

by

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OVER BLACK

We hear the wind HOWLING... leaves RUSTLING... branches CREAKING... THE SOUNDS OF THE FOREST.

FADE IN:

EXT. FOREST - NIGHT

ALICIA

lays unconscious. Her face is bloody, bruised and torn. Her actual lineaments can barely be discerned.

Leaves caught in her hair. Branches and brambles scrape her face. Her body is being DRAGGED through a large clump of thick bushes. She OPENS her eyes --

INT. PETER'S CAR - DAY

ALICIA WAKES UP.

She is an innocent-looking, sweet and beautiful woman in her early 20's. She gasps for air, swallows hard, tries to come around.

Alicia sees a WHITE ROSE in her hands. She takes a long look at it. A WEDDING RING on her finger is noticeable. Alicia looks out the window.

EXT. GAS STATION - CONTINUOUS

The car is parked next to a GAS PUMP. A HOSE is pumping gas into the car's tank.

There's a sleazy FAST-FOOD STAND further away. Picnic tables are set at the side of the food stand.

TWO OLD MEN

sit at a table, have a couple of hot dogs. They stare at Alicia intensely.

INT. PETER'S CAR - CONTINUOUS

Alicia senses their eyes upon her, begins to feel a little uncomfortable. Her eyes catch

PETER

a man with glasses in his mid-20's, waiting before the stand. He turns around, sees Alicia and waves to her. She waves back. A smile crosses her lips.

Peter pays the OWNER inside the stand.

PETER All right. Thanks a lot.

He takes a paper bag, walks away from the stand, heads to the car. He goes to the pump, takes the hose out of the tank and puts it back.

INT. PETER'S CAR - CONTINUOUS

Peter gets in. He gives a kiss to Alicia, opens the bag, takes out a Pepsi drink.

PETER Here you go, baby. They didn't have Coke. I got you a Pepsi.

He hands the Pepsi to Alicia. Peter searches in the bag. He takes out a tinfoil, unfolds it. There are FOUR DISGUSTING HOT DOGS wrapped inside.

ALICIA Why can't we eat at a restaurant?

PETER Baby, have you seen a restaurant in the past 50 miles? Come on, have a hot dog.

He offers a hot dog to Alicia. She takes another look of the vomitive hot dog.

ALICIA No, thank you.

PETER You're not hungry?

ALICIA Not any more.

PETER

Oh, well...

He practically devours the hot dog.

ALICIA Oh, my God. You're disgusting.

PETER But you love me, right? He leans in for a kiss.

ALICIA

I hate you.

PETER I hate you more.

They engage in a kiss. Peter starts the engine, hits the gas.

EXT. GAS STATION - CONTINUOUS

Peter's car speeds away, sails onto the highway.

EXT. HIGHWAY - DAY

A desolate, desert landscape stretches for miles. Peter's car cruises down the open road. A road in the middle of the desert. A road in the middle of nowhere.

INT. PETER'S CAR - DAY

Alicia holds a PDA in her hands.

THE SCREEN

displays a GPS navigation system, which marks their geographical position on the map. The SIGNAL STRENGTH INDICATOR has no bars left.

ALICIA I'm losing the signal.

PETER Let me see.

Alicia gives him the PDA. Peter looks at the screen.

THE PICTURE

becomes scrambled, phases in and out.

PETER (cont'd)

Shit.

He turns off the PDA.

PETER (cont'd) I picked up a map in Vegas. It's in the glove compartment.

Alicia opens the glove compartment, takes out a ROAD MAP of Arizona.

PETER (cont'd) Put this in my bag, please. Thank you, honey.

He gives the PDA to Alicia. She reaches in the back seat, takes a BACKPACK and puts the PDA in a side pocket.

ALICIA That's too bad. I wanted to call my mom.

PETER Did you try your cell phone?

ALICIA It's out of signal, too.

EXT. HIGHWAY - NIGHT

THE LANES

of the highway are illuminated by the headlights of Peter's car.

INT. PETER'S CAR - NIGHT

Peter sits behind the wheel. He's focused on his driving. He looks at the road, then at the rear-view mirror.

DARKNESS

has overspread on everything. Peter turns his attention to the passenger side. Alicia sleeps with her head leaned up against the window.

Peter dreamily observes her. His eyes haven't watched at the road for quite some time. He reaches out with his arm and caresses Alicia's hair.

Peter shifts his gaze to the road to see --

NOTHING

unusual. The same boring route through darkness.

INT. PETER'S CAR - NIGHT

Peter keeps his eyes on the road. Alicia enjoys a peaceful sleep.

EXT. FOREST - NIGHT

ALICIA

opens her eyes. She looks around confused. Her VISION goes IN AND OUT of clarity.

Wind HOWLS through the trees. MOONLIGHT bathes the forest. Leaves SCURRY across the ground. Alicia glares in front of her.

A DARK FIGURE

holds her by the legs, TRAILS her body. The figure clamps another BODY on its shoulder and moves through the trees.

ALICIA No... Where are you taking me? No. Don't make me go back there. I don't want to go back.

She realizes her legs and her hands are tied up. She tries to hold on to something, but can't.

ALICIA (cont'd) Please... Please, don't take me back there. I beg you. I...

She starts to sob.

ALICIA (cont'd) I don't want to go back... No... NO! NO!

INT. PETER'S CAR - NIGHT

Alicia stirs, troubled by uneasy dreams.

HER EYELIDS

flutter and suddenly FLASH OPEN!

ALICIA AWAKENS

and raises a SCREAM. Peter turns to her, startled. Alicia fights for her breath. She looks around disoriented.

PETER Hey, hey, hey! It's was a dream!

He extends his hand and touches Alicia's face.

PETER (cont'd) Hey, look at me. It was only a dream. Calm down. It's over now.

Alicia gazes into Peter's comforting eyes. Through the windshield, BLURRED FLASHES can be seen in the distance.

He looks at the road --

A ROADBLOCK

appears up ahead of the car. Peter GRABS the wheel with both hands, SLAMS on the breaks. Tires SCREECH.

EXT. HIGHWAY - CONTINUOUS

The car grovels and finally stops a yard or two before

A LUMINOUS ROAD SIGN

in the middle of the highway.

INT. PETER'S CAR - CONTINUOUS

Peter breaths a heavy sigh of relief. He turns to Alicia. She hasn't come around yet.

PETER Are you okay?

Alicia slowly nods.

PETER (cont'd)

Come here.

He pulls Alicia to his side and plants a juicy kiss on her lips. They trade a smile. Peter glances at the road again. The headlights hit the sign:

> ROAD CLOSED A DETOUR ARROW POINTS RIGHT

A DIRT ROAD

leads into the desert. Peter looks at Alicia.

PETER (cont'd) It seems we've got to take a little detour. Hold on.

He shifts to reverse and looks through the rear window.

EXT. HIGHWAY - CONTINUOUS

Peter's car backs up, turns off the highway and drives onto the dirt road.

THE ROAD SIGN

winks... and winks... and winks... Suddenly --

SWOOSH!

it's PULLED AWAY, disappearing from view.

EXT. DIRT ROAD - NIGHT

Peter's car crosses the desert road.

A WOODED AREA

rises in the far distance. The car continues its course towards the forest.

INT. PETER'S CAR - NIGHT

Alicia studies the road map.

ALICIA I can't find it on the map.

PETER It's just a dirt road, baby. Don't worry, I'm sure it runs in the highway about a few miles.

Peter, visibly tired, makes an effort to keep the steering wheel straight. Alicia glances at him.

ALICIA Are you tired? Do you want me to drive?

PETER No, I'm okay.

He catches gaze of something up ahead. Alicia turns her head, too. An almost indiscernible LIGHT through the trees.

ALICIA

What's that?

As the car moves closer, the light becomes clearer. A NEON SIGN on a pole: "MOTEL" The road leads to

A MOTEL

hidden in the woods.

ALICIA (cont'd)

A motel?

Peter smiles in disbelief.

PETER I don't believe it! Oh, thank God!

Alicia seems worried.

ALICIA

Peter...

PETER

What?

ALICIA Let's keep going. Don't stop. I'll drive.

PETER Come on, baby. We're both tired. We have to rest. Why are you being--?

ALICIA We're in the middle of nowhere.

PETER

Yeah, so?

ALICIA I don't know, it's a little... Nothing. Forget about it.

PETER You're so sweet. Come on, it's just for one night.

He takes Alicia's hand and kisses it.

EXT. PARKING LOT - CONTINUOUS

The car drives over to the parking lot.

A FEW CARS

are parked before the motel. Peter's car stops near them.

INT. PETER'S CAR - CONTINUOUS

Peter turns off the lights and engine of the car.

PETER Listen, I'll go and see if they have a room. I want you to stay in the car, okay?

Alicia nods.

PETER (cont'd) I'll be right back.

of the car. Alicia stays alone. She gazes around --BANG! BANG! A HAND raps on the driver's window. Alicia's heart stops. PETER appears outside the driver's window. PETER (cont'd) Lock the doors! Alicia nods and locks her door. EXT. PARKING LOT - CONTINUOUS Peter advances to the motel. EXT. MOTEL PORCH - CONTINUOUS Peter moves up the steps and halts before the entrance. He glances at ROOM 2 Through the window, there's a LIGHT on and LOUD NOISE comes from a TV. Peter enters the motel. INT. MOTEL OFFICE - CONTINUOUS

He kisses Alicia on the cheek, opens the door and hops out

Peter stops in the doorway, peeks inside. There's NO ONE in the office.

PETER (shouts) Hello? Hello?

He makes a hesitant step inside, goes to the front desk.

PETER (cont'd) (shouts) Anybody here?

He looks around the room. Up on the wall, EMBALMED HEADS of various animals are displayed. Bears, deer, jackals, wild boars. He looks at them weirdly. There's

A DOOR

ajar behind the desk.

PETER (cont'd) (shouts) Hello? Is there anyone here?

He indicates a small PUSHBELL on the desk. He pushes it, but it doesn't ring.

PETER (cont'd) Shit. (shouts) Hello!

INT. PETER'S CAR - NIGHT

Alicia scans the area. Her face betrays a growing unease.

AN OLD HOUSE

stands ageless further away. A LIGHT is on in a first floor window. She squints for a better look --

A BOY'S FIGURE

springs behind the curtains. A chill shoots through Alicia's body. The boy moves away from the window.

INT. MOTEL OFFICE - NIGHT

Peter walks towards the exit.

WOMAN'S VOICE (O.S.) How can I help you?

Peter turns around.

DOROTHY REYES

an ugly, short woman in her late 30's, stands behind the counter.

PETER Oh, hi! I, uh, I'm looking for a room.

DOROTHY Sure. Just let me check...

She searches in the KEY CABINET on the wall.

DOROTHY (cont'd) Are you alone? PETER No, no. I'm here with my...

He tries to think.

DOROTHY Girlfriend? Boyfriend?

PETER (smiles) Uh, girlfriend... wife actually. God, it feels weird to say that.

Dorothy looks at him puzzled.

PETER (cont'd) We got married like...

He looks at his watch.

PETER (cont'd) ... thirty hours ago. Yeah.

DOROTHY Oh, dear! Well, congratulations! I hope you live happily ever after.

PETER

Thank you.

Dorothy removes a KEY for Room 3 from the cabinet and gives it to Peter.

DOROTHY I'll put you in number 3. You'll get comfortable.

She spreads a REGISTRATION BOOK on the desk.

DOROTHY (cont'd) I'll just need your name and signature here... and here. I'm sorry about the boyfriend thing. Who knows nowadays, right?

Peter nods and smiles.

INT. PETER'S CAR - NIGHT

Alicia seems really nervous. She looks around at the house, the cars, the trees. A HAUNTING WIND blows. Alicia goes for the car door --

PETER

shows in the passenger window. Alicia jumps out of her skin.

PETER Come on, let's go. I've got us a room.

Alicia unlocks the door.

EXT. PARKING LOT - CONTINUOUS

Alicia gets out of the car. Peter opens the back door, takes out his backpack. He goes to the trunk, opens it and gets out a SUITCASE.

Alicia takes the backpack from Peter's hand. They advance to the motel.

EXT. MOTEL PORCH - CONTINUOUS

Dorothy waits out in the porch. She glares at the couple spookily. Peter and Alicia approach the motel and stop before the steps of the porch.

PETER (to Dorothy) This is my wife Alicia. Alicia, this is... we haven't introduced actually... I'm Peter.

DOROTHY I'm Mrs. Reyes... Dorothy... whichever suits you better.

PETER Dorothy, it's nice to meet you.

They exchange a smile. Alicia nods to Dorothy.

DOROTHY Now, follow me.

They walk on the porch.

DOROTHY (cont'd) Surely you must be tired. Did you have a long drive?

PETER Yeah. We're coming straight from Vegas.

DOROTHY Really? Where are you heading? Peter and Alicia share a glance and smile.

PETER AND ALICIA

Mexico!

Dorothy turns to Alicia and grins.

DOROTHY Oh, for your honeymoon, huh?

ALICIA That's right.

DOROTHY Isn't that lovely?

They come before Room 3.

DOROTHY (cont'd) Well, here we are.

She puts the key in the lock and opens the door.

INT. ROOM 3 - CONTINUOUS

Dorothy steps inside and turns on the light. A common motel room. Bed, TV, mini bar, closet. Peter and Alicia come in, too.

DOROTHY This is the room. It's not a honeymoon suit, but--

PETER No, it's perfect!

Peter puts down the suitcase. Alicia leaves the backpack on the bed.

DOROTHY Now, I'll be out of your way. If you need anything I'll be in the office. If not...

She moves to the window, pulls the curtains back.

DOROTHY (cont'd) Do you see the house over there?

She points to

THE HOUSE

across the motel. Peter nods.

DOROTHY (cont'd) Come and knock. There's no problem, really. Anytime. Whatever you need. All right?

PETER

Okay. Thank you very much.

Dorothy heads to the door.

PETER (cont'd)

Dorothy?

Dorothy halts, turns to Peter.

DOROTHY

Yes?

