# LOVE, BUNDY

by Allan Bourne SUPER: 1973... SOMEWHERE IN A SMALL TOWN

FADE IN:

EXT. TED'S RESIDENCE - DAY

We TRACK behind a MAN. He walks with a sense of controlled urgency. Like he's to late an important dinner. He has dark hair, medium built.

> GIRL NEXT DOOR (O.S.) Hey you!

A sweet, angelic voice stops him dead in his tracks. The man turns to find the GIRL NEXT DOOR waiting patiently for him. She's young, very attractive, and judging by that twinkle in her eye, head over heels for this guy.

GIRL NEXT DOOR (CONT'D) Been looking for ya.

MAN Looking for me? Well, ain't I a lucky bastard.

She playfully hits him.

GIRL NEXT DOOR Yea, I just passed by to see if you were home.

MAN Is everything OK?

She shrugs, then shakes her head with a frown.

GIRL NEXT DOOR Yea, everything's ok... I guess.

She kicks aside some dirt. The Man gently raises her head. Looks her in the eye.

> MAN No, no, something is bothering you. Now, you're either gonna tell me, or you're not. So which is it.

The man brushes aside her hair. Rubs her face. She starts to smile.

GIRL NEXT DOOR It's my dad. He... he won't let me go out with my friends tonight.

MAN Oh yea? Where were you planning on going? GIRL NEXT DOOR

The movies...

MAN The movies? Now, where were you really planning on going?

GIRL NEXT DOOR The majestic ballroom.

MAN Is that that big dance going on tonight with those college kids?

GIRL NEXT DOOR

Mhm...

MAN A bit older than your crowd I would say.

GIRL NEXT DOOR Yea, but I wanna get groovy.

She does a little dance move. The man laughs.

MAN

Don't we all. Look, I'm sure your father is just looking out for you. Wants to keep you away from trouble as much as possible, and why wouldn't he, look at this cute face.

GIRL NEXT DOOR Aww, you always know what to say Ted.

MAN That's why I get paid the big bucks.

They share a laugh.

MAN (CONT'D) Now you run along and give daddy a big hug and kiss.

The man continues along unto his property.

GIRL NEXT DOOR (O.S.) When you gonna take me camping like you promised?

Soon.

CLOSE ON an axe stuck in a tree stub. The man picks it out. Gives a a good swing... THWACK! Shops it in half.

He continues to walk... he stops at the chicken hen. Calls out to them, a gang of chickens come running towards him, he feeds them.

The man gets up, walks over to his shed. Shovels, pitchforks, and other garden tools sit on the roof of the shed. He pulls down the pitchfork, inspects it. He throws it back on the roof.

The man stands in front of the shed, slowly he unlocks it. He then stands there, eyes closed, he leans his head on the shed as if he's in pain.

INT. SHED - SAME

DARKNESS...

The man steps in, for a brief moment light sneaks it's way inside the shed. He shuts the doors, and once again we're back inside the DARKNESS.

The sound of metallic tools can be heard CLANKING against each other.

SILENCE...

A LIGHT cuts on --

It cuts through the black unknown abyss, forming a spotlight. It shines it's yellow fluorescent on what might as well be the face of the devil. It's a long pointed face marinated with charm and appeal. His eyes, those damn cold eyes is what gives away his true nature. A sick and twisted set of eyes, like they were plucked from a demonic beast.

Unfortunately the illuminated face is not Satan... Rather a young, curious TED BUNDY(mid 20s). His hand is fitted with a long rusty machete coated with dried blood.

TED'S POV

A DAMSEL far passed the distressed stage. She's shackled to a pipe, her mouth is taped shut, she looks like she's been there a day or two the most. Barely conscious.

Ted rubs her face, her soft skin gives him some kind of orgasmic release. Her eyes start to flicker open.

# TED

Hi there!

The Damsel sobs, but the disharmonious sounds don't make it pass the tape around her mouth. She tries to look away, look at anything else besides the beast that resides before her. She eventually gives in, slowly she raises her head, her eyes meet with Ted's.

Ted takes the machete, rubs it against her face. Chills shake their way out of her body. Ted gets close to her, buries his face into the side of her neck. He takes a long whiff.

> TED (CONT'D) Now, I'm gonna take the tape off, at that point you're gonna stop screaming, OK?

His voice cuts deep into you when he speaks.

