

DAY OF THE WOMAN

by

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Based on the film written and directed by Meir Zarchi

WHITE LOCKED 10/27/09
BLUE LOCKED 10/27/09
PINK LOCKED 10/29/09
YELLOW LOCKED 11/1/09

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FADE IN:

1

OMITTED

1 *

EXT. CITY STREET - DAY

*

JENNIFER HILLS races down from a stoop, a suitcase rolling along behind her. Even dressed down, this city girl can't hide her natural beauty and panache.

She makes her way across the street and to an SUV. She opens the trunk and tosses in the suitcase among several other bags.

She closes it, and walks to the driver's side. We see that the entire cargo bay of the SUV is filled with boxes and personal affects.

A1

INT. SUV, CITY STREET - DAY

A1

Jennifer gets in and slams the door shut. She takes a moment to think, to breathe. *Something* is weighing heavily on her mind.

After a beat, she glances up to the rearview mirror and looks at herself. She take a long, deep, cleansing breath, and then she turns the key in the ignition and starts the car.

B1

EXT. SUV, CITY STREET - DAY

B1 *

The SUV drives off down the city street.

C1

EXT. CITY OVERPASS - DAY

C1 *

The SUV carves its way through traffic as the city looms in the background, growing more distant by the second.

2

INT. CAR, RURAL ROAD - DAY

2 *

The midday sun bakes the landscape as Jennifer drives through a country road. A stark contrast from the city, and absolutely breathtaking.

GPS SYSTEM

Turn right up ahead.

Jennifer squints out the front windshield. The streets are all unpaved and none of them are marked with street signs.

Finally, Jennifer pulls into the driveway of a small house. She picks up a piece of paper from the passenger seat, checks the address on the house, and gets out of the car.

3 EXT. EARL'S PLACE - DAY 3 *

Jennifer walks up the crumbling steps of the house. On the screen door, a wire holds a wooden sign that reads: OPEN.

The screen door SQUEAKS loudly as Jennifer pulls it open.

JENNIFER

Hello?

Jennifer cautiously steps inside.

4 INT. EARL'S PLACE - DAY 4 *

The sunlight shines through the dirty curtains. Dust clouds hang motionless in the air, as if suspended in a solution.

Scattered across the floor are a variety of electronics in various stages of disrepair. A handful of old, picture tube TVs with their plastic casings cracked.

JENNIFER

Hello?

Jennifer walks in further, trying to not step on anything.

JENNIFER (CONT'D)

Hello?

EARL (O.S.)

I'm a coming, I'm a coming.

From out of the back walks the proprietor, EARL (late-50's), takes a double take at Jennifer, surely the prettiest thing he's seen in a long while. He sees her standing in the middle of the mess, suddenly aware of it. He bends down to pick something up in a futile attempt to clean.

EARL (CONT'D)

Sorry about the mess.

JENNIFER

It's fine, really. I'm Jennifer Hills. We spoke last week.

(no recognition)

I'm the one who's renting the cabin on...

(MORE)

JENNIFER (CONT'D)
(Jennifer holds a piece of paper)
...on Mockingbird Trail.

Earl's surprised.

EARL
Oh, you're Miss Hills.

Earl walks over to a cabinet against the wall, opens a small drawer and takes out a key.

EARL (CONT'D)
Don't suppose you know how to get
out there?

JENNIFER
Afraid not.

Earl hands her the key. Earl pulls a map with some hand-drawn arrows already on it.

EARL
Alright, listen up 'cause it's a bit
tricky.

(beat)
These here arrows will get you
through town. Over here, it's more
dirt road and woods so it can get
kind of dicey. We're a tad short
on street signs.

JENNIFER
Well if I get lost I'll just ask
for directions.

EARL
To who? Lady, the cabin is a real
beaut, but heck if there ain't
nothin' out there for a good
country mile. *

JENNIFER
(joking)
Well, I guess I don't have to worry
about bothering the neighbors.

EARL
Not planning on throwing a party,
are ya? The security deposit...

JENNIFER
No, no. I'm looking forward to the
peace and quiet. I'm a novelist.
I'm starting my next book.

Earl just looks at her.

EARL
 Alright, well, if that's what
 you're aimin' for, just follow that
 there map.

Jennifer looks at the map.

5 EXT. RURAL ROAD - DAY 5 *

Jennifer drives down the two lane road, barely passable by
 two cars. She swerves as she glances down at map.

Then, up ahead she spots a small SERVICE STATION with a
 single gas pump. She pulls up to the pump.

6 EXT. SERVICE STATION - DAY 6 *

Jennifer gets out of the car and fumbles to fold back the map
 as she twists the knob off her gas tank and reaches for the
 pump. A HAND comes down on top of her own.

Jennifer spins around. *

Standing there, smiling, is JOHNNY. He takes the pump from
 Jennifer and inserts it into her gas tank.

JOHNNY
 Didn't mean to frighten you.

Johnny is good-looking in a rugged sort of way. He's sinewy,
 but athletic and strong. Jennifer regains her composure.

JENNIFER
 No, it's fine. I'm sort of lost
 anyway. Looking for Mockingbird
 Trail?

JOHNNY
 You are definitely lost. *

JENNIFER
 Really? I thought--

JOHNNY
 Nah, you sure missed it. It's a
 good ten miles back, left turn
 after the big red mailbox. *

ISOYG PINK 10/29/09 4A.

JENNIFER

Oh, okay, I think I saw that.

Johnny flashes his smile, picking his teeth with a toothpick. Jennifer stands there uncomfortably.

JOHNNY

You, uh... staying at the cabin?

Jennifer hesitates for a second. Just as Jennifer opens her mouth to respond, the shrill notes of a HARMONICA shatter the silence. Jennifer turns quickly to the garage.

In the garage, ANDY, one of Johnny's employees, sits on the fender of a broken down car. He holds a harmonica to his lips. He's in his mid-30's with shaggy hair and arms that look like they could bend steel.

STANLEY, one of Johnny and Andy's buddies, walks up behind Andy. He's balding and overweight, and digs into a bag of pork rinds.

STANLEY

Howdy ma'am.

*
*

He leans into Andy who continues playing his harp.

*

ANDY

I'd sop that up with a biscuit real good.

*
*
*

Jennifer turns away from the garage and looks back at Johnny, who is still awaiting her answer.

JENNIFER

Uh... no. I mean yes.

As she glances to the gas pump, Johnny looks her up and down. She is definitely something to look at.

Johnny places his hand on the hood of the car. Glances to the guys, then back to her.

JOHNNY

You know, you're running a little hot. Want me to uh... maybe I should check under your hood?

Jennifer almost laughs at the way that sounded.

JENNIFER

How's that line working for you?

The gas pump clicks off interrupting. But Johnny just stands there looking at her.

JOHNNY

I don't know, how's it working for
you?

Johnny saunters over to the pump and in a phallic manner,
pulls the pump out. It gets laughs from the peanut gallery.

Jennifer looks away, a line has been crossed. She looks to
the pump again. \$19.78.

JENNIFER

Let me just...

Jennifer fumbles into her purse when the map falls from her hands.

JOHNNY

I'll get that.

JENNIFER

No I got it--

Johnny gets uncomfortably close to Jennifer at the rear door of the car when--

HONK - HONK - HONK - The SUV's deafening alarm blares out. Johnny's startled, stumbles backwards, trips and goes sprawling to the ground.

Jennifer, controlling laughter, holds up her keys and clicks the alarm off.

Johnny is covered in dust and oil, struggling to get to his feet while maintaining a shred of dignity. Jennifer chuckles.

JENNIFER (CONT'D)

Sorry. I accidentally hit the panic button. Are you okay?

JOHNNY

I'm fine.

Johnny looks away, angry. He's certainly not the type of guy who can laugh at himself easily, if at all. From the garage, Stanley and Andy point at him and guffaw.

ANDY

(from the garage)

Hey! You better check your underwear, Johnny.

Stanley smiles and elbows Andy, but his mouth is too full with pork rinds to actually laugh.

STANLEY

Yea... Check um' for skidmarks...

*

*

Johnny shoots him a harsh look.

*

Jennifer hands Johnny a twenty. Trying to contain her laughter.

JENNIFER

Sure you okay?

Johnny's eyes are cold, his face red.

JOHNNY
I said I was fine.

Suddenly, Jennifer grows uneasy. She smiles uncomfortably, gets in the car and drives away.

Johnny takes a bandana from his pocket and wipes his brow. He watches Jennifer's car disappear and spits on the ground as the laughter escalates in her absence. Johnny spins.

JOHNNY (CONT'D)
What the hell are you two dipshits
laughing at?!

7 EXT. CABIN - DAY 7 *

Jennifer arrives at the cabin. She gets out of her car and stands there, looking up at it. In slight disrepair and in need of a paint job but the quaint charm makes you quickly forget its shortcomings.

8 INT. CABIN - DAY 8 *

Jennifer walks in with her bags, looks around the cabin. It's rustic, but she's hardly roughing it.

9 INT. CABIN, THE KITCHEN - DAY 9 *

She starts unpacking. A few cardboard boxes with non-perishable food items sit on the counter next to cases of bottled water. Also, there's a large wine case with different liquor bottles in the sections. Jennifer takes out a bottle of top shelf vodka and puts it in the freezer.

Then she begins to grab the wine bottles, taking an extra second to look at one, *the hell with it*, she grabs an opener.

A9 INT. CABIN - DAY A9 *

Jennifer sets up her laptop at a make-shift workstation. Throws some freshly cut flowers in a small vase, a few lucky figurines from her travels... it all feels very ritualistic.

10 EXT. CABIN - DAY 10 *

Jennifer sits at the end of the boat dock. Laptop and glass of wine writing away. She couldn't be more content.

She takes a deep, replenishing breath, and then goes back to writing--

A10 INT. CABIN - DAY

A10 *

CLOSE ON: Words fly across the screen as Jennifer types at a furious pace. Blocks of text keep scrolling away.

Her fingers effortlessly swipe away at key after key, a writer's high if you will.

Finally an exclamation point is stabbed with emphasis. Then she hears a sound off in the trees. *

She looks out and hears a very distant few notes of a harmonica. Then a few even more distant "heeeeeeweeeee". *

After a beat she innocently smiles figuring it's just some boys off in the distance having a party or something. *

Jennifer leans back, smiles briefly and pour herself a glass of wine.

11 EXT. CABIN, FRONT PORCH - DUSK

11 *

Jennifer sits at the table, her laptop propped open in front of her. She's talking away on the phone as she stops for a moment to take a sip from a glass of red wine.

JENNIFER

(into phone)

...Lonely? Are you kidding? I should've come out here on my first book...

The wind kicks up and a in the distance a door is slammed shut. It startles jennifer. She looks in the direction of the sound.

JENNIFER (CONT'D)

Sorry, something just...

Another slam, and again.

JENNIFER (CONT'D)

(into phone)

Barb, hold on a minute...

Jennifer sets down her lap top and puts the glass of wine on the arm of the chair. She gets up and looks off into the dusky woods. Then back to the house.

A light breeze kicks up and SLAM. Again.

JENNIFER (CONT'D)

(into phone)

Let me call you back.

Jennifer snaps the phone shut, and walks down the steps of the front porch.

JENNIFER (CONT'D)

Hello?

In response, she gets the frantic CHIRPING of crickets as night encroaches.

Jennifer walks down a path and in the near distance she see a SHED. SLAM!

The SHED DOOR is kicking open and closed in the breeze.

She makes her way towards the shed.

A11 EXT. CABIN, SHED - DUSK A11 *

Jennifer gets to the shed. The door is wide open. She steps inside.

B11 INT. CABIN, SHED - DUSK B11 *

Inside there is an array of old gardening tools. Pots, garbage cans. Some different chemical bottles including a jug of LYE.

Jennifer thinks she hears something from deep inside the shed. She moves in further as--

SLAM!

The door shuts behind her -

JENNIFER

Shit!

C11 EXT. CABIN, SHED - DUSK C11 *

Jennifer exits, and securely closes the shed door. After a beat she smirks at the thought that she thought this was more than just a door blowing in the wind, then heads back to the cabin.

D12 EXT. CABIN, FRONT PORCH -DUSK D12 *

Jennifer walks up to the chair, moves her laptop, sits and then as she grabs her phone she knocks the glass of wine off the arm of the chair into her lap.

JENNIFER
Ohhhhh... You gotta be kidding.

She get up, looks at the red wine stain all over her lap, and picks up her things to heads in the cabin.

JENNIFER (CONT'D)
Way to go Jennifer...

The last of the days light is disappearing.

12 INT. CABIN - NIGHT 12 *

Jennifer stands at the sink, in panties and tank top - pre-soaking her sweater and pants. *

13 EXT. CABIN - NIGHT 13 *

POV THROUGH KITCHEN WINDOW:

Jennifer continues at the sink, her beautiful, partially nude body is framed perfectly in the window for all to see... but no one's around for miles...

14 EXT. WOODS - DAY 14 *

Jennifer jogs through the trees. She wears a tight pair of running shorts and a cut off T-shirt.

Jennifer stops in a small clearing. With her hands on her knees, she struggles to catch her breath.

She stands and walks in a circle, looks around. Checks her watch.

Then notices something in the distance hidden behind the trees.

ANGLE ON: A dilapidated shack, rotted from decay and neglect. Jennifer's curiosity gets the best of her.

15 EXT. DILAPIDATED HOUSE - DAY 15 *

She walks up to the shack, looks around. She then enters through what is left of the front door.

A15 INT. DILAPIDATED HOUSE - DAY

A15 *

The place hasn't been occupied in quite a while, but it was once. An old, dirty mattress in the corner... a sawhorse-for-a-counter with old cans and bottles... even a rusty old garden tool or two.

Near the window she sees an old, mold covered BIBLE propped open.

Jennifer suddenly gets the chills, she shakes it off and then gets the hell out of there.

16 EXT. CABIN - DAY

16 *

Jennifer finishes her jog and returns to the cabin, leans over on the porch and catches her breath.

17 INT. CABIN, BATHROOM - DAY

17 *

Jennifer stands in front of the mirror. She looks at her reflection and pulls out the band that was holding up her ponytail. Her sweat-soaked hair falls across her shoulders.

She turns on the faucet and is met with a dirty spray.

JENNIFER

Eww!

The spray only lasts a few seconds before sputtering out. However, then the toilet starts to GURGLE. Jennifer lifts the lid up with her foot. The toilet water bubbles up and then disappears down the drain.

JENNIFER (CONT'D)

(shudders)

Gross.

Again, Jennifer tries the sink, but now nothing comes out.

18 INT. CABIN, KITCHEN - DAY

18 *

Jennifer picks up her cellphone from the counter. She takes a small piece of paper out of her purse and punches in some numbers on the cell. After a few rings, voicemail picks up.

EARL MESSAGE(V.O.)

You've reached the answering machine
of Earl Wooderson.

(MORE)

EARL MESSAGE(V.O.) (CONT'D)

The office is closed, please leave a message and someone will call you back on Monday. If you're calling about buying or selling an exotic animal, please leave your name --

Jennifer snaps the phone shut in frustration, when her eye catches the water-damaged remnants of a service sticker hanging to the refrigerator door.

Amazingly, the phone number is still visible. She shrugs to herself and dials the number.