PETER We saw a detour down the highway--

DOROTHY

Oh, yes. There was a crack on the surface and the road was cut in half. The sheriff closed it 'till its fixed.

PETER Where does the detour lead?

DOROTHY A few miles ahead in the highway.

ALICIA The road seems to stop here.

DOROTHY No, no, no. There's a road through them woods. I guess you've missed it in the dark.

PETER I guess we did.

DOROTHY First thing in the morning, I'll take you there myself.

PETER Thank you very much.

DOROTHY Well, good night. Sleep well.

ALICIA Thank you. You too. EXT. PARKING LOT - NIGHT

GLOOMINESS

has capped Peter's car.

A HAND

with a KNIFE, reaches under the car and cuts the GAS LINE. GASOLINE runs down to the dirt.

INT. ROOM 3 - NIGHT

Peter lays on the bed half-naked and studies the map. He takes a pen from the bedside table, marks on the map. Alicia comes out of the attached bathroom. She wears a nightgown and sleepers.

PETER We still have about... 200 miles until Mexico.

ALICIA What are you doing?

She goes to Peter.

PETER I'm making a route for tomorrow.

Alicia falls on the bed. Peter wraps her arm around her.

Peter (cont'd) It seems we have to go west of Phoenix to Wickenburg. That's all the way down the 93 to... 60. And from there we switch to 8th Interstate...

ALICIA I can't believe we're really doing this!

Peter puts away the map.

PETER Me neither!

Me Hercher:

He kisses Alicia, gazes deep into her eyes.

PETER (cont'd)

I hate you.

ALICIA I hate you more.

They kiss again and fool around for a while. Peter pulls away.

PETER Are you hungry?

ALICIA A little.

PETER I'm starving!

He stands up.

ALICIA Where are you going?

Peter I'll ask Dorothy if she can make us a couple of sandwiches.

ALICIA Come on, Peter. Look at the time.

PETER I know, baby, but she said it was okay.

He starts to get dressed. Alicia rises, too and goes to the bathroom.

ALICIA I'll take a shower and wait for you in bed, okay?

PETER

All right.

He opens the door.

ALICIA Don't be too long.

PETER

I won't.

He leaves and closes the door behind him.

INT. MOTEL OFFICE - NIGHT

Peter steps into the room, goes to the front desk. The door behind it is closed.

PETER (shouts) Mrs. Reyes? Mrs. Reyes! Dorothy!

There is no answer. He exhales deeply and exits the room.

EXT. MOTEL PORCH - CONTINUOUS

Peter comes out. He sees

THE HOUSE

further away. The LIGHT is still on to the first floor window. Peter heads towards the house.

INT. ROOM 3 - BATHROOM - NIGHT

Alicia closes the door. She moves to the bathtub and pulls back the shower curtain. She turns the shower on, drops her gown and steps into the tub.

EXT. HOUSE PORCH - NIGHT

Peter comes up the steps that lead to the house, approaches the front door. He tries to see inside through the door window, but it's TOO DARK to see.

Peter KNOCKS softly on the glass. No answer. He gazes around the porch. The light comes from a window next to the front door. He goes to the window.

Peter peeks through the curtains. It's a kitchen. There's NO ONE inside. Peter goes back to the front door. He makes a move to knock --

WHAM!

The DOOR swiftly OPENS to reveal

DOROTHY

standing in the doorway. Peter SHAKES a little.

DOROTHY Peter! Oh, my! I'm sorry. Did I scare you?

PETER No, that's okay.

They share a smile.

DOROTHY What can I do you for, Peter? PETER I'm so sorry for bothering you this late...

DOROTHY That's okay. I wasn't sleeping.

PETER

... it's just me and my wife, we got a little hungry and we were wondering if you can prepare us something to eat. Nothing too complicated, like a sandwich or something. If it's not too much trouble.

Dorothy beams and opens the door wide.

PETER (cont'd) I'd be happy to. Come on in, please.

Peter does.

PETER (cont'd) Thank you so much.

INT. ROOM 3 - BATHROOM - NIGHT

Alicia turns off the water. In the background, through the shower curtain, the door CREAKS opes.

The wind BLOWS on the shower curtain. Alicia pulls the curtain back --

BOOM!

The door CLOSES violently. Alicia practically faints. She reaches over and closes the bathroom window. Then she comes out of the tub.

INT. KITCHEN - NIGHT

Dorothy opens a DRAWER, takes out a KNIFE and cuts the bread. Peter sits at the kitchen table.

PETER Dorothy, again, I'm sorry to bother you--

DOROTHY I told you, dear, there's no problem. I wasn't asleep. The baby woke me up half an hour ago.

PETER Oh. All right then. (tries to make conversation) Is it a boy or a girl? DOROTHY It's a boy. PETER How many kids do you have? Dorothy leaves the knife on the kitchen counter. DOROTHY Two boys. The baby's 14 months old and the older one's 8. Counting my husband, I've got three of them to take care of. Peter smiles. Dorothy opens the refrigerator door and takes out a platter with left over MEAT LOAF. DOROTHY (cont'd) Listen, I've got left over meat loaf... She lays the platter on the table. DOROTHY (cont'd) How about I make you a couple of meat loaf sandwiches? You like meat loaf, right? Peter nods. DOROTHY (cont'd) Try some. Go ahead. She pushes the platter to Peter's side. PETER Okay... Dorothy takes the knife from the counter, goes to Peter and gives it to him. Peter cuts a piece, eats a part of it. PETER (cont'd) Mmm... that's amazing! That's

really good! What is that?

Dorothy snickers.

DOROTHY It's... it's pork. PETER Well, it's delicious. You're a excellent cook, Dorothy.

He has the rest of the piece.

INT. ROOM 3 - BATHROOM - NIGHT

Alicia stands before of the mirror and puts night cream on her face. She stops and stares at her REFLECTION for a long moment.

INT. KITCHEN - NIGHT

Dorothy prepares the sandwiches in the counter.

DOROTHY So, you and... Alicia, is it?

PETER Yes, that's right.

DOROTHY How did you two meet?

PETER Funny story, actually...

DOROTHY It always is.

PETER I was in Vegas for a conference. I'm a salesman. Office supplies, totally boring, you wouldn't be interested.

Dorothy smiles.

PETER (cont'd) Anyway, one night I was playing Black Jack at the hotel casino, right? And I was doing pretty good, like two thousand over or something... So, the dealer switches. The new dealer was Alicia. That night she took a lot more than just my money.

Dorothy smiles.

PETER (cont'd) Long story short, we got married a week later. Peter lowers his head and grins.

PETER No, no I didn't.

Dorothy turns with a plate in her hands. There are TWO SANDWICHES nicely placed in the plate.

DOROTHY

Here you go.

A DARK FIGURE

looms in the dim entrance hall behind Peter.

MR. REYES

a tall and husky man in his early 40's, moves slowly to the kitchen with an ENORMOUS KNIFE in his hand.

Dorothy notices him and smiles. Peter stands up to receive the plate, sees her reaction and spins around --

MR. REYES

dashes to Peter and STABS him in the stomach. Peter's eyes go wide.

HIS GLASSES

drop to the floor and BREAK.

INT. ROOM 3 - NIGHT

Alicia lies on the bed. She's now wearing short trousers and a tight T-shirt. She picks up the REMOTE from the bedside table and flips on the TV.

The movie "Psycho" is playing.

ON THE TV SCREEN

the detective comes up on the landing, the mother steps out of her room and charges against him with an enormous knife.

ALICIA

appalled, switches the channel --

BANG!

A LOUD THUD on the door. Alicia looks terrified.

BANG! BANG! BANG! More THUDS. Alicia stands up, advances to the door. She gradually opens it, when --PETER falls on her embrace. He's covered in blood. Alicia SCREAMS at the top of her lungs. ALICIA Oh, Jesus! What happened? What happened?! PETER You have to go... He's coming ... BLOOD bubbles from his mouth. Alicia burst into tears. ALICIA What? Who? PETER Just go ... Alicia eases Peter down on the floor. ALICIA I'll get you some help, okay? She races out of the room. PETER No... EXT. MOTEL PORCH - CONTINUOUS Alicia gets out to the porch. ALICIA (shouts) Help! Somebody, help us! Help! She goes to the next room, POUNDS on the door a few times. There's no answer. She opens the door. INT. ROOM 2 - CONTINUOUS Alicia enters the room. A MAN is sitting in an armchair in front of the TV.

ALICIA

Excuse me, I need your help!

No answer.

ALICIA (cont'd) My husband is hurt really bad!

She nears the man, touches his shoulder. She turns him around.

ALICIA (cont'd) Can you help us--?

A DRESSMAKER'S DUMMY

disguised as a man, sitting in the armchair. Motionless. Expressionless. Alicia puts her hands over her mouth.

Alicia is propelled backwards by the shock of the disturbing image. She quickly breaks out of her shock, rockets out of the room.

INT. ROOM 1 - NIGHT

Alicia opens the door. There's SOMEONE in the double bed, under the covers. LIGHT is coming from the bathroom. The SOUND of a SHOWER is heard.

ALICIA

Excuse me, we need help...

Alicia moves towards the bed, stands above it. She FLIPS the covers and sees

A DUMMY

laying on the bed. She stifles a SCREAM, dashes to the bathroom.

INT. ROOM 1 - BATHROOM - CONTINUOUS

Alicia gets inside. Behind the curtain, she sees SOMEONE in the tub. The water keeps running. Alicia closes and PULLS aside the shower curtain --

ANOTHER DUMMY

stands inside the tub with water running down on its plastic body. Alicia steps backwards, storms out of the room.

Alicia comes out, takes a deep breath. She doesn't have the courage to shout.

ALICIA Help us... Somebody...

MR. REYES

waits in the parking lot with a BLOODSTAINED HATCHET in his hand and an EVIL SMILE on his face.

Alicia sees him and STARTLES. Without losing her nerve, she RACES to her room. Mr. Reyes walks impassively towards the motel.

INT. ROOM 3 - CONTINUOUS

Alicia enters. Peter still lays on the floor, bleeding hurt.

PETER He's coming for you...

Alicia makes an effort to pull him inside the room. She's slowly making it.

PETER (cont'd) Come on! Pull yourself up!

Peter, with the last bit of strength in him, manages to crawl inside the room. Alicia goes to the door, SHUTS it. She tries to lock it, but --

ALICIA There's no lock!

PETER Go... Get out of here...

ALICIA

No!

She takes an ARMCHAIR, places it against the doorknob and blocks the door. She sees

THE BATHROOM WINDOW

through the open bathroom door. Alicia bows down to Peter, puts his arm around her neck and tries to stand him on his feet. Peter SQUEALS in pain.

ALICIA (cont'd) Try to stand up, come on. You have to help me. That's it! Peter slowly rises, makes one step, then falls down again. A BANG! on the door. ALICIA (cont'd) Come on. Get up! Another BANG! PETER I can't. I won't make it. Leave me... ALICIA (sobs) No... Another BANG! The door opens little by little. MR. REYES' HAND comes through. PETER Just go... Take the keys... He reaches into his pocket and gets out a KEY CHAIN. Alicia takes it. ALICIA (sobs) I'll get help. I love you so much... PETER I know. Alicia SPRINTS to the bathroom. She opens the window and climbs it. THE ARMCHAIR

flings back and the door BURSTS open. Mr. Reyes steps into the room. He still has the same smile.

PETER (cont'd)

RUN!

THE HATCHET

is high in the air and precipitately COMES DOWN to Peter's back. Peter makes a painful gasp.

ALICIA

puts her hands over her mouth, keeps crying.

MR. REYES

raises his eyes to Alicia. They hold a look. Alicia DASHES away. Mr. Reyes FLEETS out of the room --

PETER

snatches Mr. Reyes' leg, stopping him. Mr. Reyes bows down and STRIKES him again in the back. Peter's hand loosens and Mr. Reyes' leg goes free.

EXT. MOTEL PORCH - CONTINUOUS

Mr. Reyes comes out of the room, stands on the porch and surveys the area. The cars, the woods, the house. He hastens down to the parking lot.

EXT. PARKING LOT - CONTINUOUS

Mr. Reyes approaches Peter's car, slows his pace. He examines the car, scouts inside. There's NO ONE in the back seat, NO ONE in the front. He stops for a moment to think.

Mr. Reyes bows down to his knees and looks under the car. NOTHING. The hatchet DRIPS BLOOD on the dust.

Mr. Reyes rises, displeased. He motions towards the other cars. He keeps a slow, steady pace. His eyes focus on everything.

A NOISE from the forest draws Mr. Reyes' attention.

A BUSH

stirs. Mr. Reyes races into the forest.

THE TRUNK

of one of the cars open slowly. Alicia pops out her head, takes a peek. The coast is CLEAR. She quickly jumps out.

Alicia heads to Peter's car. She nears the driver's side, turns around and looks over to the woods. NO MOVEMENT. Her trembling hands hold the keys. She puts them in the lock, unlocks the car, gets inside.

INT. PETER'S CAR - CONTINUOUS

Alicia cries and pants. She takes a second to calm down. She takes a deep breath, jams the key into the ignition and gives it a go.

The car STARTS. Alicia grins. She REVS the engine, swifts into reverse. The car backs up a few yards, when the ENGINE DIES.

ALICIA

No. Come on.

Alicia tries to start the engine again, but it won't turn over. She gives it another try. Another try. NOTHING. The car is dead.

> ALICIA (cont'd) Please... No...

She opens the door, hops out.

EXT. PARKING LOT - CONTINUOUS

Alicia looks around. NO SIGHT of Mr. Reyes. She sees

THE HOUSE

and rushes to it.

A HUGE POOL OF GASOLINE

has been created under Peter's car.

EXT. HOUSE PORCH - CONTINUOUS

Alicia storms up to the porch, faces the front door. She rings the bell, it doesn't work. She POUNDS on the door a couple of times.

ALICIA Somebody! Open the door! Let me in!

