

SARCO

by

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FADE IN:

DREAM SEQUENCE - EXT. DESERT - NIGHT

ALICIA (24, natural beauty, innocent-looking, unassuming) lays unconscious. Her face is bloody, bruised and torn. Her actual lineaments can barely be discerned.

Her body is dragged through a large clump of thick bushes. She opens her eyes --

INT. PETER'S CAR - DAY

Alicia wakes up with a jolt. MUSIC plays through the headphones on her mobile phone. She takes them off.

Alicia takes a long look at a white rose in her hand and a smile moves her lips. A wedding ring on her finger is noticeable. She shifts her gaze out the window.

EXT. GAS STATION - ESTABLISHING - CONTINUOUS

It is mid-day and the sun is hot. Scorching. The car is parked at a cheap two-pump station, gassing up.

There is a sleazy hot dog stand further away, picnic tables set at the side.

TWO OLD MEN sit at a table, munching on hot dogs. They stare at Alicia intently.

INT. PETER'S CAR - CONTINUOUS

Alicia senses their eyes on her, beginning to feel a little uncomfortable.

Her eyes catch PETER (32, tall, charming, glasses) waiting at the stand. He waves to her. A smile breaks into her lips as she waves back.

EXT. GAS STATION - CONTINUOUS

Peter pays the HOT DOG VENDOR.

PETER
Thanks a lot.

He picks up two paper bags and walks away from the stand. He goes to the car, takes the hose out of the tank and puts it back. He walks around to the driver's side.

INT. PETER'S CAR - CONTINUOUS

Peter gets in and plants a kiss on Alicia's cheek. He opens the first bag and takes out a Pepsi.

PETER
Here you go, baby.

He hands the soda can to Alicia. Peter searches in the other bag and pulls out a disgusting foil-wrapped hot dog.

ALICIA
Oh, my God. What is that?

PETER
It's a hot dog, baby.

ALICIA
Why can't we eat at a restaurant like regular people?

PETER
Babe, have you seen a restaurant in the past 50 miles? Come on, have a hot dog.

He offers the hot dog to Alicia. She declines with a shake of her head.

PETER (CONT'D)
You're not hungry?

ALICIA
Not anymore.

Peter shrugs and practically devours the hot dog.

ALICIA (CONT'D)
You're disgusting!

PETER
But you love me, right?

He leans in for a kiss.

ALICIA
I hate you.

PETER
I hate you more.

He engages her in a lingering kiss. He starts the engine and hits the gas.

EXT. GAS STATION - CONTINUOUS

The car accelerates away, sailing onto the highway.

EXT. DESERT HIGHWAY - DAY

A desolate, desert landscape stretches for miles. Peter's car cruises down the open road. A road in the middle of nowhere.

INT. PETER'S CAR - DAY

Alicia holds a PDA in her hands. The screen displays a GPS navigation system, which marks their geographical position on the map. The signal strength indicator has no bars left.

ALICIA
I'm losing the signal.

PETER
Let me see.

Alicia gives him the PDA. Peter glances at the screen. The picture becomes scrambled, phasing in and out.

PETER (CONT'D)
Shit.

He turns off the PDA.

PETER (CONT'D)
I picked up a map in Vegas. It's
in the glove compartment.

Alicia opens the glove compartment and pulls out a road map of Arizona.

PETER (CONT'D)
Put this in my bag, please.
Thank you, honey.

He hands the PDA to Alicia. She reaches in the back seat, takes a backpack and puts the PDA in a side pocket.

PETER (CONT'D)
Did you try your cell?

ALICIA
It's out of signal, too.

PETER
Damn it. I've gotta call the
office.

INT. PETER'S CAR - SUNSET

Peter is behind the wheel, focused on his driving. He looks at the rear-view mirror. The sun is just beginning to go down behind them.

He turns his attention to the passenger side. Alicia is sleeping, her head leaned up against the window.

Peter dreamily observes her. He reaches out and strokes her hair.

EXT. DESERT HIGHWAY - NIGHT

An Arizona desert at night. The lanes of the highway are illuminated by the headlights of Peter's car.

INT. PETER'S CAR - CONTINUOUS

Peter keeps his eyes on the road, adjusts his glasses. Alicia is still sleeping --

DREAM SEQUENCE - EXT. DESERT - NIGHT

Alicia opens her eyes. Her vision goes in and out of clarity.

Wind HOWLS. Moonlight bathes a harsh and barren landscape. Dust clouds flying into the air. Swimming to full consciousness, Alicia lifts up her head.

A DARK FIGURE holds her by the legs, dragging her body. The figure moves through the desert, carrying another body on its shoulder.

ALICIA

No... Where are you taking me?
No. Don't make me go back there.
I don't wanna go back.

She realizes her arms and legs are tied up. She tries to grab on to something, but can't.

ALICIA (CONT'D)

Please... I beg you.

She sobs.

ALICIA (CONT'D)

I don't want to go back... No...
No! NOOOO!

INT. PETER'S CAR - NIGHT

Alicia stirs, troubled by uneasy dreams. Her eyelids flutter and suddenly flash open!

Alicia wakes up SCREAMING, absolute terror in her eyes. Peter turns to her, startled. Alicia fights for her breath, looking around lost.

PETER
Hey, hey, hey! It was a dream!

He puts a comforting hand on her shoulder. Alicia winces, in a state of shock. Peter touches her face.

PETER (CONT'D)
Ali, look at me. Ali? It was just a dream. It's over.

Alicia stares deeply into his eyes. Through the windshield, blurred flashes can be seen in the distance.

PETER (CONT'D)
It's over now...

He directs his gaze back to the road --

A roadblock appears up ahead of the car. Peter grabs the wheel with both hands, slams on the breaks. Tires SCREECH.

EXT. DESERT HIGHWAY - CONTINUOUS

Peter's car skids to a stop inches from the luminous road sign in the middle of the highway.

INT. PETER'S CAR - CONTINUOUS

Peter breathes a heavy sigh of relief. He turns to Alicia. She hasn't come around yet.

PETER
You okay?

Alicia nods slowly.

PETER (CONT'D)
Come here.

He pulls Alicia to his side and plants a kiss on her lips. They trade a smile. Peter glances at the road again. The headlights hit a sign:

"ROAD CLOSED"
A DETOUR ARROW POINTS RIGHT

to a dirt road leading into the desert. Peter glances at Alicia.

PETER (CONT'D)
It seems we've got to take a
little detour. Hold on.

He shifts into reverse and peers through the rear window.

EXT. DESERT HIGHWAY - CONTINUOUS

Peter backs up for a few yards and SCREECHES to a stop. The car moves forward past the sign, turns off the highway and drives onto the dirt road.

The road sign flashes. And flashes. And flashes. Suddenly --

SWOOSH! It's pulled away, disappearing from view.

EXT. DIRT ROAD - NIGHT

Peter's car sails down the narrow dirt road. Rocky hills rise in the far distance, breaking the vast wasteland.

INT. PETER'S CAR - NIGHT

Peter drives through the hills. Alicia studies the road map.

ALICIA
I can't find it on the map.

PETER
It's just a dirt road, babe.
Don't worry, I'm sure it runs in
the highway about a few miles.

Peter adjusts his glasses, weariness suffusing his face. Alicia looks at him.

ALICIA
You tired? You want me to drive?

PETER
No, I'm okay.

His eyes catch something up ahead. Alicia turns her head, too. An almost indiscernible light through the darkness.

PETER (CONT'D)
What's that light?

As the car approaches, the light becomes clearer. A neon sign on a pole: "MOTEL." The road leads to a motel in the middle of the desert. Peter smiles in disbelief.

PETER (CONT'D)
I don't believe it! It's a motel!

Alicia seems tentative, worried.

PETER (CONT'D)
Is this crazy or what?

ALICIA
Peter, let's keep going.

PETER
What? What are you talking about?

ALICIA
Please, don't stop. I'll drive.

PETER
Babe, we're both tired. We have to get some rest. And I have to use the phone. What's --?

ALICIA
We're in the middle of nowhere.

PETER
Yeah?

ALICIA
Don't you think it's a little...?
(off Peter's look)
Never mind.

PETER
You are so sweet. Come on, it's just for the night.

He kisses Alicia.

EXT. PARKING LOT - CONTINUOUS

An old, six-cabin motel, a few cars parked in the gravel parking lot. Peter's car parks near them.

INT. PETER'S CAR - CONTINUOUS

Peter turns off the engine and lights of the car.

PETER
Let me go check if they have a
room, okay?

Alicia nods.

PETER (CONT'D)
I'll be right back.

He kisses Alicia on the cheek, opens the door and hops out of the car. Alicia stays alone. She looks around. It's dark, silent and eerie.

EXT. PARKING LOT - CONTINUOUS

Peter paces to the motel.

EXT. MOTEL PORCH - CONTINUOUS

Peter walks past cabin 2. There is a light on in the room and a TV is playing way too LOUD. Peter is suspicious. He comes up the steps and enters the motel.

INT. MOTEL OFFICE - CONTINUOUS

Peter stops in the doorway and peeks inside. There is no one in the office.

PETER
Hello?

He goes to the front desk.

PETER (CONT'D)
Anybody here?

He looks around. Up on the wall, embalmed reptiles, birds, and animal pelts are displayed. Peter gives them an odd glare. There is a door ajar behind the desk. Peter shouts:

PETER (CONT'D)
Hello? Is there anyone here?

He notices a small pushbell on the desk. He taps it, but it doesn't ring.

PETER (CONT'D)
Shit. Hello!

INT. PETER'S CAR - NIGHT

Alicia scans the area. A path from the parking lot leads directly up to a dilapidated old house on a small hillock. A light is on in one of the upstairs rooms.

Alicia squints for a better look --

A BOY'S FIGURE passes the window and pauses. A chill shoots through Alicia's body. The boy moves away from the window.

INT. MOTEL OFFICE - NIGHT

Peter motions to the exit.

DOROTHY'S VOICE (O.S.)
How can I help you?

Peter spins.

DOROTHY REYES (38, ugly, short, affable) is behind the desk.

PETER
Hi there! I, uh, I was wondering
if you have a room for the night.

DOROTHY
Surely, dear.

She searches in the key cabinet on the wall.

DOROTHY (CONT'D)
Traveling alone?

PETER
No. No, I'm here with my
girlfriend...
(thinks it over)
I mean, my wife. God, it feels
weird to say that.

Dorothy shoots him a puzzled glance.

PETER (CONT'D)
We got married like...
(checks his watch)
... thirty hours ago!

DOROTHY
Oh, dear! Well, congratulations!
Hope you live happily ever after.

PETER

Thank you.

Dorothy removes a key from the cabinet and hands it to Peter.

DOROTHY

I'll put you in number 3. You'll be quite comfortable.

She spreads a registration book across the desk.

DOROTHY (CONT'D)

I'll just need you to sign the registry here and here.

PETER

Yeah, sure.

He takes a pen.

INT. PETER'S CAR - NIGHT

Alicia looks around. Her face betrays a growing unease. A haunting WIND blows. Spooked, she goes for the door --

Peter stands outside the passenger window. Alicia jumps out of her skin.

PETER

Let's go. I've got us a room.

EXT. PARKING LOT - CONTINUOUS

Alicia steps out of the car. Peter opens the rear door, grabs his backpack. He goes to the trunk, opens it and gets out a suitcase.

Alicia takes the backpack from Peter's hand. They head to the motel.

EXT. MOTEL PORCH - CONTINUOUS

Dorothy waits out in the porch, staring at the couple curiously. Peter and Alicia approach her.

PETER

(to Dorothy)

This is my wife Alicia. Alicia, this is... We haven't introduced actually. I'm Peter.

DOROTHY
I'm Mrs. Reyes... Dorothy...
whichever suits you better.

PETER
Dorothy, it's nice to meet you.

They exchange a smile. Alicia greets Dorothy with an imperceptible inclination of the head.

DOROTHY
Now, if you follow me.

They pace along the porch and past the noisy cabin 2.

DOROTHY (CONT'D)
Not to worry. I'll tell him to
keep it down. Set the mood
straight.

She winks to the couple.

DOROTHY (CONT'D)
Did you have a long drive?

PETER
Yeah. We're coming straight from
Vegas.

DOROTHY
Where are you headed?

Peter and Alicia share a glance and smile.

PETER AND ALICIA
MEXICO!

DOROTHY
The honeymoon, huh?

ALICIA
That's right.

DOROTHY
Isn't that lovely?

They arrive at cabin 3.

DOROTHY (CONT'D)
Here we are.

She puts the key in the lock and opens the door.

INT. CABIN 3 - CONTINUOUS

Dorothy steps inside and flicks on the light. A common motel room. King-sized bed, TV, closet, two armchairs. Peter and Alicia come in, too.

DOROTHY
This is it. It's no honeymoon suite, but --

PETER
It's perfect!

Peter puts down the suitcase. Alicia places the backpack on the bed.

PETER (CONT'D)
Would it be okay if I used the phone? I need to make a long distance call.

DOROTHY
I'm afraid the rooms don't got phones, but I tell you what. You settle down and...

She moves to the window, pulls the curtains back.

DOROTHY (CONT'D)
... you see the house right up there?

She points to the house across the motel. Peter nods in response.

DOROTHY (CONT'D)
Come and knock. I'll let you use our phone, all right?