19 INT. CABIN, BATHROOM - DAY

19 *

She lifts the lid and looks inside - dry - and flushes a few more times to no avail - then dirty water begins to gurgle up.

JENNIFER

(listens intently)

No, it won't flush... I did that already... yes... look, I'm really in a spot... okay... thank you... I'm not going anywhere.

As Jennifer snaps her phone shut, the handset gets caught on her chin, and tumbles into the toilet. PLOP!

JENNIFER (CONT'D)

Oh shit!

Jennifer reaches down into the toilet and immediately fishes it out. She shakes it off vigorously.

20 INT. CABIN, KITCHEN - DAY

20 *

Jennifer stands next to the kitchen counter. She holds her hair dryer which is going at full blast. Her cell phone is propped open on the counter in front of her. She's doing her best to dry it out.

Suddenly, a hand reaches out and taps her on the shoulder. Jennifer SCREAMS and spins around, turning the hair dryer on her assailant.

An equally frightened MATTHEW throws his hands up in front of his face and SCREAMS just as loudly. He has several thick colored rubber bands on his wrist.

ISOYG PINK 10/29/09 12A.

MATTHEW

Pl... please! I... I came to fix
the plumbing.

Jennifer turns off the hair dryer.

MATTHEW (CONT'D)
I... I was knocking on the d...door
a...a... while.

Jennifer breathes a sigh of relief, especially after she gets a look at Matthew. He's in his mid-30's, but could pass for a good ten years younger. Awkward and shy, he can barely make eye contact with her.

JENNIFER
(friendly)
I think you may have taken a few
years off my life.

*
*

Matthew doesn't get the joke.

JENNIFER (CONT'D)
Uh... thanks for coming on such
short notice.
(no response)
You need to see the bathroom,
right?

21 INT. CABIN, BATHROOM - DAY

21 *

Matthew works away underneath the sink. Jennifer watches him from the bedroom sitting on the end of the bed, trying to make small talk.

JENNIFER
Is this gonna take much longer?

MATTHEW
(muffled, under the sink)
N...not much.

JENNIFER
So what's wrong with it?

MATTHEW
Uh... it's just older pipes.

Matthew continues his work, you can tell he is uncomfortable with the conversation.

JENNIFER
So do you live around here?

MATTHEW
No...no one lives around here.

JENNIFER

Yeah, I kind of get that. I meant
in town?

Matthew comes out from under the sink. He snaps nervously
at one of the rubber bands on his wrist.

MATTHEW

My... my whole life...

Jennifer looks to his wrist. It's all red.

Matthew turns on the faucet. Out comes a hard stream of
cold, clear water. He flushes the toilet and then turns on
the shower to the same result.

MATTHEW (CONT'D)

All fixed.

Jennifer squeals with excitement. She wraps her arms around
Matthew and plants a kiss on his cheek.

JENNIFER

Thank you!

Matthew blushes furiously and fumbles his tools as he packs
up. For him, the kiss was more embarrassing than enjoyable.

JENNIFER (CONT'D)

I'm sorry. I just... you saved me
from having to bathe in the pond. *

Once his tools are all packed away, Matthew dashes out of the
cabin. Jennifer follows him to the front door.

JENNIFER (CONT'D)

Hey. Hey! I didn't even pay you!

But Matthew is long gone.

22 EXT. FISHING HOLE - DAY

22 *

ON MINIDV CAM LCD

A wooden bat crashes down on a fish. It goes still. *

Stanley takes a MINIDV CAMCORDER away from his eye. He looks
at Andy who's holding the bloody bat, and takes a large gulp
from his beer, then--

STANLEY

Ground rule double.

ANDY

(angrily)

A double! Look at its head. I
knocked the eye clear out.

Andy has, in fact, knocked the fish's eye clear out. It lays
next to the creature, all weird and googly-looking.

STANLEY

Fine. Maybe a triple. But that's
it. You got to knock the guts out
its mouth to score a run.

ANDY

Would you turn that thing off?
Gonna get us in trouble with that
human society.

JOHNNY

Humane you dipshit.

Johnny sits in a chair holding his fishing rod between his
knees. A cigarette dangles from his mouth and a beer is
perpetually glued to his hand.

ANDY

Whatever.

STANLEY

I told you. This *thing* is going to
make me a fortune. All you got to
do is film something crazy, then
you send it into the internet, make
a killing.

ANDY

No one's gonna pay you for that
crap.

STANLEY

It's the hits, Andy. You just
gotta get the hits.

JOHNNY

Hits my ass, now you two retards
gonna fish or what?

Matthew comes crashing out of the foliage, knocks over the
cooler spilling ice and beer all over.

ANDY

Speaking of retards.

MATTHEW

Q..Quit it Andy.

JOHNNY

Alright. Now we're all here,
what's the big show, Stanley?

STANELY

The big show is this--

Stanley holds up the video camera like a trophy.

ANDY

Are you kidding me? That shit?
What'd you do? Film yourself
lighting a fart?

STANELY

Better.

Johnny just shakes his head.

JOHNNY

(to himself)

I don't know why I bother.

STANELY

I got Matthew's girlfriend in a
private moment. *

ANDY

What do you mean like on the toilet
or something? *

Stanley pulls a tape out of his pocket and loads it.

ANDY (CONT'D)

Matthew hasn't had a girl since he
was sucking his mama's titties.

STANELY

Not true, my friends. And the
evidence is right here.

MATTHEW

What are you ta... talking 'bout
Stanley?

ANDY

Yeah, what are you talking about?

ISOYG PINK 10/29/09 16A.

STANLEY

He had that babe from the city all
alone and he didn't even try to
nail her.

*

This gets Johnny's attention. Matthew is snapping on of the rubber bands. It's a bit loud. Johnny looks to him as if it is annoying him.

JOHNNY

What babe from the city? *

STANLEY

You know, the one who stopped for gas the other day. The one who dumped you on your can. She had Matty here fixing her pipes.

JOHNNY

Bullshit.

Matthew snaps the rubber band more. Johnny turns quickly to him.

JOHNNY (CONT'D)

Cut that shit homo! How many times I gotta tell you.

Stanley gets the camera ready.

STANLEY

She even gave him a kiss for "servicing her." Look, here's Matthew running from the cabin like a schoolgirl.

They all gather around.

POV CAMERA: Matthew runs from the cabin, dropping tools as he goes. Jennifer stands in the doorway calling after him. The camera goes closer on Jennifer --

The guys break up. Johnny is a bit more serious.

ANDY

Now that's some fine camera work, even better than the time you filmed yo' self hangin' your nana's cat. *

JOHNNY

What's this about a kiss? *

STANLEY

Matthew here says she gave him a kiss right on the cheek.

JOHNNY

Bullshit.

MATTHEW

No, she did Johnny. She kissed me.

JOHNNY

Don't lie to me dipshit.

STANELY

If you all don't shut the hell up
you'll miss the encore.

*

All eyes turn to Stanley as Stanley pushes some buttons on the MINIDV cam. Andy comes over and looks at the LCD screen.

STANLEY

Get ready for it.

ON MINIDV: The footage that Stanley shot is obviously the previous night through Jennifer's kitchen window.

ANDY

I'll be. Look at the rack on that
pony.

Andy punches Stanley in the arm. Johnny just stares at the screen.

ANDY (CONT'D)

You dirty dog. Where the hell'd
you get that?

STANLEY

I've been working nights.

ANDY

Sure is something to look at.

Matthew is clearly uncomfortable, but he desperately needs to be one of the guys.

MATTHEW

Yeah, and she likes me... she was
nice to me.

Stretching a rubber band.

ANDY

Nice? To her, you're nothing but a
shitter fixer. Hell, she wouldn't
even give Johnny the time of day.

Johnny snaps his head up and looks at Stanley.

JOHNNY

Bullshit. I could tame that ass if
I wanted to.

ANDY

You saw her Johnny... stuck up city
bitch.

*

STANLEY

Yea, girls like that think you're
hardly good enough to pump their
gas.

*
*
*
*

Johnny lights up another cigarette. He points at Andy.

*
*

JOHNNY

Let me tell you something. I had
her creaming in her panties.

ANDY

And she had you shitting yours.
Least her car alarm did.

The guys yuck it up.

JOHNNY

(seething)

You don't think I could have her
anytime I want?

Andy looks away and begins to reel in his line. Stanley
stuffs his face with some crap so he doesn't have to answer.

JOHNNY (CONT'D)

Bitch like that comes up here for
one reason. Sitting in that
window, tits flapping in the wind
for all to see. You know?

MATTHEW

Nah... She's not like that, Johnny.

Johnny snorts, condescendingly.

JOHNNY

How do you know, ya fuckin' virgin?
Let me tell you something. They're
all like that! Fucking big city
cock-teasing whore is all she is.

He flicks his cigarette and it sizzles out in the water. Then
he gets right up in Matthew's face.

JOHNNY (CONT'D)

You'd have no idea what to do with
a piece of ass like that. But
luckily I'm your friend.

Johnny hands him a beer and pats him on the back firmly.

23

INT. CABIN - NIGHT

23 *

Jennifer writes away at the dining room table. She's on a
tear. A "writer's zone" where everything she types is gold.
She hits the "return" key hard, as if to punctuate a
particularly good sentence. She picks up some lip gloss and
puts it on.

She leans back to take a break when her eye catches the cell phone sitting on the table. She picks the phone up, flips it open - It's still completely dead.

In frustration, she throws the phone across the room. It hits the couch right next to the duffle bag. She smiles mischievously to herself.

Jennifer reaches inside and withdraws a sandwich bag filled with pot and rolling papers. She expertly rolls herself a joint and lights it up. She closes her eyes. Bliss.

24 **EXT. CABIN - NIGHT -- LATER** 24 *

From a distance, the cabin looks like a star twinkling in the night sky. Trees sway in the breeze, dappling the light.

25 **INT. CABIN - NIGHT** 25 *

Jennifer's head is slouched over her desk. She passed out.

Suddenly, A SCRATCHING NOISE at the front door.

CLOSE ON: Jennifer's eyes flit open as -

Jennifer jumps awake and walks over to check the door, glancing at the clock as she goes. *4:14 am.*

Jennifer gets to the door and listens, Nothing. She tries to look out... nothing.

She turns to walk back when the scratching returns -

Jennifer takes a few steps back toward the door. Again, the noise stops.

JENNIFER

Hello?

Silence. Jennifer rises up on her toes and looks out the glass window of the front door. The porch is deserted.

Jennifer opens the door slowly.

26 **EXT. CABIN - NIGHT** 26 *

Jennifer looks outside but nothing is there. Just a gentle breeze and the sway of the trees. Satisfied, she walks out onto the front porch, then down the steps. She hugs herself and shivers, then she returns inside.

- 27 INT. CABIN, FRONT DOOR - NIGHT 27 *
- Jennifer shuts the front door and locks it. Then she yanks on the door, just to make sure.
- 28 INT. CABIN - NIGHT 28 *
- She walks back in grabbing her glass and bottle when --
- 29 INT. CABIN - NIGHT 29
- The SCRAPING sound again, but this time, from UPSTAIRS.
- Jennifer looks up, hoping that she imagined it. But there it is again. She sets the bottle and glass down on the end table next to the couch and then grabs a can of MACE from her purse on the couch.
- 30 INT. CABIN, STAIRCASE - NIGHT 30 *
- She walks slowly, holding the mace directly in front of her. Eventually, Jennifer gets to the top of the stairs.
- At the far end of the hallway is an open window. A branch from outside scrapes against the windowsill.
- Jennifer lets out a sigh of relief. She closes the window and heads back downstairs.
- 31 INT. CABIN, KITCHEN - NIGHT 31 *
- She puts the mace back in her purse, and then picks up her drink walking to the kitchen when--
- BANG!** Something smashes into the sliding glass door--
- Jennifer SCREAMS dropping the glass. It SHATTERS.
- With more than a hint of trepidation, Jennifer heads towards THE SIDE DOOR.
- With all the courage she can muster up, Jennifer unlocks the door and steps outside.

32 EXT. CABIN, BACK PORCH - NIGHT

32 *

The side porch light acts as a spotlight, illuminating the culprit -- a lone bird lies motionless on the ground.

Jennifer bends down and picks up a small branch from the porch. She gives the bird a small poke... nothing. But her uneasiness is growing. Suddenly... SLAM!

She jumps and looks to the shed, the door is open again and swinging. She looks to it thinking, "I shut that already..."

She moves off the porch and toward the shed.

33 EXT. CABIN, SHED - NIGHT

33 *

Jennifer walks to the shed, it feels longer in the dark. She looks around to the tree line, could be something out there, an animal, who knows.

She reaches the shed and shuts the door again. She searches the ground and sees a large stone.

She picks up the stone and shoves it against the door. Satisfied, she heads back.

34 INT. CABIN - NIGHT

34 *

Jennifer immediately goes over to her table where the laptop is set up. She shuffles some papers around when-

Something on her laptop screen catches her attention. She leans forward, brow furrowed.

ON LAPTOP SCREEN: A picture of Johnny, Stanley, and Andy leering into the laptop's camera. Like a nightmarish photo booth snapshot.

JOHNNY

Nice shot huh?

Jennifer shrieks and spins around only to find --

Standing there, right inside the front door, is Johnny. He smiles.

Johnny shrugs calmly and continues milling about the room. Jennifer spins around, looking for a way out.

But Stanley has slipped in through the back door, video camera obnoxiously filming the scene (*which will be cut to throughout*).

STANLEY
Smile real pretty for the camera.

*
*

JENNIFER
(her voice cracking)
Get out of here. Get out of here
right now!

JOHNNY
Now that's not very hospitable, is
it?

Then, the wooden stairs creak under Andy's steps as he walks
down -- around his chest is one of Jennifer's bra stretched
to the limit. He's twirling a thong panty on his finger. The
guys get a good laugh at Andy.

JENNIFER
All of you better get out of here.
I called the police.

Johnny nods. He looks at her, his gaze mocking.

JOHNNY
You called the police? Or you will
call the police?

JENNIFER
I... I called them already.
They're on their way right now!

JOHNNY
With what phone? Matthew said you
dropped it in the drink.

Jennifer doesn't answer.

JOHNNY (CONT'D)
(looks at Stanley)
Speaking of...where the hell is he?

Stanley takes a few steps toward the back door.

STANLEY
Matthew, get your boney ass in
here! *

Shortly after, Matthew shuffles inside. He can't even bring
himself to look at Jennifer.

JOHNNY
(to Jennifer)
Matthew here said you didn't pay
him for fixin' your sink?

JENNIFER

That is just not true! I tried to.
He ran out... (to Matthew) Is that
what you said?

Matthew winces and starts to snap a rubber band on his wrist.
as Jennifer walks over to her purse.

JENNIFER (CONT'D)

I'll take care of it--

Johnny cuts her off.

JOHNNY

--Let's not worry about that right
now.

Johnny hops up on the kitchen counter, cutting her off with
his leg. He then picks up the bottle of vodka, takes a swig.

JOHNNY (CONT'D)

Now what's a pretty little thing
like you doing out here all alone?

JENNIFER

I'm writing. I'm a Writer... But
my boyfriend is coming up. He'll
actually be here any minute--

JOHNNY

That right?

The guys give a good chuckle--

JOHNNY (CONT'D)

Well, I didn't realize you had a
boyfriend coming down. We'd better
get on outta here. Don't want to
ruin date night.

