

"WOODERS"

By

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FADE IN: EXT. DARK, DESERTED COUNTRY ROAD. NIGHT.

THE BREAKDOWN

THERE IS A VAN FILLED WITH THREE COUPLES SPEEDING DOWN THE ROAD.

FADE IN: INT. VAN

DALLAS

(DRIVING THE VAN)

Man, you can't tell me that concert wasn't worth the trip.

SAMANTHA

It was so worth it. I mean, Alice Cooper on Halloween. Everyone at school is gonna be so jealous.

ED

Hey, do you think you can slow it down a bit? It's pitch black outside and I just saw a deer crossing sign.

JULIA

The last thing we need is to hit a deer. My dad plowed into one at 45 miles per hour in his truck a few years back and the truck was totaled.

DALLAS

Can you two relax already? Smoke a joint or something. You're always worried about nothing. Hey, Charlie, pass me some of that good green.

(ED TURNS TOWARDS THE BACK OF THE VAN. CHARLIE AND DAWN ARE MAKING OUT WITH ONE ANOTHER.)

ED

Uh...Charlie's a little busy.

SAMANTHA

(TURNS TO THE BACK OF THE VAN)

Jesus Christ!

DALLAS

(ADJUSTS HIS REARVIEW MIRROR TO SEE WHAT CHARLIE AND DAWN
ARE DOING IN THE BACKSEAT)

Get a room!

(CHARLIE LOOKS UP FROM KISSING DAWN)

CHARLIE

We don't need a room. That's why we hang out with you and
your van.

DALLAS

Just pass a coupla joints up here, will ya?

CHARLIE

Fine.

(HE LOOKS IN THE BACK OF THE VAN AND FINDS A PLASTIC BAG
FULL OF JOINTS. HE PASSES IT TO ED. ED PASSES IT TO
CHARLIE.)

DALLAS

(OFFERS THE BAG TO SAMANTHA)

You want one?

SAMANTHA

You know I don't touch that shit.

DALLAS

Then light this for me.

(HE HANDS SAMANTHA A JOINT. SAMANTHA DIGS THROUGH HER PURSE
AND FINDS A LIGHTER. SHE LIGHTS THE JOINT AND HANDS IT TO
DALLAS. HE TAKES A LONG DRAG OFF OF IT AND TAKES HIS EYES
OFF THE ROAD TO STARE AT SAMANTHA.)

You're even more beautiful when I'm high.

ED

(PANICKED)

Dallas! Look out!

(DALLAS TURNS HIS ATTENTION BACK TO THE ROAD. THERE ARE SEVERAL ROCKS AND OTHER SIMILAR DEBRIS IN THE ROAD. DALLAS ATTEMPTS TO STEER THE VAN THROUGH THE DEBRIS BUT DRIVES OVER SOME OF THE ROCKS. THERE IS A TERRIBLE SOUND OF METAL GRINDING AGAINST ROCK. DALLAS REGAINS CONTROL OF THE VAN.)

DALLAS

What the fuck was that?

EDDIE

Holy shit!

(HE LOOKS TOWARDS THE BACK OF THE VAN. CHARLIE IS ON THE GROUND. DAWN'S NOSE IS BLEEDING.)

JULIA

(TURNS TO THE BACK OF THE VAN)

Dawn you're bleeding. Are you all right?

DAWN

(PUTS HER HANDS UP TO HER FACE)

Charlie elbowed me in the face when fell over.

DALLAS

Are you two all right back there?

SAMANTHA

Is your nose broken?

(DAWN PUSHES AGAINST HER NOSE WITH HER FINGERS)

DAWN

I don't think so. It just hurts.

CHARLIE

(CLIMBS BACK INTO HIS SEAT. HE LOOKS AT DAWN'S NOSE.)

It's not broken. I'm sorry babe. If Mario Andretti up there kept his speed down and his eyes on the road I wouldn't have hit you. I'm sorry.

DAWN

(WIPES THE BLOOD OFF HER NOSE WITH HER SHIRT)

It's not your fault. Jesus, Dallas what the hell was that?

DALLAS

I don't know. A bunch of rocks and shit in the road.

SAMANTHA

How did they get there? That's what I want to know.

(THERE IS A LOUD SOUND COMING FROM THE ENGINE. ALL THE DASHBOARD LIGHTS START BLINKING)

DALLAS

Shit! Now what?

ED

What's the matter?

DALLAS

I don't know. I guess when I ran over some of those rocks it messed something up in the van.

(THE VAN SLOWS DOWN. DALLAS STEERS IT INTO AN ABANDONED GAS STATION.)

SAMANTHA

We're not stopping here, are we?

DALLAS

What do you want me to do Sam? I'm not stopping. The van is doing that all on its own.

SAMANTHA

Well, shit! What are we gonna do now?

JULIA

It's the middle of the night.

CHARLIE

And, we're in the middle of nowhere.

DAWN

There is no way in hell that I'm getting out of this van.

DALLAS

Well, I'm going to get out and check out what's going on with the van. Maybe it's not so bad.

(TURNS TO THE BACK OF THE VAN)

Eddie? Charlie? Ya think ya might want to get out with me and check things out?

EDDIE

(LOOKS OUT THE WINDOW THE HESISTATES)

Yeah...sure... I guess.

CHARLIE

No sense in me getting out. You know I can't even change a tire. I'll stay in the van and keep the girls safe.

DAWN

Yeah, Charlie. You stay here with me.

(DALLAS AND EDDIE EXIT THE VAN AND WALK TO THE FRONT. THEY CHECK THE VAN FOR DAMAGE AND DON'T SEE ANYTHING. THEN THEY POP THE HOOD. A STREAM OF SMOKE SHOOTS STRAIGHT OUT OF THE ENGINE.)

DALLAS

So, what're you thinking.

CHARLIE

(GETS A CLOSER LOOK AT THE VAN'S ENGINE)

Couldn't say.

DALLAS

What are you talking about. Didn't you get an 'A' in shop?

CHARLIE

Dude. Seriously. Everyone gets an 'A' in shop.

DALLAS

I didn't.

CHARLIE

That's because you were always hanging out outside smoking
pot.

DALLAS

(LAUGHS)

That's right. So, what're we gonna do?

(CHARLIE STICKS HIS HEAD UNDER THE HOOD AND STARTS GIGGLING
SOME OF THE WIRES)

CHARLIE

Maybe something got lose.

DALLAS

Of course, that would explain the smoke.

CHARLIE

Stop being a dick and tell Sam to turn the engine over.

DALLAS

(SHOUTING)

Sam! Sam! Start her up.

(SAM LEANS ACROSS HER SEAT AND TRIES TO START THE VAN. THE
VAN MAKES A HORRIBLE SOUND AND MORE SMOKE SHOOTS OUT OF THE
ENGINE. CHARLIE BARELY PULLS HIS HEAD OUT IN TIME. HE LOOKS
AT THE GROUND. A VISCOUS PUDDLE OF FLUID HAS POOLED AT HIS
FEET.)

Shut her off! Shut her off!

(CHARLIE LEANS OVER AND PLACES HIS FINGER IN THE PUDDLE BY
HIS FEET. HE LOOKS AT HIS FINGER.)

CHARLIE

Don't know exactly what this is, but it can't be good.

(DALLAS KICKS THE FRONT BUMPER OF THE VAN)

DALLAS

Great! Fuckin' great!

CHARLIE

What the hell are we gonna Dallas? I mean we're in the middle of nowhere. It's pitch black out here and... (LOOKS AROUND) I don't know about you but this don't look like any place I want to spend the night.

DALLAS

Don't panic an. I'll call AAA and they'll have someone out here in a half an hour.

(HE PULLS A CELLPHONE OUT OF HIS POCKET AND DIALS A NUMBER.)

Fuck!

CHARLIE

Let me guess, no reception right?

DALLAS

Not a single God damn bar but I'm sure somebody'll come by and give us a lift to..civilization.

CHARLIE

That's what I'm afraid of.

DALLAS

What are you talking about Charlie?

CHARLIE

You've heard the stories...a bunch of young kids has their car break down in the middle of nowhere, they get a ride from some strangers and are never heard from again.

DALLAS

Are you serious? You watch too many horror movies. That shit don't happen in real life.

CHARLIE

I'll remind you of that when you're hangin' next to me from the ceiling on a meat hook.

(SAMANTHA CLIMBS OUT OF THE VAN. SHE WALKS OVER TO WHERE CHARLIE AND DALLAS ARE TALKING.)

DALLAS

Shut up! Here comes Sam.

SAMANTHA

So Mr. Goodyear, how's it going? Are we gonna get out of...
(SHE LOOKS AROUND) ...wherever this is? Where are we anyway?

CHARLIE

Not without a tow truck.

SAMANTHA

Okay, so call a damn tow truck.

DALLAS

I'd love to babe, but there ain't no reception out here.

SAMANTHA

Are you serious Dallas?

(SHE PULLS HER CELLPHONE OUT OF HER POCKET AND FINDS OUT THERE IS NO RECEPTION IN THE AREA)

This is so fucked.

DALLAS

It's not that bad Sam. It'll be daylight in about 7 or 8 hours. We can all wait in the van until morning, but I'm sure someone will be by way before then and we can catch a ride into town, get the van towed, get it fixed, and get home.

SAMANTHA

You expect me to spend the next 8 hours in this van, out here in the darkness? You better do something about this Dallas. I mean it or we're through.

DALLAS

Aww...c'mon babe. What do ya want me to do? It's not my fault the van broke down.

CHARLIE

Well...technically...

DALLAS

Shut up Charlie! You're not making things any better.

SAMANTHA

Don't tell Charlie to shut up. You were the one driving the van. You were the one who just had to have a joint. You're the one who took his eyes off the damn road. You're the one who ran over whatever the hell that was back there. I don't know how you can stand there and say this is not your fault.

(JULIA EXITS THE VAN AND JOINS THE OTHERS)

JULIA

Guys, I gotta pee!

DALLAS

Of course you do. You always have to pee. You have the world's smallest bladder you know that. Well, there ain't no bathroom so I guess you're gonna have to just pee standing up.

JULIA

Where? Out here in the woods? You have got be joking.

DALLAS

Do you see a restroom?

JULIA

Well, what about in there?

(SHE POINTS TO THE ABANDONED GAS STATION)

They've got to have a restroom somewhere. Don't they?

CHARLIE

(TURNS TO LOOK AT THE ABANDONED GAS STATION)

Babe, I don't think place has been open for years. Even if there is a bathroom inside I don't think you'd want to use it.

JULIA

Well, go and check. I'm not peeing in the woods like some damn animal.

CHARLIE

Seriously?

(SIGHS)

Fine, but I'm tellin' you, you won't want to use it.

(HE WALKS TOWARDS THE ABANDONED GAS ALL OF THE WINDOWS ARE BOARDED UP. THERE IS A HEAVY CHAIN ON THE DOOR. CHARLIE TRIES PULLING ON IT BUT THE DOOR DOESN'T BUDGE.)

We ain't getting' in here.

JULIA

Fuck!

(SHE STARTS SHIFTING HER WEIGHT FROM ONE FOOT TO THE OTHER)

If I have to pee in the woods you're gonna come with me. The last thing I need is to be eaten by a bear or some shit.

CHARLIE

Fine!

(SIGHS. THEN WALKS BACK TO JULIA. HE TAKES HER HAND AND THEY HEAD TO AN AREA BEHIND THE GAS STATION. CHARLIE TURNS BACK.)

If we're not back in five minutes then don't wait for us. We probably got eaten by a bear.

JULIA

Ha...Ha...very funny Charlie. But if I die, I'm going to kill you.

(CHARLIE SHOOTS HER A CONFUSED LOOK)

You know what I mean asshole.

(THEY DISAPPEAR BEHIND THE GAS STATION)

SAMANTHA

Guess I'll try to pry Eddie and Dawn apart so I can tell them the good news.

(SHE TURNS AND WALKS AWAY)

DALLAS

(SIGHS)

Babe... c'mon babe. Hurry up you two.

(HE LOOKS UNDER THE HOOD AGAIN. THERE IS THE SOUND OF A VEHICLE WITH A BAD MUFFLER APPROACHING IN THE BACKGROUND. DALLAS LOOKS UP AND RACES TO THE ROAD. THERE IS A RUSTY PICK-UP WITH ONE HEADLIGHT HEADED TOWARDS HIM. HE STARTS WAVING HIS ARMS. THE TRUCKS HONKS ITS HORN AND PULLS OFF THE ROAD, PARKING BEHIND THE VAN. THERE ARE TWO MEN IN THE BAS OF THE TRUCK AND TWO CHILDREN, AND TWO VERY LARGE DOGS IN THE BED. DALLAS RUNS BACK TO THE VAN.)

(EXCITED)

Guys! Guys! It's a truck. We're saved.

(THE DRIVER OF THE TRUCK GETS OUT JUST AS THE OTHERS ARE PILING OUT OF THE VAN. THE DOGS IN THE BACK OF THE TRUCK ARE BARKING LOUDLY. THE 2 CHILDREN ARE LAUGHING AND SCREAMING. THE TRUCK DRIVER, WHOSE NAME IS JED WALKS OVER TO DALLAS.)

JED

What seems to be the problem here, son?

DALLAS

Don't know. I ran over some debris a while back and the she stopped running.

JED

I see. I see.

(A TRUCK DOOR SLAMS SHUT. THE PASSENGER IN THE TRUCK, A MAN NAMED BILLY, JOINS JED AND THE TEENS.)

BILLY

What seems to be the problem here?

(HE PUSHES PAST THE TEENS AND POKES HIS HEAD UNDER THE HOOD.)

Looks pretty bad.

DALLAS

(UNEASY)

How can you tell?

JED

Billy there's a mechanic. Best one around for miles. Don't take him long to figure out what's wrong with a vehicle now.

SAMANTHA

Well, if he's a mechanic...if you're a mechanic then you must have a shop around here somewhere.

BILLY

Sure enough do. Up the road here's a bit. A few miles.

JED

Got's a tow truck too. You want us to give y'all a lift?

DALLAS

A lift?

JED

Well, yeah, a lift...to the shop. I mean you ain't goin' nowhere in that there van, ain't that right Billy?

BILLY

Sure enough.

JED

And, you sure as hell don't wanna be waitin' round out here. Ain't nothin' round these parts 'cept bears and coyotes, and maybe some escaped mental patients from the old asylum.

EDDIE

Escaped mental patients? Are you serious?

JED

(LAUGHING)

Nah, just pullin' your leg about them mental patients son,
but there's bears and coyotes for sure.

(THE DOGS IN THE BACK OF THE VAN ARE BARKING EVEN LOUDER.
THE TWO CHILDREN ARE YELLING AT ONE ANOTHER.)

Knock it off back there! Can't you sees I'm tryin' to have
a conversation with these nice people.

BILLY

We can get ya to the shop and then I'll come back for the
van and the other 2 with the tow truck. It's pretty late,
but I can get ya back on the road in a coupla hours.

JED

So, what'dya say?

(THE TEENS LOOK AT ONE ANOTHER. THEY ARE SCARED AND
UNCOMFORTABLE.)

DALLAS

That's mighty kind of you, but...

JED

You either want our help or ya don't. don't really care
either way.

BILLY

Yeah, we just tryin' to be neighborly. It's up to you, but
we ain't gonna stand here beggin' y'all to let us help ya.

CHARLIE

Mind if we have a minute...to talk it over?

JED

Guess I can wait another minute or so.

(THE GROUP OF TEENS WALKS A FEW STEPS AWAY FROM THE VAN)

DALLAS

So, what do you think?

SAMANTHA

I think you're crazy if you expect me to go anywhere with those two creeps.

CHARLIE

Under other circumstances I would agree with Sam. Those guys practically scream out 'psychopath', but I don't see what other choice we have.

DALLAS

I agree with Charlie. I mean, sure those two look rough, but we can't let the way they look stop us from getting the van fixed so we can be on our way.

DAWN

Who the fuck are you supposed to be? Martin Luther King?

JULIA

There's no fuckin' way on God's green earth that I'm getting in that damn truck.

BILLY

(SNEAKS UP BEHIND THE GROUP)

Well, that's just fine with me missy, 'cause we can't take all of you at once anyway. I mean, there ain't enough room in the truck. I can get in the back with the dogs and the twins and we can squeeze four of ya in the front with old Jed here. That means two of ya gonna have to wait here with the van 'til I come back with the tow truck.

EDDIE

Well, then it's settled. Julia and I will stay here with the van. You guys go the shop, get the repairs started and we'll catch up when the tow truck gets out here.

JED

(APPROACHES THE GROUP)

Y'all make a decision or what?

DALLAS

Sure, yeah...I mean...if you're sure you can fix it we'll go with you

BILLY

Said I could, didn't I?

SAMANTHA

There's no need to be rude.

JED

You gotta forgive my brother. He gets a bit sensitive when his skills come into question.

BILLY

Sorry, young lady.

DAWN

Great, now can we get in the truck and get to the shop? It's getting cold out here.

JED

Sure thing. Ladies first.

(SAMANTHA AND DAWN GET INTO THE FRONT SEAT OF THE TRUCK. CHARLIE AND DALLAS SQUEEZE IN AS WELL. BILLY GETS IN THE BACK. THE DOGS STOP BARKING. THE CHILDREN SIT DOWN.)

Just let me get her fired up here.

(JED STARTS THE TRUCK. A CLOUD OF BLACK SMOKE BELCHES OUT OF THE BACK.)

