

Town Bluff

By

J.D. Cornett

(C) 2013 Jondaniel Cornett
All Rights Reserved

21400 Burbank Blvd Apt 304
Woodland Hills, CA 91367
jondanielcornett@gmail.com
409.988.3048

FADE IN:

EXT. DIRT ROAD - DAY

A DIRTY MAILBOX decorated in pink butterflies creaks in the wind.

Two pair of BLACK DRESS SHOES kick up dust as they walk passed the mailbox and turn onto--

A DIRT DRIVEWAY.

The two men are MISSIONARIES. It's obvious by the way they are dressed. Typical black pants, white button-up shirt and black tie.

They have NAME TAGS pinned to their shirts.

JEREMY is chubby, with a wrinkled shirt and a mustard stain on his collar.

TODD is more professional in appearance.

Several feet behind them is SARAH, Todd's little sister. She's dressed the way a female missionary dresses and is struggling to keep up.

They walk towards an old, yet LARGE HOUSE.

TODD
Keep up Sarah!

JEREMY
(to Todd)
Tell me once again why we have to do this in the middle of nowhere.

Todd holds up a small BLACK BIBLE.

TODD
Because Jeremy, his work must be done all over his green Earth.

JEREMY
Well I hope they have indoor plumbing because I'm about to piss my pants.

Sarah giggles at the word "piss".

EXT. LARGE HOUSE - FRONT PORCH - DAY

Todd knocks on the SCREEN DOOR. It looks like no one is home.

JEREMY

I don't think anyone is here.

Todd notices a RUSTY TRUCK parked near the side of the house. He knocks again.

Jeremy is impatient as he tries to look through the screen door.

JEREMY (CONT'D)

Let's just go. I'll piss out--

An OLD WOMAN appears behind the screen door. Jeremy jumps backwards, startled.

JEREMY (CONT'D)

JESUS!

Todd shoots Jeremy an irritated look.

OLD WOMAN

(from behind the door)

Can I help you?

TODD

Jesus...

He once again holds up his Bible.

TODD (CONT'D)

We are here in his name.

After a moment, there is no response. It is unclear if the Old Woman is still behind the door.

TODD (CONT'D)

Hello... Ma'am?

Todd brings his face closer to the door, trying to see if she's still there.

JEREMY

You scared her off.

TODD

(through the door)

We don't mean to be a bother Ma'am.
We'd only take a moment of your
time.

(CONTINUED)

The screen door swings open, narrowly missing Todd's face. The Old Woman stands in the doorway, putting on her robe.

OLD WOMAN

You'll have to forgive me. I wasn't properly dressed.

She is heavy-set and has an old-fashioned southern-charm about her. She holds the door open for them.

OLD WOMAN (CONT'D)

Please, come in.

TODD

Thank you very much, Ma'am.

OLD WOMAN

Oh, call me Mama. Everyone else does.

They enter the house.

INT. HOUSE - CONTINUOUS

The house is dark. Lit by little more than sunlight beaming through the windows.

Todd and Jeremy both wipe their feet as they enter; they're gentlemen.

Sarah is slow to enter behind them. She's merely observing but it's clear she's happy to be here.

TODD

My name is Todd, this is Jeremy.
We're from the Church of Jesus
Christ.

Mama seems more interested in Sarah.

MAMA

And who is this beautiful young
lady?

TODD

This is my sister Sarah. She asked
to tag along today and witness the
joy of the lord.

(CONTINUED)

MAMA

Well ain't that sweet. Y'all must
be dying of thirst.

She motions towards the KITCHEN.

MAMA (CONT'D)

I'll make y'all some lemonade.

TODD

That sounds delicious. Thank you.

JEREMY

Do you have a bathroom I could use?

MAMA

Of course dear...
(she points down the hallway)
All the way down the hall on your
right.

She turns to Todd and Sarah.

MAMA (CONT'D)

Would you be dears and help me in
the kitchen?

TODD

We'd be glad to.

SARAH

Yes Ma'am.

The three exit through a door leading into the kitchen.

Jeremy slowly makes his way down the--

HALLWAY

-- which is long and dark.

On his left he passes a set of stairs leading to the SECOND
FLOOR. He looks up them but can see nothing.

He bumps into a SMALL TABLE, knocking over a PICTURE
FRAME. He picks it up and looks at the picture.

It's covered in dust. It's probably been a solid decade
since anything in this house was cleaned. The picture is
old. It is of a FAMILY standing in front of the house.

He sits the picture down and continues towards the BATHROOM.

(CONTINUED)

On his left, he passes another set of stairs. These lead down, into the BASEMENT. Something grabs his attention--

It's pitch black in the basement but as he leans closer, he can hear breathing. It's getting louder. Almost as if someone is having an asthma attack.

JEREMY
(into the basement)
Hello?

The breathing stops.

He listens for a moment but then shrugs it off. He continues to the--

BATHROOM

-- and turns on the light.

It is disgusting. If the rest of the house was cleaned ten years ago, they skipped this bathroom.

Judging by the look on Jeremy's face, the smell is just as bad.

He lifts the toilet seat but quickly drops it as soon as he sees what's inside.

Gagging, he turns to the sink to wash his hands just from touching the nasty toilet. In the MIRROR he sees--

A LITTLE GIRL, maybe ten years old. She's wearing a BLUE DRESS that is outdated by a few decades and is standing in the hallway behind him.

He turns around, but she's gone.

He quickly leaves the bathroom into the--

HALLWAY.

He's a little freaked out.

JEREMY
Little girl?

He walks down the hallways and returns to the basement entrance.

The breathing is back and much louder. He assumes it's from the girl.

(CONTINUED)

JEREMY (CONT'D)
(into the basement)
Are you okay?

He hears what sounds like metal scraping concrete. He calls out one more time.

JEREMY (CONT'D)
Little girl?

Someone SCREAMS from within the basement. It is definitely not the Little Girl. It sounds like a grown man.

Jeremy doesn't hesitate to run towards the kitchen. He turns for the door--

JEREMY (CONT'D)
Todd, I think we should leave...

He enters the--

KITCHEN

-- and stops dead in his tracks.

Mama sits at one end of the KITCHEN TABLE with her arm around Sarah's throat. Sarah is horrified but Mama is laughing as they watch--

Todd, who is bent over the other end of the table. He's being held down by a MAN that appears to be assaulting him... anally.

The man is JED, Mama's son. He is small but ferocious and is as BACKWOODS as they come.

He holds a pair of GARDENING SHEERS around Todd's neck, not allowing him to move.

A tear rolls down Todd's face as he mouths the words "help me" to Jeremy.

Jeremy stands frozen in fear until--

A PLASTIC BAG is thrown over his head by another man, KARL.

Karl, Jed's brother, is bigger than his sibling. He's still a hillbilly but is much more stern. He might even have all of his teeth.

Jeremy struggles but it is of no use. The only good news is he's finally able to take a piss... all over himself.

(CONTINUED)

Jed, still assaulting Todd, points to Jeremy's now wet crotch and laughs as the urine drips down to the floor.

Mama isn't pleased with this.

MAMA
(to Karl)
Oh Karl honey, he's making a mess
on the floor! Take him down to the
basement and give him to Earl.

Karl drags Jeremy away.

Mama turns to Jed as she gets up from her chair, still holding tightly to Sarah.

MAMA (CONT'D)
Jed, finish up with him. It's
almost dinner time.

She refers to Sarah.

MAMA (CONT'D)
We need to get this one ready.

JED
(still thrusting)
Yes Mama!

Sarah screams as Jed closes the sheers.

CUT TO:

EXT. PLAYGROUND - DAY

An over-sized pair of GOLDEN SCISSORS cut through a RED RIBBON.

A group of a dozen or so CHILDREN, varying in age, cheer at the sight of the ribbon cutting.

ADULTS shake each others hands and smile for different cameras, as they stand in front of a brand new, shiny PLAYGROUND.

MAN IN SUIT
(to the kids)
Go play!

The children are more excited than they've ever been as they jump, swing, climb, and slide all over the new playground equipment.

(CONTINUED)

A NEWS CAMERA follows the kids around, getting different shots of the joyous occasion.

Holding the camera is EDWARD. He's young, slender, a bit on the nerdy side. You wouldn't be surprised if the camera weighed more than he does but the kids love him.

Standing to the side, holding a MICROPHONE that's labeled "ACTION 12 NEWS", is HOLLY. She's pushing 30, which is old for a SMALL TOWN REPORTER and she knows it. She's cute, with a face made for television but she's not excited to be here.

Her CELL PHONE rings.

HOLLY
(answering)
This is Holly.

She listens to the other end, sighs and hangs up.

HOLLY (CONT'D)
(across the playground)
Hey Edward!

Edward is getting a shot of some kids playing on a slide. He's having as much fun as they are.

His smile fades when he hears Holly.

HOLLY (CONT'D)
We gotta go!

EXT. LOUISIANA STATE HIGHWAY - DAY

The TWO LANE HIGHWAY is surrounded by nothing but trees and swamps.

A WHITE SUV is the only vehicle on the road. The side of it reads: "CHANNEL 12 COUNT ON US!"

INT. SUV - DAY

Edward is driving, eyes on the road. Holly stares at him from the passenger seat.

HOLLY
Do you want to talk about it?

Edward shakes his head.

(CONTINUED)

EDWARD
No.

HOLLY
Fine...

She leans her seat back.

HOLLY
We won't talk about it.

EXT. LOUISIANA STATE HIGHWAY - SAME

The SUV drives passed an OLD WOODEN SIGN that reads--

TOWN BLUFF.

FADE TO:

INT. SUV - DAY

Holly is on her cell phone and sounds irritated.

HOLLY
(into phone)
What I want you to do is your
fucking job and get me out of this
market. You ARE my agent.
(listening)
I'm not getting any younger and
I'll never make it big in a market
where nothing happens.
(listening)
Anywhere that people know how to do
their job would be nice...

Edward shoots her a "fuck you too" look. Holly doesn't notice.

HOLLY (CONT'D)
(listening)
Yeah, I was at another one this
morning... actually now they're
sending us up to Town Bluff to do
some follow up on some missing
Jesus freaks or something.
(listening)
Yeah, it happened a while ago. It
was weird... apparently someone
left an anonymous tip for me at the
(MORE)

(CONTINUED)

HOLLY (CONT'D) (cont'd)
station that there were some new
leads.

(listening)
Well, you know David... don't make
phone calls, just go... hello? You
there?

She looks at her phone.

HOLLY (CONT'D)
Goddamn it! Of course there is no
signal out here.

She throws her phone into her purse and digs around, looking
for something.

HOLLY (CONT'D)
I know you hate it but I've got to
have a cigarette.

She pulls one out and lights it as she tosses the pack onto
the dashboard and rolls her window down.

Edward does his best to hide a cough as he cracks his own
window.

EDWARD
What's Mark going to think if you
leave for a more exciting city?

HOLLY
Oh... now you want to talk about
it?

Edward shrugs his shoulders. Holly waits for him to finish
the conversation but he doesn't.

She spots something through the windshield.

HOLLY (CONT'D)
Finally, some sign of civilization.

She points to the side of the road.

EXT. HAMBURGER STAND - DAY

Holly stands next to the "ORDER HERE" sign at a rundown
HAMBURGER STAND. She is writing in her notebook.

(CONTINUED)

GERTRUDE (O.S.)
(with a thick country accent)
Order number five.

A WOMAN appears in the window. She wears a NAME TAG that says "GERTRUDE". She fits the name.

Edward walks up and takes the tray of greasy food from her and walks away.

HOLLY
(to Gertrude)
So you haven't heard anything new?

GERTRUDE
Them boys went missing months ago.
If they'd of turned up, everybody
in town would of known about it.

Gertrude lowers her voice.

GERTRUDE (CONT'D)
What's most sad is they had that
girl with them.

Holly jots something down in her notebook.

HOLLY
Well, could I get you to say that
on camera?

Gertrude blushes at the thought.

GERTRUDE
Me? No... I couldn't be on the TV
looking like this.

