

BUCKETS OF BLOOD: PART II

By

Sean Elwood
James McClung
Mike Shelton
Jordan Wiebe

BITCHSLAPPED

INT. SHITTY HOTEL ROOM - NIGHT

A sleazy hotel room. Brown stains on what used to be off white walls. Tacky pink curtains hang from the window and the shag carpeting is a brownish orange. What a shit hole.

A red and blue light from a neon sign flashes through the window. There is a BUZZ with each flash.

A large bed SQUEAKS as it moves up and down.

A FAT FUCK, mid forties, lies face first on the bed, and this sonuvabitch has gotta be close to three hundred and fifty pounds.

The Fat Fuck's back and ass are covered with patches of dark hair, there is hair growing out of blubber butt's crack.

Spread eagle beneath him are two long black legs.

Beads of sweat drip off his forehead. He MOANS as he moves back and forth.

Underneath the Fat Fuck's mounds of pasty white blubber is LATEESHA, early thirties, black, skinny with a big ass fro.

She runs her fingers along the human whale's hairy back.

LATEESHA

That's it big fella, work it in there.

The fat fuck moves faster and faster.

LATEESHA

Okay big boy this ain't workin'. You're not even in me. Where the hell are you stickin' it?

FAT FUCK

Feels right to me.

LATEESHA

Well then you really haven't done this very much cause you be missin' the whole point. Now get on your back so we can do this right.

The Fat Fuck pushes himself off Lateesha and rolls over onto his back.

Lateesha straddles him at an angle and pushes his rolls of fat forward.

LATEESHA

That works better now don't it?

FAT FUCK

Oh yeah baby it sure does.

Lateesha moves her hips back and forth and up and down in a circular motion.

LATEESHA

How does that feel?

FAT FUCK

Feels good chocolate bunny, feels real good.

The mounds of blubber jiggle like jello. His MOANS get louder and higher pitched.

Drool drips out of his mouth like a thirsty dog.

He GRUNTS. His legs straighten and his toes point straight up towards the heavens.

He GASPS.

LATEESHA

Are you finished?

FAT FUCK

Oh yeah, I blew one hell of a load.

Lateesha gives him a light SLAP on one of his man boobs then gets off of him.

The Fat Fuck rolls off the bed and gets up onto his feet. His stomach hangs so low his fat covers his cock and balls.

Lateesha grabs a pack of cigarettes from the night stand next to the bed and lights up a smoke.

LATEESHA

Did you have a good time hon?

FAT FUCK

You bet your black ass I did. You were worth every dollar.

She smiles, then gets off the bed.

LATEESHA

Not to be rude, but I gotta get my
black ass street side, night ain't
over for me yet.

FAT FUCK

I might have to come back for some
more.

LATEESHA

I know you will Hon, everyone comes
back for more Lateesha.

The Fat Fuck picks up his dirty undies and puts them on.

EXT. CITY STREET - NIGHT

SUPER ON: NEW YORK CITY - 1975

Lateesha struts out of the sleazy shit hole of a hotel. A
cigarette hangs out of her mouth.

On the street corner are three girls, obviously prostitutes.

MO'NIQUE, mid twenties, heavy set, black with blond curly
hair and long gold painted finger nails.

JAMIQUA, late twenties, black, tall, thin with long black
hair. She wears a skin tight bright red outfit.

DOLORES, eighteen, white as a ghost with short blond hair
and bright green eyes.

Lateesha makes her way towards the three Whores.

LATEESHA

Hey girls.

MO'NIQUE

Yo Teesh. So was that fat fuck
able to get it in?

LATEESHA

Yeah, but it took a bit of work.

Mo'Nique looks over at Jamiqua and smiles.

JAMIQUA

Goddammit!

MO'NIQUE

Told ya she'd be able to do it.

Jamiqua pulls out a ten dollar bill and hands it to Mo'Nique.

LATEESHA

What the fuck is this all about?

MO'NIQUE

Jamiqua over here said you wouldn't be able to get that fat fuck's prick inside ya, and I told her "Bitch, Teesh can do any motherfuckin' thing includin' gettin' that fat fuck's tiny little dick inside ya".

Lateesha glances over towards Jamiqua.

LATEESHA

Nigger Please. I can handle any motherfuckin' shape, size and color, I know how to work my black ass.

JAMIQUA

Well you proved me wrong. Are you happy now?

LATEESHA

I ain't happy that you questioned my ability to fuck bitch.

JAMIQUA

Calm your motherfuckin' ass down, I won't doubt you again.

LATEESHA

Better not.

Lateesha looks over to Dolores.

LATEESHA

Who the fuck is this skinny white bitch?

JAMIQUA

That's Dolores. She's the new girl. Leon sent her over, wants us to show her the ropes.

Dolores extends her hand.

LATEESHA

Dolores? Na uh. You can't expect to sell your ass with a name like Dolores. Motherfuckers come to see us cause they be married to some fat bitch named Dolores. Do you really think my name is Lateesha, or this fat bitch over here is Mo'Nique?

MO'NIQUE

Who the fuck you be callin' a fat bitch?

LATEESHA

I'm callin' you a fat bitch, and just cause I call you a fat bitch don't mean I don't love you.

MO'NIQUE

Well you best be watchin' your motherfuckin' mouth, any other motherfucker calls me a fat bitch and I be puttin' their motherfuckin' head through a motherfuckin' window.

LATEESHA

Are you finished? I'm trying to talk to the white girl over here.

MO'NIQUE

Yeah I'm finished, but we're gonna continue this conversation at another motherfuckin' time.

Lateesha turns back to Dolores.

DOLORES

So what's your real name?

LATEESHA

None of your fuckin' business, that's my motherfuckin' name.

Mo'Nique and Jamiqua laugh.

LATEESHA

So the first thing we gotta do is change that fat cottage cheese ass white suburban no dick suckin' only missionary position fuckin' under the covers with the lights off house wife bitch name of yours.

DOLORES
Change it? To what?

Lateesha turns to Mo'Nique and Jamiqua.

LATEESHA
What do you think girls? What's a
good name for her?

MO'NIQUE
Precious?

JAMIQUA
Cherry?

The two girls look at each other.

JAMIQUA/MO'NIQUE
Peaches!

LATEESHA
Now that fits. Okay Dolores you
ain't goin' by Dolores no
more. From now on you're Peaches.

DOLORES
I like it.

LATEESHA
Good, cause that was gonna be your
name weather you liked it or not.

Lateesha turns to Jamiqua and Mo'Nique.

LATEESHA
I'm gonna take the little white
girl for a little walk and talk.

JAMIQUA
Don't scare her too much.

Lateesha heads towards Dolores.

LATEESHA
Come on Peaches lets go.

Dolores follows Lateesha down the side walk.

EXT. CITY STREET - LATER

Lateesha and Dolores walk down the sidewalk.

LATEESHA

Now Peaches there are a few things
you need to know.

DOLORES

What are they?

LATEESHA

I was just gonna tell ya, you gotta
give me a motherfuckin' chance.

DOLORES

I'm sorry.

LATEESHA

Don't be sorry, just shut your
mouth and listen to what I have to
say.

Dolores nods.

LATEESHA

Now you might think I'm being a
bitch to you and all, and well,
lets face it I am, but these
streets can be an ugly
place. You're gonna need to
toughen up in order to survive.

Lateesha takes out a cigarette and lights it up.

LATEESHA

First thing you gotta know is
protection. You're gonna need one
of these.

She pulls out a can of mace out of her purse.

LATEESHA

And one of these.

She takes out a switchblade.

LATEESHA

I'll talk with Leon and he can get
'em for ya.

Lateesha puts the mace and switchblade back into her purse.

LATEESHA

Also you should learn some of that Bruce Lee kung Fu Karate Chop Suey shit so if some motherfucker tries to fuck with your skinny white ass you can knock his dick in the dirt.

Dolores nods.

LATEESHA

Second thing is don't get your ass hooked on drugs. You'll get all fucked up and motherfuckers will chew you up and spit you out like you were nothing.

DOLORES

I don't do drugs.

LATEESHA

Good. Third thing is make your customers pay up front, if they don't show you the bucks you don't give 'em the fucks.

DOLORES

Sounds like a smart idea.

LATEESHA

Goddamn right it's a smart idea. You wouldn't believe how many stupid bitches get fucked over by motherfuckers who don't pay 'em.

A couple of wannabe thugs pass the two girls. One WHISTLES.

Lateesha turns around.

LATEESHA

Fuck you motherfucker.

She turns back to Dolores.

LATEESHA

So whatcha think of Leon?

DOLORES

Well, he seemed.....

LATEESHA

Like a typical pimp huh?

DOLORES

Yeah.

LATEESHA

Well he is and he ain't.

DOLORES

What do you mean by that?

LATEESHA

Leon is probably the best pimp you're gonna find on these streets. He treats you fair and he don't smack you around. His brother Lionel on the other hand, that nigger was one mean sonuvabitch, most crooked motherfucker I ever knew.

DOLORES

I don't think I met him.

LATEESHA

Oh no you wouldn't have. You see a few years back Leon and Lionel worked together, they were like partners, but Lionel started usin' drugs and gettin' himself all fucked up. Then he started smackin' the girls around, and that shit Leon didn't stand for. Then one day Lionel got himself so fucked up he beat on Jamiqua real good, nigger broke her jaw, can you believe that, broke her Goddamn jaw. That was it for Leon, he had enough of Lionel's bullshit.

DOLORES

What did he do?

LATEESHA

Leon came back with a Louisville slugger and beat that nigger to half an inch of his Goddamn life. He beat him so hard it made him retarded, and I'm talkin' short bus retarded, Lionel's black ass is up in Bellevue as we speak.

DOLORES

Wow.

LATEESHA

Yeah, so like I said, Leon's a good guy. You just give him his share and he'll look after you.

Lateesha stops and grabs a hold of Dolores.

LATEESHA

Now I don't want you doin' any tricks tonight. You go home and think about what we talked about. If you still wanna walk these streets I'll see ya tomorrow, if not, have a good life.

DOLORES

Okay.

LATEESHA

Bye Bye Peaches.

DOLORES

Goodbye.

Lateesha walks off then jets off across the street.

INT. LATEESHA'S APARTMENT - NIGHT

The front door opens. Light spills through from the hallway into the pitch black room.

Lateesha steps inside and flicks on the light switch.

Her apartment is not the place you would expect a whore to live. It's small, quaint, and neat.

The living room has one couch, a rocking chair, and a coffee table in between them. In the corner of the room is a small television with a set of rabbit ears.

The kitchen is to the right of the entrance. She enters the kitchen and puts her purse down onto the table.

She pours herself a glass of cranberry juice then walks out of the kitchen sits down on the couch.

On the coffee table is a framed picture of a little black girl who couldn't be more than six.

She sets her drink down and picks up the picture.

LATEESHA

Abby.

A tear rolls down her face. she runs her fingers along the photograph.

She brings the Photo to her chest as if she were giving it a hug. She leans back on the couch with the photo pressed against her chest and closes her eyes.

INT. LATEESHA'S APARTMENT - MORNING

Sunlight shines through the window.

Lateesha lies asleep on the couch with the picture still clutched to her chest.

The phone RINGS. Lateesha opens her eyes. The phone RINGS again. She slowly sits up and crawls to the other side of the couch.

She picks up the phone.

LATEESHA

Hello.....Sure, what time?....See you then....Love you too.

She hangs up the phone.

INT. DINER - DAY

Lateesha walks into the smoked filled Diner. Patrons meander about.

She scans the Diner. She spots an older chunky lady in her mid sixties who sits alone in a booth. It's MAMA.

Lateesha makes her way through the clouds of smoke over to her Mama.

LATEESHA

Hi Mama.

Mama smiles. She pushes herself up and wraps her arms around Lateesha.

MAMA

Margaret, I'm so glad you came.

The two sit down.

MAMA
I've missed you.

LATEESHA
I've missed you too Mama. It's
been a long time.

MAMA
I know.

LATEESHA
So was there something you wanted
to talk about? Callin' me outta
the blue like that. You're not
sick are you?

MAMA
Oh no, The Lord has blessed me with
good health. I've just been
thinking about you a lot lately,
well to be honest I think about you
all the time, and I feel like we're
drifting apart. I just want my
little girl back in my life.

LATEESHA
Mama I will always be in your life.

MAMA
I think we need to be honest with
each other, lies will only get in
the way.

LATEESHA
What do you mean?

MAMA
What I mean is that I know what you
do Margaret. I may be old, but I'm
not stupid.

Lateesha leans back.

MAMA
I love you no matter what, I want
you to know that. I may not
approve of the way you are living
your life, but I
understand. You've lost your way
ever since Abigail....

A tear rolls down Lateesha's Cheek. Mama takes out a
handkerchief out of her purse and passes to Lateesha.

MAMA

I love you so much, and so does Abigail. She might not be here in the flesh, but her spirit shines on. She was the light of your life before, and she can still be your light. Let her love guide you through this dark path that you have takes.

Lateesha wipes the tears off he face with the handkerchief.

LATEESHA

I miss her so much Mama.

MAMA

I miss her too. You just need to look inside yourself and ask, is this what Abigail wants for you?

Mama reaches across the table and grabs Lateesha's hand.

MAMA

I will always be here for you through good and bad, and I will never stop loving you.

Lateesha smiles.

LATEESHA

Thanks Mama.

MAMA

You're welcome.

The two look across at each other and smile.

EXT. CITY STREET - NIGHT

Lateesha stands by the street corner with a cigarette in her mouth. Dolores walks up from behind.

DOLORES

Hi Lateesha.

Lateesha turns around.

LATEESHA

Hey Peaches. I guess this is what you really wanna do huh?

DOLORES

Yeah.

LATEESHA

Look, I'm gonna be honest with you. I don't think this is the line of work you should be in. You should go to College and get a degree, you don't need to be sellin' your ass, find a boy you wouldn't mind givin' it to for free.

Dolores starts to cry. Lateesha puts her arm around her shoulder.

LATEESHA

What's the matter Peaches?

DOLORES

I need the money. You see, I got pregnant by this boy, and when he found out he took off. Then my parents made me have an abortion and I couldn't live with them anymore. I need a job that pays a lot so I can live on my own. Working at McDonald's won't pay the bills.

Lateesha holds Dolores close to her.

LATEESHA

Life can be a real bitch, there ain't no denying that, but this ain't no way to live your life. I'm gonna give you an offer. You quit this job and go to school and you can stay with me rent free till you get on your feet.

DOLORES

Really?

LATEESHA

yeah.

Dolores smiles.

DOLORES

Thank you so much.

LATEESHA

You're welcome. Now lets go get
somethin' to eat.

The two walk side by side down the street.

EXT. CITY STREET - LATER

Lateesha and Dolores exit a Diner and head on down the side walk. The streets are less crowded. They walk past a dark alley.

A skinny man in his late thirties moves towards the two girls. He has a scar below his left eye. This is WAYNE.

WAYNE

Hey girls, how would you like to
party with a few of my friends?

LATEESHA

Sorry buddy, not interested.

WAYNE

C'mon, we got booze, we got coke,
we got cash. Whaddaya say?

LATEESHA

I say fuck off motherfucker!

Wayne grabs her by the arm.

WAYNE

Look bitch! You don't.....

In an instant Lateesha PUNCHES him across the face.

LATEESHA

Motherfucker you touch me again and
I'm gonna kill your ugly ass!

From the shadows of the alley two figures grab Lateesha and Dolores and pull them into the darkness.

INT. ABANDONED APARTMENT - LATER

Brown stains cover the yellow walls like someone wiped their ass with it.

Chunks of carpet are ripped off the floor. There is no furniture anywhere.

The front door swings open.

MELVIN, a skinny black man in his mid thirties, has a big fro with a hair pic that sticks out of it. Thick gold chains hang around his neck.

He has Lateesha in his arms with his hand over her mouth. She struggles. He SLAMS her head against the wall.

HECTOR, late twenties, Hispanic, built, with greased back black hair. Sunglasses sit on his face, a toothpick hangs out of his mouth. He wears a gray jacket with a logo on the upper right side that reads "ED'S MECHANICS"

He holds onto Dolores as he makes his way across the room.

Wayne enters and closes the door behind him.

Hector tosses Dolores over to Wayne. He grabs a hold of her by her arm and pulls her close.

DOLORES

What do you want with us?

WAYNE

Shut the fuck up, ain't it obvious?

Hector moves over to Melvin and Lateesha. He grabs a hold of her. She is in a daze.

She opens her eyes and stares at the logo on his jacket.

Melvin removes his hand from her mouth.

LATEESHA

You better let us go or you're gonna be sorry ass motherfuckers!

HECTOR

Shut the fuck up bitch!

LATEESHA

You think you can talk to me like that motherfucker? I'll kick your fuckin' ass all the way back to fuckin' Mexico.

HECTOR

Bitch I'm Puerto Rican.

LATEESHA

Mexican, Puerto Rican, what's the fuckin' difference?

Melvin LAUGHS.

MELVIN

The bitch has got a point.

Hector PUNCHES her across the face. Blood SPLASHES out of her mouth.

HECTOR

You better watch your fuckin' mouth
or next time I'll cut out your
fuckin' tongue.

Melvin LICKS her face and some of her blood.

MELVIN

What I got between my legs will
make your pussy bleed like it was
your first time.

Dolores SOBS.

DOLORES

Please let us go. We didn't do
anything to you.

WAYNE

First things fuckin' first.

He pulls out a large knife from the back of his pants and points it at Lateesha. He grins, then sticks out his tongue.

Wayne pushes Dolores down to her knees. He lifts her head up by her hair.

LATEESHA

Let her go!

WAYNE

Whaddaya gonna do? Bitchslap me?

Wayne slits Dolores's throat from ear to ear. Her flesh RIPS and blood GUSHES out like a waterfall.

Lateesha SCREAMS.

The gang LAUGH.

Wayne lets go of Dolores. Her body drops to the ground and her face SPLASHES into the pool of blood.

LATEESHA

I'm gonna kill every last one of
you motherfuckers!

Wayne slowly walks towards Lateesha as he tosses the bloody knife from one hand to the other.

He looks over at Hector and Melvin.

WAYNE

Take the bitches clothes off.

MELVIN

With pleasure.

Lateesha struggles as Hector and Melvin rip off her clothes.

She stands naked. The only thing on her is a gold crucifix.

Wayne brings the bloody knife to her throat.

LATEESHA

You best kill me now or you're
gonna be one sorry ass
motherfucker.

Wayne GIGGLES like a school girl. He brings the knife down onto the crucifix.

WAYNE

Tell me something? Do you really
worship this Kike on a cross?

Lateesha spits in his face.

LATEESHA

Fuck you!

Wayne puts the knife back in the back of his pants. He grabs Lateesha by her neck then PUNCHES her in the stomach. He pushes her to the ground.

He UNZIPS his pants then thrusts himself inside Lateesha as he holds her down by her wrists.

Melvin and Hector HOOT and HOLLER.

Melvin pours some cocaine and SNORTS it up as Wayne rapes Lateesha.

MELVIN

Come on Wayne, make her scream.

WAYNE

The bitch is kinda loose.

MELVIN

I got something that will fill that
pussy up.

WAYNE

Wait your fuckin' turn, I ain't
fuckin' cum yet.

Wayne turns to Hector and Melvin and flicks his tongue.

Lateesha frees one of her arms. She grabs Wayne's ear. She
RIPS it off. Blood flows out.

Wayne SCREAMS.

WAYNE

You fucking cunt!

Lateesha knee's him in the nuts. He rolls off of her.

She jumps to her feet. She stands there naked.

Melvin charges towards her. Lateesha does a spin kick that
lands across his face. His body flips in the air and knocks
Hector over.

Hector pushes himself up and pull out a switchblade.

HECTOR

I'm gonna cut you real good bitch!

LATEESHA

Try it motherfucker.

Hector lunges towards Lateesha. She grabs him by the hand
that holds the blade and twists it around. His wrist SNAPS.

She pulls him towards her and PUNCHES him in the nose.

CRACK!

