

Feud
by
(Jason Horton)

EXT. CITY, BACK ALLEY - NIGHT

Gunshots echo. Blood splatters over two open briefcases. One is filled with \$100 bills. The other, bags of white powder.

MAN (O.S)

Grab them! Grab the fucking shit!

More gun shots. Bodies hit the ground. Smoke billows.

A petite pair of hands with black painted finger nails snatches the cases.

More gunshots.

EXT. ABANDONED WAREHOUSE - NIGHT

A handsome man (WILL) in his late twenties sits in the driver's seat of a faded Red Saturn. His shaking hand rests on the steering wheel. He looks over at the tarnished gold pocket watch hanging from the rear view mirror.

He reaches under the seat, and pulls out a prescription bottle. He flips the lid, and grabs a few pills. He hesitates, and then pops them in his mouth.

A pretty young thing in her twenties (Candy) walks to Will's window.

CANDY

You feeling alright?

WILL

Not really.

She leans in and kisses him on the cheek.

CANDY

Consider my lips sealed.

A large, muscular black man (Hurt), in a dark tank top and trenchcoat rounds the corner. A man not to be trifled with.

A punk rock girl (Xenia) follows. She's in a leather mini and thigh high stomping boots, strutting like she means it. In her petite hands are the bloody briefcases. She has a thick, leather band on one wrist.

HURT

Everything good here?

Candy looks over at him and smiles. But, her face really lights up when she catches sight of the briefcases.

CANDY

Daddy!

She rushes into Hurts arms.

HURT

Hello, baby.

He kisses her passionately, as she eyes the cases.

Will steps up.

WILL

What happened?

Hurt ignores him. Candy watches Xenia closely, as she sits the briefcases down.

Xenia rushes Will, and jumps up on his waist. She wraps her legs around him, and kisses him hard. He stumbles back against the hood of the car.

WILL

Wait.

He notices the blood on the briefcases.

XENIA

Worry later. Live now.

She grabs him by the back of the head, and kisses him harder.

Hurt and Candy pull apart. Candy's attention never shifts from the briefcases. She reaches down to grab one. Hurt snatches them both up, one in each hand.

HURT

(motions to Xenia)

Over sexed, bitch.

Candy kisses Hurt on the cheek and takes his hand. She lightly caresses the handle of the briefcase with her finger. Blood drips from Hurt's hand.

HURT

It's not mine.

CANDY

What?

HURT

The blood.

She exams his hand, and kisses him on the cheek.

CANDY
Oh, baby. It's yours?

HURT
No.

Sirens sound in the distance. Not noticing, Xenia straddles Will and starts to remove his shirt.

Hurt walks by and taps the hood of the car.

HURT
No time for love Dr. Jones.

Xenia stops, and hops off Will.

XENIA
You take your pills, babe?

WILL
Yeah.

XENIA
That's my boy.

She pecks him a kiss, and slides into the passenger seat.

Will glances down at the blood stained briefcases.

WILL
What happened out there?

HURT
You're gonna have to ask Xenia about that.

Hurt gets into the backseat. Will hesitates, then slides behind the wheel. Candy joins Hurt in the back.

HURT
You sure he's is cool to drive?

XENIA
Sure as sure can be, Daddy-o.

HURT
Cool, let's hit the freeway, then.

WILL
We gotta get Stevie first.

HURT

Fuck Stevie. I ain't got time for that little shit.

WILL

You got time for me. Then you got time for him. That was the deal.

HURT

Fuck the deal. This shit'll split a lot better four ways than five. Know what I'm saying?

XENIA

Yeah, and we'll have a pissed as shit kid left behind with nothing better to do than tip the cops, or worse, the Union.

WILL

I'm not leaving him.

Xenia makes eye contact with Hurt. He throws up his hands in surrender.

HURT

It's your world.

Candy rubs one of the briefcases.

CANDY

We really did it.

Hurt pats the briefcases, which sit between him and Candy.

HURT

You bet we did.

He takes her hand from the case and kisses it. She embraces him.

CANDY

No more coffee shop.

HURT

No more air conditioners.

They kiss.

Xenia reaches down, unzips Will's pants, and reaches her hand inside.

WILL

Aces.

The car pulls off.

EXT. COFFEE SHOP - NIGHT

A teenage boy (Stevie) furiously types at his laptop.

Onscreen: Police Info. Porn. Info on a solar eclipse.

Stevie listens to the police band through a set of head phones. He flirts with a catholic school girl, who looks a little too old for high school.

The Saturn pulls up. Stevie packs up the laptop, winks at the girl and gets in.

INT. CAR - DAY

HURT

What's the word?

STEVIE

(to Hurt)

Bird.

(to Will)

They're still peeping the scene.
They think it was a Union hit.

HURT

No word on the junk?

STEVIE

And more importantly, no word on
the cash. You got it right?

WILL

Good job, kiddo.

STEVIE

I try. Where's my watch?

WILL

It's not you're watch.

STEVIE

He gave it to me. That makes it
mine.

Will reluctantly takes the watch from the rear view and hands it over. Stevie sticks it in his jacket pocket.

Will wipes a bead of sweat from his brow. Xenia watches, intently.

XENIA
You ok, baby?

WILL
I'm fine.

They pull off.

STEVIE
Hey Will, think we can stop the day after tomorrow, check out the eclipse?

Hurt rolls his eyes.

WILL
We'll see.

STEVIE
It's the first complete solar eclipse in -

WILL
Stevie! I said we'll see.

STEVIE
Alright. It's fine, I just thought it'd be, ... Whatever.

The Saturn pulls onto the freeway.

EXT. FREEWAY - NIGHT

The Saturn glides down the empty freeway. Xenia files her nails. Hurt and Candy make out in the back seat, as Stevie sleeps soundly.

In the distance, police cherries are seen. Will's eyes widen.

XENIA
Douse the fucking lights.

Will quickly turns the lights off.

Hurt and Candy halt their make out session.

CANDY
Oh shit.

Stevie, still asleep, lets out a little snort.

HURT

Get the fuck off the road.

Thick woods line the freeway. There are no other roads in sight.

WILL

What? There's no exit.

HURT

Get off now!

They are almost upon the roadblock.

XENIA

Do it!

Will cranks the wheel. The car plows through the grass, and into the woods. Branches and rocks bounce off the windshield as the car rockets through the woods.

HURT

Careful, motherfucker.

XENIA

Just chill. This what we hired him for.

The Saturn dodges right and left. It narrowly avoids the oncoming trees.

CANDY

Slow down, please.

A look of fierce concentration falls over Will's face.

WILL

No. Not yet.

The car flies over a hill, and comes to a stop on an old dirt road. As the dust settles, everyone looks out the back window. No sign of pursuers.

XENIA

Get going.

The car pulls off.

XENIA

Let's stick to the back roads.

The car hits a slight bump. Stevie wakes from his slumber.

STEVIE
What's going on?

INT. CAR - NIGHT

They move slowly down the dirt road. There are no signs of civilization anywhere. Will rubs his eyes.

WILL
Where the fuck are we?

Xenia pops open a pill bottle.

WILL
I'm fine.

XENIA
Come on. Don't be a big baby.

Stevie looks up from his laptop. He watches their exchange.

WILL
I'm not feeling sharp.

Xenia starts to rub his groin.

XENIA
Feel pretty sharp to me. Come on.

She slides a pill into his mouth.

XENIA
Come on babe, swallow.

She strokes him harder. He swallows.

XENIA
That's a good boy.

She nips at his ear. Stevie goes back to his laptop.

Hurt holds Candy. She's asleep. He catches a glimpse of Stevie reading from the laptop. He snatches it from him.

HURT
What you got there?

He snatches the laptop. On the display is a still photo of Stevie and Will, taken a few years earlier. Stevie is next their mom. Will is by their dad, who wears Stevie's pocket watch. There is a toddler between them.