Holly points to the COOK. A large man standing in the back of the small restaurant.

HOLLY
What about him? Would he talk?

Gertrude's demeanor changes for the worst.

GERTRUDE
He don't talk.

She slams the window in Holly's face.

EXT. PICNIC TABLE - DAY

Edward takes a giant bite of the heart attack-inducing burger.

Holly sits down across from him, snagging one of his fries.

HOLLY
People here are weird.

She digs into her purse and pulls out a small DIGITAL CAMERA, still wrapped in that need-a-jackhammer-to-open-it plastic wrapping.

EDWARD
(mouth full of burger)
What's that?

Holly fumbles with the packaging.

HOLLY
David wants me to take pictures for
the website--

She does her best to rip it open. She fails.

HOLLY (CONT'D)
--so he gave me this cheap-ass
camera.

Edward uses his pants as a napkin and then reaches into his pocket. He pulls out a small POCKET KNIFE. He slides it across the table to Holly.

EDWARD
Use this.

HOLLY
(picking up the knife)
Do you always carry a knife with
you?

She examines it.

HOLLY (CONT'D)
Holy shit, it has your name on it.

The knife has "ED" engraved into the side.

EDWARD
You never know when you'll need
something sharp.

(CONTINUED)

Holly opens the pocket knife and tries to cut open the packaging.

HOLLY
I think it's safe to say you won't
be getting into any knife fights
around here.

Holly's hand slips and she cuts her finger with the small blade.

HOLLY (CONT'D)
(dropping the knife)
Shit!

Edward nearly jumps across the table, showing his over protective side.

EDWARD
Are you all right?

HOLLY
Yeah, I'm fine. It's just a small
cut.

EDWARD
I have band-aids in the car.

INT. SUV - DAY

Edward digs through the glove compartment. As he finds a BAND-AID he also stumbles across an INSULIN PEN.

EXT. PICNIC TABLE - DAY

Edward wraps the band-aid around Holly's finger.

HOLLY
Thank you.

Edward holds up the insulin pen. He's almost proud of himself.

EDWARD
Need your shot? You just ate.

Holly stands up from the table, ready to leave.

HOLLY
(a little embarrassed)
I had one french fry. I'm fine for
a few hours.

(CONTINUED)

EDWARD

Oh... okay.

He picks the knife up off the table and sticks it and the insulin pen into his pocket.

INT. SUV - DAY

Once again Edward is driving and once again they are surrounded by nothing but trees.

EDWARD

So type two is when you're fat, but
type one you're just born with?

HOLLY

Correct. So guess which one I am...
and you better not say type two!

Edward takes his eyes off the road to look at Holly.

EDWARD

(smiling)
Well obviously--

HOLLY

(point to the road)
Look out!

Edward looks back at the road just in time to see--

EXT. LOUISIANA STATE HIGHWAY - SAME

A DOG stands in the middle of the road. The SUV swerves hard, narrowly missing it.

INT. SUV - SAME

Edward slams on the brakes, parking the vehicle on the side of the road.

EDWARD

What the fu--

HOLLY

(opening her door)
That poor puppy!

She gets out of the car.

EXT. LOUISIANA STATE HIGHWAY - DAY

The dog remains in the road. After almost getting run over, it stands unphased. It is mangy, obviously a stray and probably hasn't been fed in months. Its fleas outnumber its hair.

Holly squats behind the SUV, calling out to the dog with that typical "baby-talk" voice.

HOLLY

It's okay puppy. Come'er.

The dog acknowledges her but doesn't move.

Edward leans out of the driver's side door, watching.

EDWARD

(more to himself)

Can't save every stray you come across.

HOLLY

Come here you little cutie.

The dog hobbles a little, moving a few inches closer. It appears to be injured.

HOLLY (CONT'D)

Aw. Are you hurt?

She barely finishes her question when--

The rusty truck from earlier smashes into the dog, sending it flying. It hits the ground, dead.

The truck shows no sign of slowing as it speeds down the road.

Edward rushes to Holly, who stares at the deceased dog in shock.

HOLLY (CONT'D)

(tears in her eyes)

What? Why would someone do that?

Edward helps her up.

EDWARD

Come on. Let's just go.

EXT. OLD GAS STATION - DAY

The SUV is parked in front of an OLD GAS STATION. The kind of place that doesn't take credit cards.

INT. OLD GAS STATION - SAME

Holly stands at the counter talking to the CLERK.

HOLLY

Are there any neighborhoods in this town? Somewhere we could talk to people?

INT. SUV - SAME

Edward can see Holly through the window. He patiently watches her until--

Out of the corner of his eye, something catches his attention. There is another vehicle creeping slowly through the parking lot.

It's the rusty truck.

EXT. OLD GAS STATION - SAME

The truck comes to a stop near the gas station's entrance. Blood and dog fur decorate the bumper.

INT. SUV - SAME

Edward watches the truck, knowing this means trouble.

EDWARD

(to himself)

Shit.

He looks back at Holly as she's finishing with the Clerk.

EXT. OLD GAS STATION - SAME

The driver's side door of the truck open. Karl steps out of it.

He walks to the front of the truck where Jed joins him. Both are staring at the Action 12 News SUV.

(CONTINUED)

KARL

You reckon we gonna get on the TV?

Jed lets out his "stupid redneck" laugh.

INT. OLD GAS STATION - SAME

Holly finishes with the Clerk.

HOLLY

Thank you.

She walks towards the door. It opens.

EXT. OLD GAS STATION - SAME

Karl holds the door open as Holly exits.

Holly smiles and nods with gratitude but doesn't make eye contact with the brothers.

As she walks away Karl gives her a PERVERTED WHISTLE. She's used to it so it doesn't bother her.

But then she notices the truck.

She turns back to the Redneck Brothers before they can enter the store.

HOLLY

Hey!...

INT. SUV - SAME

Edward watches it all and grows increasingly nervous.

EDWARD

(to himself)

Fuck fuck fuck.

His hand reaches for the door handle but he doesn't open it.

EXT. OLD GAS STATION - SAME

Holly storms over to Karl and Jed.

HOLLY

You ran over that poor dog. I know you saw it.

(CONTINUED)

Karl steps awkwardly close to Holly. She's a firecracker and he loves it.

KARL
(now towering over Holly)
Well now, maybe it shouldn't have
been standing in the road.

Holly backs up until--

She bumps into Jed. She's trapped between the two but tries to remain tough.

INT. SUV - SAME

Edward knows he should get out and help but instinctively his hand drifts from the door handle to the "Lock" button.

Like usual, he wants no part of this.

EXT. OLD GAS STATION - SAME

Holly looks Karl in the face, determined to stand her ground.

HOLLY
If you weren't driving so
recklessly--

KARL
(eyes locked on Holly)
Jed, this young lady might be
right. We can't let some good meat
go to waste.

Karl brings his hand up to stroke Holly's hair. She slaps his hand away.

HOLLY
Don't touch me!

KARL
(to Holly)
What do you say we go get that dog,
bring it home and we cook it up for
you?

Holly has had enough of these guys. She turns towards the SUV.

(CONTINUED)

HOLLY
You're disgusting.

Karl grabs her arm before she can walk away. She turns back towards him, ready to start swinging, until--

MAN (O.S.)
All right now. Let's not start no trouble.

Parked behind the SUV is a SHERIFF'S CAR. No one noticed it pull up.

The Sheriff is an older man, exactly how you would imagine a southern, small-town Sheriff to look. He even wears a cowboy hat.

He walks towards the confrontation.

SHERIFF
What seems to be the problem here Karl?

Karl has released Holly and smiles at The Sheriff.

KARL
Ain't no problem. We were just giving this beautiful young lady some directions.

SHERIFF
I'll believe that when my shit stops smellin'.

He takes his hat off and turns to Holly.

SHERIFF (CONT'D)
Pardon my language.

Karl and Jed back away from Holly.

SHERIFF (CONT'D)
(to Karl)
Why don't you two run along now and leave the nice city folk alone.

Karl looks Holly up and down one last time.

KARL
Sure thing Sheriff.

He licks his lips as they get back in their truck.

(CONTINUED)

Holly watches as the truck kicks up dust and rocks as it speeds off.

HOLLY

Creep.

SHERIFF

You don't want nothing to do with those two ma'am.

He leads Holly back to the SUV.

SHERIFF (CONT'D)

May I ask what brings the News all the way out here?

He opens the car door for her.

HOLLY

We got a tip there were some new leads on the missing missionary case.

The Sheriff looks baffled.

SHERIFF

No... I can promise you we're working on it but ain't had no new leads.

Holly gets into the SUV. She thinks for a second.

HOLLY

Are there any neighborhoods around here? We could go knocking on doors... see what people have to say.

The Sheriff shuts her door and leans down to the window.

SHERIFF

People around here don't much like being bothered.

HOLLY

I completely understand but we would be in and out in no time.

The Sheriff thinks about this.

HOLLY (CONT'D)

Plus, it might be nice to let the public know you're still working hard on the case.

(CONTINUED)

SHERIFF

What would be nice is if you did a story about how understaffed that new Governor has left me.

HOLLY

We could ask people about that too... show the Gov that the people care.

The Sheriff stands up straight, puts his hat back on. He motions down the road, opposite of the direction the Redneck Brothers went.

SHERIFF

If you head up this road here about two miles, you'll come to an old trailer park.

HOLLY

Thank you so much.

Holly starts to roll up her window but The Sheriff stops her.

SHERIFF

I wouldn't recommend going any further than that.

The Sheriff notices the pack of cigarettes on the dashboard.

SHERIFF (CONT'D)

Don't you go throwing no lit cigs out the window. We ain't seen a drop of rain all season and you'll catch the swamps on fire.

HOLLY

I promise.

The Sheriff leans in once more and points to Edward.

SHERIFF

You either boy.

EDWARD

Yes sir.

EXT. TRAILER PARK - DAY

The SUV turns right, into the TRAILER PARK.

It's hard to know if these trailers are actually habitable. Much like the rest of the town, they are rundown and dirty.

INT. SUV - SAME

Holly stares out the window at the trailers as they drive in the dirt parking lot.

HOLLY
Jesus Christ.

Edward stops the SUV and puts it in park.

EDWARD
What do you want to do?

Holly pulls down the little mirror on the visor and checks herself out.

HOLLY
How do I look?

EDWARD
Perfect.

HOLLY
(jokingly)
Creeper!

She comes up with a plan.

HOLLY (CONT'D)
Okay let's split up, find someone that's home and get an interview.

Edward looks at her, clearly not liking this plan.

EDWARD
Split up? Why?

Holly opens her door to get out.

HOLLY
If you find someone that's home,
call me over. I'll do the same.

She points to a line of trailers on the left side.

(CONTINUED)

HOLLY (CONT'D)
You take that side, I'll get this
one.

EXT. TRAILER PARK - DAY

Edward nervously walks up the steps to one of the mobile homes. The wooden stairs creak beneath his feet.

He's not much of a "people person" and he hates this, so he takes his time getting to the--

TRAILER'S PORCH.

Through a small window he can see a TV on inside of the trailer. It airs mostly static with a game show cutting in and out.

Edward walks to the door.

EDWARD
(barely above a whisper)
Hello?

He gently knocks. Guaranteed no one heard it.

He looks back at Holly. She is three trailers deep and even he can hear her knocking. He turns back to the door.

EDWARD (CONT'D)
(slightly louder)
Is anyone home?

Can't say he didn't try. He turns to walk away until--

A noise. Footsteps maybe. Something. Someone is home.

He turns back to the door, not sure if he wants to give it another try.

EDWARD (CONT'D)
Is someone there?

He leans to the door, listening... Nothing. He's about to knock again--

HOLLY (O.S.)
Edward!

EXT. TRAILER PARK - PARKING LOT - SAME

Holly stands near an OLD CAR, some sort of sedan. She's waving Edward over.

HOLLY
Get your camera!

INT. SUV - BACK COMPARTMENT - DAY

Edward opens the hatch to the back compartment of the SUV. He reaches in and --

EXT. SUV - CONTINUOUS

-- pulls out his large camera. He slings it over his shoulder.