PETER
Thank you so much.

Dorothy goes to the door.

PETER (CONT'D)
Dorothy, just one more thing.

She turns around.

PETER (CONT'D)
On our way over, we ran into a detour.

DOROTHY

Oh, that. There's a gap on the road, so the sheriff closed it 'till they get it good and ready again. We get a lot of earthquakes down here.

PETER

Right. And where does the detour lead?

DOROTHY

A couple of miles ahead in the highway.

Peter gives Alicia an "I told you" look.

ALICIA

The road seems to stop here.

DOROTHY

No, no, there's a road through them woods. I guess you've missed it in the dark.

PETER

I guess we did.

DOROTHY

First thing in the morning, I'll take you there myself.

PETER

I appreciate it, Dorothy. Again, thank you for everything.

DOROTHY

Sleep well.

Dorothy closes the door. Alicia turns to Peter.

ALICIA

No phones?

Peter grins and pulls her into his embrace. They kiss passionately.

EXT. PARKING LOT - NIGHT

Peter's car is swaddled in darkness. A hand with a knife, reaches under the car and cuts the gas line. Gasoline runs down to the dirt.

INT. CABIN 3 - NIGHT

The road map is spread out on the bed. Peter is seated on the side, in his underwear, the PDA in his hands. He looks disappointed.

Alicia comes out of the attached bathroom.

ALICIA
Anything?

PETER
Nah.

He leaves the PDA on the bedside table. Alicia goes to him and points to the map.

ALICIA
What are you doing?

PETER
I'm making us a route for tomorrow.

Alicia falls on the bed. Peter picks up the map and wraps his arms around her. They study the map together.

PETER (CONT'D)
We still have about 200 miles 'till Mexico. It seems we have to go west of Phoenix to Wickenburg. That's all the way down 93 to... 60. And from there we switch to I-8...

ALICIA
I can't believe we're really doing this!

Peter puts the map away.

PETER
Me neither!

He gazes deep into Alicia's eyes and gives her a long, deep kiss.

PETER (CONT'D)
I hate you.

ALICIA
I hate you more.

They kiss again and start making out. Peter pulls away and starts to get dressed.

ALICIA (CONT'D)
Where you going?

PETER
I better make that call. It's
getting late.

Alicia rolls out of bed and heads to the bathroom.

ALICIA
Don't be too long.

PETER
I'll be back before you know it.

He exits and closes the door behind him.

EXT. HOUSE PORCH - NIGHT

Peter climbs up the steps that lead to the house, approaches the front door. He tries to see through the door window, but it's too dark.

Peter knocks gently on the door. No answer. He looks around the porch. The light comes from a room next to the front door.

INT. CABIN 3 - BATHROOM - NIGHT

Alicia goes to the bathtub and pulls back the shower curtain. She turns the shower on, drops her nightgown and steps into the tub.

EXT. HOUSE PORCH - NIGHT

Peter moves to the window and peeks through the curtains. A kitchen. There's no one inside. Peter goes back to the front door. He raises his hand to knock, when --

WHAM! The door opens to reveal Dorothy standing in the doorway. A bell JINGLES. Peter shakes a little.

DOROTHY
Peter! I'm sorry, I didn't mean
to startle you.

PETER
That's all right. Could I use
the --?

DOROTHY
-- the phone? Of course, come on
in.

Dorothy opens the door wider. Peter looks at the bell above the door and enters the house.

INT. CABIN 3 - BATHROOM - NIGHT

Alicia stands under the stream of water in the shower.

INT. LIVING ROOM - NIGHT

Dorothy and Peter step into the room. Dorothy switches on the light.

PETER
Sorry for barging in like this.

DOROTHY
Don't beat yourself up, dear.
It's not a problem.

She guides Peter to the phone.

DOROTHY (CONT'D)
The phone's right there. I'll be
in the kitchen, whenever you're
ready.

PETER
Thank you so much.

Dorothy leaves the living room. Peter picks up the receiver. No dial tone. He tries it again. Nothing. Peter hangs up and wears a thoughtful face.

INT. KITCHEN - NIGHT

Peter walks in. Dorothy cuts bread on the counter with a kitchen knife.

PETER
Excuse me, Dorothy? The phone
doesn't seem to be working.

DOROTHY
(sighs)
Darn it. It's the old wiring.
Give it a minute, it'll work just
fine.

PETER
Do you mind me waiting with you?

DOROTHY
Not at all. Please, make
yourself at home.

Peter sits at the table. Dorothy opens the refrigerator door and takes out a platter of leftover meat loaf.

DOROTHY (CONT'D)
Listen, I've got leftover meat loaf. I was gonna make myself a sandwich.

She leaves the platter on the table.

DOROTHY (CONT'D)
How about I make you folks a couple? You like meat loaf, don't you, dear?

Peter nods in response.

PETER
I don't wanna put you in any trouble.

DOROTHY
Nonsense. There is no trouble.

She takes the knife from the counter and cuts a piece for Peter.

DOROTHY (CONT'D)
Here. Try some.

She brings the blade with a piece of meat loaf close to Peter's mouth. He lifts his eyebrows, surprised.

PETER
Uh... okay...

He hesitantly leans in and eats part of the meat loaf right from the blade.

PETER (CONT'D)
Mmm... that's really good. What is that?

Dorothy grins.

DOROTHY
Pork.

PETER
Well, it's delicious. You're an excellent cook, Dorothy.

He has the rest of the piece.

INT. CABIN 3 - BATHROOM - NIGHT

Alicia turns off the water. In the background, through the shower curtain, the door creaks open.

The WIND blows on the shower curtain. Alicia pulls the curtain back --

BOOM! The door slams shut. Alicia practically faints. She reaches over, closes the bathroom window and gets out of the tub.

INT. KITCHEN - NIGHT

Dorothy prepares the sandwiches on the counter. She opens a cupboard and takes a plate.

DOROTHY

So, you and... Alicia, is it?

PETER

Uh-huh.

DOROTHY

How did you two meet?

PETER

Funny story, actually.

DOROTHY

It always is.

PETER

I'm a real estate broker back in Wisconsin and I was in Vegas for a conference. Anyway, one night I was playing Black Jack at the hotel casino and I was doing pretty good, like four thousand over or something. Then the dealer switched. The new dealer was... Alicia.

DOROTHY

If that don't beat all!

PETER

That night she took a lot more than just my money.

Dorothy acknowledges with a smile.

PETER (CONT'D)

Long story short, we got married two weeks later.

DOROTHY
 You didn't get her pregnant, did
 you?

Peter lowers his head and giggles.

PETER
 No. No, I didn't.

Dorothy turns around, holding a plate with two sandwiches.

DOROTHY
 There we are. Good to go.

PETER
 Let me just give the phone
 another try, huh?

A DARK FIGURE emerges from the dim entrance hall as Peter stands up.

Mr. Reyes steps into the kitchen, an enormous knife in hand.

Dorothy sees him and reacts. Peter notices her reaction and whips around --

Mr. Reyes charges at him and stabs him in the stomach. Peter's eyes go wide. His glasses drop to the floor and break.

INT. CABIN 3 - NIGHT

Alicia lies on the bed in a short trousers and a tight T-shirt, flicking through the TV channels. She flips on a channel and the movie "Psycho" comes on.

ON THE TV SCREEN the detective comes up on the landing. The mother steps out of her room and charges against him with an enormous knife.

Appalled, Alicia switches the channel --

BANG! A LOUD THUD on the door. Alicia's heart stops.

BANG! BANG! BANG! More THUDS. Alicia bolts up, alarmed, and hastens to the door.

PETER (O.S.)
 Alicia! Open up!

Alicia opens the door when --

Peter topples forward into her embrace, covered in blood. Alicia SCREAMS.

ALICIA
 Oh, Jesus! What happened? What happened?!

PETER
 You have to go... He's coming...

Blood bubbles from his mouth. Alicia breaks into tears.

ALICIA
 What? Who?

PETER
 Just go...

Alicia eases Peter down on the floor.

ALICIA
 I'll get you some help, okay?

She rushes out of the cabin.

PETER
 No...

EXT. MOTEL PORCH - CONTINUOUS

Alicia emerges from the cabin, while shouting:

ALICIA
 Help! Somebody, help us!

She rushes to the next cabin, pounds furiously on the door. There's no answer. She opens the door.

INT. CABIN 2 - CONTINUOUS

Alicia enters the cabin. A MAN sits in an armchair in front of a muted TV.

ALICIA
 Please, I need your help!

No answer.

ALICIA (CONT'D)
 My husband is hurt really bad!

She nears the man, reaches for his shoulder and turns him around.

ALICIA (CONT'D)
 Can you help us --?

A MANNEQUIN, disguised as a man, sits in the armchair. Motionless. Expressionless. Ghastly.

Alicia's face drains of color. She is propelled backwards by the shock of the disturbing image. She quickly breaks out of it and rockets out of the cabin.

INT. CABIN 1 - NIGHT

Alicia opens the door. Someone is under the covers of the double bed. Light comes from the bathroom and the sound of a SHOWER is heard. She crosses to the bed, stands above it.

ALICIA
Please, we need help!

She flips the covers, another MANNEQUIN under them. She stifles a scream and dashes to the bathroom.

INT. CABIN 1 - BATHROOM - CONTINUOUS

Alicia rushes in. Through the shower curtain, the silhouette of a naked man can be seen in the tub. The water is still running. Alicia approaches and pulls the curtain aside --

Another MANNEQUIN stands in the shower. Alicia backs away in horror and runs out of the bathroom.

EXT. MOTEL PORCH - NIGHT

Alicia emerges from the cabin, takes a deep breath. She doesn't even have the courage to shout.

ALICIA
Somebody... Help us...

Mr. Reyes waits at the parking lot, a bloodstained hatchet in his hand, an evil grin on his face.

MR. REYES
Allow me.

Alicia sees him and shudders. Without losing her nerve, she darts to her cabin. Mr. Reyes strides unhurriedly towards the motel.

INT. CABIN 3 - CONTINUOUS

Alicia enters. Peter is still on the floor, bleeding hurt.

PETER
He's coming for you...

Alicia makes an effort to pull him inside the cabin.

ALICIA
Come on! Pull yourself up!

With the last bit of strength in him, Peter manages to crawl inside the cabin. Alicia goes to the door, shuts it. She tries to lock it, but --

ALICIA (CONT'D)
There's no lock!

PETER
Go...! Get outta here...!

ALICIA
I won't leave you!

Fighting her fear, Alicia grabs an armchair and jams it against the doorknob, blocking the door from opening.

Her eyes dart to the bathroom window. She kneels beside Peter, puts his arm around her neck and tries to stand him on his feet. Peter MOANS.

ALICIA (CONT'D)
You have to help me. Try to stand up. That's it!

Peter rises slowly, makes one step, then falls down again --
A BANG on the door.

ALICIA (CONT'D)
Come on, get up!

Another BANG! The doorknob turns, the door shakes.

PETER
I won't make it. You're gonna have to leave me...

ALICIA
(sobs)
No...

Another BANG! The door opens little by little. Mr. Reyes' hand comes through.

PETER
Take the keys...

He reaches into his pocket, pulls out a key chain and hands it to Alicia.

ALICIA
I'll get help. I love you.

PETER
I love you more...

Alicia sprints to the bathroom.

INT. CABIN 3 - BATHROOM - CONTINUOUS

Alicia comes in, opens the window. She gives a last glance at Peter.

The armchair flings back as the door swings open. Mr. Reyes steps into the cabin, the same grin still on his face.

PETER
GET OUT!

Mr. Reyes stands above him. The hatchet is high in the air and comes down hard to Peter's back. He raises a painful SHRIEK.

Alicia's eyes go wide with terror. Mr. Reyes lifts his gaze to her. Their eyes meet and hold for a moment. Suddenly, he shoots to the young woman.

Alicia slams the door shut, goes for the bathroom window. She struggles to scramble through the opening. She can barely squeeze through.

The door to the bathroom bursts open and Mr. Reyes charges inside. He tries to grab Alicia's legs, but she dives out the window just in time.

Mr. Reyes grunts in exasperation and storms out of the bathroom.

INT. CABIN 3 - CONTINUOUS

Mr. Reyes passes past Peter's body, when --

Peter kicks his legs. Mr. Reyes bends down and brings down the hatchet on Peter's chest. His hand loosens and Mr. Reyes' leg goes free.

EXT. MOTEL PORCH - CONTINUOUS

Mr. Reyes blasts out of the cabin, stands on the porch and surveys the area. The cars, the woods, the house. The WIND whips the cars, growing stronger and stronger. Mr. Reyes hurries down to the parking lot.

EXT. PARKING LOT - CONTINUOUS

Mr. Reyes approaches Peter's car, slows his pace. He examines the car, scouts inside. There's no one in the back seat, no one in the front. He stops for a moment to think.

Mr. Reyes kneels down, looks under the car. Nothing. The hatchet drips blood on the dust.

Mr. Reyes rises, displeased. He motions towards the other cars. He keeps a slow, steady pace. His eyes focus on everything --

A NOISE from the desert draws his attention. A bush stirs in the distance. Mr. Reyes races into the desert.

The trunk of one of the cars opens slowly. Alicia peeks her head out. Not seeing anyone, she quickly jumps out of the trunk and heads to Peter's car.