She glances over at the forest. The wind shakes the leaves on the trees. Alicia tries the door. It opens and she enters the house. INT. ENTRANCE HALL - CONTINUOUS

It's DARK. The only light coming to the hall is that from the upstairs hallway. Alicia crosses the hall, moves to the living room.

INT. LIVING ROOM - CONTINUOUS

Alicia gets inside. She scans the room. A sofa, a TV, a china closet, a PHONE. She SHOOTS to it, picks up the receiver. NO SIGNAL.

The SOUND of FOOTFALLS comes from upstairs. Alicia spins around, SCUDS to the hall.

INT. ENTRANCE HALL / UPSTAIRS HALL - CONTINUOUS

Alicia peeks upstairs.

A SHADOW

looms on the wall.

DOROTHY (O.S.) Honey? Is that you?

She stands atop of the stairs, eyes down. NO ONE there.

DOROTHY (cont'd) Is it done? Did you get her? Honey?

She treads down.

INT. KITCHEN - CONTINUOUS

Alicia, blanketed into shadows under the table, puts her hand over her mouth. She feels her mouth and hand kind of weird. Wet. She rubs her fingers together, tries to discern what it is. She can't.

Alicia sees Dorothy coming down to the entrance hall. She glares at the living room, then at the kitchen. Alicia stays still.

DOROTHY I hope you kept her alive. I don't have enough room in the fridge. Hon?

Alicia can't believe her ears. Dorothy moves to the dusky kitchen. She seems curious, looks around in the darkness. NOTHING out of the ordinary. She switches the LIGHT on. is clearly visible under the kitchen table. All of a sudden, the BABY starts to cry in the distance. Dorothy turns her head upstairs.

DOROTHY (cont'd) Oh, no. Not again.

She advances to the second floor. Alicia relieves for a moment, when perceives

THE BLOOD

in her hands, as well as the BLOOD POOL on the floor. She panics, but holds her scream. She starts to sob quietly.

ALICIA Peter... Oh, God...

She pauses for a second, then quickly sweeps the blood off her face and hands. She bolts up and DASHES toward the front door.

INT. ENTRANCE HALL - CONTINUOUS

Alicia opens the door, steps out, when she sees

MR. REYES

coming up to the house. It's too late now. She goes back inside.

Alicia closes the door gently. She scans the house for a place to hide.

The kitchen, the living room, the stairway and a DOOR next to the stairs. She races to the door and opens it.

INT. BASEMENT STAIRWAY - CONTINUOUS

Alicia stands in the doorway, looks down frightened. The stairs lead down into DIM LIGHT. She takes a few hesitant steps down, then closes the door.

INT. ENTRANCE HALL - NIGHT

The front door BURSTS open. Mr. Reyes comes in visibly angry.

MR. REYES

Goddamn it!

He makes his way to the kitchen.

INT. KITCHEN - CONTINUOUS

Mr. Reyes enters, goes to the sink, takes a glass. He opens the tap, pours some water, drinks it. Then a refill. He gazes outside the window.

Mr. Reyes puts down the empty glass and goes to a cabinet above the sink. He looks through it.

INT. BASEMENT STAIRWAY - NIGHT

Alicia can barely see. With the help of the wall, she comes down the wooden steps. The stairs CREAK in her every step. She reaches at the end of the stairway.

A long, empty and poorly lit hallway extends in front of her.

INT. KITCHEN - NIGHT

Mr. Reyes still searches inside the cabinet.

DOROTHY (O.S.) What happened? Where is she?

Dorothy stands in the doorway with a sleeping BABY in her arms. Mr. Reyes doesn't turn.

MR. REYES She got away. I lost her.

DOROTHY What do you mean you lost her? How did this happen? What if she goes to the cops? What...?

Mr. Reyes takes out a FLASHLIGHT, closes the cabinet and spins around.

MR. REYES She won't do a goddamn thing! All right? I'll find her.

He STORMS outside.

MR. REYES (cont'd) And clean this goddamn mess!

He points to the blood on the floor.

INT. ENTRANCE HALL - CONTINUOUS

MICHAEL REYES

a young and sweet boy, waits at the end of the stairs. Mr. Reyes exits the house, doesn't even take notice of the boy.

MICHAEL What's going on, mom?

DOROTHY We've got customers. Go back to bed, Michael.

The boy snickers, revealing an eerie smile.

INT. BASEMENT HALLWAY - NIGHT

Alicia paces along the hallway. There's a WOODEN DOOR to her left. She slowly opens it.

INT. BASEMENT BATHROOM - CONTINUOUS

Alicia glimpses inside. A small bathroom, that can hardly fit a man. A filthy toilet, dirty sink, broken mirror. Alicia closes the door, repulsed.

INT. BASEMENT HALLWAY - CONTINUOUS

Alicia crosses the hallway, walks past an IRON DOOR. She halts, stares at it.

INT. CELL - NIGHT

A NAKED LIGHT BULB

lightens the room rather poorly. The door CREAKS open. Alicia enters.

THREE PEOPLE

chained to the wall with SHACKLES on their wrists and ankles.

JASON

a handsome and athletic man in his early 20's.

DAVID

a slim and tall man in his early 30's.

KIMBERLY

a sexy, blond woman in her early 20's.

They are all asleep. Alicia, bug-eyed, makes an effort not to shrill. She stands there frozen, staring in shock. Kimberly OPENS her eyes. KIMBERLY No... Don't hurt us... I beg you... Please, don't hurt us... Alicia doesn't respond. EXT. FOREST - NIGHT A single FLASHLIGHT BEAM cuts thought the DARKNESS of the dense woods. Mr. Reyes paces among the trees, shines his flashlight around. He proceeds with caution and thoroughness. Abruptly, he loses his temper and starts WHACKING a tree with his HATCHET. MR. REYES Where are you? Where are you? INT. CELL - NIGHT Alicia closes the door, moves to Kimberly. KIMBERLY Don't... ALICIA No. I'm not gonna hurt you. She fronts Kimberly. KIMBERLY You're not gonna hurt me? Alicia shakes her head. ALICIA I want to help you, okay? Let me help you. Alicia approaches Kimberly's bonds slowly. ALICIA (cont'd) Oh, my God. Who did this to you? KIMBERLY The man upstairs. He's a monster.

Alicia checks the IRON RINGS chained to the wall, realizes there's nothing she can do. KIMBERLY (cont'd) Help me. Come on! Alicia pulls away. She gives Kimberly a saddened gaze. KIMBERLY (cont'd) What are you doing? Don't stand there. Help me. Help me! Kimberly's raising voice awakens Jason. ALICIA I'm sorry. There's nothing I can do. KIMBERLY Yes, you can. Get me out of these chains! ALICIA Don't--JASON Don't shout, Kim. KIMBERLY She won't help up! Why won't she help us? JASON Hey! Stay calm. Keep your voice down, all right? Kimberly takes a deep breath. JASON (cont'd) (to Alicia) What's your name? ALICIA Alicia... JASON Alicia, we need your help, okay? Alicia nods. JASON (cont'd) Okay. You have go find something to break through these chains, before they find out you're here. Now, are they looking for you?

ALICIA

Yes.

JASON Do they know you're in the house?

ALICIA No. I don't think so.

JASON

Good. That's good. I want you to listen now. There's a room, next to this one, where he... prepares the bodies.

Alicia drops her jaw.

JASON (cont'd) Stay with me, Alicia. Alicia!

Alicia's eyes give him the approval to continue.

JASON (cont'd) I want you to go to that room and look around for anything that can help us, all right? I'm sure you'll find something.

Alicia listens frozen.

JASON (cont'd)

Alicia!

ALICIA

Yeah.

JASON

Go.

KIMBERLY Please, help us.

Alicia nods, goes to the door.

JASON

Alicia?

Alicia turns around.

JASON (cont'd) I'm Jason. Nice to meet you.

Alicia manages a smile. She walks out of the room.

INT. KITCHEN - NIGHT Dorothy walks inside with a mop and a bucket full of water in her hands. She puts the bucket down, dips the mop in the water and begins to mop the bloody floor. Dorothy observes SOMETHING under the table. She seems wondered, stops to think. MR. REYES storms inside the entrance hall. He sees his wife. MR. REYES Son-of-a-bitch! I can't find her anywhere! I'm going to look up and down the highway. He heads to the living room, turns on the light. He comes back with a SHOTGUN, examines it. Loaded. Dorothy still glares at the floor. DOROTHY She was here. MR. REYES What did you say? DOROTHY She was in the house. Mr. Reyes gives her a query glance. DOROTHY (cont'd) Take a look at this. She moves the table. Mr. Reyes goes to the kitchen and sees ALICIA'S FOOTPRINTS on the imbrued floor. DOROTHY (cont'd) She was here! She shares a look with her husband. INT. BASEMENT HALLWAY - NIGHT Alicia tiptoes to the hallway. She halts before a DOOR, opens it. She walks into the room.

INT. LARDER - CONTINUOUS

A dark room. Alicia flips the switch. A big, wooden TABLE stands in the middle of the room. There are counters all around.

A CIRCULAR SAW

sits on one.

VARIOUS TOOLS

hang on a wall. Handsaws, axes, hatchets, machetes, knives.

Alicia steps in, closes the door. She scans the room, gives a closer look. She dashes to the toolkit, goes through it. She finds

A PAIR OF WIRE-CUTTERS

and hastily unhitches them. She looks at them closely, nods and shoots out of the room.

INT. CELL - NIGHT

The door opens. Alicia gets in. Jason looks at her with sweat catching his face.

JASON Did you find anything?

Alicia holds up the wire-cutters.

JASON (cont'd) That will do. Come on, hurry.

Alicia goes to him.

JASON (cont'd) No. Her first.

He points to Kimberly.

KIMBERLY No, Jason, you go first. Then you can help me.

ALICIA

She's right.

Jason thinks about it.

JASON

Okay.

ALICIA What do you want me to do?

JASON Press as hard as you can.

He stretches his arm. The chain stretches.

JASON (cont'd) You can do it, come on. Cut it.

He exchanges a glance with Alicia. Alicia places the steel cutting blades on the link.

JASON (cont'd)

Thank you.

A smile crosses Alicia's lips. She GRIPS the handles and applies pressure. Her face turns red.

KIMBERLY Please, God! Please! Please!

JASON Kim! I need you to stay calm. All right?

Kimberly takes another deep breath and nods. Alicia stops for a second.

JASON (cont'd) Don't stop. You're doing great.

Alicia presses even harder.

JASON (cont'd)

Come on.

The link WEARS OUT little by little.

JASON (cont'd) That's good. Keep going.

Alicia looks at Jason.

JASON (cont'd) Wait, wait. Stop.

Alicia does. Jason strains the chain and PULLS it with everything he's got. His face reddens. His eyes widen. After a while, he gives up and exhales deeply.

INT. UPSTAIRS HALLWAY - NIGHT

Dorothy comes out of Michael's room. She bolts downstairs.

INT. ENTRANCE HALL - CONTINUOUS

Dorothy walks down the steps. Mr. Reyes gets out of the storage room with the shotgun in his hands. They meet.

MR. REYES

Anything?

Dorothy shakes her head.

MR. REYES (cont'd) I'm going to the basement. You, stay here.

He moves to the basement door and opens it.

INT. CELL - NIGHT

Jason stands exhausted. Alicia stares at him frustrated. A SPLIT has been created on the chain. Jason gives it another go. He pulls and pulls... the chain BREAKS --

A door SLAMS SHUT in the distance. FOOTFALLS start echoing.

KIMBERLY Oh, my god! That's him!

JASON

Go! Go!

ALICIA

Where?

JASON Hide in the next room! Don't waste time! Go!

Alicia holds the pair of wire-cutters and DASHES out of the room.

INT. BASEMENT HALLWAY - CONTINUOUS

Alicia comes out. Alicia looks at the stairway. STEPS can be heard. She closes the door cautiously and SCAMPERS to the next room. She opens the door.

Mr. Reyes comes down the stairs. He scans the hallway. EMPTY. He heads to the cell.

INT. LARDER - NIGHT

Alicia moves around the room, searching for a hiding place. She notices

A CABINET

ajar under the counter and, without a second thought, DARTS to it.

Alicia leaves the cutters on the counter, opens the cabinet door and tries to fit inside. Eventually she makes it and closes the door. A moment later --

THE CABINET DOOR

opens again and Alicia's hand reaches over the counter, finds the pair of cutters and takes it inside the cabinet. The door closes once more, but a crack is left open.

INT. CELL - NIGHT

Mr. Reyes closes the door, gazes at his prisoners. They're all sleeping. Jason has his hands as they were before. Mr. Reyes paces about the room, stops before Jason.

MR. REYES Where is she?

Jason pretends to wake up. He faces Mr. Reyes.

MR. REYES (cont'd) Where is she?

JASON

Who?

Mr. Reyes shakes his head distressed. He SEIZES Kimberly's arm. Her eyes SNAP OPEN!

Mr. Reyes PRESSES Kimberly's hand against the wall.

KIMBERLY What are you doing? Let go of me!

Mr. Reyes CLENCHES the hatchet and LIFTS it high... Everyone looks in agony.

> JASON (raising voice) No, no, no!

MR. REYES

brings down the hatchet. It finds its target.

INT. CABINET - NIGHT

Kimberly's frantic SCREAM is heard. Alicia, inside the cabinet, wraps her hands around her legs.

JASON (0.S.)

NO!

INT. CELL - NIGHT

Kimberly glares at her hand. It's in one piece. The hatchet landed inches away from her arm. A hint of a smile crosses Mr. Reyes' lips.

Jason GRABS Mr. Reyes' neck with his loose hand. Mr. Reyes doesn't react. Jason chokes him, but Mr. Reyes shows no pain.

Mr. Reyes SEIZES Jason's hand calmly, easily pulls it away and SQUASHES it. Jason holds his pain.

David lifts his eyes to Mr. Reyes and with a low and urgent voice:

DAVID

Let him go ...

Mr. Reyes notices the broken chain, examines it.

MR. REYES Now, looky here. How did this happen, huh? I guess you're gonna have to be transferred, son.

He puts the hatchet against Jason's throat.