Holly reaches into the SUV and grabs the microphone she was holding earlier.

HOLLY
This old man seems pretty talkative
so just roll on everything he says.

Edward is adjusting some settings on the camera.

EDWARD
Can do.

He shuts the back hatch.

EXT. TRAILER #2 - DAY

Edward walks behind Holly, already recording on his camera.

Holly walks up a few steps leading to the front door of one of the mobile homes.

HOLLY
(to someone unseen)
Sir, we're ready for you.

The door opens. In it stands an ELDERLY MAN. He wears a giant smile and could not be happier to see a television crew at his doorstep.

Holly holds the microphone in the man's direction. She looks back at Edward.

(CONTINUED)

HOLLY (CONT'D)

Ready?

Edward nods.

HOLLY (CONT'D)

(to the Elderly Man)

Earlier this year it was all over
the News that some missionaries
were last seen in Town Bluff--

The Elderly Man takes the microphone from Holly and looks straight into Edward's camera.

ELDERLY MAN

(rambling)

My wife has been dead for thirteen
years and I still ain't seen a dime
from the government...

Holly tries to regain control of the microphone.

ELDERLY MAN (CONT'D)

... yet the President gets to ride
around in his limousine all Goddamn
day...

HOLLY

(tugging at the microphone)

Sir, let me hold that.

She's finally able to take the microphone from him but he continues to talk.

ELDERLY MAN

... and the kids around here are
always digging through my trash...

Holly turns to Edward and motions for them to leave.

HOLLY

(to the Elderly Man)

Thank you for your time.

The Elderly Man keeps blabbering as they walk away.

ELDERLY MAN

...stealing whatever they can
find...

EXT. TRAILER PARK - PARKING LOT - SAME

Edward has stopped recording and lowers his camera.

Holly looks frustrated.

HOLLY
Any luck on your side?

Edward hesitates, but then points to the first trailer he was at.

EDWARD
This one.

EXT. TRAILER'S PORCH - DAY

Holly's hand knocks loudly on the door.

Edward is behind her, recording.

No answer.

HOLLY
Did you hear that?

EDWARD
I didn't hear anything.

Holly opens the door and peaks her head into the trailer.

HOLLY
Hello?

She enters entirely and motions for Edward to follow.

HOLLY (CONT'D)
Hi, ma'am... we're from Channel 12
News.

Reluctantly, Edward follows her inside.

INT. TRAILER - LIVING ROOM - SAME

A LARGE WOMAN sits in a WHEELCHAIR in front of the television. She stares blankly at it as it continues to play the static/game show.

Holly kneels next to her while Edward stays near the door.

Holly looks at Edward to say "just roll" and puts the microphone in the woman's face.

(CONTINUED)

HOLLY

We're here to do a story about some people that went missing and were wondering if we could get a quick interview.

While Holly is explaining what they're doing, Edward hears a noise down the hallway to his left. With the camera, he turns to check it out.

TRAILER HALLWAY

A door cracks open. A sort of mist or smoke begins to come from inside the room.

Edward zooms in with the camera to get a closer look. Then--

A MAN, wearing a GAS MASK, exits the room and shuts the door. It takes him a moment to notice Edward is recording him.

METH COOK

(under the gas mask)

What the fuck?

He reopens the door and reaches in for something, pulling out a SHOTGUN.

INT. TRAILER - LIVING ROOM - SAME

Edward immediately turns to exit the front door.

EDWARD

We gotta go!

EXT. TRAILER'S PORCH - CONTINUOUS

Edward comes rushing out of the door and down the steps.

Holly isn't far behind him... and neither is the shotgun wielding Meth Cook.

INT. SUV - SAME

The driver and passenger side doors hastily open. Edward and Holly quickly get in.

Edward throws his camera into the backseat.

(CONTINUED)

HOLLY

Drive!

Edward starts the car--

EXT. TRAILER PARK - SAME

-- and gasses it.

As they turn right out of the trailer park, the Meth Cook watches with his shotgun from the porch.

INT. SUV - DAY

Holly fumbles through her purse. Her hands are shaking.

HOLLY

What the hell just happened?

EDWARD

I'm pretty sure we just busted a meth lab.

Holly can't find what she's looking for and throws the purse to the floor board. Only then does she notice the pack of cigarettes are still on the dash. She pulls one out.

HOLLY

Let's just go back to the station.

EDWARD

David is going to be pissed if we come back empty handed.

She lights her cigarette.

HOLLY

This story is dead and at this point I don't give a shit.

EXT. DIRT ROAD - DAY

The SUV drives down the paved highway as it slowly turns into a DIRT ROAD.

INT. SUV - SAME

Edward looks around, confused.

EDWARD
(realizing...)
Oh no.

Holly is leaned back in her seat. She is much calmer.

EDWARD (CONT'D)
I think I might have taken a wrong
turn out of the trailer park.

Holly sits up and looks around as Edward pulls over.

EDWARD (CONT'D)
(putting the car in reverse)
I'm sorry...

He begins to back the car up.

HOLLY
Wait.

She points to something.

EXT. DIRT ROAD - DAY

The butterfly mailbox from earlier is about twenty yards ahead of them.

INT. SUV - SAME

Edward puts the car in park and looks at Holly.

EDWARD
I thought this story was dead...

HOLLY
Yeah, but there's a house right
there. We might as well try to make
a story.

EXT. DIRT ROAD - DAY

The SUV pulls passed the mailbox, turning into the driveway.

(CONTINUED)

HOLLY (O.S.)
Besides, their mailbox has pink
butterflies on it... how dangerous
could they be?

EXT. DIRT DRIVEWAY - DAY

Edward parks the SUV in front of the large house.

INT. SUV - SAME

Holly stares at the house through the windshield. She has
to lean forward to see it in its entirety.

HOLLY
This house is gorgeous.

Edward looks at it the same way Holly does.

EDWARD
It's huge... do you want to go up
with the camera rolling again?

Holly sits back in her seat and opens her door.

HOLLY
No, this time let me go alone. I
don't want to scare anyone again.

She gets out and shuts the door.

Edward watches her as she approaches the the front door of
the massive house.

--BEEP BEEP--

Edward's cellphone makes a noise. He looks down at it
noticing--

He has a signal, although only slight. One bar that comes
and goes.

He lifts the phone into the air, waving it around. Somehow
he, like the rest of us, expects this maneuver to work.

It doesn't. Signal lost.

He lowers the cellphone with disappointment, then looks up
to check on Holly. She's no longer there.

He sits up in his seat taking notice, concerned. He looks
around but she is nowhere to be seen until--

(CONTINUED)

--BAM BAM--

Holly is beating on the driver's side window. Edward rolls it down.

HOLLY
(excited)
Grab your gear, this old lady is
nice as shit!

EXT. HOUSE - FRONT PORCH - DAY

Edward struggles to get to the front door while he carries all of his gear at once: CAMERA, TRIPOD, MICROPHONE, and a LIGHT STAND.

He manages to free up two fingers that he uses to open the door. He gets it halfway open--

INT. HOUSE - CONTINUOUS

-- and squeezes his body in. He's almost there but--

He drops everything.

Frustrated and embarrassed he scrambling to pick it all up. Oblivious to his surroundings, he bumps into someone.

MAMA
Oh, you poor thing.

Edward stands up straight.

EDWARD
I'm sorry, I--

MAMA
You must be dying of thirst. Let me
get you some lemonade.

Mama exits into the kitchen.

Holly steps over Edward's pile of equipment. Some help she is.

HOLLY
(whispering to Edward)
See? I told you she was nice as
shit.

Holly follows Mama, leaving Edward alone to pick everything up.

INT. KITCHEN - DAY

The kitchen looks the same as it did earlier, minus the sodomy.

Edward has everything set up (camera on the tripod, light stand up, etc...) only, the batteries have fallen out of the microphone.

INT. HALLWAY - SAME

Edward searches the floor near the front door and down the hallway for his batteries. The house is as dark as ever, making this difficult.

He finds them at the base of the staircase that leads up to the second floor. As he picks them up, he looks up the stairs to see--

The LITTLE GIRL. The same one Jeremy saw. She still wears the same blue dress and is standing a few stairs up, staring at Edward. Her face is deformed, with one eye lower than the other. She doesn't look real, like a doll with a defect.

Edward stumbles backwards, losing sight of her in the dark.

After a short moment, he has the courage to move closer to her. She is gone.

A little freaked out, Edward heads back to the--

KITCHEN

To find Mama sitting at one end of the kitchen table drinking a glass of lemonade. She laughs as she watches--

Holly, who sits at the other end of the table with two more glasses of lemonade, explaining how horrible their day has been.

HOLLY

... and then Edward took a wrong
turn out of the parking lot.

Holly looks up at Edward as he enters the room.

HOLLY (CONT'D)

But it's okay because we ended up
here.

(CONTINUED)

MAMA

Well I'm so happy for it dear. You know, we watch you all the time on TV.

Edward puts the batteries back into his microphone.

HOLLY

We? Oh, is your husband around?

Edward walks over to Mama.

MAMA

Oh, no. I'm afraid he's no longer with us.

HOLLY

I'm so sorry to hear that.

Edward clips the microphone to Mama's blouse.

MAMA

It's just me and my boys now.

Edward makes some adjustments to the microphone.

EDWARD

(to Mama)

I think I saw your granddaughter on the stairs.

HOLLY

(happy to hear it)

You have grand kids?

MAMA

(almost defensive)

No, like I said, it's just me and my boys...

Edward looks confused. Did he imagine the girl?

MAMA (CONT'D)

... but I'm hoping to get some grand-babies real soon.

Edward finishes with the microphone and goes back to his camera.

HOLLY

Well I hope so too.

Mama awkwardly stares at Holly.

(CONTINUED)

MAMA
My boys would just love you.

Holly gives a nervous laugh.

HOLLY
I'm so flattered.

She looks at Edward.

HOLLY (CONT'D)
Ready?

Edward turns his light on and adjusts a few more settings on the camera.

EDWARD
Ready.

HOLLY
(to Mama)
So we have it on record, could you tell us your name?

MAMA
Just call me "Mama", everyone does.

HOLLY
Well Mama... Two young men and a woman were passing through this town--

Mama interrupts Holly.

MAMA
I must say, you are so much prettier in person.

Holly is thankful but tries to keep the interview going.

HOLLY
-- did you ever see them before they--

Mama isn't going to cooperate.

MAMA
We haven't had someone as pretty as you around here in a long time.

Holly is now borderline uncomfortable.

HOLLY
If we could just stay on topic...

MAMA
My son Karl has been needing
someone like you.

Holly is now full out uncomfortable.

HOLLY
Karl is your son?

EXT. DIRT DRIVEWAY - SAME

The rusty truck pulls in and parks behind the SUV.

MAMA (O.S.)
He's been trying to give me my
grand-babies, but there always
seems to be complications.

Karl steps out of the truck. He holds the dead dog carcass
by its neck.

MAMA (O.S.)
But now, just when we needed you...
you showed up in our little town.

Karl and Jed walk up the steps leading to the--

FRONT PORCH.

They walk to the front door.

MAMA (O.S.)
You're so pretty. There couldn't
be anything wrong with your babies.

INT. KITCHEN - SAME

Holly is beyond uncomfortable now. She is speechless. It
takes her a moment to turn to Edward.

HOLLY
This interview is over.

She gets up from the table.

(CONTINUED)

HOLLY (CONT'D)
We're leaving.

Edward hustles to grab as much of his gear as he can.

Holly quickly walks through the kitchen door, but only for a second, before she's slowly backing up.

Karl and Jed follow her through the door.

Karl keeps his eyes locked on Holly as he slings the dead dog onto the kitchen table. He's almost drooling in excitement.

KARL
You showed up for dinner after all.

Jed circles his way behind Edward.

HOLLY
As a matter of fact, we were just going.

Holly attempts to push passed Karl but is no where near strong enough. He grabs a hold of her.

KARL
Well now, don't be rude.

Holly struggles to be released.

Edward finally has to be a man and say something.