STANLEY

Yeah, yeah. Date night.

ANDY

(chuckling)
Date night...

*
*
*

JOHNNY

You know what I think. I think
you're lying. There's no
boyfriend. No man in his right
mind would leave a girl like you
all up here on your own.

JENNIFER

(emphatic)

No he's coming. He had to work. I
told you he'll be here soon.

Johnny turns to her.

JOHNNY
Yeah, well so will Santi Clause.

*

Andy and Stanley are loving every minute of this. Matthew leans against the wall, his eyes on the floor.

JOHNNY (CONT'D)
Come here. Have a drink with me.

JENNIFER
No, look. I have the money--

Andy slingshots the thong right at Jennifer. It lands at her feet.

JOHNNY
What's a matter? Too good to drink with us?

JENNIFER
Please, I don't want to.

Johnny raises his eyebrows. The bottle is partially empty.

JOHNNY
(to Jennifer)
Uh, what's this? It's already been opened.
(to others)
See, she don't want to drink with us. What are we, dirt?

JENNIFER
I didn't say that.

Andy walks over and sits down at her desk, clicks around the screen, begins reading aloud from the text...

ANDY
(reading)
...No one wants a phone call at 2 o'clock in the morning. When you're fifteen it's a prank call, when your twenty it's a drunk boyfriend call, but after twenty five, it's usually real bad news. That's how I found out my father died...
(then)
Whose daddy died?

JENNIFER

Can you all please leave me alone?!

Meanwhile, Stanley putters around the kitchen, opening and closing the cabinet doors, knocking stuff around. He finds a pack of rice cakes. He shoves one in his mouth, winces, spits it out.

STANLEY

Damned cardboard. You eat this shit?

ANDY

You should! Do you some good.

*

Andy turns from the desk, strikes a match and flicks it at Jennifer.

JENNIFER

Look, can you just tell me what you want? What do you want? I offered you money.

Johnny stubbornly holds out the bottle of Vodka. Andy giggles. He finds this quite funny.

JOHNNY

(extending bottle)
Here.

JENNIFER

Fine, if you'll leave I'll take a drink.

Jennifer studies the bottle and finally accepts it. Drinks a small sip. They all start booing.

JOHNNY

Come on. You can do better than that. I bet when you're out there with your *city friends* you can throw 'em back with the best of them.

JENNIFER

I took the drink, now you--

JOHNNY

I said drink it!

Jennifer grows increasingly nervous and reluctantly takes a nice swig. Then chokes and gags. They all cheer.

JOHNNY (CONT'D)
See? Now was that so bad?

Johnny takes the bottle back and takes a swig himself.

JENNIFER
Look, I'm sorry if I embarrassed
you the other day, but we're even
now, right? Okay. Please. Leave.

Andy and Stanley plop themselves down on the couch and prop
their feet up on the wood and glass coffee table.

JOHNNY
Oh... that's not what this is
about.

JENNIFER
Then what is this about?

Johnny jumps down from the counter. He stands in front of
Jennifer, towering over her.

JOHNNY
I want to see your teeth.

As if the air is sucked out of the room. Jennifer stares at
him, not even sure she heard him correctly.

Matthew snaps the rubber band harder. He moves to the far
corner of the room and tucks himself against the wall.

JENNIFER
Wha... what?

JOHNNY
You heard me, Show Horse. Show me
your teeth.

JENNIFER
That's... I'm not going to...
please leave.

JOHNNY
(quiet, but firm)
Show the teeth...

Andy walks over and hands Johnny the small wooden bat he used
to kill the fish. Johnny smacks it against his palm.

JOHNNY (CONT'D)
...or lose the teeth.

Andy walks back to the couch and flicks another match at Jennifer. She recoils with fear as she reluctantly gives a half-smile, her teeth clenched together.

JOHNNY (CONT'D)

No. Put two fingers in the side of your mouth. Then two fingers in the other side... and pull.

Jennifer looks at Johnny like he's seriously disturbed as Johnny slaps the bat against his hand punctuating his point.

Jennifer puts her fingers in her mouth. She pulls her lips away from the gums, spreading them grotesquely. It's completely humiliating. Jennifer stops.

JENNIFER

Now please... I'm begging you...

Johnny slides off the counter.

JOHNNY

Uh, uh. Again.

Jennifer reinserts her fingers and pulls. Johnny reaches into her mouth and grabs a hold of her two front teeth with his thumb and forefinger.

JOHNNY (CONT'D)

Alright. Good girl, Show Horse.

Johnny pulls down on Jennifer's teeth, forcing her to the floor. Jennifer looks as if she's about to cry, near her on the ground is the broken glass.

Stanley and Andy needle each other like schoolboys. Matthew shuffles nervously, clearly uncomfortable at being there.

JOHNNY (CONT'D)

I'll tell you something sweetheart... know why you ain't got no boyfriend?... 'Cause all them city guys are faggots.

Johnny turns to her.

JOHNNY (CONT'D)

But uh... since he isn't here.

Johnny pulls out his revolver.

JOHNNY (CONT'D)

This is your man.

He moves closer to her, rubbing the gun against her cheek, her chin. The blood drains from her face as -

JOHNNY (CONT'D)
Why don't you give him a kiss-

With terror in her eyes, Jennifer quickly kisses the gun-

JOHNNY (CONT'D)
Nah, not like the peck you gave
Matthew... let's see a real kiss.

He slides the barrel into Jennifer's mouth. Jennifer gags instinctively. Johnny holds the back of her head, not allowing her to pull away, and offers some "encouragement."

JOHNNY (CONT'D)
Breathe through your nose. Breathe
through your nose like it was your
first time.

Johnny pulls the gun out just a tiny bit and pushes it back into her cheek, causing it to bulge out.

Naturally, Stanley and Andy both find this hysterical. Especially once Jennifer begins to cry.

JOHNNY (CONT'D)
(to Jennifer)
On your knees.

Jennifer complies. Johnny holds the gun in front of his crotch and again forces it into Jennifer's mouth.

JOHNNY (CONT'D)
If I don't like your enthusiasm, I
may cum early.
(cocks the gun)
And that's something you really
don't want.

Jennifer has no choice. She begins to fellate the gun, as deep as she can take it without gagging.

Johnny closes his eyes and feigns pleasure. Finally, he's had enough. He retracts the gun as Jennifer recoils, gags.

Her eyes begin to scan the cabin for any way out of this hell as Andy stands up from the couch.

ANDY
My turn.

STANLEY

Come on, let Matthew have a go.
It's his girlfriend and he hasn't
even wet his whistle yet.

MATTHEW

I...I ddd...don't want to.

Johnny walks up to Matthew, angrily, and slaps him across the face. He points to Jennifer.

JOHNNY

What do you mean you don't want to?
(teasing)

Sh...she likes me... she kissed me.
Now shut up and prove it.

Matthew holds his fist against his face.

ANDY

Aw, fuck it. I ain't waiting.

Andy grabs the VODKA BOTTLE. He walks over to Jennifer, still on her knees, and positions the bottle right in front of his crotch.

ANDY (CONT'D)

Suck it, bitch.

Jennifer opens her mouth and moves her head toward the bottle. As she maneuvers the bottle-neck into her mouth, her eye catches a large shard of glass next to Andy's boot.

As soon as Andy turns around to smile at his friends, Jennifer grabs the bottle and cracks it upside his kneecap.

Andy immediately grabs his leg and falls to the floor.

The guys start laughing as--

Jennifer leaps up from the floor and rushes over to her purse. She quickly pulls out a canister of mace -

Before the guys even register what is happening Jennifer is racing at Stanley --

As he brings the camera down he's met with a spray of mace. He clutches his face, screaming in pain --

And like that - Jennifer is out the back door.

35

EXT. CABIN - DAWN

35 *

Jennifer leaps over the porch steps and sprints across the backyard as the first light creeps through the trees. Within seconds, she's in the woods.

36

EXT. WOODS - DAWN

36 *

Jennifer runs for all she's worth. Every few yards, she looks behind her, just to make sure that no one is chasing her. The morning light now fully visible. Then, just as she turns back around, Jennifer smacks right into something and goes sprawling.

When her vision comes into focus she sees the side of a shiny black boot. Next to it, the long slim barrel of a shotgun. Jennifer looks up at the figure.

FIGURE

Whoa, whoa, whoa there. Easy darlin'.

The Figure extends his hand. As Jennifer reaches for it, she sees his jacket pull away from his chest, revealing a silver badge. She's found SHERIFF STORCH, a small town sheriff with a small town charm that can easily be confused as smarmy.

JENNIFER

Help me. Please!

Standing next to the Sheriff, also holding a hunting rifle, is Earl. Earl looks over at the Sheriff.

SHERIFF STORCH

Okay, okay, I gotcha.

The Sheriff helps Jennifer to her feet.

EARL

I know this one. She rented the place down on Mockingbird Trail.

JENNIFER

I was assaulted! They broke into the cabin! They had a gun-

Jennifer breaks down again.

SHERIFF STORCH

Ma'am, please, you have to calm down.

But Jennifer is hysterical, desperately holding back tears.

JENNIFER

In my mouth! He put a gun in my mouth! You don't understand...

SHERIFF STORCH
Ma'am, It's okay. I'm the Sheriff.
You need to take a deep breath and
tell me what happened.

Jennifer forces herself to take a deep breath and manages to
pull herself together.

JENNIFER
Four men. It was four of them.
They broke into my cabin... They
assaulted me!

Earl just watches not knowing what to do.

SHERIFF STORCH
Are you hurt? Do you need a
hospital?

Jennifer shakes her head.

SHERIFF STORCH (CONT'D)
Okay, good. That's good. Did you
get a good look at them? Can you
ID 'em?

JENNIFER
Yes, I'd seen them before.

SHERIFF STORCH
Around here?

JENNIFER
At the service station right
outside of town. They work there.

SHERIFF STORCH
(to Earl)
John Miller no doubt.

JENNIFER
Yes. They called him Johnny.
There was a heavy set guy too--
And --

Sheriff Storch shakes his head and rolls his eyes.

SHERIFF STORCH
Sounds like them boys been up to no good. Alright Earl. You best head on back. Me and Miss...

JENNIFER
Hills. Jennifer Hills.

SHERIFF STORCH
Me and Miss Hills are gonna head on over to the cabin and straighten 'em out.

37 EXT. CABIN - DAY

37 *

Sheriff Storch and Jennifer pull up to the cabin. They both get out of the cruiser. With his double barrel shotgun in hand, Sheriff Storch begins walking up toward the porch.

38 INT. CABIN - DAY

38 *

Sheriff Storch and Jennifer enter the cabin. It appears empty.

SHERIFF STORCH
Hello?
(beat)
Miller? Miller, this is the Sheriff. If you and your boys are still in there, you come on out right now.

Sheriff Storch disappears into the kitchen for a second... then back out as he makes his way over to the foot of the stairs. He looks up the staircase.

SHERIFF STORCH (CONT'D)
Miller, if you're up there, you'll be leaving by the window.

No answer. Sheriff Storch looks at Jennifer.

SHERIFF STORCH (CONT'D)
Stay here.

Sheriff Storch heads up the stairs. Jennifer, uncomfortable at being left alone, backs away to the wall. Every noise, every foot step makes her shiver.

After a few seconds, the Sheriff comes back to the top of the stairs.

SHERIFF STORCH (CONT'D)

It's empty.

He walks back down.

SHERIFF STORCH (CONT'D)

No sign of 'em. If they were here,
they're gone now.

Sheriff Storch makes his way through and walks back into--

39 INT. CABIN, KITCHEN - DAY

39 *

Jennifer follows him and watches as he inspects it closely.
His eyes fall on the box of liquor bottles.

SHERIFF STORCH

You here alone? *

JENNIFER

Yes.

SHERIFF STORCH

(re: liquor)

With all this?

JENNIFER

I wasn't going to drink it all this
weekend. I... I planned on being
here for a couple of months.

SHERIFF STORCH

Drink some tonight?

JENNIFER

Yes, well, they were. They forced
me to.

He moves away and walks back through the cabin.

As he does, he spots the glass shattered on the floor... and
the nearby THONG and BRA that Andy flung at her.

Takes a long hard look at them, then looks back up to
Jennifer.

JENNIFER (CONT'D)

One of them, he was up there, went
through everything.

Sheriff Storch taps the broken glass with his thick boot.

SHERIFF STORCH
(pointing to the glass)
They do this, too?

JENNIFER
Please, I don't care about those
things. They shoved a gun in my
mouth...

Jennifer breaks down again as the Sheriff moves toward her. *

SHERIFF STORCH
Okay, okay Ma'am. It's okay now.
Them boys are gone. You're safe
now. *

Jennifer nods to him, still shaken. Storch looks to the lock
on the back door. *

He walks toward the back door and turns the dead bolt back
and forth. *

SHERIFF STORCH (CONT'D)
(re: back door)
Was this locked? *

JENNIFER
Yes. Of course.

40 EXT. CABIN - DAY

40 *

Sheriff Storch steps onto the porch. Jennifer follows.
Sheriff Storch looks down and sees the dead bird at his feet.
He pokes it with the barrel of his shotgun.

SHERIFF STORCH
How long you been here?

JENNIFER
Just a few days.

SHERIFF STORCH
Anything strange happen before
this? You have a run in with any
of these guys?

JENNIFER
No. Not really. I stopped for gas
and directions. *

41

INT. CABIN - DAY

41 *

Back inside, Sheriff Storch hooks his fingers into his belt and continues to look around.

His eyes casually fall upon the roach sitting in the ashtray. He picks it up and smells it.

SHERIFF STORCH

Ma'am, is this your marijuana
cigarette?

*
*

Suddenly, Jennifer realizes that simple possession might not go over in this small town like it does in Manhattan.

JENNIFER

Uh... n...no. The men probably
left it.

Sheriff Storch walks over to Jennifer until he's standing directly in front of her.

SHERIFF STORCH

You mean to tell me that one of
these guys was wearing lipstick?

Storch holds up the roach. Jennifer notices the lipstick smear on the rolling paper. She casts her eyes downward.

SHERIFF STORCH (CONT'D)

This ain't the big city.

Sheriff Storch stands uncomfortably close. Slowly, he walks closer up to Jennifer's face, stares into her eyelids. Pulls down one of them. Then the other. Then his gaze falls down to her chest... her ample cleavage. His stare lingers a bit too long.

JENNIFER

Please, I swear. I didn't make it
up. I may have smoked a joint, but-

Sheriff Storch lifts his walkie-talkie to his mouth.

SHERIFF STORCH

(into the walkie-talkie)
This is Sheriff Storch. I'm at the
Mockingbird Cabin. I gonna need
some backup.

The words out of the Sheriff's mouth seem almost surreal.

JENNIFER
(becoming frantic)
Backup? What could you possibly
need back up for? I'm the victim.

Sheriff Storch holds up his hand, cutting her off.

SHERIFF STORCH
Ma'am. You've been drinking and
smoking marijuana, and you got
enough alcohol here to put our
whole town three sheets to the
wind. You're running around in
your nighty at the crack of dawn...
You need to see this from my point
of view.

JENNIFER
What?! They were here! They
assaulted me! You've got to
believe me!