Hurt shoves the laptop back into Stevie's hands.
Candy shifts, Hurt puts his arm back around her.

Will discreetly takes the pill from his mouth and hides it
under the seat.

EXT. POPE - DAWN

The sun is rising. The fuel gauge buries bur the empty mark.
They pass a sign: POPE, POP 60.

The town time forgot. Unseen, a figure darts across the road.

They pull into a decrepid gas station. It's the only building
in sight. The pumps are covered in plastic. There is no
noise, save for the rustle of the trees.

XENIA

Stop here.

WILL

But the pumps are-

She shoots him a look that stops him in mid-sentence.
Will stops. Xenia gets out and inspects the pumps.

CANDY

What the hell is she doing?

WILL

Her dad ran a gas station.

CANDY

That explains alot.

Something watches them from inside the station.
Xenia steps back in the car.

XENIA

Pull around back.

Will hesitates. He is sweating.

XENIA

You ok, Babe?

He nods his head. She eyes him suspiciously, and takes out a
pill.

WILL

It's not time.

XENIA
Look at your hand.

It is shaking. Will slaps a pill in his mouth.

The car pulls around back. There is a huge barn at the tree line. There's also another plastic covered pump.

HURT
Shit.

STEVIE
At least we made it to the gas station.

XENIA
I told him to pull over...But noooo, you just gotta make a few more miles.

WILL
I got us this far.

She kisses Will on the cheek, and shoots Hurt a look.

XENIA
Of course you did babe.

CANDY
Looks like no one's home.

Something stalks them from beyond the tree line.

HURT
What now?

No one says anything. Hurt taps Will on the shoulder.

HURT
Man with the plan, I'm talking to you.

WILL
So talk.

HURT
What now?

WILL
I dunno. Anybody got a hose?

Will steps out of the car. He discreetly takes the pill from his mouth, and drops it on the ground.

WILL

Hello!

Nothing.

Candy steps out. Hurt grabs the briefcase and follows. Still in the car, Stevie turns to Xenia.

STEVIE

He doesn't need that shit.

XENIA

He's got a lot to deal with. They help him. You of all people should respect that.

STEVIE

What you know about what we had to deal with?

XENIA

Oh, I know plenty. Besides, I gotta keep him complacent.

STEVIE

Did you say "complacent."

XENIA

Yeah, I'm educated. Go Figure.

She winks at him and lights a cigarette. Outside, Hurt walks up to Will.

HURT

Give me the keys.

WILL

What for?

HURT

Ass scratching. I'm going to put this shit in the trunk. Give 'em here.

Will tosses him the keys.

Candy watches closely as Hurt puts the briefcases in the trunk, and slips the keys in his pocket.

Xenia steps out of the car and stretches. She notices Stevie give her a once over as he step out of the car.

Something watches them from within the barn. Stevie steps up to Will.

STEVIE
(to Will)
How you feeling?

WILL
Fine, I guess.

STEVIE
What are we doing here, bro?

WILL
Getting gas.

STEVIE
You know what I mean.

WILL
Yeah, I know what you mean. What do want me to say, Stevie? You want me to rationalize it? Cause I can. But it won't change what we did, where we are, or we have to go next.

STEVIE
Yeah.

Xenia interrupts.

XENIA
We need to find a key to the pumps, a gas can and syphon hose.

WILL
Yeah, alright.

HURT
Thought you said they was out?

XENIA
There's usually a small reserve at the bottom. We just need to get at it. Or find another vehicle.

HURT
Well, let's check the place out.

They walk around the front of the station. Xenia steps up and whispers into Will's ear.

XENIA

We need to talk about your baby brother. He-

WILL

Later.

Xenia stops in her tracks, and glares at Stevie. She clenches her fist, and moves on.

Will walks up to the front door. It's locked.

Candy tries to peer inside. The windows are painted over with black spray paint.

CANDY

Why would somebody do that?

Xenia steps up and slaps Stevie on the ass.

XENIA

Hey, it's like my bedroom.

CANDY

Huh?

WILL

She's a late sleeper.

STEVIE

Hey! Check this out.

Stevie points to a large homemade sign hanging from a tree. It reads: Sonya's Gas: Open Dusk 'til Dawn.

CANDY

Guess she's a night owl too.

Candy walks over to a dust and web covered soda machine. She hits one of the buttons. The machine spits out a can. Candy stares in disbelief at her... Coke 2. It's a miracle.

CANDY

Whoa.

Xenia moves around the building. She tries to peer through a window. Stevie wonders towards the road.

Will gazes over at Candy, as she sips triumphantly from her prize. Hurt moves up behind him. He watches Will ogle Candy.

HURT

Feeling better, huh.

Will doesn't answer.

HURT

So, when are you going to kill me?

WILL

What?

Will turns to face Hurt. A beautiful dark haired mulatto woman (SONYA) stands behind them. Will stops short. Startled, Hurt turns.

HURT

Fuck, girl.

Sonya's wears a tank top and cut off shorts. Her long black hair peaks out from under a black bandanna. Her deep green eyes cut straight through Will.

SONYA

I'm closed.

HURT

Oh yeah? Where's your boss little girl?

She doesn't answer.

WILL

We need some gas.

SONYA

Gas? Ain't got no gas. 'sides, I'm closed.

Candy continues to gulp her soda, unaware of the girls presence. Stevie and Xenia are out of sight.

Hurt grabs the girl by the arm. Will moves to stop him.

HURT

Look little girl-

He stops short, confounded by her frightened gaze. Just beyond the tree line, Sonya sees three shadowy figures dart through the trees.

Will glances back. He sees nothing, and turns back to Hurt.

WILL

Let her go.

Hurt releases her, and faces off with Will.

HURT
This ain't your party, Will.

Sonya backs away. She sees the figures again. Hurt and Will turn to see what she's looking at.

Nothing is there. They turn back to Sonya. She is gone.

HURT
Where did she go?

Candy walks up.

CANDY
Who? What's going on?

Hurt pulls out his gun, and starts towards the station. Will grabs his shoulder.

WILL
Hold up.

HURT
Fuck you.

He pulls away. Will grabs his arm. Without missing a beat, Hurt puts his gun to Will's throat, and places his finger on the trigger.

Candy's eyes brighten in anticipation.

Xenia, her gun already to Hurt's head, slides the hammer back. Hurt pauses.

XENIA
Problem?

HURT
Yeah. Your boy's a becoming a burden, bitch.

XENIA
That's right he's my boy. You better remember that. Besides, Problem solving isn't exactly your thing, is it? Hurt! Is it? Ease up. Leave it to me.

Hurt eases the hammer down.

HURT
Alright.

He lowers the gun and faces Xenia. She holds the gun in his face. They lock eyes.

HURT
You wanna put that up?

XENIA
Everything's cool here?

He puts his gun in his waist band.

HURT
Copa.

She smiles, kisses Hurt on the cheek and turns to Will.

XENIA
What the hell's gotten into you?

WILL
Nothing.

Something inside the station has caught Candy's eye.

CANDY
(cuts them off)
There's someone in there.

XENIA
What?

HURT
It's her.

XENIA
What? Who?

HURT
The girl, the bitch we saw.

XENIA
(turns to Hurt)
Well, what are you waiting for?

Hurt walks to the door, pulls his gun and knocks. Will starts towards him.

Xenia grabs Will by the seat of his pants.

XENIA
Hold up, babe. We need to confab.

Stevie steps up.

STEVIE

Let him go.

XENIA

Excuse me?

STEVIE

You need to back off.

WILL

Stevie, don't.

Xenia steps up in Stevie's face. Will grabs her shoulder.

WILL

Hey, hey. It's cool. I'm cool.

Xenia doesn't budge. Will looks her in the eye.