EDWARD
(taking a step forward)
Hey--

Jed hits Edward over the head with an unseen weapon, knocking him to the floor.

Everything becomes BLURRY and INAUDIBLE as Edward struggles to get up.

Jed hits him again to keep him down.

Holly's screams are muffled by a HIGH PITCHED RING.

MAMA
(distorted)
Shut her up! Jed, take him down to the swamps.

Everything fades to black as Edward loses consciousness.

All that exist now are screams.

EXT. WOODS - LATE DAY

Still darkness for a moment, but the screams have faded. Now there is a sound of DRAGGING.

The darkness blinks into light. Edward is coming to. He looks up to see--

Jed is dragging him by his feet. After a quick moment, he's gone again. Return to darkness.

EXT. SWAMPS - LATE DAY

In the darkness the dragging has stopped. In the distance is the sound of Jed laughing. That IDIOTIC REDNECK GIGGLE. It continuously grows louder until--

Edward wakes up.

They are on the muddy banks of a SWAMP.

Jed is lying on top of him. He laughs as he awkwardly sniffs Edward.

Jed has his hand down his pants. He appears to be pleasuring himself.

Edward closes his eyes again before Jed can notice he's awake.

Jed brings his face close to Edward's and begins to lick it.

Edward deserves an Oscar for being able to act like he's unconscious through this.

Jed sits up, more excited than ever as he begins to unbuckle his own pants. He pulls them down to his knees.

Edward's hand slides into his own pants pocket.

Jed doesn't notice as he leans forward, sniffing and licking Edward's neck. He slides his hand towards Edward's crotch, getting a little too frisky.

Edward raises his hand and hits the hillbilly on the side of the head, knocking him off.

Edward struggles to his feet.

(CONTINUED)

Jed rolls on the ground, which is strange because Edward didn't hit him THAT hard. He manages to get to his knees, still holding the side of his head.

Blood drips through Jed's hand. He's confused, doesn't know why he can't stand up. He moves his hand and the problem is revealed--

Edward's pocket knife extends out of Jed's temple. The "ED" engraving is now covered with blood.

Jed looks at Edward, his eyes are glossy, dazed. He wants to understand but... he falls over, dead.

Edward is just as scared as Jed was. He braces himself on a tree, gathering his thoughts. What just happened?

He vomits.

INT. HOUSE - KITCHEN - LATE DAY

Holly is now tied to a WHEELCHAIR. Her mouth is gagged with a GREASY RAG. Tears roll down her face.

Karl rolls her up to the table.

Mama stands at the counter. She whistles joyfully as she uses a MEAT CLEAVER to skin the dead dog.

EXT. SWAMPS - LATE DAY

A shred of WHITE CLOTH, with the name tag "TODD" still attached to it, lays in a pile of MUD AND Sticks near the water. This is an ALLIGATOR'S NEST and is not ten feet from Jed's body.

Edward walks in the direction he thinks is right. Away from the water obviously, entering the--

WOODS.

It doesn't take long for him to realize he's lost. Everything looks the same.

He looks to the sun. It's beginning to set. He knows which way is WEST, but that doesn't really help.

He keeps moving.

EXT. HOUSE - BACK YARD - LATE DAY

Karl has moved the SUV to the back of the house, out of sight.

He digs through the glove compartment, tossing the contents to the ground where they--

land next to a large GAS CONTAINER.

EXT. WOODS - LATE DAY

Edward pushes through the seemingly endless trees.

EXT. HOUSE - BACK YARD - LATE DAY

Karl dumps gasoline all over the SUV. He opens the doors, slings it inside.

He pulls a BOOKS OF MATCHES out of his pocket and strikes one.

EXT. HAMBURGER STAND - LATE DAY

The Sheriff leans against the stand, talking to Gertrude. He holds his cowboy hat in his hand.

SHERIFF

... I done wrote three letters
complaining about my staffing
issues.

GERTRUDE

I hear ya, Sheriff.

SHERIFF

Can't get nobody to respond.

Gertrude looks passed The Sheriff, to the sky.

GERTRUDE

(pointing up)
What in the hell is that?

The Sheriff turns to look.

A PLUME OF SMOKE fills the air, miles away.

(CONTINUED)

SHERIFF

Looks like someone is burning something.

GERTRUDE

Ain't we under a burn ban?

The Sheriff stands straight, putting his hat on.

SHERIFF

Yes ma'am we are.

EXT. WOODS - LATE DAY

Edwards continues to make his way through the woods.

He looks up and sees the smoke. It's not far away. He turns towards it, keeps moving. He sees a CLEARING.

EXT. DIRT ROAD - SAME

The Sheriff's car quickly drives down the same dirt road we've seen a couple of times before. He's driving towards the smoke until--

Edward darts out of the woods and into the road.

The Sheriff swerves, missing Edward as he slams on his brakes.

EDWARD

Help!

The Sheriff gets out of his car.

SHERIFF

What's the matter with you?

Edward runs up to him.

EDWARD

(out of breath)

You've gotta help us. They have Holly.

SHERIFF

Slow down. Who's got who?

EDWARD

Holly... the rednecks... they hit me over the head...

(CONTINUED)

The Sheriff begins to understand.

SHERIFF

Shit. Didn't I tell you not to go snooping around there?

EDWARD

Please. We've got to help her.

The Sheriff opens the back door to his car.

SHERIFF

Get in.

INT. HOUSE - KITCHEN - LATE DAY

Sweat rolls down Holly's face. She doesn't look good.

Mama puts a plate on the table in front of Holly. On it is a PIECE OF BREAD soaking in the blood of an almost RAW CHUNK OF DOG.

Holly looks at the plate, holding back throw up behind her gag rag.

MAMA

You're too skinny for your own good.

She pulls the rag out of Holly's mouth and sits in a chair next to her.

MAMA (CONT'D)

You need to eat more. Put a little meat on them bones.

Holly can barely speak over her tears.

HOLLY

Please...

Mama soaks up more of the blood and juices with the bread.

HOLLY (CONT'D)

Please let me go.

MAMA

But we need you, honey. The family needs you.

Mama holds the blood soaked bread to Holly's face.

(CONTINUED)

MAMA (CONT'D)

Now eat up.

Holly presses her lips closed and turns her face away from the disgusting food.

Mama tries to force it into Holly's mouth but can't.

MAMA (CONT'D)

Don't be rude.

Mama stands up and grabs Holly by the hair. She pulls on it until Holly screams.

Once Holly's mouth is open she shoves the bread inside.

MAMA (CONT'D)

You will eat this dinner I have prepared for you!

Holly starts to gag as she tries not to swallow. She spits up all over herself. A little gets on Mama.

Mama SLAPS Holly across the face, almost knocking the entire wheelchair over.

She shoves the gag rag back in Holly's mouth.

The sound of the front door opening and closing is heard, followed by Karl's heavy footsteps.

MAMA (CONT'D)

(screaming into the hallway)

Karl! Come take this filthy bitch upstairs and clean her up.

Karl enters the kitchen, he puts the gas can down and walks over to Holly.

He scoops a bit of her vomit up and puts it in his mouth.

KARL

Let's get you upstairs and out of them clothes.

He rolls her towards the kitchen door until--

MAMA

(concerned)

Karl...

Mama points out of the window, to the driveway.

EXT. DIRT DRIVEWAY - SAME

The Sheriff's car pulls up next to the rusty truck.

The black smoke is still rising from behind the house.

INT. SHERIFF'S CAR - SAME

The Sheriff leans forward and eyes the smoke.

SHERIFF

You wait in the car and I'll go see
what this is all about.

Edward sits up nervously in the backseat.

EDWARD

You can't leave me alone in here.

The Sheriff slides open a small window between the backseat and the front as he turns to look at Edward.

SHERIFF

Nobody's gonna get you while you're
in this car... you hear me?

He opens the driver's side door.

EXT. HOUSE - FRONT PORCH - LATE DAY

The Sheriff walks up the steps towards the front door.

INT. HOUSE - KITCHEN - SAME

Mama stands very quietly in a corner in the back of the kitchen. She holds the meat cleaver to Holly's throat, keeping her quiet as well.

Karl is nowhere to be seen.

They hear The Sheriff knocking on the front door. Mama doesn't budge.

EXT. HOUSE - FRONT PORCH - SAME

The Sheriff continues to knock.

(CONTINUED)

SHERIFF

Hello?

He waits a second for someone to answer.

SHERIFF (CONT'D)

Y'all know this whole county is
under a burn ban. Y'all can't be
burning nothing back there.

He waits a few more moments before knocking again.

No one answers.

He pulls on the screen door, it opens. He pokes his head
into the house.

INT. HOUSE - FRONT DOOR - SAME

The Sheriff looks around the dark house. No movement.

SHERIFF

This is the Sheriff. I need to ask
you a couple of questions.

Still nothing. He fully enters the house.

INT. SHERIFF'S CAR - SAME

Edward watches tensely as The Sheriff disappears into the
house.

INT. HOUSE - KITCHEN - SAME

Sweat rolls down Holly's face and drips onto the weapon at
her throat.

INT. HOUSE - HALLWAY - SAME

The Sheriff stands near the kitchen door, examining the
house.

SHERIFF

Is anyone home?

He is about to enter the kitchen door when he looks down to
see--

BLOOD smeared on the floor. Edward's blood to be exact.

(CONTINUED)

He quickly reaches for his gun holster and removes his REVOLVER.

SHERIFF (CONT'D)

This is the Tyler County Sheriff. I am armed. If anyone is in this house, show yourself!

He makes his way down the hallway. He's on high alert, checking every corner with caution. He reaches the stairway, turns--

Nothing.

INT. KITCHEN - SAME

Holly desperately wants to get The Sheriff's attention.

Without Mama noticing, she's able to wiggle her foot close to one of the kitchen table chairs.

INT. HALLWAY - SAME

The Sheriff is standing at the doorway leading into the basement. It's dark. He can't see a thing.

SHERIFF

(into the basement)

Hello?

INT. KITCHEN - SAME

Holly's foot is less than an inch from the chair. She stretches as much as possible until finally--

She kicks the chair. Just hard enough for it to KNOCK against the floor.

Mama is quietly furious. She holds the cleaver extra tight to her throat, which is starting to draw blood.

INT. HALLWAY - SAME

The Sheriff hears the noise and turns his attention away from the basement.

KARL RUSHES OUT OF THE BASEMENT!

He grabs The Sheriff and slams his head into the wall.

The revolver goes off once--

INT. SHERIFF'S CAR - SAME

Edward hears the gunshot.

He tries to get out of the car but the door is locked. He tries to unlock it, can't... Cop car.

He tries the other door. Also locked.

He notices the small window leading to the front seat.

INT. HOUSE - HALLWAY - SAME

Karl keeps jamming The Sheriff's head into the wall, leaving a BLOODY DENT.

The revolver falls from The Sheriff's hands and lands under the hallway table with the pictures.

Finally, Karl is able to pull The Sheriff into the basement. The depths of Hell.

INT. SHERIFF'S CAR - SAME

Edward has most of his body through the small window. It's a struggle but he's almost there.

One final push and he lands back first in the front seat. He immediately sits up, needs to move.

He grabs for the keys... they aren't there.

He goes for the door handle but notices--

The RADIO (the kind police cars have.)

He grabs it. Not knowing how to work it, he speaks into it.

EDWARD

Hello?

He waits for a second.

EDWARD (CONT'D)

Um... we have shots fired.

He's not sure if that was the right thing to say.

EDWARD (CONT'D)

Calling all units...

Still doesn't seem right.

(CONTINUED)

EDWARD (CONT'D)
Please... help.

He waits but only gets static in return. This isn't working.

He hears a noise come from inside the house.

INT. HOUSE - KITCHEN - SAME

Mama throws Holly against the kitchen table. She's angry.

MAMA
I should make you watch what you
just did to that cop!

Holly avoids eye contact. She's starting to look pale.

Karl enters the kitchen. Mama snaps at him.

MAMA (CONT'D)
Get rid of that cop's car! And this
time don't burn it for the whole
world to see!

