legs is only inches away.

Jerry stumbles over to Ally who twists and thrashes. He grabs her nipples firmly.

JERRY

Now you just keep still little girl
or I'm going to have to put those
clasps on you!

She stops moving. Stares into his drunken eyes.

Last try for Bobby. His ankle with the duct tape hits the glowing metal of the heater. Flesh and tape sizzle and smoke rises.

Bobby tries hard not to scream. Sweat beads on his forehead.

His leg is free from the chair. He pushes the chair with his free leg until his arm hits the burner. Same deal. Flesh and tape burn and smoke.

Bobby winces in pain. His hand is free. He works faster now. Freeing himself from the chair.

Jerry's back by the camera. He pushes record.

He selects a vicious looking knife from the bench, another gulp of booze and he heads back to Ally.

In a crazed voice.

JERRY

Let the show begin!

Bobby's free from the chair. He gets up and quickly puts on a pair of jeans from the floor. He looks around. Sees the bottle on the floor and grabs it. Perfect jagged edges.

Jerry grabs a hold of Ally's hair to hold her still. He positions the knife against her neck.

BOBBY (O.S.)

Touch her and you die asshole!

Startled, Jerry turns to look at Bobby.

JERRY

What the fu..

On wobbly legs Bobby manages to find the strength to shove the jagged bottle into Jerry's gut.

Jerry looks down at his belly as Bobby twists the bottle around then thrusts it upward.

JERRY

Fuck!

Jerry swings the knife at Bobby.

Bobby ducks as the knife swishes by.

The LCD screen displays the struggle in perfect focus.

Ally thrusts forward knocking Jerry in his back.

He trips on the bucket that tips over spilling the goo out on the plastic tarp. He slips on the crimson mess.

Bobby makes a quick cut with the bottle across Jerry's arm that holds the knife. Tendons snap and veins are cut. Blood squirts out in a pulsating fashion.

He drops the knife.

Bobby quickly snatches the knife.

Jerry grabs a hold of Bobby's arm that holds the broken bottle.

Bobby juts the knife into Jerry's gut, pushes upward cutting him wide open.

Jerry stares down at his gut as intestines spill out past the curdled lard underneath his skin.

Ally watches intensely.

JERRY (CONT'D)

You fucking kid!

Bobby stares in horror as Jerry's insides untangles outside his gut.

Jerry tries to hold them in with his good arm. The intestines spill past his arm and dangles near his legs.

He stumbles back and trips on the bucket again.

Entrails float out on the plastic tarp.

Bobby looks over at Ally, runs over and quickly cuts her hands free. He pulls the tape off her mouth.

ALLY

(panicky)

Get me down! Get me down!

He heads over to the levers and the chains on the wall,
lowers her down.

She frantically unshackles herself. When free they embrace.

Ally cries.

ALLY (CONT'D)

Let's leave.

Bobby glances at Jerry who's spasms on the floor.

BOBBY

Put your clothes on and we're out
of here.

She nods, gets up and gathers her clothes.

The camera still records.

They both take a second look at the mess before they climb
the stairs.

At the top of the stairs Bobby tugs on the door. Locked!

BOBBY (CONT'D)

Wait here.

He runs down the stairs again.

He passes Jerry spread out on the tarp in a big bloody mess.

He looks around for the keys. He spots Jerry's pants, picks
them up. He checks the pockets and finds the keys.

Excited he runs towards the stairs. He slips on the crimson
goo and falls down face first.

His eyes stare straight into Jerry's glassy bloodshot eyes.

Frantically he tries to get up. He slips and slides getting
covered in sticky goo.

Suddenly Jerry's hand reaches out, grabs Bobby.

JERRY

Help me... please...

Bobby yanks himself free.

Bloody and gross he reaches Ally at the top of the stairs.

She shudders at the sight.

He unlocks the door and they get out.

EXT. HOUSE - NIGHT

The front door flies open as Ally and Bobby runs out and heads towards one of the cars.

Bobby takes the driver's side and Ally runs to the passenger side.

INT. CAR - NIGHT

Bobby turns the ignition key. The engine moans. He turns it again. The engine coughs and sputters to life.

Later:

Ally and Bobby solemnly stare out the windshield.

INT. DORM - NIGHT

Typical two person dorm room, small and cramped, normal untidiness for two guys.

RYAN (20) sits at his desk in front of his computer.

CRAIG (20) lies on his bed reading.

RYAN

Hey Craig! Check this out.

Craig looks over at Ryan.

CRAIG

I'm reading right now. Got that fluid dynamics test tomorrow.

RYAN

Just come check this out. It's awesome.

Craig puts his book down and slowly drags himself out of the bed and over to Ryan. He leans over Ryan's shoulder gazing at the computer screen.

On the screen, the tape from Jerry's house with Ally and Bobby plays. Ally thrashes from the hooks in the ceiling and Jerry looks menacing in his get-up. Jerry scrapes the knife down Ally's belly.

Suddenly Bobby shows up with the broken liquor bottle in his hand, attacks Jerry.

The fight goes on and Ryan and Craig watches with glee.

RYAN (CONT'D)

Wow! That's pretty good. I wonder how they did that.

CRAIG

Yeah, they did good. Looks almost real.

RYAN

Would've been even better if they had gutted her and ate the fetus.

CRAIG

Yeah, that would have made it even better.

Craig heads back to his bed and picks up his book again.

CRAIG (CONT'D)

Send me the link. I want to send it to some friends of mine. I really liked how they made it look so real.

RYAN

Yeah, did seem like the real thing, didn't it....Pretty Cool for sure!

FADE OUT:

THE END