Blood sprays out and SPLASHES all over Lateesha's face.

Hector falls to the ground as he holds onto his nose.

HECTOR

You broke my nose bitch!

Wayne gets up onto his feet. he put his hand where his ear
used to be.

WAYNE

You're fuckin' dead!

He pulls out his large knife and runs towards Lateesha. She kicks the knife out of his hand then does a spin kick.

She connects with Wayne's head. He falls to the ground. He grabs the knife that lays by him. He gets to his knees.

He throws the knife. It strikes Lateesha through her leg.

She SCREAMS.

Wayne gets to his feet.

Lateesha pulls the knife out of her leg. Blood oozes.

Wayne charges towards her and knocks her out the window. She falls through glass.

Her body falls two two stories before she SMACKS down onto the pavement.

Melvin and Hector get to their feet and limps towards the window.

MELVIN

Think the bitch is dead.

HECTOR

She ain't movin'.

WAYNE

That don't mean shit Hector.

A group of people crowd around Lateesha.

WAYNE

Now lets get the fuck outta here
before the cops show up.

Wayne kneels down and picks up his knife. The three of them leave the room.

INT. HOSPITAL ROOM - NIGHT

Lateesha lies in a hospital bed, her face is scarred and bruised. Her neck is in a brace and one arm and one leg are in cast.

Mama sits on a chair next to her as she reads the bible.

The door to the room opens.

LEON, a tall black man in his early forties, walks into the room with a bouquet of flowers in his hands.

He wears a white fur coat and fur hat that has a red feather that sticks out. His pants are red and wears black platform shoes.

Mama looks up, her eyes narrow. She sets the bible down and gets up. She moves towards Leon.

MAMA

You! I know who you are and what you do!

LEON

Bitch, who the hell are you?

Mama grabs the flowers out of his hands and WHACKS him over the head with them.

MAMA

Don't you be disrespecting me!

LEON

Goddamn woman what's your problem?

She WHACKS him over the head with the flowers again.

MAMA

You don't be using the Lord's name in vain either.

LEON

Must be Lateesha's mother.

MAMA

Her name is Margaret, and if you had done your job, which by the way I disapprove of, she would not be here, and that young girl would not be dead.

LEON

Look, I'm gonna find the motherfucker that...

She WHACKS him over the head again.

MAMA

Watch your mouth. You don't be using those words around me.

LEON

Sorry.

She rolls her eyes as she hands Leon the busted flowers.

LEON

Could I please see Margaret.

She nods.

MAMA

Be quick.

Leon walks over to Lateesha and takes a hold of her arm.

LEON

Hey baby girl.

Lateesha's eyes flicker then open.

LATEESHA

Leon?

LEON

Yeah it's me. How you doin'?

He leans down and puts his lips by her ear.

LEON

Do you know who did this? You tell me and I'll take care of it.

Lateesha closes her eyes.

FLASH TO:

Hector's name tag that reads "*ED'S MECHANICS*"

BACK TO

Lateesha opens her eyes. She shakes her head.

LATEESHA

I can't remember anything.

LEON

Okay Baby girl. Now you get some rest.

He kisses Lateesha on the forehead. He backs up towards Mama.

LEON

She's strong, She'll get through
this.

MAMA

I know she will, she's got the Lord
on her side.

Mama turns to Leon.

MAMA

Now it's best you be
leavin'. Don't come back no more
either.

Leon exits the room. Mama sits back down and picks up her bible.

EXT. STREET CORNER - AFTERNOON

SUPER ON: MONTH'S LATER

Lateesha stands on the corner of a four way stop. She has a large black purse slung over her shoulder.

She stares at the building across the street. The name of the building is "ED'S MECHANICS"

She looks at her watch. The time is 5:58 p.m

She looks both ways before she sprints across the street.

Lateesha reaches the entrance of Ed's Mechanics and peaks inside. There are no customers.

INT. ED'S MECHANICS - CONTINUOUS

The door CHIMES as it opens. Lateesha steps inside.

She flips the opens sign to closed then LOCKS the door.

HECTOR(O.S)

We're closing up. Come back
tomorrow.

Lateesha makes her way to the door that leads to the garage.

Hector, who is in gray overalls and covered in grease, walks through the door.

HECTOR
Hey, didn't you hear me? I said
we're....

Hector's eyes open wide. His jaw drops.

HECTOR
You!

Lateesha pulls out a large Rambo sized knife. Hector raises his hands.

She throws the knife. The blade strikes right through Hector's palm and sticks into the wall. Hector SCREAMS!

LATEESHA
At least you haven't forgotten
about me motherfucker.

She slowly struts towards Hector.

HECTOR
You crazy bitch!

Lateesha PUNCHES him across the face. His body goes limp. The blade of the knife RIPS through his palm as he drops to the ground.

Lateesha pulls the knife out of the wall.

INT. ED'S MECHANICS - GARAGE - MOMENTS LATER

Hector is bound to a chair. His arms and legs are tied down with duct tape. Blood SPILLS from his nose and mouth.

He opens his eyes. Lateesha sits across from him.

HECTOR
What the fuck do you want?

LATEESHA
The fuck you think I want
motherfucker?

HECTOR
Vengeful bitch aren't ya?

LATEESHA
I need some information.

HECTOR
Well fuck you bitch, I ain't
tellin' you fuckin' shit!

LATEESHA
I think you will.

HECTOR
What the fuck makes you think that?

Lateesha smiles. She leans down and picks up a power drill.

LATEESHA
This is why I think that.

Hector looks worried now.

Lateesha gets up off the chair and moves towards him. She puts the tip of the drill to his knee cap.

LATEESHA
Now I want the names and the
addresses of your two friends.

Hector spits in her face.

HECTOR
Fuck you!

Lateesha wipes Hector's phlegm off her cheek. She then pulls down on the trigger.

The drill DIGS into his knee cap. Hector SCREAMS.

There is a CRUNCH. Blood SQUIRTS out and SPLATTERS all across Lateesha's face.

LATEESHA
Now you gonna tell me?

HECTOR
FUCK YOU!

She pulls the drill out. The drill still spins. Blood and flesh SPLATTER off the tip.

Lateesha DRILLS Hector's other knee cap. Hector SCREAMS again.

LATEESHA
I can stop at anytime, just tell me
what I want to know.

HECTOR

You can go fuck yourself!

She pulls the drill out. It still spins. She aims it towards Hector's crotch.

LATEESHA

Motherfucker, unless you want me to turn you into a bitch you best be tellin' me what I want to know.

HECTOR

Okay okay okay!

She puts the drill down.

LATEESHA

That big black motherfucker, where the fuck he at?

HECTOR

Some place in Harlem, I don't know where he lives, but he hangs out at some joint called the River Rock almost every night.

LATEESHA

And the motherfucker with the scar?

HECTOR

That's Wayne, he lives on first and tenth, apartment forty eight.

Lateesha picks the drill up off the floor.

LATEESHA

Looks like we're done. Time to finish things up.

HECTOR

Wait! You said that you'd let me go if I told you what I know.

LATEESHA

Motherfucker I said no such thing.

She pushes the drill into his crotch.

HECTOR

Please, I told you everything.

LATEESHA

I know you did, but I gotsta get even.

She pulls down on the trigger. The drill TARES into his crotch. Hector SCREAMS at the top of his lungs. Chunks of flesh and blood SPLATTER.

Lateesha stops and tosses the drill on the floor. Hector still SCREAMS.

She takes out a cigarette and lights it up.

She walks across the garage and picks up a can of gasoline. She brings it back and pours it all over Hector as he continues to SCREAM.

Lateesha takes one last drag from her smoke and flicks it onto Hector's bloodied lap.

He goes up in flames.

His flesh turns charcoal black and peels off and falls to the ground.

His body contorts in the chair. He SCREAMS louder. His eyes turn pure white then EXPLODE.

His eye jelly bubbles on his face.

Lateesha turns around and walks away.

INT. THE RIVER ROCK LOUNGE - NIGHT

Lateesha sits alone in the smoke filled club dressed in an overcoat.

There is and old, heavy set blues musician on stage. He sits on a stool as he plays the guitar.

A tall BLACK MAN in his early twenties approaches Lateesha.

BLACK MAN

Hello there beautiful. What's a gorgeous thing like you doin' sittin' all alone?

He grabs a chair and sits down next to her.

LATEESHA

I ain't lookin' for any company fella so I'd like you to fuck off.

BLACK MAN

What's the matter? You on the
rag? Just to let you know that
don't bother me one bit. The
wetter the better.

From under the table Lateesha pulls out a gun and COCKS it.

LATEESHA

Now if you don't wanna get your
balls blown off you better get up
and get the fuck away from me.

BLACK MAN

You're one angry bitch aren't ya?

He gets up off the chair and leaves. Lateesha UN COCKS the
gun. She glances around the club.

She spots Melvin at the bar. A cigarette hangs out of his
mouth as he CHATS it up with a couple ladies.

She gets up and leaves.

EXT. STREET - NIGHT

Lateesha stands under a street lamp across from the
lounge. Patrons begin to leave. Lateesha moves from under
the lamp and walks along the sidewalk.

She spots Melvin as he exits the River Rock. She jets
across the street.

Lateesha follows Melvin but stays far behind him.

Melvin stops and gets into a white Cadillac
Eldorado. Lateesha keeps moving.

INT. MELVIN'S ELDORADO - CONTINUOUS

Melvin starts the car. "*Shining star*" By Earth, Wind and
Fire BLASTS over the radio.

MELVIN

Goddamn! I love this fuckin' song.

He turns up the volume and starts to SING.

MELVIN

*You're a shining star, no matter
who you are, shining bright to see*

(MORE)

MELVIN (cont'd)
*what you can truly be that you can
truly be.*

EXT. STREET - CONTINUOUS

Lateesha moves onto the middle of the street. She pulls out a .44 Auto mag pistol.

Melvin pulls his Cadillac out onto the street.

INT. MELVIN'S ELDORADO - CONTINUOUS

Melvin spots Lateesha out in front of him. He stops the car.

MELVIN
What the fuck?

A bullet PIERCES through the windshield. He jolts in his seat. He ducks down onto the passenger side and opens his glove compartment. He takes out a revolver.

He grabs the steering wheel then hits the gas pedal with his foot.

EXT. STREET - CONTINUOUS

Lateesha FIRES another shot as people SCREAM and run chaotically.

Melvin aims his revolver out of the window and opens FIRE.

A bullet HITS a car near Lateesha. She stands firm.

He FIRES again. The bullet STRIKES a young woman in the back as she runs down the street. Her body drops face first onto the concrete.

Lateesha lowers her gun and pulls the trigger.

The bullet hits the Eldorado's front tire. The car flips over and SKIDS down the street.

Melvin drops his gun. Sparks DANCE around everywhere. The car SMASHES into a parked truck.

Melvin dashes out of the passenger side and takes off into a near by ally.

LATEESHA

The fuck you think you're goin'?

Lateesha runs off after him.

EXT. ALLEY - CONTINUOUS

Lateesha runs into the dark alley. As she speeds along an arm reaches out and clothes lines her.

She flips in the air and lands on her face. She SPITS a mouthful of blood out. Her gun slides across the pavement.

MELVIN

I thought we finished you off
bitch!

Lateesha looks up at Melvin.

LATEESHA

I'm the one who's gonna finish this
motherfucker!

Melvin STOMPS on the back of her head. Her face BASHES onto the ground. Her nose CRUNCHES.

MELVIN

I highly doubt that.

Lateesha looks up at Melvin again. Her face OOZES blood.

LATEESHA

Guess again motherfucker.

She reaches under her coat and pulls out a large knife with a serrated edge.

She jumps up and STICKS it into Melvin's stomach.

He SCREAMS.

Lateesha slowly pulls the knife up to Melvin's chest. Blood GUSHES out as his stomach RIPS open.

He falls to his knees as he holds onto his belly. His bowels spill into his hands. He looks up at Lateesha.

She smiles, then drives the large knife into his forehead.

She pulls the blade out. Melvin falls to the ground.

LATEESHA

One more motherfucker to go.

Police sirens can be heard near by. Lateesha takes off down the alley.

INT. WAYNE'S APARTMENT - NIGHT

Pitch black other than a beam of light that comes from the crack under the door.

The door opens. A figure enters. The light FLICKS on. The figure is Wayne. He closes the door.

There is a PUMP of a shotgun. Wayne slowly raises his hands and turns around. Lateesha stands before him, her face bruised and bloody.

LATEESHA

Back the fuck up, slowly.

Wayne smirks. He backs up into the living room.

It's a dump. Pizza boxes lie on the ground. Empty beer cans, liquor bottles, pipes and needles add to the decor.

There is a large brown couch covered with dark stains. A coffee table sits in front of it. Between the couch and the coffee table is a foot stool.

WAYNE

So the fall didn't kill you huh.

LATEESHA

Nope.

WAYNE

You're gonna soon wish it had.

LATEESHA

Are you fuckin' blind? I'm the one with the shotgun motherfucker.

In an instant Wayne grabs the barrel of the shotgun and snatches it out of Lateesha's hands.

He BASHES her face with the butt of the gun.

She stumbles back but quickly composes herself.

She gives Wayne a spin kick to the head.

Lateesha charges Wayne.

The two fall on the top of the coffee table. The shotgun falls to the ground.

Lateesha grabs Wayne by the collar of his shirt and HEAD BUTTS him on the nose.

CRUNCH!

Blood GUSHES out. She HEAD BUTTS him again and again.

Lateesha's face is drenched in Wayne's blood. She gets up and grabs Wayne by his hair.

She mounts him over the foot stool. She squats in front of him and lifts up his head.

LATEESHA

I killed your two friends today.

WAYNE

Fuck 'em.

LATEESHA

Now I'm gonna kill you.

WAYNE

Fuck you!

Wayne SPITS out a mouthful of blood.

LATEESHA

Are you ready to scream?

WAYNE

You won't get shit outta me.

LATEESHA

I can guarangoddamntee there will be some shit involved.

She knees him across the face.

She reaches into her purse and takes out some duct tape. She tapes Wayne's hands and feet together.

She takes off his pants and dirty white underwear.

WAYNE

What the fuck are you gonna do?

LATEESHA

I'm gonna show you what it feels like to get fucked.

WAYNE
Fuck you bitch!

She RAMS the barrel of the shotgun up Wayne's ass.

He SCREAMS.

LATEESHA
Scream motherfucker scream!

She pushes the barrel in further, then pulls it out halfway, then she shoves it all the way in.

Blood FLOWS out of his ass crack. The thick red substance TRICKLES down the back of his legs.

She pulls the shotgun out then RAMS it back up into his dumper.

Wayne SCREAMS again.

LATEESHA
How does it feel motherfucker? You like it huh?

She shoves the shotgun up his ass once again.

LATEESHA
Time to blow my load.

She pulls the trigger.

BANG!

Wayne's ass BLOWS out.

Blood and anal sludge SPLATTERS all over Lateesha's face.

She pulls the shotgun out. Blood and chunks of flesh DRIP off the barrel.

LATEESHA
Motherfucker you just got Bitchslapped!

FREEZE ON LATEESHA

CUT TO BLACK

THE END

TOMB RAIDER TERROR

FADE IN:

EXT. DESERT - NIGHT

Two cloaked NOMADS, one fat, one thin, navigate their way through a seemingly endless desert. They are strapped with numerous supplies. Torches light their way. Only the moon and stars above them are visible.

FAT NOMAD (ARABIC)
I fear to say we have lost our party, my brother.

THIN NOMAD (ARABIC)
I fear the worse. They have lost us. Best we start a fire before we are found by-

A snarl off screen. The nomads turn. Silvery eyes surround the edge of the torch lit circle.

FAT NOMAD (ARABIC)
Jackals.

A pack of jackals enter the circle of light. The thin nomad violently brandishes his torch at them.

THIN NOMAD (ARABIC)
Be gone with you, beasts!

The jackals turn their heads to the side in unison. The nomads follow their lead. One of the jackals whimpers and scampers into the darkness. The others follow.

A gust of wind blows. The nomads shudder.

FAT NOMAD (ARABIC)
What's happening, brother?

A lone jackal steps into view. It's eyes glow a fiery orange. The fat nomad narrows his eyes in confusion. The other widens his in terror.

THIN NOMAD (ARABIC)
Oh no.

A violent whooshing sound and a guttural groan.

CUT TO BLACK.

FADE IN:

EXT. DESERT - DAY

Vultures pick scraps of tattered flesh from the bones of two skeletons in the nomads' clothes.

FADE OUT.

Incessant high-pitched screeching accompanied by rapid fluttering over the BLACK SCREEN.

VOICE 1 (V.O)
(American accent)
What the hell is that?

VOICE 2 (V.O)
(English accent)
I don't know. It sounds like...

The noise grows louder.

VOICE 3 (V.O)
(English accent)
Oh no.

The noise becomes deafening in volume.

VOICE 1 (V.O)
Holy shit-

VOICE 3 (V.O)
Run!

Rapid scrambling footsteps.

FADE IN:

INT. CAVE - TUNNEL

Three men with torches in hand run down a sloped tunnel:

DUKE (50s), American. Weathered features and bloodshot eyes. A drunk dressed like Indiana Jones.

PROFESSOR HOOVER (70s), English. Bespectacled with a white goatee. He wears rough-cut clothing similar to Duke's.

GAHIJI (20s), Egyptian. Lanky with a black goatee in contrast with a boyish haircut. He wears a tank top, shorts, and boots.

A swarm of jumbo-sized bats erupts from the darkness of the cave behind the trio.

Duke runs ahead of Gahiji and shoves him aside. He falls and tumbles down the slope. He collides into Duke and knocks him off his feet. Hoover struggles to maintain his balance as he races after them.

INT. CHAMBER

A lantern sits in the ground amongst scattered mining tools and baggage.

Duke and Gahiji roll into the chamber and onto their backs. Hoover dives in after them, The men shout and curse as they beat their wings in front of their faces.

After a moment, the bats disperse. The men are left bloody and disheveled in their wake. A glob of bat feces sits on Gahiji's forehead.

GAHIJI

Bat guano. Curses.

Gahiji wipes the guano off his forehead.

The three men regain themselves.

A screeching bat flies from out of the tunnel and attaches itself to the back of Duke's neck. Blood trickles out of its mouth as it sinks its fangs into his flesh.

Duke screams and thrashes about the chamber as he claws at the bat's fur. It does not release itself.

DUKE

Get this fucking thing off me!

GAHIJI

Hold still!

Gahiji produces a knife and goes after Duke.

DUKE

Do it now!

GAHIJI

Hold still, I said!

Duke freezes. He clenches his teeth and balls his hands into fists as the bat suck his blood unhindered.

Gahiji comes up behind and grabs the bat by its neck. He slides the knife between its teeth and twists it. The bat releases its jaws. Gahiji removes the bat from Duke's neck and tosses it into the air. It flies out of sight.

Duke wipes the blood off the back of his neck and slaps Gahiji hard across the chest, leaving a bloody handprint on his shirt.

DUKE

Damn it, Gahiji! Why didn't you tell us there were bats in here, you rag-headed bastard?!

Gahiji points to his bare head.

GAHIJI

Do you see a turban on my head?! How many times do I have to tell you?! I'm not Muslim and I'm not Sikh, you ungrateful brute!

DUKE

What difference does it make? Either way, your Oxford-educated ass wasn't able to figure out there ain't no gold in this goddamn cave. That's an education you can wipe your ass with-

GAHIJI

What exactly have you done to contribute then? The Professor and I have done all the planning while you've been roaming the streets for prostitutes and hashish-

HOOVER

Stop your quarreling, the both of you. You're not children, are you?

DUKE

Don't tell me what to do, old man. Between you and your stooge, neither of you could figure out this ain't nothing but a goddamn hole in the ground. Professor Hoover? (Spits) What a crock of shit.

HOOVER

It takes more than brains to deduce there's gold in a cave. It takes less than brains to deduce there's bats.

Hoover collects several tools in a bag and hoists it onto his back.

HOOVER

Nevertheless, this cave is as dry
as a bone. Best we depart before
the night is upon us.