Karl is like a dog that knows he upset his owner. He leaves the kitchen.

MAMA (CONT'D)
(to Karl as he leaves)
And where the fuck is your
brother?!

EXT. HOUSE - FRONT PORCH - DUSK

The sun is starting to set as Karl walks down the steps into the--

DRIVEWAY.

He walks up to The Sheriff's car. He pauses as he notices something in the front seat.

The keys are missing.

EXT. HOUSE - SIDE - SAME

Edward leans against the SIDE OF THE HOUSE. Out of view from Karl.

He listens as Karl opens the car and digs through it before slamming the door.

Edward breathes a small sigh of relief for not being caught.

He pulls something out of his pocket--

Holly's insulin pen.

He looks at it with worried eyes.

INT. HOUSE - HALLWAY - DUSK

Karl walks through the front door and passed the kitchen door. Mama stops him.

MAMA (O.S.)

Karl.

KITCHEN

Mama has calmed down.

She has Holly back in the wheelchair at the table. Holly's back is to the kitchen door.

KARL

That cop has the keys I need--

MAMA

Don't worry about that right now. I need you to take Earl and go find your brother.

KARL

But...

MAMA

Just go find him. It's almost dinner time. He knows better.

KARL

Yes ma'am.

Karl leaves.

(CONTINUED)

Mama turns back to her cooking. She uses the bloody meat cleaver to cut through potatoes and place them in boiling water.

Holly watches her with dazed eyes.

HOLLY

I'm diabetic... If I don't get my insulin...

Mama doesn't take her eyes off of her task.

MAMA

Oh dear, we don't allow none of that voodoo magic in this house.

HOLLY

Please... I could die--

Holly stops talking from the sound of someone, or something in the hallway.

LARGE STEPS and something DRAGGING.

The sound stops just outside the kitchen door.

Holly can't turn around to see it, but she knows something is there. She closes her eyes.

EARL enters the kitchen... and what the fuck?

He's 6'5 on his shortest days. Thick. You might mistake him for a mechanic, but covered in blood instead of oil.

Covering his head is a BROWN POTATO SACK with eye holes cut out. There is something wrong with him, probably why he's kept in the basement.

His breathing is heavy and asthmatic.

He keeps something with him. TWO HUGE BLADES put together like a giant pair of rusty scissors. He drags them behind him.

He's intrigued by Holly.

She keeps her eyes closed tight, almost trying not to breathe.

Earl leans in towards Holly. The moment is tense... until--

MAMA

Earl!

He takes his eyes off Holly and looks at Mama.

MAMA (CONT'D)

Go find Jed.

Earl quickly turns and leaves the kitchen. His MONSTROUS STEPS can be heard as he leaves the house.

Holly opens her eyes again, somewhat relieved.

EXT. HOUSE - SIDE - NIGHT

The sun is down.

Edward stares through a WINDOW on the side of the house that leads into the kitchen. He just witnessed Earl as well. He wants to process what he just saw.

He doesn't have time.

Earl and Karl are making their way towards the side of the house. When they get there--

Edward is gone.

EXT. HOUSE - BACK YARD - SAME

The SUV is nothing more than a burnt out shell of a vehicle now. Small amounts of smoke still rise from it.

Edward moves quickly and quietly trying to find a place to hide. He can hear the footsteps approaching.

Finally, he notices--

A CELLAR DOOR.

Karl turns the corner into the back yard. Earl slowly walks behind him.

The cellar door shuts its last few inches.

INT. HOUSE - BASEMENT - NIGHT

The cellar door leads into the back of the basement at the end of a narrow hallway.

The basement is dark. A few hanging lanterns are spread throughout. It has a very dungeon-like feel to it.

On either side of the hallway are doors. Some are boarded up, as if to keep something in or out.

The door furthest away from the cellar doors is a prison-style, sliding door with bars. Its room resembles a JAIL CELL because that's exactly what it is.

The door across from the jail cell is a normal looking door with a bolted lock on it.

Edward moves cautiously down the hallway.

At the end of it is a large open area.

In the middle of that is The Sheriff.

He's tied to a chair, hands behind his back, mouth gagged similar to the way Holly's was. He's unconscious.

He looks like someone beat the shit out of him, but he's alive.

Edward kneels next to him, tries to wake him.

EDWARD

Sheriff.

The Sheriff slowly comes to. He looks at Edward and tries to say something but can't speak through the gag.

Edward tries to remove it but--

EDWARD (CONT'D)

It's too tight. I need to cut it off.

He quickly scans the room. Notices--

A WORK BENCH.

On it are an assortment of tools: wrenches, screwdrivers, hammers, etc... All decorated in blood.

On the wall hangs a pair of gardening sheers. The same ones used on Todd the missionary.

(CONTINUED)

Edward uses them to cut The Sheriff's gag off.

SHERIFF
Cut my hands loose.

EDWARD
(cutting the hand restraints)
Listen... the men are gone. Holly
is in the kitchen with the old
woman...

The Sheriff gets out of the chair.

SHERIFF
Are you sure there's no one else in
the house?

EXT. SWAMPS - NIGHT

Jed's body jerks in the moonlight. Something unseen is trying to pull it.

After a few tries, it succeeds. His body is being drug towards the water.

Karl's hand grabs Jed's arm, just before an ALLIGATOR is able to pull her meal into the swamp. The gator lets go and HISSES at Karl.

Earl steps out of the bushes, onto the water's edge. The alligator quickly surrenders and submerges the water.

Earl scoops up Jed's body with one arm.

INT. HOUSE - BASEMENT - NIGHT

The Sheriff and Edward are at the top of the basement stairs, looking out into the hallway.

The Sheriff notices the revolver under the hallway table.

SHERIFF
(whispering)
There's my gun.

He turns to Edward with a plan.

SHERIFF (CONT'D)
(whispering)
I'm gonna grab that gun, sneak out
to my car and call for backup.

(CONTINUED)

Edward hates this plan.

EDWARD

(whispering)

No! We have to get Holly before...
that thing returns. Then we leave
and you can call for backup when we
are safe.

SHERIFF

(whispering)

We'll be safe as soon as I have my
gun.

The Sheriff thinks for a second.

SHERIFF (CONT'D)

(whispering)

You stay right here. As soon as I
have Holly, we can get to my car
and get out of here.

Edward agrees with this.

INT. KITCHEN - NIGHT

Mama looks out of the kitchen window. She's worried about
her "boys".

Holly barely looks alive at the kitchen table.

The Sheriff enters--

SHERIFF

(gun pointed at Mama)

Put your hands up!

Mama's hand grabs the meat cleaver as she turns around.

SHERIFF (CONT'D)

Ma'am... put down the knife!

MAMA

My goodness Sheriff, you scared the
dickens out of me.

With the gun locked on Mama's face, The Sheriff steps closer
to Holly.

SHERIFF

Drop the knife and put your hands
where I can see them!

(CONTINUED)

He uses his free hand to untie Holly's hands.

Mama slowly raises the cleaver.

SHERIFF (CONT'D)

I said put it down!

Mama places it on the table. She sees a shadow move by the window. No one else notices.

Holly uses her free hands to untie her feet. She's finally able to stand.

SHERIFF (CONT'D)

(to Holly)

Are you okay?

Holly nods.

SHERIFF (CONT'D)

Good. Let's go.

The Sheriff backs out of the kitchen door, never taking his focus off Mama. As soon as he's through--

SOMETHING JABS THROUGH HIS CHEST!

He looks down at it, surprised.

Holly screams. Mama smiles.

INT. HALLWAY - CONTINUOUS

Earl pulls The Sheriff into the hallway and raises him above his head.

The Sheriff is still alive but in shock. He looks down towards the basement. His eyes meet--

Edward's. Edward stares in pure fear from the basement steps.

Earl slings The Sheriff's body to the floor, hard. The Sheriff tries to pull himself away. Earl stabs the blades into him one last time.

The Sheriff stops moving.

INT. KITCHEN - SAME

Holly doesn't even try to escape. She keeps her distance from Earl.

MAMA
(into the hallway)
Jed! Come tie our guest back up.

Karl enters the kitchen. He gives Mama a sympathetic look.

MAMA (CONT'D)
Where's Jed?

Karl doesn't answer. Mama storms towards the hallway.

INT. HALLWAY - CONTINUOUS

Mama walks out of the kitchen.

MAMA
I said where is...

She stops moving when she sees him.

Jed lies on the ground, cold.

MAMA (CONT'D)
(not believing it)
Not my baby... not my baby boy!

She gets on the ground and cradles Jed's corpse.

MAMA (CONT'D)
What did that monster do to you?

After a long moment, she looks up to Karl and Earl.

MAMA (CONT'D)
(angry now)
Where is he?!

KARL
He wasn't at the swamp... unless a gator got him.

MAMA
I want to see a body! If he's alive you find him and you bring him to me!

She strokes Jed's head for a moment before pulling the pocket knife out of his skull. She looks at it.

(CONTINUED)

MAMA (CONT'D)

I'm gonna make this "Ed" pay for
what he's done.

She hands the knife to Karl.

From the--

BASEMENT STAIRS

Edward watches.

INT. KITCHEN - NIGHT

Karl grabs Holly. She doesn't struggle as he pulls her into
the--

HALLWAY--

and up the stairs.

Mama yells up to him.

MAMA

Tie her up in the back bedroom!
Then you find that boy!

EXT. HOUSE - NIGHT

Karl and Earl walk towards the woods again.

KARL

You know these woods better than
anybody. Let's find this fucker.

INT. HOUSE - HALLWAY - NIGHT

Edward sneaks towards the stairs. He has to step over The
Sheriff's body. He tries not to look.

He can see into the kitchen. Jed's body is now on the
table. Mama sits next to him, singing him a lullaby.

Edward makes for the stairs.

INT. HOUSE - SECOND FLOOR - SAME

Edward reaches the top of the stairs.

The second floor consists of a long hallway that branches off to other hallways.

On both sides of the main hallway are several doors.

Edward makes his way towards the back room.

SECOND FLOOR HALLWAY

On his way to the back bedroom, Edward hears a noise come from within one of the many rooms. He stops and leans towards the door.

He hears it again. A sort of MOAN is coming from within the room.

He turns the DOORKNOB. It's unlocked.

INT. SECOND FLOOR FRONT BEDROOM - NIGHT

Edward slides into the room, closing the door behind him.

The only light comes from the moon, through the window. This room is creepy.

EDWARD
(whispering)
Holly.

Nothing.

He moves further into the room.

EDWARD (CONT'D)
Holly... it's me.

Silence. But only for a moment.

A female speaks but it's inaudible. We get the feeling it didn't come from Holly.

EDWARD (CONT'D)
Who's there?

Edward keeps walking. His foot bumps into something.

(CONTINUED)

EDWARD (CONT'D)
(loud whisper)
Shit!

The mystery woman moans again. Loud this time. Edward knows this isn't Holly.

Fuck this. He makes for the door.

SECOND FLOOR HALLWAY

Edward exits the room. THE DOOR SLAMS behind him... and it's loud.

KITCHEN

Mama looks up from Jed's body. She heard that.

SECOND FLOOR HALLWAY

Edward knows Mama heard that. He's trying other doors in order to get out of the hallway. Some are locked. Some are boarded up.

STAIRS

Mama makes her way up the stairs. She's slow in her old age.

MAMA
Who's making all the racket up
here?!

SECOND FLOOR HALLWAY

Edward tries every door. Nothing. He's about to head back to the first room, but Mama is close. Then--

The Little Girl in the blue dress is standing at the back of the hallway.

Edward sees her and stops.

She waves for him to follow her. He's hesitant, but has no choice.

She leads him into an open door just as--

Mama makes her way up the last step.

INT. LITTLE GIRL'S ROOM - NIGHT

Edward puts his back to the wall just inside the door. He examines the room.

A SMALL LAMP in the corner lights the room. A filthy MATTRESS sits on the floor. A few old, dirty DOLLS are scattered across the floor.

SECOND FLOOR HALLWAY

The Little Girl stands outside of her bedroom door. Mama approaches her.