FADE IN. EXT. THE WOODER'S PROPERTY. THERE IS A DIRT ROAD LEADING TO A LARGE HOUSE IN STATE OF VERY BAD REPAIR. IN FRONT OF THE HOME ARE THREE SKELTONS MOUNTED ON METAL POLES. THERE ARE TWO LARGE SNARLING DGS CHAINED TO WOODED POSTS. TO ONE SIDE OF THE CABIN IS A BARN THAT LOOKS LIKE IT IS ABOUT TO COLLAPSE. ON THE OTHER SIDE OF THE HOUSE, CLOSEST TO THE ROAD IS A SHED AND A LARGE COLLECTION OF CARS, TRUCKS AND VANS, IN VARIOUS STATES OF RUSTING AWAY.

THE WOODER'S HOME

ON THE PORCH IS AN OLD MAN SITTING IN A ROCKING CHAIR. HE IS ROCKING VERY SLOWLY BACK AND FORTH. IN HIS LAP IS WHAT APPEARS TO BE A DEAD BLACK CAT. THE OLD MAN IS STROKING THE

CAT. THE TRUCK PULLS IN FRONT OF THE HOUSE. JED TURNS OFF THE IGNITION.

JED

Here we are. Home sweet home.

(BILLY JUMPS OUT OF THE BACK OF THE TRUCK. HE UNLATCHES THE TAILGATE AND THE TWO DOGS LEAP OUT AND HAD FOR THE BARN. BILLY HELPS THE TWINS OUT OF THE TRUCK. THEY GO SPRINTING AFTER THE DOGS. BILLY WALKS TO THE PASSENGER SIDE OF THE TRUCK AND OPENS THE DOOR. DALLAS STEPS OUT OF THE TRUCK. HE IS FOLLOWED BY CHARLIE.)

We're here ladies. Time to get out.

(HE LOOKS AT HIS WATCH)

You may still be in luck. There may be some of momma's gumbo left.

SAMANTHA

(SARCASTICALLY)

That would be lucky for us.

(DAWN AND SAMANTHA LOOK AT ONE ANOTHER. THERE IS FEAR IN THEIR EYES. IT IS CLEAR THAT THEY DON'T KNOW WHAT TO DO.)

DALLAS

Come on. Let's go inside.

(HE HELPS DAWN AND SAMANTHA OUT OF THE TRUCK. THEY FOLLOW JED TOWARDS THE FRONT PORCH.)

CHARLIE

Those skeletons...they look so real.

JED

They should, considerin' they're the real deal.

(THE GROUP OF TEENS STOPS DEAD IN THEIR TRACKS)

SAMANTHA

What did you just say?

DAWN

He said the skeletons were real.

DALLAS

Listen mister...

JED

(LAUGHS)

Jumpy. Jumpy. Kids nowadays just can't take a joke. Real skeletons... (LAUGHS LOUDER), boy I had you goin'. Come one let's get in outta the cold.

(DAWN LOOKS AT SAMANTHA)

DAWN

(WHISPERS)

There ain't no way I'm goin' in that damn house.

SAMANTHA

If I'm going you're going and I'm going.

(JED OPENS THE FRONT DOOR TO THE HOUSE. IT MAKES A CREAKING SOUND. HE HOLDS THE DOOR OPEN AND WATCHES AS THE TEENAGERS WALK INSIDE THE HOUSE. DAWN STARES AT THE OLD MAN ON THE PROCH PETTING THE DEAD CAT.)

DAWN

(WHISPERS)

Is that cat dead?

(SAMANTHA TRIES TO GET A BETTER LOOK AT THE CAT BUT JED PUSHES HER INSIDE THE HOUSE. HE TURNS TO BILLY WHO HAS FREED THE OTHER TWO DOGS FROM THEIR BONDS.)

JED

You go back and get the van and the other two. We're gonna go in and see if there's any a momma's gumbo left.

FADE IN. INT. NIGHT. WOODER'S HOUSE. LIVING ROOM. THERE IS SOME BADLY DAMAGED FURNITURE, PILES OF DIRTY CLOTHES, GARBAGE AND SOILED DIAPERS LAYING EVERYWHERE. THERE IS AN OLD WOMAN SITTING IN A ROCKING CHAIR BY THE WIDNOW. SHE IS

ROCKING VERY SLOWLY BACK AND FORTH. SHE IS KNITTING SOMETHING NON-DESCRIPT AS SHE ROCKS.

JED

Momma! Momma! It's Jed. I'm back and I brought some guests.

(THERE IS NO RESPONSE. JED TURNS TO THE TEENS.)

She's a little harda hearin' momma is. Why don't you youngins have a seat and I'll see where momma's at?

(HE POINTS TO A SOILED COUCH PATCHED WITH DUCT TAPE. THE TEENS LOOK AT DALLAS TO TAKE THE LEAD. HE SITS ON THE COUCH)

DALLAS

Come on y'all. Don't be rude. We're a guest in this man's home after all.

(THE OTHERS RELUCTANTLY SIT. JED DISAPPEARS INTO A DARKENED HALL.)

SAMANTHA

(TO DALLAS)

We are so breaking up once we get back home.

DALLAS

Ah, babe...

CHARLIE

That's if we even make it back home. Did you see all those cars outside? What the fuck's up with that?

(THE OLD LADY IN THE ROCKING CHAIR VERY SLOWLY TURNS HE HEAD TOWARDS CHARLIE)

I'm...I'm...sorry ma'am...for swearing. It's been a long day.

(THE OLD LADY TURNS HER HEAD VERY SLOW BACK THE OTHER WAY WITHOUT RESPONDING)

DAWN

I have to go to the bathroom.

SAMANTHA

Are you fucking crazy? You're not honestly going to use the bathroom in this pig sty? I mean look at this place.

DAWN

What am I supposed to do? I've been holding it for the last hour.

(JED RE-ENTERS THE LIVING ROOM)

JED

Well, I got good news and I got bad news.

DALLAS

What's the bad news?

JED

Momma and Mikey done ate all the gumbo, so I'm afraid you won't get to have any.

SAMANTHA

And, the good news?

JED

The good news is I just caught site of Billy pulling out in the tow truck, so your pals'll be here real soon.

DAWN

(MUTTERS)

Lucky them.

JED

Excuse me little lady. I'ma goin' a little deaf. You're gonna haveta speaks up a bit.

DAWN

I said, where's the bathroom. I need to use the restroom. Is that all right?

JED

Right as rain little lady. So, what you're gonna wanta do is head down this hallway here and it'll be the third door on the right. Make sure you count the doors right and only open the third one on the right. If you open the wrong door you might stumble upon Mickey's bedroom. He's a sleepin' right now and he don't like it when he gets woke up.

DAWN

Third door on the right. Got it.

(DAWN GETS UP FROM THE COUCH AND DISAPPEARS INTO TO THE DARKENED HALL)

FADE IN. INT. DARKENED HALLWAY.

DAWN

(TALKIN' TO HERSELF)

Make sure you count the doors right. Mickey's asleep and he don't like to be woke up. Well, shit! I don't like being here in this house, or having to use the bathroom, or having to walk down this damn hall. I mean where are the lights? And, what in God's name is that smell?

(SHE MAKES IT TO THE THRID DOOR ON THE RIGHT)

FADE IN. INT. BATHROOM. THERE IS A BADLY SOILED TOILET BOWL. THERE IS A CRUSTY TOWEL ON THE TOWEL RACK. THERE IS A PUDDLE OF REDDISH-YELLOW ON THE FLOOR AND A BATHTUB WHICH IS FULL OF A THICK, BLACK, OILY SUBSTANCE. ABOVE THE SINK IS A BROKEN MIRROR. THE SINK IS STAINED A DARK RED COLOR. THERE IS A QUARTER SIZE HOLE IN THE WALL ACROSS FROM THE TOILET.

MICKEY

DAWN

(DISGUSTED)

Eeeewwww! So Gross! How do people live like this?

(SHE TEARS OFF SEVERAL SHEETS OF TOILET PAPER AND PLACES THEM ON THE BOWL THEN SQUATS OVER IT. THERE IS THE SOUND OF PISS HITTING THE WATER IN THE BOWL. DAWN IS STARING AT THE WALL. THEN SHE SEES IT. THERE IS AN EYE STARING BACK AT HER FROM THE HOLE.)

(LEAPS AWAY FROM THE TOILET AND BOLTS OUT OF THE BATHROOM.
SHE STARTS SHOUTING)

Fuck! Fuck! Fuck!

FADE IN. INT. LIVING ROOM. NIGHT.

**THE TEENS HEAR DAWN'S SHOUTING AND THEY ALL STAND UP. DAWN
COMES RACING INTO THE ROOM AND TRIPS OVER THE CARPET.
CHARLIE JED CATCHES HER IN HIS ARMS.**

DAWN

(EXCITED)

There's a man, an eye...I...I...I...mean in the bathroom. There was something staring at me from a hole in the wall. Staring at me while I was taking a piss.

CHARLIE

Hey man, what is she talking about?

DALLAS

Yeah, what the hell is going on?

DAWN

I don't know. I just wanna leave.

JED

Calm down. Calm down. Everyone just calm down. It's just Mickey, my boy. He's...how do ya say it? Slow. He's a bit slow. I'm sorry for the scare miss but Mickey, he don't mean nothin' by what he does. He don't even know what he's lookin' at.

DALLAS

You said Mickey was asleep.

JED

That's cause he's supposed to be. I'm gonna give him a good whoopin' too for scarin' ya like that ma'am, but please. It's enough tryin' to raise a boy like that all these years.

DAWN

(DISTRUGHT)

He was peeking at me. While I was using the toilet.

JED

I understand and I apologize. I'm real sorry folks, about my boy, and the joke about the real skeletons out front, and the condition of the house and all, but please...Billy'll be back real soon with your friends and your van and before ya'll knows it you'll be on the road and you can forget all about poor ol' Jed and his pathetic life. Whatya say? Can we just all have a sit and a drink and wait until Billy gets back. After all, whereya gonna go, all out here in the middle of nowhere without transportation? It's a long walk to the nearest town.

DALLAS

(HESITANT)

Come on Dawn, sit down, relax. Jed's sorry, see? We can't blame him for what his son's doing. And Jed's right, where the hell are we gonna go?

JED

I don't mean ya no harm and neither did Mickey. How 'bout it? How 'bout that drink?

DALLAS

Sure, I'll have one. Charlie, what about you?

CHARLIE

(HOLDING DAWN IN HIS ARMS. TRYING TO COMFORT HER.)

Yeah, why not? I could use a nice, stiff drink.

(TO DAWN)

Come on babe, have seat.

(HE COAXES DAWN BACK TO THE COUCH. SHE SITS BETWEEN CHARLIE AND SAMANTHA. SAMANTHA PUTS HER ARM AROUND HER.)

JED

All right then. Three drinks, comin' right up. You ladies wanna partake?

DAWN

The only thing I want is for this night to be over.

SAMANTHA

Me too.

JED

Suit yourselves.

(HE DISAPPEARS INTO THE DARKENED HALLWAY)

SAMANTHA

(ANGRY)

Dallas Winchester, what in the hell do you think you are doing?

DALLAS

What? What do you want me to do?

SAMANTHA

Maybe stand up to that inbred hillbilly and be a man. I mean, what would you do if someone was peepin' in on me in the restroom.

DALLAS

Well, under normal circumstances I woulda' kicked some redneck ass, but these circumstances are pretty fuckin' far from what I'd call normal.

CHARLIE

Yeah Sam, ease off a bit would ya'. I mean think about it, we don't have much of a choice but to be cordial and play nice, at least until the van is fixed. You heard Jed, the nearest town is a long walk from here. That could mean anything. And if we leave now, and decide to hoof it back to the van, hat are Eddie and Julia gonna do when they get here.

DALLAS

Exactly. Let's just have a drink, wait for Eddie and dawn, get the van fixed and get the hell outta Dodge.

SAMANTHA

You can drink with that inbred bastard all you want.
I'm not having any part of it.

(THE OLD LADY IN THE ROCKING CHAIR TURNS HER HEAD VERY SLOWLY TOWARDS SAMANTHA AND STARES AT HER HARD WITHOUT SAYING A WORD. JED ENTERS THE ROOM. HE IS HOLDING A RUSTY METAL TRAY WITH WHAT APPEARS TO BE THREE HUMAN SKULLS WITH HANDLES ON IT. THE OLD WOMAN SEES JED AND TURNS HER HEAD VERY SLOWLY BACK TO ITS ORIGINAL POSITION.)

Like that's not creepy.

JED

What's not creepy?

SAMANTHA

Nothing. I thought I saw a spider. That's all.

JED

Bet ya did. Theys all over the place this time a year. Now, what we got here is some genuine, grade-A, home-brewed moonshine. Guaranteed to put hair on your chest and your nutsack.

(HE PLACES THE TRAY ON THE COFFEE TABLE. WHICH IS PILED WITH PAPERS AND MAGAZNES. HE HANDS ONE OF THE SKULL MUGS TO DALLAS AND ONE TO CHARLIE. HE T AES THE REMAINING ONE FOR HIMSELF.)

Bottom's up!

(HE HOISTS HIS MUG UP IN THE AIR AND THEN IN ONE SWALLOW EMPTIES THE CONTENTS. DALLAS AND CHARLIE TAKE MORE CONSERVATIVE DRINKS FROM THEIR MUGS. DALLAS HOLD HIS MUG UP TO THE LIGHT.)

DALLAS

These novelty mugs are pretty neat.

JED

(CONFUSED)

Novelty mugs?

DALLAS

Yea, novelty mugs, for Halloween right? Where'd you get these Hot Topic?

JED

Hot Topic?

CHARLIE

Spencer Gifts then? Did you get these from Spencer's?

JED

(STARTS TO LAUGH)

Oh I get it. Hell no, these here ain't no novelty mugs. They're real skulls. Dallas, I think you a drinkin' outta the last young man kind enough to pay us a visit. And Charlie, I believe you drinkin' from his girlfriend.

(DALLAS AND CHARLIE LET OUT A NERVOUS LAUGH. SAMANTHA AND DAWN HUDDLE CLOSER TO ONE ANOTHER ON THE COUCH.)

DALLAS

(LAUGHS NERVOUSLY)

That's a good one Jed!

(JED DOES NOT LAUGH. HE PLACES HIS MUG ON THE TABLE.)

JED

It would be if I was jokin' but I ain't.

(HE PULLS A LONG, BLOOD-CRUSTED KNIFE FROM BEHIND HIS BACK, WHICH HE HAD TUCKED INTO HIS PANTS. AS HE IS DOING THIS THE OLD LADY IN THE ROCKING CHAIR TURNS TO THE TEENS ON THE COUCH VERY SLOWLY.)

OLD LADY

This is where most people in your situation decide to
RUN!

(SHE LETS OUT A MANIACAL CACKLING LAUGH. JED SWINGS THE KNIFE AT DALLAS. DALLAS BARELY DODGES THE SWING.)

CHARLIE

Oh fuck!

(TAKES OFF RUNNING DOWN THE DARKENED HALLWAY. DALLAS GRABS SAMANTHA FROM OFF THE COUCH AND TAKES OFF RUNNING FOR THE DOOR, DRAGGING SAMANTHA BEHIND HIM. DAWN REMAINS ON THE COUCH, CRYING HYSTERICALLY.)

FADE IN. INT. KITCHEN. A LARGE, SHIRTLESS, MUSCLED MAN NAMED CARL, WEARING AN APRON MADE OF HUMAN SKIN IS CHOPPING UP A DEAD BODY ON AN ISLAND IN THE MIDDLE OF THE ROOM. THERE ARE FRESH PUDDLE OF BLOOD AND BODY PARTS SCATTERED ABOUT ON THE COUNTERS AND ON THE FLOOR.

THE CARNAGE BEGINS

CHARLIE BURSTS THROUGH THE KITCHEN DOORS. HE SEES CARL CARVING UP THE DEAD BODY AND FREEZES IN HIS TRACKS. THE MAN WHEELS TOWARDS CHARLIE WITH HIS KNIFE AND TAKES A STEP TOWARDS HIM. CHARLIE TRIES TO REVERSE HIS MOVEMENT, TAKES TWO OR THREE STEPS AND SLIPS IN A PUDDLE OF BLOOD, STRIKING HIS HEAD ON THE KITCHEN COUNTER AND KNOCKING HIMSELF OUT AS HE HITS THE FLOOR.

FADE IN. EXT. NIGHT. THE WOODER'S PORCH AND FRONT YARD.

DALLAS, STILL DRAGGING SAMANTHA BEHIND HIM BURST OUT OF THE FRONT DOOR OF THE HOUSE AND ONTO THE PORCH. DALLAS HEADS FOR THE FRONT STEPS. JED FOLLOWS THEM. HE GRABS SAMANTHA FROM BEHIND WHICH CAUSES HER TO LOSE HER GRIP ON DALLAS' HAND AND THEY SEPARATE. DALLAS BOUNDS DOWN THE STEPS. HE LOOKS BACK BUT KEEPS RUNNING. THE OLD MAN IS STILL ON THE PORCH STROKING THE DEAD CAT.

JED

(LAUGHING AND HOLDING SAMANTHA AROUND THE WAIST)

You can run all you want boy but you ain't get away from here alive.

(HE WHISTLES. THE FOUR LARGE DOGS FROM EARLIER COME RACING OUT OF THE BARN AND START CHASING DALLAS. DALLAS STUMBLES AS HE RUNS AND CRASHES INTO ONE ON THE SKELETONS PERCHED ON A POLE IN THE FRONT YARD, KNOCKING IT TO THE GROUND AND REALIZES THAT IT IS REAL. THE DOGS ARE SNARLING AND BARKING

AND APPROACHING FAST. DALLAS GETS BACK TO HIS FEET AND RUNS
A FEW MORE FEET UP THE DIRT ROAD BUT IS EVENTUALLY
OVERTAKEN BY THE DOGS WHO KNOCK HIM TO THE GROUND AND START
TO TEAR INTO HIS FLESH.)