Near the driver's side, she spins and looks over to the desert. No movement. Her trembling hands put the keys in the lock, opens the car and gets in.

INT. PETER'S CAR - CONTINUOUS

Alicia cries. Shocked and unnerved, she takes a second to calm down. She takes a deep breath, jams the key into the ignition and gives it a go.

The car engine ROARS to life. Alicia grins, swifts into reverse. The car backs up a couple of yards, when the engine dies.

ALICIA

No. Don't do this to me.

Alicia tries to start the engine again, but it won't turn over. She gives it another try. Nothing. Another try. The car is dead.

ALICIA (CONT'D)

Please... No... No!

She opens the door, hops out.

EXT. PARKING LOT - CONTINUOUS

Alicia looks around. No sight of Mr. Reyes. She sees the old house. Without thinking, she sprints up the path.

EXT. HOUSE PORCH - CONTINUOUS

Alicia races up to the porch, arrives at the front door. She rings the bell. It doesn't work. She pounds furiously on the door.

ALICIA
Somebody! Open the door! You
have to let me in!

She glances over at the desert. A fierce, whistling WIND passes through the motel. Alicia tries the door, finds it unlocked.

INT. ENTRANCE HALL - CONTINUOUS

The door opens and the bell JINGLES once again. Alicia is a little scared. She enters the house.

It's dark. The only light coming to the hall is that from the upstairs hallway. Alicia crosses to the living room.

INT. LIVING ROOM - CONTINUOUS

Alicia walks in, scans the room. A sofa, a TV, a china closet, a phone! Alicia shoots to it, picks up the receiver. No dial tone.

The sound of FOOTFALLS comes from upstairs. Alicia whips around and motions to the entrance hall.

INT. ENTRANCE HALL / UPSTAIRS HALL - CONTINUOUS

Alicia peeks upstairs. A SHADOW looms on the wall.

DOROTHY (O.S.)
Honey, is it done? Did you get
her?

Dorothy stands atop of the stairs and gazes down. No one there.

DOROTHY (CONT'D)
Honey?

She climbs down the stairs.

INT. KITCHEN - CONTINUOUS

Blanketed into shadows under the table, Alicia puts her hand over her mouth.

Her mouth and hand feel a little weird. Wet. She rubs her fingers together, trying to understand what it is. She can't.

Alicia sees Dorothy coming down to the entrance hall. She glances at the living room, then at the kitchen. Alicia tries to stay still.

DOROTHY

I hope you kept her alive. I haven't got enough room in the fridge. Hon?

Alicia is shocked beyond belief. Dorothy goes to the dusky kitchen. She gazes around in the dark. Nothing out of the ordinary. She switches the light on.

Alicia is clearly visible under the kitchen table. All of a sudden, the baby starts to CRY in the distance. Dorothy turns her head.

DOROTHY (CONT'D)

Not again.

She sighs deeply and moves to the second floor. Alicia relieves for a moment, when perceives the blood in her hands, as well as the blood pool on the floor.

She panics, but holds her scream. She struggles inwardly with her emotions and breaks into silent sobs.

ALICIA

Peter...

She pauses for a second, then quickly wipes the blood off her face and hands. She springs up and dashes to the front door.

INT. ENTRANCE HALL - CONTINUOUS

Alicia is ready to open the door, when sees Mr. Reyes heading up the path. It's too late now. No choice, but to stay in the house.

Alicia looks around for a hiding place. The kitchen, the living room, the stairway and a door next to the stairway. She shoots to the door and opens it.

INT. BASEMENT STAIRWAY - CONTINUOUS

Alicia stands in the doorway and glances down. The stairs lead down into dim light. She takes a hesitant step down and closes the door.

INT. ENTRANCE HALL - NIGHT

The front door flies open, the bell JINGLES. Mr. Reyes barges in, visibly angry. He makes his way to the kitchen.

INT. KITCHEN - CONTINUOUS

Mr. Reyes strides to the sink and takes a glass. He pours himself some water, downs it. A refill. He gazes out the window.

Mr. Reyes puts down the empty glass and goes to a cabinet above the sink. He looks through it.

INT. BASEMENT STAIRWAY - NIGHT

Alicia can barely see. With the help of the wall, she descends the wooden stairway. The stairs CREAK with her every step.

Alicia reaches at the end of the stairway. A long, dimly lit hallway extends in front of her.

INT. KITCHEN - NIGHT

Mr. Reyes still searches inside the cabinet.

DOROTHY (O.S.)

What happened? Where is she?

Dorothy stands in the doorway with a sleeping BABY in her arms. Mr. Reyes doesn't turn around, keeps searching.

MR. REYES

She got away. I lost her.

DOROTHY

What do you mean you "lost her?!"
How did this happen? What if she
goes to the police?

Mr. Reyes takes out a flashlight, shuts the cabinet and spins around.

MR. REYES

She won't do a goddamn thing!
I'll find her!

He rockets outside.

MR. REYES (CONT'D)

And clean up this goddamn mess!

He points to the blood on the floor.

INT. ENTRANCE HALL - CONTINUOUS

MICHAEL (10, cold and hard face, bright-eyed) waits at the end of the stairs. Mr. Reyes exits the house, doesn't even notice the boy.

MICHAEL
What's going on, mama?

DOROTHY
We've got customers. Go back to
your room, Michael.

The boy snickers, revealing an eerie smile.

INT. BASEMENT HALLWAY - NIGHT

Alicia paces along the hallway. The darkness around her is ominous. There's a wooden door to her left. She opens it slowly.

INT. BASEMENT BATHROOM - CONTINUOUS

Alicia glimpses inside. A small bathroom that can hardly fit a man. A filthy toilet, dirty sink, broken mirror. Alicia cringes and shuts the door, repulsed.

INT. BASEMENT HALLWAY - CONTINUOUS

Alicia continues down the hallway, walks past an iron door on her right. She halts.

INT. CELL - NIGHT

A naked light bulb lightens the room rather poorly. The door creaks open. Alicia steps in.

Three people are chained to the wall with shackles on their wrists. JASON (20, rugged good looks, athletic), KIMBERLY (20, sexy, blond, fidgety) and David.

They are all asleep. Alicia makes an effort not to scream. She stands there frozen, staring in shock.

Kimberly opens her eyes.

KIMBERLY
No... Please... Don't hurt
us... I beg you, don't hurt
us...

Alicia doesn't respond.

EXT. DESERT - NIGHT

A single flashlight beam cuts through the darkness. Mr. Reyes paces among the rocks, shines his flashlight around. He proceeds with caution and thoroughness.

INT. CELL - NIGHT

Alicia closes the door, motions to Kimberly.

KIMBERLY

Please...

ALICIA

I'm not gonna hurt you.

She stands in front of Kimberly.

KIMBERLY

You won't hurt me?

Alicia shakes her head.

ALICIA

I wanna help you, okay? Let me help you.

Alicia reaches for Kimberly's bonds. Slowly.

ALICIA (CONT'D)

Who did this to you?

KIMBERLY

The man upstairs. He's a monster.

Alicia checks the iron rings chained to the wall, realizes there's nothing she can do.

KIMBERLY (CONT'D)

Help me. Come on.

Alicia backs away. She looks at Kimberly, pity in her eyes.

KIMBERLY (CONT'D)

What are you doing? Don't stand there. Help me!

Kimberly's raising voice wakes up Jason.

ALICIA
There's nothing I can do. I'm
sorry.

KIMBERLY
Yes, you can. Get me out of
these chains! Come on!

ALICIA
Don't --

JASON
-- shout, Kim.

KIMBERLY
She won't help up! Why won't she
help us?

JASON
Hey, hey, hey! Keep your voice
down, all right?

Kimberly takes a deep breath. Jason turns to Alicia.

JASON (CONT'D)
What's your name?

ALICIA
Alicia...

JASON
Alicia, we need your help. Okay?

Alicia slowly nods.

JASON (CONT'D)
Okay. We have to find something
to break through these chains,
before they know you're here.
Now, are they looking for you?

Alicia nods.

JASON (CONT'D)
Do they know you're in the house?

ALICIA
I don't think so.

JASON
Good. That's good. I want you
to listen very carefully now.
There's a room, next to this one,
where he...
(hesitates)
... prepares the bodies.

A quizzical look spreads across Alicia's face, unsure for the meaning of those words.

ALICIA
What --? What do you mean --?

JASON
Stay with me, Alicia. Alicia!

Her eyes give him the approval to continue.

JASON (CONT'D)
I want you to go to that room and look around for anything that can help us. I'm sure you'll find something.

Alicia listens frozen.

JASON (CONT'D)
Alicia! Go.

KIMBERLY
Please, help us.

Alicia nods and goes to the door.

JASON
Alicia?

She turns around.

JASON (CONT'D)
I'm Jason. Nice to meet you.

Alicia manages a smile. She walks out of the room.

INT. KITCHEN - NIGHT

Dorothy steps inside with a mop and a bucket full of water in her hands. She puts the bucket down, dips the mop in the water and begins to clean the bloody floor.

Dorothy notices something under the table. She is wondered, stops to think.

The bell JINGLES. Mr. Reyes rushes into the entrance hall. He sees Dorothy.

MR. REYES
Son-of-a-bitch! I can't find her anywhere! I'm gonna look up and down the highway.

He heads to the living room, turns the lights on. He comes back with a shotgun, examines it. Loaded. Dorothy still glares at the floor.

DOROTHY

She was here.

MR. REYES

What did you say?

DOROTHY

She was in the goddamn house.

Mr. Reyes gives her a query glance.

DOROTHY (CONT'D)

Take a look at this.

She moves the table. Mr. Reyes goes to the kitchen and sees Alicia's footprints are on the imbrued floor.

DOROTHY (CONT'D)

She was here!

INT. BASEMENT HALLWAY - NIGHT

Alicia tiptoes to the hallway. She halts before another door and opens it.

INT. LARDER - CONTINUOUS

A dark room. Alicia steps in and flips the switch. A big, wooden table stands in the middle of the room, counters all around.

A circular saw sits on a counter. Various tools hang on a wall. Handsaws, axes, hatchets, machetes, knives.

Alicia closes the door. She scans the room, gives a closer look. She darts to the toolkit and goes through it. She finds a pair of wire-cutters and hastily unhitches them.

INT. CELL - NIGHT

The door opens and Alicia gets in. Jason looks at her, sweat catching his face.

JASON

Did you find anything?

Alicia holds up the wire-cutters.

JASON (CONT'D)

That'll do. Come on, hurry up.

Alicia goes to him.

JASON (CONT'D)
Her first.

He points to Kimberly.

KIMBERLY
No, Jason, you have to go first.
Then you can help me.

ALICIA
She's right.

Jason considers for a moment and nods.

ALICIA (CONT'D)
What do you want me to do?

JASON
Press as hard as you can.

He stretches his arm. The chain stretches.

JASON (CONT'D)
You can do it, come on.

Alicia places the steel cutting blades on the link. She looks at Jason, their eyes lock.

JASON (CONT'D)
Thank you.

A hint of a smile crosses Alicia's face. She grips the handles and applies pressure. Her face turns red.

KIMBERLY
Please, God! Please! Please!

JASON
Kim! I need you to stay calm.
Can you do that?

Kimberly takes another deep breath and nods. Alicia stops for a second.

JASON (CONT'D)
Don't stop. You're doing great.
Keep going.

Alicia presses even harder.

JASON (CONT'D)
A little more.

The link wears out little by little.

JASON (CONT'D)
That's good.

Alicia looks at Jason.

JASON (CONT'D)
Wait, wait, wait. Stop.

Alicia does. Jason strains the chain and pulls it with everything he's got. His face reddens. His eyes widen. After a while, he gives up and sighs. The chain holds tight.

INT. ENTRANCE HALL - NIGHT

Dorothy flies down the stairs. Mr. Reyes comes out of the storage room, shotgun in hand. They meet.

MR. REYES
Anything?

Dorothy shakes her head.

MR. REYES (CONT'D)
I'm going to the basement. You stay here.

He moves towards the basement.

INT. CELL - NIGHT

Jason is exhausted. A split has been created on the chain. He gives it another go. He pulls and pulls, when the chain breaks --

A DOOR slams SHUT in the distance. FOOTFALLS start echoing.

KIMBERLY
Oh, my God! That's him!

JASON
Go! Go!

ALICIA
Where?

JASON
Hide in the next room! Hurry!

Alicia runs out of the room, the pair of wire-cutters in hand.

INT. BASEMENT HALLWAY - CONTINUOUS

Alicia comes out. She peers at the stairway. STEPS can be heard. She closes the door cautiously and sprints to the next room. She opens the door.

Mr. Reyes comes down the stairs. He scans the hallway. Empty. He heads to the cell.

INT. LARDER - NIGHT

Alicia moves around the room, searching for a hiding place. She notices a cabinet ajar under the counter. Without a second thought, she rockets to it.

Alicia leaves the cutters on the counter. She opens the cabinet door and tries to fit inside. She finally makes it and closes the door.

A moment later, the cabinet door opens again and Alicia's hand reaches over the counter and pulls the cutters inside the cabinet. The door closes once more, but a crack is left open.

INT. CELL - NIGHT

Mr. Reyes shuts the door, gazes at his prisoners. They're all sleeping. Jason has his hands as they were before. Mr. Reyes paces about the room, stops before Jason.