SHERIFF STORCH
I just want to get to the bottom of
it. You're making serious
accusations bout' boys I've know
since they was kids, and you
haven't been all together truthful
now have you?
(beat)
Now please, against the wall.

*
*

Angry and ashamed, Jennifer walks over and places her palms
against the wall, her legs pressed tightly together.

Sheriff Storch inches up behind her. He taps the inside of
her thigh with his shotgun.

SHERIFF STORCH (CONT'D)
Shoulder width apart, face to the
wall.

Jennifer has no choice but to comply.

He pats up and down Jennifer's side. When he gets to the
swell of her breast, he slides his hand to the front ever so
slightly. Jennifer reflexively turns--

SHERIFF STORCH (CONT'D)
Face to the wall!

Sheriff Storch puts his hand to the side of her face and puts
it to the wall. Jennifer cringes.

Then he kicks her leg out wide with a firm Boot as he starts to frisk her entire body, creeping his hands ever so close to her crotch.

SHERIFF STORCH (CONT'D)
I want the whole story, now. The whole thing.
(slowly)
Start with telling me what those boys did.

A long, dreadful beat hangs in the air as--

JOHNNY (O.S.)
Yeah, and tell the truth, Show Horse.

Jennifer snaps her head around again to see Johnny enter the cabin as Andy and Stanely push Matthew in front of them.

Johnny walks over to Jennifer. He stands next to the Sheriff.

JOHNNY (CONT'D)
Better yet, let's show him. As I recall, those pretty little lips couldn't get enough.

SHERIFF STORCH
(mock surprise)
Really?

Sheriff Storch then takes the barrel of his shotgun and pushes down the top of Jennifer's blouse.

Jennifer's paralyzed as he runs the shotgun across her nipple.

SHERIFF STORCH (CONT'D)
(to Jennifer)
They do this to you?

Jennifer is too terrified to speak. Sheriff Storch then slips the shotgun down between her legs.

SHERIFF STORCH (CONT'D)
I asked you a question.

Jennifer trembles with fear.

JENNIFER
Please...

JOHNNY
Show him those teeth, Show Horse.

Sheriff Storch brings the gun back up to her mouth - slides it under Jennifer's top lip and pushes it up.

SHERIFF STORCH

Whinny.

With her top lip forced up by the barrel of the shotgun, Jennifer can only make a GRUNTING noise. Sheriff Storch takes the shotgun out of Jennifer's mouth and places it flush against the side of her head. He pushes her to the floor. Jennifer lets out a YELP as she falls.

SHERIFF STORCH (CONT'D)

I said, whinny.

Jennifer makes a pathetic SOUND. Not really a whinny, but more of a half-cry, half-snort. Naturally, this amuses Andy and Stanley -- who is, of course, filming it -- to no end.

STANLEY

Oh, man. Oh, man.

SHERIFF STORCH

(to Jennifer)

On your knees. And keep going.

Jennifer gets to her knees. As instructed, she whinnies, interspersed with sobs. Johnny slaps her ass viciously.

JOHNNY

Keep whinnying!

Jennifer looks up at Sheriff Storch with pleading eyes. Sheriff Storch picks her up by her hair but--

Jennifer comes up swinging -- connecting with the Sheriff's face. The slightest scratch across his lip.

Sheriff Storch turns beet red. He backhands her across the face sending her back down to the floor. A thin line of blood flows from her nose. The Sheriff looks over to Johnny, licks his lip and nods his head.

SHERIFF STORCH

Think you outta tame this little
mare of yours.

Johnny takes the Sheriff's lead.

JOHNNY

Alright, come on, Show Horse. Get
up. Or you won't get a sugar cube.

Jennifer struggles to her feet. She stands in front of them, defenseless. Johnny grabs her hair and pulls her head far back. She lets out a half-moan.

JOHNNY (CONT'D)
(to Matthew)
Take off your clothes. We're about
to pop your cherry.

Matthew shakes his head. His wrist is not beat red from the
rubber bands. Snap!

JOHNNY (CONT'D)
I'm not asking, now cut that rubber
band shit faggot.

STANLEY
Come on, Matthew. You want to talk
the talk, then walk the walk, you
virgin.

Johnny flicks open a pocket knife. He tickles Jennifer's
bottom lip with the blade, then gently runs it down her chin,
past her neck, and between her breasts, just before stopping
at the waistband, then he slices the waistband of her pants -
her pants drop to the floor.

JOHNNY
(to Matthew)
Do it now. Or else I slice her
chin to cunt.

This gets Matthew moving. A few seconds later, he's in his
boxer shorts, with his hands crossed in front of his crotch.

Johnny grabs him and throws him up against the wall. He then
yanks his boxers down. Matthew immediately covers up his
crotch.

STANLEY
Matthew, what the hell? It's not
even hard!

Matthew sweats profusely.

SHERIFF STORCH
Well, maybe it's not totally his
fault. After all, she's not doing
much to get his motor running.

Sheriff Storch looks back to Jennifer.

SHERIFF STORCH (CONT'D)
Dance.

Jennifer begins to cry again.

SHERIFF STORCH (CONT'D)
Stop it. Or else I'll really give
you something to cry about. Now
dance for the boy...

Jennifer starts to dance in the middle of the room. It is
sad, pathetic, and downright frightening.

JOHNNY
Come on. Move that rear of your's
Show Horse. Prance for us.

Sheriff Storch stalks around her, taking it all in, then he
walks back in closer to her, in her face.

SHERIFF STORCH
You dance like that in those city
clubs?

Jennifer closes her eyes. Tears stream down her face.

STANLEY
She dance like that they'd throw
her butt to the curb.

JOHNNY
Prance like you mean it. Like you
do when you want to get laid.

With a swift, hard backhand, Sheriff Storch smacks her ass
and hard.

ANDY
That'll get her moving.

The guys hoot and holler. Except for Matthew, who looks as
if he too is about to cry.

MATTHEW
Ok..kkay, I'll d...do it.

Matthew walks slowly over to Jennifer. With no warning,
Matthew takes Jennifer's face in his hands and kisses her.

The men HOWL with sadistic glee. Jennifer slaps him right
across the face, then she tries to run but--

Sheriff Storch forces her to the ground. He walks up to
Matthew.

SHERIFF STORCH
Don't waste my time you thickheaded
prick.

Johnny pushes Matthew down on top of her.

Jennifer instinctively swings and connects with Matthew's face - He recoils in pain - but the guys cheer him on as they decide to help him out. Andy tears open her shirt, Johnny yanks down her panties. Jennifer claws and kicks at all of them as she desperately tries to fight him off.

SHERIFF STORCH (CONT'D)

Get her legs!

Sheriff Storch kneels down and holds Jennifer's arms above her head. Johnny takes one leg; Andy takes the other.

Matthew moves on top of her. Jennifer lets out an inhuman SCREAM, the vocal culmination of it all.

ON JENNIFER'S FACE: Her eyes are tightly shut as she goes in and out of focus.

Suddenly, a cell phone RINGS. Sheriff Storch looks down at his pocket, then over to Stanley.

SHERIFF STORCH (CONT'D)

Put that thing down and hold her arms, keep her quiet.

Stanley places the CAM on top of the table - it's still getting everything.

Sheriff Storch walks a few paces away from the rape. He looks down at the screen of his phone.

On the PHONE is a photo of an angelic little girl with the banner of CHASTITY. Storch presses a button.

SHERIFF STORCH (CONT'D)

(into phone)

Hello, Angel.

CHASTITY (V.O.)

Hi, Daddy. You at the station?

Jennifer SCREAMS out. Sheriff Storch keeps his attention on the phone call.

SHERIFF STORCH

(into phone)

No, Angel. Out on a call.

WIDESHOT: In the foreground, Sheriff Storch speaks casually to his daughter. In the background, Jennifer's legs are the only visual cues of the struggle that goes on right behind.

CHASTITY (V.O.)
Oh, sorry.

SHERIFF STORCH
(into phone)
It's okay. You need something?

CHASTITY (V.O.)
Daddy it's Sunday. You always make
breakfast before church.

SHERIFF STORCH
(into phone)
Yeah, yeah... well, Daddy's busy,
Angel. Tell mother I'm running a
little late.

Sheriff Storch stares at the phone for a second, then slides
the phone back into his pocket. As he turns back around
Jennifer, with all her strength, bucks Matthew off.

The guys start laughing hysterically.

She finally gets her hands free and lands a barrage of
punches in Matthew's face.

JOHNNY
Jesus, Matthew. You're getting
your ass whooped by a girl!

*

Matthew *snaps!* He wraps his hands around her neck and begins
pumping away like a lunatic. For some reason, the anger
allows him to perform.

Jennifer struggles to breathe. Luckily, before all oxygen to
her brain is cut off, Matthew stops. He SCREAMS as he
finishes. His hands fall from her neck as he collapses on
top of her.

The MEN all cheer as Matthew staggers to his feet -- weak.
He looks like he could throw up -- and he does - right off to
the side as the others just lose it!

Jennifer curls herself into a ball and SOBS.

SHERIFF STORCH
(to Matthew)
You can thank us later.

Matthew recovers, gets up and runs to the bathroom. Johnny
points to the vomit.

JOHNNY
(to Stanley)
Clean this shit up.

STANLEY
Make her do it.

JOHNNY
(angrily)
Just do it you piece of shit! *

Jennifer grabs the end of the coffee table and forces herself up. She steadies herself, keeping one hand on the wall, and stumbles to the back door. Surprisingly, none of the men attempt to stop her. They don't even look in her direction. Jennifer staggers out the back door, trying to catch her breath as she fearfully stumbles off into the woods.

42 EXT. WOODS - DAY

42 *

Like a zombie, Jennifer shuffles through the woods, oblivious to the cold air, rocks, thorns, mud, as her bare feet move her along.

She desperately continues on through, looking for a way out. But in her state, she has no sense of navigation. She continues to lose herself further and further into the forest.

As she finally steps into the clearing, the melancholy notes of a harmonica shatter the stillness... She's made her way to-

43 EXT. FISHING HOLE - DAY

43 *

Andy sits on a log blowing softly into the harmonica as the rest of the guys lounge around casually as if they instinctively knew she'd end up here. Jennifer is too shocked to move, too tired to cry.

Jennifer tries to escape but Johnny stops her. He grabs her by the shoulders and throws her to Andy who smacks her down in the shallow water. Andy pounces down on her back.

Stanley kneels down right in front of Jennifer's face. He places the MiniDV cam only a few feet in front of her. He then turns the LCD so it's facing Jennifer -- so she can actually watch herself being abused.

Andy pulls her eyelids wide open and holds them there.

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STANLEY

You ever get mace in your eyes,
bitch? It smarts.

Andy shoves her face down into the water - then pulls her up. *

ON MINIDV CAM: Eyes pried wide open, Jennifer gags as the dirty water pours from her nose - mouth - she desperately tries to breathe --

Andy shoves her face down again and again as Stanley films. *

STANLEY (CONT'D) *
Hold her head down! Hold it down!! *

JOHNNY
Alright. This filly's got a few
more races to run--

Sheriff Storch approaches Jennifer. Although she can't even *
turn around, she senses their presence.

Storch gets down into her face.

SHERIFF STORCH
I hope you got some fight left in
you. I like it rough.

JENNIFER
(barely audible)
Please. Please. I'm... so hurt...

Sheriff Storch spits onto the ground.

SHERIFF STORCH
Not to worry Darlin'. I'm an ass
man.

Sheriff Storch takes off his belt and unbuckles his pants.
He kneels down behind her.

Jennifer SHRIEKS as her face contorts with a completely new
level of pain as her head is thrust back down.

Then, out of the corner of her eye, Jennifer catches a
glimpse of the Sheriff's GUN, still sitting in its holster.

Her eyes immediately go to Stanley who's busy swapping out
the MINI-DV tape and replacing it with a new one--

Then she sees Matthew leaning against a tree, a vacant look
in his eye twisting a rubber band through his fingers.

Andy sits on is ass, playing his harmonica... Her eyes
continue to scan the area for Johnny who's nowhere in sight.

Then immediately her eyes dart back to the GUN.

As Jennifer's body is being jerked back and forth, she reaches - and reaches - closer with each stretch when--

A heavy work boot comes down on her hand, crushing it.
Jennifer looks up.

Johnny glares down at her, then unzips his pants as he moves
in closer to her face.

JOHNNY
No teeth Show Horse. No teeth.

Her vision grows hazy. The sky, water, and ground all seem
to meld together.

TO BLACK:

BACK IN ON:

44 EXT. FISHING HOLE - LATER 44 *

Cruel laughter brings Jennifer back to. Somehow she manages
to lift her head to see Stanley pulling up his pants.

ANDY
Wow, Stanley, 30 seconds. Must be
a record for you.

JOHNNY
Don't you know you should wait for
the lady?

STANLEY
Bitch was too tight, even after
ya'll... Sides, she's all bloody...
I wanted to finish up. *

ANDY
Right and we thought Matthew here
was gonna be the pussy. *

JOHNNY
Don't be so proud of yourself Andy.
I clocked you at just over two
minutes.

Jennifer musters up her last ounce of strength and gets to
her feet. The men all stare, impressed at her resolve.

Jennifer's torn clothes hang loosely off her body as she
staggers away and wanders aimlessly away from them. It's a
miracle she can even walk.

She continues until the forest ends and she comes upon a--

45 EXT. WOODS - DAY

45

She staggers up to the edge of the woods and comes to a clearing, she leans on a tree and sobs hysterically, breaking down. *

*

AA45 EXT. BRIDGE, TREES - DAY

AA45 *

Ahead of her a dirt road leads to a small bridge and an open area. *

*

Painfully she staggers towards the bridge, her beaten and bruised body pained with each step.

The others appear behind her. They laugh at her as she continues further down the bridge.

A45 EXT. BRIDGE - DAY

A45

Jennifer doesn't bother to turn around. She continues down the bridge, looking at the rushing water on both sides.

She moves to one of the railings.

The Sheriff looks at her and cocks the shotgun.

SHERIFF STORCH

Sorry. It was fun while it lasted.

JOHNNY

Yeah, too bad we have to put you down, Show Horse.

In a final act of defiance, Jennifer falls back off the bridge and into the murky, moving water.

Immediately, the men rush to the edge of the bridge.

The Sheriff's gun cocked and ready-- Tracking down the water - Not a sign.

They all look down, waiting, still nothing.

*

STANLEY

Where'd she go?

ANDY

She's gotta come up for air sometime.

STANLEY

Current's got her. Shit, in her condition she's already drowned.

*

*

Johnny looks to the Sheriff who's gun is trained on the water waiting for something... anything.

JOHNNY

Sheriff?

Sheriff Storch pulls back his gun, and adjusts his hat, deep in thought.

SHERIFF STORCH

All you get your butts down there,
check under the bridge, both banks,
in the trees right now.

They all look at him.

ANDY

I ain't got my waders...

SHERIFF STORCH

I said right fuckin' now before I
throw you over!

46 EXT. BRIDGE - DAY

46

The guys have returned. They are all muddy and wet. Storch
stands stoic still looking down at the water. He turns to
them.

JOHNNY

Nothin'...

SHERIFF STORCH

Listen up. 'Bout six miles
downstream the creek ends in
Hendersonville. Somewhere between
here and there we're gonna find
her. We split up. We check the
banks, in the timber, under a rock,
hell if you see a hole big enough
for a rat I want it checked out.
And don't stop 'til you find me a
body.