Duke and Gahiji gather supplies off the ground.

DUKE

Yeah. Last thing I need to hear is
this loony raving about jinni's and
evil spirits again.

GAHIJI

A thousand fires on your American
ass.

EXT. CAVE - DAY

SUPER: EGYPT, 1923

The trio emerges from the cave entrance in the side of a
massive rock. They look upon a vast stretch of desert.

EXT HOTEL - NIGHT

A crescent moon hovers over a small hotel in the middle of
the city.

INT. HOTEL - SUITE - MAIN ROOM

A combination kitchen and common room with a balcony
overlooking the city.

Hoover and Gahiji sit in front of a map spread out on a
table. The map is covered in scribble and notes. They have
since cleaned up and changed their clothes.

HOOVER

You mean to tell me we've searched
everywhere in this region?

GAHIJI

I don't like it either but this
land is completely barren. If we
want to find gold, we'll have to
leave Cairo.

HOOVER

There has to be some place we've
overlooked-

Multiple moans of pleasure issue from a nearby room.

HOOVER

We have to show Duke something. Once he's got his gold, he'll have no reason to follow our party anymore. We'll be done with him for good.

GAHIJI

I want nothing more than to see this American bastard gone, but I assure you, we've overlooked nothing. The only caves left are too dangerous to explore. The chance does not outweigh the risk.

Duke bellows from the other room. A woman cries out.

HOOVER

Will you tell that adolescent bull to take his fornications elsewhere?

Gahiji groans, removes himself from the table, and proceeds toward a door across the room. Then knocks on it.

DUKE (O.S)

Hold on a second, ladies.

Duke opens the door halfway. He is flushed and completely naked with a bottle of brandy in one hand. A burning cigar hangs from his mouth. Two PROSTITUTES lie naked on a bed behind him. They make provocative gestures at Gahiji.

Gahiji opens his mouth to speak but only grunts.

Duke glances down then back at Gahiji.

DUKE

Looks just like one of those Egyptian statues, don't it?

GAHIJI

I hadn't noticed.

DUKE

Sure you did, you filthy little bugger. What the hell do you want?

Gahiji glances back at Hoover. His back is turned. Gahiji turns back to Duke, removes a wad of cash from his pocket, and covertly extends it to him.

GAHIJI

Can I have a go with one of your lady friends? There's a little extra in it for you.

Duke slams the door in Gahiji's face.

INT. BEDROOM

Duke turns around to face the prostitutes.

DUKE

Alright, ladies. Let's-

The prostitutes frown in unison. Duke glances down.

DUKE

Shit. Too much brandy.

INT. MAIN ROOM

Gahiji has returned to the table.

GAHIJI

I wish we never crossed paths with him. He had nothing to do with the original dig. We should never have allowed him to join-

The prostitutes burst from the bedroom clothed but scantily clad. Duke emerges after them still naked.

DUKE

Come back here, you good for nothing whores! I just need some assistance!

As the prostitutes pass, Gahiji's gaze is drawn to a black outline of a scorpion tattooed on one of their hips. He looks entranced.

Duke hurls the brandy bottle across the room. It smashes against one of the prostitute's backs and knocks her onto her hands and knees. The other prostitute throws her arm around her and hurries her out of the room.

Gahiji breaks from his trance and turns to Hoover.

DUKE

Go on! Get out of here! There's plenty more where you sluts came

(MORE)

DUKE (cont'd)
 from! Next time, I'll get my
 money's worth-

HOOVER
 Are you bloody mad-

GAHIJI
 I think I know how to find our
 gold, professor.

Both men turn to Gahiji.

GAHIJI
 The marking on that woman's
 hip. I've seen it before on a
 man's hand in the market place. He
 had other markings on his body as
 well. These markings are
 significant to-

DUKE
 Get to the point, will you.

GAHIJI
 I wasn't talking to you.

He turns to Hoover.

GAHIJI
 Men with such markings are often
 sought after by those searching for
 gold. They often have skills that
 could come in useful for those
 men. Men like us.

HOOVER
 As you tend to do in the classroom,
 Gahiji, you think too far ahead of
 yourself. How do you expect us to
 find this man?

GAHIJI
 He's a nomad. You can tell by his
 dress. The nomads have made camp
 in the desert just outside of
 Cairo.

HOOVER
 How can you be sure this man will
 be willing to help us?

GAHIJI

Nomads can be bargained with-

DUKE

Hang on a second. You saw this same tattoo on the back of a hooker. Noe you expect us to go chasing after some gypsy bastard you don't even know? What makes this doodle so goddamn special?

GAHIJI

It protects the body from evil attacks. What difference does it make? Have you not listened to me? It's the other marking's that are significant. I couldn't even begin to explain them to you. The knowledge wouldn't make it through your thick American-

HOOVER

I've heard enough, Gahiji. After three years as one of your professors, I have learned to trust your judgment. That's why I took you under my wing. I'm willing to explore this.

DUKE

You guys are a couple of loons. Who the hell decided a diploma should replace good old fashioned common sense? you don't need half a brain to see this is half-baked. You haven't explained-

HOOVER

If you're not interested in gold, Mr. Duke, You're free to leave.

DUKE

(groans)

You sneaky little weasel. I'm in.

EXT. NOMAD CAMP - TWILIGHT

A collection of campfires and tents lit from within. The area is crowded with NOMADS. Their dress suggests various places of origin. Many have scimitars at their sides.

Hoover, Gahiji, and Duke walk amongst the nomads. Many of them stare at the outsiders. Some of them whisper to each other. The trio huddles closer together.

DUKE

This better be good, Gahiji. These guys don't look too happy to see us.

GAHIJI

This man will point us in the right direction. You could say it's part of his occupation.

DUKE

What exactly is his occupation?

GAHIJI

Nevermind that. He will lead us on the path to gold. Nothing else matters.

Gahiji approaches an ELDERLY NOMAD. The nomad places a hand on the scimitar at his side. Gahiji halts.

GAHIJI (ARABIC)

We're looking for a man with markings on his skin.

ELDERLY NOMAD (ARABIC)

Imenand? What do you seek of him?

GAHIJI (ARABIC)

We're looking for gold. We need his skills to summon those who know where to find it.

Hoover leans in and whispers in Gahiji's ear.

HOOVER

Summon? Gahiji, I would too like to know exactly what this man does.

GAHIJI

Just trust me, Professor, and try to keep an open mind-

VOICE (ARABIC) (O.S)

Who are you and what are you doing here among our kind?

All four men turn.

A SNAKE CHARMER stands beside them. He is blind with cataracts in his eyes. His robes hang loosely below his bare chest. A massive cobra is coiled around his arm.

GAHIJI (ARABIC)

How did you-

The cobra hisses affectionately and turns to the snake charmer. He kisses it on the head.

SNAKE CHARMER (ARABIC)

She is my sight.

The cobra hisses more menacingly.

SNAKE CHARMER (ARABIC)

What are you doing here, outsiders? Have you not come to drive us away? We will not yield.

HOOVER (ARABIC)

We do not wish to drive-

SNAKE CHARMER (ARABIC)

Then you have come to exploit us?

HOOVER (ARABIC)

No-

ELDERLY NOMAD (ARABIC)

Leave them be. They have only come-

SNAKE CHARMER (ARABIC)

Silence old man!

He turns to the trio.

SNAKE CHARMER (ARABIC)

You've stumbled upon a lion' den, outsiders, and there is no way out.

The cobra spits a jet of venom toward Gahiji. The elderly nomad thrusts his scimitar in front of them. The venom ricochets off the blade.

ELDERLY NOMAD (ARABIC)

There is no need for-

The snake charmer thrusts the cobra forward. It strikes the elderly nomad in the throat with its fangs. A jet of blood shoots through the air. The nomad cries out as he falls to the ground.

A dagger flies through the air and severs the serpent's head. Blood splashes on the snake charmer's face and chest. The cobra's body slides off his arm and falls limply to the ground. The snake charmer wails.

IMENAND (50s) stands a few yards away. He has long black hair and a thick beard. Tattoos cover his face in an intricate design. His robes expose additional tattoos on his arms and chest.

Imenand holds a chain in one hand. Attached to a collar at the end of the chain is a gargantuan baboon. It shrieks and snarls as saliva drips from its lips.

DUKE

Where'd they find this guy, the circus?

HOOVER

Quiet!

SNAKE CHARMER (ARABIC)

You stay out of this whoever you are!

Imenand approaches the snake charmer who waves his hands aimlessly through the air. The baboon crawls closer.

IMENAND (ARABIC)

We do not turn on our own.

Imenand loosens the chain. The baboon bounds forward and leaps onto the snake charmer.

It rips him to pieces with its claws in seconds. Blood and tissue splatter the surrounding sand. The baboon shoves its claws into the snake charmer's ravaged torso, gathers its entrails in between cupped hands, and eagerly devours them.

Imenand nods toward the men. They nod nervously back.

EXT. IMENAND'S TENT - TWILIGHT

The tent interior is adorned with ornate lamps and pillows.

Imenand sits on a carpet in the tent center. He smokes from a massive ornamental hookah.

GAHIJI (ARABIC)

(To Imenand)

Thank you for taking the time to see us. My name is Gahiji. My

(MORE)

GAHIJI (ARABIC) (cont'd)
 associates and I are looking for
 gold-

IMENAND (ARABIC)
 So you seek the knowledge of the
 netherworld?

Hoover's eyes grow wide. He turns to Gahiji.

HOOVER
 Gahiji, what's going on here?

GAHIJI (ARABIC)
 (To Imenand)
 Yes. We must speak to one who's
 been dead for some time and knows
 the land well. If you were to lend
 us your skills, we would be very
 grateful and would compensate you
 as you see fit-

DUKE
 What's he saying Hoover?

Hoover leans in and whispers in Gahiji's ear.

HOOVER
 Gahiji, I don't know what you're
 playing at but I don't like it. If
 these nomads think we're wasting
 their time, they might-

DUKE
 Hey. Which one of you is going to
 tell me what the hell's going on
 here?

GAHIJI
 (To Hoover)
 Just because you don't believe
 doesn't mean we won't get results.

He turns to Imenand.

GAHIJI (ARABIC)
 My apologies.

IMENAND (ARABIC)
 The dead do not reveal such secrets
 willfully. If we communicate with
 them in the netherworld, they will
 reveal us nothing. We must

(MORE)

IMENAND (ARABIC) (cont'd)
therefore bring them into our world
where we will be able to coax their
secrets out of them-

HOOVER
Gahiji, this needs to stop-

IMENAND (ARABIC)
For this we will need to infiltrate
one of the Pyramids.

Hoover turns to Imenand.

HOOVER (ARABIC)
They Pyramids?

DUKE
Someone better tell me what the
hell's going on here or swear-

HOOVER (ARABIC)
Please excuse us.

Hoover grabs Duke by the shirt collar.

EXT. IMENAND'S TENT - NIGHT

Hoover shoves Duke out of the tent and emerges to face him.

DUKE
What the hell's going on in there?

HOOVER
This man is a necromancer. Despite
his intensive schooling, Gahiji
still has an affinity for the
superstitious-

DUKE
Quit the college talk, will you?

HOOVER
He summons the dead.

DUKE
Gahiji! That sand nigger son of a
bitch! I'll kill him-

The baboon groans in its sleep.

Hoover grabs Duke by the shoulders and pulls him forward so
that they are face to face.

HOOVER

Listen to me, you stupid
bastard! I won't let you ruin this
for-

DUKE

You telling me you believe this
shit-

HOOVER

It doesn't matter either way! This
man is going to lead us into the
Pyramids. What is inside is worth
far more than gold. Think with
your brain and not with your balls
for a change!

Duke relaxes.

DUKE

How much you reckon it's worth?

HOOVER

I don't know. The valuables inside
have been buried for over thousands
of years. Their value is
inconceivable-

Gahiji steps out of the tent. Duke and Hoover turn to him.

GAHIJI

Imenand's made an offer.

INT. IMENAND'S TENT

The trio sits in front of Imenand. He speaks in Arabic as
he sucks on the hookah pipe. Gahiji interprets.

GAHIJI

We will each give him one of our
most prized possessions. They will
serve as collateral until we have
found our gold. At that time, our
possessions will be exchange for a
cut of our profits-

DUKE

Hell no!

Hoover and Gahiji whirl around.

DUKE

Why should we give this son of a bitch anything if he hasn't done anything yet? He's cheating us-

GAHIJI

Are you mad?! You're going to get us fed to that beast outside-

The baboon snarls from outside the tent.

Duke stares piercingly at Imenand. Imenand counters with an ever deeper snare.

The baboon burps and groans sleepily from outside the tent. Duke and Imenand both shift their eyes toward the origin of the sounds.

Duke shakes his head and snarls.

He shoves two fingers into his mouth and removes a shiny gold tooth. Imenand opens one hand but does not extend it. Duke reaches forward and drops the tooth in Imenand's palm.

HOOVER

That's using your brains.

Hoover hands Imenand a gold pocket watch on a chain.

Gahiji removes a wooden talisman from his pocket with a shaking hand and gives it to Imenand.

IMENAND (ARABIC)

You will meet me at dusk on the south side of the Pyramid of Menkaure. I trust you will not be late.

EXT. PYRAMID - NIGHT

The trio appears at the corner of a massive pyramid. Imenand stands several yards away. They proceed toward him.

DUKE

There's the bastard. I want to know why this gypsy made us walk past all those other Pyramids just to get to the smallest in the bunch.

HOOVER

It's a Pharaoh's Pyramid. The size makes no difference. I thought I told you not to think with your balls.

Gahiji is extremely jittery. He babbles as he darts his eyes frantically in all directions.

GAHIJI

I need my talisman... I need my...

Gahiji gazes into the sky. A vulture circles in the air. It's eyes glow orange.

DUKE (O.S)

Looking for shape-shifters again, Ali Baba?

Gahiji reverts his gaze forward.

DUKE

You'd think if they were so good at shape-shifting, they wouldn't be so easy to spot.

Imenand beckons the men forward and leads them through a narrow crevice in the side of the Pyramid.

INT. PYRAMID - BROKEN STAIRCASE

Imenand leads the trio down a broken staircase.

Duke sniffs the air and turns to Gahiji.

DUKE

Is it just Aladdin here or does this place smell like piss?

GAHIJI

It is piss. Among other things.

DUKE

And I thought the city had a stink. This damn country reeks all over.

The men disappear off screen. After a moment, a fiery-eyed jackal appears and scampers down the staircase after them.

INT. CORRIDOR

Imenand leads the trio down a darkened corridor toward two lit chamber entrances situated opposite each other.

Imenand stops and throws out an arm to halt the men behind him. Gahiji lets out a feminine shriek. Duke jolts upright with a startled grunt.

A cobra slithers between the men's legs and disappears past the chamber entrances into the darkness beyond. Its orange eyes are the last to vanish from sight.

Imenand leads the men forward.

INT. RESURRECTION CHAMBER

The men enter a torch lit chamber with a boiling cauldron and a shrunken corpse laid upon a lidded sarcophagus. Its flesh is shriveled and dry.

DUKE

What the hell is that?!

HOOVER

It's a mummy. Someone's removed its burial cloth.

Imenand steps forward, removes a scimitar from his side, and slices off the corpse's head. All three men flinch.

Imenand picks up the head and holds it over the cauldron.

IMENAND (ARABIC)

We must first collect the dead's essence. You will assist.

Imenand drops the head into the cauldron. He turns back to the corpse and proceeds to slice it apart at its joints.

GAHIJI

He wants us to help him.

Duke shoves Gahiji forward. Imenand turns and drops half a leg into his arms. Gahiji shudders.

DUKE

I ain't touching that thing-

Hoover grabs Duke's arm.

HOOVER
Yes, yes you are.

Hoover and Duke come forward to receive pieces of the corpse. All four men drop the pieces into the cauldron until the entire corpse is gone.

HOOVER (ARABIC)
What do we do now?

IMENAND (ARABIC)
We wait.

Duke glances at the chamber across from them.

DUKE
What's in there?

Gahiji briefly converses with Imenand.

GAHIJI
He says the dead has returned, we will take him into that room to inquire as to the whereabouts of our-

DUKE
I'm going to take a look around. I ain't waiting around here with the likes of you people.

Duke removes an unlit torch from behind his back.

INT. CORRIDOR

Duke emerges from the chamber and proceeds down the corridor with a lit torch.

HOOVER (O.S)
Don't travel any further than you can successfully navigate back-

DUKE
I hear you, old man-

Duke recoils as a pack of gigantic rats swarms from the darkness beyond.

Duke frantically stomps his feet as the rats scurry between his legs. He crushes several under his boots. Blood and innards splatter his pant legs.

Duke loses his balance and falls backward into a pile of rodent viscera. The wave of vermin sweeps over him and muffles his screams.

Duke regains himself after the rats have vanished and tousles his urine-soaked hair with disgust. Streaks of rat piss coat the front of his shirt.

Duke looks up to see Hoover, Gahiji, and Imenand standing before him.

DUKE

What are you looking at-

Duke leaps aside as the biggest rat yet scampers past him. The streak of its fiery eyes vanishes into the shadows.

Duke snarls, grabs his torch off the floor, and proceeds down the corridor away from the other men.

INT. RESURRECTION CHAMBER

Imenand, Hoover, and Gahiji stand around the cauldron. Steam drifts upward from below its rim.

Duke enters and sets his torch on the ground.

DUKE

You've got some explaining to do,
old man. There ain't shit in this
old tomb-

Imenand reaches into the cauldron and removes a skull. He tilts the skull over a ceramic jar he holds in his other hand. A crystalline substance pours out of its eye socket.

DUKE

What is that?

Duke glances inside the cauldron. It is dry with bones collected amongst the mineral deposit.

GAHIJI

Embalming salt. It preserves the
soul's Ka, the dead's life essence.
Imenand will reunite the Ka with
the soul's Ba. When that happens,
the body will be resurrected from
the salt. That is, if everything
goes accordingly.

DUKE

What's that supposed to mean?

GAHIJI

Imenand says this ritual creates a link between our world and the netherworld so that the Ba may return. If other entities became aware of this link-

Duke groans. Gahiji trails off.

Imenand leans over the edge of the cauldron and scoops the embalming salt into the jar. When he is finished, he places the jar on top of the sarcophagus.

Imenand throws both hands to the sides and glances back at the three men. They take a few steps back. Imenand returns his focus to the jar and chants in a strange language.

After a moment, the jar begins to shake. Imenand chants louder. The jar grows more mobile as he raises his voice.

A gust of wind blows. Demonic cackles fill the chamber. Duke and Hoover frantically search for its origin. Gahiji screams and falls into a fetal position.

Imenand trails off, flicks his eyes back and forth, and begins a new chant.

DUKE

What the hell's going on here?!

The jar bursts. The salt gathers into a cloud and rushes into Imenand's chest. The force sends him through the air into the opposite wall. He falls and lies immobile.

The cloud of salt sweeps around and rushes toward the trio. Duke and Hoover dive to opposite sides. Gahiji screams as the salt forces itself into his eyes, nose, and mouth.

Duke and Hoover regain themselves and watch in horror as Gahiji's flesh peels itself completely off his body until a circle of moist tissue remains.

In the center of the circle kneels a JINNI, a humanoid creature with dark skin, jagged fingernails, crooked black teeth, and fiery orange eyes. Its body glistens with blood.

Hoover opens his mouth to scream. Before he can, the jinni lunges at him, grabs his crotch in a clawed grip, and swiftly tears away his manhood. Hoover falls to his knees. Blood gushes from his emasculated loin.

Duke dives for the torch on the ground and grabs it.

Hoover and the jinni are face to face. The jinni shoves the castrated organs into Hoover's mouth and drives its fingernails into his eyeballs.

Duke comes at the jinni with the torch. It whirls around, catches it, and slashes his leg. Blood soaks Duke's thigh as he falls backward.

The jinni tosses the torch back at Duke and cackles maniacally. Duke grabs it, quickly regains himself, and races out of the chamber.