WILL

Xenia, I'm cool.

She backs off, not breaking eye contact with Stevie.

HURT

(Yelling through the door)

Hey, hey, bitch!

They all turn their attention towards Hurt.
Sonya is inside, looking out. Hurt points his gun at her.

HURT

Open the fucking door.

Will starts to move forward. Xenia puts her hand on his shoulder.

XENIA

No.

Sonya starts to back away from Hurt.

HURT

Get back here. Open this door.

She turns away. Hurt fires a shot through the door. It shatters the glass, and plunges into Sonya's back. She falls. Candy let out an excited yelp.

WILL

What the fuck is wrong with you?

Will shrugs Xenia hand off, and starts towards Hurt.
Xenia looks back at Stevie, who is smiling.

Hurt swings his gun around at Will. This time Xenia does nothing.

HURT
What's up? All a sudden you decide
to hero up on us?

Will backs off.

HURT
Right.

INT. STATION - DAWN

Bleeding, Sonya crawls behind the counter.

EXT. STATION - DAWN

Hurt looks towards the station.

HURT
I'm gonna get that bitch.

XENIA
You do that.

Hurt moves towards the store.

Will sinks to the ground. Stevie walks up to him.

WILL
What have we done?

Stevie puts his hand on Will's shoulder.

Xenia looks over at Stevie. A sly smile crosses her lips.

XENIA
We should check round back again.
Maybe we can find a syphon.

Will starts to stand.

XENIA
Will baby, just sit here.. Breathe
deep. It's almost over.
(to Stevie)
Come on. It's ok. Come.

Stevie hesitates.

Hurt busts the glass door with the butt of his gun.

WILL
Stevie, go around back with Xenia.

Xenia hands Will the pill bottle.

XENIA
Just in case.

Xenia offers Stevie her hand. Stevie hesitates. Will watches as Hurt enters the station, and then turns to Stevie.

WILL
Go.

Stevie takes Xenia's hand. She helps him up and leads him around back. Stevie stops and turns back towards Will.

STEVIE
Will?

Will doesn't hear him. His attention is locked on the pill bottle.

Xenia grabs Stevie's arm.

XENIA
He'll be alright. Come on.

She leads him around back.

Hurt and Candy disappear into the station. Will's gaze drifts back to the pill bottle. He pockets it, and heads towards the station.

INT. GAS STATION - DAWN

Hurt and Candy enter the station. A pitch fork lies against the wall. Hurt hums the Deliverance banjo theme. Candy chuckles. She notices a group of propane tanks stacked against the wall.

There is a trail of blood leading behind the counter. Hurt follows it. Sonya lies face down in an expanding pool of blood.

Hurt kicks her over onto her back. She looks up at him. The bullet has passed through her shoulder. Her white tank top is soaked with blood. She starts to speak.

HURT
Hush now.

He points the gun at Sonya.

Will steps inside.

CANDY
Just stay back, Will.

Will notices a pipe wrench on the counter.

HURT
Where's the keys to the pump?

She says nothing. Hurt sticks the gun in her wound. She cries out. Will inches towards the wrench.

CANDY
Just tell him, girl.

Sonya looks up at him defiantly.

HURT
Alright.

He puts the gun to her head.

Will reaches for the wrench. His hand is shaking.

Sonya notices Will out of the corner of her eye.

Hurt pulls back the hammer.

Will's hand is on the wrench.

The gun begins to shake.

Will grasps the wrench.

Hurt lowers the gun. He can't do it.

HURT
Fuck.

Will relaxes. Candy looks disappointed.

CANDY
Hurt? We need those keys.

HURT
So, start looking!

She stares at him for a second. He means business. Candy starts searching.

Sonya glance at the wrench, still in Will's grasp. He smiles awkwardly, and releases it. She mouths the word "Thanks."

SONYA
There's no gas here. I shut her
down long ago.

Sonya perks up, as if she's heard something.

WILL
What?

Sonya stands. Hurt whirls towards her with the gun.

HURT
Sit down.

SONYA
They're coming. We need to get.

HURT
Sit down.

WILL
Who? Who's coming?

EXT. STATION, BACK - DAWN

Xenia leads the way around back.

STEVIE
He's going to kill him.

XENIA
No he won't. Hurt won't do shit.
Believe me.

They stop at the pump. Xenia bends over and checks it out. Stevie exams Xenia's legs as she exams the pump. She notices him ogling.

XENIA
Like what you see?

He shakes his head and turns away.

XENIA
You got a problem with me?

STEVIE
No. I got a problem with what you
do.

She slinks towards him.

XENIA
And what am I doing?

STEVIE
Keeping him doped up, subservient.

XENIA
Subservient. I like that.

STEVIE
Yeah, I'm educated.

She starts to unzip him.

XENIA
Do you like this?

She slides her hand down his pants.
He groans, but does not pull away.

Xenis delivers a sudden head butt, smashing Stevie's nose. He falls to his knees, blood gushes. She knees him in the face, knocking him to the ground. She crouches over him, and pulls a razorblade from her wristband.

XENIA
I'll teach you to undermine me,
motherfucker.

She presses the blade to his throat. As she continues to apply pressure, blood starts to flow.

STEVIE
Please...

She releases him.

XENIA
Now, be a good boy. Mind your own
ass. Will's is mine.

She kisses him on the forehead, and stands. She looks over at the garage behind the station.

Stevie stumbles to his feet.

XENIA
You'll be fine. A man needs a beat
down every now and then. Toughens
ya up.

She walks towards the garage.

XENIA
I'll be right back.

She pauses.

XENIA (CONT)
If anybody asks...You fell down the
stairs. Ok, honey bear?

Stevie doesn't reply. She gives him a smile and continues towards the garage.

Stevie holds his bleeding nose, and turns towards the car.

As Xenia enters the garage, a figure passes behind Stevie.

INT. GARAGE - DAWN

Xenia steps inside. She looks around. Her mouth falls open.

XENIA
My god.

Behind her, a man steps from the shadows. She turns, as he slams the garage door shut.

EXT. STATION, BACK - DAWN

Stevie takes off his jacket and hangs it over the back seat. The gold watch protrudes from the jacket's pocket. Stevie grabs a cloth from the back and puts it to his bloody nose. A figure darts behind him. Sensing movement behind him, Stevie whirls around.

STEVIE
Will?

Nothing.

He turns back towards the barn.

A beautiful young girl stands before him, completely nude. She can't be more than 18. Her hair is blonde, wild, unkept. It reaches just past her waist. Her eyes are unnaturally blue.

Stevie jumps back, startled. The girl is motionless.

STEVIE
Huh... Hi.

The girl cocks her head to the side. Stevie wipes self consciously at the blood on his neck.

Another naked blond girl, older than the first (GIRL 2) steps up on his right. Her hair almost touches the ground.

Then another (GIRL 3) appears. She's the oldest of the three. Her wild blonde hair drags the ground. They all have the same piercing blue eyes.

STEVIE

Whoa.

The first girl stares at Stevie, and bares her teeth. He raises his hand, and makes a greeting gesture. She cocks her head to the side.

STEVIE

I'm Stevi- Steve. What's your name... names?

The second two move slowly towards him.

STEVIE

So, uh, you guys are local?

They start to sniff him.

STEVIE

Yeah, I just got into town.

The first girl laps at the blood on his neck. Stevie giggles.

STEVIE

Hey.

She grunts. Girls 2 and 3 grab him by the arms.

STEVIE

Hey.

He tries to pull away. They hold him steady, as the first girl approaches. Stevie struggles. They tighten their hold.

Girl 1 starts to sniff his chest, licking it intermediately.

STEVIE

Ok.

She bites into his chest. Blood flows from around her mouth. Stevie cries out, and struggles violently.

Startled, the girl backs off. The other two throw him to the ground.