(beat)

Don't just stand there, get!

STANLEY

(exasperated)

Six miles, Sheriff? She's at the
bottom of the river. She's gator
bait. I think we should just let
it go.

A single vein pulses in Sheriff Storch's temple. He grabs
Stanley by the collar.

SHERIFF STORCH

(pure rage)

YOU think? You don't have a
fucking thought.

(MORE)

SHERIFF STORCH (CONT'D)

You just shut your trap and do every goddamned thing I say. I got a wife a kid and one in the oven. There is no way that I'm going to let anything happen to them because you're too stupid and too sloppy to clean up your fuckin' mess.

*
*

The weight of the Sheriff's words register on all of them... except Matthew who oddly enough has started to come around -- as if he just woke up in the middle of this nightmare.

MATTHEW

She slipped and fell!

Matthew stands up, nervous, jittery, coming unglued.

MATTHEW (CONT'D)

None of us touched her. I saw it. She was just... it was an accident.

Johnny rolls his eyes and shakes his head.

SHERIFF STORCH

Can someone get this dipshit outta my face! I don't need none of you screwing the pooch on this, least of all numbnuts over there.

Sheriff Storch lets go of Stanley's collar and gives it a quick pat, almost like an imperceptible apology for his behavior.

SHERIFF STORCH (CONT'D)

Now let's move... find me a body!

*

47 EXT. HENDERSONVILLE RIVER - DAY

47 *

The reservoir is much calmer at these parts. Sheriff stands on watch as-

Stanley and Andy come from the water in waders having just searched the water. *

Matthew stands where they just came from. He stays, staring at the swamp like water as if Jennifer was somewhere in there. *

Johnny finishes off a cigarette and flicks it.

ANDY
Nothing. Not a damn thing.

JOHNNY
Well, what now?

Storch takes another look down the river, scanning it.

SHERIFF STORCH
The body'll turn up. One way or
another. Every day we check the
ravine, from the bridge, straight
through down here, then back. Two
shifts a day until we find
something. 'Cause with no body,
you're all as fucked as she is.

*
*
*
*

STANLEY
For how long?

SHERIFF STORCH
'Til I say! Okay?! Andy, you go
back to the cabin and get rid of her
shit. All of it! Burn it. And we
need to sanitize that place
something good. I don't want so
much as a stray hair left.
(to Johnny)
Get her car to the shop. Strip it
down to its last damn nut.

JOHNNY
I'll buff out the serial numbers
too. Sell the parts at salvage.

Storch nods in approval as his eyes wander to the camera.

SHERIFF STORCH
...and give me that.

Sheriff Storch rips the camera from Stanley's hands. He
pulls out the tape.

He throws the tape to the ground and stomps on it, smashing
it to bits. Stanley opens his mouth to say something, thinks
better of it, and closes it quickly.

SHERIFF STORCH (CONT'D)
The fuck were you saving that for
moron?
(beat)
Swear to Christ.
(MORE)

SHERIFF STORCH (CONT'D)
I need all you on point. I mean,
on fuckin' point. We clear?

(beat)
Now let's go, we got shit to do.

Matthew continues to stare off into the distance, waist deep *
in the water. *

48 EXT. WOODS - DUSK

48 *

CLOSE UP on a match. Dirty fingers pull the match across the
flint on the side of a matchbox. The match explodes to life.

A hand drops the match on top of Jennifer's belongings: her
clothes, laptop, the dry goods she purchased at the store.
It's all piled up on the grass.

Johnny, Stanley, and Andy watch quietly as the flames and
smoke from the fire reach into the sky. Andy throws a metal
container of gasoline onto the ground.

ANDY
So that's everything. Right down
to her little tit sling.

JOHNNY
And there was no trace at all?
Nothing in the woods? In the
shallows?

Andy shakes his head. Stanley rubs his eyes hard.

STANLEY
I'm starving, man.

JOHNNY
Well ain't that the headline. Soon *
as we finish this and haul her car
into the garage, you can stuff your
face 'til you puke.
(to Andy)
What the hell happened to Matthew?

ANDY
Idiot wanted to stay there. He was
walking around in the water,
looking for her like some crazed
dog after a bone.

JOHNNY
Jesus Christ. He's not playing
with a full deck as it is.
(MORE)

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JOHNNY (CONT'D)

The last thing we need is him
getting squirrely on us.
(looks at the two of them)
(MORE)

JOHNNY (CONT'D)
 We all got to make sure he keeps it
 together, okay?
 (they nod)
 Least until all this shit blows
 over.

The flames rise up and engulf her remaining personal items.

49 EXT. SHERIFF STORCH'S HOUSE - NIGHT

49 *

Sheriff Storch pulls up to his house. He parks in the
 driveway and gets out of his car.

He walks slowly up to his front door. Just as he reaches out
 to grab the door handle, the front door opens. MRS. STORCH
 is there to greet him.

MRS. STORCH
 Gone all day. I got nervous.
 Anything worth telling?

50 INT. SHERIFF STORCH'S HOUSE - NIGHT

50 *

Mrs. Storch closes the door behind them. Chastity races from
 her room holding a piece of paper.

CHASTITY
 Daddy! Daddy!

Sheriff Storch picks up his daughter and kisses her head.

SHERIFF STORCH
 Just the usual, domestic dispute
 out near Clifton. Took forever.
 (beat)
 Got anything on the stove?

MRS. STORCH
 Sure. I'll reheat it.
 (re: Chastity)
 You'll be proud.

Chastity brings forth the piece of paper. Sheriff turns to
 her.

SHERIFF STORCH
 Oh yeah, what am I gonna be proud
 of?

CHASTITY
I was accepted to the honors
program, daddy. Can you believe
it?

Sheriff puts her down. Proud.

SHERIFF STORCH
Of course I can. I expect nothing
less from my Angel.
(beat)
Mommy and I are proud of you. Real
proud.
(beat)
Alright. I'm gonna shower up.

*
*
*
*
*

Sheriff walks off as Mrs. Storch watches for a second and
then heads into the kitchen.

51 EXT. EARL'S PLACE - DAY 51 *

Sheriff Storch's cruiser pulls up to Earl's house and comes
to a stop in a cloud of dust.

52 EXT. EARL'S PLACE - DAY 52 *

Sheriff Storch stands on Earl's porch, pounds on the door.

EARL (O.S.)
It's open.

Sheriff Storch pushes open the screen door.

53 INT. EARL'S PLACE - DAY 53 *

He enters. Immediately, he brings his hand to his mouth and
coughs violently.

SHERIFF STORCH
Every time I come in here this
place gets worse.

Earl's bent over one of the tanks, elbow-deep in fetid water.

EARL
Yeah, but business gets better.
That's the trade off.

SHERIFF STORCH

Yeah, well, you're lucky I don't cite you for being a public health hazard.

Sheriff Storch reaches into his pocket and pulls out a set of keys. He holds them in the air and JINGLES them. Earl finally looks up, confused.

SHERIFF STORCH (CONT'D)

Mockingbird Trail.

EARL

Mockingbird Trail, what? -- Oh, right, Miss Hills. What happened? She left?

SHERIFF STORCH

Yeah, I couldn't make heads or tails of it. Found marijuana cigarettes, case of booze, looked to me like she was a party girl... a very wild one.

*
*

EARL

Yeah, yeah. I had her pegged from minute one. She wreck the place?

SHERIFF STORCH

Nah, place is fine. She packed up and split.

EARL

My lucky day.

SHERIFF STORCH

Why's that?

EARL

No refund policy.

SHERIFF STORCH

Christmas come early. Enjoy it.

EARL

(changes the subject)
Speaking of early, only a month 'til quail season. Don't know about you but I'm getting tired of shooting squirrels.

*

SHERIFF STORCH

Me too.

Earl nods. Sheriff tips his hat and walks out.

DISSOLVE TO:

54 EXT. HENDERSONVILLE RIVER - DAY

54 *

THE CAMERA tilts down from the treeline and falls back on Hendersonville. It's serene, peaceful and lonely. *

Matthew sits in a small boat. He's been patrolling for Jennifer's body, but now the boat just sits in the middle of the swamp where the river runs out.

He stares out into the water as we slowly creep closer, and closer until we're extremely close on his face, his eyes unmoving.

A55 EXT. SERVICE STATION - DAY

A55 *

POV: A car with two women pulls up to the gas pump. Johnny comes out of the garage and saunters over to them.

Johnny playfully harasses the women. To a casual observer, it would seem harmless. But we know it could be the prelude to something unspeakable.

Finally, the women pull away. Johnny walks back into the garage, a smug, self-satisfied smile on his face.

55 INT. SERVICE STATION, GARAGE - DAY

55 *

Andy is bent over Jennifer's car, or at least what's left of it. At this point, it's nothing more than a shell. He wears a welding helmet and is hard at work with a blowtorch.

ANDY
(from under the car)
Round up some tail out there?

JOHNNY
Maybe. Guarantee you they'll be back.

Johnny looks up as Stanley stumbles into the garage, holding a six pack of beer.

STANLEY
It's happy hour.

Johnny opens his hands, signaling Stanley to toss him a can. Andy shuts off the blowtorch and lifts up the helmet.

ANDY
Fucking A.

Johnny cracks open the beer and takes a gulp. He wipes the back of his hand across his mouth.

JOHNNY
(to Stanley)
You bought beer? What'd your mother put you back on an allowance?

They all laugh.

STANLEY
Just figured we deserved a break.

Andy holds up his beer in a mock toast.

ANDY
To your moma.

*

Johnny points to Andy, his beer still in his hand.

JOHNNY
Just one, you hear me? Don't need you passing out on your watch you lightweight.

Andy takes a large sip.

ANDY
Heck, just let Matthew take all the shifts. He's been down there everyday anyway. Even when it's not his turn.

*

They all look to one another.

JOHNNY
The fuck's he doing down there?

ANDY
I don't know. Last time I saw him, he wasn't lookin' too good. Maybe we should give him a break. Pull him off all together.

*

*

STANLEY

Bullshit. It's been over two weeks. I'm tired of searching. If she didn't turn up yet, she ain't gonna.

JOHNNY

You'll keep lookin' till I tell ya' to stop.

As he turns away there is a bag of Stanley's pork rinds, he grabs it and throws it at Stanley.

JOHNNY (CONT'D)

Here's your supplies.

Andy starts to laugh as Johnny exits.

56 EXT. SERVICE STATION - DAY 56 *

From a distance we see Andy laughing and Johnny walking off. *

57 OMITTED 57 *

A57 INT. CABIN - DAY (FORMERLY SCENE 61) A57 *

Matthew stands in the main room staring at the floor - the exact place where he raped Jennifer. After a long, drawn out moment, he turns and walks to--

B57 INT. CABIN, BATHROOM - DAY (FORMERLY SCENE 62) B57 *

He looks down to the toilet, then the bathtub. He turns around accidentally catches his reflection in the mirror.

His greasy, unkempt hair hangs in front of his eyes. He pushes it to the side and stares at himself for a long time.

Finally, Matthew reaches to the light switch, he flicks it off. Immediately, the room goes dark. But the second it does...

JENNIFER is sitting on the bed just like when they first met. DEAD, DRENCHED, BEATEN, BATTERED, AND DECAYED, BUT IT'S JENNIFER --

Matthew is paralyzed with fear, he tries to turn as a grizzly, decayed hand grabs his forehead. Another grabs hold of his throat.

A mouth caked with dirt and dried blood begins to kiss up his neck, his face-

Matthew screams wildly --

58 EXT. SHERIFF STORCH'S HOUSE - NIGHT 58 *

The Sheriff's car sits in the driveway. It's dark, but for the light from a TV strobing against the drapes.

59 INT. SHERIFF STORCH'S HOUSE - NIGHT 59 *

All is quiet. Sheriff Storch reclines in his lazyboy. Mrs. Storch is on the sofa rifling through a TV journal.

The phone RINGS. Sheriff Storch lifts his head up. Mrs. Storch reaches over and answers.

MRS. STORCH
(into phone)
Hello?
(hands it to him)
It's Earl.

Storch takes the phone from her.

SHERIFF STORCH
Earl?

60 INT. EARL'S PLACE - NIGHT 60 *

Earl fidgets with his tanks, cleaning, scraping algae. But you can tell he's nervous about something.

EARL

Yeah, so, this woman leaves a message on the machine. Barbara something or other.

SHERIFF STORCH

Yeah, so...

EARL

She was looking for that Miss Hills. Says no one's seen her in over a month. Ain't that about when she split?

SHERIFF STORCH

Yeah, and... you know the story.

EARL

I don't know. I wasn't there. I think you should call her back. I mean heck, Sheriff, you may have been the last person to see her.

The Sheriff's blood starts to boil, he wants to say more, but looks to his wife... then controls himself.

EARL (CONT'D)

Sheriff?

SHERIFF STORCH

Okay. I'll give her a call.

EARL

Good. You want the number?

SHERIFF STORCH

Nah, It's late. I'll pick it up from you in the am. We're still on for tomorrow, right?

EARL

Yeah, of course.

Sheriff Storch hangs up. Mrs. Storch looks up.

MRS. STORCH

Is everything okay?

SHERIFF STORCH

Just fine.

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61 OMITTED - NOW A 57

61 *

62 OMITTED - NOW B57

62 *

63 EXT. WOODS - DAY

63

BLAM! A SHOTGUN blasts as smoke billows from the barrel. In the distance, the shapes of Sheriff Storch and Earl come into focus.

SHERIFF STORCH

Can you believe there used to be a limit on quail? Goddamn things are like locust now.

*

EARL

Much to our good fortune.

Earl points to a nearby log.

EARL (CONT'D)

Let's take a break. My dogs are barking something fierce.

Earl plops down on the log.

SHERIFF STORCH

You're getting old, Earl. I remember back when you and my old man chased that buck out of the hollows on Stickler's Farm before bagging it.

*
*

EARL

(laughs)

Those were the good ol' days.

Sheriff Storch joins Earl on the log. He reaches into his hunting bag and pulls out a bottle of really good whiskey.

SHERIFF STORCH

Here's to the good ol' days.

Earl looks at him, surprised.

EARL

(RE: bottle)

Wow, fan-cy. To what do I owe?

Sheriff Storch smiles, screws off the top, and passes the bottle to Earl. Earl takes a swig.

EARL (CONT'D)
Some damn fine whiskey. Usually
don't have that 'cept at baptisms
and weddings.

SHERIFF STORCH
And funerals.

BLAM! -- Earl's chest erupts in a geyser of blood.

Earl drops to the ground like a rag doll. The bottle falls
from his grasp. The whisky flows into the dirt.

Sheriff Storch stands up, clutching his smoking shotgun.

SHERIFF STORCH (CONT'D)
Loose ends, Earl. Loose ends...

Sheriff Storch hovers over his prey. Suddenly, Earl's body
spasms. His eyes flicker and a nauseating gurgle sounds from
deep in his throat.

BLAM! -- Sheriff Storch crosses himself -- touching his
forehead and both shoulders -- turns away from the corpse.

64 OMITTED

64 *

65 EXT. JOHNNY'S HOUSE, PORCH - DAY

65 *

Johnny and Andy are sitting on the porch in lawn chairs
drinking beer.