MR. REYES
Where is she?

Jason pretends to wake up. He eyes Mr. Reyes.

JASON
What?

MR. REYES
Don't play possum with me, boy.
I'll ask again. Where is she?

JASON
Where is who?

Mr. Reyes shakes his head in frustration. Suddenly, he seizes Kimberly's arm and pins it against the wall. Her eyes pop open!

KIMBERLY
What are you doing? Let go of me!

Mr. Reyes clenches the hatchet and lifts it in the air.
Everyone looks in agony.

JASON
NO, NO, NO, NO!

Mr. Reyes brings down the hatchet. It finds its target.

INT. CABINET - NIGHT

Kimberly's frantic SCREAM is heard. Alicia curls into a ball.

JASON (O.S.)
NOOOO!

INT. CELL - NIGHT

Kimberly glares at her arm. It's in one piece. The hatchet landed an inch away. Mr. Reyes' lips curl into a wicked smile.

Suddenly, Jason grabs Mr. Reyes by the throat with his loose hand. Mr. Reyes doesn't react. Jason's viselike grip squeezes his throat, but Mr. Reyes shows no pain.

Mr. Reyes seizes Jason's hand calmly, easily pulls it away and squashes it. Jason holds his pain.

David lifts his head and with a low and urgent voice:

DAVID
Let him go...

MR. REYES
Shut your mouth, if you know
what's good for you!

He notices Jason's broken chain, examines it.

MR. REYES (CONT'D)
Looky ahere! Now, how did this
happen, huh? I guess you're
gonna have to be moved, son.

He holds the hatchet against the young man's throat.

KIMBERLY
Don't hurt him!

MR. REYES
Where... is... she?

Mr. Reyes presses the hatchet on Jason's throat until he starts to bleed.

KIMBERLY

In the next room! She's in...
the next room...

Mr. Reyes snickers.

MR. REYES

Don't challenge me, boy. I'd
have you for breakfast.

He leaves the room.

INT. CABINET - NIGHT

Alicia glimpses from the crack. The door opens and Mr. Reyes walks in. Alicia shuts the cabinet door completely --

PITCH BLACK. The sound of HEAVY FOOTSTEPS can be heard, whirling around the room. Alicia breathes heavily. Abruptly, the steps come CLOSER... and CLOSER... then stop...

Alicia holds her breath. A LONG MOMENT OF SILENCE... The FOOTSTEPS move away, the DOOR closes.

Alicia opens the cabinet. She scans the room. No one in sight.

INT. LARDER - CONTINUOUS

Alicia hurries out of the cabinet, holding the pair of wire-cutters. She makes her way to the door. Alicia comes close to the door and puts her ear against it. She can't hear anything.

Mr. Reyes emerges from the shadows behind her. Alicia tugs on the door. It won't open.

ALICIA

No...

Mr. Reyes nears Alicia. She senses something and whips around --

Mr. Reyes punches her in the face. The cutters drop to the floor.

INT. CELL - NIGHT

The light bulb starts to flicker. Spectral shadows come alive on the walls.

Alicia opens her eyes and looks up. She realizes she's tied up just like the others.

Metal rings on her wrists linked by a chain to the wall.
Jason has been moved to another set of chains.

JASON
How do you feel?

ALICIA
What happened? How did I get
here?

JASON
He brought you about an hour ago.
I'm sorry.

ALICIA
What about?

JASON
I shouldn't have asked you to
help us. You had a chance to
make it outta here.

ALICIA
It's not your fault. It was my
choice to help you.

She looks around.

ALICIA (CONT'D)
How long have you been in this
place?

JASON
Four, five days. We don't really
know.

KIMBERLY
It's hard to tell when you can't
see the sunlight.

JASON
And you?

ALICIA
What?

JASON
How did you get here?

ALICIA
I came with my...
(starts to sob)
... with my husband. Peter... I
have to help him! He needs me!

She thrashes around, desperately trying to free herself.

JASON
Alicia? Alicia, look at me!
Look into my eyes!

Alicia calms down and lifts her gaze at Jason.

JASON (CONT'D)
You can't help him now. It's too
late.

ALICIA
There's still time.

She breaks into tears.

ALICIA (CONT'D)
Why is he keeping us in this...
cell? What does he want from us,
huh?

KIMBERLY
He...

She hesitates and pauses.

JASON
He wants to feed.

ALICIA
What's that supposed to mean?

JASON
He feeds on people.

Alicia is at a loss for words.

KIMBERLY
They're cannibals! Fucking
cannibals!

JASON
And not just him. His whole
family. His wife and his kids.

ALICIA
That's not true. They can't do
that.

JASON
Believe me, they can. They lure
people into the hotel with the
detour. Then they trap them and
whenever they go hungry...

ALICIA
Jesus! We can't stay here! We
have to get out!

Kimberly shakes her head.

KIMBERLY
We can't.

ALICIA
There must be a way.

JASON
It's impossible. We can't get
away. Not like this.

He shows his manacles. David coughs.

ALICIA
What's wrong with him? Is he
sick?

JASON
He's getting weaker and weaker.

KIMBERLY
He hasn't eaten anything in days.

ALICIA
Oh, God...

JASON
He doesn't eat, doesn't drink,
never says anything. His name is
David. That's all we know --

CLANG! The door flies open. Kimberly SHRILLS. Angered,
Mr. Reyes races in and goes to Alicia. He takes a key
chain out of his pocket and begins to unlock her arms.

MR. REYES
Don't move! Stand still!

Alicia thrashes right and left.

MR. REYES (CONT'D)
I said stand still!

JASON
Where are you taking her?

Mr. Reyes is oblivious.

JASON (CONT'D)
If you hurt her...!

MR. REYES
What are you gonna do, boy? Huh?

Jason's eyes boil with fury.

JASON
I'm gonna rip your fucking head
off!

Mr. Reyes laughs sarcastically. He unties Alicia and tosses her on a nearby wall. She hits her head and falls down.

JASON (CONT'D)
Motherfucker!

Mr. Reyes goes to Alicia, grabs by the hair and pulls her out of the cell. He slams the door behind him. Jason lets out a SCREAM from the bottom of his wrathful heart.

INT. BASEMENT HALLWAY - CONTINUOUS

Mr. Reyes shoves Alicia down the hallway. She falls to the floor. She lifts her head.

ALICIA
What are you gonna do to me?

MR. REYES
Don't be so impatient. All in
good time.

He opens the door to the larder and pushes Alicia inside.

INT. LARDER - CONTINUOUS

Alicia comes tumbling into the room. Mr. Reyes follows. He shuts the door, moves over to the counter and organizes his toolkit.

ALICIA
What do you want from me?

Peter's naked body is on the table, spiritless. Alicia drops her jaw. She hurries to him and falls on his corpse, enfolding it. She starts to cry.

ALICIA (CONT'D)
Peter...

She touches his face, when --

Peter coughs up blood, floating in and out of consciousness. His breathing is heavy and fast.

ALICIA (CONT'D)
Oh, Jesus! Peter! You're alive!

She sheds tears of joy and touches her husband's face. They share a look and hold it.

Peter takes Alicia's hand, kisses it. His lips utter no sound, but his eyes send her a loving message. He gasps one dying breath.

ALICIA (CONT'D)
Peter, no! Stay with me! Peter!

Peter's gone. Alicia raises a heartbreaking CRY. She turns to Mr. Reyes.

ALICIA (CONT'D)
Why? Why did he have to die?

Mr. Reyes stays silent, his back turned against Alicia. Alicia's eyes speak of unimaginable hatred.

ALICIA (CONT'D)
Answer me!

Mr. Reyes turns to her.

MR. REYES
He was gonna die someday. Is there a difference that I killed him now?

Alicia spots a knife on a counter a few feet away from her. Her eyes drift to Mr. Reyes. He's quite far.

Alicia sprints for the knife. Mr. Reyes runs, too. Alicia gets there first, snatches the knife and points it against Mr. Reyes. He halts.

ALICIA
Yes, it makes a difference! He was my husband! We had our whole lives ahead of us! And now he's dead... because of you!

Mr. Reyes moves slowly to Alicia.

MR. REYES
Easy, girl. Take it easy with that knife. You might get hurt --

ALICIA
Don't make another step!

Mr. Reyes freezes in his tracks.

ALICIA (CONT'D)
I just want him back...

She gazes at Peter's dead body and cries even harder. Blind with rage, she lets out a SCREAM and charges at Mr. Reyes.

With a quick move, Mr. Reyes snatches the knife from her hand and slaps her hard across the face, knocking her to the floor further away.

Outraged, Mr. Reyes, darts to Alicia and before she has a chance to stand, kneels down and sticks the knife to the ground just a couple of inches from her face.

Alicia sees her reflection glimmering on the steel and swallows hard. Mr. Reyes whispers in her ear:

MR. REYES

Strike one. You almost put me in
a lot of trouble tonight, girl.
This is your punishment. Get up!

He stands up. Alicia stays down.

MR. REYES (CONT'D)

Get up, goddamn it!

He pulls Alicia up and tosses her near a chair. He motions to the chair and places it at the head of the table.

Mr. Reyes goes to the counter and opens a drawer. He searches inside, pulls out a duct tape and brandishes it to Alicia. He grins and hurries to her.

Mr. Reyes yanks her to her feet, guides her to the chair and sits her down. Alicia doesn't move, doesn't speak.

She just sits there, almost like hypnotised, while Mr. Reyes puts her hands behind the chair and ties them up. Her waist and legs are next. Mr. Reyes rises.

MR. REYES (CONT'D)

Now, let the games begin.

He goes to a nearby counter, unhinges a bloodstained apron from the wall, puts it on and whips around. Alicia stares at him blankly. He flickers a smile.

Mr. Reyes picks up the circular saw. He wields it with confidence and moves to the table.

ALICIA

You think I'm gonna watch you do
this?

MR. REYES

Oh, you're gonna watch.

He nods vigorously.

MR. REYES (CONT'D)

Every time you close your eyes,
I'm gonna chop something off...
(MORE)

MR. REYES (CONT'D)
from one of your friends in
there.

He points to the next room.

ALICIA
You...

Mr. Reyes beams.

MR. REYES
I knew you'd change your mind.

He pulls on the drawstring. Once. Twice. The circular saw won't start.

MR. REYES (CONT'D)
What the --?

He gives it another try. Then another. After a few more unsuccessful attempts, he finally gives up. He sighs and sets the saw down on the counter. He turns to Alicia.

MR. REYES (CONT'D)
I guess I'm gonna have to do this
manually.

He takes a meat cleaver from the toolkit and returns to the table. He stands above the body.

MR. REYES (CONT'D)
Now, I want you to look right
here, okay?

ALICIA
Don't do this. Please, please,
please, don't do this.

Mr. Reyes lifts the cleaver in the air and brings it down to the body's loin. Blood splashes everywhere. The table, the counters, the floor. Mr. Reyes' apron reddens even more. Alicia looks away, repulsed by the sight.

MR. REYES
Don't look away, sweetheart. I
don't want you missing any part
of this!

Another slash. Alicia still looks away.

MR. REYES (CONT'D)
The human body isn't too easy to
be cut to pieces. However -- I
said, look right here!

Alicia drifts her eyes to the defiled corpse.

MR. REYES (CONT'D)
That's my girl. However, if you
try to cut between the body's
joints, your job becomes a hell
of a lot easier.

Alicia observes in angered silence. Mr. Reyes keeps
hacking until the leg is sliced.

MR. REYES (CONT'D)
Here we are. You see how easy
that was?

He takes the leg, goes to a huge icebox in the corner of
the room and throws it inside. He goes back to the body.
Alicia starts to sob.

ALICIA
Why are you doing this?

MR. REYES
Do what?

ALICIA
Why do you kill people? Why do
you eat them...?

Mr. Reyes shrugs his shoulders.

MR. REYES
There's no deep meaning in what
we do. We just like to eat
people.

ALICIA
How did you --?

MR. REYES
Let's just say it's a... family
tradition. My grandfather used
to say: "Once you taste the
forbidden flesh, you never lose
your desire for more."

Alicia shakes her head, disgusted.

MR. REYES (CONT'D)
We're not animals. We're
civilized people.

ALICIA
You're sick.

MR. REYES
We're not sick. We simply love
the taste of human flesh.

(MORE)

MR. REYES (CONT'D)
When people butcher a pig for the
meat they're not sick. They just
like pork sticks.

ALICIA
People are not pigs!

Mr. Reyes eyes Alicia with an expression that conveys:
"Who are you kidding?"

MR. REYES
Have you ever tasted human flesh?

Alicia just stares at him.

MR. REYES (CONT'D)
Well, you should. You don't know
what you're missing.

He moves around the table, starts to chop off the other
leg.

ALICIA
Enough, please. Enough...

Mr. Reyes and Alicia trade an intense look and hold it.

INT. CELL - NIGHT

The door swings open and Alicia stumbles inside.

MR. REYES
Get in there!

He steps in, seizes Alicia and plucks her to her chains.
Alicia doesn't resist.

JASON
Did you hurt her?

Mr. Reyes ignores him.

JASON (CONT'D)
Hey, I'm talking to you!

Mr. Reyes ties up Alicia and looks straight into her eyes.