MAMA

Emma! What did I tell you about making noise up here?

Emma stares at the ground. Mama grabs her by the arm.

MAMA (CONT'D)

Are you listening to me?!

EMMA'S ROOM

Edward tries not to breathe. He is inches away from Mama. He can only listen to the confrontation.

MAMA (O.S.)

All you do is roam around this house and get into everybody's business.

Edward listens as Mama slaps Emma.

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

You are worthless to this family!

She slaps her again.

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

I should have thrown you out like the rest!

Edward badly wants to help, but can't.

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

Now get in your room and don't come out!

(CONTINUED)

Emma is shoved into the room. She goes straight to her bed and sits down. She keeps her face hidden as she picks up a NAKED DOLL and begins to comb its hair.

Edward waits until he's sure Mama is gone.

He sits down next to Emma.

EDWARD
I'm so sorry.

Emma doesn't look away from her doll.

Edward doesn't really know what to say.

EDWARD (CONT'D)
Your name is Emma? That's a pretty name.

Emma continues to ignore him.

EDWARD (CONT'D)
I can get you out of here.

She turns her face towards him, avoiding eye contact. Her deformed face is pink where Mama slapped her.

EDWARD (CONT'D)
But first I have to get to my friend. She's very sick and needs her medicine.

Emma goes back to combing her doll's hair.

EDWARD (CONT'D)
(after a moment)
Do you know where she is?

Emma nods her head.

EDWARD (CONT'D)
Can you take me to her?

Finally she looks him in the face.

INT. SECOND FLOOR HALLWAY - NIGHT

Emma pokes her head out of her bedroom. She checks to see if the coast is clear. It is.

She leads Edward out of the room and down the hallway.

(CONTINUED)

The hallway turns into another hallway. This house is massive.

Finally, they reach A DOOR. The BACK BEDROOM.

EDWARD

You're sure she's in this one?

Emma nods with excitement. The most we've seen out of her.

INT. BACK BEDROOM - NIGHT

The door gently opens. Edward cautiously enters.

There is actually a light on in this room. Making it easy to see--

Holly. She's strapped to a LARGE CHAIR in the back of the room. Her hair covers her face. She doesn't look alive.

Edward runs up to her. He knells down and rubs her shoulder. She looks up at him.

Holly's face is covered in sweat. Her eyes are yellow. She has the greasy rag in her mouth again. She seems defeated.

EDWARD

Holly...

He pulls her insulin pen out of his pocket.

EDWARD (CONT'D)

I have your insulin.

He tries to untie her gag but the knot is too tight.

EDWARD (CONT'D)

Okay... I'm going to give you your shot first.

He adjusts the insulin pen. He's seen her do this countless times.

EDWARD (CONT'D)

I've seen you do this plenty of times... I'm just going to stick it in your thigh... okay?

Holly looks up and begins to struggle as much as she can in her weak-state. She tries to say something but can't.

(CONTINUED)

EDWARD (CONT'D)
It's fine. I can do this.

He sticks the needle in her thigh and injects the insulin.

EDWARD (CONT'D)
See? All better...

KARL STANDS BEHIND EDWARD. He hits him over the head.

Edward goes to the ground. He's out cold.

FADE TO:

INT. ATTIC - NIGHT

The ATTIC is full of random, dusty junk. A PIANO sits in the corner. MANNEQUINS with no arms are spread around. In the middle of the room--

Edward begins to wake up. As he opens his eyes... it's BRIGHT. It takes him a moment to adjust to such a light. But when he does, it's not good.

He sits in a WOODEN CHAIR. His hands are tied behind his back. His feet are tied together. He sweats from the bright light. The light belongs to him.

A mere foot from his head is the light stand he brought into the house. All 500 WATTS blasting his face.

Karl stands nearby at a table that contains an assortment of cutting tools. He is SHARPENING one of the knives.

EDWARD
What... what are you gonna do?

Karl pays him no attention.

Edward wiggles in his chair. He's not getting loose.

EDWARD (CONT'D)
Please don't torture me.

Karl turns and walks over to Edward. He presses the light against Edward's face, instantly sizzling his flesh.

Edward screams in pain.

KARL
(pulling the light away)

(MORE)

(CONTINUED)

KARL (cont'd)
You want me to make it quick? Stab
a knife into your head? Leave you
with your pants down?

Edward gets it.

EDWARD
That was in self-defense... I'm
sorry for your brother.

Karl shrugs it off and returns to the table.

KARL
Eh... He was queer anyway.

He begins sharpening his knife some more.

KARL (CONT'D)
Don't have time for queers around
here.

He points the knife he's been sharpening at Edward.

KARL (CONT'D)
You ain't queer, are ya?

EDWARD
(eyeing the knife)
No... no sir.

Karl returns to the table. After a long moment--

EDWARD (CONT'D)
If you let us go--

Frustrated, Karl turns and SLICES PART OF EDWARD'S
EAR. Blood pours out. Edward screams, again.

KARL
Mama ain't happy about what you did
to Jed.

Karl runs the knife down the side of Edward's face, leaving
a streak of blood.

KARL (CONT'D)
She wants to have a talk with you.

Karl tosses the knife on to the table. He leaves the attic.

Edward remains, bloody and defeated. A few quiet moments
pass. Then--

(CONTINUED)

A SMALL HAND reaches up and grabs the knife off of the table.

The knife slices through the bindings on Edward's hands.

It takes him a second to realize his hands are free. But then his feet are also cut loose.

Emma takes his hand and leads him to the back of the attic. She points to a small HIDDEN DOOR that leads into THE WALLS.

Edward isn't too sure about this.

EDWARD

What's in there?

There's no time for questions. Emma goes first, tugging on Edward's hand to follow.

Reluctantly, he enters the walls behind her.

The tiny door shuts just as--

Karl and Mama enter the attic.

KARL

I've got him nice and worked up for you--

He stops when he realizes Edward is gone.

Mama looks at him, disappointed but not surprised.

Karl quickly looks around the entire attic. Looking in dark corners. He turns the chair over as if that makes sense.

KARL (CONT'D)

No... NO!

He looks at Mama. He's failed her.

KARL (CONT'D)

I'm gonna find him Mama... I'm gonna find him so you can make him pay!

He storms out of the attic.

INT. HOUSE - WALLS - NIGHT

Emma has a LANTERN that she uses to navigate the walls. It's her own secret world in here.

It's shocking how much room there is. Edward is almost able to stand straight up.

BEAMS OF LIGHT shine through random holes in the wall. They are small, unnoticed from the other side. They can be used to spy into the house.

Emma stops. She makes Edward do the same.

Karl is directly on the other side of the wall. He's angry. Kicking in bedroom doors, searching.

KARL (O.S.)
You can't hide in MY HOUSE!

He can be heard turning furniture over in the bedrooms.

KARL (O.S.) (CONT'D)
Don't make me get Earl after you!

Edward watches through one of the small holes as Karl moves on.

INT. SECOND FLOOR FRONT BEDROOM - NIGHT

Holly is back in the wheelchair. She's bound, as usual. She has more life to her now. The insulin did the trick.

With the lights on in this room, we can now see where the moaning Edward heard came from.

In the center of the room is a KING SIZED BED. A PREGNANT WOMAN, no less than nine months along, is tied to the bed as if she were starring in The Exorcist. It's Sarah, the missionary. She's alive, but you wouldn't know it if it weren't for the breathing--

It's that "going-into-labor" breathing. And she is.

Between Holly and the bed is a small SURGICAL TABLE. It contains very basic tools for surgery, including a not-too-sanitized looking SCALPEL.

Holly stares at Sarah with worried eyes.

(CONTINUED)

Mama enters the room. She is wearing a pair of YELLOW RUBBER GLOVES. The kind used to clean toilets... not deliver babies.

MAMA
(looking at Sarah)
Almost time now.

Sarah won't even look at Mama. She's been held captive for too long.

HOLLY
(to Mama)
She needs a hospital... A doctor to deliver this baby.

Mama doesn't even consider this notion.

MAMA
Oh, I've done this plenty of times.

HOLLY
You said yourself there's always complications.

MAMA
That's not my fault, dear.

She looks down at Sarah, brushes a hair out of her face.

MAMA (CONT'D)
If these girls weren't such whores, maybe God would let their babies live.

HOLLY
(shocked)
There's more?

MAMA
Not anymore. Why keep them when they can't give me a proper grandchild?

HOLLY
You're sick...

MAMA
You needn't worry. You're so pretty, you'll give me all the little grand-babies I've ever wanted.

HOLLY

I'm not giving you shit!

She spits towards Mama. Mama remains as sweet as ever.

MAMA

You don't have a choice dear.

Sarah begins to moan loudly. It won't be long before this baby is coming out.

INT. WALLS - NIGHT

Emma and Edward traverse through the walls. They seem to be going down quite a bit.

EDWARD

Where are you taking me?

Emma never speaks. She just keeps motioning for him to follow.

INT. BASEMENT - NIGHT

Karl stands outside of the jail cell room in the basement. Turns out this is Earl's room. They keep him locked up in here.

KARL

(through the bars)

The boy got loose again.

He uses an old fashioned SET OF KEYS to unlock the door. He slides it open.

KARL (CONT'D)

Tear this house apart if you have to.

Earl steps out of his room in all his massiveness. His blades scrape across the cement floor.

INT. HALLWAY - NIGHT

Earl rises out of the basement. His movements are slow, yet intimidating. He pauses for a second and looks at the wall. He keeps moving, not knowing--

INT. WALLS - SAME

-- Edward is inches away.

Emma guides Edward lower and lower, into the--

BASEMENT ROOM.

The tunnels within the walls lead into one of the boarded-up rooms within the basement.

Emma enters first making Edward wait alone.

EDWARD

Emma...

After a long moment she comes back for him.

Edward steps down into the room. It's clear something isn't right by the look on his face.

EDWARD (CONT'D)

Whoa... what is that smell?

The room is cluttered with anything you would lock away in your basement. Musty garbage.

Edward looks around, not sure why Emma wanted him to see this room. He turns to ask--

EDWARD (CONT'D)

What is this place?--

SOMETHING CHARGES ACROSS THE ROOM!

Edward doesn't have time to notice before it has already pounced on him, taking him to the ground.

He fights it off, flailing his arms. He panics as some sort of WILD ANIMAL attacks him.

Emma intervenes. She tries to calm Edward down. She holds up the lantern.

Edward can't believe what he sees.

Before him stands, or more-so squats, a SMALL BOY. Probably five or six years old. He's almost naked except for a make-shift diaper. He's filthy, as if he has never been given a bath. He snarls and claws at Edward like a beast.

Emma points her finger at the wild child and says the first words we hear from her.

(CONTINUED)

EMMA

No!

The child backs off. He listens to her. She has him trained.

Edward gets to his feet.

EDWARD

Is that...

Emma holds her finger to his mouth, "shush"ing him. She raises the lantern as high as she can, lighting most of the room.

THREE OR FOUR of these children spread out around the room. They are squatting, almost in attack-mode. They watch Edward as he looks at them in amazement and in horror.

They all look similar, except they vary in age. Some are just toddlers, some a little older. They are dirty, with long hair. It's impossible to tell which are male and which are female.

EDWARD (CONT'D)

Where did they all come from?

INT. SECOND FLOOR FRONT BEDROOM - NIGHT

Sarah's breathing is at its peak. Sweat pours down her face as she stares at things unseen.

Mama has the woman's legs spread wide. She examines her, ready for the baby to come at any moment.

MAMA

It's almost time for my sweet grand-baby to arrive.

She reveals her hands. The yellow gloves are now covered in blood.

Karl enters the room.

MAMA (CONT'D)

(to Karl)

Did you find that boy.

Karl is excited to see Sarah about to give birth.

(CONTINUED)

KARL
Earl is looking.

MAMA
Shouldn't you be helping him?

KARL
I was thinking maybe I could be in
here this time--

Mama turns to him. She's not happy with him in the room.

MAMA
I can handle this. I need you to
find that murderer!

Karl looks at Sarah one last time.