KIMBERLY Don't hurt him!

MR. REYES WHERE IS SHE?!

Mr. Reyes presses the hatchet on Jason's throat, until it starts to BLEED.

KIMBERLY She's in the next room! She's... in the next room...

Mr. Reyes beams. He turns to leave, but instantly goes back to Jason.

MR. REYES Don't challenge me, boy. I would have you for breakfast.

He walks out of the room.

INT. CABINET - NIGHT

Alicia GLIMPSES from the crack.

THE DOOR

to the larder opens. Mr. Reyes walks in. Alicia shuts the cabinet door completely --

PITCH-DARK.

The SOUND of heavy FOOTSTEPS can be heard, whirling around the room. Alicia breaths heavily. Abruptly, the steps come closer... and closer... then stop...

Alicia holds her breath. A long moment of SILENCE. The footsteps MOVE AWAY, the door CLOSES.

Alicia opens the cabinet. She scans the room. There's NO ONE in sight. She quickly comes out, still holding the PAIR OF WIRE-CUTTERS. She makes her way to the door, fronts it.

Alicia puts her ear against the door. She can't hear anything.

MR. REYES

steps out of the shadows behind Alicia. Alicia tugs on the door. It's locked.

ALICIA

Come on...

Mr. Reyes nears Alicia. She turns around --

MR. REYES

punches her in the face.

THE CUTTERS

drop to the floor.

INT. CELL - NIGHT

THE LIGHT BULB

starts to flicker. Spectral SHADOWS come alive on the walls.

ALICIA

opens her eyes and looks up. She realizes she's tied up just like the others.

Metal rings in her wrists and ankles linked by a chain to the wall. Jason has been moved to another set of chains.

JASON Are you okay? Did he hurt you?

ALICIA What happened? How did I get here?

JASON He brought you an hour ago. I'm sorry...

ALICIA

Why?

JASON This is all my fault. If I hadn't asked you to help us, you would have made it out of this place.

ALICIA I wanted to help you. Don't blame yourself.

She looks around.

ALICIA (cont'd) How long have you been here?

JASON Six, seven days. We don't know exactly.

KIMBERLY It's hard to say when you can't see the sunlight.

JASON

And you?

ALICIA

What?

JASON How did you come here?

ALICIA

I came with my...
 (starts to sob)
... with my husband. Peter, no...
I have to help him. I have to get
out of here! He needs me!

She thrashes around, trying to free herself.

JASON Alicia. Alicia! Look at me! Look at me! Alicia calms down, lifts her eyes on Jason. JASON (cont'd) You can't help him now. It's too late. ALICIA No, it's not. There's still time... She sobs heartily. ALICIA (cont'd) What does he want from us? Why is he keeping us in this... prison? What does he want? KIMBERLY He... JASON He wants to feed. ALICIA What? What's that supposed to mean? JASON He eats people. Alicia starts to sob. ALICIA What are you talking about? KIMBERLY Not just him. His whole family. His wife and his kids. ALICIA No, that's not true. They can't do that. JASON Believe me, they can. They're breeders, Alicia. Just like a hatchery. They raise the pigs, breed them and whenever they go hungry... (pauses) It's the same thing with us. We're the pigs.

ALICIA Jesus! This isn't happening. No. This isn't happening. We can't stay here. We have to get out! KIMBERLY We can't. ALICIA There must be a way. Jason shakes his head. JASON We've been here for a week. We've tried everything. We can't get away. Not like this. He shows his manacles. David, head down, coughs. ALICIA What's wrong with him? Is he sick? JASON He's getting weak. KIMBERLY He hasn't eaten anything in six days. ALICIA Jesus... JASON He doesn't eat, doesn't drink. He never says anything. His name is David. That's all we know--CLANG! The door BURSTS open. Kimberly SHRILLS. Mr. Reyes walks inside and heads to Alicia with quick pace. He takes a KEY CHAIN out of his pocket and begins to unlock Alicia's hands. MR. REYES Don't move. Stand still. Alicia thrashes right and left.

ALICIA

No! No!

JASON Where are you taking her? Mr. Reyes doesn't respond.

JASON (cont'd) If you hurt her...!

MR. REYES What? What are you gonna do, boy?

Jason's eyes BOIL with fury.

JASON I'm gonna fucking kill you!

Mr. Reyes laughs sarcastically. He unties Alicia and TOSSES her on a nearby wall. She hits her head and falls down.

JASON (cont'd) You, motherfucker!

Mr. Reyes comes close to Jason and whispers in his ear:

MR. REYES You're lucky I'm not hungry. I bet you would've made one tasty dish.

He turns around and moves away. Jason SCREAMS in anger. Mr. Reyes CATCHES Alicia by the hair and DRAWS her out of the room. He slams the door.

INT. BASEMENT HALLWAY - CONTINUOUS

Mr. Reyes pushes Alicia around. She falls from wall to wall and then to the floor. She lifts her eyes to Mr. Reyes.

> ALICIA Where are you taking me? What are you gonna do?

> > MR. REYES

You'll see.

He opens the door to the larder. He shoves Alicia inside.

INT. LARDER - CONTINUOUS

Alicia comes tumbling into the room. Mr. Reyes follows. He closes the door, goes to the counter and starts organizing his toolkit.

ALICIA What do you want with me? What--?

She sees

laying on the table, spiritless. Alicia drops her jaw. She hurries to him and falls on his corpse, enfolding it. She starts to cry.

> ALICIA (cont'd) Oh, Peter...

She touches his face, when --

PETER

coughs. Blood SPLATTERS from his mouth. He starts to breath again. His breathing is heavy and fast.

ALICIA (cont'd) Oh, Jesus! Peter! You're alive...

She sheds tears of joy, touches Peter's face with both hands. They share a long moment. Peter takes Alicia's hand, kisses it. His lips utter no sound. He gasps one dying breath.

> ALICIA (cont'd) No, Peter... Stay with me...

Peter's gone. Alicia turns to Mr. Reyes.

ALICIA (cont'd) Why? Why did you kill him?

Mr. Reyes stays silent. He has his back turned against Alicia. Alicia's eyes speak of unimaginable hatred.

ALICIA (cont'd) Answer me! Why did he have to die?

Mr. Reyes turns to Alicia.

MR. REYES He was gonna die someday. Is there a difference that I killed him now?

Alicia spots

A KNIFE

on a counter near her. Her eyes drift to Mr. Reyes. He's quite far.

Alicia SPRINTS for the knife. Mr. Reyes runs, too. Alicia gets there first, snatches the knife and points it against Mr. Reyes. He halts.

ALICIA

Yes, it makes a difference! He was my husband! We had our whole lives in front of us! And now he's dead... because of you!

Mr. Reyes moves slowly to Alicia.

MR. REYES Easy, girl. Take it easy with that knife. You might get hurt--

ALICIA Don't make another step!

Mr. Reyes freezes. Alicia keeps crying.

ALICIA (cont'd) I just want him back...

She looks at Peter's dead body, cries even harder. She raises a CRY of rage and CHARGES at Mr. Reyes.

Mr. Reyes, with a quick move, takes the knife from Alicia's hand and SLAPS her in the face. She falls to the floor a little further.

Mr. Reyes, visibly mad, DARTS to her and before she has a chance to stand, bows down and NAILS the knife to the ground, just a couple of inches from her face.

Alicia sees her REFLECTION on the knife, swallows hard. Mr. Reyes falls above her and whispers in her ear:

MR. REYES Strike one. You almost put me in a lot of trouble tonight, girl.

This is your punishment. Get up!

He stands. Alicia stays down, immovable.

MR. REYES (cont'd) Get up, goddamn it!

Alicia doesn't move. Mr. Reyes pulls her up and TOSSES her near a chair. He advances to the chair, takes it and places it in the head of the table.

Mr. Reyes goes to the counter, opens a drawer. He searches inside, takes out a DUCT TAPE. He holds it up so Alicia can see it. He snickers, heads to Alicia.

Mr. Reyes yanks Alicia to her feet, guides her to the chair, sits her down.

Alicia doesn't move, doesn't speak. She just stays there, almost like hypnotised, while Mr. Reyes puts her hands behind the chair and ties them up. Her waist is next and finally her legs. Mr. Reyes rises.

> MR. REYES (cont'd) Now, let the game begin.

He goes to a nearby counter, unhinges a BLOODSTAINED APRON from the wall and wears it. He turns around. Alicia looks at him blankly. He smiles to her.

Mr. Reyes moves a bit further where the CIRCULAR SAW is left. He HOLDS it with confidence and moves to the table.

ALICIA You think I'm gonna watch you do this?

MR. REYES Oh, you're gonna watch.

He nods vividly.

MR. REYES (cont'd) Every time you close your eyes, I'm gonna chop something off... from one of your friends in there.

He points to the next room.

ALICIA

You...!

Mr. Reyes grins.

MR. REYES I knew you'd change your mind.

He tries to start the saw... once... twice... The circular saw won't start.

MR. REYES (cont'd)

Damn!

He gives it another try. Then another. After a few more unsuccessful attempts, he finally gives up. He takes a deep breath and places the saw on the counter. He looks at Alicia.

> MR. REYES (cont'd) I guess I've got to do this manually.

He takes

from the toolkit, returns to the table. He stands above the body.

MR. REYES (cont'd) Now, I want you to look right here, okay?

ALICIA Don't do this... Please, please, please, don't do this...

Mr. Reyes LIFTS the cleaver in the air and BRINGS it DOWN hardly to the body's loin. Blood SPLATTERS everywhere. The table, the counters, the floor. Mr. Reyes' apron reddens even more. Alicia looks away.

> MR. REYES Don't look away, sweetheart. I don't want you missing any part of this--

Another SLASH. Alicia still looks away.

MR. REYES (cont'd) The human body isn't too easy to be torn to pieces. However-- I said, look right here!

Alicia slowly turns her head to the defiled corpse.

MR. REYES (cont'd) That's my girl. However... if you try to cut between the body's joints, your job becomes a lot easier.

Mr. Reyes keeps HACKING, until the leg is sliced.

MR. REYES (cont'd) There we are. You see how easy that was?

He takes the leg, goes to

A HUGE ICEBOX

in the corner of the room and throws it inside. He returns to the body. Alicia starts to sob.

ALICIA Why are you doing this? Why do you kill people? Why do you eat...?

Mr. Reyes shrugs his shoulders.

MR. REYES There's no deep meaning in what we do. We just like to eat people.

ALICIA

Why?

MR. REYES Let's just say it's... a family tradition. My grandfather used to say: "Once you taste the forbidden flesh, you never lose your desire for more."

Alicia shakes her head, nauseated.

MR. REYES (cont'd) Hey, we're not animals. We're civilized people... with a certain eccentricity.

ALICIA

You're sick.

MR. REYES We're not sick... we simply love the taste of human flesh. When people butcher a pig for its meat, they're not sick. They just like pork sticks.

ALICIA

People are not pigs!

Mr. Reyes looks at Alicia with an expression that conveys: "Oh, come on. Who are you kidding?"

MR. REYES You couldn't be more wrong. Have you ever tasted a man?

Mr. Reyes shares a look with Alicia.

ALICIA Well, you should. You don't know what you're missing.

He moves around the table, starts to CHOP OFF the other leg.

ALICIA (cont'd) Enough, please... Enough.

MR. REYES Enough? Girl, we haven't even started. He CUTS OFF the leg, holds it up and glares at it with gratification. He throws the cut leg on ice, motions to the counter and takes

A SCALPEL

from the toolkit. He goes back to the table.

MR. REYES (cont'd) You know which body part I've always liked? The flesh right above the kidneys.

He drives the scalpel to Peter's left kidney. He begins to CUT a small piece of flesh.

MR. REYES (cont'd) It's the tastier part of the human body. Soft like a... marshmallow. It's better than everything you've ever tasted.

He picks up the piece, offers it to Alicia.

MR. REYES (cont'd) Wanna a bite?

Alicia shakes her head, disgusted. Mr. Reyes puts the piece in his mouth, starts to chew it. BLOOD flows down his chin.

Mr. Reyes chews, making sounds of pleasure. He sweeps the blood off his face with his fingers and then licks them. Alicia watches at him calmly.

ALICIA I'm gonna kill you.

Mr. Reyes laughs hard.

MR. REYES You know who's gonna kill me? My wife.

He points to the cut part.

MR. REYES (cont'd) She hates it when I deep into the food before it's ready.

Mr. Reyes laughs hard. This is too much for Alicia. She finally breaks.

ALICIA

NO, NO, NO!

She rocks the chair right and left. She drops to the floor.

ALICIA (cont'd) Stop... Please, stop...

Mr. Reyes and Alicia trade an intense look and hold it.

INT. CELL - NIGHT

The door SWING open and Alicia falls inside.

MR. REYES Get in there!

He steps in, SEIZES Alicia and plucks her to her chains. He holds her, binds her. Alicia doesn't resist.

JASON Did you hurt her?

Mr. Reyes ignores him.

MR. REYES Hey, I'm talking to you!

Mr. Reyes ties up Alicia and heads to the door.

MR. REYES (cont'd) Supper will be served in a couple of hours. Unfortunately, there's only meat on the menu.

He snickers and walks out, closing the door.

DAVID Are you all right?

JASON Did he hurt you?

ALICIA No. He just... made me watch.

INT. KITCHEN - NIGHT

Dorothy boils water in a pot, in preparation of the evening meal. Mr. Reyes leaves

A SLICED LEG

on the kitchen counter. Blood SPILLS on the counter. He exchanges a smile with Dorothy. Mr. Reyes exits the kitchen.

INT. CELL - NIGHT

Alicia turns to Jason.

ALICIA How did you get here?

Jason shares a look with Kimberly.

JASON There were four of us. Me, my sister... (points to Kimberly) ... and my two best friends. This was the first summer after we graduated college and we thought we should do something special. Something... fun. And what's better than a couple of weeks in Mexico, right? (smiles bitterly) Right. Yeah. That's what we thought. Anyway, we packed our bags and headed to Mexico.