MR. REYES
Enough... for now.

He heads to the door.

MR. REYES (CONT'D)
Supper will be served in a couple
of hours. Unfortunately, there's
only meat on the menu.

He laughs and steps out, closing the door behind him.

DAVID
You all right?

JASON
Did he hurt you?

Alicia shakes her head.

ALICIA
He just... made me watch.

INT. KITCHEN - NIGHT

Dorothy boils water in a pot in preparation of the evening meal. Mr. Reyes leaves a sliced leg on the counter. He plants a kiss on Dorothy's cheek and exits.

INT. CELL - NIGHT

Alicia turns to Jason.

ALICIA
How did you come here?

Jason shares a look with Kimberly.

JASON
There were four of us. Me, my
sister...
(points to Kimberly)
... and my two best friends.
This was our first summer
together after college and we
thought what's better than a
couple of weeks in Mexico, right?

He smiles bitterly.

FLASHBACK - INT. / EXT. JASON'S CAR - DAY

Jason sits behind the wheel, Kimberly in the passenger seat and their two friends, TODD (20, athletic) and WARREN (20, slightly overweight, horn-rimmed glasses) are in the back. The roadblock is up ahead of them.

JASON (V.O.)
We came across a roadblock and a
detour leading into the desert.
So we took it.

FLASHBACK - INT. JASON'S CAR - DAY

Jason looks curiously at the motel up ahead of them.

FLASHBACK - EXT. PARKING LOT - CONTINUOUS

Jason's car parks near the other cars in the parking lot. They all get off the car.

JASON (V.O.)

We thought we were lost, so we stopped for directions. But we got more than we bargained for.

Jason and Todd head to the motel. Kimberly and Warren stay with the car.

FLASHBACK - INT. MOTEL OFFICE - DAY

Jason and Todd step into the office. Dorothy is behind the counter.

JASON

Excuse me, ma'am? Could you tell us how to get back on the highway? We seem to be a little lost.

DOROTHY

Highway's under construction. It'll be ready tomorrow.

TODD

We know. There was a detour --

DOROTHY

There's no detour.

Jason and Todd exchange a puzzled look.

FLASHBACK - EXT. PARKING LOT - DAY

Kimberly and Warren wait by the car. The tow truck drives to the parking lot and stops near Jason's car. Kimberly and Warren watch bizarrely.

Mr. Reyes gets out and crosses to the back of the truck, eyeballing Warren.

WARREN

Ahoy!

Expressionless, Mr. Reyes stands above the truck bed. The roadblock and road sign are inside. Along with a circular saw.

FLASHBACK - INT. MOTEL OFFICE - DAY

Jason and Todd consider their options.

TODD
We could go back and find another way.

DOROTHY
"Go back?"

She laughs.

DOROTHY (CONT'D)
You'll have to drive 80 miles before you find an exit. Why don't you stay the night and be on your way tomorrow?

Jason and Todd think.

JASON
Thank you. We'll figure something out.

Jason and Todd head for exit. Dorothy's face darkens. She reaches for something under the counter.

JASON (V.O.) (CONT'D)
And then it started.

A shotgun emerges in the Dorothy's hands. Out of the corner of his eye, Todd sees her and pushes Jason out of the way.

TODD
Look out!

BOOM! Dorothy fires. The shot finds Todd on the belly and Jason on the right thigh. Todd falls down mortally wounded.

FLASHBACK - EXT. PARKING LOT / MOTEL PORCH - CONTINUOUS

Warren stares at the porch stunned, terrified. Jason wobbles out of the office and drops to the porch. Kimberly SCREAMS. Her wordless CRY blends with the sound of a MOTOR BUZZING to life.

Mr. Reyes unleashes himself forward with the circular saw in his hands. The fearsome saw rips Warren's chest in two.

Blood splatters on Kimberly's face. She falls to the ground, trembling and hyperventilating.

END FLASHBACK.

BACK TO SCENE (PRESENT)

Jason's eyes fill with tears.

JASON
Sometimes... I think it should've
been me.

ALICIA
Hey, don't say that. Don't.

She tries to change the subject.

ALICIA (CONT'D)
How's your leg?

JASON
I'll be fine.

EXT. PARKING LOT - NIGHT

Peter's car is hooked up to the tow truck. Mr. Reyes gets in the truck and trails Peter's car away from the motel.

INT. KITCHEN - NIGHT

Dorothy cooks in the kitchen. She peels off the skin from the leg. Then she washes the blood off the meat.

INT. CELL - NIGHT

David lifts his head.

DAVID
I, uh, I was with my fiancée...

Everyone turns their attention to him.

DAVID (CONT'D)
We were heading to California. I
got offered a job in L.A. for a
big construction company. We
were going to start a new life
there. New jobs, new house... a
baby on the way. She was already
a few months pregnant, so we
decided not to fly there. We
thought it be safer to drive.

He smiles bitterly.

FLASHBACK - EXT. DESERT HIGHWAY - NIGHT

An Arizona desert at night. A pair of headlights cut through the dark.

FLASHBACK - INT. DAVID'S CAR - NIGHT

David is behind the wheel and JULIE ANNE (28, stunningly beautiful, six months pregnant) sits in the passenger seat. Her eyes narrow, seeing something in the distance. Siren lights whirl and flash up ahead of the car.

DAVID (V.O.)
We saw the roadblock. We thought
there was an accident.

David takes his foot off the gas and the car eases back. A police car is stopped next to a roadblock. A tow truck is parked close, too. He pulls the car over to the side of the road, a few yards from the roadblock.

DAVID (CONT'D)
Maybe they need help.

He undoes his seat belt.

FLASHBACK - EXT. DESERT HIGHWAY - CONTINUOUS

David steps out of his car and motions to the police car. With cautious steps, he approaches the driver's side.

In the driver's seat, MR. REYES (40, unshaven, husky, crazy eyes), in a sheriff's costume, writes something on a notepad.

DAVID
Is there some kind of a problem,
officer?

Mr. Reyes lifts his head up.

MR. REYES
There's no problem. No problem
at all.

David glances at the passenger seat. The REAL SHERIFF is naked, bleeding from a bullet wound in his chest. David's eyes drift from Mr. Reyes' bloodstained shirt to Mr. Reyes' eyes. They hold a look as tension rises.

Mr. Reyes opens the door fiercely. David is knocked down by the blast. Mr. Reyes bows down and punches David in the face a few times. His face starts to bleed.

Julie Anne hops out of the car and shouts at the top of her lungs:

JULIE ANNE

DAVID!

Mr. Reyes rises and pulls out a .38 revolver from his holster. He aims it at the pregnant woman and fires. The windshield of David's car shatters into a million pieces.

DAVID

RUN!

Julie Anne darts towards the desert. Mr. Reyes lines up another shot. David grabs his legs. Mr. Reyes loses aim, shoots and misses. Julie Anne escapes into the desert. Mr. Reyes kicks David in the face.

MR. REYES

You don't move an inch. I'll be right back.

He stalks after Julie Anne.

FLASHBACK - EXT. DESERT - NIGHT

Julie Anne scampers, looks over her shoulder. Mr. Reyes closes on her. He halts and takes aim once more. He shoots.

FLASHBACK - EXT. DESERT HIGHWAY - CONTINUOUS

Nearly unconscious, David sees his wife falling dead. With the last bit of power in him, he cries out:

DAVID

JULIE ANNE!

END FLASHBACK.

BACK TO SCENE (PRESENT)

With a face hard with pain, David wells up.

DAVID

I've got nothing to live for anymore.

He bows his head and closes his eyes. Everyone looks at him with deep concern and sympathy.

KIMBERLY
I'm so sorry.

JASON
You gonna be okay?

CLINK! The door opens. Michael steps into the room. They all glare at him, puzzled. He paces about the room, stops in front of Alicia. He stares at her.

ALICIA
Hey, little boy. Hello.

Michael doesn't reply.

ALICIA (CONT'D)
What's your name? You wanna tell me your name?

A short pause.

MICHAEL
Michael.

KIMBERLY
Michael, can you help us? Help us. Please...

Michael's eyes won't move from Alicia.

MICHAEL
You're new here, aren't you?

Alicia nods.

ALICIA
Do your parents know you're down here with us?

In the distance, Dorothy shouts:

DOROTHY'S VOICE (O.S.)
Michael?

Alarmed, the boy turns to leave.

MICHAEL
I have to go.

KIMBERLY
No, Michael! No!

The boy exits.

INT. KITCHEN - NIGHT

Dorothy makes stew, stirs the meat inside the pan. She calls out the little boy:

DOROTHY
Michael? Michael?

The boy steps inside.

DOROTHY (CONT'D)
Where were you? Didn't you hear
me calling?

MICHAEL
I was watching the baseball game
in my room.

DOROTHY
How about you help me with your
brother's milk? I can't do
everything in this house myself.

Michael glares at her.

DOROTHY (CONT'D)
Don't give me that look. You'll
find everything in the fridge.

With disappointment on his face, Michael goes to the refrigerator and opens it. He takes out a bottle of milk and leaves it on the kitchen table.

Michael returns to the fridge. There's another bottle. A bottle of blood. He takes that one, sets it on the table.

Michael motions to the counter, takes a baby's bottle and returns to the table. He fills the bottle with 3/4 of milk and 1/4 of blood. The milk goes red. Dorothy observes him.

DOROTHY (CONT'D)
Good. Now, put the bottle in
water.

Michael puts the bottle in a small pot of boiling water.

DOROTHY (CONT'D)
You can go ahead and watch your
game now.

Michael smiles.

INT. GARAGE - NIGHT

Two large doors open. The tow is stopped before them. Mr. Reyes moves into the darkness and flips the switch.

A huge, dark and dusty garage. More than ten cars are parked inside. David's car, Jason's car, the police car.

Mr. Reyes goes back to the tow truck, gets in and drives it into the garage. Peter's car is trailed behind.

INT. KITCHEN - NIGHT

Mr. Reyes, Mrs. Reyes and Michael are seated around the table. The baby is on a highchair next to them.

MR. REYES

Michael?

Michael offers his hands. His parents take them and bow their heads.

MICHAEL

God, our Father, thank you for
the feast You have provided us.
For the devotion within these
walls, which binds us together as
a family. Bless us and direct
us, through all our days. Amen.

Mr. Reyes nods to Michael in recognition. Dorothy leans in closer to Michael and gives him a kiss on the cheek.

DOROTHY

That was beautiful, Michael.

Everyone digs in. They eat quietly, exchange happy looks. Nothing weird. A regular dinner table. Dorothy feeds the milk to the baby. He devours the bottle.

EXT. HOUSE - NIGHT

A half-moon up in the night sky illuminates the black template of the house.

INT. CELL - NIGHT

The light bulb twinkles, turns off for a long moment. Then sparks back to life.

Alicia, Jason, Kimberly and David are sleeping. Head down, tired and dirty, rest to the one place they can. Their dreams.

BOOM! The door swings open. Dorothy steps in. She holds a bowl full of cooked meat, a plastic cup and a bottle of water.

One by one, the prisoners open their eyes. First Alicia, then Jason and Kimberly. David is still sleeping.

Dorothy puts down the bowl and bottle of water and drops the cup to the dust. She goes to Alicia. She is ecstatic to see her.

ALICIA
Dorothy! Dorothy, please! You
have to help us! Please!

Dorothy smiles, unlocks Alicia's left hand. Alicia grins. Dorothy goes to Jason and does the same for him. Alicia's face clouds.

ALICIA (CONT'D)
No, no, no, no. What are you
doing?

Dorothy unlocks Kimberly and goes to David.

DOROTHY
Hey! Wake up!

David doesn't move.

DOROTHY (CONT'D)
Wake up, boy!

She slaps him across the face. David opens his eyes. Dorothy unlocks him, too. She picks up the bowl and returns to Alicia. She offers her a piece. Alicia shakes her head.

DOROTHY (CONT'D)
Take one.

Alicia stares at her.

DOROTHY (CONT'D)
Take a piece!

ALICIA
Is this...?

DOROTHY
You bet it is.

ALICIA
God! Jesus! No! No.

DOROTHY

Don't make me feed it to you,
sweetheart. Just take one.

Alicia reaches out and takes a piece from the bowl. She tries really hard to retain her composure.

Dorothy goes to Jason. With eyes filled with repulse, looking right at her, Jason takes a piece. Kimberly is next. She sobs and picks up a piece of meat. Dorothy moves to David and puts the bowl in front of him.

DOROTHY (CONT'D)

Here.

David shakes his head.

DOROTHY (CONT'D)

Come on, take a piece.

DAVID

No...

Dorothy takes his hand and guides it in the bowl.

DOROTHY

I said, take a piece!

She pushes David's hand, so he may take a portion. David grabs up a piece of meat.

DOROTHY (CONT'D)

Now, eat it.

She turns to the others.

DOROTHY (CONT'D)

All of you!

Kimberly eats her supper, while crying. Jason eats his. Alicia puts the meat close to her mouth, but instantly pulls it away. She starts to cry. Dorothy's patience is running out.

DOROTHY (CONT'D)

Go ahead.

David lets the piece to drop to the floor on purpose. Dorothy is mad. She bows down, puts down the bowl, takes the dusty piece and rises.

Dorothy grabs David's free hand, pushes it against the wall and holds the meat right in front of David's face.