The Damsel quivers. Her big beautiful eyes peeled wide open in a state of shock. Ted grabs her face in fury.

> TED (CONT'D) OK? Don't... fucking... scream. (calms down) Just... don't scream.

She nods. Ted seductively peels the tape off of her mouth.

DAMSEL

Ahhh!

She must have been holding that scream in for a while. The Damsel sucks in as much air as she possibly can.

Ted smacks her, it's a hard and quick smack. The kind a man would give to his dog if he did something bad. Her screams quickly revert into a quiet whimper.

> TED What did I tell you about screaming?

DAMSEL (in tears) I'm sorry, I just want to go home. Don't do this to me, please don't do this.

TED Don't do this to you? Now, what you figure I'm going to do? Hmm, tell me. Cause I don't even know what I'm going to do to you yet. The possibilities are endless though.

DAMSEL Tell me what you want. You want money? (MORE)

# DAMSEL (CONT'D)

Just let me talk to my family, I can get you a lot of money. Just let me make a call. But please don't kill me.

TED

Money? The hell would I do with money? I got everything I need right here baby.

Ted holds up the Machete. Light bounces off of it's crusty blade.

#### DAMSEL

No, no... do anything you want. I don't care. Just don't kill me.

TED

I'm already gonna do what I want with ya. But what you can't seem to grasp is fate. Fate brought us together. Fate put you in the right place at the wrong time. And while it may seem like shit luck for you... you gotta look at this from both sides sweety, 'cause from where I'm standing, things haven't looked this good in a while... but, lets pretend I have a change of heart suddenly, and I decide to let you go. Enlighten me on what would happen after that.

DAMSEL I'll go back home, and act like this never happened. I swear it. I won't tell a soul. I'll just go back to my regular life.

Ted considers this for a moment. He takes out a flask. Drinks.

TED So I take the effort to snatch you up from the street in the middle of the night, and you're just gonna run along and act like none of this ever happened, huh? Just run along, get married, have kids and have a happy life?

(waits for an anwser) It can't be like that anymore, it's over for your regular life, and mine. Every time you go to bed you'll lay down and wonder where I am, what I'm doing, who he's killing now. (MORE)

# TED (CONT'D)

You'd never be able to sleep again, insanity will slowly eat away at you. And me, you don't wanna know the stress I would be under if I let you walk away from here.

### DAMSEL

Why? You motherfucker, why are you doing this? This isn't right... you can't do this to me. You can't, WHY? WHY?...

TED

I don't know why. I've been searching for answers, screaming out to the heavens for days. But I get nothing. You don't understand the pain I've been going through... But this moment just feels so right to me. Hell, I'm more nervous than you are right about now, I've never killed someone before... so for the sake of both of us, I'll make this quick. OK?

A squeaky gasp slips from her mouth. The Damsel cries silently, She drops her head, gives in... accepts Ted's words. He's sold her on her own death.

Ted holds the machete up, ready to thrust...

Ted SWINGS the machete... sharp metal cuts through soft skin. Her blood splatters on his face, he doesn't blink.

When Ted stops swinging, it hits him. A moment of realization -- he's just murdered a woman.

DISSOLVE TO:

EXT. FOREST - DAY

Ted scours the forest with the damsel thrown over his right shoulder. He stops at different spots and contemplates laying her down.

Ted lays the damsel down on the peak of a cliff. He then chops away without any hesitation.

FADE TO BLACK.

FADE IN:

INT. BATHROOM - DAY

Hot steam fogs up the room. Ted's dirty clothes are laid out on the floor. His magnetic voice booms from inside the shower.

Ted's singing, he holds the bar soap like it's a microphone, he's really into it.

Blood washes off his skin.

TED ... Only the lonely, know the way I feel tonight, only the lonely know this feeling ain't right, there goes my baby, there goes my heart, they're gone forever, so far apart, but only the lonely know whyyyy I cry, only the lonely...

INT. BEDROOM - MOMENTS LATER

Ted stands in front of a full length mirror, he stares at himself with inquisitive eyes. He touches his face, then he gently rubs his hand through his dark brown hair. His fingertips are tarnished with dried blood.

#### INT. KITCHEN - MOMENTS LATER

Ted sits at the Kitchen table, in front of him is a nice platter of pancakes and a black cup of coffee. He peacefully begins to eat breakfast.