Both of them turn to see Stanley bounding up to the station
in a tizzy.

ANDY
Jeez look at this.

JOHNNY
Something's spooked the cattle.

STANLEY
It's gone! It's fucking gone!

Stanley storms into the garage.

ANDY
Jesus, Stanley. Calm down.

JOHNNY
What the hell's got your nuts tied
in a sling?

Stanley is completely out of breath.

STANLEY
It's gone. My camera. It's gone!

Andy looks at him, visibly annoyed.

ANDY
Maybe you accidentally ate it?

STANLEY
Fuck off, this is serious!

Johnny shakes his head.

STANLEY (CONT'D)
It had the tape in it.

JOHNNY
The hell you talking about? *

STANLEY
The tape, Johnny. The goddamn
tape!

JOHNNY
Wait a minute. You mean the one
Storch smashed to bits. *That* tape?

STANLEY
He didn't smash shit. I put in a
new one... Sheriff stomped the one
with nothing on it. *

JOHNNY
You stupid retard piece of shit.
You tellin' me you kept the tape?

Johnny grabs Stanley by the neck and slams him up against a
car, and begins to strangle the life out of him.

JOHNNY (CONT'D)
Where is it?!

STANLEY
(struggling to breathe)
I... don't... please--

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Hey, hey! ANDY

Finally, Andy intercedes prying Johnny's hands off Stanley's neck. Stanley falls to the ground, gasping for breath. Johnny kicks him in the ribcage.

JOHNNY

You're too dumb to know how dumb
you are. Where's the fuckin'
tape?!

STANLEY

(struggling to breathe)
I had it. Now it's gone.

ANDY

Was ya robbed? Or did you leave it
somewhere?

STANLEY

It was in my place... I swear it.

JOHNNY

Who else knew about it?

A beat of silence hangs in the air.

STANLEY

Matthew. I showed it to him.

Off all their incredulous looks.

STANLEY (CONT'D)

Was trying to cheer him up.

JOHNNY

The kid's barely got one oar in the
water and you just took it and
shoved it up his ass.

*

Andy walks by Stanley and slaps him in the head for good
measure.

JOHNNY (CONT'D)

Unfreakin' real. Do you understand
the world of shit we are all in
right now. Do you?!

(beat)

You think Earl was some *hunting*
accident? Either of you?
Bullshit. Storch is coming
unglued. We're all in his
crosshairs. All of us!

(beat)

(MORE)

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JOHNNY (CONT'D)
...and you go and do some stupid
shit like this--

Stanley is still on the ground, making disgusting noises. A combination of sobbing, puking, and wheezing.

STANLEY

You can't tell him Johnny. You can't.

Johnny ponders for a second.

ANDY

Shit for brains here's right. We gotta stick together now.

STANLEY

Please, Johnny. He finds out about this... that I had the tape--

JOHNNY

No... no. We don't breathe a word of this.

(points to them both)

Not a damn word. Sheriff gets wind of this, we'll all be having "hunting accidents"! We clear?

Johnny slaps Stanley in the head again for good measure.

JOHNNY (CONT'D)

In the meantime, find that little shitwhit Matthew. Me and him are gonna have a talk.

*

66 INT. JOHNNY'S HOUSE - NIGHT

66 *

Johnny reclines on his couch, watching TV. One hand is down his pants and the other holds a bottle of whisky.

Suddenly, there's a CRASH at his front door. Johnny looks up and puts down the bottle, not overly concerned.

JOHNNY

Hello?

No answer at the door. Johnny groans and gets off the couch, annoyed at being disturbed. He walks over to the front door and yanks it open.

The front porch is empty. Just as he's about to close the door, he glances down. There's a dead bird on the stoop.

Johnny narrows his eyes and looks out into the night. Then he closes the door and returns to the couch.

But as soon as he picks up the bottle, there's another CRASH at the front door. Johnny, now pissed, races to the front door and swings it open.

A second dead bird has joined the first. Without closing the door, Johnny backs up into his house.

A few seconds later, he returns to the front door, pistol in hand. He steps out onto the porch.

67 EXT. JOHNNY'S HOUSE, BACK PORCH - NIGHT 67

Johnny holds the gun in front of him. He pivots slowly from side to side, scanning the entire property. No more birds. In fact, nothing at all. Dead silence.

JOHNNY
(threatening)
Who's out there?!

No answer.

JOHNNY (CONT'D)
Shit ain't funny fuckers!!! See
how funny a bullet in your ass is!

When there's still no response -- Johnny finally backs up into the house and closes the door.

68 INT. JOHNNY'S HOUSE - NIGHT 68 *

Again, back to the couch. And again, the second his ass hits the cushion, another CRASH.

JOHNNY
Got dammit!

This time, Johnny races to the door and yanks it open, cocking the gun on the way and fires into the night.

69 EXT. JOHNNY'S HOUSE, BACK PORCH - NIGHT 69 *

Johnny causally looks down - but this time it's not a bird. It's a shoe... Jennifer's shoe.

Johnny bends down and picks it up. He studies it. Frowns. Someone's gone too far. Then he hears something scurry off in the distance.

ISOYG PINK 10/29/09 64A.

Quickly Johnny gives chase - leaping off his porch and racing in the direction of the sound.

Johnny stops, listens, and waits. Nothing but silence. He turns around in all directions.

Johnny spits and turns around to walk back and as he does, he notices one of Matthew's colored RUBBER BANDS lying in the mud.

JOHNNY
(under breath)
Son of a bitch.

70 INT. SHERIFF STORCH'S HOUSE - DAY

70

Sheriff Storch enters, holding a bouquet of flowers. He closes the door behind him and walks in.

SHERIFF STORCH
Helen?

Within seconds, Mrs. Storch materializes, apron on and wiping her hands on a dish towel.

MRS. STORCH
Oh, they're beautiful...

Sheriff Storch walks over and gives her a kiss on the cheek.

SHERIFF STORCH
I've been --

MRS. STORCH
No need to explain. You just buried your close friend. And you haven't taken a single day off. You're only human.

SHERIFF STORCH
I guess.

MRS. STORCH
Hey, maybe you can help me while I put these in water.

SHERIFF STORCH
Help with what?

MRS. STORCH
We got this tape delivered it don't fit our machine.

*
*

SHERIFF STORCH
What tape?

Mrs. Storch scurries over to the coffee table, grabs the MINIDV tape and hands it to him.

MRS. STORCH

It came this morning...

But as Storch looks over the tape, the color, the markings...
no, it couldn't be, he smashed that tape.

MRS. STORCH (CONT'D)

I think it might be Chastity's recital.

SHERIFF STORCH

Did Chastity see this?

MRS. STORCH

No, like I said, we couldn't get it to play.

SHERIFF STORCH

Where is she?

MRS. STORCH

Sleeping, why?

Storch wipes his face with his hand, then shoves the tape into his shirt pocket.

SHERIFF STORCH

I'll... I'll be back...

Sheriff Storch quickly turns away from his wife and hurries out the door.

Mrs. Storch stands at the door and watches with growing curiosity as the cruiser peels out of the driveway, a cloud of dust in its wake.

71 EXT. JOHNNY'S HOUSE - DAY

71

Andy and Stanley pull up and get out of the truck as Johnny's been pacing.

ANDY

So what's all this about, Johnny?

Johnny takes out Jennifer's shoe and throws it at them. They both dodge a hit and look at the shoe on the ground.

ISOYG PINK 10/29/09 66A.

STANLEY
(terrified)
Where'd you get that?

JOHNNY
Somebody threw it at my fuckin'
door.

Then snaps Matthew's rubber band at them it hits Stanley who
winces.

STANLEY
Jees, Matthew? Come on--

JOHNNY
Did either of you find that little
prick?

ANDY
No. No one knows where he is--

Suddenly, a car SCREECHES up - it's Storch and it looks as if
he is going to drive his cruiser straight through the fence.

STANLEY
Ah shit. This ain't good.

Johnny picks the shoe up.

Storch blasts out of his car, shotgun in hand. He cocks his
shotgun and levels it directly at Stanley as he backs him up,
planting the shotgun into his cheek.

STANLEY (CONT'D)
(crying)
Please, Sheriff! I didn't do
anything.

SHERIFF STORCH
Then you want to tell me why this
was dropped off at my house?! To
my WIFE!

Storch shoves the TAPE in Stanley's mouth - gagging him.
Then turns to Johnny.

SHERIFF STORCH (CONT'D)
What's on that tape?! Is this some
kind of fucked up joke? I smashed
the damn thing myself!

JOHNNY
Nah, genius over here reloaded.
Tape you smashed had nothing on it.

Storch looks to Johnny - then snaps his gun towards him.

ISOYG PINK 10/29/09 67A.

SHERIFF STORCH
You knew about this?

JOHNNY

Hey, I just found out myself.

Storch swings the gun back to Stanley.

SHERIFF STORCH

Eat that tape fatboy.

Andy starts to laugh as Storch trains the gun back on them--

STORCH

Shut your pie hole. Think this is
funny?! I'll have him shit it down
your throat when's he done eating
it. Got that boy?

*
*

BLAM! The Sheriff fires a shot into the air. They all jump,
Stanley covers his ears like it hurt.

SHERIFF STORCH

See, there's two kinds of crazy
people. One likes to get buck
naked and howl at the moon. The
other kind does the exact same
thing, only in my backyard. The
first kind I don't have to deal
with, you know?

The Sheriff walks right into Stanley's face as he continues
to chew the plastic.

SHERIFF STORCH (CONT'D)

The second kind, well... you're in
my yard.

*

JOHNNY

It's Matthew, Sheriff. Stanley kept
the souvenir, but Matthew's the
one that took it.

*

The Sheriff backs off a beat, sizes up the situation.

Johnny brings forth the shoe. Sheriff's eyes seethe with
rage.

JOHNNY (CONT'D)

The crazy bastard left me a
present.

ANDY

Fucking retard is obsessed with
her. I think he actually feels
guilty.

SHERIFF STORCH

You dipshits bring him to me! I'm
gonna cut his little pecker off and
use it as a goddamn hood ornament.

(to Stanley)

(MORE)

SHERIFF STORCH (CONT'D)
And that's after I'm done shoving
it up your dirt hole. Now where is
he?!

*

Storch takes a deep breath. He looks at all of them, fuming.

ANDY
We don't know. Isn't coming around
much.

JOHNNY
Much? At all. Kid's fucked three
ways to Sunday. We can't find him
and trust me, we been looking.

SHERIFF STORCH
You losers couldn't find your own
asses with both hands and a map.
(beat)
You got 24 hours. You understand?
I will not hesitate. Not for one
second.

He fixes them all with a steely gaze and loads the shotgun
again.

72

EXT. CABIN - DAY

72 *

Matthew, disheveled and weary, stumbles up the steps of the
cabin. We get the feeling that this is almost a daily
pilgrimage, as if he returns here to assuage his guilt.

He rests his head on the wooden railing of the porch, for a
moment it looks as if he's about to cry.

VOICE (O.S.)
(from inside the cabin;
creepy and ethereal)
Matthew...

Matthew's head snaps up. He's almost certain he imagined it,
just like he's been imagining many things these days.

VOICE (O.S.) (CONT'D)
Math...ewwww.....

MATTHEW
Who's there?

Matthew walks cautiously into the cabin.

73 INT. CABIN - DAY

73 *

But there is no one in sight. Matthew looks around from side to side, his eyes wide, filled with madness.... and then, he hears it again.

VOICE (O.S.)
Math...eeeeeee....you.....

It's coming from upstairs - Matthew sprints up.

74 INT. CABIN, UPSTAIRS - DAY

74

Matthew, wild-eyed and panicked, gets to the top of the steps. He takes a heavy breath and then moves into the lone bedroom. Seconds later he comes out, obviously empty.

MATTHEW
(screams)
Where are you?!

Barely a second later, he receives his answer.

VOICE (O.S.)
Matthew....

This time, it's definitely coming from downstairs. Matthew glances down the staircase. When he sees that nobody is waiting at the bottom, he heads down there.

But once his foot touches the third step, the board gives out as Matthew crashes down the steps, ass-over-tea kettle.

75 INT. CABIN - DAY

75 *

MATTHEW'S POV: His vision is completely blurry. He struggles to get his bearings as he lays at the bottom of the stairs; the side of his head rests on the floor. A thin line of blood has already started to run down his cheek.

Matthew's vision starts to come back into focus as a BLURRY IMAGE starts to move away from him. As the IMAGE gets further away - it comes into focus - JENNIFER

We see her now, wounds healed, only the faintest hint of the beating and trauma she went through.

*
*

Matthew grunts and groans as he tries to get up--

*

MATTHEW

(stammers)

I... I knew you were alive. I knew it.

Jennifer turns to him now.

JENNIFER

How do you know, Matthew?

Matthew props himself up with his hands and manages to get into a sitting position.

MATTHEW

Huh?

JENNIFER

How do you know I'm alive? Are you sure you're not dreaming again?

*

Matthew shakes his head quickly from side to side. He's not sure of anything any more.

MATTHEW

I...am I dreaming?

Jennifer pats the couch next to her.

JENNIFER

Come here. Come sit down.

Matthew staggers to his feet. He's overcome with emotion.

MATTHEW

I... I... need to tell...

Jennifer holds a single finger to her lips.

JENNIFER

Shh... it's all okay, Matthew. I know that none of this was your fault. You tried to help me.

MATTHEW

I did... I really did.

JENNIFER

I know that, Matthew. Now come.

Matthew sits down next to Jennifer. It's almost as if some force is controlling him. Matthew looks into her eyes. *

He leans forwards and rests his head in Jennifer's lap. He finally lets himself go, like a child having a meltdown. *

MATTHEW

(sobbing)

I'm sorry. I'm so, so sorry.

JENNIFER

(stroking his head)

Shh...I know. I know you are.

Matthew's so caught up in the moment, that he fails to notice A ROPE from the tool shed with a good SLIT KNOT being snaked around his neck.

JENNIFER (CONT'D)

But tell me again, Matthew. I want to hear how sorry you are.

Matthew's eyes fly open. Jennifer's hands jerk backwards. The rope digs into his flesh. He tries to speak but his windpipe can't produce any sound.

Matthew rolls to the floor, Jennifer never loses her grasp.

She stands over Matthew, twisting the rope as hard as she can. His eyes bulge, the veins in his face protrude--

Realizing he's about to slip away forever, Matthew displays one last burst of strength but Jennifer uses her leverage to get her foot on his chest and pulls harder.

Frightened and furious, Matthew whips Jennifer around again. But she refuses to let go.

Finally, Matthew's body has had enough. He feet stop kicking and just twitch. Then he just gasps like a fish dying out of water.

Jennifer bends over Matthew. She's only inches from his face. He's alive, but in terrible shape.

JENNIFER (CONT'D)
(whispers in his ear)
Tell me again...

CLOSE ON: Matthew's mouth. He can't actually speak; his voice box shattered. But he mouths the words.

MATTHEW
(struggling)
I'm sorry.

JENNIFER
I'm sorry? That's just not good enough.

She pulls the slip knot around his neck again and begins to choke him--

JENNIFER (CONT'D)
Now I want you to cry like a little girl for me.

Matthew begins to wail.

A75 EXT. CABIN, DAY A75

Matthews screams echoes out through woods, but his, much like Jennifer, go unheard.