STEVIE

What the hell was that?

He looks up, as they stalk towards him. Their movements become more \animalistic. Their eyes brighten. Their incisors grow. Stevie's blood drips from the first girl's mouth.

He starts to scramble away, as Girls 2 and 3 pounce and hold him down. They frantically sniff and bite at him.

Girl 1 approaches cautiously. Girl 3 grunts at her.

Girl 1 starts to tear his pants away. The other two restrain him. They nip wildly at his neck and shoulders. Stevie tries to squirm away. They hold him firm, as he thrashes in their grips.

Then, everything calms down. Girl 1 rubs her body against his. Girls 2 and 3 gently nuzzle his ears and neck. Stevie is confused, but he doesn't fight.

Girl 1 sits up, and crouches on her hind legs. She hovers over him, and slips him inside. She begins to gently rock back and forth. Slowly, she picks up momentum.

Stevie gasps with a mix of pleasure and pain. As he climaxes, girls 2 and 3 sink their teeth into his arms. Blood flows. Stevie screams.

His screams are cut off as Girl 1 tears into his throat.

INT. STATION - SUNRISE

WILL

Did you hear something?

The sun is rising.

EXT. STATION - MORNING

The girls stalk around the front. As the sun hits them, their hair grows even longer. It covers their bodies. They start to move on all fours.

As they reach the front of the building they are joined by four more girls.

INT. STATION - MORNING

Candy watches Will bandage Sonya's wound.

SONYA

Thank you.

She checks out the bandage. It's a damn fine job.

SONYA

You've done this before.

WILL

I was a med student.

SONYA

What are you now?

She looks into his eyes. Will holds her gaze.

Hurt walks in from the back room. He has a gas can.

HURT

Let's hit it.

SONYA

That'll get you to the next town.

WILL

Thanks.

SONYA

Now hurry.

Will reaches for the door.

One of the girl/creatures bursts in. She knocks Will aside and charges Hurt. He fires four shots into her, before getting tackled. She comes out on top of him. Her fangs inch towards his throat.

Sonya plunges the pitchfork through the creature's back. The forks burst out of its chest, spraying blood over Hurt. It falls to the ground, motionless. Sonya grabs at her wound.

SONYA

Ow. Hell.

Will looks from her to the bloody corpse.

HURT

What the fuck?

CANDY

Took the words, right out my mouth.

Unearthly howls commence outside. Sonya moves towards the door.

HURT
What the shit is that?

Hurt rushes to the door, trying to peer outside.

SONYA
Father, help us.

Will joins Hurt. Outside, the blonde creatures are howling at the sun.

WILL
What are they?

HURT
Look like mutant hippies.

CANDY
What do they want?

SONYA
Flesh. They're going to kill us
all.

WILL
Stevie? I gotta get Stevie.

Will goes for the door. Sonya grabs his shoulder.

SONYA
It's too late fer him. And if you
open that door, we will be dead
too.

He shrugs her hand off and reaches for the door. Hurt grabs and slams him against the wall.

HURT
You heard the girl. No one leaves.

Stevie's bloody face is forced against the exterior of the window. He falls lifelessly to the ground.

Will stares at the streaks of blood left on the window. Hurt strengthens his hold.

HURT
Now just hold up-

Will punches Hurt in the jaw, knocking him against the door. Will starts to push past him. Hurt grabs Will and punches him in the stomach. Doubled over, he gasps for air as Hurt pulls his gun.

HURT
You open that door, and I'm going
to open you.

Will springs up. Hurt whacks him over the head with the gun.

Will sinks to the ground. Hurt puts the gun in his face.

HURT
Get up again, and I will kill you.

Will lowers his head. Hurt secures the door.

HURT
What the fuck are they?

SONYA
Werewolves.

Other howls join them from a distance.

HURT
But, it's daytime.

SONYA
So?

The howling stops. The werewolves stand motionless in front of the station. Will pulls the bottle from his pocket and pops a pill.

HURT
What are they doing?

SONYA
There sizing us up. It won't be
long.

HURT
Shit, let's just fight our way out.
They're not that hard to kill.

SONYA
They'd cut you down at twenty
yards.

Two werewolves split away and run out of sight. The third just stares at the station.

Will pops another pill. He chews it up and dry swallows.

Hurt looks over at the werewolf corpse. Her hair has receded. She is a normal, teenaged dead girl.

HURT
She's just a girl.

SONYA
All werewolves are female.

Hurt looks over at the rays of sun coming through the window.

HURT
Were-what? Their what?

Hurt looks down at the corpse. There are two bullet wounds in her stomach, one in her arm and another in her throat. Sonya walks up.

SONYA
Werewolves. And next time, shoot here (points to her heart) or here. (points to her head). Anything else, and it's your butt.

CANDY
How's it you know so much?

SONYA
You live around these here parts. You pick some shit up.

Sonya reaches down grabs the corpse's arms. She drags it to the door. Will opens the pill bottle.

HURT
What you doing?

SONYA
Buying some time.

Will reaches for another pill.

SONYA
Hey, you wanna help?

WILL
No.

He slips the pill in his mouths.

SONYA
We need to bring her out?

WILL
Out there?

SONYA
It's their nature, instinct.
Something they have to do. They'll
feed on their first fallen, 'fore
going on.

CANDY
What?

SONYA
It's custom.

She drags the corpse towards the door. Will hesitates.

SONYA
Come on.

Hurt grip tightens on his gun.

WILL
I'm not going to feed those things.
I'm going kill them.

SONYA
You want to kill 'em?

WILL
Every last one.

SONYA
Stick with me, and you'll get your
chance.

They lock gazes. He pockets the bottle, and grabs the
corpse's legs. He and Sonya carry it out of the station.

EXT. STATION - MORNING

Will opens the door. The werewolves move towards it. They
stop in their tracks, when they spot their comrade's corpse
being dragged by Sonya and Will.

Stevie's bloody corpse lies by the window.

SONYA

Stay calm. Don't look 'em in the eye and whatever you do don't show your teeth. It's a sign of aggression.

WILL

Yeah, think I saw that on animal planet.

Five more werewolves emerge from the tree line.

SONYA

Nothing's changed. Keep moving.

WILL

They killed him.

SONYA

There's a time and place for it. It's not now. Keep going.

They reach the first wolf, and place the body before her. Sonya looks at her, and bows her head.

SONYA

(to Will)

Back off. Real slow.

Will starts to back off. Sonya doesn't move.

SONYA

Just walk back to the station. Whatever happens, whatever you hear. Don't you run.

Will turns towards the station. The werewolves howl. Behind, he can hear the werewolves tear into flesh.

As he reaches the door, a hand clasps his shoulder from behind.

SONYA

Go on.

They step inside and close the door.

INT. STATION - MORNING

Outside the werewolves tear the corpse apart. Hurt and Candy are staring at Will and Sonya.

CANDY

Now what?

Sonya starts slamming down steel shutters over the windows.

HURT

Rough neighborhood, huh?

EXT. STATION - DAY

The corpse is almost completely gone. The first werewolf stands erect. It grabs the corpses severed arm, and marks it's chest with a cross of blood.

It let's out a blood curdling scream, as six more werewolves approach from the tree line.

INT. STATION - DAY

All the window are covered by steel shutters.

Will and Candy barricade the door.

Hurt checks the rounds in his gun. Sonya steps up.

SONYA

Who are you people?

HURT

We're in sales.

SONYA

You got anymore guns?

HURT

A couple in the car. A shotgun in the trunk.

SONYA

In the car?

HURT

Yeah.

SONYA

I'll see what I can dig up.

Sonya walks into the back room.

HURT

I think I like her.

CANDY

Is that why you shot her?

Will stares off into space. Candy puts her hand on his shoulder.