> TV REPORT (O.S.) ... breaking news coming in, this is quite gruesome folks, the body parts of a young women were found scattered in a abandoned field downtown, police are beginning to speculate whether or not these are the remains for Samantha Duvall, the young girl who went missing last month...

Ted takes a sip of coffee, then smiles. DING DONG! DING DONG! The doorbell rings.

CUT TO:

TED

He opens the door. JULIE(the girl next door) eagerly awaits him with a tray of cookies.

#### Julie? What's going on?

Julie can't help but smile. She holds up the cookies, shows Ted.

TED (CONT'D)

For me?

JULIE Yup! Fresh out the oven.

Ted grabs the cookies from her, eats one. They're delicious.

TED Why thank you Julie. How can I ever repay you?

JULIE

You don't.

Ted gives Julie a hug. Pats her head. Then takes off.

EXT. SECLUDED PATH - DAY

A long endless trail surrounded by large trees.

FROM A DISTANCE, Ted walks into view. He gets closer, and closer to us.

Ted seems lost in thought. He looks at the ground as if it's his only companion.

Ted hums the melody for "Only the Lonely"...

... the faint sounds of guitar strings play the same melody.

Ted stops, looks around. He must be going crazy. But the melody continues even after he stops humming. Ted unleashes a crowbar. He breaks from his path down the secluded trail, heads deeper into the woods.

EXT. WOODS - DAY

Ted creeps through the wilderness. He takes Gentle steps, trying to make as little noise as possible. He grips the bloody crowbar. Ducks behind a tree.

# FEMALE'S VOICE

... Only the lonely, know the way I feel tonight, only the lonely know this feeling ain't right, there goes my baby, there goes my heart, they're gone forever, so far apart, but only the lonely know whyyyy I cry, only the lonely... These melodic words hit Ted like a punch in the gut. He pauses, takes a peak.

TED'S POV

A FEMALE sits on a tree stub playing a guitar, her back towards Ted. Her angelic voice echoes throughout the wooded area bringing this already peaceful place into a state so calm you'd think it was the garden of Eden.

She stops singing but continues to play the guitar.

The crowbar slips out of Ted's hand. He gets startled. Jumps back behind the tree.

She stops playing.

WOMAN (to ted) I can smell you.

Ted sniffs himself.

She turns toward Ted. Revealing herself for the first time. And boy is she a thing of beauty. Long brown hair flows down her back, flawless skin. Her eye's are covered with sunglasses, she's dressed like a fashionable hippie, like she wants to be a free spirit, but wants to look good while doing it. This is CARA GREEN(22 years old).

Ted slowly peaks out from behind the tree. He catches a glimpse of Cara, his eye's go all wide, like a kid falling in love for the first time.

Quickly, he reverts into his hiding position.

Cara sighs. Annoyed.

CARA What are you some kinda weirdo or something? Come out.

Ted considers.

CARA (CONT'D) Look, you can either play the fool and stay behind that tree, or you can come out and face me like a man, can you dig that?

TED Okay, ya got me.

Ted takes a peaceful step forward. Cara backs up.

CARA That's close enough.

Cara puts her fist up. Defensive. Ted stops. His eye's remain fixated on her. TED Woah... I'm sorry to sneak up on you like that, it's just I heard something that sounded like an angel. CARA How do you know what angel's sound like? TED I know what human's sound like, and that ain't what I heard. So I figured it must be something out of this world. CARA You got good game, white boy. But don't be fallin' in love with me or nothing. It'll only leave you with two things ... TED Which is... CARA An expensive bill, and a broken heart. TED Two things I'm more than willing to pick up the tab on. Cara smiles coyly. She spot's the crowbar. Ted smirks, embarrassed. TED (CONT'D) So, um... what's your name sweety? Cara chews it over. Gives him an uncertain look. Ted tucks his shirt in. Tidies up. CARA I don't know, You look like trouble. TED I'm not asking for much. It's just... I at least wanna know your name. Ted waits for an answer. He brushes back the hair from his

face.

10.

CARA

Cara, Cara Green.

TED My, that's a lovely name. Sounds like a future something good. I'm Ted Bundy. It's an honor.

Ted bows playfully.

TED (CONT'D) So what are you doing way out here Cara?

CARA You ask a lot of questions Ted. Never heard about curiosity killing the cat? Besides, I can ask you the same.

Cara grabs her guitar, starts to pack her belongings.