INT. CORRIDOR

Duke stumbles out of the chamber and limps as fast as he can down the corridor. Sweat drips down his face and he navigates various twists and turns through the Pyramid.

INT. RESURRECTION CHAMBER

The jinni gleefully sucks Hoover's eyeballs off its fingernails and allows blood and ocular fluid to ooze down its chin as it gnashes them between its teeth.

It swallows with a gulp, rises to its feet, and exits.

INT. BURIAL CHAMBER

Duke stumbles into a darkened chamber with two sarcophagi. He turns to glance into a lengthy corridor behind him. The jinni's cackles grow steadily in volume.

Duke removes a knife from his side and holds it against his own rapidly pulsating throat.

The jinni's eyes appear in the darkness.

Duke draws the knife slowly across his throat.

Duke's torch slightly illuminates the jinni as it emerges from the darkness.

Duke screams and hurls the knife at the jinni. The knife sails past it into the darkness.

The jinni enters the burial chamber.

Duke brandishes the torch at it. It knocks it aside, grabs Duke, and throws him onto his belly.

The jinni slashes violently at Duke's back and legs. Blood flows freely from the wounds. Its fingernails tear his clothes to tatters until he is completely naked.

Duke scrambles away on his hands and knees.

The jinni slashes him between the buttocks with a clawed hand. His hands give away beneath him. His face strikes the ground.

The jinni slams a fist twice into Duke's posterior. A third blow buries it in his nether regions.

Duke's eyes bulge out as the jinni burrows its fist deeper into the orifice with a corkscrew motion. A moist sucking sound issues.

After a moment, the jinni swiftly retracts its hand with a wet pop. It is covered in blood and grime.

The jinni utters a demonic giggle as it smears its hand across Duke's back. Duke moans as fecal residue sinks into his wounds.

The jinni grabs Duke by the hips and drags him backward. His fingernails leave bloody trails as they claw at the ground.

The jinni mounts Duke and proceeds to rape him.

Duke's screams echo loudly through the chamber. They appear to increase the jinni's arousal. It grabs his head with both hands and smashes it into the ground with each thrust.

After a moment, it rips away two pieces of Duke's scalp.

Duke chokes and vomits blood as the jinni howls in ecstasy. His gaze falls upon two feet inches in front of his face.

The jinni looks up. Imenand stands before the two of them. Before the jinni can react, Imenand thrusts a hand forward and tosses sand into its eyes. It shrieks in agony.

Imenand picks up the torch and swings it into the jinni's skull. It falls unconscious.

Imenand looks down at Duke. He is dead. Blood pools around his broken skull.

INT. TORTURE CHAMBER

The chamber across from the resurrection chamber.

The jinni lies spread eagle on a sarcophagus with its wrists and ankles bound.

Across the chamber, Imenand stands in front of an array of torture instruments laid upon another sarcophagus.

Among them sits a lidded wicker basket. It vibrates slightly and emits numerous clicking and hissing noises.

The jinni awakens. It erupts into bestial snarls and tugs at its binds.

JINNI (ARABIC)

Vermin flesh! I'll gnash your heart between my teeth and vomit its remains upon your corpse!

IMENAND (ARABIC)

You will do no such thing, You've transubstantiated into human form foolish one. Your powers have been compromised.

JINNI (ARABIC)

I was just having a little fun.

IMENAND (ARABIC)

You've crossed the wrong man, vile jinni. Because you have disrupted my ritual, you must give me the knowledge I seek in the place of the man I intended to summon.

JINNI (ARABIC)

Do your worst! When this body has ceased, I will reap vengeance upon your pitiful form.

Imenand picks up a torch off the sarcophagus and approaches the jinni.

IMENAND (ARABIC)

That is why I have placed a containment spell upon the body. Your soul is bound to its flesh in death and decay. Your recklessness has proved your undoing, has it not?

JINNI (ARABIC)

Feces upon you, necromancer! I
will not provide the knowledge you
seek.

Imenand presses the torch against the jinni's chest. It
screams in torment as it bores a hole in its flesh.

IMENAND (ARABIC)

I seek gold. Where can I find it-

JINNI (ARABIC)

I defecate upon your soul!

Imenand holds the torch up to the jinni's face. Its skin
blisters and bubbles.

JINNI (ARABIC)

May your soul drown eternally in
urine!

Imenand moves the torch closer to the jinni's eye. It
swells and bursts. Ichor trickles out. The jinni howls.

IMENAND (ARABIC)

I have an eternity to spend with
you, ghoul. If you should perish,
I will only bring you back for
more.

Imenand shoves the torch into the jinni's crotch. It
screams louder.

IMENAND (ARABIC)

I want gold, jinni. Tell me where-

The jinni drowns out Imenand's voice with screams.

Its blackened genitalia cracks open and forms a puddle of
boiling molten flesh between its legs.

Imenand tosses the torch aside.

IMENAND (ARABIC)

You are a stubborn fiend.

JINNI (ARABIC)

(sputters)

So this is pain?! You humans are
so pathetic!

IMENAND (ARABIC)
Your pride will not preserve you,
foolish one.

Imenand lifts the wicker basket off the sarcophagus and removes its lid.

IMENAND (ARABIC)
You will answer as I command.

Imenand thrusts the basket forward. The jinni is showered with a swarm of scorpions. They cling to its body as it writhes in pain.

IMENAND (ARABIC)
Where is the gold?

JINNI (ARABIC)
Release my soul from this flesh and
I will tell you-

IMENAND (ARABIC)
I will release your soul when you
have given me what I want-

JINNI (ARABIC)
I want your word!

IMENAND (ARABIC)
You have it. Where is the gold?

JINNI (ARABIC)
You're standing on it! The
Pharaoh's tomb! look and you will
find-

The jinni chokes. Froth erupts from the jinni's throat.

Imenand picks up the torch and waves it over the jinni's body. The scorpions disperse.

The jinni's body remains covered in oozing purple swellings.

Imenand readies his scimitar and approaches the jinni.

JINNI (ARABIC)
You treacherous vermin-

IMENAND (ARABIC)
I gave you my word.

Imenand cuts the jinni's throat. Blood-tinged foam spews forth from of the wound.

CUT TO BLACK.

FADE IN:

INT. TORTURE CHAMBER

Imenand stands over the jinni's body. He soaks it with a rag wet with dark oil until it is completely covered then ignites it with a torch. It bursts into flames.

DISSOLVE TO:

EXT. BRIDGE - TWILIGHT

A stone bridge over a wide canal inhabited by crocodiles.

Imenand rolls a covered wheelbarrow to the center of the bridge and briefly scans his surroundings.

He throws off the cover to reveal Duke and Hoover's severed body parts.

He rolls the wheelbarrow to the bridge and dumps its contents over the ledge.

Crocodiles eagerly scarf them down from the water's surface.

Imenand removes an urn from his robes and holds it over his head.

He chants briefly in a strange language then pours ashes from the urn into the canal below.

The crocodiles disperse as soon as the ash hits the water. As the current carries it away, they retreat in unison to the shore as if sensing the evil spirit among them.

IMENAND (ARABIC)

To the sea with you. Be free.

DISSOLVE TO:

EXT. DESERT - TWILIGHT

Imenand rides among a group of NOMADS on horseback into the setting sun. The flap of a satchel at his side blows open for a split second to reveal the glimmer of gold inside.

FADE OUT.

THE END

BREAKNECK VENGEANCE

EXT. COURTHOUSE - DAY

A crowd of PEOPLE gathers on the steps of the courthouse, where an impromptu press conference has broken out.

Speaking to the crowd is ULYSSES "BIG U" FRANKLIN, an early fifties black man dressed in a suit and bow tie. Two men stand by his side.

On the right, is NEUTRON, a skinny Hispanic in his late twenties. On the left is LIPS, a mid thirties black man. Both wear ill fitting suits and snarky smiles.

BIG U

I just wanna say to all you people out there, that this is what makes America great. That two men, two innocent men, can be given a fair shake, no matter how bad the odds appear to be stacked against them.

Across the street, a dark blue, unmarked police car parks at the curb. The driver, JUD SEXTON, early forties and dressed in a suit, looks at the scene in confusion and wonder.

He gets out of the car and walks to the base of the crowd where he meets HANK TAYBACK, mid fifties, and also dressed in a suit.

JUD

What the fuck is going on here, Hank?

HANK

They got off.

JUD

Got off? They didn't even have the trial yet.

HANK

That's just it. The judge said the warrant wasn't valid and threw the whole thing out.

JUD

Wasn't valid? He's the one that signed the fuckin' thing!

HANK

Well, I ain't exactly an expert,
but if you ask me, I think someone
got to him.

Hank motions to Big U, still holding court.

BIG U

And the city of Chicago shall be
recognized all across the country
and the world, for looking at
things the right way.

Big U spots Jud at the back of the crowd. He points to him.

BIG U

I'd also like to extend my deepest
gratitude to Officer Jud Sexton. A
man who's out there every day,
doing what's right, or at least
what he thinks is right, to keep us
safe. I ask you to please pay
special attention to my calling him
a man, so you realize that that's
what he is, and that he's capable
of making mistakes just like the
rest of us, as it has been so
clearly illustrated to all of us
here today.

Jud locks eyes with him momentarily, before turning to Hank.

JUD

Mistake my ass.

HANK

I know, man. I know.

BIG U

Thank you everybody. Now, if you
don't mind, we've got some
celebrating to do.

Big U moves through the crowd smiling brightly, with Lips
and Neutron in tow.

As they near Jud, Big U drops his smile and shoots him a
look that could kill an elephant from 500 yards.

Jud grits his teeth, angry, but restrained.

Neutron, feeling brave, winks and smacks a kiss at Jud,
draining every bit of restraint he had right out of him.

Jud lashes out with a quick jab that shatters Neutron's nose and drops him like a stone.

Big U turns back and spots Neutron on his knees, screaming in pain and blood flowing from his nose.

He looks over, watching Jud move toward his car. He shouts after him.

BIG U

You're gonna have a lawsuit on your hands, Sexton. I'll see you back here soon!

Big U grabs Lips by the arm and pulls him in close. He whispers in his ear.

BIG U

You call everybody you need to call, but I want that mother fucker dead. You hear me? Dead.

Lips nods.

BIG U

Good. Now go get him patched up. When you get to your place there's a little surprise waiting for you.

Big U looks up just in time to see Jud driving away.

INT. POLICE DEPARTMENT, CAPTAIN'S OFFICE - DAY

Nearly buried amongst a pile of papers on his desk, CAPTAIN VINCENT, early fifties, sits at his desk on the phone.

VINCENT

Okay, right. I got it. Yeah, I'll let him know.

Jud, now in jeans and a t shirt, enters the office.

Vincent shoots him a mean glance and authoritatively gestures for him to sit.

VINCENT

Yes, sir. Yes. I'm on it. Goodbye.

Vincent hangs up the phone.

VINCENT

What the fuck did you do?

JUD

I don't know what you're talking about.

VINCENT

So you don't recall punching someone in the face outside the courthouse?

JUD

Oh...that.

VINCENT

Yeah, that. Do you realize how much trouble you're in?

JUD

I don't really give a fuck, Captain. I'm sick of making these busts just to have some crooked judge blow it all to shit.

VINCENT

Well, you're not gonna be making any busts any time soon. I just got word that I gotta suspend ya.

JUD

How long?

VINCENT

Indefinitely, but with pay.

JUD

I suppose you need my badge and gun too?

VINCENT

That's the rules.

Jud places his badge and gun on the desk and gets up.

VINCENT

I'll be in touch, Sexton.

JUD

Don't worry. I'm sure you'll be hearing from me.

Jud walks out of the office.

INT. POLICE DEPARTMENT - DAY

Jud walks down the steps and meets Hank.

HANK
How you holdin' up?

JUD
I take it you heard.

HANK
Yeah, found out earlier. I was gonna tell you, but Vincent said he'd have my ass if I did.

JUD
Don't worry about it.

HANK
So, what are you gonna do with your time off?

JUD
There isn't gonna be any time off. I'm ending this shit, for good.

HANK
By yourself? Under suspension?

JUD
That's right.

HANK
Listen, Jud. As your friend and fellow cop, I have to strongly advise you against that. You can't just go off on some vigilante witch hunt. It won't end well.

JUD
Depends on what side of the fence you're on I guess.

HANK
No, it depends on what side of the law you're on, and you? You're not on either side. You're further away from this shit than Big U.

JUD
And that's exactly the problem. We get a warrant, it's clean and good

(MORE)

JUD (cont'd)

to go, and we finally get a chance to nail that fucker. And what happens? He pays off a goddamn judge, we're left with nothing, and he can go on acting like he's pimp of the year and running for fucking mayor while his flunkies are running meth labs and stringing out little kids. I'm through with it.

HANK

Jud, just listen to me.

JUD

I'm done listening. You just keep your ears open. The shit's about to hit the fan.

HANK

It doesn't have to.

JUD

It will whether I want it to or not, cause I'm sure there's money on my head already. I just need to beat them to the punch.

Jud moves to leave, but Hank grabs him by the arm.

HANK

Jud...just be careful out there, man. And call me if there's anything I can do.

JUD

Will do. You let me know if you find out anything.

Hank nods and lets go. Jud leaves.

INT. POLICE DEPARTMENT, PARKING LOT - DAY

Jud walks through the parking lot. As he approaches his car, a small four door coupe, he takes out his keys.

From behind a column near the car emerges TINY, who stands about six foot five and packs the bulk of three men.

Tiny leans against the car, arms folded across his chest.

Jud stops and smirks. Tiny nods to greet him.

TINY
Hello, Sexton.

JUD
Tiny. Long time, no see. And to
what do I owe this pleasure?

TINY
I think you know why I'm here.

JUD
Big U?

TINY
You got it.

JUD
What's he offering?

TINY
Hundred grand.

Jud cocks his head to the side, pleased with the number.

JUD
Not bad. You think it'll go up
after I kill you?

Tiny unfolds his arms, a slight smile on his face as he
makes his way toward Jud.

TINY
C'mon, little man. You and I both
know that's not gonna happen.

Tiny, now within striking distance, raises his hand, but
Jud's prepared, and he nails Tiny right in the
throat. Blood squirts out. Tiny puts his hand to his neck
in shock.

TINY
You stabbed me! You fucker, you
stabbed me!

The blood flows like a fountain. Tiny, doing all he can to
apply pressure, fights a hopeless effort.

He drops to his knees, and looks at Jud's hand. A car key
is wedged between his fingers as a makeshift weapon.

Tiny's eyes go wide, death is upon him. He falls to the
ground in a horrible, bloody mess.

JUD

That's gotta be good for one twenty five.

Jud casually steps over the body and hits the car alarm, but it's not his little four door coupe that beeps. It's his police car, parked close by.

He looks at the keys, then the car. He shrugs.

JUD

Fuck it.

Jud gets into the car, starts it up, and drives off.

A moment later, Hank enters and spots Tiny's body.

HANK

Well, that didn't take long.

INT. SMITTY'S GARAGE - NIGHT

A dark, dingy garage, scattered with tools and wallpapered with various pictures of centerfolds.

SMITTY, early sixties and sporting a disheveled mess of gray hair, sits on a swivel chair at a workbench catching a cat nap. A car horn wakes him from his slumber.

SMITTY

What the hell? What goddamn time is it?

Smitty checks the clock on the wall. Just after 9pm.

SMITTY

Christ, don't these sons of bitches know I close?

Smitty hits a button nearby, and the large steel door at the entrance begins its ascent as he looks outside.

When the door's high enough, Jud pulls his car into the garage and steps out. Smitty is delighted to see him.

SMITTY

Well, I'll be damned. Jud Sexton. What the hell you doin' down here on the South side?

JUD
I need some help, Smitty.

SMITTY
Aww hell, you know me. Name it.

JUD
I need some tools.

Smitty gestures to his vast assortment of tools.

SMITTY
What's mine is yours.

JUD
And a place to hideout.

This catches Smitty off guard.

SMITTY
You done somethin' that requires
hidin'?

JUD
Just my job, but I can't be hanging
out at my place if you catch my
drift.

SMITTY
Well, it ain't much, but you're
welcome to the cot in the back.

JUD
Alright. Thanks, Smitty.

Smitty looks at him a little closer.

SMITTY
You okay, Jud?

Jud thinks it over for a moment.

JUD
Nope, not really. I gotta get
loaded up.

INT. SMITTY'S GARAGE - NIGHT - LATER

Jud gives the trunk of his car, now loaded with assorted
tools, a quick once over before he shuts it.

Smitty stands nearby, wiping grease from his hands.

SMITTY

Well, I know this much. You sure as hell ain't building a shed in your back yard. That's some serious shit you're packin'.

JUD

I'll bring 'em back just like I found 'em.

SMITTY

Don't worry about the pieces. You and I both know those ain't exactly registered anyway, and I don't need to be gettin' busted over some lousy shotgun.

Jud taps near his chest, where a handgun is now placed.

JUD

You got it. I'll see ya later.

SMITTY

You take care, Jud.

Jud gets in the car. Smitty hits the button for the door, and soon Jud is back out on the street.

EXT. 47TH & ASHLAND - NIGHT

Jud's car is stopped at a red light. He looks up through the front windshield and spots a police camera, mounted to a street light. He flips it the bird.

The light turns green.

Jud glances over and sees a thin, early twenties girl wearing a BUMBLEBEE costume, running on the sidewalk for dear life.

She occasionally glances back, causing the antennae perched atop her stringy, blond haired head to bob about.

Jud follows her stare to two THUGS, giving chase and catching up quickly.

Bumblebee crosses the street and the two thugs catch her just as she hits the curb.

They grab at her purse and rough her up a little bit.

JUD

Fuck.

Jud floors the gas, speeds up to the curb, and gets out. The thugs freeze, still holding on to Bumblebee.

JUD

Just let the girl go and get the hell out of here.

The thugs size up Jud, unimpressed. Thug 1 releases his grip on Bumblebee and takes a step forward.

THUG 1

I think you're the one that needs to be takin' a walk, man.

Thug 1 pulls out a switchblade and pops it open.

Jud quickly nods his head. This is how it's gonna be.

THUG 1

Just go, man. I don't wanna cut you, but I will.

THUG 2

Yeah, cut him! Then we'll cut this bitch!

Tears flow from Bumblebee's eyes. She's truly afraid.

He walks to the back of the car, opens the trunk, and roots around for a second. Thug 1 is pissed.

THUG 1

Did I tell you to go diggin' in your trunk, man? No, I said get the f-

Jud's hand springs out from the trunk, now holding a hatchet. He flings the hatchet and buries it right into Thug 1's chest.

Thug 1 falls to his knees, then onto his back, dead. The switchblade pops out of his hand.

Thug 2 stands frozen in fear. Jud reaches into the trunk and grabs a twelve inch pipe wrench.

He advances toward Bumblebee and the thug.

JUD

Who needs to take a walk, mother
fucker? Huh? Huh!

Thug 2 makes a break for it. Jud flings the wrench and hits him in the back of the knee.

His leg gives out and he tumbles to the ground, but wastes no time in getting up and limping off.

Jud takes his hatchet out of Thug 1's chest and reaches out to Bumblebee.

She takes his hand, they go to the car.

Jud looks up at the police camera on the streetlight.

JUD

Shit.

They drive off.

INT/EXT. JUD'S CAR - NIGHT

Bumblebee sits in the passenger's seat, sobbing.

Jud lights a cigarette.

JUD

Those guys friends of yours?

BUMBLEBEE

Did they look like they were
friends of mine?

JUD

You never know. There's a lot of
creeps in this city. Where you
headed, Bumblebee?

BUMBLEBEE

Costume party.

JUD

Alright, I'll drop you
off. Where's it at?

Bumblebee digs into her purse for a piece of paper. She reads it.

BUMBLEBEE
Fourteen thirty west Addison.

Jud stops the car.

JUD
Addison? What the fuck are you
doing all the way down here?

BUMBLEBEE
I don't know my way around. I got
lost.

JUD
No shit you got lost. You're about
eighty blocks in the wrong
direction.