DOROTHY (CONT'D)

You're gonna eat it one way or
another!

She presses the piece to David's mouth. David mumbles and swifts his head right and left.

DOROTHY (CONT'D)
Open your mouth!

She pushes the meat even harder against David's mouth. He is forced to open it.

DOROTHY (CONT'D)
Good boy. Now, take a bite.

David does. Dorothy smiles, satisfied. David spits the chewed meat on her face.

Dorothy stares at him, anger building on her face. She wipes her face with her hands. Then she turns around and exits the cell. David throws the piece to the floor.

KIMBERLY
Where did she go? What's gonna happen?

ALICIA
David, please. Just eat it.

JASON
Just do it, man.

KIMBERLY
She's right. Do what she tells you.

DAVID
No.

ALICIA
Please...

David looks at Alicia. Her eyes are begging him.

DAVID
I said, no!

Mr. Reyes comes in with a double axe in his hands. Kimberly SHRILLS. Everyone is terrified. Everyone but David.

Mr. Reyes motions to him. Dorothy stands in the doorway, wielding the shotgun.

DOROTHY
I'm gonna give you one more chance. Eat... or be eaten.

David closes his eyes.

DAVID
Our Father, who art in heaven...

Mr. Reyes and Dorothy exchange a smile.

JASON
No, man! Do what he tells you!

DAVID
... hallowed be thy name, Thy
kingdom come...

Mr. Reyes grasps the axe.

MR. REYES
Hold still, boy. I'm gonna cut
you up real nice!

He raises the axe.

DAVID
... Thy will be done on earth as
it is in heaven...

KIMBERLY
NOOOO!

DAVID
... give us this day --

MR. REYES
-- OUR DAILY BREAD!

Mr. Reyes brings down the axe on David's left leg. David
SCREAMS in unimaginable pain. Blood sprays everywhere.

David's leg drops to the floor. Alicia and Kimberly look
away. Jason stares in shock.

Mr. Reyes lifts the axe once more and chops off David's
right leg. David MOANS.

Jason can't stand the horrible sight and looks away, too.
Kimberly continues the prayer:

KIMBERLY
.... forgive us our trespasses,
as we forgive those who trespass
against us...

Mr. Reyes slices the left arm. In a delirium of pain,
David doesn't scream any more. His body tilts to the
right, reliant on the right hand alone. Alicia prays along
with Kimberly:

KIMBERLY AND ALICIA
... and lead us not into
temptation...

Mr. Reyes hacks off the other arm.

David's body descends to the ground. Blood splashes all over the floor.

KIMBERLY AND ALICIA (CONT'D)
... but deliver us from evil...

Mr. Reyes stands above the mangled body. He raises his deadly weapon.

ALICIA
NOOOO!

Mr. Reyes swings the double axe in a vicious arc. David's decapitated head rolls across the ground and stops in front of Alicia. She glares at it bug-eyed.

MR. REYES
Amen.

Jason throws up. Mr. Reyes laughs hard.

MR. REYES (CONT'D)
Well, I'll be damned! The tough
guy ain't so tough after all.

He looks at Dorothy. She grins.

Mr. Reyes approaches Jason.

MR. REYES (CONT'D)
What's the matter, son? You got
a weak stomach?

Mr. Reyes laughs again. He unbinds Jason.

MR. REYES (CONT'D)
(to Dorothy)
Take him to the bathroom. Get
him cleaned up.

He pushes Jason to her. Dorothy points the shotgun at him, guides him to the bathroom across the hall.

Mr. Reyes picks up the head. He holds it close to Alicia's face.

MR. REYES (CONT'D)
That was a lot easier, now,
wasn't it?

Alicia shakes with fear. Mr. Reyes smiles, picks up a leg, puts it under his arm. He picks up the other leg and exits.

Dorothy enters the room, goes to the bottle of water, cup and bowl, picks them up and walks out of the room.

KIMBERLY

What are we gonna do? They're gonna kill us all!

She starts to sob. Alicia offers her a sympathetic glance.

ALICIA

No, they're not. We're gonna be all right. We're gonna make it.

Mr. Reyes comes back inside. He picks up the body and the hands, motions towards the door. Alicia notices the key chain on his belt.

KIMBERLY

What are you gonna do with us?

Mr. Reyes halts.

KIMBERLY (CONT'D)

Are you gonna kill us?

Mr. Reyes stares at her.

MR. REYES

Not today.

Kimberly cries even more. Jason comes in at gunpoint. Mr. Reyes takes him by the hand, leads him to his chains, locks him up. Mr. Reyes leaves the room. The door closes.

Alicia eyes at Jason.

ALICIA

How you doing?

Jason nods.

KIMBERLY

We're gonna die... all of us... He's gonna kill us!

Alicia trades a glance with Jason.

ALICIA

One of us will be next.

JASON

We have a few more days.

ALICIA

No! We have to do something,
now!

KIMBERLY

Like what? What can we do?

Alicia's eyes sparkle. Something wonders in her mind.
Jason shoots her a curious glance.

INT. LIVING ROOM - NIGHT

Mr. Reyes sits on the sofa, staring blankly at the TV. A
baseball game is on. Next to him, little Michael sleeps
like an angel.

ALICIA'S VOICE can be heard faintly in the distance. Mr.
Reyes mutes the TV and tries to listen.

ALICIA'S VOICE (O.S.)

Can you hear me? Anybody?

INT. BASEMENT HALLWAY - NIGHT

Alicia's voice reverberates down the hallway.

ALICIA'S VOICE (O.S.)

Hey! Can anyone hear me? Hey!

INT. CELL - NIGHT

Alicia shouts at the top of her lungs.

ALICIA

Anybody?

The door opens and Mr. Reyes enters. He goes to Alicia.

ALICIA (CONT'D)

I, uh, I have to use the
bathroom.

Mr. Reyes' is digging into her eyes for the truth.

MR. REYES

Don't try anything smart.

Alicia shakes her head. Mr. Reyes pulls out his keys from
his pocket and unlocks Alicia. She is free. Mr. Reyes
pushes her towards the door.

MR. REYES (CONT'D)

Let's go.

He puts the keys back into his pocket and follows Alicia. Jason exchanges a look with Kimberly.

INT. BASEMENT HALLWAY - CONTINUOUS

Alicia walks out of the cell. Mr. Reyes comes out, too and pushes Alicia to the wooden door across the hallway.

MR. REYES
That's the bathroom.

Alicia opens the door. She peers at the stinky bathroom and then back at Mr. Reyes.

MR. REYES (CONT'D)
There are no royalties here,
sweetheart. You going or not?

Alicia steps into the bathroom. Mr. Reyes stays alone in the hallway.

INT. BASEMENT BATHROOM - NIGHT

Alicia is in front of the dusty, broken mirror. She glances at her reflection. Her dirty, tired and scared face. She sighs --

A BANG on the door.

MR. REYES (O.S.)
Come on! What's the hold up?

Alicia takes a deep breath.

ALICIA
Just a moment! I'll be right
out!

INT. BASEMENT HALLWAY - NIGHT

Mr. Reyes leans against the door. A short pause. He pounds on the door again.

MR. REYES
What are you doing in there?
Let's go!

The toilet flushes. The door slides open and Alicia comes out.

MR. REYES (CONT'D)
Come on, honey. I haven't got
all night.

Alicia motions to the cell. Suddenly, she hits Mr. Reyes in face with her elbow and flies upstairs.

Mr. Reyes makes a painful gasp, but immediately regain his senses. He runs after Alicia.

INT. BASEMENT STAIRWAY - NIGHT

Alicia bullets up the stairs. She comes before the door, opens it, when Mr. Reyes' hand grabs her leg.

Alicia SCREAMS in agony. She struggles to get loose, kicks her legs wildly, but Mr. Reyes' hold is unbreakable. He pulls her down and retains her. He puts his hands around her neck. Alicia chokes.

MR. REYES
You, little whore!

He holds her down, throttles her. Alicia struggles with the last bit of power in her. Her face reddens, her eyes bugle. She kicks listlessly as if life is draining out of her body.

A single tear cascades down Alicia's cheek...

FANTASY SEQUENCE

All of a sudden, Alicia finds the strength and courage and jams a broken piece of mirror into Mr. Reyes's neck. She lets out a wrathful CRY.

FLASHBACK - INT. BASEMENT BATHROOM - NIGHT

Alicia stares at her reflection. She reaches, carefully pulls out a piece from the broken mirror and glares at it.

END FLASHBACK.

BACK TO SCENE (FANTASY)

Alicia twists the mirror. Mr. Reyes ROARS in pain. Alicia pushes him down the stairs. He trols down the steps and lands at the end of them.

Alicia rises and hurries down the stairs. She comes down and stands above Mr. Reyes. She grips the mirror with both hands.

Alicia drops down hard and plunges the mirror straight into Mr. Reyes' heart. He lets out an aching gasp.

Mr. Reyes grabs Alicia's throat and begins to choke her. Startled, Alicia doesn't react. Mr. Reyes' mighty choke immobilizes her...

END FANTASY SEQUENCE.

BACK TO SCENE (PRESENT)

A single tear cascades down Alicia's cheek...

Alicia comes to realize this was all in her head. Mr. Reyes stands above her, still choking her. Alicia's face reddens, her eyes bugle. She kicks listlessly as if life is draining out of her body.

Mr. Reyes gets up and drags Alicia down the steps. At the end of them, he lifts her up.

ALICIA
No...! No...!

Mr. Reyes holds her tight and guides her to the cell.

INT. CELL - NIGHT

The door opens. Alicia and Mr. Reyes step into the room. Jason and Kimberly watch them in anguish. Mr. Reyes pushes Alicia to the wall where her chains are.

Alicia hits her head. Her forehead starts to bleed. Jason's eyes burn with fury, but he doesn't say a word. Mr. Reyes takes Alicia's hands and chains them. Her fists are powerful.

Mr. Reyes comes face to face with Alicia once again. He sees the blood running down her forehead. He leans in closer and sticks out his tongue.

Alicia turns her head away. Mr. Reyes clutches it with both hands, holds it still and licks the wound. He pulls away and eyes Alicia.

MR. REYES
Mmm... You taste good.

Alicia grows a look of disgust. Mr. Reyes turns to Jason and Kimberly.

MR. REYES (CONT'D)
(sarcastically)
Anybody else wants to go to the bathroom?

They all stay silent. A smile moves Mr. Reyes' lips as he exits the room.

MR. REYES (CONT'D)
Nighty night.

He shuts the door behind him.

JASON
(to Alicia)
You okay?

Alicia nods. A short pause.

KIMBERLY
Did you get them?

Alicia opens her fist. Mr. Reyes' key chain shines in her hand. Jason and Kimberly's faces light of happiness. Alicia tries to hold the keys properly.

JASON
Careful, careful. That's it.

Alicia is slowly making it. She grips the keys.

KIMBERLY
Yes!

JASON
Keep it down, Kim.
(to Alicia)
Now, try to put the key in the lock... carefully.

Alicia tries the first of many keys. She stretches her wrist as much as she can. She puts the key in the lock, tries it. Nothing. It doesn't turn.

ALICIA
It's the wrong key.

JASON
Try another. Take your time.

Alicia fumbles for the right key, puts one in the lock. Her right hand goes free. Kimberly beams. Alicia tries to unlock her other hand --

The key chain drops from her hands a couple of feet away. Alicia closes her eyes. A disappointing moment for everyone.

JASON (CONT'D)
Can you reach them?

Alicia extends her leg. It's not even close to the keys. She bends over, tries to reach for the keys. Her hand is nearly reaching the keys. Only a few inches away.

KIMBERLY
Come on! You can do it!

Alicia's wrist starts to bruise. She gives up.

ALICIA
It's too far!

JASON
Look at me, Alicia.

She does.

JASON (CONT'D)
You can do this. Don't give up,
all right --?

FOOTSTEPS can be heard in the distance.

JASON (CONT'D)
Fuck!

KIMBERLY
He's coming back!

Alicia kicks the dust, trying to cover up the key chain. She kicks and kicks, when --

The door opens, revealing Michael in the dim hallway. Everyone lets out a sigh of relief.

JASON
Michael. Michael, come here. We
need your help, okay?

Michael glares at him, then at Alicia.

ALICIA
Will you help us, Michael?

The boy nods.

ALICIA (CONT'D)
You see the keys on the floor?

The boy nods.

ALICIA (CONT'D)
Give them to me, Michael.

Michael goes to the key chain and picks it up. He glares at it.

ALICIA (CONT'D)
Give me the key chain, Michael.
Michael?

MICHAEL
If I give you the keys... will
you go away?

KIMBERLY
No, Michael. We're not going
anywhere. We just wanna, uh...

The boy doesn't even listen to her. He stares at Alicia,
digging into her eyes for an answer. She nods.

ALICIA
I'm sorry, Michael.

Michael contemplates.

ALICIA (CONT'D)
Michael...

Michael hands her the keys.

ALICIA (CONT'D)
Thank you.

Alicia unlocks her other hand. She moves to Jason and
turns him loose.

INT. ENTRANCE HALL - NIGHT

Darkness. A light turns on in the upstairs hallway.

INT. CELL - NIGHT

Alicia frees Kimberly's left wrist. She tries to unlock
the right, but the lock won't open.