FLASHBACK - INT. / EXT. JASON'S CAR - DAY

Jason sits behind the wheel, Kimberly in the passenger seat and their two friends, TODD and WARREN, in the back.

Todd climbs out the sunroof and starts SCREAMING in excitement. He spreads his arms to the wind.

TODD Yeah! I'm the king of the fucking world!

JASON Get in the car, Todd.

TODD Mexico, yeah!

He gets inside the car.

TODD (cont'd) Do you guys realize that after all this, the rest of our lives begin? I mean, we're finally going out to the world, you know? For real. The world is our oyster.

WARREN I'm allergic to sea food. TODD You know what I mean, you jackass! Hey, what's that?

He points to the road. They all notice THE ROADBLOCK up ahead. KIMBERLY Jason, slow down. WARREN What the fuck is that? JASON It's a roadblock. He sighs in frustration. TODD Fuck! Now, what? JASON There's a detour. FLASHBACK - EXT. DIRT ROAD - CONTINUOUS Jason's car drives off onto the dirt road. FLASHBACK - INT. JASON'S CAR - DAY Jason looks curiously at THE MOTEL up ahead of them. WARREN What the hell?

> TODD Where's the fucking highway, man? What the fuck? Are we lost?

JASON Shut up, Todd.

FLASHBACK - EXT. PARKING LOT - CONTINUOUS

Jason's car parks near the other cars in the parking lot. They all get off the car.

Let's ask to the motel. They'll know how to get on the highway. Todd, come with me.

TODD

JASON

Why me?

JASON Todd... Come on.

Jason and Todd head to the motel. Kimberly and Warren stay with the car.

FLASHBACK - INT. MOTEL OFFICE - DAY

Jason and Todd walk into the office. Dorothy stands behind the counter.

JASON Hello, there.

Dorothy nods, greeting him.

JASON (cont'd) Me and my friends, we got a little lost. We were wondering if you could help us, ma'am.

DOROTHY By all means, my dear boy. By all means.

FLASHBACK - EXT. PARKING LOT - DAY

Kimberly and Warren wait outside the car.

A PICKUP

drives to the parking lot. Kimberly and Warren watch it bizarrely. The pickup stops near Jason's car.

MR. REYES

steps down from the truck.

FLASHBACK - INT. MOTEL OFFICE - DAY

JASON Do you know how can we get back on the highway? The detour--

DOROTHY There's no detour. TODD There was a roadblock in the highway. A sign--

DOROTHY The road's under construction. It won't be ready for another couple of days.

TODD What are we gonna do?

JASON We could drive back and find another way.

Dorothy laughs.

DOROTHY Drive back? You'll have to travel a least 70 miles before you find an exit.

FLASHBACK - EXT. PARKING LOT - DAY

Mr. Reyes moves to the back of the truck. He eyeballs Warren.

WARREN

Ahoy!

Mr. Reyes, expressionless, stands above the carrier.

THE ROADBLOCK AND THE ROAD SIGN

are inside the pickup's carrier.

THE CIRCULAR SAW AND THE SHOTGUN

are also found inside.

FLASHBACK - INT. MOTEL OFFICE - DAY

JASON

Well, thanks for your help.

Him and Todd move to the exit. Dorothy stares at them.

DOROTHY Where do you think you're going?

Todd turns.

TODD

What?

DOROTHY This is the best motel in the state. How about you stay here for a night or two, 'till the road is fixed and then you'll be on your way? How about that?

JASON No, thanks. We're in a hurry.

Dorothy flashes him an angry glare. Her face darkens. She reaches for SOMETHING under the counter. Jason and Todd turn to leave, when --

A SHOTGUN

emerges in Dorothy's hands. Todd, out of the corner of his eye, sees her. He PUSHES Jason out of the way.

TODD Look out!

BOOM!

Dorothy FIRES the shotgun. The shot finds Todd on the belly and Jason on his right thigh. Todd falls mortally wounded.

FLASHBACK - EXT. PARKING LOT / MOTEL PORCH - CONTINUOUS

Warren stares at the porch stunned, terrified.

WARREN Jesus Christ!

JASON

wobbles out of the office and DROPS to the porch. Kimberly SCREAMS. Her shrill blends with the SOUND of

THE CIRCULAR SAW

starting behind her.

MR. REYES

attacks them. The circular saw RIPS Warren's chest in two. Blood SPLATTERS on Kimberly's face. She falls to the ground shocked, unable to move. She starts to cry. Mr. Reyes looks at the porch.

DOROTHY

steps out. She shares a glance and a smile with Mr. Reyes.

END FLASHBACK.

BACK TO SCENE (PRESENT)

JASON Sometimes... I think I would have been better off dead.

ALICIA Hey, don't say that. (changes the subject) How's your leg?

JASON I'll be fine.

Alicia nods.

EXT. PARKING LOT - NIGHT

The pickup is parked behind Peter's car. Mr. Reyes ties a rope between the two tows. He goes to the truck and gets in. The pickup TRAILS Peter's car.

INT. KITCHEN - NIGHT

Dorothy cooks in the kitchen. She PEALS OFF the skin from the leg. Then she washes the blood off the meat, under the tap.

INT. CELL - NIGHT

DAVID I, uh, I was with my fiancee...

Everyone turns their attention to David.

DAVID (cont'd) We were heading to California. I had a job offering in Los Angeles for a big construction company. We were going to start a new life there. New jobs, new house... a baby on the way. She was pregnant... so we decided not to fly there... we thought it be safer to drive.

He smiles sarcastically.

FLASHBACK - INT. DAVID'S CAR - NIGHT

David drives the car and JULIE ANNE, a stunningly beautiful woman, five months pregnant, in her late 20's, sits in the passenger seat.

JULIE ANNE Watch out, watch out.

THE ROADBLOCK

is visible ahead of the car. David begins to slow the car down. SIREN LIGHTS whirl and flash.

A POLICE CAR

is stopped next to the road sign.

THE PICKUP

is parked in the side of the road, too.

JULIE ANNE (cont'd) What's going on? Was there an accident?

DAVID I don't know.

He pulls the car over to the side of the road, a few yards from the block.

DAVID (cont'd) I'll go check what's going on.

JULIE ANNE Be careful.

David gives her a kiss.

FLASHBACK - EXT. HIGHWAY - CONTINUOUS

David steps out of the car. He walks to the police car. With cautious steps, he approaches the driver's side of the car. He sees

A SHERIFF

behind the wheel, writing something in a notepad. The sheriff has his head down. His face is indiscernible.

DAVID Good evening, sir.

The sheriff doesn't respond.

DAVID (cont'd) Is there some kind of a problem, officer?

The sheriff raises his head. It's

MR. REYES

in a sheriff costume.

MR. REYES No. There's no problem. There's no problem at all.

David looks at the passenger seat.

A NAKED MAN

is bleeding from a chest wound. David's eyes drift to Mr. Reyes. They hold a look, when --

MR. REYES

opens the door fiercely and HITS David. He is KNOCKED down by the blast.

FLASHBACK - INT. DAVID'S CAR - CONTINUOUS

Julie Anne's eyes FLASH with panic.

JULIE ANNE

David!

She's watching Mr. Reyes getting out of the car.

FLASHBACK - EXT. HIGHWAY - CONTINUOUS

Mr. Reyes bends down and PUNCHES David in the face a few times. His face starts to bleed. David sees

JULIE ANNE

coming out of the car.

JULIE ANNE

David!

MR. REYES

rises and pulls out

A .38 REVOLVER

from his holster and aims it at Julie Anne. He FIRES.

THE WINDSHIELD

of David's car SHATTERS into a million pieces.

JULIE ANNE

darts into the desert.

MR. REYES

aims once again. David SNATCHES him by the leg. Mr. Reyes loses the aim, fires and misses. Julie Anne keeps running towards the desert. Mr. Reyes KICKS David in the face.

> MR. REYES Don't move. I'll be right back.

He stalks after Julie Anne.

FLASHBACK - EXT. DESERT - CONTINUOUS

JULIE ANNE

scampers, looks over her shoulder. Mr. Reyes closes on her.

MR. REYES

stops in his tracks and aims again. He takes his time and FIRES!

FLASHBACK - EXT. HIGHWAY - CONTINUOUS

David, laying on the coal tar, watches from afar. He sees

JULIE ANNE

falling dead.

DAVID Julie Anne!

END FLASHBACK.

BACK TO SCENE (PRESENT)

David wells up.

DAVID Julie... I've got nothing to live for anymo...

He can't finish the sentence, closes his eyes.

KIMBERLY

I'm so sorry.

JASON You okay, man?

CLINK!

The door OPENS.

MICHAEL

steps into the room. Everyone looks at him perplexed. He paces about the room, stops in the middle. He stares intensely at Alicia.

ALICIA Hey, little boy.

Michael doesn't reply.

ALICIA (cont'd) What's your name? You wanna tell me your name?

MICHAEL

Michael.

KIMBERLY Can you help us? Help us, Michael. Please...

Michael's eyes won't shift from Alicia.

MICHAEL You're new here, aren't you?

ALICIA Yes... Do your parents know that you're down here with us?

Michael shakes his head. A SHOUT in the distance:

DOROTHY (O.S.)

Michael?

The boy, alarmed, turns to leave.

MICHAEL

I have to go.

KIMBERLY

No, Michael! No!

The boy exits the room.

INT. KITCHEN - NIGHT

Dorothy cooks in the stove. She's making stew, stirs the meat inside the pan.

DOROTHY (shouts) Michael? Michael?

The boy paces inside.

DOROTHY (cont'd) Where were you, Michael? Didn't you hear me calling?

MICHAEL I was... watching a baseball game in my room.

DOROTHY You want to help me with your brother's milk?

Michael looks at her.

DOROTHY (cont'd) Don't look at me like that. Come on. You'll find everything in the refrigerator.

Michael goes to the fridge with disappointment drawn on his face. He opens it. There's a bottle of MILK on the side. He takes it out, leaves it on the table.

Michael goes back to the fridge. There's another bottle. A bottle of BLOOD. He takes that one, leaves it on the table, too.

Michael goes to the counter, takes a BABY'S BOTTLE and returns to the table. He fills the bottle with 3/4 of milk and 1/4 of blood. THE MILK GOES RED. Dorothy watches Michael.

> DOROTHY (cont'd) That's good. Now, put the bottle in water.

Michael puts the bottle in a small pot of boiling water.

DOROTHY (cont'd) Now, you can go ahead and watch your game.

Michael smiles.

INT. GARAGE - NIGHT

Two large doors open. The pickup is stopped before them. Mr. Reyes moves inside the DARKNESS, flips the switch.

A huge, dark and dusty garage. More than TEN CARS are parked inside. DAVID'S CAR, JASON'S CAR, the POLICE CAR.

Mr. Reyes goes back to the pickup, gets in and drives it into the garage. Peter's car is being DRAGGED behind.

INT. KITCHEN - NIGHT

Mr. Reyes, Mrs. Reyes and Michael are seated around the table. The baby sits on a highchair next to the table.

MR. REYES

Michael...

Michael spreads his arms. His parents take his hands. They form a circle, lower their heads.

MICHAEL God, our Father, thank you for the feast that You have provided for us. For the devotion within these walls, which binds us together as a family. Bless us and direct us, through all our days. Amen.

Mr. Reyes nods to Michael in recognition. Dorothy leans to Michael and kisses him on the cheek.

DOROTHY That was beautiful, Michael.

Everyone digs into their dinner. They eat quietly, exchange happy looks. Nothing weird. A regular dinner table. Dorothy feeds the MILK to the baby. He DEVOURS the bottle.

EXT. HOUSE - NIGHT

THE OLD HOUSE

rises proudly among the trees. A HALF-MOON, up in the night sky, illuminates the black template of the house.

INT. CELL - NIGHT

THE LIGHT BULB

twinkles. It turns off for a single moment. Then SPARKS back to life.

Alicia, Jason, Kimberly and David are sleeping. Head down, tired and dirty, rest to the one place they can. Their dreams.

BOOM!

The door SWINGS open. Dorothy steps in. She holds a bowl full of COOKED MEAT, a plastic CUP and a BOTTLE of water.

One by one, the prisoners open their eyes. First Alicia, then Jason and Kimberly. David is still sleeping.

Dorothy puts down the bowl and bottle of water and drops the cup to the dust. She goes to Alicia, fronts her.

ALICIA Dorothy, Dorothy, please! You have to help us! Please!

Dorothy smiles, unlocks Alicia's left hand. Alicia beams. Dorothy goes to Jason and does the same for him. Alicia's face clouds.

> ALICIA (cont'd) No, no, no. What are you doing?

Dorothy unlocks Kimberly and goes to David.

DOROTHY Hey! Wake up!

David doesn't move.

DOROTHY (cont'd) Wake up, boy!

She SLAPS him in the face. David slowly comes around. Dorothy unlocks him, too.

Dorothy goes to the bowl, picks it up and goes to Alicia. She offers her a piece. Alicia shakes her head.

DOROTHY (cont'd)

Here.

Alicia stares at her.

DOROTHY (cont'd) Take a piece! ALICIA Is this...? DOROTHY

(smiles) Exactly...

ALICIA God! Jesus! No! No.

DOROTHY Don't make me feed it to you, sweetie. Take it.

Alicia reaches over slowly and takes a piece from the bowl. She tries really hard to retain her composure.

Dorothy goes to Jason. With eyes filled with repulse, looking right at Dorothy, Jason takes a piece. Then Kimberly. She sobs and nabs a piece of meat. Dorothy advances to David.

DOROTHY (cont'd) Take a piece.

David shakes his head.

DOROTHY (cont'd) I said, take a piece.

DAVID

No...

Dorothy takes his hand and guides it in the bowl.

DOROTHY Take a goddamn piece!

She pushes David's hand, so he may take a portion. David picks up a piece of meat.

DOROTHY (cont'd) Now, eat it.

She turns to the others.

DOROTHY (cont'd) The rest of you, too!

Kimberly starts to eat her supper, while crying. Jason eats his, completely sedated.