Glass breaks. Wood splinters. A werewolf breaks her arm through the barricade, and claws at the inside.

Sonya charges into the room with a double barrel shotgun. She fires into the monster's arm. It screams. Sonya tosses the gun to Will, and draws a machete from her belt. With one swipe, she slices it's arm off. It drops to the floor, twitching.

HURT

Yeah, I definitely like her.

Another werewolf starts to break through a window shutter. Sonya crosses towards it, snatching the shotgun from Will.

EXT. STATION - AFTERNOON

The werewolf chews a small hole through the shutter. It opens it's mouth to take another bite. The barrel of the shotgun comes through the hole and into the werewolves mouth.

INT. STATION - AFTERNOON, CONTINUOUS

SONYA

Eat that you son-of-a-bitch.

Sonya pulls the trigger. Blood splatters the outside of the shutter and window. She pulls the gun back inside and reloads. Blood and brain matter drip from the barrel.

Another werewolf starts to tear at the front barricade. Hurt walks towards it firing his gun.

Sonya grabs his arm.

SONYA

Save it.

She aims and fires the shotgun through the breach. The werewolf screams and runs off.

The siege stops.

Sonya tosses Candy the machete, and offers the shotgun to Will. He refuses it.

SONYA

You wanna live?

WILL
I don't know.

SONYA
I thought you said you wanted to
kill some critters?

WILL
I do.

SONYA
Then get to it.

He takes the shotgun,

SONYA
You know how to use it?

WILL
Click, bang.

SONYA
Careful, it kicks like a mule.

She hands him a box of shells.

HURT
Why did they stop?

SONYA
They haven't. Their testing us.

EXT. STATION - DAY

The werewolves prowl around the building. One approaches the front. A shotgun blast from inside rings out. Blood splatters. It limps off.

INT. STATION - DAY, CONTINUOUS

Will picks himself off the floor. The shotgun is smoking next to him.

SONYA
Told you.

She smiles at him.

SONYA
(smile fades)
Now get back up. Don't let 'em get
too close.

HURT
We should scram.

SONYA
We wouldn't make it.

HURT
I might make it.

SONYA
If we can hold 'em off til dusk-

WILL
What happens at dusk?

SONYA
The sun'll be down. They'll lose
power.

HURT
Right, daytime werewolves.

Candy sits by herself in the corner. Hurt walks over and puts
his arm around her.

HURT
It's alright.

CANDY
I'm not worried about these fucking
dogs.

HURT
What then?

CANDY
I was just thinking about the city.
I wonder what's happening at One
Eyed Jack's.

HURT
Karaoke. It's Wednesday.

CANDY
I wish I was there.

HURT
It's best you're not. You know
you're all, la la la tone dead.

CANDY
Fuck you. I am not.

HURT

Yeah, you are. But don't worry.
We got this. The shit is ours.
That's not going change. I promise.

EXT. STATION - DAY

Dozens of werewolves emerge from the tree line. They surround the station.

INT. STATION - DAY

Sonya picks up the pitch fork and carries it over to the door. Will is looking through the barricade.

WILL

Werewolves huh?

SONYA

Werewolves.

HURT

(from across the room)
Daytime werewolves.

SONYA

What?

WILL

Werewolves are supposed come at night. They change with the full moon.

SONYA

Werewolves are day critters. They take their power from the sun. Everyone knows that.

Candy and Hurt exchange glances. Candy shrugs.

Hurt leans up against the damaged shutter. A werewolf's head busts through, and bites into his shoulder. Blood flows from the wound. Hurt screams out.

Candy charges forward and decapitates the wolf with the machete. Blood gushes from it's headless neck. It's body hits the floor.

Another wolf pokes it's head through the breached shutter. Sonya grips the pitch fork, and stabs it in the eye. The werewolf howls in pain. It scampers off.

Will steps up, eyes glazed and fires two rounds out the breach. Sonya slaps the gun from his hand. It clatters against the ground.

SONYA
Don't waste shots.

HURT (O.S)
Dumb ass.

Will backs into the corner, in a trance.

Candy rushes to Hurt's side. He lies on the ground, blood gushes from his wound. Candy frantically tries to cover it. She looks over at Will.

CANDY
Help me, goddamn it.

Will snaps out of his trance, and crosses to them.

WILL
Apply pressure.

He puts Candy's hands on Hurt's wound.

WILL
Here.

Sonya nails a thick piece of wood over the breach. Will and Candy struggle with Hurt's wound.

WILL
(to Sonya)
You got another bandage?

SONYA
I'll see what I can scare up.

Sonya walks behind the counter, looking for something. Will turns to her.

WILL
Wait. Maybe we should take him out?

HURT
Take me w-what?

WILL
Kill you. You've been bitten...
by a werewolf.

CANDY

It's true.

HURT

Yeah, but it was day werewolf. The rules don't apply. In this case, the rules are null and void.

Sonya peaks out from the counter.

SONYA

He'll be fine. You just need to stop the bleeding. These things are born. Not made.

She comes around the counter with a shirt and rubbing alcohol. She tosses them to Will. He hands the alcohol to Candy, and creates a makeshift bandage from the shirt.

WILL

What do they want?

SONYA

What do we all want. To eat and breed.

Hurt starts to unzip his pants.

HURT

Shit, if that's all they want, I can oblige.

He screams out, as Candy pours alcohol over his wound. Hurt zips his pants back up.

Sonya looks out the barred window at the morning sun. Will finishes up with Hurt and joins her.

SONYA

We're not going to make to dusk.

WILL

So what are we going to do?

INT. NASTIEST BATHROOM IN THE SOUTH - DAY

Will and a freshly bandaged Hurt approach the room arguing.

HURT

This is fucking crazy.

WILL

I'll do it.

HURT
The fuck you Will.

WILL
Come on, give me the keys.

HURT
Fuck y-

He stops short when he sees the room. It is covered in shit stains and rust.

Will covers his mouth and nose.

HURT
Here you go.

He hands the keys to Will, and backs out of the room.

SONYA
I usually hold it til I get home.

Will looks back, as she enters with a gas can. There is a large grate in the floor. It is covered in slimy brown grime.

SONYA
This is it.

Will wraps his fingers around the grate. He struggles to lift it, nothing. Sonya reaches down and lifts it right off. Will looks at her.

SONYA
You loosed it up.

Will crawls down into the hole. Sonya hands him the gas can.

SONYA
You don't need to empty the entire thing. About a third should do you.

Will nods.

SONYA
I'm going to give you sixty ticks. When the commotion starts, don't you dare stop. Don't pause. Don't look back.

WILL
'k.

He starts to descend the ladder.

SONYA
60 seconds. Starting.....now!

INT. STATION - DAY

Candy watches the werewolves. Hurt steps up behind her.

CANDY
What the hell are you doing?

HURT
Will's going.

CANDY
Why? Why the fuck did you let him go?

HURT
Trust me. It's better this way.

CANDY
He's going leave us. If he makes it. He's going to take the shit and split. You know that, right?

INT. DRAINAGE TUNNEL - DAY

Will scrambles through the tunnel.

INT. STATION - DAY

Sonya charges through the front room with the shotgun. She fires out the barricade.

HURT
What are you doing?

She continues to fire. Hurt looks towards the back room.

HURT
Oh.

INT. DRAINAGE TUNNEL - DAY

Gunshots ring out. Minute's up definitely up. Will, covered head to toe in grime, lifts the grate from the ground. The last of werewolves run around front. There are no more in sight. Will doesn't see the car.

WILL
Damn.

He turns and starts to climb back down, when he notices the car to his right. He creeps up to the it, and pours the gas.

There is no one around. The gunshots continue.

Will places the can on the ground, goes to the trunk and takes out the shotgun.

He walks around, and inserts the key in the driver's side door. He slips inside. Still no sign of any werewolves. He notices Stevie's jacket. The gold watch hangs out of the pocket. The gunshots stop.