DISSOLVE TO:

B75 EXT. WOODS. NIGHT B75

Silence. A full moon hangs low in the night sky, casting an eerie glow over the entire area. A sense of calm restored.

DISSOLVE TO:

C75 INT. DILAPIDATED HOUSE - NIGHT C75 *

Jennifer walks into focus - *

We see her now, wounds healed, only the faintest hint of the beating and trauma she went through. *

But in her eyes -- her eyes still tell the whole story. This is no longer the Jennifer we've known. She looks down.

ANGLE ON: A BIBLE, the old moldy one from the dilapidated shack. It rests on the windowsill - opened to a passage.

CLOSE ON: Exodus 21:23-25: ...And if any mischief follow, then thou shalt give life for life, Eye for eye, tooth for tooth, hand for hand, foot for foot, Burning for burning, wound for wound, stripe for stripe..

Jennifer looks up.

JENNIFER

Forgive me father, for I will sin.

76 EXT. HENDERSONVILLE RIVER - DAY

76 *

Andy and Stanley make their way to the falls. They carry flashlights, but they're turned off as day has broken.

Stanley shovels pork rinds into his mouth, and offers some to Andy. They are tired, weary, and you get the sense they have been looking all night.

STANLEY

You want some? My last bag.

ANDY

No, get that shit out of my face.

STANLEY

What's your problem?

ANDY

I'm tired, I'm hungry--

STANLEY

I offered you--

ANDY

I don't want that shit. I want real food, I want my bed, I want this bullshit to be over.

STANLEY

Well the sooner we find Matthew...

*

ANDY

Yeah, that's right. The sooner we find Matthew what?

ISOYG PINK 10/29/09 73B.

STANLEY
What do you mean what?

ANDY
Ain't it obvious? We drag that homo
back to the Sheriff, he's a dead
man.

*

STANLEY
So what? Better him than me.

ANDY
(angrily)
You kept the tape! We're all
getting heat for your stupidity!
(beat)
Now let's just split up and get
this over with.

They both separate. Stanley heads around into the woods,
Andy heads the other way.

77 EXT. HENDERSONVILLE RIVER, WOODS - DAY

77 *

We're with Stanley as he walks further into the woods, his
eyes scan in all directions... but there is nothing there.

78 EXT. HENDERSONVILLE RIVER, WATERLINE - DAY

78 *

We're with Andy as he walks the waterline.

ANDY
Matthew?!

Then, Andy notices an uneven ripple in the water. He thinks
nothing of it... until it happens again.

This catches his eye. Slowly he makes his way over. The
water has calmed now, but still, Andy has a sense that
something is not right.

ANDY (CONT'D)
Matthew!

As he gets close to the water - he now sees his reflection...
He squints his eyes trying to get a better look at what is
beneath the surface --

WHOOSH! SOMETHING runs right behind his back - the entire
reflection caught in the water --

Andy spins around - as he staggers into the water - no one is
there... nothing.

ISOYG PINK 10/29/09 74A.

Just the calm breeze through the trees -- but then a small
outcrop of bushes rustle as if something just moved through.

Andy calms - then makes his way over with purpose-

ANDY (CONT'D)
Only making it worse for yourself,
Matt.

Andy picks up his pace as he nears the tree line - right where he saw the movement.

Out of the corner of his eye, he sees another branch swinging unnaturally. He races over--

CLOSER: He can actually hear breathing - it's getting louder-

ANDY (CONT'D)
Matthew?--

STANLEY JUMPS OUT--

STANLEY
Boo!

ANDY
Jesus! You bastard!

Stanley laughs so hard he starts to cough -- Just as they're about to continue on - the sound of a harmonica breaks through. The same eerie tune.

ANDY (CONT'D)
What the--?

STANLEY
Prick's playing your song.

He looks at Stanley.

ANDY
The hell with the Sheriff, I'm
gonna kill him myself... MATTHEW!!

79

EXT. WOODS - DAY

79 *

Andy and Stanley run through the woods, trying to find the source of the sound.

ANDY
You're ass is grass Matthew!!

*

Branches and leaves fly by as Andy barrels through the foliage. Stanley tries to keep up, but it's no use.

The SOUND changes direction - they look off to see *SOMEONE* flash through the trees.

ANDY (CONT'D)
There he is. That way!

STANLEY
Matthew! You're a dead man!

They race off after the sound.

80 EXT. WOODS - DAY

80 *

They continue on - Stanley doesn't look too good.

ANDY
Don't you pass out on me. I ain't dragging your ass back.

Suddenly, the tune stops. Andy stops in his tracks, trying to figure out which way to proceed. Suddenly, Stanley hears another sound. Crying.

STANLEY
Hear that?

They're off again. About fifty yards away, hidden behind the trees, is the SHACK. *Something* slips around the side of the structure. Stanley immediately spots what he thinks is Matthew.

STANLEY (CONT'D)
Matthew!

ANDY
He's in there all right.

STANLEY
Good, cause he's coming out in pieces.

Andy races ahead leaving Stanley trying to catch his breath behind him.

81 INT. DILAPIDATED HOUSE - DAY

81 *

Andy enters. The shack appears as we first saw it, only now there are remnants of recent life.

ANDY
Matthew! Where the fuck are you!

Under the table is a pile of filthy old clothes. It almost looks like... a makeshift pillow.

He picks up a moldy tin can which once contained some preserved meal. He tosses it to the ground.

82 EXT. DILAPIDATED HOUSE - DAY

82 *

Stanley waddles out the back of the shack. He stops. About twenty yards away and sees JENNIFER leaning against a tree.

STANLEY

Why you little bitch...

Stanley races over - Just as Stanley gets close - SNAP!! A hidden BEAR TRAP clamps down on Stanley's leg - the pain is intense as he screams out - He staggers backwards and falls to the ground in agony

STANLEY (CONT'D)

Oh, God! Oh, my fucking God!

ON ANDY: As he exits the Shack to see Stanley on the ground writhing in pain.

STANLEY (CONT'D)

Please! Andy! My fucking leg!

Andy races over to assist him. As he offers Stanley his hand, he notices Stanley's eyes catching a glimpse of someone behind him. But as soon as he turns, the wooden BAT, the one from the fishing hole, catches him flush across the face! He's down and before Stanley knows it she cracks him in the back of the head.

TO BLACK:

BACK IN ON:

83 INT. DILAPIDATED HOUSE - DAY

83 *

Andy's eyes flicker open. He sees a hand wrapping a rusty wire around the contact of an old car battery. Then he looks up and sees a bare light bulb flicker on.

He's draped lengthwise over a horse trough so his torso is completely over the basin. His arms and legs are secured with ropes.

ISOYG PINK 10/29/09 77A.

Suddenly, the sound of RUSHING WATER from inside the trough.
Andy looks down. A dirty hose hangs over the mouth of the
trough. Brown water flows from it... Filling it.

ANDY
(pained screams)
Help! Somebody! Help me!

His nose and face are busted - it hurts to scream.

With the trough filling up quickly, Andy realizes it won't be long until the water is above his head.

He cranes his neck upwards. After all, were he to stay face down, he would drown -- *just like Jennifer would've.*

84

EXT. DILAPIDATED HOUSE - DAY

84 *

STANLEY'S POV: It's Jennifer and in her hand is his video camera.

JENNIFER

I know. You like to watch. Don't you. Don't you worry, I'll give you quite a show.

*

She sets the camera on top of a tri-pod right in front of his face, frames up and hits record. She looks up to him.

Stanley's arms are tied behind a tree, his head is held in position, duct taped back against the tree.

His legs are anchored to the ground. The bloody mangled one *still in the bear trap that bites and gnaws at his leg with every move.*

JENNIFER (CONT'D)

Since you like to watch.

*

She flips the monitor of the camera toward him just like he did to her.

She stands in front of Stanley's face. Stanley wants to say something but his pain is too intense.

JENNIFER (CONT'D)

Can't talk, can you? Well, maybe it's because you're hungry.

*

Jennifer goes to grab something behind her.

JENNIFER (CONT'D)

You know, you have to eat some real nasty shit out here to stay alive.

STANLEY

Bbbb... bitch! Let me go!

She grabs his nose and pulls open his mouth shoving a MAGGOT INFESTED RODENT into his mouth.

JENNIFER

What's wrong, you don't like it? I prefer the maggots to the meat.

Jennifer sits down next to Stanley. She glances over to the monitor to see what he is looking at. Then she reaches over and into a burlap sack.

Stanley stares straight ahead, at the monitor in front of him.

Jennifer reaches into the burlap bag and takes out a roll of fishing line. Then she takes out a pack of fish hooks. Stanley's eyes go wide.

Jennifer removes the hooks from their package. She holds one between her thumb and forefinger and studies the barbed tip. Smiling to herself, she threads the hooks with fishing line.

STANLEY

Wh...what are you doing with that?

JENNIFER

(laughs)

Oh... just some fishing. I know how much you guys like to fish.

Finally, when she's finished, she scurries behind Stanley's head. From behind him, she grabs his eyelid and pulls it away from the eyeball itself.

STANLEY

What are you.. Please don't...

Then she pops the hook through the lid and pulls the fishing line back over his head.

Stanley screams something fierce as she continues to thread his eyelid open, slowly, methodically, delivering as much pain with every pull of the line, from one eye to the next.

His eyeballs bulge unnaturally, twitching wildly--

All Stanley can do is stare ahead and watch himself on the monitor.

JENNIFER

I'll be back before you have a chance to blink.

Jennifer stands up and brushes herself off and walks to--

WITH ANDY: Jennifer comes over and slaps him in the head.

JENNIFER (CONT'D)
How ya' doing sport?

ANDY
Please... please... I can't...

JENNIFER
Please? I thought, no, I'm pretty
sure you said something like
this...

Jennifer grabs a wad of his HAIR and SMASHES his face into
the water--

JENNIFER (CONT'D)
Suck it bitch.

She pulls his head back up.

JENNIFER (CONT'D)
Does that ring any bells?

Jennifer gets real close to his ear--

JENNIFER (CONT'D)
Suck--

She slams his head back down and holds it - then up--

JENNIFER (CONT'D)
It--

She slams his head back down again and holds it - then up--

JENNIFER (CONT'D)
Bitch.

She holds his head down for a very long time as his body
struggles - then up.

Andy gasps for breath as Stanley's screams get louder--

JENNIFER (CONT'D)
I think Stanley's calling me. I'll
be right back. If you need me-

*

She walks off--

*

BACK TO STANLEY: Both eyelids hooked open, blood and tears stream down his face, a gruesome sight.

JENNIFER (CONT'D)
Like the show so far?
(beat)
Wait, it gets better.

STANLEY
Please... Please... My eyes... I
can't take it anymore... please...

JENNIFER
Let me help you.

Jennifer takes a slender knife from the bag. Working quickly, Jennifer guts a FISH.

JENNIFER (CONT'D)
Here, this might feel better.

She leans in and smears the bloody fish guts onto Stanley's eyeballs.

STANLEY
Ah-----

85 INT. DILAPIDATED HOUSE - DAY

85 *

The water has filled up the trough and is overflowing. Andy struggles to lift his head up to draw a few quick breaths.

Jennifer climbs onto his back and GRABS his hair pulling his head up.

JENNIFER
Don't drown too soon.

Andy tries to buck her off, gasping for breath, buckling under her added weight. Jennifer slams his head back into the water, and then up again... then down as she holds it.

JENNIFER (CONT'D)
Hold it... hold it... hold it...

Then she pulls his head back up as Andy spits water all over.

ANDY
(choking)
Fuck you... fuck you...

JENNIFER

Now is that any way to talk to a lady?

And back down with his head - it is exhausting to watch. *

WITH STANLEY: As a single CROW shows up by his head.

He tries to look at the bird to see what it is doing, but he can't move.

ON THE MONITOR: The CROW has jumped onto Stanley's head - looking at his eyes -- It begins to peck at them. Stanley SCREAMS!

ON ANDY:

Andy continues to struggle. A few seconds later, Jennifer returns, carrying a large bucket.

JENNIFER (CONT'D)

I'm impressed. You got a lot of fight in you. Let's see how you do now.

Jennifer brings forth the bucket.

ANDY

Wha-- what is that?

JENNIFER

Oh, just some lye I found laying around.

ANDY

Jesus, please, what the - no!

Jennifer pours the lye into the bucket - the fumes make Andy gag. But he holds his neck up as long as he can - he does not want to put his face down.

Jennifer come around in front of him.

JENNIFER

Let's see how long you can keep that pretty little face of yours.

Andy strains to keep his head faced at her.

ANDY

Fuck you.

JENNIFER

You already did that. I didn't
enjoy it much. Now it's my turn to
fuck you.

Andy's neck is straining to keep his head out.

JENNIFER (CONT'D)

That's an awfully big head you got.
Your neck must be getting tired.

Every vein in his neck now bulges. Andy's eyes start to
water with tears.

ANDY

(strained)

Please...

JENNIFER

Andy?

ANDY

Wh--what...

JENNIFER

Fuck you.

Andy's neck gives out dunking his head in the lye bath. He
writhes with pain as he lifts it back out - BEET RED and
BURNING--

ANDY

Ahhhhhhh!!!

Jennifer laughs and walks out of the shack as Andy gasps,
chokes and spits for his life as-

STANLEY'S head is covered in crows.

86 EXT. DILAPIDATED HOUSE - DUSK

86

The crows jump all over pecking at Stanley's eyes, his cheeks
- he is a bloody mess as he lets out a final guttural scream!

A86 INT. DILAPIDATED HOUSE - DUSK

A86

Andy's body continues to writhe in pain. With yet another
burst of strength he lifts his head out of the lye-bath
revealing a face burnt red, puffy, oozing puss, skin flaking
off and his eyes are a ghastly, milky white, pussy, and
bloody.

Finally his body stops convulsing. His head and midsection drop into the water. Blood seeps up the surface from his mouth.

B86 EXT. DILAPIDATED HOUSE - DAY

B86 *

Stanley is dead. His one eye stares straight ahead. Where the other one should be, blood has poured all the way to the ground.

C86 INT. DILAPIDATED HOUSE - DAY

C86

Andy is dead.

EXT. DILAPIDATED HOUSE - NIGHT

The house is quiet now. A light bulb flickers from inside. *

B87 INT. SERVICE STATION - MORNING

B87

Johnny sits at his desk, a phone planted to his ear.

JOHNNY

...since when? Since last night...
No Sheriff, I ain't heard from 'em.

Johnny notices something in his small surveillance TV.

ANGLE ON TV: A truck pulls up to the station, a hot woman in a skimpy outfit gets out of the truck. She pops the hood obscuring her once she does.

Johnny sits up in his seat.

JOHNNY (CONT'D)

Look, like I said, as soon as
dipshit or fuckface show up or call
in, I'll let you know. ASAP. Now I
got a customer.

Johnny hangs up and walks out of the station.

87 EXT. SERVICE STATION - MORNING

87

A truck is parked at the pump. Its hood is up and a woman leans over the engine. Her ass is perfectly framed in a tight miniskirt, from which two, long flawless legs descend into a pair of blood-red high heels.

Johnny walks over to her, wiping his hands on his bandana as the woman shimmies her hips, almost inviting him to approach her. And Johnny, being Johnny, doesn't need much.