Alicia puts the meat close to her mouth, but instantly pulls it away. She starts to cry. Dorothy stands before David, waiting patiently.

DOROTHY (cont'd)

Eat.

David lets the piece to drop to the floor on purpose. Dorothy goes mad. She bows down, puts down the bowl, takes the dusty piece and rises.

Dorothy grabs David's free hand, pushes it against the wall and holds the meat right in front of David's face.

> DOROTHY (cont'd) You're gonna eat it... one way or another!

She presses the piece to David's mouth. David mumbles and turns his head right and left, trying to avoid the piece.

DOROTHY (cont'd) Open your mouth!

She pushes the meat even harder against David's mouth. He's forced to open it.

DOROTHY (cont'd) Good boy. Now, take a bite.

David does. Dorothy smiles satisfied. David SPITS the chewed meat on her face.

Dorothy stares at David. She sweeps her face with her hands. Then she turns around and exits the cell. David throws the piece to the floor.

KIMBERLY Where did she go? What's gonna happen?

ALICIA David... just eat it.

DAVID

No.

KIMBERLY She's right. Do what she tells you. Eat it.

ALICIA

Please...

David looks at Alicia. Her eyes are begging him.

DAVID

I said, no!

Mr. Reyes comes in with

A DOUBLE AXE

in his hands. Kimberly SHRILLS. Everyone seems terrified. Everyone but David. Mr. Reyes moves to him. Dorothy stands in the doorway, holding the SHOTGUN. DOROTHY I'm gonna give you one more chance, boy. Eat... or be eaten. David closes his eyes. DAVID Our Father, who art in heaven... Mr. Reyes and Dorothy exchange a smile. JASON No, man! Do what she tells you! DAVID ... hollowed be thy name, Thy kingdom come... Mr. Reyes GRASPS the axe. MR. REYES Hold still, boy. I'm gonna cut you up real nice! He RAISES the axe in the air ... DAVID ... Thy will be done on earth as it is in heaven... KIMBERLY NO! DAVID ... give us this day--MR. REYES -- our daily bread! Mr. Reyes BRINGS DOWN the axe hardly on David's left leg. David SHRIEKS. Blood SPRAYS everywhere. DAVID'S LEG drops to the floor. Alicia and Kimberly look away. Jason stares in shock.

Mr. Reyes LIFTS the axe once more. He CHOPS OFF David's right leg. David ROARS in pain.

Jason can't stand the horrible sight and looks away, too. Kimberly continues the prayer.

KIMBERLY forgive us our trespasses as we forgive those who trespass against us...

Mr. Reyes CUTS the left arm. David, in a delirium of pain, doesn't scream any more. His body TILTS to the right, reliant on the right hand alone. Alicia prays along with Kimberly.

KIMBERLY AND ALICIA ... and lead us not into temptation...

Mr. Reyes HACKS OFF the other arm.

DAVID'S BODY

descents to the ground. Blood SPLASHES all over the floor.

KIMBERLY AND ALICIA (cont'd) ... but deliver us from evil...

Mr. Reyes stands above the mangled body. He RAISES the axe.

ALICIA

NO!

Mr. Reyes LOWERS the axe.

DAVID'S HEAD

tumbles on the floor and stops before Alicia. She gazes at it bug-eyed.

MR. REYES

Amen.

Jason THROWS UP. Mr. Reyes laughs hard.

MR. REYES (cont'd) Well, well, well! I'll be damned! The tough guy, isn't so tough after all.

He looks at Dorothy. She grins. Mr. Reyes advances to Jason, fronts him.

MR. REYES (cont'd) What's the matter, son? You got a weak stomach?

Mr. Reyes laughs again. He unbinds Jason.

MR. REYES (cont'd) (to Dorothy) Take him to the bathroom. Get him cleaned up.

He pushes Jason to Dorothy. Jason walks woodenly to her. Dorothy points the SHOTGUN at him, guides him to the bathroom across.

Mr. Reyes goes to the HEAD, picks it up. He holds it close to Alicia's face.

MR. REYES (cont'd) That was a lot easier, now, wasn't it?

Alicia shakes with fear.

ALICIA (trembling voice) Yes...

Mr. Reyes snickers, picks up a leg, puts it under his arm. He picks up the other leg and exits.

Dorothy enters the room, goes to the bottle of water, cup and bowl, picks them up and walks out of the room.

KIMBERLY

Oh, my God! What are we gonna do? They're gonna kill all of us!

She starts to sob. Alicia offers her a sympathetic glance.

ALICIA No, they're not! Don't say that. We're gonna be all right. We're gonna make it.

Mr. Reyes comes back inside. He picks up the body and the hands, moves towards the door. Alicia notices the KEY CHAIN on his belt.

KIMBERLY What are you gonna do with us?

Mr. Reyes stops pacing.

KIMBERLY (cont'd) Are you gonna kill us?

Mr. Reyes looks at her.

MR. REYES

Not yet.

Kimberly cries even more.

KIMBERLY

Jesus...

Jason comes in the room at gunpoint. Mr. Reyes takes him by the arm, leads him to his chains, locks him up. He leaves the room. The door closes.

Alicia eyes at Jason.

ALICIA Are you all right?

Jason nods.

KIMBERLY We're gonna die... All of us... He's gonna kill us! We have to get out of here!

Alicia trades a glance with Jason.

ALICIA One of us will be next.

JASON We have about... four to five days.

ALICIA No. We have to do something, <u>now</u>. Time is running out.

KIMBERLY What? What can we do?

ALICIA'S EYES

sparkle. Something wonders in her mind. Jason looks at her puzzled.

INT. LIVING ROOM - NIGHT

Mr. Reyes, seated on the sofa, stares blankly at the TV. He's watching a baseball match. Next to him, little Michael enjoys a peaceful sleep.

A VOICE can be heard vaguely in the distance. Mr. Reyes tries to listen, mutes the TV.

ALICIA (O.S.) (faintly) ... can you hear me? Anybody? INT. BASEMENT HALLWAY - NIGHT

Alicia's voice echoes through the hallway.

ALICIA (O.S.) Hey! Hey! Can anybody hear me? Hey!

INT. CELL - NIGHT

Alicia SHOUTS at the top of her lungs.

ALICIA Anybody? Can you hear me?

Mr. Reyes enters, paces about the room, stops in the middle. He looks at Alicia.

ALICIA (cont'd) I, uh, I have to use the bathroom.

Mr. Reyes keeps looking at her. He goes to Alicia. They stand face to face. Their eyes lock for a long moment.

MR. REYES Don't try anything smart.

Alicia shakes her head. Mr. Reyes takes out his KEYS and unlocks Alicia's bonds. Alicia goes free. Mr. Reyes pushes her to the exit.

MR. REYES (cont'd)

Let's go.

He puts the keys back to his trousers and follows Alicia. Jason exchanges a look with Kimberly.

INT. BASEMENT HALLWAY - CONTINUOUS

Alicia walks out of the cell. Mr. Reyes comes out, too and pushes Alicia to the wooden door across.

MR. REYES That's the bathroom.

Alicia opens the door. She looks at the stinky bathroom and then back at Mr. Reyes.

MR. REYES (cont'd) What are you waiting for? There are no royalties here, my girl. You going or not? Alicia gets inside the bathroom. Mr. Reyes stays alone in the hallway.

INT. BASEMENT BATHROOM - NIGHT

Alicia stands in front of the mirror. She glances her REFLECTION at the dusty, broken mirror. Her dirty, tired and scared face. She exhales deeply --

A BANG!

on the door.

MR. REYES (O.S.) Come on! What's the hold up?

Alicia takes a deep breath.

ALICIA Just a moment! I'll be right out!

INT. BASEMENT HALLWAY - NIGHT

Mr. Reyes stands leaned against the door. He seems impatient. He POUNDS on the door again.

MR. REYES What are you doing in there? Let's go!

The toilet FLUSHES. The door slides open. Alicia comes out.

MR. REYES (cont'd) Come on, honey. I haven't got all night.

Alicia motions to the door of the cell. Suddenly --

ALICIA

hits Mr. Reyes in face with her elbow. She SCURRIES upstairs. Mr. Reyes makes a painful gasp, but immediately regain his senses. He runs after Alicia.

INT. BASEMENT STAIRWAY - NIGHT

Alicia FLIES up the stairs. She comes before the door, opens it, when

MR. REYES' HAND

grabs her leg. Alicia SCREAMS in agony. She tries to go free, kicks her legs wildly, but Mr. Reyes' hold is unbreakable.

Mr. Reyes PULLS her down to his side, retains her. He puts his hands around her neck. Alicia CHOKES.

MR. REYES You, little whore!

He holds her down, throttles her frenziedly. Alicia struggles with the last bit of power in her.

Alicia's face reddens, her eyes bugle. She kicks listlessly as if life is draining out of her body.

A SINGLE TEAR

cascades down Alicia's cheek...

FANTASY SEQUENCE

All of a sudden --

ALICIA

finds the strength and courage and jams

A BROKEN PIECE OF MIRROR

into Mr. Reyes's neck. She lets out a CRY of pleasure.

FLASHBACK - INT. BASEMENT BATHROOM - NIGHT

Alicia stares at her REFLECTION. She reaches and carefully pulls out a piece from the broken mirror. She glares at it.

END FLASHBACK.

BACK TO SCENE (FANTASY)

ALICIA

twists the mirror. Mr. Reyes ROARS in pain. Alicia pushes him down the stairs. He trolls down the steps and lands at the end of them.

Alicia rises and hurries down the stairs. She walks down and stands above Mr. Reyes. She GRIPS the mirror with both hands.

ALICIA

drops down fiercely and PLUNGES the mirror straight into MR. REYES' HEART. He lets out an aching gasp.

Mr. Reyes ferociously GRABS Alicia by the throat and begins to choke her. Alicia, startled, doesn't react. Mr. Reyes' mighty choke immobilizes her...

END FANTASY SEQUENCE.

BACK TO SCENE (PRESENT)

A SINGLE TEAR

cascades down Alicia's cheek... She comes to realize this was all in her head.

Mr. Reyes stands above her and still CHOKES her. Alicia's face reddens, her eyes bugle. She kicks listlessly as if life is draining out of her body.

Mr. Reyes gets up and DRAGS Alicia down the steps. At the end of them, he lifts her up.

ALICIA No...! No...!

Mr. Reyes holds her tight and guides her to the cell.

INT. CELL - NIGHT

The door opens. Alicia and Mr. Reyes step into the room. Jason and Kimberly watch in anguish. Mr. Reyes pushes Alicia to the wall, where her chains are found.

Alicia falls with her head on the wall. She turns around. Her forehead starts to BLEED. Mr. Reyes smiles and drops his body on hers, so she can't move.

Jason's eyes BURN with fury, but he doesn't say a word. Mr. Reyes takes Alicia's hands and chain them.

HER FISTS

are powerful. Mr. Reyes bonds her feet. Alicia stands helpless.

Mr. Reyes stands face to face with her once again. He sees the BLOOD running down her forehead. He slowly moves his face closer and sticks out his TONGUE.

Alicia turns her head away. Mr. Reyes clutches it with both hands, holds it still and LICKS the wound. He pulls away and eyes Alicia.

MR. REYES Mmm... You taste good.

Alicia grows a look of disgust on her face. Mr. Reyes turns to Jason and Kimberly. MR. REYES (cont'd) Anybody else wants to go to the bathroom? They all stay silent. Mr. Reyes goes to the door, leaves the room. MR. REYES (cont'd) Good night. The door shuts behind him. JASON (to Alicia) You okay? Alicia nods. KIMBERLY Did you get them? Alicia opens her fist. MR. REYES' KEY CHAIN shines in her hands. Jason and Kimberly's faces light of happiness. Alicia tries to hold the keys properly. JASON Be careful, be careful. That's it... Alicia's slowly making it. She grips the keys. KIMBERLY Yes! JASON Be quiet, Kim. (to Alicia) Okay, now, try to put the key in the lock... carefully. Alicia tries to do just that. She stretches her wrist as much as she can. KIMBERLY Come on... Alicia puts the key in the lock, attempts to turns it. NOTHING. It doesn't turn.

> ALICIA It's not the right key.

Try another. Take your time.

Alicia switches to a different key. She puts it in the lock. Her right hand goes free. Kimberly beams.

Alicia tries to unlock her other hand --

THE KEY CHAIN

drops from her hands. It bounces and lands further away. Alicia closes her eyes.

KIMBERLY

Oh, no...

A disappointing moment for everyone.

JASON Can you reach it?

Alicia extends her leg. It's not even close to the keys. She bends over, tries to reach for the keys. Her hand is nearly reaching the key chain. Only a few inches away...

> KIMBERLY Come on! You can do it!

Alicia's wrist starts to bruise. She gives up.

ALICIA I can't do it. I can't.

JASON Yes, you can. Don't give up--

FOOTSTEPS can be heard in the distance.

JASON (cont'd)

Fuck!

KIMBERLY God, help us!

Alicia KICKS the dust trying to cover the key chain. She kicks and kicks, when --

THE DOOR

opens gradually, revealing

MICHAEL

in the dim hallway. Everyone lets out a sigh of relief.

JASON Michael. Michael, come here. We need you to help us, okay?

Michael glares at him, then at Alicia.

ALICIA Will you help us, Michael?

KIMBERLY

Please...

The boy nods.

ALICIA Do you see the keys on the floor?

MICHAEL

Yes.

ALICIA Give them to me, Michael.

KIMBERLY

Please, help us.

Michael goes to the key chain, picks it up. He glares at it.

ALICIA Give me the key chain, Michael. Michael?

MICHAEL When I give you the keys... will you go away?

KIMBERLY No, Michael, no. We're not going away. We just wanna...

The boy doesn't even listen to Kimberly. He holds a look with Alicia. She nods to him.

ALICIA I'm sorry, Michael.

Michael thinks.

ALICIA (cont'd) Michael...

Michael goes to her, hands her the keys.

ALICIA (cont'd) Thank you.