Jud shakes his head in disbelief. As he does so, he spots a black Cadillac passing them in the other direction. The driver and passenger, KK and MOTHBALL, eye him closely.

Mothball bounces up and down in the passenger seat, pointing at Jud in excitement.

MOTHBALL
There he is! Get him! Get that
mother fucker!

JUD
Buckle up.

BUMBLEBEE
What?

The Cadillac swiftly turns around. Jud watches in the rear view mirror.

JUD
Buckle up!

Jud floors the gas and the car speeds off with the Cadillac giving chase.

Bumblebee grabs the seatbelt and quickly latches it.

BUMBLEBEE
What's going on? Who are those
guys? Why are they chasing us?

JUD
They don't like me very much.

BUMBLEBEE

Oh, well could you let me out
then? Like, you know, here would
be fine.

Jud pays no attention. The car flies down Ashland at
breakneck speed.

Bumblebee points at various blurs they pass.

BUMBLEBEE

Or here. Or how about
here? Really, I'm not picky.

The car approaches the intersection of 55th & Ashland, going
ninety miles an hour.

55th street is a boulevard, with three lanes of traffic
going in each direction, separated by a grassy median about
a hundred feet wide.

The light turns yellow, with Jud's car about thirty yards
short of the first set of lanes.

He speeds through the light just as it turns red.

He quickly cuts the wheel and jumps onto the median,
speeding through the grass.

He checks the rear view mirror. The Cadillac got through as
well. He sighs in frustration.

INT/EXT. KK & MOTHBALL'S CAR - NIGHT

KK focuses on the road while Mothball pounds on the
dashboard.

MOTHBALL

Catch that mother fucker! We're
talkin' a hundred grand, fool!

KK

Shut up! I got this.

Jud's car whips a hard left onto Racine.

MOTHBALL

Somethin' tells me this bitch knows
exactly where he's goin'. I don't
like it.

KK
 I don't like you runnin' your
 mouth. Just shut up and let me
 drive!

EXT. 51ST & RACINE - NIGHT

Jud's car flies through the intersection, followed by the Cadillac a moment later.

A POLICE CAR, headed west on 51st, nearly collides with the Cadillac.

Joining the chase, the police car's lights and siren blare.

INT/EXT. KK & MOTHBALL'S CAR - NIGHT

KK spots the flashing blue lights in the rear view mirror.

KK
 Ain't that some shit.

MOTHBALL
 Fuck 'em. Just lose it.

INT/EXT. JUD'S CAR - NIGHT

Jud spots the lights in the distance.

JUD
 Looks like we got some more
 company.

Bumblebee turns around and sees the cop car's lights flashing.

BUMBLEBEE
 Cops. That's good, right?

JUD
 Not exactly, but I think I'll lose
 'em both in a minute.

BUMBLEBEE
 Where?

JUD
 In there.

Jud gestures ahead to a large arch. The entrance to the Chicago Union Stock Yards.

The car crosses the intersection at 47th and Racine, and speeds through the arch.

The Cadillac is close behind, but hits the intersection at the exact same time as a semi, heading east on 47th.

The semi barrels into the driver's side door, completely crushing it, and careening it off into the arch.

The passenger's side door slams into the arch, the semi brakes to a screeching halt.

The police car arrives on the scene.

The OFFICER quickly gets out, followed by the TRUCK DRIVER from his rig.

TRUCK DRIVER

I had the right of way. They ran that light. I couldn't stop in time.

OFFICER

I know, I know. I saw it. Let's just check out the damage and see if they're okay.

The Cadillac explodes in a giant ball of fire. The officer and truck driver back up and shield their faces.

Smoke rises as high as the eye can see.

They watch the wreckage burn for a moment.

TRUCK DRIVER

You, uh, you still wanna see if they're okay?

The officer stands silent, baffled by the truck driver's stupidity.

INT/EXT. JUD'S CAR - NIGHT

Bumblebee looks back at the explosion.

BUMBLEBEE

Oh my god!

Jud spots the fire in the rear view mirror and slows the car to a stop at the red light on 43rd and Racine.

He takes a deep breath. Bumblebee sits wide eyed for a moment, until she attempts to get out of the car.

BUMBLEBEE

Okay, it's been fun. I'll see ya.

Jud stops her.

JUD

You can't go.

BUMBLEBEE

Oh, yes I can. Look, I appreciate you helping me and all, but you just Mohican'ed some guy and got in a high speed car chase that ended in an explosion about three minutes later. I'm not down for this. I just wanna go to my party.

JUD

And I'll take you to your party, but you've gotta trust me. It's not safe out here for you. There's eyes out for me all over this fucking city right now, and someone's bound to have seen you. I can't let you go.

Bumblebee thinks it over. The light turns green, and the car proceeds on.

BUMBLEBEE

Who are you?

JUD

Jud Sexton. I'm a cop.

BUMBLEBEE

Then why were you running from the cops just now?

JUD

It's complicated.

BUMBLEBEE

Are you crooked?

JUD

No, I'm not crooked. That's the problem.

BUMBLEBEE

I don't understand.

JUD

It's better you don't. Look, I'll get you to your party, but I need to make a quick stop first, okay?

Bumblebee doesn't like the sound of that.

BUMBLEBEE

Where?

JUD

A friend's place. Won't be long.

INT. LIPS & NEUTRON'S APARTMENT - NIGHT

A shoddy, studio apartment with god awful, worn furniture, and numerous holes in the drywall. This place is a dive.

Lips and Neutron sit on the couch. Two STRIPPERS perform.

Neutron sports a large bandage on the bridge of his nose, the result of Jud's punch in the face.

LIPS

Yeah, yeah. Suck them titties. That's what I like to see.

A knock at the door. Neutron looks up.

NEUTRON

Get the fuck outta here. We're busy.

Another knock.

NEUTRON

Take a fuckin' hike!

A third knock, only this one is done with a foot that caves the door in. Jud's foot.

Neutron and Lips jump up, hands in the air.

LIPS

You ain't supposed to be here, man! We got a peace bond on you! A peace bond!

JUD

I got your fuckin' piece right here.

Jud takes out his handgun and plants three bullets into Lips' chest. He falls back on the couch, dead.

The strippers panic and rush to the corner of the room. They cower in fear.

Neutron flips out and makes a break for the door.

Jud sticks his arm out and nails him with a clothesline in the throat.

Neutron lies on the ground, coughing and gasping for air.

Jud reaches down and grabs him by the shirt.

JUD

You listen to me, fucker. You tell that son of a bitch Big U that I'm coming for him, and when I find him, there's gonna be trouble. You hear me? Trouble! I'm gonna wreck his shit!

Jud lifts up Neutron and escorts him out the door with a swift kick in the ass.

EXT. LIPS & NEUTRON'S APARTMENT - NIGHT

Neutron runs from the apartment and down the street. He spots Bumblebee in Jud's car, being harassed by a STREET CRAZY, who bangs on the windshield.

Jud exits the apartment and spots the crazy.

STREET CRAZY

Let me in, bitch! Gimme a quarter!

Jud shakes his head in disgust, raises his handgun and fires two shots into the air.

The street crazy, startled, looks to Jud, who motions for him to take a hike.

JUD

Get the fuck outta here.

STREET CRAZY

What? You gonna shoot me? I live on the streets, man! I ain't afraid of nothin'!

JUD

You don't get your ass away from my car and outta here, you're not gonna be livin' anywhere.

The crazy flashes a straight razor at Jud.

STREET CRAZY

Gimme a quarter! Gimme a fuckin' quarter or I'll cut ya!

Jud shoots the street crazy in the knee cap. He falls to the ground, screaming.

STREET CRAZY

You shot me! You fuckin' shot me!

Jud gets in the car and drives off, leaving the street crazy to scream and clutch his knee.

INT/EXT. JUD'S CAR - NIGHT

Jud lights a cigarette. Bumblebee stares at him in shock.

JUD

What's the problem?

BUMBLEBEE

Seriously, who are you?

JUD

I already told you, I'm a cop.

BUMBLEBEE

No, I know cops, okay? And they don't kill people with axes, or blow up cars--

JUD

I didn't blow up that car.

BUMBLEBEE

Or shoot bums in the fucking knee caps. There's more here than what you're telling me.

JUD

No, not really. I'm a cop. That's about it.

BUMBLEBEE
 Oh yeah? Then where's your
 badge? Huh? Let me see it?

Jud is caught.

JUD
 I...uh, I--

BUMBLEBEE
 You don't have a badge, do
 you? You're not a cop, you're just
 some psycho vigilante. Well, no
 thanks, Batman, let me the fuck
 out.

Jud pulls the car over to the curb.

JUD
 Listen, I don't have a badge
 because I got suspended earlier
 today, but that doesn't mean I'm
 not a cop, alright? So get off my
 fucking back. I didn't see you
 complaining when I was saving your
 ass twice tonight.

BUMBLEBEE
 But that's just it. What if you
 can't save me? I don't want to
 die. I don't deserve this shit.

JUD
 You're not gonna die,
 alright? We're headed in the right
 direction. I'll just keep driving
 down Halsted, get you to your
 party, and you'll never have to see
 me again, okay?

A large pick up truck pulls up alongside the car.

Jud looks over to spot a man and woman, REX and BLONDIE,
 both early thirties. Blondie is in the passenger's seat and
 flashes a wide grin.

BLONDIE
 Hello, Sexton!

Jud grabs Bumblebee and pushes her head down.

JUD

Get down!

Jud hits the gas as Blondie raises a sawed off shotgun.

She blasts out the rear driver's side window, right where Jud's head would have been if he hadn't moved.

Jud grabs the back of his neck. Small cuts are prevalent from the busted glass.

JUD

Goddamnit!

Bumblebee sits with her head between her legs.

BUMBLEBEE

No, we're not gonna die. Not at all.

Jud looks up at a street sign as they cross 18th street.

JUD

Don't worry. They're not too mobile in that truck.

A shotgun blast blows out the back window. Bumblebee screams and looks over to Jud.

BUMBLEBEE

I guess they're still behind us.

JUD

Yep.

EXT. 14TH PLACE & HALSTED - NIGHT

Jud's car swings a hard right onto 14th Place, a short block with only one other way out.

Jud takes it, making another hard right onto Emerald Avenue, and then a quick left onto 15th Place.

EXT. 15TH & EMERALD - NIGHT

Jud slams on the brakes and spins the car in a complete 180, looking back at the intersection.

INT/EXT. JUD'S CAR - NIGHT

Bumblebee notices the car has stopped and looks up.

BUMBLEBEE

Why did you stop?

Jud lights a cigarette.

JUD

Watch.

The pickup flies out of the intersection, barely balancing on its two passenger side wheels.

It skids along for a moment, before it finally flips over, leaving the pickup upside down.

Blondie crawls from the wreckage, shotgun in hand and a large gash on her forehead.

She spots Rex's dead body and screams at Jud.

BLONDIE

You mother fucker! I'll kill you!

BUMBLEBEE

Oh shit!

Bumblebee ducks back down. Blondie advances, loading fresh shells into the shotgun.

JUD

Oh, you really should've done that before you got out. Too bad.

Jud floors the gas.

EXT. 15TH & EMERALD - NIGHT

Blondie rushes to get the shells in the shotgun.

She slams it shut just as the car barrels into her.

Blondie doesn't stand a chance, and serves as a brief hood ornament, rolling over the top of the car and slamming against the street in a mangled, bloody mess.

Jud's car takes a right onto Halsted.

INT/EXT. JUD'S CAR - NIGHT

Bumblebee sits up and looks back, only able to see the cars driving behind them.

BUMBLEBEE

What happened? What was that bump?

JUD

Don't know. Maybe a bird shit on us or something.

Jud smirks.

BUMBLEBEE

I don't even wanna know.

JUD

Hungry?

BUMBLEBEE

A little bit, yeah.

JUD

Me too. Let's stop for a bite.

BUMBLEBEE

You sure that's a good idea? I mean, with everyone shooting at us and everything?

JUD

I got a safe place. Friend of mine. We just need to double back a bit.

BUMBLEBEE

I don't think I'm making it to the party.

JUD

Sure you are. Just sit tight.

INT. BIG U'S OFFICE - NIGHT

Big U sits at his desk. Across from him is a man, but we can only see the back of his head.

Neutron rushes into the office, winded and excited.

NEUTRON

He's coming for you. He told me to tell you he's coming for you.

BIG U

Who?

NEUTRON

Sexton. He killed Lips and said he's coming for you next.

Big U gets up and slams his fists against the desk. He points at the man across from him.

BIG U

This is your fault! You said you'd keep him under control!

The man on the other side of the desk is revealed to be Captain Vincent.

VINCENT

Listen, I suspended him. I took his badge and gun. What else am I supposed to do?

BIG U

Put some men on him! Keep that mother fucker on a short leash and let my people take care of him!

VINCENT

Okay, okay. Listen. He's got contacts on the inside. I'll work the grapevine and get some info to him that way. We'll get him right where we want him if we don't catch him at his hideout first.

Big U calms down and takes a seat.

BIG U

I'm listening.

VINCENT

Alright, about twenty minutes ago, he was in the vicinity of Roosevelt and Halsted. If we look at the pattern, he's heading north. We just need to figure out where he's headed, and try to set up something that'll conveniently trap him.

A GOON enters the room and approaches Big U, whispering in his ear. Big U grits his teeth.

BIG U
You've gotta be fucking kidding me.

VINCENT
What? What's the problem?

BIG U
He got another one of my people.

VINCENT
Where?

BIG U
Gas station. Archer and Halsted. Doused him with the gas pump and set the mother fucker on fire.

VINCENT
Archer? He's going south again.

BIG U
No shit. I don't like this, Vincent.

VINCENT
Yeah, well, neither do I. I'm fucked if he finds out what's going on, and once he finds out we caught on to his little hiding place, he's gonna be out on the streets, and he's not gonna stop until he gets what he wants or he's dead.

BIG U
Then we need to make his ass dead, just like his little friend. You just set that shit up and I'll give you all the firepower you need.

INT. SMITTY'S GARAGE - NIGHT

Jud and Bumblebee stand silent, looking up at Smitty's dead body.

He hangs from a car lift by a chain around his neck, and has a note stuck into his chest with a knife.

The note reads "Your next".

JUD
Goddamnit.

BUMBLEBEE
I'm sorry.

JUD
Cocksucker couldn't even use proper grammar. That's just a total lack of respect.

BUMBLEBEE
Well, I don't think we're dealing with the smartest element here.

JUD
They're smart enough to figure out where I've been. Looks like he went out with a fight though.

Bumblebee is confused. Jud motions toward a DEAD BODY on the ground, its face charred beyond recognition.

Bumblebee looks at it and promptly throws up.

JUD
Looks like an acetylene torch.

Jud removes the sign and knife from Smitty's chest and lowers his body to the ground.

He kneels down, staring at Smitty's face in sympathy.

JUD
Sorry, Smitty.

A muffled scream echoes through the warehouse behind Jud.

He turns to see Bumblebee being held captive by FUCKFACE, an incredibly ugly man with bug eyes, bushy uni-brow, and a cleft palate. He has a hand over her mouth.

Jud slowly rises to his feet, hands in the air.

FUCKFACE
I told you you're next, Sexton. I told you!

JUD
Okay, okay. We can talk this out. Just let the girl go, Fuckface.

FUCKFACE

Don't tell me what to do!

JUD

Alright, let's just be reasonable here. If you don't let the girl go and you end up killing her, she'd be next, not me. Your note would be all wrong.

Fuckface's angry expression morphs into one of hard thinking confusion.

FUCKFACE

But...she's my hostage.

Bumblebee looks to the ground. A piece of her wing now hangs near her waist. A pin sticks through it.

JUD

Yes, yes she is. So, tell me what you want.

FUCKFACE

I want you dead!

Bumblebee grabs the wing and jams the pin into Fuckface's thigh. No real damage, but enough of a jolt that he releases his grip.

Bumblebee darts away from him and stands behind Jud.

Fuckface pulls the pin from his leg.

FUCKFACE

You stupid bitch! You'll pay for that!

Fuckface grabs for the gun stuck in his belt. It catches on the buckle, giving Jud just enough time to deliver a kick to the gut.

Fuckface doubles over, right into a vicious uppercut.

Fuckface stands straight up, stunned from the punch.

Jud rears back and drives the palm of his hand into Fuckface's nose.

The sickening crack of rupturing cartilage is the last sound Fuckface will ever make. He's dead before he hits the floor.

Jud goes to the body and rummages through the pockets. He finds a matchbook, and opens it up. "7404 S Rockwell" is written on the inside.

JUD
We gotta go.

BUMBLEBEE
Where?

Jud tosses the matchbook to Bumblebee.

JUD
There.

BUMBLEBEE
Why? We don't even know what it means.

JUD
We don't know what it doesn't mean either. We've gotta take what we can get.

EXT. 7404 S ROCKWELL - NIGHT

An abandoned bungalow with boarded up windows and doors. It looks like nobody's lived here in quite some time.

BUMBLEBEE
Oh, well looks like nobody's here. Guess we should be going, huh?

Jud shakes his head and motions to the basement area. A small sliver of light escapes through a crack in the board.

BUMBLEBEE
Wonderful.

Jud checks his handgun and gives it to Bumblebee.

JUD
Here, take this.

Bumblebee looks at the gun like Jud just put a pile of shit in her hand.

BUMBLEBEE
What am I going to do with this!

JUD

Just to be safe. You stay down,
and if I'm not back in twenty
minutes, or if you see anyone but
me come out of there, you take the
car and get out of here, okay?

BUMBLEBEE

But--

JUD

Just do it.

Bumblebee can only nod in confirmation. Jud gets out of the car and heads back to the trunk.

INT. 7404 S ROCKWELL - NIGHT

The poorly lit, musty basement is bursting with illegal activity.

QUINCY, a surly looking white man, oversees groups of CHILDREN cutting up mountains of cocaine at large, wooden tables.

The kids look strung out, totally focused on their task.

Another man, LUTHER, stands by the back door and wields a large machine gun. The door is solid wood, with numerous deadbolts, two 2 x 4 braces, and a small sliding door that serves as a peephole.

A knock at the door. Luther looks to Quincy, who motions for him to check it out.

Luther opens the sliding door to see Jud, head down to conceal his face.

LUTHER

Password.

Jud doesn't respond. Luther becomes impatient.

LUTHER

Password!

JUD

Uh...Swordfish.

LUTHER

Wrong, now get the fuck outta here.

Luther slams the sliding door shut. A second later, another knock. Luther opens the sliding door.

LUTHER
Mother fucker, I ain't
playin'. Get the fuck outta
here...

He sticks the barrel of his machine gun through the opening.

LUTHER
...or I'm gonna spray your ass all
over this bitch.

Luther pulls back the machine gun and slams the sliding door closed. He looks to Quincy.

QUINCY
Who was it?

LUTHER
Just some fool. I got rid of 'em.

QUINCY
No, I don't like that shit. Go
waste 'em. We don't need people we
don't know just poppin' in.

Luther nods and starts undoing the deadbolts. Outside, a rumbling sound, like a motorcycle trying to start, kicks about. Luther freezes.

LUTHER
Man, what the fuck?

The sound goes full blast, and it's not a motorcycle at all. It's a chainsaw, and its blade slices through the door and Luther's shoulder like warm butter.

Luther's arm and the machine gun fall to the ground.

Quincy rushes over to help, but the muscle reflexes of the dismembered arm cause the hand to squeeze the trigger, pumping round after round into Quincy's ankles.

The flurry of bullets cut right through his feet and he falls to the ground, taking the remaining bullets in the chest and flopping around like a fish out of water.

Jud finishes slicing through the door and kicks it in.

A crazed look on his face, he surveys the scene.

The children sit, frozen.

Luther clutches at his bleeding shoulder.

LUTHER

Mother fucker. Mother fucker!

Jud kicks him in the face, knocking him out.

He revs the chainsaw and goes to the closest table.

He cuts it right down the center, it collapses in a heap.

The cocaine spills onto the floor. The children go after it, sniffing up all the can.