Look at those bastards eat. Dig in boys that's fresh meat.

(WE CUT TO SAMANTHA WHO IS CRYING AND STRUGGLING TO BREAK
FREE OF JED'S GRASP)

FADE IN. LIVING ROOM.

DAWN IS SITTING ON THE COUCH CURLED UP IN THE FETAL
POSITION AND CRYING HYSTERICALLY. MICKEY EMERGES FROM OUT
OF THE DARKENED HALLWAY CARRYING A BLOODIED AXE. HE GRABS
HER BY THE HAIR AND DRAGS HER OFF THE COUCH. SHE SCREAMS AS
SHE IS DRAGGED INTO THE DARKENED HALLWAY. JED DRAGS
SAMANTHA BACK INTO THE LIVING ROOM AND THROWS HER ON THE
COUCH.

JED

(SCREAMING)

You stupid bitch! You stupid bitch! You kids never learn.
You just never learn. But now you're here. Now you belong
to me. And, I'm gonna teach ya a lesson. I'm gonna teach ya
a lesson you ain't never gonna forget.

(THE TWINS COME RUSHING INTO THE LIVING ROOM, ONE OF THEM
IS CLUTCHING A PART OF DALLAS' ARM AND IS BEATING THE OTHER
ONE OVER THE HEAD WITH IT.)

Now, how many times does grandpa Jed gotta tell you little
ones that we don't play with our food. You two march into
the kitchen right this instant and brings that there arm to
Carl and tells him I said to grill it up for yas just the
way ya like.

(SAMANTHA VOMITS ONTO THE LIVING ROOM FLOOR)

Well, God damn! Ain't that some shit!

(JED LOOKS DOWN AT THE POOL OF VOMIT AND KICKS AT IT WITH
HIS FOOT. HE STARTS TO LAUGH.)

Looks like this one already ate.

FADE IN. INT. VAN. NIGHT.

EDDIE AND JULIA

EDDIE AND JULIA ARE IN THE BACK OF THE VAN MAKING OUT. THEY HEAR THE SOUND OF A TRUCK PULLING UP IN FRONT OF THE VAN.

JULIA

Eddie. Stop!

(SHE PUSHES HIM OFF OF HER)

Do you hear that?

EDDIE

That's just the sound of my heart racing.

JULIA

No, you idiot. I think the tow truck is here. Shit!

EDDIE

That's a good think isn't it? I mean now we can join the others and get the van fixed.

JULIA

I've got a bad feeling about those guys. I don't want to go anywhere with them.

EDDIE

We don't have much of a choice.

(THERE IS A LOUD BANGING ON THE BACK OF THE VAN DOORS. BOTH EDDIE AND JULIA ARE STARTLED. JULIA TRIES TO FIX HER CLOTHES. EDDIE UNLOCKS THE DOORS. THEY OPEN FROM THE OUTSIDE. BILLY IS STANDING ON THE OTHER SIDE.)

BILLY

Just about got her hooked up. We'll be on the way inna minute. You two run up and get in the bad. I'll be there in a sec.

(BILLY DISAPPEARS AROUND THE SIDE OF THE VAN. EDDIE HOPS OUT. HE WAITS FOR JULIA. HESITATES>0

JULIA

Promise me you won't leave me alone with that guy.

EDDIE

I promise.

JULIA

And, promise me we're going to be all right.

EDDIE

I promise, babe. I won't let nothin' bad happen to you.

BILLY (O.S.)

Are you two comin' or what?

EDDIE

We gotta go.

(JULIA SLIDES OUT OF THE BACK OF THE VAN AND INTO EDDIE'S ARMS. SHE KISSES HIM. THEY DISAPPEAR AROUND THE SIDE OF THE VAN.)

FADE IN. EXT. WOODERS' PROPERTY. NIGHT.

ANOTHER TROPHY FOR THE COLLECTION

THE VAN PULLS INTO THE BARN.

BILLY

Let me unhook her and the I'll walk ya both up to the house. There's snakes and all sorts a shit just waitin' for ya out there.

(HE HOPS OUT OF THE TOW TRUCK)

JULIA

(TURNS TO EDDIE)

I don't like this.

EDDIE

I told you. It's gonna all be okay.

BILLY (O.S.)

Hey you! Up there. Young fella. Climb on outta that truck and get back here. The chain's caught. I need you to work the levers while I unstick it.

(JULIA GRABS EDDIE BY THE ARM. SHE IS TERRIFIED)

JULIA

Don't leave me! You promised.

EDDIE

Babe, I'll be right back. If I don't help him out then we can't get the van fixed. You're safe. Just stay in the van.

(EDDIE CLIMBS OVER JULIA AND EXITS THE VAN. JULIA TRIES TO ADJUST THE TRUCK'S REARVIEW MIRROR SO SHE CAN SEE EDDIE BUT CAN'T.)

CUT TO: THE BACK OF THE TOW TRUCK. BILLY IS FIDDLING WITH SOME OF THE LEVERS WITH ONE HAND.

EDDIE

So what'dya need me to do?

BILLY

Die!

(HE STRIKES EDDIE IN THE FACE WITH A CROW BAR THAT HE HAS IN HIS OTHER HAND. BLOOD FLIES OUT OF EDDIE'S MOUTH AS HE HITS THE GROUND. BILLY OUNCED ON HIM AND CONTINUES TO BATTER HIS HEAD WITH THE CROWBAR. HE BEGINS TO RIFLE THROUGH EDDIE'S POCKETS.)

CUT TO: FRONT SEAT OF THE TOW TRUCK. JULIA HAS HER ARMS FOLDED IN FRONT OF HER. SHE IS ACTING NERVOUS. SHE LOOKS DOWN AT HER WATCH, THEN STICKS HER HEAD OUT OF THE TOW TRUCK WINDOW.)

JULIA

Are you two all right back there?

(SHE EXITS THE TRUCK AND WALKS TO THE BACK. SHE SEES WHAT IS LEFT OF EDDIE. BILLY IS PULLING THE MONEY FROM EEDIE'S WALLET. HE LOOKS UP AT JULIA. SHE SCREAMS AND TURNS TO RUN. BILLY JUMPS TO HIS FEET.)

BILLY

(LAUGHING)

Where dya think you're goin' darlin'?

(HE THROWS THE CROWBAR AT JULIA AND STRIKES HER IN THE BACK OF THE KNEES WITH IT CAUSING HER TO FALL TO THE FLOOR OF THE BARN. SHE IS CRYING HYSTERICALLY.)

JULIA

No! No! Eddie! No!

(BILLY GRABS JULIA BY THE HAIR. SHE SPITS AT HIM AND TRIES TO RESIST.)

BILLY

Darlin' ya' got spunk I'll give ya' that. Now night. Night.

(HE PUNCHES HER IN THE FACE KNOCKING HER OUT. HE KNEELS DOWN AND SCOOPS HER UP IN HIS ARMS AND WALKS BACK TO THE HOUSE. HE EXITS THE BARN AND WHISTLES. THE FOUR LARGE DOGS FROM EARLY COME RUNNING FROM BEHIND THE HOUSE AND TOWARDS THE BARN.)

Go get it boys. Fresh meat.

FADE IN. INT. WOODERS' HOUSE. NIGHT. LIVING ROOM.

THE OTHERS

SAMANTHA IS TIED TO A WOODEN CHAIR IN THE LIVING ROOM. THERE IS DUCT TAPE ACROSS HER MOUTH. SHE IS CRYING. BILLY WALKS INTO THE LIVING ROOM CARRYING JULIA IN HIS ARMS.

BILLY

What'dya want me to do with this one Jed?

JED

Put her downstairs with the others. For now. Where's the boy?

BILLY

Dogs got'em. In the barn.

JED

They gonna get fat tonight. Take her to the basement. Make sure she's secure then bring mickey up here. I think he's gonna like this one.

(BILLY DISAPPEARS INTO THE DARKENED HALLWAY)

FADE IN. BASEMENT. A LARGE SINGLE ROOM. THERE ARE A COUPLE OF BARE LIGHT BULBS HANGING FROM THE CEILING BUT IT IS MOSTLY DARK. THERE IS A WOODEN TABLE IN ONE CORNER PILED WITH CRUDE MEDICAL INSTRUMENTS. THERE ARE POOLS OF BLOOD AND BODY PARTS STREWN ABOUT. THERE IS A SHELVING UNIT ON WHICH SITS SEVERAL GLASS JARS. INSIDE THE JARS ARE BODY PARTS FLOATING IN LIQUID. THERE IS A MAKESHIFT OPERATING TABLE NEAR THE CENTER OF THE ROOM. THE PIPES ARE EXPOSED AND LEAKING. IN ANOTHER CORNER, HANDCUFFED AND CHAINED TO A PIPE ARE TWO YOUNG WOMEN WITH DUCT TAPE ACROSS THEIR MOUTHS. THEY ARE WEARING T-SHIRTS AND PANTIES AND ARE BEAT UP AND DIRTY. DAWN IS ALSO CHAINED TO THE PIPE.

BILLY ENTERS THE BASEMENT. HE WALKS OVER TO WHERE THE GIRLS ARE CHAINED TO THE PIPES. DAWN SEES JULIA AND STARTS TO CRY.

BILLY

Brought y'all some company.

(LOOKS AT DAWN)

Well, hello again darlin'. You lookin' mighty fine. Mickey might not be the only one getting' lucky tonight, if ya know what I mean.

(HE DROPS JULIA ON THE GROUND NEXT TO DAWN AND HANDCUFFS HER. HE ATTACHES THE HANDCUFFS TO A CHAIN AND PLACES DUCT TAPE OVER HER MOUTH. HE LOOKS AT THE TWO GIRLS WHO HAVE BEEN IN THE BASEMENT FOR AWHILE.)

You two ain't long for this world. We got new guests now. Pretty soon you'll be meeting with Carl. I'm sure you're both all sorts of tasty.

FADE IN. BEDROOM. THERE IS A BARE MATTRESS ON THE FLOOR. THERE ARE CHILDREN'S TOYS SCATTERED ABOUT. MICKEY IS IN THE CORNER LOOKING THROUGH A SHOE BOX OF POLAROID PICTURES. THERE ARE MORE POLAROID PICTURES TAPED TO THE WALLS. THE PICTURES ARE OF GIRLS WHON HAVE BEEN CHAINED IN THE BASEMENT OF THE HOUSE.

BILLY APPEARS IN THE DOORWAY.

BILLY

C'mon Mickey. Jed wants you to meet a new guest.

MICKEY

(GRUNTING)

Guest!

(MICKEY STANDS UP. HE FOLLOWS BILLY OUT OF THE ROOM.)

FADE IN. INT. LIVING ROOM. NIGHT.

THE INTRODUCTION

SAMANTHA IS TIED TO A WOODEN CHAIR. JED IS SITTING NEXT TO HER ON THE COUCH DRINKING STRAIGHT FROM A WHISKEY BOTTLE. THE OLD LADY IS IN THE ROCKING CHAIR IN THE CORNER, ROCKING SLOWLY BACK AND FORTH, STARING AT THE WALL, AND KNITTING. BILLY ENTERS THE ROOM FOLLOWED BY MICKEY. SAMANTHA LOOKS AWAY. BILLY SITS ON THE COUCH.

JED

(EXCITED)

There's my boy. My sweet, innocent boy. He's quite a looker ain't he?

(HE SLAPS SAMATHA IN THE FACE)

I said, my boy is quite a looker, ain't he?

(SAMANTHA NODS IN AGREEMENT)

Well, c'mon Mick. Get a little closer. She ain't gonna bite you or nothin'.

(MICKEY GETS CLOSER TO SAMANTHA. HE TOUCHES HER FACE. SHE LEANS BACK TRYING TO AVOID THE TOUCH AND STARTS SHAKING HER HEAD. MICKEY JUMPS BACK. JED SLAPS HER AGAIN. HE STANDS UP.)

Now you listen here and you listen good missy. You betta start getting' used to the idea of you and Mickey livin' happily ever afta, you got me because I'ma given ya to him and, if he like ya, you's all gonna git married. Ya hear?

Or I can feeds ya to the dogs like your boyfriend. So behave!

(TURNS TO MICKEY)

It's all right boy. It's all right. She's ain't used to seein' no one as handsome as you. That's all.

(MICKEY LOOKS AT SAMANTHA)

That's right. Ya touch her again if ya want. She ain't gonna do none a that head shakin' shit no more. Ain't that right missy?

(SAMANTHA NODS IN AGREEMENT. MICKEY TOUCHES SAMANTHA'S FACE AGAIN. THIS TIME SHE DOES NOT RESIST.)

MICKEY

Perty.

BILLY

See there. He thinks your perty. Ain't that sweet. I do believe it's love at first sight.

JED

I reckon your right as rain Billy. Right as rain.

(HE TURNS TO MICKEY)

You likes her son?

MICKEY

Perty. Perty gurl. Mickey likes perty gurl.

JED

Well, I'll be pig dipped in shit and deep-fried at the county fair. My boy made a sentence.

BILLY

Must be love fer sure Jed. Ol' Mick ain't one for sentences.

JED

Sure ain't.

(TURNS TO MICKEY)

You wanna take her to your room, show her your toys?

MICKEY

(EXCITEDLY STARTS BOUNCING UP AND DOWN AND CLAPPING HIS HANDS)

Toys. Perty gurl. Toys.

JED

All righty then. Billy would you mind movin' little Miss sweet tits to Mickey's room so they can getsa batter acquainted. I gotsa a wedding to plan.

BILLY

No problem.

(HE STANDS UP AND LIFTS SAMANTHA AND THE CHAIR UP OFF THE GROUND)

Let's go Mick.

(THEY ENTER THE DARKENED HALLWAY)

FADE IN. INT. MICKEY'S BEDROOM

THE COURTSHIP OF SAMANTHA STEVENS

SAMANTHA IS TIED TO A WOODEN CHAIR WHICH HAS BEEN PLACED BY A WINDOW WITH THICK METAL BARS ON IT. THE TAPE HAS BEEN REMOVED FROM HER MOUTH MICKEY IS GATHERING SOME OF THE TOYS FROM OFF THE FLOOR. HE SITS IN FRONT OF SAMANTHA AND PLACES THE TOYS ON THE GROUND BETWEEN THEM. MICKEY PICKS UP TWO ACTION FIGURES. ONE IS MISSING A HEAD. THE OTHER AN ARM. HE STARTS FIGHTING WITH THE FIGURES. SAMANTHA KEEPS TURNING HER HEAD FROM SIDE TO SIDE FRNATICALLY LOOKING FOR A WAY OUT.

MICKEY

Perty gurl. You look Mickey's dolls.

SAMANTHA

Samantha. My name is Samantha. Can you say that? S-A-M-A-N-T-H-A.

MICKEY

Smantha. Smantha.

SAMANTHA

Mickey, is there some way outta here? I gotta get outta here. Do you want to help me?

MICKEY

(SHAKES HIS HEAD)

NO! No way out. Samantha stay.

SAMANTHA

(FRUSTRATED)

Mickey. Mickey. You gotta help me.

MICKEY

NO!. Mickey no help Samantha get out. Mickey get in trouble if Samantha leave.

SAMANTHA

I won't tell anyone. I promise Mickey. I won't tell anyone about you or anyone else. What happened tonight will be our secret.

MICKEY

(ANGRY)

NO! Samantha no leave Mickey! Look at truck.

(HE PICKS UP A TOY TRUCK. IT IS MISSING A WHEEL. HE ROLLS IT BACK AND FORTH ON THE SOILED CARPET MAKING TRUCK NOISES WITH HIS MOUTH.)

Samantha look at truck. See truck. Mickey's truck.

(HE PICKS UP HIS ACTION FIGURES)

Mickey's dolls.

(SAMANTHA STARTS TO CRY)

Samantha no cry. Mickey sad. Samantha sad.

(MICKEY GETS UP AND WALKS OVER TO A CARDBOARD BOX. THERE ARE MORE TOYS INSIDE THE BOX. HE RUMMAGES THROUGH IT AND PULLS OUT A DIRTY TEDDY BEAR THAT IS MISSING AN EAR AND A FOOT. HE WALKS IT OVER TO SAMANTHA AND PLACES IT IN HER LAP.)

There. Now Smantha have teddy bear. Mickey's teddy bear.
Smantha no cry no more. Smantha no leave Mickey.

(SAMANTHA STOPS CRYING)

SAMANTHA

Okay Mickey. Okay.

MICKEY

Smantha stop crying. Mickey sing song.

(MICKEY STANDS UP. HE MOVES TO A SMALL TABLE BY THE
MATTRESS. THERE IS A RADIO ON IT. HE PLACES A TAPE IN THE
TAPE PLAYER AND PRESSES PLAY. OLD MCDONALD STARTS TO PLAY.
MICKEY STARTS TO SING ALONG. HE SITS IN FRONT OF SAMANTHA.)

Ol Mcona hadda far E I E I O. An onna far hadda cow E I E I
O.

(BILLY ENTERS THE ROOM)

BILLY

Good Lord Mickey! How many times I gotta tellya, ain't no
one wanna hear ya tryin' ta sing no song.

MICKEY

Smantha like Mickey sing.

BILLY

Sure she does Mick, just like she likes bein' tied to this
damn chair.

(BILLY LIFTS THE CHAIR WITH SAMANTHA IN IT OFF THE GROUND)

C'mon. Jed said it's time to eat.

(THEY START TO LEAVE THE ROOM)

SAMANTHA

Just so you know. I do like Mickey's singing.

BILLY

Shut up bitch! Ain't no use in pretendin' ya like that
mongoloid freak. He ain't gonna help ya none. He can barely
wipe his own ass.