MAMA (CONT'D)
Now!

KARL
(reluctantly)
Yes ma'am...

He leaves the room.

INT. SECOND FLOOR HALLWAY - NIGHT

Karl storms down the hallway. He finds Earl in one of the rooms, tearing it apart.

KARL
Where is he?!

Earl stops what he is doing and looks at Karl.

Karl needs this done to be at the birth of his child. In frustration he picks up and throws a small lamp at the wall. He storms out of the room.

INT. BASEMENT ROOM - NIGHT

Edward silently tries to open the door leading into the main area of the basement. It only opens a few inches due to the lock bolted to the outside.

Edward is able to look out of the small opening and see the jail cell.

(CONTINUED)

EDWARD
(to himself)
The cellar doors...

He turns to Emma, who is feeding table scraps to the children.

EDWARD (CONT'D)
No one knows about your passages
through the walls?

Emma shakes her head "no".

EDWARD (CONT'D)
So if we could get Holly down here,
we could escape through the doors I
came in.

Emma shakes her head. That could work.

EDWARD (CONT'D)
We just need a way to get her alone
long enough...

INT. SECOND FLOOR FRONT BEDROOM - NIGHT

Sarah screams. The baby is coming.

Mama is wrist deep between the woman's legs.

MAMA
Keep pushing.

Holly watches in disgust.

Sarah's screams get louder and louder the closer it gets. It has to be crowning by now.

MAMA (CONT'D)
I see it. Almost there.

The screams get louder still before--

They stop completely. She lays her head to the side, staring passed Holly. She has no desire to even see the baby.

HOLLY
(whispering to Sarah)
It's okay. It's over now.

Mama uses the scalpel to slice the umbilical cord and tosses the blade back onto the surgical table.

(CONTINUED)

She holds the newborn up, examines it.

The baby isn't crying. Doesn't even appear to be moving. Mama doesn't look happy with it.

MAMA

Another dead one.

She carries it by its ankles and walks to the far side of the room.

HOLLY

No! It's not dead. You have to spank it. Make it cry...

Too late. Mama opens a laundry shoot and tosses the baby down it.

HOLLY (CONT'D)

(terrified)

No!

Holly attempts to get up, but since she's tied down she only manages to tip the chair over.

The surgical table falls with her. The scalpel lays inches away. She sees it.

Karl hastily enters, looking at the new mother.

KARL

(excited)

Is it here?

He looks around the room, confused to not see the baby.

MAMA

Another rotten one. Had to get rid of it.

Karl looks distraught.

MAMA (CONT'D)

(pointing to Holly)

Pick her up off the ground.

Karl lifts Holly back up.

The scalpel is noticeably no longer on the ground.

MAMA (CONT'D)

She's the one that'll give us a good baby.

(CONTINUED)

Mama grabs a pillow from the bed.

MAMA (CONT'D)
Pretty little thing like that...
Can't go wrong with them genes.

She places the pillow over Sarah's head, suffocating her. Sarah doesn't fight it.

HOLLY
No! If you kill her, I won't give
you anything!

Mama doesn't consider removing the pillow.

MAMA
I told you honey. You don't have a
choice.

INT. BASEMENT ROOM - NIGHT

THE INFANT lies on a pile of blankets and pillows at the bottom of the laundry shoot.

It leads straight into the basement room with all of the other kids. This is clearly how they all got here.

Emma approaches the baby, which is now awake and moving. She picks it up and comforts it.

Some of the other children walk over and admire it. They've already accepted it as their own.

Edward watches in disbelief.

EDWARD
Oh my God.

INT. SECOND FLOOR FRONT BEDROOM - NIGHT

Karl opens the door to the laundry shoot and looks inside.

MAMA
Karl, get away from there... I told
you it was dead.

He shuts it.

KARL
I know Mama. Just like the others.

(CONTINUED)

Earl can be heard in another room, tearing it apart. Mama notices.

MAMA

We've got to find that boy.

KARL

We will.

She looks at Holly. She has an idea.

MAMA

Get her ready to move. I know how to get him to come out.

Karl walks over to Holly.

KARL

C'mon--

HOLLY STABS THE SCALPEL INTO KARL'S LEG!

He falls on the bed, screaming.

Holly gets out of the chair, her restraints cut. She runs for the door.

MAMA

Karl! Get her!

Karl grabs at his leg, in pain.

KARL

She stabbed me, Mama!

INT. SECOND FLOOR HALLWAY - CONTINUOUS

Holly exits the bedroom, looks both ways.

MAMA (O.S.)

Earl!

Holly runs down the hallway, determined. She tries different bedroom doors. They're all locked.

She gets to the end of the hallway and turns. She stops.

Earl steps out from one of the rooms. He moves slowly towards her, dragging his blades behind him.

Horrified, Holly turns around and runs back down the hallway.

(CONTINUED)

Earl turns the corner.

Holly is scared but feels she can easily outrun him...

Out of nowhere--

EARL SPRINTS DOWN THE HALLWAY!

He's fast and that makes him much scarier.

Holly hears the giant footsteps and turns to look. She can't believe it.

As Earl is running, he pulls his blades up and starts opening and closing them like a giant pair of scissors. He could easily cut her in half.

Holly reaches a dead end. She tries the doors on either side of the hallway. Both locked.

Earl is so close now, Holly closes her eyes and accepts death.

The two blades stick into the wall. Both of them are inches from her neck.

He has her trapped, but still alive. All she can do is move her eyes to see the situation she is in.

Earl bends down, putting his face directly in front of hers. She wants to turn her head away but can't.

His breathing almost sounds like he's growling at this point.

MAMA (O.S.) (CONT'D)
That's my good boy.

Earl steps away from Holly, allowing Mama to get in her face.

MAMA (CONT'D)
I don't want our relationship to be
like this, my dear.

She strokes some hair out of Holly's face.

MAMA (CONT'D)
Do you?

Holly doesn't answer.

(CONTINUED)

MAMA (CONT'D)

Earl, sweetie...

Earl begins to close the blades even more. They become tight around Holly's neck, almost breaking the skin.

Holly can't take it anymore.

HOLLY

No... I don't!

MAMA

Good.

(suddenly less sweet)

Because I would have no problem
letting him cut your fucking head
off!

Mama turns and walks away.

MAMA (CONT'D)

(to Earl)

Release her.

Earl pulls the blades out of the wall.

Holly falls to her knees. She begins to cry.

INT. SECOND FLOOR FRONT BEDROOM - SAME

Karl sits on the side of the bed next to Sarah's body. He is in pain as he pulls the scalpel out of his leg.

Mama walks in.

MAMA

Go tie the pretty one back up.

KARL

(concerned)

Mama, what if he got out of the
house?

MAMA

He's not going to leave Holly
behind...

She motions to Sarah's body.

MAMA (CONT'D)

Tie her up too.

(CONTINUED)

KARL
I don't think we need to--

MAMA
Do as I say!

INT. WALLS - NIGHT

Emma and Edward are back in the walls, on the move.

EDWARD
(keeping his voice low)
Once we find her and can get her
into the walls, you go to the other
side of the house and make as much
noise as possible.

Emma understands.

They move upwards towards the higher floors.

INT. SECOND FLOOR HALLWAY - NIGHT

Karl finishes re-tying Holly to the wheelchair.

HOLLY
You know Mama is killing your
babies. They aren't dead before she
throws them out.

Karl calmly rolls her down the hallway, ignoring what she
says. He walks with a noticeable limp.

HOLLY (CONT'D)
Those are your babies... your seed
and she gets rid of them because
they aren't good enough for her.

Karl stops. It looks like he's starting to realize what
she's telling him as the truth. But then--

He shoves the rag into her mouth and puts a POTATO SACK,
similar to the one Earl wears, over her head. However, this
one doesn't have eye holes.

INT. WALLS - NIGHT

The two wall dwellers continue to move. Climbing up takes much more time than going down did.

Edward stops, listens.

MAMA (O.S.)

Karl, take her to the attic and let
her think about what she's done!

Through a tiny hole in the wall, Edward can see Mama as she walks down the second floor hallway towards the stairs.

Karl isn't far away, pushing the wheelchair towards the attic.

As soon as Mama is passed them, they start moving again.

They reach a WIDER AREA in the walls. They stop in order to finish forming their plan.

EDWARD

Okay, as soon as they leave her
alone in the attic, you go to the
kitchen and start banging pots
together. They'll come running to
you... we will meet back up in the
basement.

INT. ATTIC - NIGHT

Karl drags the wheelchair up the last few steps into the attic.

He rolls the chair to the far corner of the room. He leans down and kisses her on top of the head before--

He throws a white sheet over her. Covering her as if she's an old piece of furniture he doesn't want to get dusty.

He leaves her in the corner and walks to the stairs. He turns back to give her one last look before going down and into the--

HALLWAY.

He shuts the door leading into the attic stairs.

INT. WALLS - SAME

Edward watches Karl through another small hole. He turns to Emma. His whispers are so soft, he's almost just mouthing the words--

EDWARD

Go... Go!

Emma takes off fast and stealthy through the walls. She's able to navigate without making a single sound.

Edward takes a deep breath. It's time.

INT. ATTIC - NIGHT

The small door that leads into the walls opens. Edward pokes his head out. Everything seems clear. Almost too easy.

INT. KITCHEN - SAME

One of the LOWER CABINETS creaks open. Emma is crouched within it. She's about to exit when--

Karl enters the kitchen. He's rolling another wheelchair. This is strange because the body in the chair looks exactly like the one left in the attic. Potato sack and all.

Mama enters behind him.

MAMA

(whispering)

No! Take her down to the basement.
It's time she does what we brought
her here to do.

Emma stares, wide eyed. She backs further into the cabinet. She bumps into a pot, making a loud CLANKING noise.

Mama hears this and quickly turns towards the cabinet. She walks over to it and slings it open--

Nothing but pots and pans.

MAMA (CONT'D)

Filthy rats.

INT. WALLS - SAME

Emma moves as fast as her little legs will carry her. She needs to get to Edward.

INT. ATTIC - SAME

Edward cautiously approaches the wheelchair. He stays low, just in case.

EDWARD

Holly?

He slides the sheet off of her.

EDWARD (CONT'D)

I found a way out of the house. We have to be quick and quiet though.

She isn't moving.

EDWARD (CONT'D)

Holly...

He fears the worst.

EDWARD (CONT'D)

Are you okay?

He pulls the potato sack off of her head. She's dead.

But it's not Holly. It's Sarah.

Edward is very confused.

EDWARD (CONT'D)

What the--

THE ATTIC DOOR SMASHES INWARDS!

Chunks of wood and splinters fly as--

EARL COMES CRASHING INTO THE ATTIC!

It takes him only a second to locate Edward, who is frozen in fear.

Earl charges him. Swinging the blades wildly. Destroying everything in his path.

He opens the blades and goes for the kill.

(CONTINUED)

Edward comes to his senses just in time. He dives out of the way.

The blades slam shut, slicing through Sarah's body like crisp construction paper.

Not missing a beat, Earl turns towards Edward and keeps charging.

Edward stumbles backwards. He gets behind the old piano. He's trapped. He pleads--

EDWARD (CONT'D)
Wait... wait!

Earl clashes into the piano, causing it to pin Edward to the wall.

Earl raises his blades. Jams them towards Edward's head.

Edward manages to slide down under the piano at the last second, narrowly missing decapitation.

Earl slings the blades down, cutting the piano in two.

Edward is on all fours. He crawls between Earl's giant legs. Making his way across the attic as fast as possible.

He gets to his feet and runs for the door.

Earl turns and launches his blades across the room.

They fly passed Edward and stick in the wall less than a foot from his torso.

Edward turns to look. Earl is already on his heels. He's too fast.

Earl grabs Edward and lifts him over his head. He could snap him like a twig, but this is fun. He throws Edward across the room.

Edward bashes into the wall, leaving a man-sized hole in it.

He falls to the ground, barely able to move. He tries to get to his feet, but fails.

He looks up into the hole. Emma is in it, motioning for him to follow her.