TED

I was just out for a walk. Enjoying the weather and such. But a pretty little lady such as yourself shouldn't be out here alone. You never know what kind of monsters could be lurking about.

CARA

Monsters don't scare me. I know how to deal with monsters.

Ted creeps behind Cara while she packs her things. She turns around.

TED So, what are you scared of?

Cara gets startled by Ted's face to face approach.

CARA It was nice meeting you Ted.

Cara rushes pass him. Ted follows behind her in hot pursuit.

TED (to Cara) Wait up. Don't be so cruel baby.

Cara moves quickly, and precise. She B-lines through the forest.

Cara gets on the trail. By the looks of things, she could use a map.

Ted, relishes at her beauty from a distance.

TED (CONT'D) You look lost.

Cara sighs. Ted seems to be her only option at this point. She gives in.

Ted reaches out for a handshake ...

... Cara thinks it over, reaches her hand out. Reluctantly.

Ted takes a step forward, while still grasping her hand tightly. Ted swings...

... BANG!

Knocks Cara unconscious.

OVERHEAD SHOT ON CARA

Ted pulls her through the dirt, a line of blood runs down her head.

FADE TO BLACK.

FADE IN:

INT. SHED - NIGHT

The overhead light flickers, makes a buzzing noise. The SOUND of THUNDER picking up.

Ted watches Cara. Transfixed in her beauty. He runs his hands against her face.

CUT TO:

OVER BLACK

The sound of a needle hitting a record. An old, uplifting tune starts to play.

EXT. TED'S HOUSE -- DAY

Various SHOTS of Ted's house and the surrounding area's. Quiet, vast, empty.

A creepy feeling of solitude sets in.

SCHWING... SCHWING...

INT. TED'S HOUSE - DAY

That SCHWINGING noise is coming from a blade...

... a blade being rubbed against a stone. Ted's grisly hands grip to it tightly. Ted stops sharpening it. He pokes his finger with the point of the blade. He flinches. It's damn sharp. Ted says something to himself, something funny, something diabolical. He snickers. INT. SHED - DAY Ted opens the door. Cara is still pulling out of her unconscious state. Ted has a bucket filled with water. He throws it onto Cara. She jumps to life. Her eyes widen with disbelief. Ted laughs... ... he's taking great pleasure in all of this. His laugh transforms from diabolical to creepy. TED Wooo... well, good morning shuga'! Cara is seething. TED (CONT'D) Hope you had a nice sleep. I know I did.

> CARA (under the tape) Fu... you... moth..f..cka!

If looks could kill, the death stare Cara is giving him right now would open up his chest and rip his heart right out.

Ted raises the blade in his hand. Points it dead center at Cara. She backs away as far as she can. Ted toys with her.

TED Now, I'm gonna take the tape off ok? Do... <u>NOT</u>... scream. Got that? I don't like it when you scream. As if anyone can hear you, no one can hear you, why do you scream? It's quite baffling. Do I look like a stupid man? Like I would kidnap you and bring you to a place where people can hear you scream? I'm not that stupid, so don't waste your breath. Ted rips the tape off expecting Cara to scream he plunges forward.

To his disbelief, Cara remains silent.

Ted is confused. Speechless. He backs away, scratches his head.

TED (CONT'D) You didn't scream... good. Um... (thinks) ... shit.

Ted storms out of the shed. Cara is taken aback.

MOMENTS LATER

He returns.

TED (CONT'D) Now listen --

CARA

-- No, you listen you sucker punching motherfucker. It was one thing knocking me unconscious and bringing me to this god awful, smelly little shed of yours... but bitch, you just got my hair wet... now my shits gonna get all frizzy... do you know how long it took for me to my hair straight? DO YOU?

Ted is speechless.

Uh...

CARA (mocking) Uh... Uh... two days bitch!

TED

TED

Rude!

CARA I want an apology!

TED

An apology?

Ted is beside himself.

Cara turns her head. Sassy.

TED (CONT'D) (uncertain) ... I'm sorry?

CARA Was that a question?

TED

Ok, ok. I'm sorry. I guess I should have been more caring towards your... hair. It won't happen again.

CARA Good, now go in the house and bring me something to eat.

Ted, befuddled, drops the blade. Runs out of the Shed.

Cara sighs...

INT. KITCHEN - MOMENTS LATER

Ted digs through the fridge, he's pulling things out that she may potentially be able to eat: milk, cookies, bread...