FADE IN. INT. DINING ROOM. NIGHT. THIS ROOM IS MUCH CLEANER THAN THE REST OF THE HOUSE. THERE IS A LARGE, RECTANGULAR SHAPED WOOD TABLE IN THE CENTER OF THE ROOM. AROUND IT ARE EIGHT CHAIRS AND ONE EMPTY PLACE, WITH FOUR PLACES ON EITHER SIDE OF THE TABLE. THE CHAIRS ARE MADE OF HUMAN BONES. THE TABLE IS SET. THE SILVERWARE IS MADE OF HUMAN BONES. THERE ARE HUMAN SKULL MUGS SET AT EACH PLACE. JED IS SITTING AT THE HEAD OF THE TABLE. THE TWINS ARE SITTING TO HIS LEFT. THEY ARE SQUIRMING IN THEIR SEATS. NEXT TO THEM IS FAT WOMAN. HER NAME IS BEULAH. SHE IS CARL'S WIFE.

DINNER WITH THE WOODERS

BILLY ENTERS THE ROOM AND PLACES THE WOODEN CHAIR, WITH SAMANTHA STILL TIED TO IT, IN THE EMPTY PLACE TO JED'S RIGHT. MICKEY SITS NEXT TO HER.

JED

Well, Mick. I heard ya singin' back there. What'dya think of little Miss sweet tits here?

MICKEY

Mickey like Smantha.

JED

Well I'll be monkey's uncle justa swingin' inna tree. You taught him your name.

SAMANTHA

I guess I did. So what?

JED

Don't get fresh with me young lady. I won't have no woman at my table sassin' me, even if ya are gonna be my boy's blushing bride. I was just sayin' that it's not an easy thing teachin' Mickey anything. That's all.

SAMANTHA

(FAKING REMORSE)

It's been a helluva long day.

JED

(EYES HERE SUSPICIOUSLY)

Reckon I can see that. I'll let it slide this time. So considerin' it's been a helluva long day, you must be hungry? Carl! Carl! Let's bring out the food will ya?

BEULAH

Oh yes! Please do. I'm starvin'

(CARL ENTERS THE DINING ROOM. HE IS PUSHING A SERVING CART WITH A BAD WHEEL THAT SQUEAKS. ON THE CART ARE TRAYS AND BOWLS. HE WHEELS THE CART TO THE TABLE AND STARTS UNLOADING THE CONTENTS.)

Carl honey, what've you made for us tonight? I'm famished.

CARL

Well, since I knows this is a big night and all, what with the new guests and Mickeys upcoming nuptials I decided to make his favorite. Ribs.

(CARL LIFTS THE LID OFF OF A METAL SERVING TRAY. ON IT ARE TWO HUMAN RIBCAGES THAT HAVE BEEN BARBEQUED.)

Courtesy of those who didn't make it tonight.

(SAMANTHA CHOKES BACK A SCREAM)

MICKEY

(SLOBBERING)_

Wibs! Thanks Carl. I wub wibs. Smantha, you like wibs?

SAMANTHA

(MAKES AN AUDIBLE SWALLOWING SOUND)

Sure, Mickey. Sure.

JED

And what else ya got there Carl?

(CARL REMOVES THE LIDS OFF OF TWO SERVING PLATES TO REVEAL THE SEVERED HEAD OF CHARLIE AND DALLAS. THE TIPS OF THEIR HEADS HAVE BEEN CUT OFF TO MAKE SERVING BOWLS OUT OF THEM.)

CARL

(HE POINTS TO CHARLIE'S HEAD FIRST)

We have a nice stew made from kidneys and liver. And,

(HE POINTS TO DALLAS' HEAD)

A special casserole. But I won't reveal what's in it.
Guessing will be half the fun.

(HE REMOVES THE LID FROM THE LAST PLATE. ON IT ARE WHAT
APPEARS TO BE CHICKEN TENDERS)

And, for the twins, I made some fried fingers.

(HE LAUGHS)

There may be a toe in there too, but hey, it all goes down
into the same place, right?

JED

Carl, you've certainly outdone yourself this time.

BEULAH

(CLAPPING HER HANDS LIKE A LITTLE CHILD)

You sure have lover. You sure have.

JED

Let's all bow our heads and pray.

(JED TURNS TO SAMANTHA WHO IS VISIBLY ILL. HE GRABS HER
ARM. MICKEY GRABS SAMANTHA'S OTHER ARM. THE REST OF THE
PEOPLE AT THE TABLE GRAB ONE ANOTHER'S HANDS.)

Dear Lord, just wanna say thanks for the new guests, for
the food we are about to eat, and for all the blessin's you
been bestowin' on our humble family here. Please keep us
safe and in your lovin' arms. Amen.

(HE LOOKS UP AND OPENS HIS EYES. HE TURNS TO SAMANTHA.)

Ain't no need to stand on ceremony here. What'll ya have?

SAMANTHA

(SWALLOWS HARD)

Whatever you suggest will be fine.

JED

(STANDS UP AND TAKES HER PLATE. HE TEARS OFF A RIB AND
PLACES IT ON THE PLATE. THEN HE SCOOPS UP SOME KIDNEYS AND

LIVERS AND SOME SPECIAL CASSEROLE. HE PLACES THE PLATE IN FRONT OF SAMANTHA.)

Well, what're waitin' for dig in.

SAMANTHA

(STRUGGLES AGAINST HER RESTRAINTS)

You're gonna hafta untie me if you expect me to eat.

JED

Reckon ya got a point there. But I'm a warnin' ya. No funny business. I will kill you if you try anything. Even though Mickey seems to really enjoy you. That won't stop me. Do ya understand?

SAMANTHA

No funny business.

JED

Good. Cause it ain't like you got any place to run. You saw what happened to your boyfriend.

(HE STANDS UP AND CUTS SAMANTHA FREE. SHE RUBS HER WRISTS.)

All right now, dig in. Everybody dig in. This is fresh meat. Fresh meat.

(SAMANTHA PICKS UP THE RIB FROM OFF HER PLATE. SHE LOOKS AT THE TWINS WHO ARE DEVOURING THE FRIED FINGERS AND TOES. SHE PLACES THE RIB IN HER MOUTH AND TAKES A BITE. SHE REACHES FOR THE SKULL CUP IN FRONT OF HER AND TAKES A DRINK. BUT DOES NOT SWALLOW. SHE TURNS TO JED.)

SAMANTHA

I think I'm gonna be sick.

(She vomits onto the floor)

FADE IN. INT. LIVING ROOM. NIGHT. CARL, BEULAH AND BILLY ARE SITTING ON THE COUCH. SAMANTHA IS TIED TO A CHAIR. SHE IS PASSED OUT. THE TWINS ARE ON THE FLOOR PLAYING WITH BROKEN TOYS. JED IS STANDING NEXT TO A KARAOKE MACHINE. MICKEY HAS A MICROPHONE IN HIS HAND.

KARAOKE NIGHT

JED

Billy, would you so kind as to wake little Miss sweet tits
up for me so we can get started?

(BILLY SLAPS SAMANTHA)

BILLY

Wake up missy. Time for entertainment. Ya fiancé's gonna
sing us a tune.

BEULAH

And try not to ruin it like you almost did dinner. I so
love karaoke night.

(SAMANTHA SHAKES HER HEAD)

JED

(TO MICKEY)

What'll it be boy?

MICKEY

Maka wub nothin' t'all. Air Shupply.

JED

Again! Damn son. Every time we find ya a girl you wanna
sing her that song.

BEULAH

Oh, Jed. Leave the boy alone and let 'im sing what he
wants.

(JED FIDDLES AROUND WITH THE KARAOKE MACHINE)

JED

Aw right son. Make it perty.

(HE SITS NEXT TO SAMANTHA)

MICKEY

(TRYING TO SING)

Ah know ow isper. I know ow lie...

JED

(TO SAMANTHA)

The voice of an angel, right?

(SAMANTHA NODS IN AGREEMENT)

MICKEY

(CONTINUES TO SING)

Ah know ere ind answer. Ah know ow cry.

JED

(TO SAMANTHA)

You stay right here missy and don't goin' tryin' nothin'. I
gots somethin' fer ya.

(HE STANDS UP AND WALKS OVER TO A BOOK SHELF. HE REMOVES A
WOODEN BOX AND BRINGS IT BACK TO HIS SEAT. HE PLACES IT IN
SAMANTHA'S LAP AND OPEN IT. INSIDE ARE NECKLACES, DRIVER'S
LICENSES, AND RINGS, SOME OF WHICH ARE STILL ATTACHED TO
FINGERS.)

You gonna marry my boy you gonna need a ring. I's gonna let
you pick out which one.

(HE PULLS THE KNIFE HE KEEPS IN HIS BELT OUT AND CUTS HER
BINDINGS)

MICKEY

(STILL SINGING)

Ah know ow fake it. Ah know ow sheme.

JED

Well, don't just sit there. Pick out the one you want.
Don't be shy.

(SAMANTHA DIGS CAREFULLY THROUGH THE BOX. THERE ARE DOZENS
OF PIECES OF JEWELRY AND DRIVERS LICENCES IN THE BOX.)

Look woman! Here.

(JED PICKS OUT A DIAMOND RING STILL ATTACHED TO A FINGER.
HE STRUGGLES TO PRY THE RING OFF THE FINGER. HE SUCCEEDS,

BLOWS ONN THE RING AND WIPES IT ON HIS CHEST.HE GRABS
SAMANTHA'S HAND AND JAMS THE RING ON IT.)

Just pick this one. I ain't got time for all this.

MICKEY

(STILL SINGING)

Ah know when face trute ah know wet dream.

JED

(TO SAMANTHA)

And here,

(LAUGHING, HE THROWS THE FINGER AT HER)

You can keep this too.

(SAMANTHA PASSES OUT)

FADE IN. BASEMENT. INT.

WEDDING PREP

CARL APPROACHES THE FOUR CHAINED FEMALES WHO ARE TRAPPED IN THE BASEMENT. BEULAH IS STANDING NEAR TWO METAL FOLDING CHAIRS THAT ARE SIDE BY SIDE. SHE HAS A MAKE-UP CASE AND A MIRROR ON A TABLE NEAR THE CHAIRS. CARL UNCHAINS DAWN'S HANDCUFFS AND DRAGS HER TO THE CHAIR. HE PLACES HER IN THE CHAIR AND SECURES THE HANDCUFFS TO IT WITH A SMALLER CHAIN. HE GOES BACK FOR JULIA AND CARRIES HER TO THE SECOND CHAIR AND SECURES HER HANDCUFFS TO IT.

BEULAH

Oh my God! Oh my God! I'm so excited. It's going to be a beautiful wedding.

(SHE STARTS DIGGING THROUGH HER MAKEUP CASE.)

Don't you two just love weddings. I remember my wedding day. Oh, it was so beautiful. I'm going to pull the tape off now. If you scream I'm going to have Carl beat you in the head with his favorite hammer. And, he loves his hammer. Nod if your head if you understand.

(DAWN NODS HER HEAD. BEULAH TURNS TO JULIA.)

You too, missy. Nod your head if you understand and aren't going to scream.

(JULIA NODS HER HEAD. AS BEULAH START APPLYING MAKE-UP TO DAWN AND JULIA, CARL RETURNS TO THE PIPE WHERE THE OTHER TWO GIRLS ARE CHAINED AND RELEASES ONE OF THEM HE CARRIES HER OVER HIS SHOULDER TO THE TABLE IN THE CENTER OF THE ROOM AND DROPS HER ONTO IT. THEN HE PICKS UP HIS HAMMER AND SMASHES HER IN THE SKULL, PICKS UP A HANDHELD SAW AND TURNS IT ON AND STARTS CUTTING INTO THE GIRL'S BODIES. DAWN AND JULIA SWALLOW THEIR SCREAMS AND TRY TO DIVERT THEIR EYES.

FADE IN. JED'S BEDROOM. NIGHT. THERE IS A KING-SIZED BE AGAINST THE FAR WALL. A DRESSER AND A NIGHT STAND. THE ROOM IS IN DISARRAY BUT THERE IS NO BLOOD AND THERE ARE NO BODY PARTS IN IT. THERE ARE PILES OF DIRTY CLOTHES AND ON THE DRESSER, A PILE OF WALLETS.

JED IS STRAIGHTENING MICKEY'S TIE.

JED

Well, my boy. I know it's been a long time, but here we are. We finally found ya a girl ya can have that forever kinda love with, just like me and ya ma. Rememba, she's scared now so it may takes a bit'a time fors her to warm up ta ya but remember that it wasn't easy for Carl and Beulah either. Took her coupla months to settle in. now look at 'em. They as happy as can be. This one'll settle in too. Just be kind to her and show her love. Remember I love ya too. I'll always be ya dad.

MICKEY

(WITH TEARS IN HIS EYES)

Mickey wubs you. Dad.

JED

I know boy. I know. Well, ya lookin' good. Let's not keep that bride a yours a waitin'

FADE IN. INT. LIVING ROOM. THE ROOM IS SET UP TO RESEMBLE A MAKESHIFT CHAPEL WITH CHAIRS AND A PULPIT. THERE IS A CENTER AISLE AND A RED CARPET.

THE WEDDING

BILLY IS STANDING NEAR THE PULPIT. HE IS HOLDING TIGHTLY ONTO SAMANTHA'S ARM. SHE IS STANDING NEXT TO HIM AND IS

UNBOUND. BEULAH ENTERS THE ROOM AND SITS DOWN NEXT TO THE TWINS. THE OLD MAN ON THE PORCH AND THE OLD LADY IN THE ROCKING CHAIR ARE ALSO SITTING NEAR THE TWINS. CARL COMES BEHIND HER. HE IS DRAGGING DAWN AND JULIA BY THE ARMS TO THE FRONT OF THE ROOM. HE THROWS THEM AT BILLY WHO CATCHES THEM BOTH.

BILLY

Don't try no shit. I'm gonna be real pissed if I get blood on this tux. It's vintage.

(SAMANTHA HUGS DAWN AND JULIA)

DAWN

What's going on?

BILLY

What's it look like? There's gonna be a wedding.

(HE LOOKS TOWARDS THE BACK OF THE ROOM. JED AND MICKEY ENTER THE LIVING ROOM. JED HEADS FOR THE PULPIT. MICKEY STANDS IN THE BACK. HE IS NERVOUS.)

And there he is. The handsome groom.

JULIA

Samantha?

SAMANTHA

Mickey's going to be my husband. That's final.

JED

Carl, wouldya mind wheelin' momma in here so we can get started?

(CARL STANDS UP AND ENTERS THE DARKENED HALLWAY)

C'mon now Mickey. You gotta be up here with your bride and her friends.

(MICKEY WALKS UP TO THE FRONT OF THE ROOM. HE KEEPS TUGGING AT HIS COLLAR.)

BILLY

I know the monkey suit's a bit uncomfortable Mick, but soon as this here a weddin's done you both gonna be naked, consumattin' things, if ya know what I mean.

(HE JABS MICKEY IN THE RIBS. CARL ENTERS THE LIVING ROOM. HE IS PUSHING A WHEELCHAIR. IN THE WHEELCHAIR IS THE MUMMIFIED CORPSE OF A WOMAN WITH WHITE HAIR. SHE IS DRESSED IN A BEAUTIFUL WHITE LACE DRESS.)

JED

Just wheel her up here. Right next to Mickey.

(CARL PUSHES THE WHEELCHAIR TO THE FRONT OF THE ROOM. AND PARKS IT NEXT TO MICKEY.0

MICKEY

(SMILES AT THE CORPSE)

Momma. Smatha, it's momma.

JULIA

What the fuck is that?

JED

That, you stupid twit is my wife and Mickey's momma. Granted she's seen better days, but this is a special day so let's show some God damn respect or you can go back down to the basement with Carl.

BILLY

Yeah, I'm sure he'll be glad to show you his knife collection. Ain't that right Carl?

(CARL SMILES AND DRAWS HIS FINGER ACROSS HIS THROAT VERY SLOWLY.)

JED

Now let's get started. I'm sure my boy's eager to start his honeymoon.

(HE CACKLES THEN CLEARS HIS THROAT)

Dearly beloved, we are gathered here tonight to witness the joining of these two special souls, my son Mickey and his beautiful bride to be Samantha. It is truly an honor to be presidin' over these nuptials and I would like to ask God,

our Lord and Savior to bless this couple as they begin their life as husband and wife here tonight. If anyone has any reason why these two should not be married, please speak now or forever hold your peace.

(HE GLARES AT JULIA AND DAWN WHO HAVE TO FIGHT BACK TEARS AND THEIR WORDS)

Good, then let us proceed. Michael 'Mickey' Winters do you take Samantha Stevens to be your lawfully wedded wife. To have and to hold. To honor and cherish, in richer and poorer, till death do you part?

MICKEY

Mickey do.

JED

And, do you, Samantha Stevens take Mickey Winters to be your lawfully wedded husband. To have and to hold. To honor and cherish, in richer and poorer, till death do you part?

SAMANTHA

I...I...I do.

JED

Rings please.

(BILLY FISHES TWO RINGS OUT OF HIS POCKET. HE HANDS ONE TO MICKEY AND ONE TO SAMANTHA. THEY PLACE THE RINGS ON ONE ANOTHER'S FINGERS.)

Then, with the power invested in me as God of my own world, I pronounce you husband and wife. You may kiss the bride.

(MICKEY TAKES SAMANTHA IN HIS ARMS. THEY KISS. HIS FAMILY CHEERS AND HOLLERS.)

FADE IN. INT. JED'S BEDROOM. NIGHT.

THE ESCAPE

JED AND MICKEY ARE SITTING ON THE BED.

JED

All right now boy, ya know what ta do. You seen it a million times on them television shows, right?

MICKEY

(EMBARASSED)

Mickey know. Yeth.

JED

I don't give up my bedroom for just anyone. So make me proud, okay?