Earl yanks the blades out of the wall and slowly walks toward his victim who--

Is no longer there.

Earl looks around the attic.

INT. WALLS - SAME

Emma moves fast. She keeps having to stop and wait on Edward.

He's limping, bloody, and holding his side. Probably has a few broken ribs.

Emma wants him to hurry. She lowers down into the walls of the second floor.

Edward winces in pain as he tries to do the same. They keep moving.

Suddenly, THE BLADES STAB THROUGH THE WALL, not even five feet behind Edward.

Earl has found their hiding place. They move fast.

The blades are pulled out of the wall. Edward and Emma don't stop.

The blades come back through the wall, this time right between them.

Edward has to duck in order to get passed them. They rip out.

INT. SECOND FLOOR HALLWAY - CONTINUOUS

Earl holds the blades with both hands as he continues to stab them into the walls. He stabs in, yanks them out. Over and over.

He rams them in one last time. He hits something other than drywall.

The wall begins to bleed.

INT. WALLS - SAME

Edward finds it hard to breathe. His eyes fill with water that quickly rolls down his face.

INT. SECOND FLOOR HALLWAY - SAME

Earl slowly pulls the blades out of the wall. He examines the blood that drips from them.

Satisfied, he lets the blades drop the the ground. He walks away, dragging them as usual. This time, they leave a trail of blood.

INT. BASEMENT - NIGHT

The blades CLANK as they hit each step leading into the basement.

Mama stands at the bottom of the stairs, watching him.

MAMA

Is it done?

Earl stops in front of her. He lifts the blades for her to see the blood.

MAMA (CONT'D)

Good boy.

She pats him on the back.

MAMA (CONT'D)

Now go to your room.

Holly watches Earl as he drags the blades across the floor towards his "room". She sees the fresh blood and begins to weep.

Mama follows Earl. He enters his room. She shuts the barred doors and locks it.

Karl cuts the restraints holding Holly to the wheelchair.

KARL

Get up.

Holly has no fight left in her. She just sits there.

Karl grabs her by the arm and pulls her out of the chair.

KARL (CONT'D)

I said get up!

He gets her out of the chair and pushes it away.

Bolted to a HANGING CHAIN are a pair of THICK HANDCUFFS.

(CONTINUED)

Karl locks them to Holly's wrists.

He pulls the chain, causing the handcuffs to rise. Her arms are lifted into the air.

There are another pair of cuffs down by her feet. Karl locks those around her ankles.

Holly is unable to move in the standing position.

Mama walks over to her.

MAMA

Now that we won't have any
interruptions... you and Karl will
finally get to make love.

Holly doesn't acknowledge Mama. She's prepared to block out everything that's coming.

MAMA (CONT'D)

And you're gonna give me the most
pretty little grand-babies a Mama
could ask for.

Mama's demeanor changes.

MAMA (CONT'D)

Or else you'll end up like the
rest!

She turns to Karl.

MAMA (CONT'D)

Make Mama proud.

Karl walks up behind Holly and rubs his hand up and down her thighs.

He sniffs her neck.

Holly's eyes are closed tight.

Karl begins to lick her neck as his hand makes its way up her shirt.

He slides his free hand down his own pants. He's getting excited now.

He takes a step back from her. He's ready for this. He unbuckles his pants, pulls them down.

He steps back up to her. He reaches around her to undo her pants. Rather than unbuttoning them, he rips them open.

(CONTINUED)

He grabs her pants in order to pull them down, until--

MAMA (CONT'D)

Karl...

He doesn't turn to her.

KARL

I can do this myself, Mama!

He pulls on Holly's pants. They start to come down.

MAMA

Karl!

Agitated, Karl turns to Mama.

KARL

Mama, I wanna...

Karl stops.

Edward is holding the gardening sheers to Mama's throat.

KARL (CONT'D)

Let her go!

EDWARD

(motioning to Holly)

Get her down.

Karl steps towards Edward.

KARL

You release my Mama first!

Edward presses the blades closer to Mama's throat. A little bit of blood drips.

EDWARD

Get her down, now!

Karl steps closer again.

EDWARD (CONT'D)

I will cut her fucking throat if
you don't get Holly down!

Karl backs down.

He reaches into his pocket and pulls out a SMALL KEY. He doesn't notice Edward's pocket knife falls out as well.

Karl uses the chain to lower Holly's hands.

(CONTINUED)

Edward doesn't notice as Mama slowly shifts them in the direction of Earl's room.

EDWARD (CONT'D)

Stop moving or you're going to die tonight.

Karl unlocks Holly's hands. He bends down to unlock her feet.

With one BIG PUSH, Mama is able to knock Edward off her, toward Earl's room.

MAMA

Get him Earl!

Earl's blades shoot through the barred door. They barely miss Edward and stab into the door across the hall.

Edward looks at the blades and turns back around.

Karl grabs him by the throat and slams him into the wall.

Edward uses one hand to grab Karl's arm.

He still holds the gardening sheers in the other hand. He raises them towards Karl's head.

Karl grabs the sheers and throws them across the room.

Earl pulls the blades out of the door. He stabs them once more, this time closer to Edward's head but the metal bars on his door are blocking them.

Earl pulls them out again, they knock the lock off of the door leading into the basement room. Edward notices.

Holly uses her free hands to tug at her ankle restraints. They won't budge. She notices the pocket knife on the floor. She grabs it.

Edward is now using both hands to hold Karl's arm.

Karl lifts Edward off the ground. He is much stronger than Edward thought.

Mama notices the keys still hanging in the lock on Earl's door. She moves towards them.

Holly reaches for Mama. She's able to grab her foot.

Mama pulls, trying to get her foot free. She's about to use her other foot to kick Holly in the face when--

(CONTINUED)

Holly stabs the pocket knife into Mama's foot.

Mama screams. She's in pain but now she's pissed. She grabs the gardening sheers off the ground.

Edward is running out of air. He's able to turn his head enough to see Mama carrying the blades towards Holly.

He releases one hand from Karl's arm. He uses it to reach for the door to his left.

Holly sits on the ground with no way to protect herself. She instinctively puts her arm in front of her face.

Mama raises the blades.

MAMA (CONT'D)

We were LETTING you be in our family!

Edward has his hand on the doorknob. With one last effort he's able to turn it. The door creaks open.

--AAAAAAAAA0000HHHH!--

A howl comes from within the room.

Mama stops. She lowers the sheers and stares towards the door.

Karl lets go of Edward's neck. Edward falls to the floor.

--AAAAAAAAA0000HHHHHH!--

Again. Everyone watches the door. Only Edward knows what's in there.

The door pushes open.

The oldest of the WILD CHILDREN comes out first. His eyes need to adjust to the light. He sniffs the air.

He looks at Edward. Sniffs him.

Karl backs against the wall. He doesn't know what the expect. Then--

The others exit the room. They all enter the basement the same way. Confused, taking time to get used to the new surroundings.

Mama stares at them with loving eyes.

(CONTINUED)

MAMA (CONT'D)
My grand-babies...

The oldest looks at her. He tilts his head; curious.

Mama has tears in her eyes. She opens her arms, inviting the child to come embrace her.

He makes his way closer to her.

MAMA (CONT'D)
Come on. Come to grand-mama.

The child runs at her. She reaches out to him--

He goes straight for her throat with his teeth. BLOOD SPRAYS as the child tears into her flesh.

She falls into one of the hanging lanterns. It hits the ground causing flames to explode across the basement floor.

The others quickly join in. They leap onto Mama like a pack of HUNGRY HYENA'S.

Karl watches in disbelief.

KARL
Mama?...

He races towards them.

KARL (CONT'D)
Get off my Mama!

Before he can reach them--

Edward jumps on Karl's back. He grabs him in a choke hold.

Earl goes crazy. Swinging his blades out of his room as much as possible.

Karl swings Edward around, trying to get him off. Edward pulls him back towards Earl's room.

Sparks fly as Earl's blades slide against the metal bars.

Karl reaches behind him, elbowing Edward in the injured ribs.

Edward gets him close to the blades. Earl begins opening and closing the blades like a maniac.

The blades open. Edward pulls Karl between them. Edward lets go, dropping to the ground. The blades close.

(CONTINUED)

Karl stands there for a second, with the blades closed awkwardly on his neck. Then his body falls, without his head attached.

The children are still tearing apart Mama.

Half of the basement is engulfed in flames.

One of the children notices Holly. It crawls over to her.

Holly backs away as far as she can but she's still locked in at the ankles.

The child sniffs her. It has blood dripping from its mouth. Holly is scared.

Edward pets the child on top of the head. It leans its head into his hand as if it were a cat.

EDWARD
(to the child)
Good work.

Edward bends down to Holly's ankles with the key.

HOLLY
What are those things?

EDWARD
Just kids.

Edward helps Holly to her feet. They quickly notice the stairs are now covered in flames. The fire is spreading fast.

HOLLY
We're trapped.

EDWARD
No. The cellar doors. Follow me.

They stay low to avoid Earl's blades.

They reach the back of the basement. The cellar doors are heavy and Edward is beat up and weak. Holly helps push on them.

EXT. HOUSE - BACK YARD - NIGHT

The cellar doors sling open. Smoke pours out.

Edward and Holly climb into the open air. Finally free.

Edward turns to help all of the children out. The oldest one is carrying the newborn baby.

Edward motions for everyone to follow him. He runs to the side of the house.

Only Holly follows him. He looks back.

All of the children stare into the night sky. It is something they've never seen before.

They sniff the fresh air.

EDWARD

This way!

A few of them look at him for a moment. They don't intend to follow.

Edward takes a step back towards them but it's too late.

They all run into the woods. Wild animals, finally set free.

Holly grabs Edward by the arm.

HOLLY

We need to go.

Edward stares into the dark woods for a moment. Then he turns as they run to--

EXT. DRIVEWAY - NIGHT

Holly looks into The Sheriff's car.

EDWARD

Don't bother, no keys.

He walks up to Karl's truck.

EDWARD (CONT'D)

Here!

INT. RUSTY TRUCK - NIGHT

They sit in the truck, catching their breath. Edward is behind the steering wheel.

They watch as the house is now completely in flames.

Holly rests her head on Edward's shoulder.

HOLLY

I thought they killed you.

INT. HOUSE - SECOND FLOOR HALLWAY - NIGHT

The flames move down the hallway. The walls are starting to collapse.

HOLLY (O.S.)

Whose blood was that?

In the middle of the floor lies a small body. Emma. Her blue dress is now soaked in dark blood.

EDWARD (O.S.)

A friend's.

INT. RUSTY TRUCK - NIGHT

Holly watches Edward as he stares at the house. She kisses him on the cheek.

HOLLY

Thanks for coming back for me.

Edward looks at her.

EDWARD

Did you finally get the exciting story you wanted?

Holly doesn't get a chance to answer.

EXT. HOUSE - PORCH - NIGHT

From within the burning house--

EARL COMES RUNNING OUT!

He's completely covered in flames and is screaming like a madman as he swings his blades around.

INT. RUSTY TRUCK - SAME

Edward immediately tries to start the truck.

HOLLY

Drive!

The engine turns over. Edward slams it in reverse just as--

The flaming blades crash through the windshield, stabbing through the seat between them.

Edward guns it.

DRIVEWAY - SAME

The truck reverses down the driveway. It runs over the butterfly mailbox.

Earl doesn't follow them. He falls to his knees. The flames have won the battle. He falls face first to the ground.

INT. RUSTY TRUCK - SAME

Holly pushes the blades out of the windshield.

EXT. RUSTY TRUCK - SAME

The blades slide off the hood and STICK INTO THE GROUND.

EXT. DIRT ROAD - NIGHT

The rusty truck drives away from the house. In the distance red and blue lights flash, heading this direction.

EXT. HOUSE - NIGHT

The flames light up the otherwise clear night sky. Nothing of the house will be salvaged.

DRIVEWAY - SAME

A dark burnt spot the size of a large man stains the driveway.

The giant blades stick out of the ground.

(CONTINUED)

CONTINUED:

93.

A burnt hand grabs them.

CUT TO BLACK:

THE END.