Jud shuts off the chainsaw and throws it to the ground. He pulls the kids away from it, and shoves them out the door.

JUD

Get the fuck out of here! Go home
to your families!

The remaining kids stand frozen. They're so out of it, they don't know what he's talking about.

Jud grabs them and pushes them out the door as well.

EXT. 7404 S ROCKWELL - NIGHT

Bumblebee watches the kids exit the house, and slides over into the driver's seat.

She starts the car and throws it in gear, just as Jud emerges. She puts the car in park.

Jud tries to move the kids away from the house, with no success. They mull around on the sidewalk.

Flustered, Jud signals for Bumblebee to wait a minute and goes to the trunk. When she sees him return, he's lighting a cocktail bomb.

He heaves it against the front door, and it explodes into a ball of fire that soon catches onto the house.

The kids scatter every which way.

Jud doesn't watch his handiwork, just gets in the car and drives off.

INT/EXT. JUD'S CAR - NIGHT

Bumblebee looks at the burning house.

BUMBLEBEE

Does everything you do end in a fire?

JUD

Only the fun stuff.

BUMBLEBEE

Who were all those kids?

JUD

Employees of Big U.

BUMBLEBEE

Big U?

JUD

Resident scumbag. He finds kids on the street, gets 'em hooked on whatever, and they in turn work for him, running or splitting up drugs in exchange for a fix.

BUMBLEBEE

Wow, that's really fucked up.

JUD

What's even more fucked up is when you catch the bastard, he gets out of it by paying off a judge, and you get suspended for punching one of his flunkies in the face.

It all comes together for Bumblebee.

BUMBLEBEE

So that's why you got suspended.

JUD

In a nutshell.

Jud turns the car, eastbound on 79th Street as his cell phone rings. He checks the caller ID. Hank. He answers.

INTERCUT - JUD'S CAR AND HANK'S CAR

JUD

What's up, Hank?

HANK

What's up? I don't know, you tell me? What the fuck are you doing out there, Jud?

JUD

I'm doing exactly what I told you I was gonna do.

HANK

Excuse my ignorance, but I don't recall you saying anything about getting in high speed chases, blowing up cars, and killing muggers with a fuckin' hatchet during the course of our conversation today.

JUD

You know about that?

HANK

Word gets around, Jud. Your little Paul Bunyan routine got picked up by a street camera, and the patrolman at the end of your little chase on Racine got your license plate, unless someone else is sportin' B-D-R five two nine.

JUD

Nope, that's me.

HANK

Splendid. Well, in addition to that, I thought you'd like to know that Captain Vincent has an A-P-B out on you.

JUD

What?

HANK

I told you this vigilante shit wasn't going to go over well...

JUD

Yeah.

HANK

...but I also told you I'd call if I found anything out.

JUD
You got something more than that?

HANK
Warehouse, near the Ford Plant in
Hegewisch. Big bust going down,
and Big U's supposed to be in
attendance.

JUD
Hegewisch? I thought he ditched
that place.

HANK
We all did, but word got out
otherwise, and Vincent's put
together a strike team to go in.

JUD
You on it?

HANK
Hell no. I'm all the way on the
other side of the city. I just got
word through the grapevine.

JUD
What time?

HANK
Five A-M.

Jud looks at the clock. 4:17.

JUD
I'll be there.

HANK
No, Jud, no. Let them handle
it. Just keep your ass out of
sight, you got
it? Jud? Hello? Shit!

Hank puts his car in gear and drives off.

Jud's phone rests in the cup holder. He looks up at a
street sign as the car crosses Damen Avenue.

BUMBLEBEE
Where we headed?

JUD

We're not heading anywhere. It's time I dropped you off.

BUMBLEBEE

What? You can't just drop me off out here.

JUD

I thought that's what you wanted.

BUMBLEBEE

That was before I stabbed that guy with the pin and saved your ass. It's obvious you need me.

JUD

This is too dangerous. One way or the other, this is where it all ends.

BUMBLEBEE

Oh God, you make it sound so dramatic.

JUD

Cause it is. Well, at least as much as can be when half the conversation is wearing a set of antennas.

Bumblebee looks up at the antennae on her head, totally forgetting they had been there. She rips them off.

BUMBLEBEE

Ugh! Why didn't you tell me earlier?

JUD

Figured you knew.

BUMBLEBEE

Well, I'm officially embarrassed.

JUD

You'll get over it. Let's just get you someplace safe.

BUMBLEBEE

I told you I'm not leaving!

Jud, frustrated, glances through the driver's side window as the car crosses the intersection at 79th & Wood.

A police cruiser causes him to double take, and the two OFFICERS seated in it stare him right in the face.

JUD

Shit.

BUMBLEBEE

What?

JUD

Squad car.

Bumblebee looks back. The squad car advances, lights flashing.

BUMBLEBEE

So much for dropping me off.

JUD

Yep, and just so you know, you're now an accessory.

BUMBLEBEE

Does that mean I'll have to go on the lam?

JUD

I'm just trying to keep you out of the morgue.

Jud punches the gas and watches the squad car get further and further away in the rear view mirror.

Bumblebee looks in the passenger's side mirror, no sign of the car.

BUMBLEBEE

That was easy.

JUD

Too bad radio is a lot faster than rubber.

Bumblebee looks forward. Two squad cars block the intersection at 79th and Vincennes 100 yards ahead.

BUMBLEBEE

Uh oh, busted.

JUD

Seatbelt on?

BUMBLEBEE

Yeah.

JUD

Good.

BUMBLEBEE

Good? Why is that good? Why is that good!

Jud hits the brakes hard and cuts the wheel to the right, stopping just short of the two squad cars.

He jams his foot on the gas and proceeds southwest.

Bumblebee looks back. The squad cars follow.

BUMBLEBEE

They're following us.

JUD

That's to be expected. I'll lose 'em on the expressway.

BUMBLEBEE

Where's that?

JUD

Close.

Jud cuts a hard left onto 83rd Street, nearly colliding with a tricked out, purple Honda Civic approaching from the other direction.

In the Civic sit DAX and BAM-BAM. Dax drives, and they watch the squad cars turn onto 83rd.

INT/EXT. DAX AND BAM-BAM'S CAR - NIGHT

BAM-BAM

Was that Sexton?

DAX

If it wasn't he sure looked a hell of a lot like him.

BAM-BAM

You see the girl?

DAX

Yeah. Homely lookin' bitch. Maybe he got himself a partner.

BAM-BAM

Shit, super cop ain't gonna have a partner. I'm surprised his ass got back up.

DAX

You wanna follow?

BAM-BAM

Fuck no! We ain't followin' no cops. I'm callin' Big U.

INT. HEGEWISCH WAREHOUSE - NIGHT

The warehouse is totally empty, except for two luxury cars parked at its center.

Big U and Vincent stand in front of the cars with six BODYGUARDS flanking them.

Big U talks on the phone.

BIG U

You what? Well get that mother fucker. I got two hundred grand for the one that takes him out.

Big U hangs up.

VINCENT

Two hundred?

BIG U

Price goes up as shit gets more dangerous. Hood economics 101. He's on his way here. Two of my low level guys just spotted him on 83rd and Vincennes...

VINCENT

Good.

BIG U

...and he's got two squad cars with him. Didn't I tell you to keep the fuckin' heat off?

VINCENT

I did take the heat off. I put out an A-P-B to bring him in. They must be in pursuit.

BIG U
He better hope they catch him
before he gets here.
(to the bodyguards)
Take the cars, scan the area. He's
coming.

EXT. I-94, 111TH STREET EXIT - NIGHT

Jud's car hits the exit at full speed, takes a hard left onto 111th, and then another hard left onto the northbound on ramp.

Before the car hits the expressway, it breaks right and heads southbound on Doty Ave, a narrow gravel road that runs along the expressway.

INT/EXT. JUD'S CAR - NIGHT

Jud and Bumblebee bounce up and down from the rough terrain.

BUMBLEBEE
Where are we going?

JUD
Hegewisch. Southeast border of the
city.

BUMBLEBEE
We couldn't get there on the
highway?

JUD
We could, but so could they.

Bumblebee checks the mirror. The squad cars lights flash close behind them.

BUMBLEBEE
They're still following us.

JUD
Not for long.

Jud sharply cuts the wheel left then right.

A moment later, the blue lights get further and further away.

BUMBLEBEE
Why did they stop?

JUD
There's a big construction hole in
the road back there, didn't you see
it?

BUMBLEBEE
No.

JUD
Neither did they.

INT/EXT. SQUAD CAR - NIGHT

The front of the squad car sits in the large hole, its rear
end crushed in from the second car's impact.

The road is blocked.

The OFFICERS from the second car walk around, assessing the
damage while an OFFICER in the first car talks on the radio.

OFFICER
We're off the chase. He got away
from us. Suspect is heading
southbound on Doty Ave. Send more
units.

The officer tosses the radio to the ground in disgust.

OFFICER
Fuck!

The sound of hard screeching tires squeals behind them. The
officers turn to see the Purple Honda Civic, with Dax and
Bam-Bam staring wide-eyed through the windshield.

Officer 2 shines a flashlight on them.

OFFICER 2
What the fuck are you guys doin'
driving like that out here?

Dax and Bam-Bam exchange glances.

BAM-BAM
Shit.

EXT. JUD'S CAR - NIGHT

The car moves along at a normal pace, and takes a left onto Butler Drive, a long stretch of road that runs down the middle of two long rows of docks and warehouses.

Jud parks the car between two shipping containers staged at the dock, and cuts the engine and headlights.

INT. JUD'S CAR - NIGHT

Jud hands the car keys to Bumblebee.

BUMBLEBEE

What are these for?

JUD

I want you to take the car and get out of here. Get to a phone, a police station, whatever. Just go.

BUMBLEBEE

And just leave you here? I can't.

JUD

Damnit, do it. I told you this was too dangerous.

BUMBLEBEE

And it's not dangerous for me to be driving around in a car that everybody's trying to blow up?

JUD

Please, just do as I say.

BUMBLEBEE

But--

JUD

Goodbye, Bumblebee.

Jud pops the trunk of the car and opens the door. Bumblebee grabs him by the arm.

BUMBLEBEE

It's Jenna. My name is Jenna. I just wanted you to know that.

Jud smirks.

JUD

I don't know. I kinda like
Bumblebee better. I'll see ya.

BUMBLEBEE

I hope.

Jud gets out, shuts the door, and heads to the open trunk.

Bumblebee slides over into the driver's seat and starts the car as Jud grabs his supplies. A shotgun, and a tool belt loaded with a hammer, screwdriver, and scratch awl.

Jud takes the scratch awl and tucks into his sock.

He fastens the tool belt around his waist and checks the magazine on his handgun. Three bullets left.

He closes the trunk and pounds on it to get Bumblebee's attention.

She watches him wave and walk away in the rear view mirror, sadness on her face.

EXT. BUTLER DRIVE WAREHOUSES - NIGHT

Jud walks along, but stops when he hears the sound of tires driving on the gravel.

He turns, and catches watches the headlights of his car as Bumblebee drives away.

The sun overhead is just on the verge of rising.

He watches it for a moment, entranced, until more rumbling gravel behind him gets his attention.

It's one of the luxury cars, driving right toward him.

Before it's too close, he ducks behind a fifty five gallon drum, out of sight.

INT. LUXURY CAR 1 - NIGHT

Two bodyguards sit up front, and one in the back.

They sit in total silence, scanning the area.

The driver looks out the window and spots Jud behind the barrel, shotgun pointed right at him.

He opens his mouth to reveal the location, but Jud blasts the window and half the driver's face beforehand.

The driver's dead body leans forward, pressing harder on the gas and causing the car to pick up speed.

The passenger tries to move the driver and take the wheel, but it's no use.

The car veers off and crashes into a parked shipping container.

The passenger goes through the windshield. The back seat passenger slams against the front seats, snapping his neck.

EXT. BUTLER DRIVE WAREHOUSES - NIGHT

Jud creeps around the side of the barrel, making sure nobody else is around before he heads off.

INT. JUD'S CAR - NIGHT

The sun is nearly up as Bumblebee drives along, close to the entrance and Doty Road.

An unmarked police car speeds through the entrance and stops just short of the car.

Bumblebee puts the car in park and puts her hands up.

The driver of the other car gets out. It's Hank, who moves carefully toward the car, gun drawn.

When he's close enough to see Bumblebee, who sits frightened, he lowers the gun.

HANK

It's you.

BUMBLEBEE

Do I know you?

HANK

No, but I know you. Where's Jud?

BUMBLEBEE

He went that way. He told me to take the car and get out of here. Too dangerous.

HANK

Well, he's probably right, but it ain't too safe for you to be driving around town in this thing right now either.

BUMBLEBEE

That's what I told him.

HANK

C'mon. We'll take my car.

Hank extends his hand. Bumblebee takes it, and he escorts her to his car.

She gets in as a gunshot strikes Hank in the shoulder.

Hank collapses into the car, clutching his wound.

Bumblebee looks in the direction of the gunshot to see Luxury car 2, with a bodyguard leaning out the passenger's side window and a gun trained on them.

Bumblebee ducks as another bullet zips through the back window, shattering it.

She climbs over Hank into the driver's seat and lays on the gas, heading back in the direction she came from, with the luxury car following.

EXT. BIG U'S WAREHOUSE - DAY

The sun is up. Jud peeks through a crack in the side of a wall and surveys the scene.

He spots only Big U and Vincent, but the sight of Vincent is enough for him to grit his teeth in anger.

He pumps his shotgun, ready to storm in, but there's a click, and soon after a gun to his head. It's Neutron.

Jud slowly turns and is met with a smart-assed smirk.

NEUTRON

Two hundred grand, Sexton. All I gotta do is pull this trigger and that's what I get. What do you think of that?

JUD

I think it'll go a long way to getting you a new nose.

NEUTRON

Huh?

With a quick strike, Jud does further damage to Neutron's already busted nose.

Neutron clutches it, screaming in agony.

The door of the warehouse bursts open. Big U and Vincent finally in the daylight, guns drawn.

Jud grabs Neutron, takes his gun, and uses him as a human shield, keeping the gun pressed against his temple.

JUD

You stay back, Franklin. Don't
wanna see your man get hurt.

Big U shrugs and plants a bullet in Neutron's forehead. Blood splatters against Jud's face.

BIG U

Shit, you think I can't replace a
useless mother fucker like
that? Hell, I enjoyed killin' his
ass, just like I'm gonna enjoy
killin' you, your friends...

Bumblebee and Hank speed past them.

The luxury car follows until Big U waves them down.

The car stops. Big U walks over and shoots all three of the bodyguards in the head.

BIG U

...these mother fuckers, that bee
bitch, and whoever I damn well feel
like. I'm one bad ass dude,
Sexton. I don't give a fuck about
nothin'. Now, how bout you drop
that gun and ditch the tool belt?

Jud drops Neutron's body, the shotgun, and tool belt.

BIG U

Now kick 'em over to Captain
Vincent.

Jud kicks them over. Big U walks back to the scene.

VINCENT

And here I thought I was only taking your gun once today. This is a treat.

JUD

Sun's up. It's a new day.

Vincent laughs.

VINCENT

Yeah, I suppose it is.

JUD

It's also your last.

The smile drains from Vincent's face.

BIG U

Damn, that's cold. You got balls, Sexton. I like that. How bout we drop all this crazy shit and you come work for me?

JUD

No, thanks. I'll just wait till five.

Big U and Vincent exchange a quick glance before breaking into laughter.

VINCENT

You believed that strike team shit? We were just using the grapevine against you.

JUD

Oh, I know that, but what you didn't count on was my friend's paranoia. When I abruptly hung up on him, I'm sure he called for additional units to be on the scene. They'll probably be here any second.

Vincent is stunned. He didn't count on this.

VINCENT

You're lying.

JUD

Just watch.

INT. HANK'S CAR - DAY

Bumblebee squints in the rear view mirror, nothing behind.

BUMBLEBEE
Where'd they go?

Hank looks out the back window.

HANK
Hell, I don't know.

BUMBLEBEE
What do I do now?

HANK
Turn around. You went too far.

BUMBLEBEE
But, what about the other car.

HANK
They're not chasing us anymore.
Could be trouble.

BUMBLEBEE
Can you call for backup or
something?

HANK
There's already backup. Strike
Team is supposed to be here at
five.

BUMBLEBEE
You sure about that?

HANK
Sure I'm sure. Just go
back. We'll have all the backup we
need soon enough.

EXT. BIG U'S WAREHOUSE - DAY

Jud, Big U, and Vincent stand as they were.

VINCENT
You're lying!

JUD
Tick tock, tick tock, tick tock.

VINCENT

You son of a bitch! I'll take you
out myself!

Vincent pulls his gun and trains it on Jud, getting nothing for his trouble but a bullet in the back of the head from Big U.

Vincent falls to the ground, dead.

BIG U

Mother fucker just don't know when
to shut up. Now...you...knees.

JUD

I'm not getting on my knees.

BIG U

I said knees, bitch!

Big U shoots Jud in the kneecap.

He collapses to the ground, able to rest on only his good knee.

Big U moves in and places the gun to Jud's forehead.

BIG U

When this is done, I'm gonna take
me a long vacation...a two hundred
thousand dollar one. Catch ya on
the flip side, Sexton.

A car horn blares. Big U turns.

It's Hank's car, barreling right toward them.

Big U fires at the car, popping bullets into the windshield as it gets closer and closer.

With seconds to spare, Jud grabs the scratch awl stashed in his sock, drives it right through Big U's foot, and rolls out of the way.

Big U screams and fires a shot into the air as the car smashes into him, hits the warehouse exterior wall, and cuts Big U in half at the waist.

Jud looks at the wreckage and Big U's body, sprawled all over the hood of the car.

The driver's side door opens, and Bumblebee crawls from the car. She clutches a bleeding gash across her bicep.

BUMBLEBEE

He shot me. The son of a bitch
shot me.

Jud limps over and examines the cut.

JUD

It just grazed you.

BUMBLEBEE

Uh, yeah, a bullet just grazed me.

JUD

You'll be fine.

HANK (O.S.)

How 'bout this one? This a graze
too?

Jud looks to Hank clutching his bloodied shoulder.

JUD

No, that's definitely time off.

Jud pulls the bodies from the luxury car as Hank looks at
Captain Vincent's dead body.

HANK

What's he doing here?

JUD

I'll tell you later. Let's just
get the fuck out of here before
anybody else shows up.

Hank and Bumblebee don't protest, getting into the car.

Jud takes one last look at Big U.

JUD

Let's see a judge get you out of
that.

Jud lights a cigarette and drives off.

THE END

FLESH EATERS FROM BEYOND THE GRAVE

INT. HOUSE - LIVING ROOM - DAY

Old furnishings from the 60s. A framed newspaper article hangs on the wall. The headline reads: "MAN LANDS ON THE MOON."

The MOTHER yells up the stairs.

MOTHER

Kids, breakfast is ready!

A boy and girl run down the stairs and into the kitchen.

MOTHER

Hurry it up. You're going to be late.

They begin to eat their breakfast while the mother watches the television in the corner of the room.

A NEWS REPORTER sits at a desk and reads off of a stack of papers.

NEWS REPORTER

Tragedy strikes in the heart of Los Angeles when actress, Sharon Tate, and heiress to the Folger coffee fortune, Abigail Folger, were murdered at around midnight last night. Also victims to the murder were Wojciech Fryowski, Jay Sebring, and eighteen-year-old Steven Parent.

The mother covers her mouth in shock.

NEWS REPORTER

Tate, who was eight months pregnant, was stabbed a total of sixteen times. Folger was stabbed a total of twenty-eight times, while Sebring was stabbed seven times. Fryowski and Parent were shot; Parent was killed in his car as he was passing through the neighborhood. The Los Angeles Police Department are still investigating the scene, and are still in search of the murderers. More information to come.

The news reporter's voice trails off when "She's Not There" by The Zombies begins to play...Somewhere...

EXT. NEIGHBORHOOD - DAY

TITLE CARD: Texas, August 1969

The neighborhood is bright with colorful houses even under the dark, cloudy sky. Children walk on the sidewalks on their way to school.