MICKEY

Yeth dad.

(JED PATS MICKEY ON THE THIGH. BEULAH, HOLDING SAMANTHA'S ARM TIGHTLY, LEADS HER INTO THE BEDROOM.)

BEULAH

Here is the beautiful bride.

(JED STANDS UP. HE WALKS TO THE DOOR. HE LOOKS AT SAMANTHA.)

JED

Treat him right. And no funny business. These walls are thin.

(HIM AND BEULAH LEAVE THE BEDROOM. TURNING OUT THE LIGHT AS THEY GO. SAMANTHA SITS NEXT TO MICKEY ON THE BED. SHE LOOKS AT THE LAMP WITH THE METAL BASE ON THE NIGHTSTAND.)

SAMANTHA

So...

MICKEY

So...Think we supposed to get in bed.

SAMANTHA

We don't have to rush.

(SHE PLACES HER HAND ON HIS THIGH AND GETS CLOSE TO HIM)

MICKEY

But, dad said..

SAMANTHA

Mickey, you're a married man now. You don't have to do everything your dad says, and besides, how many women have you slept with.

MICKEY

(DEJECTEDLY)

None.

SAMANTHA

Well, I've slept with a lot of guys so why don't you let me steer this ship, okay?

MICKEY

Steer? Ship?

SAMANTHA

It means follow my lead. You won't be sorry. I mean, you do trust me don't you. I am your wife.

MICKEY

Mickey twust.

SAMANTHA

All right then. You know what'll make this night even better?

(MICKEY SHRUGS HIS SHOULDERS)

If we bring one of my friends up here. Like Dawn. You know Dawn, the girl you spied on in the bathroom.

MICKEY

(EMBARASSED)

Mickey sorry.

SAMANTHA

Don't be sorry love. Dawn's really pretty isn't she.

MICKEY

Not pwetty like Smantha.

SAMANTHA

That's sweet. But you do think she's pretty, right?

MICKEY

Perty.

SAMANTHA

Then let's go get her and bring her up here. We can have a three-way.

MICKEY

Mickey don't know what dat is.

SAMANTHA

Then I'll teach you. Just like I taught you my name. Come on I know you know where she is. Help me Mickey.

MICKEY

Mickey get in twouble.

SAMANTHA

Now would I do anything to get you in trouble? You're my husband. I just want to show you a good time. You do want to have a good time, don't you?

(MICKEY NODS)

Then help me. Let's get Dawn.

MICKEY

She in basement.

SAMANTHA

Dawn's in the basement. Okay, let's go get her.

MICKEY

(HE HESITATES)

We be quiet.

SAMANTHA

Of course, Mickey. We'll be quiet.

MICKEY

And Mickey no get in twouble?

SAMANTHA

Mickey won't get in trouble. I promise.

(SHE TAKES HIS HAND AND PLACES IT ON HER BREAST)

Cross my heart and hope to die. Mickey won't get in any trouble.

MICKEY

Okay. Let's go. Basement.

FADE IN. INT. BASEMENT. DAWN AND JULIA ARE STILL CHAINED TO A PIPE. THE OTHER TWO GIRLS ARE NO LONGER IN THE BASEMENT.

MICKEY IS HOLDING SAMANTHA'S HAND. THEY QUIETLY ENTER THE BASEMENT. THEY LOOK AROUND THE ROOM AND ONLY SEE DAWN AND JULIA. SAMANTHA GOES RUNNING TOWARDS THEM. SHE HUGS THEM BOTH. MICKEY WALKS OVER TO WHERE THEY ARE HUDDLED TOGETHER. SAMANTHA PULLS THE TAPE FROM THEIR MOUTHS.

JULIA

What are you doing down here?

DAWN

I'm so glad to see you. What's going on?

SAMANTHA

I've got a plan. All right Mickey now I need the keys.

MICKEY

Don't know keys.

JULIA

There's a hammer over there. By the table.

SAMANTHA

Mickey, go get the hammer.

(MICKEY WALKS TO THE TABLE AND FINDS THE HAMMER. HE BRINGS IT BACK TO THE GIRLS AND HANDS IT TO SAMANTHA. SAMANTHA

TAKES IT FROM HIM AND BANGS ON THE LOCK WHICH CONNECTS
DAWN'S HANDCUFFS TO THE CHAIN UNTIL IT POPS.

MICKEY

Okay, Smantha. Now we back bedroom.

SAMANTHA

Just a minute Mickey. Let's bring them both with us. It'll
be more fun.

MICKEY

You no twick Mickey.

SAMANTHA

Of course not, lover. It'll be more fun with more girls.

MICKEY

Okay Smantha. Huwwy.

(SAMANTHA SMASHES THE LOCK TO JULIA'S BONDS. THE FLOOR
ABOVE THEM STARTS TO CREAK.)

Too woud. Too woud. Huwwy! Huwwy!

SAMANTHA

He's right. We have to go. Now!

(THE GIRLS GET TO THEIR FEET)

JULIA

What about him?

(SHE POINTS TO MICKEY. SAMANTHA RAISES THE HAMMER TO STRIKE
MICKEY WITH IT. HE LOOKS AT HER WITH A CONFUSED LOOK ON HIS
FACE. TEARS FORM IN HIS EYES.)

MICKEY

Smantha no hurt Mickey.

DAWN

Hit him already. We've got to get out of here.

SAMANTHA

(HAMMER IN HAND)

I...I...

DAWN

(GRABS THE HAMMER FROM SAMANTHA'S HAND)

For fuck sake!

(SHE SWINGS THE HAMMER AT MICKEY. GRAZING HIM ON THE SIDE OF THE HEAD. HE FALLS TO THE GROUND AND IS CRYING.)

MICKEY

Smantha no! Smantha no leave Mickey!

(DAWN PREPARES TO STRIKE HIM AGAIN. SAMANTHA GRABS HER ARM.)

SAMANTHA

No! Let's go!

(SAMANTHA , DAWN, AND JULIA RUN UP THE STAIRS. MICKEY REMAINS IN THE BASEMENT CRYING.)

FADE IN. INT. DARKENED HALLWAY.

SAMANTHA, DAWN AND JULIA RACE DOWN THE HALLWAY BUMPING INTO THE WALLS AND MAKING A LOT OF NOISE. JED APPEARS IN A DOORWAY BEHIND THEM

JED

Well, look at what we got here. Where do ya think you're going?

(THE GIRLS RUSH OUT THE FRONT DOOR. SAMANTHA FIRST, FOLLOWED BY DAWN AND JULIA. SAMANTHA MAKES IT DOWN THE STAIRS. JED APPEARS ON THE PORCH AND GRABS JULIA. HE THROWS HER BACK INTO THE HOUSE. SAMANTHA TURNS BACK AND SEES JULIA IN TROUBLE. SHE RUNS BACK. DAWN STOPS HER.)

DAWN

Are you crazy? Forget Julia. We gotta go.

SAMANTHA

You go! Go!

(SAMANTHA RUNS PASSED HER. BILLY APPEARS ON THE PORCH. HE
LEAPS OFF AND CATCHES SAMANTHA.)

BILLY

(SHOUTING)

I got this one!

JED

Bring her inside!

(DAWN KEEPS RUNNING. SHE MAKES IT TO THE ROAD AND
DISAPPEARS.)

BILLY

What about the last one? She's getting' away.

JED

Don't worry about her. She won't get far. Now bring that
bitch in her so I can find out what she did to Mickey.

(BILLY DISAPPEARS INTO THE HOUSE WITH SAMANTHA AND CLOSES
THE DOOR)

FADE IN. EXT. NIGHT. DARKENED COUNTRY ROAD.

THE POLICE

DAWN KEEPS RUNNING UNTIL SHE IS OUT OF BREATH. SHE LEANS
OVER AND LOOKS BEHIND HER. RELIEVED SHE SEES NO ONE
FOLLOWING HER SHE TAKES A LONG BREATH. SHE STARTS RUNNING
AGAIN. UP AHEAD SHE SEES HEADLIGHTS. THEN SHE SEES RED AND
BLUE FLASHERS. SHE STOPS IN THE MIDDLE OF THE ROAD AND
STARTS WAVING HER ARMS BACK AND FORTH. THE POLICE CAR STOPS
IN FRONT OF HER. SHE RUNS TO THE DRIVER'S SIDE AS THE DOOR
OPENS.

DAWN

(FRANTIC)

Officer! Officer! I'm so glad to see you. My friends...

(SHE BREAKS DOWN CRYING. THE OFFICER TAKES HER IN HIS ARMS
AND HOLDS HER AS SHE CRIES.)

SHERIFF JENKINS

Calm down young lady. Calm down.

(HE LEADS HER TO THE BACK OF THE CRUISER, OPENS THE DOOR,
AND HAS HER SIT DOWN IN THE BACKSEAT)

There you go. That's it relax and take a breath. Now tell
me what are you doing out here in the middle of the night?

DAWN

My friends. They killed my friends. Two are still back
there. Help me please.

SHERIFF JENKINS

Who killed your friends?

DAWN

Some weirdos in the woods. Jed, and Billy and Carl...please
you gotta call for back up. My friends... Sam and
Julia...they're still in the house.

SHERIFF JENKINS

Okay, young lady. Here, watch your legs.

(HE CLOSES THE DOOR AND GETS IN THE FRONT SEAT)

Which way is this house?

DAWN

Straight ahead, but you're not going there by yourself are
you? They'll kill you. They'll kill me. Don't please don't
bring me back there.

(SHE STARTS CRYING)

SHERIFF JENKINS

Don't worry little lady. You'll be okay.

DAWN

(SCREAMING)

No! No! No! You don't understand. Don't take me back there!
Let me out! Now!

(SHE PULLS ON THE DOOR HANDLE BUT IT'S LOCKED AND SHE CAN'T GET OUT)

SHERIFF JENKINS

Just calm down miss. I need to get to the bottom of this.

(DAWN CONTINUES TO TRY TO OPEN THE DOOR AS THE CRUISER HEADS DOWN THE ROAD. SHE IS SCREAMING AND CRYING AND STARTS KICKING THE SEAT IN FRONT OF HER. THE CRUISER PULLS UP TO THE WOODERS FRONT DOOR. JED IS STANDING ON THE FRONT PORCH. BILLY IS NEXT TO HIM.)

DAWN

That'...that's them. Don't go! Don't leave me! Turn around!

(THE SHERIFF IGNORES DAWN AND GETS OUT OF THE CRUISER. HE WALKS OVER TO JED AND SHAKES HIS HAND. BILLY WALKS OVER TO THE CRUISER AND OPENS THE BACK DOOR. DAWN KICKS AT HIM.)

NOOOOOO!

(BILLY DRAGS HER OUT OF THE CRUISER AND PUNCHES HER IN THE FACE, KNOCKING HER OUT. HE CARRIES HER UP THE STEPS AND ONTO THE PORCH.)

JED

Bring her inside with the others. I'm sorry about that Sheriff. One of them fooled my boy and...

SHERIFF JENKINS

Look Jed, we both know the rules of the agreement. You gotta do a better job of keepin' these victims...

JED

Guests.

SHERIFF JENKINS

Guests. Sure. Fine. Whatever. You gotta do a better job of keeping your guests confined to your property. This is the second time this month you had to call me to intercept one of them. I mean, what if they get out and run into someone who's not from around here. You're gonna be in a big pickle.

JED

I appreciate you coming out and catchin' this one for us. I promise we'll do a better job of keepin' our guests confined, like you said.

SHERIFF JENKINS

Make sure you do. Do you need anything else?

JED

That's it Sheriff, and thanks again.

(JED REMAINS ON THE PORCH AND WATCHES AS THE SHERIFF RETURNS TO HIS CRUISER AND DRIVES OFF)

Prick!

(JED GOES INSIDE THE HOUSE)

FADE IN. INT. LIVING ROOM.

THE EXPLANATION

JULIA, DAWN AND SAMANTHA ARE SITTING ON THE COUCH. DAWN IS STILL UNCONSCIOUS. BILLY AND CARL ARE STANDING BEHIND THEM. JED ENTERS THE ROOM.

JED

You've been very bad and you woke me up from my sleepin' so I'm not in the besta moods. And to make it worse, I hadda listen to a lecture from that nitwit Sheriff so I'm gonna ask ya this once and once only and ya better have the right answer. What did ya do to my boy, to Mickey?

JULIA

(YELLING)

We bashed his head in with a hammer. That's what we did you sick son of a bitch!

JED

(SMACKS JULIA IN THE FACE)

For your sake he better be all right because if he ain't you're all gonna see just how evil a man I can be. Carl, go down to the basement and check on Mickey.

SAMANTHA

Why?

JED

Why? Why what?

SAMANTHA

Why'd the Sheriff bring Dawn back here to you? You pay him off or something?

JED

Ya wanna know why. I'll tell ya why. Ya see my family ain't always been like this, livin' out here in the woods and shit like animals. We started this damn town. My great granddaddy founded it, built it up, made it somethin'. We still own almost all of it. Least we do on paper. My granddad, well he had a thing for the drink. One night he went to a party and got plastered. Story goes he was messin' round with some younger girls. The next day, one a them perty little things, perty just like you accused him of touchin' her. He got arrested. There was a trial. He got off but that didn't matter, just like it didn't matter what'd we done for the town or how much power we had. The townfolk they got angry that he got off and they chased us out. Burned down our house. Came to our home with torches like we was monsters. We had no place to go but the woods. The girl finally came forward and said she lied about the whole thing. But it was too late for us then. Days became weeks. Weeks became months, months turned to years, and years piled on top of years. We got used to bein' like animals, livin' out here in the woods, but someone had to pay. Developers came to town like they do when they smells cash. Wanted to tear the town to shreds, wanted to buy it all up. But the townies, they like'd things the way they was. So we made a deal with the powers that had taken over the town. We agreed not to sell to them developers as long as the townfolk left us alone out here to do what we wanted. They agreed that as long as we stayed out here and never put our hands on townfolk we could do what we wanted to tourists and passersby and nosy kids like you, out for a joy ride. So that's why that damn nitwit brought you back here.

SAMANTHA

That's crazy.

JED

Missy, you don't know the half of crazy. Truth is sometimes we do grab us a townie, but still, no one comes out here to bother us about it.

JULIA

You're a monster!

JED

Am I? Am I a monster? I'll show you a monster. Billy, when Carl gets back up here have him take these two here back down to the basement for a little operation.

SAMANTHA

And, what about me? What are you gonna do with me?

JED

That's up to Mickey.

(CARL AND MICKEY ENTER THE LIVING ROOM. MICKEY'S HEAD IS BLEEDING. HE SEES SAMANTHA AND RUNS TOWARDS HER. HE WRAPS HIS ARMS AROUND HER.)

MICKEY

SMANTHA! SMANTHA!

(SAMANTHA LOOKS JED IN THE EYES AND THEN HUGS MICKEY)

JED

Okay then. You all right boy?

MICKEY

All right dad. Sarwy. Mickey Sarwy.

JED

Don't be sorry son. Women like that, the pretty ones, they got powers. They cast their spell on ya, flashin' smiles, their titties, shakin' their ass like some damn snake charmer. As long as you ain't hurt too bad.

MICKEY

(POINTS TO A KNOT ON HIS HEAD)

Not hurt. Not hurt bad. Want be wit Smantha.

JED

All right boy. But we gotta takes some precautions this time. Can't take no more chances with trusted her and havin' her get out again. We gonna have to lock the door from the outside this time.

(TO CARL)

Carl, these two need a visit to the basement.

SAMANTHA

Mickey. Mickey. I'll stay with you. Don't let Carl hurt my friends. Please. I'm sorry I fooled you. I was a bad girl.

JED

Witch! Stop takin' advantage of my boy now.

MICKEY

Don't hurt. Don't hurt bad.

JED

Look son, I'm doing what I can by lettin' your wife here off unscathed. These other two have to pay. One a them made it to the road. To the damn road, Mick. The sheriff caught her, thank God, but you know what'll happen if they get picked up by the wrong person.

MICKEY

Don't hurt bad.

JED

Okay, son. I'll do it for you. But if this happens again I'm not gonna be listenin' to what ya gotta say bout it.

(HE TURNS TO CARL)

Just a small lesson. But make it one they won't soon forget.

(CARL NODS)

Give him a hand Billy.

(BILLY PICKS DAWN UP OVER HIS SHOULDER)

BILLY

I kinda like this one. Mind if I have at her when Carl's done?

JED

Suit yourself. I'm goin' back to bed.

(HE TURNS TO MICKEY AND SAMANTHA)

You two come with me.

FADE IN. INT. JED'S BEDROOM. NIGHT.

MICKEY AND SAMANTHA ARE LYING NEXT TO ONE ANOTHER IN BED. THERE IS THE SOUND OF BANGING COMING FROM OUTSIDE THE DOOR.

JED (O.S.)

Now remember, this is only until I can trust her again, Mickey. You'll be all right. I'll dig the nails outta the door when you gets up. Goodnight. Daddy loves you.

MICKEY

Wub you dad.

FADE IN. INT. GUEST BEDROOM. NIGHT. THE ROOM IS EMPTY EXCEPT FOR A QUEEN BED. ON THE BED IS THE MUMMIFIED CORPSE OF JED'S WIFE.

JED GETS INTO BED WITH THE MUMMIFIED CORPSE AND PULLS IT GENTLY CLOSE TO HIM.

JED

Well, mama, don't know what I'm gonna do with Mickey. He's got a good heart like you did. But, that's gonna cost us one day.

FADE IN. INT. DINING ROOM MID-AFTERNOON.

THE NEXT DAY

JED IS SITTING AT THE TABLE. THE TWINS ARE RUNNING AROUND IT, CHASING ONE ANOTHER. BILLY IS SITTING AT THE TABLE, AS ARE MICKEY AND SAMANTHA.