JASON
Now, let's get out of this
fucking place.

ALICIA
I can't open it.

KIMBERLY
What?

JASON
What are you talking about?

ALICIA
The lock... it won't open.

JASON
Did you try a different key?

ALICIA
I've tried them all. It must be
stuck or something.

JASON
You gotta be kidding me!

Jason snatches the keys from her hands and tries for
himself.

KIMBERLY
This isn't happening.

JASON
Don't panic, Kim. We're gonna
get you out. Just let me...

He sighs in exasperation and gives up.

JASON (CONT'D)
It's stuck! Goddamn it!

KIMBERLY
What am I gonna do?

INT. MICHAEL'S BEDROOM - NIGHT

Dorothy comes in. The room is lightless. The moonlight
gleams through the window.

DOROTHY
Michael?

INT. CELL - NIGHT

Kimberly pulls with every ounce of strength left in her.

JASON
Come on, pull!

The metal ring won't open. She abandons her try.

KIMBERLY
Forget it. It won't open. No
way.

Jason studies her with a sad grimace. Alicia turns to him.

ALICIA
What do we do now?

JASON

There's no other choice. We have to cut the chain. Alicia, get the cutter.

Alicia nods and dashes out of the room.

JASON (CONT'D)

Hang on. We're getting you out.

INT. MICHAEL'S BEDROOM - NIGHT

Dorothy flips the switch of a lamp on the bedside table. Michael's bed is empty. Dorothy is stumped. Her gaze slides to the door.

INT. LARDER - NIGHT

Alicia goes through the toolkit. The wire-cutter is nowhere to be found. She lifts her head, disappointed.

INT. CELL - NIGHT

Alicia steps into the room. Jason and Kimberly look at her tensely and anxiously.

JASON

Where is it?

ALICIA

I couldn't find it. He must have taken it with him.

JASON

Fuck! Fuck! Motherfucker!

Kimberly burst into tears.

ALICIA

What now?

KIMBERLY

Don't leave me here. I can't die in this shithole.

(pauses; thinks)
Cut it.

ALICIA

What are you saying?

KIMBERLY

Cut my wrist. Do it.

JASON
Are you out of your mind? We're
not gonna cut your fucking wrist,
okay?

Jason paces back and forth, trying to think.

JASON (CONT'D)
I'll think of something! Just
let me think!

KIMBERLY
We're losing time. Do what I
tell you.

JASON
We can break the chains with a
hammer.

KIMBERLY
They'll hear us.

Jason halts.

KIMBERLY (CONT'D)
Jason, it's my decision. Come
on, we don't have much time.

Jason nods in acknowledgment and darts out of the room.
Alicia goes to Michael.

ALICIA
Michael, I want you to go back to
bed now. If your parents find
out you helped us, you might get
into trouble.

Michael nods in understanding.

INT. UPSTAIRS HALLWAY - NIGHT

Dorothy stands atop of the stairs and gapes down. She is
curious and concerned.

INT. LARDER - NIGHT

Jason searches through the toolkit with a deadly urgency.
He finds a pair of gardening shears inside. He grabs them,
a knife, and storms out of the room.

INT. STAIRWAY - NIGHT

Dorothy walks down the stairs.

DOROTHY

Michael?

She reaches at the end of them, halts, glimpses at the door to the basement.

INT. CELL - NIGHT

Jason steps in, shears in hand. Kimberly stares at them nervously, swallows hard. Jason gets close to her and pulls out the knife. Kimberly is confused.

JASON

Bite this.

He shifts the knife to its wooden hold and gives it to Kimberly.

INT. KITCHEN - CONTINUOUS

Dorothy paces into the kitchen. A SHADOWY FIGURE stands before the sink. Dorothy turns on the light. Michael appears, holding a glass of water.

INT. CELL - NIGHT

Kimberly bites the knife, pulls the chain with all her might, keeping her arm straight. The gardening shears are in place. Jason holds them and tries to stay calm. Alicia stands in a corner of the room, worried.

ALICIA

Oh, God.

Jason glances at Kimberly.

JASON

Ready?

Kimberly nods vigorously.

INT. KITCHEN - NIGHT

Dorothy goes to Michael.

DOROTHY

What are you doing here, Michael?

MICHAEL

I got a little thirsty, mama. I came down to have some water.

DOROTHY

You done?

Michael nods.

DOROTHY (CONT'D)

Let's get you to bed. It's late.

Michael leaves the glass on the counter, goes to his mother. They exit the kitchen.

INT. CELL - NIGHT

Jason is under great pressure. He takes a deep breath and applies force to the shears. Kimberly bites the knife. Alicia puts her hand over her mouth. Kimberly moans and tumbles to the floor. She's loose.

The knife drops from her mouth. Slowly, Kimberly brings her arm in front of her face. It's unharmed. She looks up.

ALICIA

What happened?

KIMBERLY

It opened. I don't believe it.

She manages a smile.

The metal ring hangs open on the wall.

INT. UPSTAIRS HALLWAY - NIGHT

Dorothy and Michael get upstairs and enter Michael's room.

INT. CELL - NIGHT

Jason helps Kimberly up and hugs her tight.

JASON

You're fucking crazy, you know that?

They both grin.

JASON (CONT'D)

You okay?

KIMBERLY

Yeah. Come on, let's get moving.

They move cautiously through the door. Alicia drops the key chain in the middle of the room.

INT. BASEMENT STAIRWAY - NIGHT

Jason and the girls ascends the stairs, as quietly as they can. The steps SQUEAK as they climb up.

INT. MICHAEL'S BEDROOM - NIGHT

Dorothy tucks Michael in his bed. She kisses his forehead.

DOROTHY
Good night.

The boy smiles.

INT. ENTRANCE HALL - NIGHT

The knob of the basement door turns slowly. The door opens a crack. Jason peeks through the opening. Not seeing anyone, he opens the door further.

Jason and the girls come out cautiously. They cross the hall, move towards the front door.

The sound of a DOOR closing upstairs. Jason halts. So is Alicia and Kimberly. Jason gestures to them "stay put."

Jason tiptoes to the hall, looks up the stairs. No one there. He glances at the living room. The coast is clear. The kitchen. Clear. He turns to the girls.

JASON
(whispers)
Come on. Go, go, go.

They make their way towards the front door. Jason jerks the door, but it won't budge. He tugs it. Nothing. The bell makes a tiny JINGLE.

ALICIA
(whispers)
The latches. Draw the latches.

Jason looks up and down to the door. Two latches hold the door shut. He quickly opens the first. Kimberly glances upstairs.

KIMBERLY
(whispers)
Come on! Hurry up!

She looks at Jason. He opens the second latch. She shifts her gaze upstairs --

Mr. Reyes stands atop of the stairs, his eyes narrow with intense predatory focus.

KIMBERLY (CONT'D)

He's here. Open the door! Open it!

Alicia and Jason look at the upstairs hallway. Mr. Reyes fleets down the stairs.

Jason tries to open the door. It's stuck. Mr. Reyes has reached the middle of the stairway.

JASON

Come on, you fucking --!

The door opens, the bell JINGLES. Jason, Alicia and Kimberly sprint outside.

EXT. HOUSE - CONTINUOUS

Jason, Alicia and Kimberly rush out of the house. Jason and Alicia fly down the porch and down the path.

Kimberly follows them, but as she comes down the steps, slips badly twisting her ankle.

Jason and Alicia head down to the parking lot without noticing Kimberly has fallen behind. Kimberly lifts her head to them and shouts:

KIMBERLY

JASON!

Jason halts and whips around. Kimberly rises and staggers towards him.

Mr. Reyes blasts through the front door.

Kimberly sees him and HOWLS in anxiety. She picks up a quicker pace. She tries to run, but can't. Mr. Reyes rockets to her. So does Jason. Alicia follows him.

Mr. Reyes gets to Kimberly first, grabs her from behind. Jason stops. He's too far. Alicia halts one step behind him.

Mr. Reyes puts his hand to Kimberly's face. She is helpless. She wants scream, but Mr. Reyes' hand stops her. Only mumbling comes out of her mouth.

Mr. Reyes looks straight into Jason's eyes, a wicked smile on his face. He wields a sheath knife from his waist with his other hand.

JASON

Kim!

Kimberly's eyes go wide. Mr. Reyes brings the gleaming blade close to her throat.

Jason tries to run to Kimberly, but Alicia holds him back.

JASON (CONT'D)

No! Let me go! Let me --!

Mr. Reyes slashes Kimberly's throat from ear to ear. Blood spills from her open throat.

JASON (CONT'D)

NOOOO!

He struggles to break free. Alicia grips his arm, holding him back.

Mr. Reyes tosses Kimberly's dead body aside. He puts the knife close to his mouth and licks the blood off the blade.

Jason stares at him with repulse and pure hatred. Mr. Reyes strides towards him. Alicia pulls Jason away.

ALICIA

Let's go! She's gone!

They take off into the desert. Mr. Reyes goes after them.

The house predominates over the wild land. The lights in the second floor are on.

EXT. DESERT - NIGHT

Jason and Alicia scurry down a desert plain, fighting their way through the rocks and brush. Mr. Reyes runs like a maddened beast far behind them.

Jason looks over his shoulder. Mr. Reyes is nowhere to be seen. He grabs Alicia's hand and pulls her behind a huge, curved rock. They hide, curl up each other and catch their breath.

ALICIA

You think we've lost him?

JASON

I don't know.

He peeks his head out of the rock. He glances over the cloud of dust. There's nothing out there. Jason hides again and shakes his head to Alicia.

A great horned owl HOWLS on a rock near them. The wind gets stronger and WHIPS through the rocks.

Jason and Alicia stay hugged and stare at each others eyes, looking for comfort and courage.

Jason peers out from his hiding place, surveying the area. The rocks, the bushes, when his gaze comes to rest on Mr. Reyes walking among some rocks far away. All of a sudden, he whips his head to the side of Jason.

Jason quickly retreats to the safety of the huge rock. Alicia stares at him, waiting for an answer. Jason puts a "quiet" finger to his lips. He points to the side of Mr. Reyes. They both hold their breath.

Mr. Reyes wanders around the rocks. A curved rock comes to his attention. He darts to it.

Alicia holds Jason tightly. They curl up into the shadows, until they're hardly visible.

Mr. Reyes approaches. He arrives at the rocks and moves around it slowly.

Jason and Alicia stay hidden. Frozen. Totally immobile.

Mr. Reyes springs in front of the curved rock. He squints his eyes. No one's there. He's at a different rock. He lets out a primal SCREAM that echoes far and wide.

Jason peeks out of his hiding place. He sees Mr. Reyes further away, dashing to the opposite direction. Jason hides behind the rock. He lets out a silent sigh of relief.

JASON (CONT'D)

He's gone.

Alicia is relieved, too.

CRASH! A few rocks are blown down from a hill and smash down. A chill passes over Jason and Alicia. The owl flies away.

Jason and Alicia look at each other and smile. Jason's smile turns to a wail. His cry is silent, yet heartbreaking. He crumbles to his knees, head in hands.

JASON (CONT'D)

Kim... I can't believe she's really... dead...

Alicia kneels beside him. She brings him into her embrace, trying to comfort him.

ALICIA

I know.

JASON

That son-of-a-bitch! He'll pay for what he did to my sister! I swear I'm gonna make him pay!

ALICIA

Shh... It's gonna be all right. Trust me, it's gonna be all right.

(pause)

We have to go now, okay? Come on.

Jason warms to her words. Alicia stands and pulls him up. Alicia glimpses behind the rock. It's all clear. They come out and run away.

EXT. ROCKY HILL - NIGHT

Jason and Alicia run like hell up a rocky hill. They reach the top and see the highway down the hill. A car drives by at great speed.

ALICIA

It's the highway!

They trade a smile and run down the hill. Out of nowhere, Mr. Reyes shows up in front of them, blocking their way. Jason and Alicia stop in their tracks. They spin and scamper to the other direction.

At lightning speed, Mr. Reyes throws his knife that misses Alicia by a hairsbreadth, thumping into the cactus. Jason and Alicia disappear into the night. Mr. Reyes goes to the cactus, pulls out his knife and goes after them.

EXT. ROCKY HILL - NIGHT

Jason and Alicia reach the end of the hill and move towards a clearing.

Mr. Reyes stops to take a breather, seeing his prey up ahead.

EXT. DESERT CLEARING - NIGHT

The two run through the clearing. Suddenly, Jason stops running. Alicia stops, too.

ALICIA

Jason? What's the matter?

JASON
Keep going.

ALICIA
What are you doing? He's coming!
We have to move!

Mr. Reyes gains up on them.

JASON
Just go.

ALICIA
What about you?

JASON
I'm done running. I've got to
stop him.

Mr. Reyes closes fast.

ALICIA
Let's split up. He'll --

JASON
He'll follow you. Listen to me.
This is the only way. Now, go!

Alicia stands still.

JASON (CONT'D)
Didn't you hear what I said? Get
away from here!

Alicia races away. Wearing an intense expression of
determination, Jason heads towards Mr. Reyes.

JASON (CONT'D)
I'll deal with this fucker!

Alicia gives a last look behind her.

Mr. Reyes and Jason are opposed each other. Mr. Reyes
swings his knife. Jason deflects the attack and punches
Mr. Reyes in the face. Another punch. Mr. Reyes spits
blood.