Alicia unlocks her other hand. Her legs are next. She is completely unrestrained. She advances to Jason and begins to turn him loose.

INT. ENTRANCE HALL - NIGHT

The empty hall glooms in the dark. A LIGHT turns on in the upstairs hallway.

INT. CELL - NIGHT

Alicia frees Kimberly's feet. She moves up and unlocks her left wrist. She tries to unlock the right, with no result. The lock won't open.

> JASON Let's get out of here.

ALICIA I can't open it.

KIMBERLY

What?

JASON What are you talking about?

ALICIA The lock... it won't open.

JASON Did you try a different key?

ALICIA I've tried them all. It must be stuck or something. I don't know.

Jason takes the keys from her hands and tries for himself.

KIMBERLY I can't believe this is happening.

JASON Stay calm, Kim. All right? We're gonna get you out. Just let me...

He lets out a silent SCREAM and gives up.

JASON (cont'd) It's stuck!

KIMBERLY Oh, my God! What am I gonna do? INT. MICHAEL'S BEDROOM - NIGHT

Dorothy comes inside. The room is LIGHTLESS. Only the MOONLIGHT gleams through the window.

DOROTHY Michael? Michael?

INT. CELL - NIGHT

JASON Come on, pull!

Kimberly pulls with every ounce of strength left in her, but the metal ring won't open. She abandons her try.

> KIMBERLY It won't open. No way.

Jason gives her a pitiful glance. Alicia turns to Jason.

ALICIA What are we gonna do?

JASON Okay. Alicia, go find the cutter. We're gonna cut the link. We don't have another choice.

Alicia nods and DASHES out of the room.

JASON (cont'd) Hang on. We're taking you out.

INT. MICHAEL'S BEDROOM - NIGHT

Dorothy FLIPS the switch of a LAMP on the bedside table. Michael's bed is empty. Dorothy seems stumped. She glares at the door.

INT. LARDER - NIGHT

Alicia goes through the toolkit. The wire-cutter is nowhere to be seen. She lifts her head, disappointed.

INT. CELL - NIGHT

Alicia steps into the room. Jason and Kimberly look at her questionably.

JASON Where is it? Alicia shakes her head.

ALICIA I didn't find it. He must have taken it with him.

JASON

Fuck! Fuck.

Kimberly burst into tears.

ALICIA What are we gonna do now?

KIMBERLY No. Don't leave me here. I won't die in this fucking place. Forget it. Cut it.

ALICIA What are you saying?

KIMBERLY Cut my wrist. Do it.

JASON Are you out of your mind? We're not gonna cut your fucking wrist, okay?

Jason whirls around the room, tries to think.

JASON (cont'd) I'll think of something! Just let me think!

KIMBERLY We're losing time. Now, do it.

JASON We'll cut through the chains with an axe, we--

KIMBERLY They'll hear us.

Jason stands still.

KIMBERLY (cont'd) Look in my eyes, Jason. It's my decision. Okay? Come on, we don't have much time.

Jason nods and DARTS out of the room. Alicia goes to Michael.

ALICIA Michael, I want you to go back to your bed, now. If your parents find out you helped us, you might get into trouble.

Michael nods.

INT. UPSTAIRS HALLWAY - NIGHT

Dorothy stands atop of the stairs and gapes down. She seems wondered and concerned.

INT. LARDER - NIGHT

Jason searches through the toolkit. He finds

A PAIR OF GARDENING SHEARS

inside. He grabs them, takes a KNIFE and storms out of the room.

INT. STAIRWAY - NIGHT

Dorothy comes down the stairs.

DOROTHY

Michael?

She reaches at the end of them, halts, glimpses at

THE DOOR

to the basement.

INT. CELL - NIGHT

Jason comes inside, holds the SHEARS. Kimberly stares at them nervously, swallows hard. Jason gets close to her and pulls out the KNIFE. Kimberly looks surprised.

> JASON Here. Bite this.

He shifts the knife to its WOODEN HOLD and gives it to Kimberly.

INT. KITCHEN - CONTINUOUS

Dorothy paces into the kitchen.

A SHADOWY FIGURE

stands before the sink. Dorothy TURNS ON the light.

MICHAEL

appears, holding a glass of water.

INT. CELL - NIGHT

Kimberly bites the knife, pulls the chain with all her might, keeping her arm straight. The GARDENING SHEARS are in place. Jason holds them and tries to stay calm. Alicia stands in a corner of the room, anxious and worried.

ALICIA

Oh, God.

Jason glances at Kimberly.

JASON Are you ready?

Kimberly nods vividly.

INT. KITCHEN - NIGHT

DOROTHY What are you doing here, Michael?

MICHAEL I got a little thirsty, mom. I came down to have some water.

DOROTHY Well, are you done?

Michael nods.

DOROTHY (cont'd) Let's get you to bed. It's late.

Michael leaves the glass on the counter, goes to his mother. They exit the room.

INT. CELL - NIGHT

Jason is under great pressure. He takes a deep breath and applies force to the SHEARS. Kimberly BITES the knife. Alicia puts her hand over her mouth. Kimberly MOANS and TUMBLES to the floor. She's loose.

THE KNIFE

drops from her mouth. Slowly, Kimberly brings her arm in front of her face...

HER HAND

is unharmed. Kimberly looks up.

ALICIA What happened?

KIMBERLY

It opened.

She manages a smile.

THE IRON RING

hangs open on the wall.

INT. UPSTAIRS HALLWAY - NIGHT

Dorothy and Michael get upstairs, enter Michael's room.

INT. CELL - NIGHT

Jason pulls Kimberly up and HUGS her tight.

JASON You're fucking crazy, you know that?

They both grin. Alicia picks up the KNIFE from the floor. She puts it in the side of her shorts.

> JASON (cont'd) Are you okay?

KIMBERLY Yeah. Come on, let's get out of here.

They move cautiously through the door. Alicia drops

THE KEY CHAIN

in the middle of the room.

INT. BASEMENT STAIRWAY - NIGHT

Jason and the girls ascends the stairs, as quietly as they can. They move fast, but silently. The steps SQUEAK as they climb up.

INT. MICHAEL'S BEDROOM - NIGHT

Dorothy tucks Michael in his bed. She kisses his forehead.

Good night.

The boy nods.

INT. ENTRANCE HALL - NIGHT

THE KNOB

of the basement door TURNS slowly. The door OPENS a crack. Jason peeps through the opening. NOTHING weird. He opens the door wide.

Jason and the girls come out cautiously. They cross the hall, move towards the front door.

The SOUND of a DOOR CLOSING upstairs. Jason halts. So, is Alicia and Kimberly. Jason gestures to them "stay put."

Jason tiptoes to the hall, looks up the stairs. NO ONE there. He peeks at the living room. CLEAR. The kitchen. CLEAR, too. He turns to the girls.

JASON Come on. Hurry. Go, go, go.

They make their way toward the front door, come before it. Jason JERKS the door. It won't budge. He TUGS it. It won't open.

ALICIA The latches! Draw the latches!

Jason looks up and down to the door.

TWO LATCHES

hold the door shut. He quickly opens the first. Kimberly goggles upstairs.

KIMBERLY Come on. Come on!

She switches her gaze to Jason. He opens the second bolt. She looks upstairs --

MR. REYES

stands atop of the stairs, looking directly at Kimberly.

KIMBERLY (cont'd) He's here. Open the door. Open the door!

Alicia and Jason look at the upstairs hallway. Mr. Reyes SHOOTS down the steps towards them.

Jason tries to open the door. It's STUCK. Mr. Reyes reaches at the middle of the stairs.

JASON Come on, you fucking--

The door OPENS. Jason, Alicia and Kimberly SPRINT outside.

EXT. HOUSE - CONTINUOUS

Jason, Alicia and Kimberly STORM out of the house. Jason and Alicia FLY down the porch.

Kimberly follows them, but as she comes down the steps, TWISTS her ankle and TUMBLES down.

Jason and Alicia head to the parking lot, without noticing Kimberly has fallen behind. Kimberly lifts her head to them.

KIMBERLY

JASON!

Jason stops running, turns around. Kimberly rises and moves limping towards him.

MR. REYES

bursts through the front door.

KIMBERLY

sees him, speeds pace. She tries to run, but can't. Mr. Reyes rockets to her. So does Jason. Alicia follows him.

MR. REYES

gets to Kimberly first, GRABS her from behind.

JASON

halts. He's too far. Alicia halts behind him.

MR. REYES

puts his hand to Kimberly's face. She stands helpless. Kimberly tries to shout, but Mr. Reyes' hand stops her. Only MUMBLING comes out of her mouth.

Mr. Reyes looks straight into Jason's eyes. He has an WICKED SMILE printed on his face. He pulls out

A SHEATH KNIFE

from his waist, with his other hand.

JASON

Kim! No!

Kimberly's eyes go wide. Mr. Reyes puts the BLADE close to her throat.

JASON

tries to run to Kimberly, but Alicia holds him back.

JASON (cont'd) No! Let me go! Let me--

Mr. Reyes SLASHES Kimberly's throat from ear to ear. Blood SPILLS from her open throat.

JASON (cont'd)

NO!

He tries to break free. Alicia GRIPS his arm, holding him back. Mr. Reyes THROWS Kimberly's DEAD BODY to the side. He puts the BLADE close to his mouth and LICKS the blood.

Jason seems sickened and angry. Mr. Reyes starts to walk towards him. Alicia pulls Jason.

ALICIA Come on! There's nothing you can do! Let's go. She's gone. Let's go!

They take off into the woods. Mr. Reyes speeds pace and stalks after them.

THE HOUSE

predominates over the trees. The LIGHTS in the second floor are on.

EXT. FOREST - NIGHT

Jason and Alicia SCURRY as fast as possible, fighting their way through the densely packed trees and brush.

Far behind them,

MR. REYES

runs like a maddened beast among the trees.

JASON AND ALICIA

run relentlessly. Jason looks over his shoulder. Mr. Reyes is NOWHERE to be seen. He grabs Alicia's hand and PULLS her behind a HUGE, ROTTED-OUT TREE. Jason and Alicia move inside the HOLLOW of the tree. They curl up each other, catch their breath.

ALICIA Do you think we've lost him?

JASON I don't know.

He sticks his head out, peeps behind the tree. He glances over the heavy and darksome germination. There's NOTHING there. Jason hides again. He shakes his head to Alicia.

AN OWL

howls near them. The WIND is getting stronger and WHIPS through the trees.

JASON AND ALICIA

stay hugged for a while. They stare at each others eyes, looking for comfort and courage.

Jason sticks his head out once more. He gazes at the TREES, the BUSHES, when his eyes catch

MR. REYES

walking among the trees far away. He moves some branches out of his way with the KNIFE. All of a sudden, he SHIFTS his head to the side of Jason.

JASON

quickly puts his head behind the huge tree. Alicia looks at him with a questionable glance. Jason puts a "quiet" finger to his lips. He points to the side of Mr. Reyes. They both hold their breath.

MR. REYES

wonders around the trees. A rotted-out tree comes to his attention. He goes to it.

ALICIA

hugs Jason. They curl up into the shadows, until they're hardly visible.

MR. REYES

approaches in slow treads. He arrives before the tree and slowly moves around it.

JASON AND ALICIA

stay hidden. They stand frozen, totally immobile.

MR. REYES

springs in front of the hollow, glances inside. NO ONE's inside. He's at a DIFFERENT TREE than Jason and Alicia. Mr. Reyes makes a primal SCREAM that echoes far and wide.

JASON

peeks again. He sees

MR. REYES

standing a few trees away. He bolts to the opposite direction. Jason retreats to the safety of the huge tree. He lets out a silent sigh of relief.

JASON (cont'd)

He's gone.

Alicia breathes easily, too.

CRASH!

A huge branch is BLOWN from a nearby tree and SMASHES down. They both jump out of their skin.

THE OWL

flies away.

JASON AND ALICIA

look at each other and smile. Jason's smile turns to a wail. His cry is silent, yet heartbreaking.

Jason drops down to his knees, head in hands. Alicia kneels down, too. She brings him into her embrace, trying to console him.

JASON (cont'd) Kim... She's... I can't believe, she's really... dead...

ALICIA

I know.

JASON That son-of-a-bitch... He'll pay for what he did to my sister. I swear I'm gonna make him pay!

ALICIA Shh... It's gonna be all right. Trust me, Jason. It's gonna be all right. Come on. We have to go now, okay?

Jason warms to her words. Alicia stands up and pulls him up. Jason stands, too. Alicia glimpses behind the tree. It's all CLEAR. They come out and leave running. EXT. FOREST - NIGHT Jason and Alicia run, until they notice A ROAD up ahead of them. A CAR passes by at great speed. ALICIA It's the highway! They share a smile and keep running. Out of nowhere --MR. REYES shows up in front of them, cutting their way. JASON AND ALICIA stop in their tracks. They turn around and scoot to the other direction. MR. REYES casts his KNIFE. It NAILS to a tree inches away from Alicia. He goes to the knife, unnails it and stalks after them. JASON AND ALICIA come before a clearing. EXT. CLEARING - CONTINUOUS Jason and Alicia reach the middle of the clearing. EXT. FOREST - NIGHT Mr. Reyes stops to catch his breath. He sees the clearing up ahead, goes to it. EXT. CLEARING - NIGHT Suddenly, Jason stops running. Alicia stops, too. ALICIA Jason? What's the matter?

JASON Don't stop. Keep running. ALICIA What's going on? She sees MR. REYES gaining up on them. Jason sees him, too. ALICIA (cont'd) He's coming! Come on! Let's go! JASON You go. Go and get help. ALICIA What about you? JASON I can't run forever! I have to stop him. MR. REYES keeps closing... and closing... ALICIA Let's split up. He'll--JASON He'll follow you. Listen to me. This is the only way. Now, go! Alicia stands still. JASON (cont'd) Didn't you hear what I said? Run! Go! Alicia races away. JASON (cont'd) I'll deal with this asshole. He heads toward Mr. Reyes. ALICIA gives a last look behind her. MR. REYES AND JASON are opposed each other. Mr. Reyes PULLS OUT his knife and SWINGS it at Jason.