BILLY

When's Carl gonna bring us somethin' to eat? I wanna check out that van from last night. I think I can fix it up.

JED

He's supposed to bring those two bitches up here so he can show me what he did to punish them for their little trip out into the night. Why don't you go down and help 'im?

BILLY

Well, God damn Jed. Why do I always be the one who's helpin' Carl lug people up and down the stairs? I ain't getting' any younger.

JED

We all have our responsibilities Billy. And 'sides, who else is gonna help 'im?

BILLY

Fine, but if he ain't messed up that one I like..

SAMANTHA

(INTERRUPTS)

Her name is Dawn.

BILLY

Okay, if Carl ain't mess Dawn up too much I'm gonna make her mine so you better get ready for another weddin'.

JED

I told you last night Billy. If that's what ya be wantin' I ain't got no beef wit that. Now go and help Carl, so we can eat and you can check out that van before nightfall.

(BILLY GETS UP FROM THE TABLE AND DISAPPEARS INTO THE DARKENED HALLWAY)

So, am I gonna be a grandfather again or what?

SAMANTHA

Excuse me?

MICKEY

Dad...not now.

JED

I mean it was yer weddin' night last night and seein' how you almost brained my boy and caused me whole buncha trouble I'd figured it was the least you could do to let him have at ya.

SAMANTHA

I'm sure you do. Mickey here is a sweet, young man. A real gentlemen and when the time is right he will, as you so eloquently put it, have at me.

MICKEY

No fight. No.

(HE CLAPS HIS HANDS AGAINST HIS EARS)

SAMANTHA

We're not fighting.

JED

That's right boy. Sometimes folks just talk loudly. That's all.

(CARL, CARRYING JULIA OVER HIS SHOULDER AND DALLAS, CARRYING DAWN OVER HIS SHOULDER ENTER THE DINING ROOM. THEY PLACE THE GIRL IN CHAIRS AT THE TABLE. THEY ARE EACH MISSING THEIR RIGHT FOOT.)

All right. The gang's all here. Let's eat.

(CARL DISAPPEARS INTO THE DARKENED HALLWAY)

SAMANTHA

My god! What did you do to them?

BILLY

Can't run if ya missin' a foot.

JED

It was a good compromise I think.

SAMANTHA

Compromise? You've crippled them for life.

JED

Well, at least they still have a life. If you'd like I can solve that problem for the three of ya.

(HE PULLS THE KNIFE FROM OUT OF HIS BELT AND STABS THE TABLE WITH IT)

JULIA

It's...it's okay Sam. We did wrong.

JED

So, Billy...you still want that one or what?

BILLY

Hell yeah! Why not? Cause she's missin' a paw. Fuck, it's ain't like I'm gonna fuck her foot.

(CARL ENTERS THE ROOM PUSHING A CART WITH TRAYS ON IT. HE PLACES THE TRAYS ON THE TABLE. ON THE TRAYS ARE PIZZAS WITH SOME OSRT OF UNIDENTIFIED MEATS ON THEM.)

CARL

Are you satisfied Jed?

JED

It was a novel solution. Ya did good Carl,, and these pizzas look delicious.

CARL

You wanna know what's on them?

DAWN

No!

SAMANTHA

Definitely not. I need to eat something before I pass out and if I know what's on those pizzas I won't want to eat.

CARL

What are ya? Allergic to pepperoni and sausage.

SAMANTHA

Is that what the topping are?

CARL

Are you allergic to them?

JED

Let's knock it off and eat. Billy's got a lotta work to do on that van. If you can get her runnin' maybe we can try to sell her.

BILLY

That's a good idea.

(HE TAKES A BITE OF THE PIZZA. LOOKS AT CARL AND WINKS.)

This ain't sausage and pepperoni.

CARL

(WHISPERS)

Fuck no it ain't sausage and pepperoni.

(LAUGHS)

FADE IN. EXT. BARN NIGHT.

THE TOWNIES

BILLY IS UNDER THE HOOD OF THE VAN TURNING A WRENCH. CARL ENTERS THE BARN.

CARL

(DRINKING A CAN OF BEER)

Ya get her runnin'

BILLY

Not yet. This one's really fucked up.

(LOOKS OVER AT CARL)

Hey, get me one a those, will ya?

CARL

Can't do it.

BILLY

Fine I'll go in the house and get my own.

CARL

Don't mind walkin' back to the house and getting' ya one.
Can't do it 'cause there ain't none left.

BILLY

That's the last one. You know what that means.

CARL

Beer run?

BILLY

Beer run. Let's take the truck.

CARL

Hate to ask but can we take Beulah. She ain't been outta
the house in months and she'll want some snacks if she
knows I been out.

BILLY

Sure. But I ain't sittin' in the bed.

CARL

Shit! Okay. Meet me at the door.

(CARL EXITS THE BARN. BILLY SLAMS THE HOOD OF THE VAN SHUT.
HE EXITS THE BARN AND GETS IN THE TRUCK. HE STARTS THE
TRUCK AND DRIVES IT A FEW FEET OVER TO THE FRONT DOOR OF
THE HOUSE. BEULAH CLIMBS IN THE FRONT SEAT OF THE TRUCK.
CARL HOPS IN THE BED. BILLY PULLS OFF DOWN THE DRIVE AND UP
ONTO THE ROAD.)

FADE IN. INT. GAS STATION CONVENIENCE STORE. NIGHT.

CARL AND BILLY ARE LOOKING IN THE BEER AISLE. TWO OTHER
MEN, TOWNIES NAMED JACK AND MILLER ENTER THE STORE. CARL
AND BILLY EACH DROP A CASE OF BEER ONTO THE COUNTER BY THE
CASHIER. JACK AND MILLER GET IN LINE BEHIND THEM.

CASHIER

That'll be twenty-two fifty.

(BILLY TAKES A HANDFUL OF BILLS AND CHANGE OUT OF HIS PANTS
POCKET. HE STARTS COUNTING IT OUT.)

MILLER

Come on freaks, hurry it up. We got places to be.

JACK

Yeah, can't you fuckin' add freaks.

BILLY

(PLACES ALL OF HIS MONEY ON THE COUNTER. TURNS TO FACE
MILLER AND JACK.)

Call me that to my face.

MILLER

What? Freak. Okay, you're a freak

JACK

Now, pay for your beer, freak, and get beck outside to your
truck and that pig ya git sittin' in the back.

CARL

(PREPARES TO THROW A PUNCH)

That's my wife punk.

(BILLY GRABS HIS ARM)

BILLY

Forget it. Let's go.

(THEY GRAB THE CASES OF BEER AND HEAD OUT OF THE STORE.)

**FADE IN. EXT. GAS STATION/CONVENIENCE STORE PARKING LOT.
THERE IS A JEEP PARKED BEHIND BILLY'S TRUCK.**

BILLY AND CARL PLACE THE CASES OF BEER IN THE BED OF THE
TRUCK.

BILLY

You wanna fuck'em up.

CARL

What else do I have to do?

(THEY HIDE BEHIND THE JEEP THAT JACK AND MILLER ARRIVED AT THE GAS STATION IN. JACK AND MILLER EXIT THE CONVENIENCE STORE. THEIR ARMS ARE FULL OF BAGS CRAMMED WITH CHIPS AND OTHER SNACKS. THEY LOOK OVER AT BEULAH WHO IS SITTING IN THE BACK OF THE TRUCK.)

MILLER

Here sooiee sooiee. Here sooiee sooiee.

(JACK AND MILLER BURST OUT LAUGHING. THEY HEAD TOWARDS THE BACK OF THEIR TRUCK. BILLY AND CARL JUMP OUT FROM THEIR HIDING SPOTS AND WITH SINGLE PUNCHES KNOCK BOTH JACK AND MILLER UNCONSCIOUS. BILLY AND CARL DRAG JACK AND MILLER INTO THE BACKSEAT OF THE JEEP. THEN BILLY AND CARL PICK UP THE BAGS OF SNACKS AND HAND THEM TO BEULAH IN THE BACK OF THEIR TRUCK.)

BILLY

You take this piece'a shit. I'm taking the jeep.

CARL

See you back at the house.

(THE TRUCK AND JEEP PULL OUT OF THE PARKING LOT)

FADE IN. INT. GAS STATION CONVENIENCE STORE.

THE CASHIER PICKS UP THE PHONE.

CASHIER

Listen, Frank, yeah, it's Chet down here at the Gas 'N' Go...
Yeah... I wanted to let you know that two of those oakies from the woods just took your boy and his friend Jack...I don't know. There were some words exchanged...Probably...Yeah, I'm gonna call him next.

(HANGS UP THE PHONE. WAITS A SECOND THEN PICKS IT UP AGAIN)

CASHIER

Yeah, Sheriff. It's Chet down at the Gas 'N' Go... Yeah... I wanted to let you know that two of those oakies from the woods just took Miller and Jack Loomis. I don't know. There were some words exchanged and when Loomis and Turner

stepped outside they got jumped. I already called Frank Loomis.

FADE IN. INT. SHERIFF'S STATION. NIGHT.

NO HELP FROM THE SHERIFF

THE SHERIFF IS SITTING AT HIS DESK. HE IS SHAKING HIS HEAD. HE STANDS UP AND STARTS PACING BEHIND HIS DESK, RUBBING THE BACK OF HIS NECK WITH ONE HAND. THERE IS THE SOUND OF A CAR COMING TO A SCREECHING HALT OUTSIDE THE STATION. THE DOOR SWINGS OPEN AND FRANK LOOMIS ENTERS.

LOOMIS

Sheriff...those bastards from the woods..

SHERIFF JENKINS

(INTERRUPTS)

I already know. Chet called me. Frank...I understand how you feel, and I know what you're gonna say next but you know there ain't nothin' I can do about it. We both know the agreement.

LOOMIS

The agreement is that those psycho fucks leave the people of this town alone. They just kidnapped my boys. To me that means the agreement of broken.

SHERIFF JENKINS

Frank, I'd love to help you. I really would. But there ain't no way I'm gonna risk my life going up there to that house in the middle of the night and making accusations.

LOOMIS

They're gonna kill my boys.

SHERIFF JENKINS

I know how this is gonna sound, but I'm not gonna die tonight.

LOOMIS

(ANGRY)

You're just as fucked up as those crazy wooders are. And worse, you're a coward. Everyone's gonna know about it too. I'm gonna make sure of that and come election time..

SHERIFF JENKINS

You can say what you want Frank. You won't get an argument from me about it but if you go up to that house you won't be around anymore to tell anyone anything.

LOOMIS

So, what am I supposed to do, just forget about my boys. You don't have kids do ya?

SHERIFF JENKINS

You know I don't Frank. And those crazy bastards in the woods are the reason. But, if I did...

LOOMIS

If you did, what? You'd just leave them with those freaks to die? What kind of man are you?

SHERIFF JENKINS

The kind who knows when he's beaten.

LOOMIS

It was a waste of time coming here. I'm going to the woods. I'm going to get some friends and we're going to the woods and we're gonna get my boys and take out as many of those fuckin' freaks as we can. You just stay out of our way.

(HE STORMS OUT OF THE STATION. THE SHERIFF SITS DOWN BEHIND HIS DESK. HE LOOKS AT THE PHONE THEN OPENS THE BOTTOM DOOR OF HIS DESK. HE PULLS OUT A BOTTLE OF WHISKEY, OPENS IT AND TAKES A LONG DRINK.)

SHERIFF JENKINS

Damn you Jed! Damn you!

FADE IN. EXT. WOODER'S PROPERTY. THE OLD MAN PETTING THE DEAD CAT IS SITTING ON THE PORCH.

SMELL'EM A MILE AWAY

CARL PULLS THE TRUCK UP TO THE FRONT DOOR OF THE HOUSE.
BILLY PULLS THE JEEP UP RIGHT BEHIND IT. CARL GETS OUT AND HELPS BEULAH OUT OF THE TRUCK.

CARL

Just go in the house. Don't say a word to Jed about what happened at the gas station.

(BILLY GETS OUT OF THE JEEP. HE OPENS THE BACK DOOR AND PULLS MILLER AND JACK LOOMIS OUT OF IT, PLACING THEIR BODIES ON THE GROUND.)

What are we gonna do with them?

BILLY

We'll take'em down to the basement and chop'em up. Feed'em to the dogs.

CARL

Maybe this was a mistake.

BILLY

Fuck that! Did you forget who we were. Now grab one of these punks and let's get'em inside.

(CARL PICKS UP JACK'S BODY AND SLINGS HIM OVER HIS SHOULDER. BILLY DOES THE SAME WITH MILLER'S BODY. THEY WALK UP THE STEPS.)

OLD MAN

Townies. Can smell'em a mile away. Jed ain't gonna like this

BILLY

So? It ain't like he never brought himself a townie back here. This ain't the first time for any of us.

(JED APPEARS IN THE DOORWAY)

JED

So what do we have here? Townies.

BILLY

They called us freaks Jed. They called Beulah a pig.

JED

I see. Well, take 'em to the basement. Get rid of them as fast as ya can. I'll wait here case the Sheriff comes lurking or someone else.

(BILLY AND CARL DISAPPEAR INTO THE HOUSE. JED TAKES A SEAT ON THE PORCH STEPS.)

OLD MAN

Townies. Smell'em a mile away. This could be trouble Jed. That look'd a lot like Frank Loomis' boys they was a carryin'.

JED

Could be. Loomis is a real asshole but we'll handle it. Ya wanna go inside?

OLD MAN

Hell no! If there's trouble I means to be right in the middle of it.

JED

You ain't as young as ya once were old timer.

OLD MAN

Just means I ain't long for this world. And ain't no better way to go out then taking out some townies lookin' for trouble, 'specially if it's a Loomis.

JED

Reckon ya got a point there. Thinkin' about goin' in and getting' the guns. Ya think it's a good idea.

OLD MAN

Couldn't hurt none.

(JED GOES INSIDE)

FADE IN. INT LIVING ROOM

CAN'T BLAME A GIRL FOR TRYIN'

MICKEY AND SAMANTHA ARE SITTING ON THE COUCH TALKING TO THE OLD LADY.)

MICKEY

Pwoblem dad?

SAMANTHA

We saw Billy and Carl come through. They looked like they were in a rush.

JED

Nothin' for ya' to worry about but I'd prefer it you and your wife'd head to your room for a stretch.

MICKEY

Want ta help dad. Mickey help too.

JED

Nah, Mick. Not this time. Things could get rough. You gotta new wife and all.

SAMANTHA

Look I don't like you. In fact, I hate you and your entire family except for Mickey here since he's the only one to show me an ounce of kindness but if Mickey wants to help you with whatever insanity you got yourself into then let him help you. I've got his back.

JED

Weren't you the same little bitch just tried to escape the other night and now you're fuckin' Ma Barker?

SAMANTHA

I've come to realize that I am where I'm at right now. It's clear I ain't getting away from here anytime soon but one day you'll make a mistake and I'll have a chance, a better chance than last night and I can't say I won't take it, but if I'm here, I'm part of whatever it is you're a part of because unfortunately for Mickey, he's a part of it too.

JED

You must think I'm a fuckin' idiot like your boyfriend Dallas. You think I'm gonna hand you a gun? For what? So you can shoot me in the back the minute I turn around, or worse, so you can turn my boy against me and he can do your dirty work for ya? I may have been born in the mornin' toots but I wasn't born this morning. Now get your asses back to that damn room and don't come out until I come and get you. Do you understand Mickey?

MICKEY

Yeth dad. Understand.

(MICKEY TAKES SAMANTHA'S HAND. HE STARTS TO LEAD HER OUT OF THE ROOM. SAMANTHA STOPS MOVING AND TURNS TO JED.)

SAMANTHA

Can't blame a girl for trying.

JED

No I can't. And, fer what's it's worth, I think in another world, under different circumstances you and I might's been good friends.

SAMANTHA

Maybe. Guess we'll never know.

JED

All right. You've wasted enough of my time you witchy woman. Now get and keep my boy safe.

FADE IN. EXT. THE PORCH OF THE WOODER'S HOUSE. NIGHT.

LOOMIS

THE OLD MAN IS SITTING ON THE PORCH. JED EXITS THE HOUSE. HE HANDS THE OLD MAN A GUN AND SITS DOWN ON THE STEPS BILLY AND CARL EXIT THE HOUSE.

JED

Ya need to get some guns from the house. Could be trouble. Those are the Loomis boys you brought back here.

BILLY

Sorry Jed. We wasn't thinkin' none.

JED

No need for sorry. Could be nothin'. But best to be ready.
Carl you take the backa da house. Cut all the lights.
Billy yer out in da barn. Bring the dogs. The old man
and me...well, we got the front. Watch yer backs.

(CARL DISAPPEARS INTO THE HOUSE. BILLY HEADS FOR THE BARN.
THE SOUND OF CAR ENGINES CAN BE HEARD APPROACHING THE
PROPERTY. JED STANDS UP. HE TUCKS THE GUN IN THE BACK
OF HIS PANTS. THE OLD MAN TUCKS HIS UNDER THE DEAD CAT
IN HIS LAP.)

Here we go.

(JED DISAPPEARS INTO THE HOUSE. TWO TRUCKS SPEED DOWN THE
DRIVEWAY. FRANK LOOMIS IS DRIVING THE LEAD TRUCK. HIS
BROTHER PETE IS IN THE PASSENGER SEAT. DRIVING THE
SECOND TRUCK IS WILLIAM PAGE. IN THE PASSENGER SEAT IS
LONNIE MARTIN. DAVE AND KEVIN CULLEN ARE IN THE BED.
FRANK LOOMIS THROWS THE TRUCK INTO PARK AND HOPS OUT.
THE OTHER MEN ALSO EXIT THE TRUCKS.THEY ALL HAVE
WALKIE-TALKIES.)