Johnny is close enough to touch her. He snickers a bit, never taking his eyes off her ass.

JOHNNY

Can I fill it up for you, ma'am?

The woman wears sunglasses and slowly turns to Johnny. Johnny takes a long look from bottom to top - and when he gets to her face - it registers - but before he can do anything, Jennifer swings a tire iron and catches him right across the jaw.

A handful of teeth, ejected by a spurt of fresh blood as Johnny falls face-first into the ground.

88 INT. DILAPIDATED HOUSE - DAY

88

Johnny is buck-naked. His hands are tied tightly together and pulled above his head, running through an eye hook that has been screwed into one of the shack's wooden beams. His eyes flicker.

Jennifer walks up to him, right to his face.

JENNIFER (O.S.)

It's date night.

Johnny cranes his neck and twists his body to see who's there as Jennifer walks out of the shadows. She saunters up to Johnny.

JENNIFER (CONT'D)

Your mouth doesn't look so good.
Maybe you should--

With a massive TUG she pulls back on the bridle that bites into his raw, bloody mouth.

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JENNIFER (CONT'D)
(seductively)
--Show me your teeth.

JOHNNY
Fthuckkk you--

He grunts out a hellacious scream as his body bucks wildly.

JENNIFER
Oooh, you're an ornery stallion,
aren't you?

Jennifer tilts her head and looks at him, as you would a fascinating piece of art.

JENNIFER (CONT'D)
Guess I'm gonna have to tame you.

JOHNNY
Bithh...

With a bunch of teeth missing, Johnny's lisp is pronounced. Jennifer saunters around him seductively. She removes something from behind her back and brings forth a rusty pair of pliers.

Jennifer steps closer.

JENNIFER
Oh, that's the problem. You still
have some teeth left. We're gonna
have to fix that.

Jennifer clamps the pliers down tightly on Johnny's tooth. He tries to move but between the bridle cutting into his mouth and the pressure on the tooth, it's sheer agony.

Jennifer jerks her hand from side to side, squeezing the tooth as hard as she can in the pliers. Finally, the root breaks free of the pulp and Johnny's tooth is extracted. Johnny flails around in severe agony.

JENNIFER (CONT'D)
Save your strength. You got a few
more races to run.

Johnny screams something unholy. Jennifer holds the tooth up in the air and inspects it.

JENNIFER (CONT'D)
I have to admit, I didn't think it
went that far down.

Jennifer sticks the pliers in again, latching it onto another tooth.

Johnny's eyes bulge with fear as he kicks and screams pulling his shackles taut -

Jennifer rips down on the pliers - her face is splattered with blood as the tooth comes free.

Jennifer discards the tooth and goes right back--

JENNIFER (CONT'D)

Pleath--

As Jennifer begins to extract yet another tooth, Johnny's weary body convulses in so much pain that he actually pisses himself.

JOHNNY

Pleath...for the loth oth thod,

JENNIFER

That's disgusting. Even your boys didn't piss themselves. Be a man, will you?!

Jennifer takes the bridle and yanks Johnny's around, the pain is so bad he can hardly fight. He grimaces and spits out a mouthful of blood at her.

JENNIFER (CONT'D)

Now that's not gonna get you a sugar cube.

(beat)

Aw... what's the matter Show Horse?
I thought that's how you liked it?
No teeth... right?

JOHNNY

Justh kill me. Kill me you bith.

JENNIFER

We'll get to that.

Jennifer pulls out a gun.

JENNIFER (CONT'D)

(sing song)

Look who's here. My boyfriend.
Remember him?

She takes the gun and caresses it across his face, his chin, and then she SHOVES it in and out of his mouth.

JENNIFER (CONT'D)

Give him a kiss.

(beat)

Like you really mean it.

Johnny finds renewed strength and starts to buck and writhe.

ABOVE: The eye hook is starting to pull loose.

With every touch of motion, white-hot pain courses through Johnny's body.

JENNIFER (CONT'D)

Breathe through your nose. It helps. You know, like it was your first time.

Johnny's body flails with all his might as-

ABOVE: The eye hook loosens a bit more--

JOHNNY

(spitting blood)

Whore--

JENNIFER

I hear sometimes a stallion can get a little headstrong. They don't want to be trained... refuse to be broken...

(beat)

But everyone has their breaking point, don't they?

(beat)

You just have to find it. There's a way to break any animal. Do you know how they do that with horses? Do you, Johnny? I do.

*

She walks away from Johnny and picks up the rusted old gardening sheer.

She walks back to Johnny, menacingly slicing the sheer open... closed.. And again...

JENNIFER (CONT'D)

You slice off every ounce of their foul manhood.

She slices it closed again.

As Jennifer closes in, the look in Johnny's face says it all. But there is simply nothing he can do about it.

Jennifer gets even closer, looking at Johnny's eyes as she reaches down towards his penis--

JENNIFER (CONT'D)
You geld them.

SLICE! - Johnny's eyes rolls back as he SCREAMS!!!!

She holds the piece of limp, pink flesh in her hand. Despite everything he's been through, this brings forth an entirely new level of pain. He screams and bucks as the EYHOOK continues to loosen.

Jennifer bends down for a moment, bringing something up from the floor. She comes back to a screaming Johnny as she--

SHOVES HIS CASTRATED PENIS INTO HIS MOUTH.

JENNIFER (CONT'D)
No teeth show horse... no teeth.

Johnny flails with all his might, screaming, spitting as--

ABOVE: The eye hook finally gives way. Johnny's tied hands come crashing down directly on top of Jennifer.

Jennifer goes flying with a bloody enraged Johnny now free as he grabs and claws after her.

Jennifer desperately kicks and scratches to get away from this hideous, blood-soaked monster - but Johnny grabs hold onto her leg - he drags her closer as she loses her grip--

With one solid kick, Jennifer connects with Johnny in the face - he sprawls out from pain - as she gets up and races out the door - Slamming it closed as she exits. She leans up against it holding it closed.

89 **EXT. DILAPIDATED HOUSE - DAY**

89

Within seconds the door is kicked at, banged at, punched at - Johnny screams wildly from inside as-- Jennifer holds it shut with all her strength.

Slowly the cries and banging fade until there is nothing but silence.

Slowly she slides down on her bottom... exhausted, spent and completely devoid of all emotion.

90 INT. DILAPIDATED HOUSE - DAY 90

HIGH ANGLE on Johnny. His lifeless body lays on the floor surrounded by a pool of blood.

91 INT. SQUAD CAR - DAY 91 *

Sheriff Storch drives through town. He scans each side of the street. His phone rings.

He picks it up and answers it.

SHERIFF STORCH
Hi, honey.

MRS. STORCH
What's wrong?

SHERIFF STORCH
Nothing, why?

92 INT. SHERIFF STORCH'S HOUSE - DAY (INTERCUT W/ABOVE) 92

MRS. STORCH
Why? Because I can hear it in your voice, that's why.

Sheriff Storch laughs. She knows him too well.

SHERIFF STORCH
Long day, that's all.

MRS. STORCH (ON SCREEN)
Well, perk up. Chastity's new teacher is here.

SHERIFF STORCH
Mrs. Novick?

MRS. STORCH
No, for the honors program. Do you remember anything?

SHERIFF STORCH
Oh yeah, okay.

MRS. STORCH
Yeah, just moved here from the city.

(MORE)

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MRS. STORCH (CONT'D)

Said she's going around meeting all
her students' families. I think
it's nice.

Sheriff Storch GRUNTS. He doesn't find it so nice.

SHERIFF STORCH
Well, I'll be home when I can.
Busy today. If I don't make it,
send her my regards.

Sheriff Storch ends the call.

Two seconds later the phone rings again. He looks at it,
annoyed, answers.

SHERIFF STORCH (CONT'D)
I said I'd be there as soon as --

CHASTITY
Hey daddy! Where are you? *

SHERIFF STORCH
(annoyed)
I already told your mother,
Chastity. I'm working. I'll do my
best to get home.

CHASTITY
But I really want you to meet my
new teacher. She is way cool.

Sheriff Storch rolls his eyes.

CHASTITY (CONT'D)
Here, just say hi. *

Chastity hands the phone over to - JENNIFER HILLS - who is
sitting comfortably on the sofa next to Chastity, her hand
embracing the little girl. *

JENNIFER
Howdy, Sheriff. *

SHERIFF STORCH
Hi. It's truly an honor to speak
with you Miss...

JENNIFER
Hills. Jennifer Hills.

Sheriff Storch's face contorts upon hearing the name.

SHERIFF STORCH

Excuse me?

JENNIFER

I have to tell you, it's really been a pleasure meeting your family. You have a wonderful daughter with a bright and promising future.

SHERIFF STORCH

What the fuck do you think you're doing!--

JENNIFER

We'll see you soon, Sheriff.

SHERIFF STORCH

No - wait--

But the call ends.

SHERIFF STORCH (CONT'D)

Chastity!... Chastity!

Sheriff Storch throws the phone to the ground and slams on the gas.

93 EXT. SHERIFF STORCH'S HOUSE - DAY

93 *

The squad car screeches to a stop right in front of Sheriff Storch's house.

Hearing the commotion, Mrs. Storch walks out onto the porch. She's almost knocked to the ground as her husband comes barreling up the steps.

MRS. STORCH

What is --

Sheriff Storch grabs his wife's shoulders.

SHERIFF STORCH

Chastity, where is she?!

Mrs. Storch has absolutely no idea what is going on. In her mind, their daughter couldn't be in better hands.

MRS. STORCH

What -- she... she went to Hansen
Park with Miss Hills.

(MORE)

MRS. STORCH (CONT'D)
 She wanted to get to know her
 students in the program before the
 year started.

Sheriff Storch lets go of his wife.

SHERIFF STORCH
 Goddamnit!

MRS. STORCH
 (growing concern)
 Who is she? Who is this woman?

He turns and runs back to his squad car, gets inside, and
 pulls away even faster than he came.

94 EXT. PARK - DAY

94 *

The squad car skids to a stop on the grass of the park. It's
 a modest recreation area that has seen better days.

Sheriff Storch jumps out of the car, still leaving it
 running, and sprints into the park.

A few feet away, an empty swing blows gently in the breeze.
 The metal brackets screech loudly with every movement.

Sheriff Storch spins around in circles, a maelstrom of
 confusion. He looks around frantically for anything that
 will give him a clue as to the whereabouts of his daughter.

95 INT. SQUAD CAR - DAY

95 *

Sheriff Storch gets back inside. He immediately picks up the
 CB. But just as he opens his mouth to speak, he glances in
 the rearview mirror. His eyes meet Jennifer's.

Before he can turn, Jennifer pistol whips him in the temple.
 He falls forward, his head smacking into the steering wheel.
 The HONKING of the horn echoes throughout the empty park.

96 INT. DILAPIDATED HOUSE - DUSK

96

Sheriff Storch comes to. Blood trickles down from the side of
 his head.

He's bent over the table, pants at his ankles. His SHOTGUN
 propped up behind him with the barrel inserted into his ass.

With every move, a scorching pain courses through his body.

SHERIFF STORCH

Ahhhhhh!

Jennifer walks over to the table and rests her elbow on it. Sheriff Storch speaks through gritted teeth.

JENNIFER

Does that hurt? Come on, I thought you were an ass man, Sheriff.

SHERIFF STORCH

Where is she, you bitch?

Jennifer slams the gun deeper. The Sheriff's body goes stiff. The Sheriff screams again.

JENNIFER

I'd be careful how you speak to me at the moment, Sheriff. (BEAT)
By "she," I assume you mean your daughter?

SHERIFF STORCH

What'd you do to her?

JENNIFER

She really is lovely, Sheriff. So young. So sweet. I mean, can you imagine?

SHERIFF STORCH

Imagine what?

JENNIFER

Imagine if someone had done this to her.

Jennifer walks behind the Sheriff. She wraps her fingers around the barrel of the gun and shoves it in, deeper.

The Sheriff's expression is one of unbridled agony. Jennifer continues to sodomize him with the shotgun. *

JENNIFER (CONT'D)

Someone like Andy?

(harder)

Or Stanley?

(and harder)

Or Johnny?

(and even harder)

Or more likely you, you sick perverted fuck.

97 EXT. TOWN ROAD - DUSK 97

Two squad cars, SIRENS BLARING, speed down the road.

98 INT. DILAPIDATED HOUSE - DUSK 98

Jennifer as she takes a spool of fishing line and walks straight across the room.

SHERIFF STORCH
(frantic)
Please, she's just an innocent girl.

JENNIFER
So was I.

She gets to the corner of the room where a hulking figure sits tied up in a burlap sack. Jennifer removes it revealing a dead MATTHEW... *or is he?*

She ties the line to Matthews wrist. The other end is tied onto the shotgun's trigger.

SHERIFF STORCH
(desperate)
You're not going to get away.

JENNIFER
Neither are you.

99 EXT. DIRT ROAD - DUSK 99

The SQUAD CARS pull off and park as the DEPUTIES grab guns and race off into the woods.

100 INT. DILAPIDATED HOUSE - DUSK 100

Matthew stirs a bit as he starts to come to.

JENNIFER
He'll be waking up soon. If I were you, I'd tell him not to move.

SHERIFF STORCH
(pained to talk)
I'm begging you. Don't do this.
We can figure something out.

Matthew stirs again.

JENNIFER
Sorry, Sheriff...

*

She leans in close to his face.

*

JENNIFER (CONT'D)
"It was fun while it lasted".

*

*

101 EXT. DILAPIDATED HOUSE - DUSK 101

The Deputies converge on the SHACK, guns drawn.

102 INT. DILAPIDATED HOUSE - DUSK 102

Sheriff Storch tries to wriggle free - but every move he makes is the most painful experience imaginable.

Matthew continues to stir awake, his eyes flutter open.

SHERIFF STORCH
Matthew don't!--

But it's too late - a startled Matthew jumps back--

MATTHEW
--Sheriff!

BANG!!! Matthew is splattered with blood, and body parts.

103 EXT. DILAPIDATED HOUSE - DUSK 103

The Deputies react as the gun shot rings out through the ares. They KICK the door in to see--

104 INT. DILAPIDATED HOUSE - DUSK 104

Matthew's crouched in a ball on the floor, covered in blood, the Sheriff, blood sprayed across the table, eyes wide open, DEAD.

105 EXT. WOODS - DUSK 105

Jennifer walks off as the sounds of the last remnants of the echoing gunshot fade into nothing. Jennifer doesn't miss a beat. She continues to walk off.

106

EXT. DILAPIDATED HOUSE - DUSK

106

The cops drag a blood soaked Matthew out of the cabin. He is a disturbed, psychotic, babbling mess.

A106 EXT. WOODS - DUSK

A106

Jennifer turns to the dilapidated shack. In the distance she sees the Officers escorting a handcuffed Matthew out.

SLOW MOTION: As Matthew is wildly kicking and screaming in a furious panic. The Officers try to subdue him.

Jennifer just stares, devoid of emotion. Then, after a minute, she turns and continues to walk off into the woods.

ON JENNIFER: As she continues to walk away - and then - as she continue closer to CAMERA - the smallest hint of a wry smile - nearly imperceptible, but it's there, creeps across her face.

SMASH OUT:

107	OMITTED	107	*
108	OMITTED	108	*
109	OMITTED	109	*
110	OMITTED	110	*