Ted grabs an old cold cut sandwich. He smells it. Covers his nose, makes a sour face. He tosses the sandwich in the garbage.

MOMENTS LATER

Ted returns to the shed. This time with milk and cookies. He pulls up close to Cara, who's just fallen back to sleep.

TED Hey, you up?

CARA

AHHHH!

Ted jumps back ... a bit frightened. He pants.

TED

What?

CARA

Oh, I was just having this bad dream... ohh, milk and cookies!

Cara opens her mouth. Begging to be fed.

Ted hesitates...

CARA (CONT'D) C'mon now, don't be scared. I'll try not to bite your fingers off.

Ted lays one cookie in her mouth. Cara quickly devours it. Ask for another.

Ted accommodates...

Cara chews it up really fast.

CARA (CONT'D) Milk... milk.

Ted puts the cup by Cara's mouth. She leans her head back, he pours some down her throat.

When Ted is done feeding her they sit in silence, unsure of what comes next.

Cara drops her head. Breaks eye contact.

TED I'll let you get your rest, it's been a long day for you. I'll just kill ya in the morning.

CARA Thanks... I guess.

TED Yea, don't mention it.

Ted leaves the shed.

TED (CONT'D) (to himself; whisper) What the fuck just happened?!

Cara raises her head as he leaves. She watches him with great resentment.

INT. BEDROOM - NIGHT

Ted tosses and turns. He can't sleep. But it ain't the coyote calls from the hills that's keeping him up.

A monster storm beats down outside.

INT. SHED - NIGHT

A dim spotlight beams on Cara. She's shivering while she sleeps.

Ted enters the shed, carefully. Slowly. He has a sheet in his hand.

Ted gingerly walks toward Cara, trying his hardest not to wake her up.

He covers Cara with the sheet. In her unconscious state she cozies up, lays her head on Ted's shoulder.

TED

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He tries to move ...

... she's too settled.

TED

Unsure of what to do next, he begins to wrap his arms around Cara, comforting her. He looks calm. Tranquil. He shuts his eyes.

FADE TO BLACK.

FADE IN:

INT. SHED - DAY

Cara awakens. Surprised to see herself wrapped in a sheet. She looks up to find Ted sitting in front of her, machete in hand.

He's ragged as hell. Looks quite miserable in fact. He's not the same Ted we saw the night before, he's lost any resemblance of compassion. Stuck in kill face. Nostrils flaring, he doesn't blink. Never lets his eye's off of Cara.

> CARA Good... morning.

Ted smirks. Gets up.

TED You're good. I don't know how, or why you're still alive, but you are. Acting all innocent, hungry, and cold and whatnot. But no more--

CARA

-- Oh, oh!

TED What, what is it now?

Cara looks away embarrassed.

CLOSE ON CARA'S LEFT LEG

Blood trickles down.

TED (CONT'D) No more tricks. This must not have been your first time around a rodeo. But you see, I'm cold blooded, and heartless. The meanest son of a bitch you'll ever come across... Is that blood? How... why? Then in a brief moment of realization, it all makes sense. TED (CONT'D) ... Ohh. Ewww! CARA I need a tampon. TED A tampon? Where the fuck am I suppose to get a tampon from? GIRL NEXT DOOR (O.S.) Ted! Cara raises her eyebrow. CARA Who's that? TED Who's what? CARA Is that your girlfriend? TED (appaled) NO... that is not my girlfriend --GIRL NEXT DOOR (O.S.) Ted, you in here? CARA Don't play dumb with me. TED I have no clue what you're talking about. I didn't hear anything. GIRL NEXT DOOR (O.S.) (on shed door) Ted?

TED

Ahh!

Ted gets off of her.

CARA

Now I know you can't wait to kill me, but trust me when I say this isn't the kind of blood you want on your hands.

Ted looks at the small pool of blood forming on the ground. Disgusted. He moans.

EXT. SHED - MOMENTS LATER

Ted exits from the shed. He finds Julie wandering about in front of his house.

Ted kicks up some dirt. This is clearly something he'd rather not do.

TED

Hey Julie...

INT. JULIE'S HOUSE - MOMENTS LATER

Ted steps in behind Julie. She's pulling him by the hands.

TED You sure your fathers not home?

Julie turns to Ted, smiles, then opens her T-shirt buttons.

JULIE I'm sure, now c'mon on.

She places his hands on her chest, right where her heart would be, and coincidently where her boob is.