LOOMIS

(TO PETE)

You're with me. Willie, Lonnie take the back. Dave. Kevin.
The barn.

(THE MEN SPREAD OUT AS DIRECTED)

Where are my boys?

OLD MAN

Don't know who you're talkin' about Loomis so why don't ya
get the hell outta here and leave us alone.

LOOMIS

Then whose Jeep is this? Pete, don't that look like Miller's Jeep to you?

PETE

Sure enough does.

LOOMIS

See this here's my boy's Jeep but you're tellin' me you don't know what I'm talkin' about. I think you're lyin' old man. What dya think Pete? You think this old man's full a shit?

PETE

Sure smells like it.

OLD MAN

It didn't smell like that till you two shitbags got here.

(FRANK AND PETE TAKE A STEP UP ONTO THE PORCH)

Now you're trespassin'. I'm gonna ask ya one more time to get back in your vehicles and get the fuck off my property.

LOOMIS

And, I'm gonna ask you one more time, where the hell are my boys?

(HE POINTS HIS GUN AT THE OLD MAN)

And remember I don't care if you live or die.

OLD MAN

You don't scare me Loomis. You ain't the first worthless piece a shit to point a gun in my face. I see you got nothin' between your ears but a ton a bricks, so if you don't believe me and you're man enough why don't you and your girlfriend here just go inside and have a look for yourself. The doors open.

LOOMIS

All right old man. We'll play you're little game. We'll go inside but you're comin' with us. Pete, grab the old man.

(PETE DOESN'T MOVE)

Pete grab the old man and let's go. We've got to find the boys.

PETE

I ain't goin' in there.

LOOMIS

For Christ's sake Pete now is the not the time to be a pussy. Grab the old man and let's go.

PETE

You've heard the stories. The same stories I've heard.

LOOMIS

And, that's just what they are. Stories. Grab the old man. If he's with us ain't nobody gonna do nothin'.

PETE

(POINTS HIS GUN AT THE OLD MAN)

C'mon old man. Get up.

(PETE RELUCTANTLY GRABS THE OLD MAN BY THE ARM. THE OLD MAN TOSSES THE DEAD CAT ONTO THE PORCH AND POINTS HIS GUN AT PETE. HE FIRES SEVERAL SHOTS. THEY STRIKE PETE. FRANK LOOMIS DIVES THROUGH THE FRONT DOOR. HE TURNS AND FIRES HIS GUN THROUGH THE DOOR BUT HIS SHOTS MISS THE OLD MAN.)

LOOMIS

(STILL ON THE GROUND)

Son of a bitch!

(HE PULLS THE WALKIE-TALKIE OFF HIS BELT)

Willie! Lonnie! Shots fired! I repeat shots fired!

LONNIE

Where are you?

LOOMIS

I'm in the house. Pete is down. The old man he shot Pete.
Move into the house.

FADE IN. EXT. BACK OF THE HOUSE.

WILLIE AND LONNIE ARE STANDING OUTSIDE. THEY ENTER THE HOUSE THROUGH THE BACK DOOR.

FADE IN. INT. BACK ROOM OF THE HOUSE. NIGHT. IT IS FULL OF MAGAZINES AND NEWSPAPERS.

WILLIE

I can't see a damn thing in here. Lonnie what about you?

LONNIE

Can't see my own hand in front of my face.

(WILLIE PICKS UP THE RADIO)

WILLIE

Frank we can't see shit. The whole place is dark.

LOOMIS (O.S.)

Same here. Find a light switch.

FADE IN. INT. NIGHT. LIVING ROOM.

JED IS HIDING IN THE DARKNESS. FRANK LOOMIS GETS TO HIS FEET. LOOMIS PLACES HIS HAND ALONG THE WALL AND STARTS FEELING FOR A LIGHT SWITCH. HE FINDS ONE AND TURNS IT ON. JED IS STANDING DIRECTLY BEHIND HIM.

JED

Hi Frank.

(JED STABS LOOMIS IN THE STOMACH WITH HIS KNIFE. HE KEEPS PUSHING THE KNIFE DEEPER INTO LOOMIS' STOMACH UNTIL LOOMIS STOPS TWITCHING. WHEN HE'S SURE HE'S DEAD JED HEADS DOWN THE DARKENED HALL.)

FADE IN. EXT. BARN. NIGHT.

DAVE AND KEVIN CULLEN ARE OUTSIDE THE BARN. THEY ARE LISTENING THE CHATTER ON THE RADIO. DAVE SLIDES ONE OF THE BARN DOORS OPEN. KEVIN PICKS UP HIS RADIO.

KEVIN

Frank this is Kevin. Frank come in. Frank. Frank.

DAVE

(PICKS UP HIS RADIO)

Where the hell is Frank?

LONNIE (O.S.)

Don't know. Willie and I are still in the house.

KEVIN

We're headin' into the barn.

(DAVE AND KEVIN ENTER THE BARN. IT IS WELL LIT. THE VAN IS STILL PARKED IN THE MIDDLE OF IT. THERE IS THE SOUND OF A MAN WHISTLING AND THEN THE SOUND OF BARKING. THE FOUR LARGE DOGS THAT WERE WITH BILLY COME RACING OUT FROM BEHIND THE VAN. THEY OVERPOWER DAVE AND KEVIN.)

BILLY

(EMERGES FROM HIS HIDING SPOT)

Fresh meat boys! Dig in we got fresh meat here!

(AS THE DOGS ARE FEASTING ON DAVE AND KEVIN, BILLY RUNS OUT OF THE BARN AND UP TO THE PORCH. THE OLD MAN IS SITTING IN HIS CHAIR. PETE'S DEAD BODY IS LAYING ON THE PORCH.)

Jesus! Didn't waste any bullets did we?

OLD MAN

Shut up asshole. Jed is inside.

(BILLY RUNS INTO THE HOUSE)

FADE IN. INT. MICKEY'S ROOM. NIGHT.

MICKEY AND SAMANTHA ARE SITTING ON THE MATTRESS ON THE FLOOR.

MICKEY

Mickey scared.

SAMANTHA

(WRAPS HER ARMS AROUND HIM)

Don't be afraid Mickey. It'll be all right.

MICKEY

Those was gunshots. Daddy might be hurt.

SAMANTHA

I'm sure your father is fine. I'm not that lucky.

MICKEY

Lucky?

SAMANTHA

Never mind. Just relax. Here hold my hands as tight as you can and think good thoughts. Everything will be all right.

FADE IN. INT. BACK ROOM OF WOODER'S HOUSE. NIGHT.

WILLIE AND LONNIE ARE SEARCHING FOR A LIGHT SWITCH ON THE WALL. THEY FIND ONE AND FLIP IT ON. THEY TAKE A LOOK AROUND THE ROOM. THEY SEE CARL STANDING AGAINST THE WALL. BUT IT'S TOO LATE. HE FIRES HIS GUN AND SHOOTS BUT WILLIE AND LONNIE. JED AND BILLY RUSH INTO THE BACK ROOM.

JED

Didya git those bastards?

CARL

Sure did.

(THERE IS THE SOUND OF POLICE SIRENS APPROACHING OUTSIDE.)

BILLY

Aw, what the hell is this shit now.

(HE MOVES TO THE WINDOW. HE CAN SEE RED AND BLUE FLASHING LIGHTS.)

It's the damn Sheriff.

FADE IN. EXT. WOODER'S PROPERTY. NIGHT.

THE GREAT ESCAPE

THE OLD MAN GETS UP OUT OF HIS ROCKING CHAIR. FOUR SHERIFF'S VEHICLES ROAR DOWN THE DRIVEWAY. THE OLD MAN OPENS FIRE. THE GUNFIRE IS RETURNED BY ONE OF THE DEPUTIES. THE DEPUTY'S SHOTS STRIKE AND KILL THE OLD MAN. THE CARS COME TO A SCREECHING HALT. SHERIFF JENKINS AND THE OTHER OFFICERS SPILL OUT OF THE CARS. JENKINS HAS A BULLHORN. HE TAKES A POSITION BEHIND THE DRIVER'S SIDE FRONT BUMPER WHILE THE OTHER OFFICERS FAN OUT AND SURROUND THE HOUSE.

SHERIFF JENKINS

(INTO THE BULLHORN)

This is the Pasco County Sheriff. We have the place surrounded. I'm going to give you to the count of ten to throw your weapons out and come out with your hands up or we're coming in after you.

JED

(TO CARL AND BILLY)

Well, boys, it looks like we got some more shootin' to do. You knows what to do. I'm gonna git the others to safety.

CARL.

Billy and I got this. You get Beulah and the twins outta here.

(CARL RUNS OFF TO A ROOM ON THE LEFT SIDE OF THE HOUSE. BILLY RUNS OFF TO A ROOM TO THE RIGHT. JED KNOCKS ON ONE OF THE DOORS OF ANOTHER ROOM. THE SHERIFF STARTS COUNTING BACKWARDS FROM TEN.)

JED

Grandma...Beulah...It's Jed. You can come out now. We gotta go.

(THE OLD LADY, BEULAH AND THE TWINS RUSH OUT OF THE ROOM.)

Get to the basement. I've got to get Mickey.

(HE BANGS ON THE DOOR TO MICKEY'S ROOM)

Let's go boy. You gotta move that ass.

(MICKEY COMES OUT OF THE ROOM.)

MICKEY

Wat is it dad? Powice?

JED

Well it ain't Santy Claus. Where's that wife a yours? She comin' or she stayin'?

MICKEY

Smantha, c'mon. Dad said powice. Gotta go. Huwwy!

(SAMANTHA EXITS MICKEY'S ROOM)

JED

Listen girlie, now's your chance. Them pigs out there gonna be in here real soon. You can get outta here with Mickey and the others or ya can stay behind. Maybe them pigs'll rescue ya. Maybe they'll think ya one of us and shoot ya'. It's up to you.

SAMANTHA

(LOOKS AT MICKEY)

I'm with Mickey.

JED

Mickey...boy...ya knows where the tunnels is right?

(MICKEY NODS)

Thens I needs ya' to get to the basement and gets the others to the tunnels. I'll meet ya there.

SHERIFF JENKINS (O.S.)

I mean it Jed, we're gonna bust in there! Make it easy on yourself and come on out.

We ain't got no time for that

(MICKEY GIVES HIS DAD A HUG)

JED

We ain't got time for that lovey-dovey nonsense. Get to the basement. Here... (HE HANDS MICKEY HIS GUN) you might need it. Now git!

(MICKEY AND SAMANTHA HEAD DOWN THE DARKENED HALLWAY)

SAMANTHA

Mickey, you know where we're going right?

MICKEY

Basement. Gotta get to tunnels. Then we be safe. Mickey knows whatta do.

(MICKEY GRABS SAMANTHA'S HAND. HE OPENS THE DOOR WHICH LEADS TO THE BASEMENT.)

FADE IN. INT. BASEMENT. DAWN AND JULIA ARE HADCUFFED AND CHAINED TO A PIPE. THERE IS DUCT TAPE ACROSS THEIR MOUTHS. THE MUTILATED BODIES OF MILLER AND JACK LOOMIS ARE PILED ON THE OPERATING TABLE.

THE OLD LADY, BEULAH AND THE TWINS ARE STANDING IN THE BASEMENT. MICKEY AND SAMANTHA ENTER THE BASEMENT.

MICKEY

To the tunnels! Huwwy!

(MICKEY LEADS THE GROUP TO THE FAR CORNER OF THE BASEMENT. THERE IS A LARGE, HEAVY LOOKING WOODEN DOOR. SAMANTHA RUSHES OVER TO DAWN AND JULIA. THE SOUND OF GUNSHOTS CAN BE HEARD COMING FROM UPSTAIRS. THE CEILING IS CREAKING AS FOOTSTEPS CAN BE HEARD RACING ON THE FLOOR ABOVE.)

SAMANTHA

(KNEELS IN FRONT OF DAWN AND JULIA)

The Sheriff's here. You're gonna be safe. Just tell them about me.

MICKEY

SMANTHA! SMANTHA! Huwwy up!

SAMANTHA

I gotta go. I love you both.

(SHE JOINS MICKEY BY A LARGE WOODEN DOOR)

MICKEY

Tunnels.

(MICKEY PULLS AS HARD AS HE CAN ON THE DOOR. IT CREAKS AND GROANS AND FINALLY OPENS.)

Dis way. Huwwy!

(THE OLD LADY, BEULAH, AND THE TWINS RUSH THROUGH THE DOOR. SAMANTHA HESITATES.)

What is it Smantha?

JED (O.S.)

I'll tellya what it is boy. She's agettin' cold feet.

(JED APPEARS BY THE WOODEN DOOR. MICKEY RUNS OVER TO HIM AND GIVES HIM A HUG.)

Boy, I done told you about that lovey-dovey crap. Now let's get to them tunnels.

MICKEY

Smantha. Go now!

(SAMANTHA LOOKS BACK AT DAWN AND JULIA)

Mickey...I...

JED

Listen missy, you can wait here if ya want. The Sheriff and his men'll be down here soon. You can be free. Or ya can come with us and be free, in a diff'rent way. I don't have a stake in it either way, but me and my boy're gettin' the hell outta here so either get yer sweet arse through da door or get the hell outta our way.

MICKEY

Smantha no leave Mickey. Smantha come. Mickey wub Smantha.

(SAMANTHA LOOKS BACK AT DAWN AND JULIA A SECOND TIME. THE SOUND OF VOICES AND FOOTSTEPS CAN BE HEARD RUSHING DOWN THE STAIRS.)

SHERIFF JENKINS (O.S.)

This is the Pasco County Sheriff...

MICKEY

Smantha...pwwweeeaaase...

(HE REACHES OUT HIS HAND FOR SAMANTHA. SHE GRABS IT. MICKEY AND SAMANTHA WLAK THROUGH THE DOORWAY. JED IS THE LAST TO ENTER. HE PULLS THE DOOR SHUT BEHIND HIM AND BARS IT WITH A HEAVY STEEL ROD.)

FADE IN. INT. UNDERGROUND TUNNEL. IT IS WELL LIT IN THIS AREA OF THE HOUSE.THE WALLS ARE MADE OF CLAY, DIRT AND STONE. THE GORUND IS WET AND THERE IS A DRIPPING SOUND.

JED PUSHES PASSED THE OTHERS TO GET IN FRONT OF THE GROUP.

JED

This way! Quick!

(THE GROUP FOLLOWS JED DOWN THE TUNNEL. THE SOUND OF POLICE SHOUTING AND SLAMMING INTO THE DOOR TRYING TO OPEN IT CAN BE HEARD IN THE TUNNEL. UP AHEAD THERE IS A STEEL DOOR.)
JED RACES TO IT AND OPENS IT. THE OTHERS RACE IN BEHIDN HIM. SAMANTHA HESITATES.)

Last chance missy. They're kinda free or ours.

(SAMANTHA RUNS THROUGH THE DOORWAY)

FADE IN. INT. VAN. JED IS DRIVING. THE OLD LADY AND BEULAH ARE SITTING ON ONE SIDE IN THE BACK OF THE VAN. BEULAH IS RESTING HER HEAD AGAINST THE OLD LADY'S CHEST AND SOBBING HEAVILY. MICKEY AND SAMANTHA ARE SITTING ON THE OTHER SIDE. MICKEY HAS PLACED THE GUN JED GAVE HIM BACK AT THE HOUSE IN THE SEAT BETWEEN HIM AND SAMANTHA. THE TWINS ARE STANDING TOWARDS THE BACK.

JED TURNS AROUND TO FACE MICKEY.

JED

You did it boy. You did it. I'm proud aya son.

MICKEY

Tanks dad. Mickey wuv you.

JED

I love you too, boy.

(HE TURNS ON THE RADIO)

VOICE ON THE RADIO (O.S.)

...and in breaking news, the Pasco County Sheriff has issued a statement regarding a raid at the home of one Jedediah Winters where two hostages and numerous bodies were found.

The Sheriff stated that, though earlier in the investigation, evidence at the home and on the property has been uncovered which point to the possibility of this being one of the largest mass murder sites in U.S. history. The

Sheriff also stated that Jedediah Winters and his son, Mickey escaped from the property along with at least one hostage, 23 year old Samantha Stevens, and possibly several other members of the Winters' family. Roadblocks have been set up and the Sheriff warns that these people are deranged and should be considered armed and dangerous.

JED

Well, hot damn! We made it onta da news. Pappy'd be proud.

SAMANTHA

I know I'm new to all this but why are you so happy? They just said there'd be roadblocks.

JED

Roadblock smoadblock the cops can come and suck my cock!

(LAUGHS)

See what I did there. I'm a poet and just didn't know it. The cops ain't gonna find us.

SAMANTHA

Is that like the way you said you could do whatever you wanted back in the woods and the Sheriff showed up.

JED

Damn you woman! You need to stop sassin' me. Mickey, ya needs to get your woman under control.

MICKEY

Yeth dad. SMantha, please. No upset dad.

SAMANTHA

He' only upset because I'm speaking the truth. Or, is it because I'm not intimidated by your 'I'm a crazy motherfucker' bullshit.

JED

Missy, I swear if you weren't Mickey's wife I'd...

SAMANTHA

You'd what? You're not as tough as you think you are. I can't imagine it's difficult to terrorize and dismember a bunch of scared teenage girls and their dumbass boyfriends who think it's a good idea to drag them into a car with you in the middle of the night. But, maybe it's harder than it looks.

JED

Right now it's getting' pretty hard for me not to pull this van over and show you just what a crazy mutha fucker I am. But it's gonna be even harder for the police to track us down this time. They don't have a clue where we're at or where we're headed.

SAMANTHA

And, where are we headed?