The image of Stevie's body hitting the window flashes through Will's mind. He lets out a stifled gasp. Fighting to hold back the tears, he reaches for the watch.

A werewolf outside the passenger window grabs his arm. Will yanks it free, and scrambles out of the car. The watch is still in the jacket. Another three werewolves come from around the corner.

Backing away, Will pockets the keys and stumbles back into the hole.

INT. DRAINAGE TUNNEL - DAY, CONTINUOUS

Will hits the bottom with a big splash. He looks up. A werewolf climbs down after him.

Will scrambles down the tunnel. The creature drops. It rages down the tunnel, and up towards the bathroom. As it rounds the corner it looks up at...

Will and Sonya pointing their guns straight at her.

HURT

Howdy.

They open fire.

INT. BATHROOM - DAY, CONTINUOUS

Will and Sonya cease fire. They step back, as Hurt pushes a desk down the hole. It blocks the tunnel.

HURT

I'm guessing you didn't bring the car.

From below, werewolves tear into the desk.

SONYA

That won't hold them for long.

Hurt grabs a bottle of lighter fluid and dowses the desk. Sonya hands him a book of matches.

He strikes a match, and drops it onto the desk. Flames engulf it. The werewolves shriek in pain. Will stares into the flames.

HURT

You got my keys?

Will's gaze does not move from the flames.

HURT

Will! Got my keys?

Will shakes it off, and tosses the keys to Hurt.

HURT

Time to split.

WILL

How?

Candy screams from the front room. They start towards the front.

HURT

I got a motherfucking plan.

INT. STATION - DAY

Candy struggles with the front barricade. A werewolf forces it's way in, knocking Candy to the ground. It grabs her by the shoulders.

She buries the machete in it's forehead. Another werewolf slips in. It reaches down to bite into Candy's leg. Sonya steps up, puts the shotgun to it's head, and blows it's brains out.

Smoke starts to billow from the back room. The building has caught fire.

Two more werewolves slip past the broken barricade.

WILL

So how about that plan?

Hurt shrugs and shoots at the approaching monsters. Will joins him.

Sonya reloads the shotgun. She raises it as yet another werewolf comes through the door. She blasts it with both barrels. As it falls, three more slip in.

Hurt runs out of ammo.

Hurt reaches over and picks up a pipe wrench. The werewolves stalk forward.

Sonya, out of ammo as well, chokes up on the shotgun.

The werewolves charge.

A large tow truck busts through the wall. It tears through the room, runs over two of the werewolves and pins three more against the wall.

XENIA
(driving)
Rock and roll, motherfuckers!

There is a young, mulatto man in the passenger seat (Johnse).

XENIA
Get in!

HURT
Where the fuck have you been girl!?

Hurt and Candy scramble into the truck. Will and Xenia exchange looks.

WILL
Stevie?

Xenia shakes her head. Sonya shoots an approaching werewolf and jumps in.

SONYA
Johnse.

JOHNSE
Sonya.

He throws her a box of shells.

SONYA
Much obliged.
(to Will)
Come on.

Werewolves pour into the station. Will jumps in the truck.

JOHNSE

Sonya, Pap's worried sick 'bout
you.

He opens fire with a pump action shotgun, as Sonya reloads.

SONYA

I'm a grown woman. I can take care
of myself.

She opens fire, as werewolves climb onto the truck. Hurt and
Will fire.

JOHNSE

However old ya get. If you're
living under pap's roof, you follow
his rules.

A werewolf tries to rip open Johnse's door. He shoots it
point blank in the face. The werewolves close in on the
truck.

XENIA

Hold the fuck on!

The truck lurches backwards. The werewolves scatter as the
truck tears through the station. It hits the front wall, and
stops dead in it's tracks. Xenia bangs her head on the
steering wheel. Blood trickles down her face.

XENIA

Fuck.

Johnse shoots the closest two werewolves, and stops to
reload. Sonya pops up over his shoulder, and opens fire on
the oncoming horde. She notices the propane tanks against the
wall.

The werewolves swarm.

Sonya shoots a tank. Boom. They roll the windows up. The
initial flames engulf the exterior of the truck. Johnse turns
back towards Sonya.

JOHNSE

You know how important tomorrow is
fer us.

SONYA

You don't have to tell me...

A burning werewolf leaps through the receding flames. It lands on the hood. Sonya fires a shot through the windshield, blasting the wolf back into the fire.

SONYA

I know.

Two more smoldering wolves approach, as the flames crawl up the station walls.

JOHNSE

(rolling down his window)
Well, why don't you act like it.
Instead of trying so hard to show
him how really grown up you are.

He shoots one of the werewolves. Sonya sits silent. Several werewolves make their way through the flames.

HURT

(to Xenia)
You waiting for us to explode?

Xenia pops the truck into gear and launches it towards the approaching werewolves. Splat! Blonde hair and blood cover the front grill.

She forces the truck into reverse. Tires squeal.

EXT. STATION - DAY (CONTINUOUS)

The truck explodes through the front wall of the station. The whole area teams with werewolves. The truck does a 180 and launches forward.

Three of the creatures jump into the truck bed. The others run along side, as the truck picks up speed.

Johnse pumps rounds out the passenger side.

On the drivers side, Xenia sideswipes a werewolf as it tries to jump onboard. It bounces off the truck and into a nearby tree. Crack.

Johnse glances at them in the rear view. He motions for others to move aside. Will and Hurt part, as Johnse puts his shotgun between them.

He fires through the back window and into the middle monster. It falls from the truck. The remaining two move to the side.

One grabs onto the passenger door and starts to pry it off. Xenia swerves the truck and scrapes the monster into tree. The other scurries forward along the side of the truck.

It rips the driver's door off, and loses it's grip. The beast slips towards the rear of the truck. It regains it's footing, and starts to scramble forward. Xenia scrapes the driver's side of the truck into a tree. The werewolf leaps to the back.

Xenia grabs the shotgun from Johnse.

XENIA
Hold the wheel.

Once again, the monster scrambles along the driver's side.

Xenia swoops out the door and shoots it in the face. It tumbles to the ground in a swirl of blonde hair and blood. Xenia swings back into her seat. A big smile on her face.

HURT
Motherfuckin' Road Warrior. Yeah!

He slaps her five.

Will looks out the back window. There are no werewolves in sight.

WILL
We did it.

Candy smiles at him. Sonya looks over at Johnse.

SONYA
I'm sorry.

Outside the truck, a werewolf clings to the front grill. It plunges it's hands into a front tire. The tire explodes.

Xenia fights for control as the truck hits a dip and flips into the woods. Will and Sonya are thrown from the truck.

INT. TRUCK - DAY

The truck lies flat on it's cab. The werewolf is crushed underneath.

Upside down, Xenia looks over at Johnse. The shotgun has impaled him through the heart. She reaches out and touches his motionless face.

Candy and Hurt stir in the back.

Xenia pulls the shotgun from Johnse's body.

XENIA
Come on. Let's go.

Candy looks around frantically.

CANDY
Wait. Where's Will?

HURT
Who gives a fuck let's go.

CANDY
He's got the keys.

Hurt grabs and drags her out of the truck. They move towards the tree line.

Xenia exits the truck. A werewolf leaps over it. Xenia hits the ground in a roll and blasts it midair. She rushes into the woods.

They all disappear into the tree line.

EXT. WOODS - DAY

Will lies on his back. His eyes snap open. He staggers to his feet.

He can hear werewolves and gunshots in the distance.

WILL
We gotta go.

He grabs Sonya. They run into the tree line, and down a hill. Sonya stops.

SONYA
Wait.

Will turns. A thick tree branch protrudes from her side.

SONYA
This just ain't my day.

She reaches down to pull it free.