JULIE (CONT'D) You feel that Ted?

Ted awkwardly feels her boob. Julie starts breathing hard. She gets those crazy eyes, like she wants to eat Ted alive and swallow him whole.

> TED Hmm... yea... so, soft.

#### JULIE

You feel how fast my heart is beating. This is what you do to me Ted. You make me feel like I'm on drugs... the good kinda drugs. INT. JULIE'S BEDROOM - MOMENTS LATER

Julie is on Ted's back, she nibbles away at different parts of his neck and face. Unable to control herself.

Ted flips her off of him and on to the bed in an aggressive manner.

# JULIE

I like it rough Ted.

She rips off the rest of her shirt, she's down to her bra.

Julie pounces on to Ted, taking him down to the bed. She mounts on top of him. Starts to grind, slowly, ineptly. Ted is flustered, unsure of what to do next...

> JULIE (CONT'D) Oh Ted, how I've longed for you, your sweat, your awesome smell. Oh Ted, I wrote a poem for you... listen...

> > TED

... ok.

#### JULIE

It goes like this... T is for the way my body tinglesss when I see you... E is for the way you electrify my soul, D how can I forget about the D...

Julie grabs Ted's... you know... D!

Ted tosses Julie aside, tries to gain control of the situation. He gasp for air. Wipes Julie's drool off of him.

TED How about, you wait here, get all comfy and naked, I'm gonna run in the bathroom, I'll be out in a second.

INT. BATHROOM - DAY

Ted digs through the medicine cabinet. Tossing things aside, reading labels.

# JULIE (O.S.) Hurry up Ted!

Ted looks around, checks under the sink. Finds a box, opens it, and there it is.

Ted drops the tampon.

He bends down to pick it up. The bathroom door slowly opens.

Fearing if it touches him he'll be poisoned by it.

Standing in front of the door when it opens is JULIE'S DAD, to say he's a big man would be an understatement, more like two men in one.

He huffs and puffs. His gigantic hands clenched into bowling ball sized fist, ready to strike Ted.

Ted finally rises, tampon in hand. Still unaware. Ted places the tampon in his front pocket. Relived.

He attempts to walk out of the bathroom, but instead finds himself buried in the chest of a monstrous man. Now Ted finally see's him. His jaw drop in disbelief.

> TED You... must... be... dad!

JULIE (O.S.) I'm not gonna be wet forever Ted...

... screams Julie from the next room. Uh oh!

CUT TO:

INT. SHED - DAY

The doors burst open.

Ted stands in the doorway, busted up from a beating he just took from Julie's dad. He takes a minute to put himself back together.

Triumphantly Ted raises the tampon in his hand. Victory he proclaims.

CARA Well, that took long enough.

TED Do you know what I had to go through to get this? Do you? I just got my ass kicked, for you... you. And do I get a thank you in return?... Oh no, no thank you for Ted.

CARA Thank you. Now come here and put it in. TED What? I shall do no such thing.

CARA

Why not?

TED Are you kidding me?

# CARA

Ugh, here we go again, blah blah blah... For the last couple days all we've been doing is arguing Ted. That's it, I'm tired of arguing.

TED I'm not arguing with you --

CARA

-- you don't have to raise your voice. Do you want the neighbors to hear us?

Silence.

# CARA (CONT'D)

Well, if you aren't gonna do it, untie me and I'll do it myself.

TED

Do I look stupid to you? No way you're getting untied.

CARA

What's the big deal? I promise I'll let you tie me right back up. You can even watch me do it.

# MOMENTS LATER

One of Cara's hands are handcuffed to a pipe, she uses her free hand to put in the tampon. Ted has his back turned to her.

TED

You done?

CARA

Not yet.

TED What the hell is taking so long, don't you just stick it up there?

CARA

You'd think. These things aren't so simple.

Once she's finished, Cara uses that free hand to reach for a hammer. She's just inches away.

TED You got 10 seconds...

CARA Almost there.

TED

7 seconds.

CLOSE ON CARA'S HAND ...

... so close to reaching the hammer, to reaching freedom.

TED (CONT'D) 3 seconds... 2... 1...

Ted turns around, Cara swings the hammer. WHAM! Knocks Ted out. He falls to the ground.

Cara digs through his pocket, grabs the key for the handcuffs.

She unlocks her herself. Then speeds out of the shed.