JED

(TURNS AROUND TO LOOK AT SAMANTHA)

Got some relatives far south a here, out off of 75. Wooders, just like us. We'll be safe there till we can start over. Rebuild. Now is there anything else you wanna know?

SAMANTHA

That'll do for now but you may want to turn around and look up ahead. There's one of them...what did you call them roadblock smoadblocks.

JED

Well, son of a bitch!

(HE SLOWS THE VAN DOWN)

You know what that means.

SAMANTHA

That you're going to do the right thing and surrender?

JED

You think you're so funny don't you. You wouldn't think that if I used my knife to make you look like Mickey, now would ya?

SAMANTHA

I think he's cute.

JED

And you say I'm crazy. No, it means that you're gonna get your sweet ass up here right now and drive this van. And, when you get to the roadblock your gonna sweet talk that idiot pig just like you did my dimwitted son into believin' he can trust ya so he'll let us pass or a lot more people are gonna die. Now get up here.

(HE REACHES IN THE BACK OF THE VAN AND GRABS SAMANTHA BY THE WRIST. SHE GETS UP AND HURRIEDLY GETS INTO THE DRIVER'S SEAT SINCE THE VAN IS STILL MOVING DURING THE EXCHANGE. JED SLIDES THE CURTAIN WHICH SEPARATES THE FRONT OF THE VAN FROM THE BACK ALL THE WAY CLOSED.)

Now don't you forget I'm back here and I gotsa gun to the back a ya head. No funny business or my trigger finger might get happy.

(THE VAN PULLS INTO LINE BEHIND SEVERAL OTHER CARS. THE LINE MOVES SLOWLY BUT EVENTUALLY THE VAN REACHES THE FRONT. A YOUNG SHERIIF'S DEPUTY RAISES HIS HAND INDICATING THAT THE VAN SHOULD STOP. HE WALKS UP TO THE VAN.)

DEPUTY

Evenin' ma'am.

SAMANTHA

Officer.

DEPUTY

We're out here stoppin' cars tonight because we're trying to track down a coupla fugitives. Real nasty fellas.

(HE PULLS PICTURES OF JED AND MICKEY OUT OF FOLDER HE IS CARRYING IN HIS FREE HAND)

Would you mind takin' a look at these and lettin' me know if you recognize or have seen either or both of these two men.

SAMANTHA

Always happy to help an officer of the law.

(SHE TAKES THE TWO PHOTOS. FIRST SHE LOOKS AT JED THEN FLIPS TO MICKEY'S PICTURE.)

Ew God! That's a man you say? A human man? Well thank God I haven't seen either of them two. They're both ghastly creatures.

DEPUTY

Sure are ma'am.

SAMANTHA

What did those two men do that you're out here in the middle of the night standing out here on the dark, deserted road instead of at home curled up next to your wife?

DEPUTY

Don't have a wife ma'am.

SAMANTHA

Then girlfriend perhaps?

DEPUTY

No ma'am. Don't have one of those either.

SAMANTHA

That's a shame. I wish we had met under more pleasant circumstances. I would have liked to do something about that situation.

DEPUTY

(EMBARASSED)

Well...thank you ma'am. It'll only be another minute or two. Just gotta let the dog give your vehicle a sniff.

(A SECOND DEPUTY WALKS TOWARDS THE VAN. HE HAS A GERMAN SHEPHERD ON A LEASH. WHEN THE DOG GETS CLOSE TO THE VAN IT STARTS BARKING.)

DEPUTY

Ma'am I'm afraid I'm gonna have to ask you to pull your vehicle over so I can enter and search it more thoroughly.

SAMANTHA

Is that really necessary officer. I understand that the dog is barking but he probably just smells my pussys.

DEPUTY

Excuse me?

SAMANTHA

My pussys. That what I call my cats. That's what I got in the back of the van. I breed pussy cats and they're scent is probably what has that dog all worked up. It's just me and my pussys.

DEPUTY

Ma'am, you're going to need to pull your van over. Unless there is some reason that you can't.

SAMANTHA

(BREAKS DOWN AND PRETENDS TO CRY)

Well, all right officer...

DEPUTY

Ma'am are you all right? Is there something you need to tell me?

(HE PLACES HIS HAND ON HIS GUN.)

SAMANTHA

Officer, I've had the worst day. That's why I'm crying. This morning I got up early and drove for four hours down to Marble Falls to get me a new pussy and when I get there, the bastard wants to charge me three times as much as what we had originally agreed up. Then I drive to my boyfriend's apartment to surprise him and he's in bed with my best friend. I nearly got run off the road by some psycho in a semi and now I'm stuck in this God damn roadblock because two apes have done something to break the law. So if you want to be just another asshole and make my day even worse than it's been already I'll pull the van over, or you can be the only bright spot in an otherwise dark and dreary day and just let me go about my way so I can get home, take a nice long shower and go to bed.

DEPUTY

(HESITATES THEN HOLSTERS HIS PISTOL. HE LOOKS AROUND.)

All right ma'am. You can go about your way. Hope you have a better night.

SAMANTHA

Thanks so much officer. You be careful out here.

(SHE PULLS THE VAN AWAY FROM THE ROADBLOCK AND BACK INTO THE FLOW OF NORMAL TRAFFIC)

JED

Holy shit! I mean...that's it Holy Shit! Ain't nothing else I can say. Ya should get the God Damn Cademy Award for the performance missy. Bravo. Brav - fuckin'- o!

SAMANTHA

Five years community theater and seven years of acting lessons and I finally deliver the role of a lifetime.

JED

That was fuckin' brilliant. My pussys.

(STARTS LAUGHING)

I kinda wanted to shoot that prick in the face, but...you saved him. You saved us all. Now I gotta take a royal sized piss and we need to fill up to. Up ahead there's a fillin' station. We'll pull over there then head south and find us a place to camp for the night.

(THE VAN PULLS INTO A GAS STATION. JED TURNS TO THE GROUP IN THE BACK OF THE VAN.)

I'ma getting' out to drain the lizard. then we're outta here. Mickey, get out and pump some petrol into the tank willya.

(JED AND MICKEY STEP OUT OF THE VAN)

BEULAH

(CRYING)

Carl, my poor Carl. No one could grill me up some kidneys and livers like he could.

(SHE LOOKS UP TOWARDS THE CEILING OF THE VAN)

Why God? Why?

SAMANTHA

(MOVES TO THE BACK OF THE VAN AND SITS NEXT TO MICKEY)

Look, I gotta pee too. I'll be back.

(SHE EXITS THE VAN)

FADE IN. EXT. GAS STATION. THE VAN IS PARKED AT THE PUMP.

REVENGE

MICKEY IS PUMPING GAS INTO THE VAN. SAMANTHA WALKS OVER TO HIM AND GIVES HIM A KISS.

SAMANTHA

I'm gonna use the little girl's room. Then I'll be back. You be careful out here. Never knows whose looking around.

(SHE HEADS TOWARDS THE BACK OF THE STATION WHERE THE RESTROOM SIGN IS)

FADE IN. INT. MEN'S RESTROOM.

JED IS STANDING OVER THE SINK SPLASHING COLD WATER ON HIS FACE. THE DOOR OPENS. HE REACHES FOR HIS KNIFE. SAMANTHA IS STANDING NEAR THE DOOR.

JED

Jesus Christ! Tryin' to give me a heart attack are ya?
Damn, can't ya read. It says MEN'S ROOM on the door.

(SAMANTHA PULLS OUT THE GUN SHE TOOK OUT OF THE VAN AT JED.
HE DROPS THE KNIFE AND PUTS HIS HANDS UP.)

So, I see. What're ya gonna do? You gonna shoot me?

SAMANTHA

Been considerin' it.

JED

Fine! Then just do it then. Getter over with. I reckon I deserve it. If not for whats I done to ya, then for whats I done to others. Mickey give ya that gun?

SAMANTHA

No! He left it on the seat in the van. Mickey...Mickey would never do a thing like that. At least...I don't...I don't think so.

JED

Sure wouldn't. Not Mickey. Not my boy. He loves his daddy. Heaven only knows why. I don't deserve it. The way he's had to live. The things I made 'im do. Shoulda took pity on 'im the minute his ugly head popped into this fucked up world. So, you wanna shoot me, get your revenge. That's fine. I ca live wit dat, but what ya gonna do aftta dat? Ya gonna walk outta dis room and go back ta da van and tell Mickey what? You gonna walk outta dis room and go inside and call the police? That's fine, too, but ya gotta do somethin' for me if you plan on callin' the cops.

SAMANTHA

Why should I do anything for you? You're just a waste of oxygen.

JED

Not really for me. For Mickey. If you gonna call the police you gotta kill Mickey too.

SAMANTHA

Kill mickey? For what? He's the only one of you whose shown me any kindness.

JED

And, that's why ya gotta kill him. How long ya think a mangled, mongoloid freak like that gonna make it in prison. That's if he even makes it ta prison. Them police you gonna call gonna see him and think he's part a what happened back at the house. Yeah, them pigs got Carl and Billy, but we took out a coupla dem too, you gonna be the one to convince the cops Mickey wasn't no part a that?

SAMANTHA

I ain't no killer. I ain't like you.

JED

Then why ya pointin' that there gun at me?

SAMANTHA

That's different. That'd be for revenge, for what you and yours did to me and Dawn and Julia and all the others. I could shoot you. No one would care. No one would blame me. But...Mickey...

JED

I knew'd it.

SAMANTHA

You knew what?

JED

Ya got feelin's for the boy. I been seein' how ya look at'im. And if ya can't shoot him ya can't shoot me because without me Mickey'd be dead. The cops'll eat him alive. And when they toss what's lefta him in jail, the dirty, rotten scumbags locked up wit him will do the rest.

SAMANTHA

Mickey might look like a monster but he's not. And, there's another option besides killing Mickey or letting you live.

JED

Oh yeah, what's that missy?

SAMANTHA

I could kill you, walk out of here, get back in the van and take over the Winters family. I could take care of Mickey. Keep him safe from this world and people like you and your crazy fucked up family. I could make sure that no one would ever hurt him for as long as he lived.

JED

Well I'll be dipped in gasoline and set on fire by the devil himself! Ain't that mighty noble of ya'? We got ourselves a real life beauty and the beast type situation right here.

SAMANTHA

Maybe, I don't really see how it's any of your God damn business.

JED

You really wanna spend the rest of ya life with my boy? With Mickey? Takin' care a him and providin' for him since ain't no way in hell anyone anywhere is gonna give him a job?

SAMANTHA

There are places he can go. Places where he can be taken care of.

JED

You man a home? Hell, Mickey'd last longer in prison than in one a dem places. See, the problem here is you ain't seen the real Mickey. You ain't seen him mad, all ragin' and tearin' through shit like a wild fuckin' animal. Go and piss'im off and then see how much you wanna make sure he's provided for. Now, as much fun as this has been..

(HE PULLS THE KNIFE OUT FROM OUT OF THE BACK OF HIS PANTS)

I'm tired of listenin' to your mouth so either shoot me or
I'm gonna cut ya into a million tiny pieces.

SAMANTHA

Bring it old man.

FADE IN. INT. VAN.

STARTING OVER

SAMANTHA OPENS THE DRIVER'S SIDE DOOR OF THE VAN AND CLIMBS
INTO THE DRIVER'S SEAT.

SAMANTHA

We all ready?

MICKEY

Where's dad?

SAMANTHA

You're dad told me to go ahead without him. He thinks we'll
be safer this way. If we split up.

MICKEY

No dad?

SAMANTHA

He said he'll catch up with us. He told me to tell you he's
proud of you and that he loves you.

OLD LADY

She's full a shit! Where's Jed?

BEULAH

Yeah, what'd ya do to him?

(SAMANTHA POINTS THE GUN AT THE OLD LADY AND BEULAH)

SAMANTHA

You two wanna calm it down. This is between me and my
husband. You're welcome to get out of the van if that's
your desire. But there won't be any more interrupting me
from here on out.

MICKEY

Smantha!

SAMANTHA

It's all right Mickey. Don't worry. No one's gonna get hurt if no one does anything stupid. You trust me right?

MICKEY

Mickey twust Smantha.

SAMANTHA

And you love me right? Because I love you otherwise I wouldn't be in this van would I?

MICKEY

Mickey wub Smantha.

SAMANTHA

All right then. So, when I tell you that your dad will be joining us later and that this is his idea, you know I'm telling you the truth right.

MICKEY

White.

SAMANTHA

All right. It's settled then. We head south, find a place to camp for the night then join up with the rest of your relatives and regroup, lay low for a while and start over. Anybody got any problems with that?

OLD LADY

Yeah, I got a problem with that.

BEULAH

Me too. Where's Jed? Make her tell you Mickey.

OLD LADY

Mickey, she's lyin' she done did somethin' to your daddy. Make her tell you what happened or I will.

(SHE STANDS UP AND TAKES A STEP TOWARDS THE FRONT OF THE VAN)

SAMANTHA

(POINTS THE GUN AT THE OLD LADY)

I already told what happened. And Mickey believes me. Don't you Mickey.

MICKEY

Mickey beweave Smantha.

OLD LADY

Then you're just as big an idiot as Jed was for not killin' that bitch when he had the chance.

SAMANTHA

Say that again. Call Mickey an idiot again. Come on...right here right now...say it right to my face and there'll be brains and bits a bone plastered all over the back of this van.

OLD LADY

You don't have it inya bitch!

(MICKEY STANDS UP. HE IS ANGRY. HE STARTS GRUNTING AND BEGINS POUNDING HIS FISTS AGAINST THE SIDE OF THE VAN SO VIOLENTLY THAT IT BEGINS TO ROCK.)

MICKEY

(SHOUTING)

Stop it! Stop it! Smantha no bitch! Stop it!

(SAMANTHA MOVES TO THE BACK OF THE VAN TO PLACE HER ARMS AROUND MICKEY)

SAMANTHA

It's okay Mickey. It's okay.

(SHE HOLDS HIM TIGHTLY UNTIL HE CALMS DOWN. SHE SEES A RED SUV PULLING UP TO THE PUMP NEXT TO THE VAN. AND OLD MAN GETS OUT)

You know what? I've had about enough shit from the both of you. Look at what you did to Mickey. He doesn't need to be upset like that.

MICKEY

Mickey wub Smanth. Smantha not a bitch.

SAMANTHA

I know baby. Just relax.

(SHE STARES STRAIGHT AT THE OLD LADY)

You, the fat lady and the two devil spawn over there are on your own from here on out.

(SHE TURNS TO MICKEY)

Mickey get out of the van! Now baby.

(SAMANTHA EXITS THE VAN, WALKS AROUND TO THE BACK AND OPENS THE BACK DOORS.)

Let's go Mickey we're leaving these cacklin' hens to their own devices. Cause if I have to hear them say so much as one more word, I'm going to have to kill them both.

(SHE TOSSES THE KEYS INTO THE BACK OF THE VAN. MICKEY HOPS OUT.)

Come on. Time to start our new life together.

(SHE TAKES MICKEY BY THE HAND AND WALKS HIM OVER TO WHERE THE OLD MAN IS STANDING PUMPING GAS. THE OLD MAN IS CONCENTRATING ON THE NUMBERS ON THE DIAL AS THEY SPIN AROUND. SAMANTHA PRESSES THE GUN TO THE BACK OF HIS HEAD.)

Mister, I know you ain't done nothing to wrong me, but it's been a helluva coupla days and me and my husband here are on our way to start a new life together. You're going to be so kind as to hand over the keys to your SUV so we can do just that.

OLD MAN

Keys are in the ignition.

SAMANTHA

Good. That makes it easier. Mickey honey help this man lighten his load and grab his wallet.

(MICKEY PULLS THE MAN'S WALLET OUT OF THE BACK POCKET OF HIS JEANS.)

OLD MAN

Ma'am I know I ain't in no position to be askin' fer favors, but I got pictures of ma family in that wallet I'd like ta hold onta. If ya don't mind.

SAMANTHA

Understood. We're not animals you know. Mickey just relieve this man of his cash then return his wallet to him please.

(MICKEY PULLS THE CASH OUT OF THE MAN'S WALLET, TUCKS IT INTO HIS PANTS POCKET THEN PLACES THE MAN'S WALLET BACK IN HIS PANTS)

You can move along now old timer.

(THE OLD MAN RUNS TOWARDS THE GAS STATION)

Let's go Mickey. Get in.

(SAMANTHA CLIMBS INTO THE DRIVER'S SEAT OF THE SUV. MICKEY CLIMBS INTO THE PASSENGER SEAT. A YOUNG MAN WITH A SHOTGUN BURSTS OUT OF THE GAS STATION BUT BEFORE HE CAN LIFT THE RIFLE AND GET A SHOT OFF SAMANTHA FIRES FOUR SHOTS FROM HER GUN, STRIKING THE MAN TWICE. SHE STARTS THE SUV AND PULLS AWAY FROM THE PUMP, POINTING THE VEHICLE TOWARDS THE ROAD. SHE STOPS THE SUV AND LOOKS OVER AT MICKEY WHO IS COUNTING THE MONEY HE JUST STOLE.)

You like fireworks Mickey?

MICKEY

Yeth. Mickey like fireworks.

SAMANTHA

So do I.

(SHE PULLS AWAY THEN TURNS BACK AND FIRES TWO SHOTS AT ONE OF THE GAS PUMPS WHICH EXPLODES SENIDNG A HUGE FIREBALL UP INTO THE SKY)

See. Fireworks.

MICKEY

(EXCITED)

Fireworks!

(SAMANTHA DRIVES THE VAN OUT OF THE GAS STATION AND POINTS
IT SOUTH. THE VAN ROARS DOWN THE ROAD, UP A HILL AND OVER,
DISAPPEARING INTO THE DARKNESS.)

FADE OUT:

THE END