He evades the attack and PUNCHES Mr. Reyes in the face. Then another PUNCH. Mr. Reyes SPITS blood.

MR. REYES Is that the best you can do, boy?

EXT. FOREST - NIGHT

Alicia comes out of the clearing and advances towards the road.

EXT. CLEARING - NIGHT

Mr. Reyes CHARGES at Jason. He tries to deliver a BLOW, but Jason avoids it. Another BLOW. Jason avoids that one, too.

Mr. Reyes keeps trying to strike Jason, but he SKIPS the hits with dexterity and speed.

Mr. Reyes presses on in the attack. Jason avoids him and WHACKS him in the ribs. Mr. Reyes shows no pain.

Jason TACKLES Mr. Reyes and brings him to the ground. He falls on him and starts hitting him with everything he's got. He unloads a relentless storm of POWER PUNCHES.

Mr. Reyes HOLDS the knife and DRIVES it at Jason's face. Jason GRABS Mr. Reyes' hand just in time.

THE BLADE

closes on his sweaty, weary face. Jason watches it out of the corner of his eye. A smile slowly creeps across Mr. Reyes' face.

Jason tries to hold, but Mr. Reyes is proved to be the stronger man.

THE KNIFE

comes closer... and closer... when

JASON

tosses himself to the side and EVADES the blade.

EXT. HIGHWAY - NIGHT

Alicia reaches the highway. She stands in the middle of the road and looks up and down. The road is EMPTY on both sides. Alicia runs along the road.

EXT. CLEARING - NIGHT

Mr. Reyes and Jason rise. They're back where they started. Mr. Reyes CHARGES at Jason with tremendous force, but Jason BLOCKS the attack with his arm.

THE KNIFE

flings away from them. They get into a FIST FIGHT. The match is on even terms. No clear victor.

At some point, Jason throws Mr. Reyes face down to the ground near the knife. He reaches for it...

Jason bullets to Mr. Reyes. Mr. Reyes GRASPS the knife and turns around. Jason falls on him --

Mr. Reyes STABS Jason in the chest. Jason's eyes go wide, BLOOD comes out of his mouth. Mr. Reyes TWISTS the blade. Jason makes an aching gasp. His body DROPS to the ground, spiritless.

EXT. HIGHWAY - NIGHT

Alicia runs down the road. She slows pace to catch her breath.

THE LIGHTS

of a car EMERGE in the background. Alicia spins around. Her face lightens of joy. She RACES frantically towards the car and WAVES.

ALICIA Help! Help! Stop! Please, stop!

THE CAR

begins to slow down. The BRIGHT LIGHTS of the car flood the road, neutralize Alicia's vision.

ALICIA

slows pace, too, puts her hands in front of her face, trying to see around the headlights. There's a SIREN on the car. It's the POLICE CAR.

The car stops, so does Alicia. Only a few yards separate Alicia from the car. She moves closer.

ALICIA (cont'd) Stop. Oh, Jesus! Thank you. Thank you so much. I'm so glad I run into you. She tries to look a bit closer. The LIGHTS are still TOO DAZING.

ALICIA (cont'd) You have to help me, officer. There's a motel behind these woods... terrible things are happening. My boyfriend is dead and...

Her face betrays a growing unease. Through the windshield,

DOROTHY'S FACE

becomes clearly visible. Dorothy PUMPS the gas. The car ROARS.

ALICIA

dashes away. She SCRAMBLES on the road with POLICE CAR stuck behind her.

ALICIA

runs as fast as she can, but the car approaches her fast. She maneuvers right and left, trying to confuse the driver.

Alicia looks behind her. The police car keeps closing threateningly. She SWERVES towards the forest.

THE POLICE CAR

follows her. Dorothy snickers. Alicia heads to the woods and suddenly TURNS to the left --

A TREE

appears in front of the car. Dorothy goes bug-eyed. She STEERS the wheel, but too late. The car COLLIDES to the tree.

ALICIA

runs unstoppably, looks over her shoulder. She halts.

THE CAR

is crashed to the tree. STEAM comes out of the engine. Alicia moves to the car, steps warily. She nears the driver's door. Alicia stays at a distance, looks inside the car.

DOROTHY

lays head down on the wheel, with BLOOD coming down her face and hair.

ALICIA

moves a little closer. Dorothy doesn't move. She just lays there. Alicia slowly reaches for the pulse on her neck --

SWOOSH!

Steam BLOWS OFF from the engine. Alicia gets SCARED and DRAWS her hand back.

Alicia glares at Dorothy for a moment, extends her hand once more. She reaches Dorothy's neck, feels her pulse. NOTHING. She's gone.

Alicia OPENS the door swiftly, PULLS Dorothy's corpse out of the car. The body LANDS to the ground.

Alicia stares Dorothy's BLOODY FACE. She seems angry and repulsed, but can't hide her sympathy for the dead woman. She moves the corpse to the side and goes to the car.

INT. POLICE CAR - CONTINUOUS

Alicia jumps in the driver's seat, shuts the door. She turns over the ignition. The car won't start.

ALICIA Oh, come on. Come on!

She keeps trying and trying, without success. The engine's DEAD. She lets go, falls back to the seat disappointed --

MR. REYES

stands outside the passenger window. Alicia almost faints, but immediately goes for the door. It's STUCK. Alicia RAMS it with her shoulder and it SWINGS open.

EXT. FOREST - CONTINUOUS

Mr. Reyes circles around the car. He's near the driver's door, when he sees

DOROTHY

laying on the ground, dead. His mouth hangs wide open in disbelief. Alicia glances at him. Mr. Reyes tries to retain his composure, but can't. He lets out a mournful CRY.

Mr. Reyes lifts his BLAZING EYES to Alicia. Alicia hypnotised by his glance, waits frozen.

MR. REYES

bolts to the car.

INT. POLICE CAR - CONTINUOUS

Alicia SHUTS the car door. She falls to the passenger side and opens the passenger door. The driver's door OPENS and Mr. Reyes PLUNGES inside. He SNATCHES Alicia by the hair.

Alicia pushes forward, but can't free herself. Mr. Reyes has got her good. He FLINGS Alicia out of the car with a single pull.

EXT. FOREST - CONTINUOUS

Alicia falls to the ground near Dorothy's body. Mr. Reyes DASHES to her, picks her up.

MR. REYES

Strike two.

He SLAMS her in the face. The hit is so hard, Alicia SLUMPS to the car door.

Alicia's face is all BLOODY. Mr. Reyes goes to her and grabs her once more, when --

ALICIA

sticks the KNIFE she held all along, to Mr. Reyes' KIDNEY. He goes bug-eyed from the pain.

ALICIA Strike three!

She pushes Mr. Reyes to the side and tries to stand, but --

MR. REYES

pulls her down and SMACKS her in the face. He gets up, YANKS the knife out, throws it away. He picks Alicia and starts HITTING her again and again. Frenziedly.

ALICIA'S FACE

gets torn and even more bloody. Mr. Reyes KNOCKS her to the ground, unconscious. He hastes to the car.

INT. POLICE CAR - CONTINUOUS

Mr. Reyes hops inside, opens the glove compartment and takes out a few PIECES OF STRING.

EXT. FOREST - CONTINUOUS

Mr. Reyes returns to Alicia, ties her legs and hands.

Mr. Reyes goes to Dorothy, bows down, takes her in his arms and sweeps the blood off her face. He stares at her for a long moment, then lifts her on his shoulder.

Mr. Reyes goes back to Alicia and CLUTCHES the string that holds her legs. He heads into the woods.

EXT. FOREST - NIGHT

ALICIA

lays unconscious. Her face is covered in blood, bruised and torn. Leaves caught in her hair. Shrubs and branches scrape her face. Her body is being DRAGGED through a large clump of thick bushes.

She OPENS her eyes, looks around confused. Her VISION goes IN AND OUT of clarity.

Wind HOWLS through the trees. MOONLIGHT bathes the forest. Leaves SCURRY across the ground. Alicia glares in front of her.

MR. REYES

holds her by the legs, TRAILS her body.

ALICIA

No... Where are you taking me? No. Don't make me go back there. I don't want to go back.

She realizes her legs are tied up, so are her hands. She tries to hold on to something, but can't.

ALICIA (cont'd) Please... Please, don't take me back there. I beg you. I...

She starts to sob.

ALICIA (cont'd) I don't want to go back... No... NO! NO!

Mr. Reyes doesn't even turn his head. He keeps his course.

EXT. FOREST - NIGHT

Mr. Reyes carries Dorothy on his shoulder and TRAILS Alicia through the forest. Alicia lifts her head, looks around. The "MOTEL" sign MIRRORS on her pupils.

Mr. Reyes bursts through the doors. He EASES Dorothy down on the floor and DRAGS Alicia to the door to the basement. The BABY'S CRY echoes through the halls.

MICHAEL

walks down the steps with the BABY in his hands. Mr. Reyes sees him.

MICHAEL

Dad...

MR. REYES Go upstairs, Michael. Go upstairs!

Michael does.

INT. BASEMENT STAIRWAY - NIGHT

The door FLIES open. Mr. Reyes gazes down. He gives a PUSH to Alicia down the stairs. She STUMBLES all the way down.

ALICIA'S HAND

crashes on a step and BREAKS.

Alicia lands at the end of the stairs. She looks up, through the door, to the stairway.

MICHAEL

gapes down at her. The door CLOSES.

BLACKNESS.

INT. CELL - NIGHT

Alicia STUMBLES into the room. Mr. Reyes follows. He lifts Alicia to her feet and guides her to her chains.

ALICIA

Please...

Mr. Reyes shows no mercy. He CLUTCHES Alicia's broken arm and shackles it. Alicia SQUEALS in pain. Mr. Reyes does the other arm and legs.

> ALICIA (cont'd) What are you gonna do with me?

Mr. Reyes doesn't reply.

Answer me!

Mr. Reyes turns to her.

MR. REYES

I'm gonna keep you here forever! You'll stay in this prison until you rot! You, filthy whore!

He moves to the door, picks up the KEYS from the floor. He puts them in his pocket.

ALICIA Please... don't do this. I beg you. Please! Hasn't this been enough? So many people died... My husband, your wife...

MR. REYES She wasn't my wife.

ALICIA

What?

MR. REYES I said she wasn't my wife. She was my sister...

He eyeballs Alicia.

MR. REYES (cont'd) My sister.

Alicia thinks for a second.

ALICIA Michael... is not your son. These aren't your children.

Mr. Reyes moves to the door.

ALICIA (cont'd) Please, look deep in your heart... If there's any part of mercy in you, you won't leave me here. You will let me go. Let me go...

Mr. Reyes halts in the doorway.

ALICIA (cont'd) I just wanna go home... Let me go home... Please...

Mr. Reyes goes back to her.

MR. REYES You wanna go home?

ALICIA

Yes...

Mr. Reyes thinks for a long moment. He stares at Alicia.

MR. REYES

Fine. Okay.

Alicia can't believe her ears. Mr. Reyes reaches to his pocket. He moves his hand to his waist and pulls out

A SHEATH KNIFE

ALICIA

No...

Mr. Reyes holds the knife close to Alicia's eyes. Alicia shakes her head. Mr. Reyes CLUTCHES her chin, holding her still.

Mr. Reyes surgically DIGS the knife into Alicia's eye. Alicia SCREAMS in unimaginable pain. Mr. Reyes TURNS the knife and

ALICIA'S EYEBALL

pops out. TORRENTS of blood run down Alicia's face, who won't stop SCREAMING for a second. Mr. Reyes guides the knife toward her other eye.

THE KNIFE

approaches... approaches... and SINKS into Alicia's eye. Mr. Reyes, with a TWIST in the knife, REMOVES the other eyeball. Alicia keeps YELLING endlessly.

Mr. Reyes takes out the keys, unlocks Alicia's hands and feet. Alicia stands free.

MR. REYES You can go now. You're free. Go. Go home.

Mr. Reyes makes his way to the door, steps on

AN EYEBALL

and SQUASHES it. He walks out, leaving the door wide open.

Alicia stops screaming, doesn't move. She TOUCHES her wounds. Her hands STAIN with blood. She raises another SCREAM --

INT. PETER'S CAR - NIGHT

ALICIA'S EYELIDS

suddenly FLASH OPEN!

ALICIA AWAKES

and raises a SCREAM. Peter turns to her, startled. Alicia fights for her breath. She looks around disoriented.

PETER Hey, hey, hey! It's was a dream!

He extends his hand and touches Alicia's face.

Peter (cont'd) Hey, look at me. It was only a dream. Calm down. It's over now.

Alicia gazes into Peter's comforting eyes. Through the windshield, BLURRED FLASHES can be seen in the distance.

Peter (cont'd) It's over...

He looks at the road --

A ROADBLOCK

appears up ahead of the car. Peter grabs the wheel with both hands, SLAMS on the breaks. Tires SCREECH.

EXT. HIGHWAY - CONTINUOUS

The car grovels and finally stops a yard or two before

A LUMINOUS ROAD SIGN

in the middle of the highway.

INT. PETER'S CAR - CONTINUOUS

Peter breaths a heavy sigh of relief. He turns to Alicia. She hasn't come around yet.

PETER Are you okay?

Alicia slowly nods.

Peter (cont'd) Come here. ROAD CLOSED A DETOUR ARROW POINTS RIGHT

A DIRT ROAD

leads into the desert. Peter looks at Alicia.

PETER (cont'd) It seems we've got to take a little detour. Hold on.

He shifts to reverse and looks through the rear window. He backs up.

Peter (cont'd) So, what was it?

ALICIA

What?

PETER The dream. What was the dream about?

ALICIA I, uh, I... (strains to remember) I don't remember...

Peter turns the car off the highway, drives onto the dirt road.

EXT. HIGHWAY - CONTINUOUS

THE ROAD SIGN

winks... and winks... and winks... Suddenly --

SWOOSH!

it's PULLED AWAY, disappearing from view.

FADE OUT.

THE END