EXT. SHED - MOMENTS LATER

Cara gets out of the shed, daylight hits her like a brick wall.

CARA'S POV

Bright light...

... she shields her eyes, then stumbles to the ground. Cara fights to get back to her feet. She's weak, she pushes up on the ground for support. It does her no good. After not getting anywhere, she starts to crawl.

Ted exits the shed behind her, disoriented, clutching his face in agony.

TED

Bitch.

Cara's blurred vision starts to clear. She finds herself surrounded by endless land and woods. The next house must be two football fields away.

Ted grabs her leg, starts to pull her. She kicks him in the face, dropping Ted.

Cara gets to her feet, her knees buckle, she stumbles, almost falling. She heads for the woods, running as fast as she can.

A fence surrounds the house.

Cara tries to jump it... but she's to weak. Ted has recovered and now moves in, closing her off. She reaches a dead end.

Cara picks up a machete, points it at Ted.

Ted raises his arms as if he's giving up.

BEAT

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TED (CONT'D)
You hungry?
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CUT TO:

INT. KICTHEN - DAY

An assortment of different foods are laid out on the table before Cara. She digs in with no regard, stuffs her face, going from one plate to the other. The machete is right by her side.

Ted sits across from Cara, he watches her eat. He's calm, quiet.

Cara realizes she's been pigging away at the food. She feels Ted's stare. Stops eating. Wipes her mouth off.

> CARA So, how'd you get into it?

> > TED

Into what?

CARA Oh, you know, murdering helpless women.

TED Oh, that... I don't know, it sorta just happened.

CARA Just happened? Just like that?

TED Yup, just like that.

She accepts Ted's words.

TED (CONT'D) So what's your deal?

Cara sits back, sighs.

#### CARA

I dropped out of college because I valued drugs, booze, and music over actual schoolwork, now my father hates me, kicked me out actually, hence me playing music in the middle of the woods. My boyfriend left me at the worst possible time, that didn't really help the cause, I've pretty much lost everything, and everybody ... That's my deal. Not quite as bad as being a serial killer, but I can't complain.

TED So what was your plan?

Cara draws a blank expression.

CARA I was gonna walk.

TED

To?

CARA Montana.

TED Montana? What's in Montana?

CARA

I don't know.

BEAT

TED Sounds like a good enough reason.

Cara gets up from the table. Heads into the living room. Ted follows her.

Cara hits the needle on the record player...

A funky hit plays.

Cara starts to let loose, like she's been holding in a dance for the last couple of days. Her head and arms flail in different, off-beat, directions.

Ted joins in on the foray. His dancing is just as outlandish as Cara's.

Ted and Cara dance to many songs.

MOMENTS LATER

A SLOW JAM plays.

Ted and Cara dance, arm in arm. Quietly they stare into each others eyes.

TED (CONT'D) What are we gonna do?

CARA

About?

TED This... You, me. I'd be crazy if I let you leave.

Ted dips Cara. They're much better at slow dancing. They stay frozen in this position for a few seconds. The music stops.

Cara rushes out of Ted's arms and back into the kitchen. She starts to gather her stuff.

CARA You know Ted, you shouldn't let this be a black mark on your whole serial killer career, seeing as you're letting me go and all, I'm really grateful. It just wasn't meant to be I guess. Keep your head up, smile, they'll be plenty more fish in the sea for you to catch. But sometimes the fish just finds it's way back into the ocean. Ya know?

Cara finishes. Turns to Ted, gives him a hug and a kiss on the cheek.

She spots the machete sitting on the table.

TED Hey Cara, it was nice meeting you.

Cara smiles, gingerly.

CARA It was nice... meeting you as well.

Heads out the house.

EXT. TED'S HOUSE -- NIGHT

Cara hobbles out of the house. Never does she look back. Tears start to stream there way out of her eyes. She see's the open road. Ted exits the house behind her.

Cara's pace picks up. She can feel him getting closer.

SHHWING!

The sound of a blade entering flesh. A machete gently pokes through Cara's abdomen. She stops. A faint SOUND slips out of her mouth, the machete is pulled out of her body, releasing whatever life she had with it.

Cara falls over, dead.

Ted stands over her, bloody machete in hand. A tear almost makes it's way out of his eye, he wipes it before it can get too far.

DISSOLVE TO:

TED

Sitting by a blazing fire, alone. Cara burns in the garbage can behind him.

FADE OUT.

THE END