A paper boy throws newspapers on peoples' porches.

INT. HIPPIE VAN - DAY

A group of stoners sit in the back of the van while The Zombies blares from the van's speakers. They each take hits and pass on the dope.

One of the STONERS coughs.

STONER

Hey, turn this shit up!

Another stoner crawls over the seat and cranks up the radio.

EXT. NEIGHBORHOOD/HIPPIE VAN - DAY

The hippie van sits on the side of the street. It's multicolored exterior has it stick out like a sore thumb. Pot smoke squeezes through the cracks in the doors and windows.

A 1965 Corvette Convertible pulls up on the other side of the street. A teenage girl runs out with her schoolbag. She gets inside and kisses the driver.

He puts his arm around her and they drive off.

EXT. TOWN - DAY

Adults walk up and down the sidewalks, dressed for work. A few stop by a television store and watch the news. The same reporter is on screen.

NEWS REPORTER

More troops are sent in, today, to fight the ongoing Vietnam War. The NLF/PALF has staged attacks on 150 targets throughout South Vietnam. There is no information on what President Nixon's next move will be.

(Beat)

There was more violence and unrest
downtown as more protesters swarmed
the streets in an effort to stop
the war and bring the soldiers
home.

A shot of mostly hippies crowd around the center of town.
They hold anti-war signs and scream out loud, some with
megaphones.

Police officers storm the protest and push them back. The
hippies begin to fight back.

NEWS REPORTER (V.O.)

Police were able to contain the
area and control the protesters.
Less than a dozen protesters had
only minor injuries.

EXT. SCHOOL - DAY

Thunder rumbles through the area. Two girls, also hippies,
lay on mats on the lawn. They do Yoga while they talk.

JOHN (18) sits down at a bench. He has poofy, curly hair
with incoming large sideburns.

Next to him sits MIKE (18). His hair is slicked back; a
total "badass."

MIKE

And yesterday, when we were
cruising, guess who the fuck we saw
while stopped at a stoplight?

JOHN

Who?

MIKE

Fucking Mr. Chrome Dome in his
shitty-ass sky-blue Volkswagen Bug.

JOHN

What did you do?

MIKE

Sandy stuck his B.A. out the
window! Chrome Dome got a good look
at his hairy asshole before going
completely ape. We booked it before
he could say a fucking word.

They stare at the two girls doing Yoga. One of them looks over at John. She winks and smiles.

MIKE

Man, she wants to fuck you.

JOHN

Nah, she's not good looking enough.

MIKE

Bitch! I've fucked over 20 girls and what I've learned over the years is that pussy don't have a face.

John chuckles.

JOHN

Patricia's the girl for me.

MIKE

You guys haven't done shit.

JOHN

We're taking it slow. We both like it that way.

MIKE

Aw, man, fuck that shit! God damn, mother fucker, if that bitch were my bitch, I'd be tapping that fucking ass every fucking day of my fucking life.

John just stares at Mike.

JOHN

Do you have, like, Tourette's Syndrome or something?

It thunders and begins to rain.

MIKE

Shit! Let's get inside!

INT. SCHOOL - HALLWAY - DAY

The school hallways are empty except for John and Mike. They walk to a staircase and sit down.

John sniffs to clear his nose, but stops and sniffs again. He pulls his shirt to his nose and takes in a deep whiff. His face is overcome with disgust.

JOHN

Damn it.

John opens up his bag and pulls out a bottle of cologne and stands up. He releases the cologne and sprays it all over his body.

A cloud of the sweet aroma clouds the area around him, and he coughs as it clogs his lungs. Mike waves the cloud away.

MIKE

Dude, what's your bag, man?

JOHN

My shirt reeks.

He sniffs some more, shrugs, and waves the cologne away from his face. Double doors near him swing open.

PATRICIA (18) runs in and makes sure her short, black hair is okay.

HEATHER (17) runs in behind Patricia, a hippie.

Heather is soaked, her hair sticks to her face, while Patricia remains slightly damp.

Patricia shakes her umbrella as she walks in. Heather fumbles with hers as she also tries to hold a soggy anti-war poster.

HEATHER

(To her umbrella)

You're such a bitch.

JOHN

What happened?

PATRICIA

Heather wasn't able to get her umbrella open. We both ran here while she was cursing at it.

(Sniffs)

Holy shit, John, did you use the whole bottle?

She sits next to John.

JOHN

My shirt smells, okay?

MIKE
 (To Heather)
 It's not that hard to open, ditz.

HEATHER
 (Flicks him off)
 Climb it, Tarzan.

Heather continues to fumble with her umbrella.

JOHN
 (To Heather)
 So, you're skipping to go
 protesting today?

HEATHER
 Only for, like, half the school
 day. Then afterwards, I'm gonna cut
 out, go protest, and, you know,
 like, get high and stuff. I just
 hope it doesn't rain.

JOHN
 I thought you hippies like to get
 wet?

HEATHER
 I'm sure we do. Dude, I think it's,
 like, jammed!

Her umbrella flies open. Water sprays on John, Mike, and Patricia, and on the floor. They flinch, but simply wipe the water off their faces.

The door opens and the three look over. EDDIE (17) walks inside the school.

Same as Heather, he's drenched, and his long hair is matted across his face.

The door closes behind him, and he doesn't take another step. Heather shuts her umbrella and the three look at him.

He sniffs the air.

EDDIE
 Did somebody shower in cologne?

John sighs.

JOHN
 It's my shirt! Jeez!

Eddie walks over to the stairs, but Heather stops him.

HEATHER
So have you found a girl yet?

Eddie sighs and forces a smile.

EDDIE
No, Heather.

HEATHER
(Sarcastically)
What a bummer.

EDDIE
Have you?

HEATHER
(Smiles)
No.

EDDIE
See, that would be more funny if
you weren't actually a lesbian.

Eddie slips on the puddle of water that formed when Heather opened her umbrella. His body flies to the ground with a THUD. He remains still.

Everyone stares at him.

EDDIE'S P.O.V.

He comes to, and is face to face with MARY PRIMESTEAD (17), a beautiful brunette with dazzling brown eyes.

Eddie sits up and stares at Mary, who stares back.

MARY
Are you okay?

EDDIE
(Ditzy-fashioned)
I am now.

MARY
Here let me help you up.

She giggles as she pulls him up. Eddie looks past her and sees John, Patricia, Mike, and Heather standing in a chorus line.

Eddie picks up his bags.

MARY

Oh, sorry, I'm new here. My name's Mary.

Eddie shakes hands with her. Mike quickly walks over to Mary.

MIKE

(To Mary)

Let me help you with your bag.

He picks up a backpack and hands it to her. Mary just stares at it. Her backpack hangs over her shoulder.

JOHN

Dude, that's my bag.

EDDIE

I'm Eddie. And this is my friend.

MIKE

Mike! Mike Louis! And that's Heather, Patricia, and John.

They wave to her.

JOHN

Just so you know, it's the shirt.

Mary stares at him, at all of them.

MARY

(Uncomfortably)

Thanks.

EDDIE

So, can I show you around the school?

MARY

Oh, yeah, I just got my schedule yesterday. This school is huge.

Mary hands Eddie her schedule. He looks at it.

EDDIE

Don't worry, you'll get used to it real fast.

(Looks at schedule)

Well, we have science and lunch together.

MARY

Groovy.

Mike quickly pulls out his wrinkled up schedule, straightens it out, and hands it to her.

MIKE

Take a look at mine...Just in case we have any classes together.

Mary stares at Mike for a moment, but looks down at his schedule.

John begins to pull out his schedule, but Patricia stops him.

PATRICIA

What are you doing?

JOHN

I'm going to compare schedules.

PATRICIA

Like hell you are. Put that away.

John gives in and sticks his schedule back into his backpack.

MARY

Math.

MIKE

Far out!

EDDIE

Well, come on, I'll show you where all your classes are.

The two leave. Mary looks back and waves.

MARY

Later! Take it easy!

EXT. SCHOOL - DAY

Mary walks out into the rain with her umbrella. Heather runs out, tries to get hers open, but it won't.

HEATHER

(To her umbrella)

Fuck!

(To Mary)

Hey!

Mary turns around and Heather runs up to her. She runs underneath her umbrella.

HEATHER

Thanks. Hey, you want to, like, hang out at my pad? You know, become good friends?

MARY

I thought you were going to go protest.

HEATHER

No, it keeps on raining. Do you want to hang out?

MARY

Yeah, okay. Do you drive?

HEATHER

Of course. Who doesn't?

MARY

Well, um, I don't.

They walk across the street. Heather hogs the umbrella.

HEATHER

Oh. Don't sweat it! You can just come with me. I parked over there.

INT. HEATHER'S HOUSE - LIVING ROOM - DAY

Heather and Mary sit on the couch. Mary paints her toenails while Heather flips through the channels on TV. She flips it to the news.

NEWS REPORTER

A family of four was found in their house on Rockside Drive literally torn apart. Their house was broken in by the front door, but there is no sign of a weapon used for the massacre.

She turns the TV off and looks through a magazine.

HEATHER

Did you see how, like, all the guys were drawing designs on you this morning?

MARY

Oh my God, I know. I started to feel a bit uncomfortable.

HEATHER

Why didn't you say something?

MARY

Because that would have been weird.

HEATHER

I guess so. I mean I can understand why you'd be uncomfortable around Mike. He spazzes out when he's around foxes like you.

MARY

Aw, you think I'm pretty?

HEATHER

Oh please! You could be one of these models in this magazine! You're a total sex pot.

MARY

People have told me that before.

HEATHER

Uh, probably because it's true?

Mary giggles. Heather continues to flip through the magazine.

HEATHER

Now, I can understand why Eddie acted a bit different when he saw you. He hasn't had a girlfriend in, like, three years. Poor guy is afraid of commitment, I think.

MARY

Really?

HEATHER

He, like, asks a girl out, and once they, like, start dating, he's the one that makes it, like, really awkward for the both of them...But he's a cool cat.

MARY

Did you guys go out?

HEATHER
(Chuckling)
Oh, no. I'm a lesbian.

Mary stops painting her nails and stares at Heather.

INT. EDDIE'S HOUSE - BEDROOM - DAY

Eddie's eyes flicker open. It's strangely quiet, but then a dog barks in the distance.

He sits up and tries to turn on his lamp, but it won't turn on. He looks at his watch.

EDDIE
God damn it!

Eddie jumps out of bed and puts on a shirt. He slips on some shorts over his underwear.

INT. EDDIE'S HOUSE - STAIRWAY - DAY

Eddie runs out of his room and races down the stairs.

EDDIE
Mom! Why didn't you wake me up?

INT. EDDIE'S HOUSE - KITCHEN - DAY

Eddie runs into the kitchen.

EDDIE
I'm leaving for school!

He tries to turn on the lights. The room stays dark.

EDDIE
Fucking power.

He starts for the door that leads to the garage, but stops when he sees the front door open. Blood is smeared across the floor. Handprints decorate the walls.

EDDIE
What the fuck?

Eddie walks towards the front door. As he nears, he sees that it's blood and begins to back away into the kitchen.

He reaches for the phone, but remembers the power is out and throws it on the counter. He walks near the back door. A person jumps at the window.

Eddie jumps back. The person is a mess: their hair is matted with blood, he bleeds from the nose and ears.

The person punches at the large window of the back door and cracks it. Eddie runs back. He runs towards the door leading to the garage but stops.

Three more injured people stumble into the house. One slips on the blood and falls on its back. Another one sees Eddie and screeches.

The bloody person at the back door jumps through the window and shatters it. It falls to the ground. Shards of glass stick in its hands and face.

The other people at the front door run for Eddie, while the one at the back door gets up. It races towards Eddie also.

INT. EDDIE'S HOUSE - UTILITY ROOM - DAY

Eddie runs in and grabs his car keys off the key rack. The people pile into the utility room and grab at him.

INT. EDDIE'S HOUSE - GARAGE - DAY

Eddie runs into the garage and shuts the door, but the people pull it open. They stick their arms through and grab at his arms.

Eddie attempts to shut the door, but fails at doing so. He braces himself and runs to the garage door. He lifts the garage door up and open.

The bloody people pour out of the utility room and chase after him.

EXT. EDDIE'S HOUSE - DAY

His house lays on a dead end.

Eddie runs onto the driveway and sprints towards the street.

Two more bloody people run towards him from the front of the house. They almost get him, but he ducks and dodges their open arms.

They continue to chase after Eddie as he runs to his Volkswagen hippie van parked on the dead end. A loud screeching noise pierces the ears. Eddie looks up.

A large airliner descends rapidly, the engines scream as they burn. Eddie watches it fly overhead and continues to run to his car.

The plane crashes behind a cliff behind his house. A large mushroom cloud brightens up the sky. Debris and fireballs shoot in all directions.

Eddie reaches his van and jumps in. He slams the door shut just as the people reach the car. They bang on the glass.

Eddie fumbles for his keys and sticks them into ignition. He floors it and the tires screech as he books it.

The bloody people chase behind, but are unable to keep up.

EXT. VOLKSWAGEN VAN/NEIGHBORHOOD - DAY

Eddie comes to a stop. In front of him, a road block of cars. He looks in one of the cars. A woman screams as her throat is ripped apart by a bloody person. Blood sprays on the windows.

Eddie looks away in disgust.

A man runs towards an iron fence, the top of the posts decorated with sharp points. He jumps on the fence and begins to climb over.

A few injured people catch up to him and grab at his legs. He is pulled into the spikes, which impale his body and protrude out of his back.

The people begin to pull and the spikes rip through his body. They pull the body to the ground and begin to rip it apart.

Eddie zigzags through the cars and turns out of the neighborhood.

INT. VOLKSWAGEN VAN - DAY

Eddie swerves to avoid wrecks. He passes several totaled or burning cars.

He passes large pile ups slowly. People hang out of their cars like rag dolls. He sees a small group of people feeding on a charred body.

Eddie gags. He covers his mouth to avoid throwing up. He drives faster.

Police cars, ambulances, and fire trucks all head in the same direction towards him in the opposite lane.

EXT. SCHOOL - DAY

Eddie heads towards the school. He flies down the street before a passing vehicle t-bones him. Both cars come to a stop.

Eddie coughs as he opens the door. He doubles over and falls to his hands and knees.

He looks back at the other car and sees the DRIVER is missing. The door is open.

DRIVER (O.S.)

Hey are you okay?

Eddie looks over and sees the driver cautiously walking towards him.

EDDIE

Just get back! Stay the hell away from me!

DRIVER

I'm not one of those things! I promise!

The driver backs away when a passing car nails him. Blood sprays on Eddie. His mouth is agape, he can't believe what he just witnessed.

JOHN (O.S.)

Eddie!

Eddie looks up. He sees the gang at the school entrance: John, Patricia, Mary, Heather, and Mike. They yell for him.

PATRICIA

Over here! Get in! Get in!

Eddie pushes himself up and runs towards the school. The driver that lays on the ground twitches.

JOHN

Come on!

The driver sits up. He growls and stands up. Eddie looks back and sees the driver begin to sprint towards him.

EDDIE

Oh fuck!

HEATHER

Run, Eddie!

Eddie's breathing gets heavy from exhaustion. He slows down, but the driver's speed is constant.

John runs out and grabs Eddie. They pull him in just as the driver reaches the doors.

INT. SCHOOL - CAFETERIA - DAY

The six walk into the cafeteria and sit down.

PATRICIA

God, we're glad you're okay, Eddie.

MARY

Are you hurt? We have a first aid kit.

EDDIE

No, I just got the wind knocked out of me in that crash. I almost got killed while I was running to my car. My old lady moved it into the dead end for God knows why.

John hands him a water bottle.

JOHN

Here, drink this.

EDDIE

Nah, I'm fine. I just need to catch my breath.

MARY

You should drink it. You need it.

Eddie immediately takes the bottle.

EDDIE

Okay.

He gulps down half of the bottle. Eddie looks around and sighs.

EDDIE

Damn it, even when it's the end of the world we still have to go to school.

MIKE

End of the world?

EDDIE

Yeah, you know, like, apocalypse? Zombie invasion?

MIKE

...Zombies?

PATRICIA

Dude, Night of the Living Dead? It just came out, like, last year.

EDDIE

Isn't it obvious?

HEATHER

Eddie, zombies don't exist. And even if they did, I, like, doubt they'd be able to run.

JOHN

Apparently they do! Eddie's the expert here, if he says they're zombies, they're zombies.

PATRICIA

He's got a point there.

HEATHER

You guys are unbelievable.

EDDIE

What else could they be? I mean, I saw people getting eaten out there. People eating people. That guy, he was killed when he was hit by the car, and the next thing we know, he's up and chasing after me.

MARY

Are you positive?

JOHN

Eddie's the horror buff of the group. He knows his stuff.

Eddie stands up.

EDDIE

Look you guys, we're dealing with zombies here, okay? We need to book it out of here. They'll get in sooner or later. They always do.

PATRICIA

How? Your car is wrecked, Heather mooched off of us, and Mike's car is on empty.

MARY

And they run way too fast too.
We'll crash before we can find
another place to bunk in!

EDDIE

So you guys want to sit here and
wait for them to come in?

INT. SCHOOL - OFFICE - SECOND STORY - NIGHT

Two couches sit in the very back of the room. Patricia
sleeps in a chair. Heather lays her feet on Mike's lap and
her head on Eddie's lap.

John walks around the office.

Mary stands at the window and looks out. Fires burn around
the area. They light up the ground.

Eddie picks up Heather's head and lays it down on the couch
softly. He walks over to Mary.

MARY

Is everyone gone?

EDDIE

No, they're all still in here. But
if you want them to leave so it's
just you and me.

MARY

No, I mean, are we the only people
left?

EDDIE

Oh...Well, I'm pretty sure we are.
It doesn't take long for the
infection to spread.

MARY

I just never thought the end of the
world would come this soon.

Eddie looks out the window. A crowd of zombies slowly move
towards the entrance of the school.

EDDIE

They're going to get in sooner or
later.

Mary sighs. She looks at Eddie.

MARY

I'm going to get a drink of water.

Eddie nods and watches her walk out of the classroom.

EDDIE

Be careful.

Eddie walks back to the couch and sits back in his spot. He tries not to wake Heather up as he puts her head back on his lap.

He looks over at Mike, who stares at him. Eddie avoids eye contact, but looks back at Mike uncomfortably.

EDDIE

(Awkward)

What?

MIKE

Hands off. She's mine.

EDDIE

Dude, you have a girlfriend.

MIKE

No! Not anymore! She's dead,
stupid!

Eddie rolls his eyes and looks the other way.

EDDIE

Ugh, whatever.

INT. SCHOOL - HALLWAY - NIGHT

Mary gulps down water from the water fountain. She finishes up and walks over to the stairs. She sees outside dozens of zombies gathering up at the windows.

The windows are growing weak and slowly grow cracks.

MARY

Oh no. Not cool...

Mary runs back down the hallway towards the office.

EXT. SCHOOL - NIGHT

The zombies pound their fists on the windows.

The windows turn cobwebbed. They shatter, and the zombies begin to run inside. They screech as they head for the stairs.

INT. SCHOOL - HALLWAY - NIGHT

The sounds of the zombies downstairs echo through the school. Mary runs in.

MARY
They got inside!

JOHN
There's a staircase back there!
Run!

They sprint down the hallway towards a staircase. Patricia looks back and sees the zombies make their way around the corner and into the hallway.

INT. SCHOOL - STAIRCASE - NIGHT

They race down the stairs.

JOHN
Uh, so, Patricia, I've been
thinking...

PATRICIA
(Confused)
What?

JOHN
Well, I was talking to Mike
yesterday, and he made a good point
about something.

PATRICIA
What are you talking about?

JOHN
I think we should take our
relationship to the next level.

PATRICIA
John, I don't think this is the
best time!

JOHN
Well I just wanted to tell you just
in case I, you know...Die.

They reach the first floor.

PATRICIA
Can we please talk about this
later?

They open up the door that leads outside. Mary stops.