WILL
Wait-

She yanks it out. Blood pours from the wound. Will puts his hand to the wound. Blood spills through his fingers.

WILL
The stick was keeping the blood in.
We need a pressure bandage.

She grabs his sleeve and rips it off, pressing it to her wound.

SONYA
This'll do.

WILL
No it won't-

She's already moving. Will can hear werewolves closing in.
They run towards a drainage tunnel. Sonya looks down, and grabs up what appears to be a pile of shit.

WILL
What is that?
(sniffs it)
Oh god.

It's shit. She starts to rub it over herself.

WILL
What are you doing?

SONYA
It'll cover our scent. Here.

She hands some to him. Will hesitates

WILL
Are you nuts? This'll infect the
shit out of your wounds.

SONYA
I live now, get penicillin later.

The wolves approach. Will quickly rubs himself with shit.

The werewolves are almost on top of them. Sonya and Will retreat into the tunnel.

Three of the creatures stop directly above them, and start to sniff around.

Will and Sonya freeze.

The werewolves run off.

Will breathes a sigh of relief. He looks over at Sonya. Covered in shit, she smiles.

EXT. WOODS - DAY

Xenia, Hurt and Candy hurtle through the woods.

Xenia snaps shells in the shotgun as she runs.

Candy looks back.

A dozen werewolves are bearing down on them.

Hurt pushes Candy forward.

HURT

Go. Go!

Xenia raises the shotgun behind her and fires, hitting one of the beasts in the legs.

Hurt, Xenia, and Candy start to scramble up a steep hill. The werewolves are about to overtake them.

Xenia turns to make her stand. She starts to pump shells into the approaching brutes.

Hurt and Candy reach the top.

An old black man in overalls, and three young hands, of varying ethnicities, are standing atop the hill. They have their guns trained on Hurt and Candy.

HURT

Hey.

He closes his eyes.

The hands fire on the werewolves, shredding the closest two in half. The others scatter into the woods.

The old man offers Hurt his hand.

OLD MAN HATFIELD

Come on boy, they'll be back.

EXT. CREEK - DAY

Sonya stands waste deep in the creek. Her bare back is to Will. She washes the dirt and shit from her body. She holds Will's shredded sleeve to her wound.

Will watches from the shore, already clean and dressed.
Sonya notices him watching, and bashfully covers herself.

SONYA
You mind?

Will quickly turns.

WILL
Sorry.
You sure you're ok?

SONYA
It's not as bad as it looks.

She walks out of the water, and grabs her cloths.

WILL
We need to get you to a hospital.

SONYA
My pap's a doctor. We just need to
get home.

WILL
At least let me redress your wound.

SONYA
Why'd you quit doctoring.

WILL
Something came up.

She slips on her shirt, and winces in pain. Will steps up
behind her.

WILL
Let me help.

As he helps to slip her shirt on, his mouth brushes her ear.

WILL
How's that?

SONYA
It's good.

EXT. TRAIL - DAY

Old Man Hatfield and the hands lead Xenia, Hurt and Candy
deeper into the woods.

HURT
So where we going, old man?

OLD MAN HATFIELD
Our farmhouse. Here.

He tosses him a box of bullets.

OLD MAN HATFIELD
Watch our asses, boy.

HURT
Yes sir.

Hurt reloads. Candy turns to Xenia.

CANDY
Farmhouse?

XENIA
We'll be safe there.

CANDY
Safe? At a farmhouse? Are you
kidding?

XENIA
They've been feuding with these
things for generations. They know
how to handle them.

CANDY
How would you know?

The werewolves howl in the distance. Candy stops and turns.

CANDY
How far are they?

HURT
Don't know.

Hurt nudges her forward. He eyes Xenia. She glances back at him.

A werewolf stalks them from beyond the tree line.

Xenia steps up to Candy.

XENIA
Cool, aint it. Chicks hunting for
mates. I like it.

CANDY

Whatever.

They come across a werewolf, caught in a trap. It gnaws at it's leg, trying to set itself free. One of the hand shoots it in the head.

OLD MAN HATFIELD

They breed like gall dern rabbits.
Each birth yields a litter of about
10. That's how come they've overrun
us.

The stalking werewolf picks up speed. It lunges at them.

It trips a booby trap. A razor sharp wire pulls tight. It slice it in half. Everyone walks on, as the two halves of the werewolf hit the ground, unnoticed.

XENIA

Check it.

She points ahead. It's the farmhouse. Old and run down, with peeling paint and torn shutters.

The main house sits atop a large, steep hill. The entire perimeter is covered by 20 ft. high wire fence, topped with barb wire. It resembles a WWII concentration camp.

There is a huge barn out front. A few hands prowl the entrance. Several children of varying races, play.

HURT

What's with the kids?

OLD MAN HATFIELD

They're are our future.

HURT

Give them light and let them lead
the way.

OLD MAN HATFIELD

I didn't catch your meaning there,
boy.

HURT

It's nothing. A joke. A bad joke.

OLD MAN HATFIELD

No. A bad joke is how do you get a
one armed Pollock out your tree?

No answer.

OLD MAN HATFIELD

You wave.

He walks on towards the fence.

Candy looks back at Hurt, who motions to the trail behind.

HURT

You think we should've left some
bread crumbs.

XENIA

Come on guys. Don't dawdle.

They walk towards the farm.

Two more werewolves stalk them. They catch sight of the
farmhouse, and scurry off.

EXT. WOODS - DAY

Sonya leads Will through the woods. He grabs the pill bottle
from his pocket.

SONYA

You really need that?

WILL

Earlier today, I was thinking maybe
not.

He pops a pill.

Sonya stops dead in her tracks.

WILL

What? You're gonna lecture me on
the dangers of perscript-

With surprising speed, she throws him down, and jumps on top
of him.

WILL

Hey-

She clamps her hand over his mouth.

Several werewolves run past them. Soon they are out of sight.

Will stares into Sonya's eyes.

WILL
You're moving pretty good,
considering.

Sonya sits up.

SONYA
They're regrouping.

Will lifts her shirt to check her wound. She starts to pull away, but it's too late. Will can see the wound is completely healed.

WILL
What?

She pulls him to his feet, and slams him against a tree. He struggles to break free, but is no match for her strength.

She grabs him by the throat, and lifts him off the ground. He is losing consciousness. She tightens her grip, preparing to snap his neck.

She screams out, and drops him to the ground. She can't do it. She turns her back, as Will gasps for air.

SONYA
Go.

Will just stares at her.

WILL
What are you?

SONYA
Death. Now, get.

WILL
I can't.

She turns to him.

SONYA
Head east. The freeway is 10 miles
away. You could be there by supper.

WILL
I leaving.

SONYA
Why?

WILL

There's something in the car that I need. If I don't get it, this was all for nothing. Stevie died for nothing.

SONYA

And so will you.

EXT. FARM HOUSE - LATE AFTERNOON

Hurt fiddles with the car keys as he approaches the gate.

An Old Black Woman, looking a bit like Mrs. Butterworth approaches them.

HENRIETTA HATFIELD

Where's my baby boy?

OLD MAN HATFIELD

They got him, Henrietta. They got our boy.

HENRIETTA HATFIELD

Johnse.

Old Man Hatfield rests his head on his gun. A single tear rolls down the barrel.

CANDY

He saved us.

HENRIETTA HATFIELD

Well, ain't that something?

Hurt nods.

HENRIETTA HATFIELD

Well, let not let his sacrifice go to waste.

She nudges Old Man Hatfield. He snaps to.

OLD MAN HATFIELD

Come on in.

Two hands open the gate. Hurt notices lighting cans sitting atop the gate. The wires running into them are wound through the gate's mesh.

HURT

What's happening here?