MR. REYES
Is that the best you can do, boy?

EXT. DESERT - NIGHT

Alicia slips, regains her footing and keeps running. She
comes out of the clearing and heads to the highway.

EXT. DESERT CLEARING - NIGHT

Mr. Reyes charges at Jason. He tries to deliver a blow, but Jason avoids it deftly. Another blow. Jason avoids that one, too.

Mr. Reyes keeps trying to hit Jason, but the young man dodges his opponent with amazing reflexes. Mr. Reyes presses on in the attack. Jason parries and lands a blow on Mr. Reyes' ribs. He shows no pain.

Jason tackles Mr. Reyes and brings him to the ground. He falls on him and starts hitting him with everything he's got. He unloads a relentless storm of power punches.

Mr. Reyes looks at the knife in his hand. He brings it to Jason's throat, but he grabs Mr. Reyes' hand just in time. Jason struggles to hold, but Mr. Reyes is proved to be the stronger man.

The blade keeps closing on Jason's sweaty, weary face. He watches it out of the corner of his eye. A smile spreads across Mr. Reyes' face.

The knife comes closer and closer, when Jason tosses himself to the side and avoids the blade.

EXT. DESERT HIGHWAY - NIGHT

Alicia reaches the highway, looks up and down. Not a soul for miles. Alicia runs along the highway.

EXT. DESERT CLEARING - NIGHT

Mr. Reyes and Jason spring up. They're back where they started. Mr. Reyes lunges at Jason with tremendous force, but Jason blocks the attack.

The knife flings away from them. They get into a fist fight. The match is on even terms.

At some point, Jason throws Mr. Reyes face down to the ground near the knife. He goes for it.

Jason bullets to Mr. Reyes. He grasps the knife and whips around. Jason falls on top of him --

The blade is driven right into his chest. Jason's eyes widen, blood comes out of his mouth. Mr. Reyes twists the knife. Jason MOANS. His body falls to the ground, lifeless.

EXT. DESERT HIGHWAY - NIGHT

Alicia runs down the road. She stops to catch her breath.

In the background, the headlights of a car appear. Alicia spins. She brightens. She hurries to the car, waving her arms.

ALICIA
 Help! Help! Stop! Please,
 stop!

The car begins to slow down. Alicia slows her pace and tries to see around the headlights. There's a siren on the hood. It's a police car!

The car stops. Only a few yards separate Alicia from the car. She gets closer.

ALICIA (CONT'D)
 Oh, Jesus! Thank you. Thank you
 so much. I'm so glad I run into
 you.

She tries to look a bit closer. The light are still too dazing.

ALICIA (CONT'D)
 You have to help me, officer.
 There's a motel behind these
 hills... terrible things are
 happening. My husband is dead
 and --

She is suddenly serious. Through the windshield, Dorothy's face is clearly visible. She pumps the gas. The police car ROARS, barreling towards Alicia.

Alicia dashes away. She scrambles across the road with the police car stuck behind her. She runs as fast as she can, but the car is closing fast.

Alicia maneuvers right and left, trying to confuse the driver. She looks behind her. The car keeps closing threateningly. She takes off into the desert.

EXT. DESERT - CONTINUOUS

The police car pursues her, ripping through the underbrush. Dorothy cackles with murderous glee. Alicia races through the woods and suddenly moves to the left --

A rock appears in front of the car. Dorothy goes bug-eyed. She steers the wheel, but too late. The car crashes to the rock.

Alicia looks over her shoulder. She halts. The police car is wrecked to the rock. Steam comes out of the engine. Alicia heads to the car, steps warily.

She nears the driver's door, always at a safe distance, and looks inside the car. Dorothy is head down on the wheel, blood running freely down her forehead.

Alicia moves a little closer. Dorothy doesn't move. She just lays there. Alicia slowly reaches for the pulse on her neck --

SWOOSH! A thick cloud of steam blows off from the engine. Alicia shudders and draws her hand back.

Alicia glares at Dorothy for a moment, extends her hand once more. She reaches Dorothy's neck, feels her pulse. Nothing. Dorothy's dead.

Alicia opens the door, pulls Dorothy's corpse out of the car. The body lands to the ground.

Alicia stares at Dorothy's bloody face, a conflicted emotion of anger and sympathy. She pushes the corpse to the side and returns to the car.

INT. POLICE CAR - CONTINUOUS

Alicia jumps in the driver's seat, shuts the door. She turns over the ignition. The car won't start.

ALICIA

Oh, come on. Come on!

She keeps trying and trying, no success. The engine is dead. She falls back to the seat, disappointed --

Mr. Reyes stands by the passenger window. Alicia almost faints, but immediately goes for the door. It's stuck! Alicia rams it with her shoulder and it swings open.

EXT. DESERT - CONTINUOUS

Mr. Reyes moves around to the driver's side, when he sees Dorothy's body laying on the ground. His mouth hangs wide open in disbelief.

Alicia gazes at him. Mr. Reyes fights with his emotions. He raises a mournful CRY. He lifts his head to Alicia. Hypnotised by his glance, she is frozen, eyes unblinking. Mr. Reyes bolts to the car.

INT. POLICE CAR - CONTINUOUS

Alicia shuts the car door. She falls to the passenger side and opens the passenger door. The driver's door opens and Mr. Reyes plunges inside. He grabs Alicia by the hair.

Alicia pushes forward, but can't free herself. Mr. Reyes flings her out of the car with a single pull.

EXT. DESERT - CONTINUOUS

Alicia falls to the ground near Dorothy's body. Mr. Reyes dashes to her and yanks her to her feet.

MR. REYES

Strike two!

He slams her across the face with a blow so strong that it knocks Alicia to the side of the car. Her face gets all bloody.

Mr. Reyes goes to her and grabs her, when Alicia clutches a piece of wood and sinks it to Mr. Reyes' kidney. He goes bug-eyed from the pain.

ALICIA

STRIKE THREE!

Mr. Reyes topples over on top of Alicia, pinning her underneath his body. She squirms out from under him and struggles to get up, but --

Mr. Reyes pulls her down and smacks her hard across the face. He stands up, yanks the wood out and throws it away. He holds up Alicia and starts hitting her without mercy. Repeatedly. Madly.

Alicia's face gets torn and even more bloody. Mr. Reyes knocks her to the ground, unconscious. He hurries to the car.

INT. POLICE CAR - CONTINUOUS

Mr. Reyes hops inside, opens the glove compartment and takes out a few pieces of cord.

EXT. DESERT - CONTINUOUS

Mr. Reyes returns to Alicia, ties her legs and hands. Then he moves to Dorothy, kneels down beside her, takes her in his arms and wipes the blood off her face. He stares at her for a long moment, then lifts her on his shoulder.

Mr. Reyes goes back to Alicia, grabs the cord that holds her legs together. He picks his way into the vast desert.

EXT. DESERT - NIGHT

Alicia is lying unconscious. Her face is bloody, bruised and torn. Her body is dragged through a large clump of thick bushes. She opens her eyes. Her vision goes in and out of clarity.

Wind HOWLS. Moonlight bathes a harsh and barren landscape. Dust clouds flying into the air. Swimming to full consciousness, Alicia lifts up her head.

Mr. Reyes holds her by the legs, dragging her body and carrying Dorothy's body on his shoulder.

ALICIA

No... Where are you taking me?
No. Don't make me go back there.
I don't wanna go back.

She realizes her arms and her legs are tied up. She tries to grab on to something, but can't.

ALICIA (CONT'D)

Please... I beg you.

She sobs.

ALICIA (CONT'D)

I don't want to go back... No...
NO! NO! NOOOO!

EXT. DESERT - NIGHT

Mr. Reyes carries Dorothy on his shoulder and pulls Alicia through the desert. Alicia lifts her head, looks around. The "MOTEL" sign mirrors on her pupils.

INT. ENTRANCE HALL - NIGHT

Mr. Reyes bursts through the doors. He eases Dorothy down on the floor and drags Alicia to the door to the basement. The BABY'S CRY reverberates down the hall.

Michael climbs down the steps with the baby in his arms.

MICHAEL

Dad...

MR. REYES

Get upstairs, Michael. Go on!

Michael doesn't move.

MR. REYES (CONT'D)
 Didn't you hear what I said, boy?
 Go back to your room!

Michael ascents the stairs.

INT. BASEMENT STAIRWAY - NIGHT

The door flies open. Mr. Reyes glances down. He gives a push to Alicia. She tumbles all the way down the stairs. Her hand crashes on a step and breaks.

Alicia lands at the end of the stairway. She looks up, through the door, to the stairway. Michael gapes down at her. The door closes.

INT. CELL - NIGHT

Alicia stumbles into the room. Mr. Reyes is right behind her. He lifts Alicia to her feet and guides her to her chains.

ALICIA
 Please...

Mr. Reyes shows no mercy. He clutches Alicia's broken arm and shackles it. Alicia SHRIEKS of pain. Mr. Reyes does her other arm.

ALICIA (CONT'D)
 What are you gonna do with me?
 What?

MR. REYES
 I'm gonna keep you locked up in
 this room... until the flesh rots
 from your body! You, no 'count
 whore!

He motions to the door, picks up the keys from the floor and puts them in his pocket.

ALICIA
 Please, don't do this. I beg
 you! Hasn't this been enough?
 So many people died. My husband,
 your wife...

Mr. Reyes stops in the doorway.

MR. REYES
 She wasn't my wife.

ALICIA

What?

MR. REYES

I said she wasn't my wife. She was my sister.

He eyeballs Alicia.

MR. REYES (CONT'D)

My sister...

Alicia thinks for a second.

ALICIA

And Michael... he's not your son. These are not your children.

FLASHBACK - EXT. PARKING LOT - NIGHT

An even YOUNGER MICHAEL, four years old or so, SCREAMS and struggles to get away from the hands of Dorothy. She holds him back.

MICHAEL'S MOTHER, further away, struggles to free herself from Mr. Reyes. He holds a machete in one hand and tries to restrain the mother with the other. She manages to break free and sprints to her son.

MICHAEL'S MOTHER

MICHAEL!

Mr. Reyes runs behind her, catches up to her and plunges the machete into her back. The blade pierces all the way through her body and juts out of her stomach. Blood sprays everywhere.

FLASHBACK - INT. CABIN 3 - NIGHT

The baby, only a few months old, CRIES in Dorothy's arms. She smiles dreamily to him and walks out of the cabin.

DOROTHY

Shh... Don't cry. Everything's gonna be all right. Don't you worry. Everything's gonna be all right now.

The bodies of a YOUNG COUPLE lay upon the bloodstained sheets of the king-sized bed.

END FLASHBACK.

BACK TO SCENE (PRESENT)

Mr. Reyes makes his way to the door. Alicia has one last chance. She cries out a desperate plea:

ALICIA
 Look deep into your heart. If
 there's mercy in your heart, you
 won't leave me here. You'll let
 me go. Please...

Mr. Reyes thinks.

ALICIA (CONT'D)
 I just wanna go home. Let me go
 home...

Mr. Reyes goes back to her.

MR. REYES
 You just wanna go home?

Alicia nods in response. Mr. Reyes grabs her chin, holding her still and whispers in her ear.

MR. REYES (CONT'D)
 This is home.

He exits the room. Alicia raises a SCREAM as the door is closed shut --

INT. PETER'S CAR - NIGHT

Alicia wakes up SCREAMING, absolute terror in her eyes. Peter turns to her, startled. Alicia fights for her breath, looking around lost.

PETER
 Hey, hey, hey! It was a dream!

He puts a comforting hand on her shoulder. Alicia winces, in a state of shock. Peter touches her face.

PETER (CONT'D)
 Ali, look at me. Ali? It was
 just a dream. It's over.

Alicia stares deeply into his eyes. Through the windshield, blurred flashes can be seen in the distance.

PETER (CONT'D)
 It's over now...

He directs his gaze back to the road --

A roadblock appears up ahead of the car. Peter grabs the wheel with both hands, slams on the breaks. Tires SCREECH.

EXT. DESERT HIGHWAY - CONTINUOUS

Peter's car skids to a stop inches from the luminous road sign in the middle of the highway.

INT. PETER'S CAR - CONTINUOUS

Peter breathes a heavy sigh of relief. He turns to Alicia. She hasn't come around yet.

PETER

You okay?

Alicia nods slowly.

PETER (CONT'D)

Come here.

He pulls Alicia to his side and plants a kiss on her lips. They trade a smile. Peter glances at the road again. The headlights hit the sign:

"ROAD CLOSED"

A DETOUR ARROW POINTS RIGHT

to the dirt road leading into the desert. Peter glances at Alicia.

PETER (CONT'D)

It seems we've got to take a little detour. Hold on.

He shifts into reverse and peers through the rear window. He backs up for a few yards and SCREECHES to a stop.

PETER (CONT'D)

So, what was it?

ALICIA

What?

PETER

The dream. What was the dream about?

Alicia thinks.

ALICIA

I, uh, I...
(tries to remember)
I don't remember...

Peter moves the car forward past the sign, turns off the highway and drives onto the dirt road.

EXT. DESERT HIGHWAY - CONTINUOUS

The road sign flashes. And flashes. And flashes.
Suddenly --

SWOOSH! It's pulled away, disappearing from view.

FADE OUT.

THE END