MARY
I'm not going out there!

JOHN
It's the only way!

MARY
Those things are out there!

PATRICIA
They're in here too. Come on!

Patricia pulls her out. John trips over himself and lands hard on the floor. His bottle of cologne falls out of his pocket.

PATRICIA
Damn it, John, do you bring that
with you wherever you go?

She grabs him and pulls him out of the staircase. The echoes of the zombies bounce off the walls.

EXT. SCHOOL - NIGHT

A piece of burning debris from a nearby burning car sits in front of the door.

John moves behind it, still in the lay-down position.

His bottle of cologne gets in the way of the door when Patricia closes it. It jams the door open and she continues to try and close it, and crushes the bottle.

JOHN
Wait, my cologne.

Patricia smashes the bottle open. Cologne sprays at John in his eyes. He retreats back and the flames from the burning debris ignite the cologne spray.

The fire engulfs John, which also ignites the pounds of cologne he was wearing earlier.

Patricia jumps back as John screams in agony as he's roasted alive. Everyone else screams and watches.

PATRICIA
Oh my God!

John attempts to stand up, but topples over onto the ground.

PATRICIA
Somebody do something!

Everyone continues to watch in horror as John stands up and continues to burn alive.

MIKE
John, stop, drop, and roll!

John begins to walk towards them. His arms flail around. Everyone backs away as he nears them. They huddle together as they watch.

PATRICIA
John! No!

Mike grabs her as the group runs away.

MIKE
It's too late, Patricia! He's gone!

PATRICIA
No he's not!

John falls to the ground and lets out one last gurgle as an attempt to speak. His body twitches and crackles as the fire takes over him.

Mike pulls Patricia away. They run across the parking lot.

EXT. FIELD - LATER

They stop running and rest. Patricia's eyes are red and swollen from crying.

PATRICIA
We have to go back for John!

MIKE
We can't. Those things are back there.

Patricia wheezes as she catches her breath. A string of snot droops from her nose, but she sniffs it up.

MIKE
Will you stop your crying!

Heather walks over to Patricia and holds her. She scolds at Mike.

HEATHER

She just lost her boyfriend, Mike!

MIKE

Well if she keeps crying, she'll
give us away to those things!

HEATHER

They already know we're here!

EDDIE

It's true. We have to keep moving.

MIKE

Shut up!

MARY

He's the one that actually knows
what to do!

MIKE

You're seriously going to stick
with him?

MARY

He knows what these things are. And
he knows how they're killed right?

EDDIE

A simple blow to the head.

HEATHER

We just need to find a car and get
the hell out of here.

EDDIE

Let's start moving.

Everyone lets out their own groan of tiredness.

HEATHER

I knew I should have gone
protesting early this morning. At
least I would have died doing
something I live for.

MIKE

Shut the fuck up, you fucking
flower child.

EXT. STREET - NIGHT

A polished 1963 Buick LaSabre convertible sits in the middle of the road. A few yards away from it sits a flipped over car.

Everyone runs to the convertible except for Patricia. She sniffs and smiles, relieved.

MIKE

Aw, bitchin'!

Eddie opens the driver door and sits in it. He jingles the car keys in the ignition.

EDDIE

The keys are still in here!
(Looks at steering wheel)
Hangin'! It has a suicide knob. I
never thought I'd use one before!

Everyone else gets in the car. Mary looks back and sees Patricia walking towards the car.

MARY

Come on, Patricia!

Mary shuts the door.

Patricia slowly moves towards the car when a zombie pounces on her. She screams as she's tackled to the ground.

The zombie bites down on her cheek. She screams in agony as the zombie pulls its head back and rips a chunk off.

As the zombie chews on her cheek skin, it digs its fingers in her left eye and pulls it out.

He bites down on the eyeball, and eyeball juices spray on Patricia's convulsing, screaming body.

Mary looks through the back window and sees Patricia on the ground, barely alive. The zombie takes another bite from her neck.

MARY

Oh my God, Patricia!

MIKE

Oh, fuck!

Mike sees an umbrella on the floor of the car and grabs it.

EXT. STREET - DAY

Mike runs over to the zombie and smashes it with the umbrella. Blood flies out of the zombie's mouth as it falls to the ground.

Mike stumbles over and stabs the zombie in the eye. He pulls it out and stabs it in the other eye. The zombie slowly becomes still.

Heather and Eddie run over. Mary steps out, but stays near the car. Mike looks at Patricia's body. One last squirt of blood sprays from her neck.

MIKE

Holy shit...

(To Eddie)

This is all your fault.

EDDIE

My fault? How is this my fault?

HEATHER

Quiet!

The two guys shut up. They all listen and look out to the field.

Groans, screeches, and moans echo from out in the depths of the dark fields. Running feet grow louder as they near.

Mary stares out into the fields. She walks over to the passenger side of the car and opens up the glove compartment. She grabs a flashlight from inside it.

Mary turns on the flashlight and shines it out into the field.

Dozens of zombies. They all run towards the street, bloody, rotting, dead.

MARY

Oh my God!

A balding zombie woman screeches as she runs towards Mike. He swings the umbrella like a bat. A chunk of her head blows off and she falls to the ground.

Eddie and Heather run over to the car. A zombie runs up and tackles Eddie to the ground. He screams as the creature slobbers on his face and comes inches to biting him.

HEATHER

Mary, try and start the car!

Mary jumps into the car as Heather runs to the ditch. Trash and car parts litter the ditch. Heather grabs a metal pipe as two zombies run up to her. She swings the pipe.

One zombie spins around; its jaw disjoints. She trips the other zombie to the ground and smashes the pipe into the creature's head. Blood and brains spray on the ground.

Mary tries to start the car, but the engine only coughs and sputters.

Eddie struggles with the zombie on top of him. He finally rolls over and grabs the zombie by the collar.

He sticks the head between the door of the driver side and smashes the door on it repeatedly. Blood sprays on the seats and the side of the car. Mary's also sprayed with blood.

Mike continues to smash the umbrella into the zombies' faces. The umbrella breaks apart and he throws it to the ground. A zombie runs up and he grabs the head, twists it, and the neck snaps.

He turns around and another zombie runs up to him. He swings his arm in front of it and hits the zombie in the neck. The zombie falls to the ground. Mike begins to stomp on its head.

Eddie runs over to the trunk and pops it open. Inside are multiple varieties of weapons: a few crowbars, a tire iron, even a gun.

EDDIE

Who is this person?

He pulls out the tire iron.

EDDIE

Mike!

Eddie throws the tire iron at Mike. Mike catches it and smashes the skull of an oncoming fresh zombie. The zombie falls to the ground and Mike continues to smash it in the face.

Two zombies run over and push him to the ground.

Mary continues to try and start the car, but it still won't start. A group of zombies run over to the car and crowd around her. She screams as they grab at her.

She kicks at them as the rotting faces come inches away from her. They smear blood on her arms and clothes. Mary grabs the flashlight and hits one of them in the face with it.

The zombie falls backwards, but the others quickly take its place.

Eddie pulls out the gun and points it at one of the zombies. He pulls the trigger. BANG! It hits the zombie in the shoulder. He aims a bit higher and gets it in the ear.

A few of the zombies look at Eddie and run towards him. He shoots at them and gets one of them in the kneecap. He shoots at another and blows its jaw off.

Mary kicks away the zombies and crawls out of the passenger side. She passes Heather, who holds the pipe out in front of her.

A zombie runs at her and into the pipe. The metal pipe impales the zombie and runs right through it through the other side.

Blood sprays out of its mouth and onto Heather's face. She swings the pipe around and the zombie's body slides off of it and into the ditch. Its head hits a rock and blood sprays on the ground.

Mary hides behind the passenger side of the car as she watches Eddie waste the rest of the bullets on the last zombie that attacked her.

She looks down on the floor of the car and sees a hairbrush, hairspray, and a lighter. She grabs the lighter and the hairspray and turns around.

A zombie crawls out of the ditch. Its legs are missing and its intestines drag behind it. It growls as it stares at her with its one eye.

She tries to light the lighter, but a flame can't be produced. She tries again and again, but it doesn't work. The zombie grabs her foot.

The flame appears and she pushes down on the hairspray cap. The hairspray turns into a flamethrower. She lights the zombie on fire and crawls away.

The zombie rolls around on the ground and thrashes its arms around. Another zombie crawls out of the ditch and pounces towards Mary.

She ignites the hairspray and lights the zombie on fire. It falls to the ground, but stands back up and begins to stumble around on the road.

The flaming zombie runs into another zombie and catches it on fire. The two flaming zombies begin to stumble around. As they run into other zombies, they catch on fire, also.

Heather smashes the pipe into a zombie's chest. The zombie flies onto its stomach on the hood of the car. Heather screams and rams the pipe up the zombie's ass.

The pipe slides through easily and bursts out the zombie's mouth. Blood and feces sprays on the windshield. Heather backs away and watches more blood and feces fall out of the pipe.

Mike jams the tire iron up through a woman's jaw and out the top of her head. She falls to the ground and he runs over to the trunk of the car and pulls out the crowbar.

He whacks another zombie to the ground and stands over its head. He sticks the crowbar inside the zombie's mouth and begins to pry the zombie's mouth open.

The jaw begins to dislocate, and it rips off the head of the zombie. The tongue flops out and a pool of blood forms around the zombie's head. The zombie gurgles on the blood.

Eddie jumps inside the car and turns the key. He gives the car some gas.

EDDIE

Start you piece of shit!

The car starts and he turns on the headlights. A group of zombies stand in his way. He slams his foot on the pedal and runs the group of zombies.

He stops while on top of them. The zombie on the hood slides off.

Eddie looks at the back tires. The zombies, though crushed, attempt to crawl out from beneath the car. He smiles.

EDDIE

Let's burn some rubber.

He puts one foot on the brake and slams his other foot on the pedal. The back tires rotate extremely fast and tear up the zombies beneath.

Blood, skin, bone, muscle, etc. spray out from behind the tires. The zombies turn into mush as organs churn up and spray on the road.

Eddie stops and puts the car in park. He steps out and looks at his masterpiece. He tries to keep from laughing.

By now, there are about a dozen flaming zombies walking around the street.

One of them falls to the ground on a trail of gas. Suddenly, a line of fire races across the road. Right towards the flipped over car.

The flipped over car goes up in flames. Eddie looks over at the burning car. More zombies run around it towards them, ready to attack, when the car explodes.

Everyone covers their heads and duck. Fiery debris falls to the ground. The zombies around the car are thrown off their feet and explode into pieces.

Mary hides behind the car. Eddie, Mike, and Heather shield their faces and are sprayed with blood and other organs from the zombies.

The fireball races up into the night sky. Burning debris slowly rains down around the area. Mary slowly stands up from behind the car and stares at the burning car.

Heather and Mary look at each other. Heather laughs.

HEATHER

Holy shit.

She walks over to Mary.

HEATHER

Are you guys okay?

Everyone nods. Heather lets out a relieved sigh. The four group up.

HEATHER

What a rush!

Mary looks at herself and the three others covered in blood and laughs.

MARY

Look at you guys! I hope you all shower whenever we find a place to hold up in.

Eddie looks at the burning car.

EDDIE

That explosion's going to attract more. I've got the car started. We need to go.

They turn around and face the car. Behind them, Patricia stands and stares at them with her one eye.

MARY

Oh God.

Mike begins to walk towards Patricia. Heather walks after him.

HEATHER

Mike! Mike stop! No!

Mike punches Patricia in the face. She spews out blood and teeth, but could care less.

He picks up Patricia's body. He sticks her head in and begins to continuously smash the trunk on her head and neck.

Blood begins to spray onto his face and clothes. Everyone is speechless.

Mike continues to smash her head in until her face is unrecognizable and a mushy pulp.

He pulls her body out and slams the trunk shut. Mike wipes the blood off of his face, turns around, and lets out a relieved sigh.

HEATHER

Holy shit, Mike...

Mary begins to cry.

MIKE

(To Eddie)

This is all your fault!

EDDIE

What?

MIKE

You just had to come here, huh? You led them to us!

EDDIE

What the fuck are you talking about?

MIKE

You came to the school and those things followed you! They broke in, and now they're after us. You just got in everyone's way and now look what happened? Two of our friends are dead!

MARY

He didn't do anything. Those things are everywhere, no matter where we go.

Mike begins to pace back and forth furiously.

HEATHER

Keep your cool, Mike.

MIKE

Don't tell me to fucking calm down! I don't know about you assholes, but I don't want to die.

HEATHER

Mike! Just shut the fuck up! All you've been doing is complain! You're such a flake, a candyass! Just grow up already.

(To Everyone)

You guys can stand here and argue. But me? I'm getting in that damn car and I'm getting the hell out of here. But if you three continue to yell at each other like a bunch of kids, you're going to get yourselves killed.

Mike faces away from Eddie and rests on the trunk of the car. Heather walks over to the passenger side and sits in the car.

MARY

We're all going to die!

Eddie turns to her and hugs her. She squeezes him tightly.

EDDIE

We're not going to die. We're going to get through this.

Mike turns around sees them hugging. His eyes lower and he grinds his teeth.

MIKE'S IMAGINATION

Eddie looks at Mike and smiles devilishly. He pretends to smack Mary's butt.

Mike squeezes his fist.

Eddie creates a penetration motion with his index finger slipping through a hole made by his other index finger and thumb.

Mike's face begins to turn red.

Eddie pulls Mary away and she goes down to her knees. She begins to unbutton and unzip Eddie's pants.

MIKE

You mother fucker!

REALITY

Eddie and Mary are still embracing. Mary looks at Mike with puffy red eyes.

EDDIE

What?

He walks angrily and furiously towards Eddie. Eddie backs away. Mike punches him in the face.

Eddie falls to the ground and looks back at Mike. He wipes the blood away from his nose.

EDDIE

Mike! What the fuck!?

MIKE

Fuck you!

Mike kicks Eddie in the stomach. He wheezes as the wind is knocked out of him. Heather jumps out of the car.

HEATHER

Mike, stop, God damn it!

Heather runs and tries to pull Mike back. He pushes her to the ground without any trouble.

Mary tries to pull him away, but he shoves her to the ground, also.

Mike kicks again. Eddie curls up in the fetal position.

MARY

Mike!

Mike raises his foot up to stomp on Eddie's face when a metal pipe collides with his head.

Mike falls to the ground.

MIKE

Mother fucker!

Heather drops the metal pipe.

HEATHER

Spaz.

She helps Eddie up. Mary helps and they walk him to the car.

EDDIE

I'm fine! Just a bit bruised! I'll drive.

HEATHER

Like hell you are. I'm driving.

EDDIE

No seriously, I'll drive. Get in.

They look back in Mike who holds his head.

MIKE

Where are you guys going? Wait!

HEATHER

(Flicking him off)

Climb it, Tarzan.

She notices Eddie at the wheel, sighs, and gets on the passenger side. Mary is in between her and Eddie.

Eddie drives away.

EXT. STREET - NIGHT

Mike holds his hand to his wound. Blood squeezes through the cracks of his hand. He stands up, but falls to his knees.

He watches the car disappear into the night fog.

MIKE
God damn it...

He begins to crawl on the road in the same direction as the car. He's disoriented, and falls on his side.

MIKE'S P.O.V.:

It's a double vision, which fixes itself one moment, and becomes blurry the next.

Shadow figures run down the street towards him. He looks over at a field next to him. More shadows hop through the long grass.

The screeches fade in and echo in his mind. They surround him and he screams. The hands cover his vision, and he looks down at his stomach.

The creatures rip open his abdomen and pull out his intestines and other organs. Mike screams.

Blood sprays at his eyes and block out his vision, but the sound of the screeches and slurps of the creatures eating echo through his head.

EXT. STREET - NIGHT

Protester zombies throw their signs to the side as they grab for a piece of Mike. Other zombies squeeze through. Organs fly in all directions.

Mike's body is torn apart. His legs and arms are ripped out of their sockets, and his face is torn off of his skull. Blood trickles down the road and into the grass.

INT. CAR - DAY

The sky has a red glow.

Mary pushes in a cassette. "Fun, Fun, Fun" by The Beach Boys plays.

Heather laughs.

HEATHER
You know, I was supposed to see
them this weekend.

Mary flips on the radio and switches through the stations. There's nothing but static.

MARY

It's gone. Everything's gone. We
really are the only ones left.

Eddie uses the Suicide Knob to drive and puts his arm around Mary. He holds her close and she lays her head on his shoulder.

The sun begins to rise over the horizon and brightens up the overcast sky.

MARY

Thank God. Daylight.

A voice crackles in on the radio. It's a RADIO SPOKESPERSON. The three listen in.

RADIO SPOKESPERSON

...If there's anyone listening in, the American army has been pulled out of Vietnam by President Richard Nixon to help set up refugee camps scattered about Texas and other states. The nearest one is located in the Katy area. President Nixon has ordered the U.S. Army to move across the nation and contain the infection, but there is no word on how long it will take. So if you're listening, get to the Katy area as quickly as possible. Though there is no exact word on what has caused this phenomena, but scientists believe that there was a virus that spread worldwide. The epidemic has believed to cause the reanimation of dead brain tissue, and causing the dead to rise and feed on the living.

Mary shuts off the radio. Everyone looks at the sunrise.

MARY

It's beautiful.

HEATHER

Yeah. All of this seems like one long, bad dream, you know?

The car is quiet for a moment.

Then, a large U.S. Army helicopter flies over head. They look up and watch it fly in front of them. It flies into the sunrise.

HEATHER

Drive faster! We need to follow it!

There's a loud rumble behind them. They look over and watch a large U.S. Army truck pass by. The three look inside.

Dozens of survivors sit in the truck. Some are covered with blood.

EXT. REFUGEE CAMP - DAY

Thousands of large tents are set up in the large area. People sit on cots as medics check them out.

Other people sit around each other, talking and laughing. They listen to the radio or listen to music.

Eddie, Mary, and Heather, the blood cleaned off of them, walk through the refugee camp and see everyone smiling and dancing and talking.

Eddie nudges the two.

EDDIE

(Laughing)

Look.

Rednecks shoot at oncoming zombies. They shoot in the legs or the chest areas.

HEATHER

That's sick. They're doing it for fun.

A group of rednecks tackle down a zombie and tie a rope around its neck. They tie the zombie to a post tightly and begin to mess with it. Pouring beer on it, punching it, etc.

Mary and Heather walk away, disgusted.

EDDIE

What? They're rednecks! Come on!

They pass a large group of protectors, also laughing and dancing.

One of the protesters, a HIPPIE, runs around the three. She throws flowers over them.

HIPPIE

The war! The war is over! We can go back to living in peace and harmony!

The hippie woman runs into the group of the other dancing protectors. Eddie tries not to laugh. Mary and Heather continue to walk and leave Eddie behind.

MARY

(To Heather)

So, are you just as excited as they are?

HEATHER

I don't know. I'm excited that the war is over, but, like, only because this happened. It really doesn't make a difference, because, like, people are still getting killed. It's person against person. It's still a war.

They're quiet for a moment.

MARY

Well, I'm glad we survived this. For a while, I thought I was going to lose you back when we were attacked by those things.

HEATHER

Don't worry. I'm still here. I'm glad I didn't lose you either.

Eddie watches the people around him. He looks over at Mary and Heather. They continue to talk to each other. He sighs and begins to pace back and forth a bit.

EDDIE

(To himself)

Mary...I know this isn't the best time, but I just wanted you to know that...No, that's stupid. Mary, I'm glad I was able to survive long enough to tell you that I love... No! God, I'm such a square. But Mike is gone...Okay, I'm just going to go out and say it.

Eddie takes a deep breath, smiles, and turns around.

EDDIE

Mary, I love.

He stops dead in his tracks. Just a few feet away, he sees Mary. And Heather. KISSING.

Eddie's mouth drops. Mary and Heather continue to make out.

They smile at each other.

MARY

So, do you want to join
celebration?

HEATHER

Why the hell not. Let's go.

The two walk towards the dancing hippie protectors, leaving
Eddie standing with his mouth agape, hand-in-hand.

THE END