OLD MAN HATFIELD

Well, son. I'm 'fraid you got caught smack dab in the middle of an old fashioned family feud. We've been warring with these goddamn, sorry lord, werewolves for a long time.

HURT

Why don't you just leave?

OLD MAN HATFIELD

Wish were that simple boy. My family's worked this land through civil war, world war, star wars... Now that's a joke, son.

HURT

It's funny.

OLD MAN HATFIELD

Yeah, well. I ain't gonna let some gall dern overgrown mutts run me off my land. No matter how many of them there gets to be.

HURT

Ugh, yeah that sounds reasonable. Look, we just need to get back to our car. And we'll get out of your hair.

OLD MAN HATFIELD

Nonsense. You're no trouble. And until dark, this is the only place you'll be safe.

Behind them the hands with shotguns secure the gate.

HURT

Yeah, yeah, that sounds good.

OLD MAN HATFIELD

Good, it's settled then. You'll stay for supper, then I'll show you out myself. Aldy!

A very large young man runs from the house.

OLD MAN HATFIELD

This's my boy, Aldy.

ALDY
Yeah, pap?

OLD MAN HATFIELD
Show these fine people to the guest
rooms. Let 'em get washed up for
supper.

ALDY
Yeah, pap.

He looks Hurt over.

ALDY
Well, come on then.

Aldy leads them into the house.

INT. HOUSE - DAY

The house is surprising clean and modern, given the decrepit
state of the exterior. They walk past the living room, which
houses a state of the art entertainment center and a big
screen TV

HURT
Nice.

ALDY
I like the shows.

HURT
Yeah, who doesn't.

He leads them upstairs. They stop at the first room. Aldy
motions to Candy.

ALDY
This uns yours.

He opens the door. Hurt pushes past. Damn, Aldy's big.

HURT
We're together.

He slams the door in Aldy's face.

ALDY
Dinner's just after sundown.

INT. BEDROOM - DAY

It appears to be a little girl's bedroom. The decor is pink and blue pastels. There are stuffed animals throughout.

HURT

Just when you thought the day
couldn't get any more fucked up.

CANDY

We need to get the hell out of
here.

HURT

You just now thought of that?

CANDY

We need to find Will. He's got the
keys.

HURT

These keys.

He dangles the keys in front of her eyes. They kiss.

She breaks off and smacks him

CANDY

You sick fuck.

HURT

Gotta have priorities.

She kisses him and grabs at the keys. He slips them into his
pocket.

CANDY

Maybe I should hold on to-

Hurt kisses her passionately. She grabs the back of his
shirt, and pulls it off. He returns the favor, and snaps off
her bra.

CANDY

Hey.

He picks her up, and drops her on the bed. She licks her
lips, as he pulls off his pants.

On her back, Candy starts to wriggle out of her jeans.
As she kicks them off, Hurt slides between her legs. She
reaches down to pull off her socks.

Hurt grabs her hand.

HURT
Leave them on.

CANDY
Ok.

She smiles and kisses him.

They begin the up and down.

Hurt kisses and caresses her face. Candy's gaze drifts to the floor, where the keys are sticking out of Hurt's pants.

She climaxes. Hurt soon follows, looking into her eyes.

HURT
I love you.

Her gaze drifts back towards the keys.

CANDY
Me too.

He takes her in his arms.

HURT
You know, when this over I'm going to open my own coffee shop in the tropics.

CANDY
What is it with you and coffee shops? I'm gotta use the rest room.

She starts to slip his jeans on.

HURT
Hold up. Get in your own pants, girl.

CANDY
Sorry.

She puts her own pants on, slips on her shirt and storms out of the room.

HURT
Chicks.

INT. HALLWAY - DAY

Candy moves down the hallway. There are several family portraits on the walls.

As she passes a window, she sees several hands load guns and pitchforks from a truck in the back yard.

She turns when something else catches her eye, a hand carrying several used plasma and blood bags.

She creeps away from the window, and bumps into a figure standing behind her. Startled, she jumps and turns to face...

A giant wooden statue of Old Man Hatfield dresses in 18th Century conquistador garb. She sighs, and walks down the stairs.

At another window, she sees more hands carrying intravenous tubes, new blood/plasma bags and various medical equipment towards the house.

As they enter the house, she ducks into another room.

INT. STUDY - DAY

She pulls the door to, as the hands enter.

HAND 1 (O.S)
Pappy said to set it up fer two.

HAND 2 (O.S)
In the cellar

HAND 1 (O.S)
Yeah.

They move on. Candy turns around and looks over the room.

There are pictures from the turn of the century with Old Man Hatfield in them. He is next to Henrietta, another black man, and a beautiful blond woman.

OLD MAN HATFIELD
(he is behind her)
My brother Johnse. He fell in love
the wrong gal, Roseanne.

CANDY
He's cute.

OLD MAN HATFIELD

They knew our kinds weren't good to mix. But they was in love.

CANDY

Yeah, that sucks.

OLD MAN HATFIELD

You see, our clans never did see eye to eye. Hell, we're natural enemies. But as times changed we learned to work together to survive. That is until Johnse and Roseanne's affair.

Candy slowly backs away.

CANDY

I better get back. Hurt'll worry.

OLD MAN HATFIELD

Now, a hundred years later. The feud they started will finally end. At dawn, they'll come for their pound of flesh.

Candy turns to leave the room. A hand shuts the door in her face and locks her in. She turns. Old Man Hatfield is right behind her.

OLD MAN HATFIELD

And we'll be ready. Cause dawn tomorrow brings with it a solar eclipse, the likes of which we've we aint never seen. And for those few fleeting moments. That what rules the day and those who rule the night will be on equal footin'. And it won't stop until one side or the other is completely gone.

He turns towards the window. The sky is pre-dusk pink.

CANDY

Please, let me go.

OLD MAN HATFIELD

The sun will be down soon.

INT. BEDROOM - DUSK

Hurt is by the window. The sun is going down. He hears a light tapping at the door.

HURT

Candy?

Tap. Tap. Tap.

HURT

What the fuck?

He reaches out and opens the door.

No one is there.

There is a sharp rapping on the window. He whirls around to face... Nothing.

Behind him in the hallway, someone passes by the door way. Hurt whirls around towards... Nothing.

He puts his hand on his gun, and inches towards the door. He looks out into the hallway. There is no one there. He starts to close the door.

Xenia is behind it. Hurt's startled.

HURT

Damn, girl you scared me.

He takes his hand from the gun. She looks him up and down.

HURT

What?

She grabs his head, and plants a passionate kiss.

HURT

Damn girl, that was-

She shoves him against the door, slamming it shut. She kisses him again and undoes his pants.

HURT

Hey, w-

She grabs him by the neck, and forces him against the door. She holds him there with one hand, and reaches into his pants with the other. He squirms, trying to break her hold.

HURT

What the hell?

She throws him across the room and onto the bed.

HURT
Xenia, stop this.

Outside the window, the sun is almost down.

Xenia reaches under her skirt and pulls off her underwear. She stalks closer to the bed. Hurt starts to sit up. Xenia leaps on top of him. Forcing him back down. She pins his arms with her knees. He struggles, but can't budge her.

XENIA
This has been a long time coming.

HURT
Come on, get off.

She removes her shirt and slides down his body. Resting on top of him, she starts to grind.

He reaches out to stop her. She grabs his wrists, and pins his arms to the bed. Hurt struggles, confused that he can't move her.

XENIA
It was always me and you. We planned it. We executed it. The others were just along for the ride.

Behind them, the sun sets.

XENIA
For them the ride is over. But for you...

Xenia lets go of Hurt's arms, and starts to bounce violently.

XENIA
I choose you, Hurt. Just like Johnse chose me. You're the only one worthy.

She screams out in pleasure as she starts to climax.

Her face changes. Her incisors grow. Her brow shortens. She finishes, and lets out a hideous yell. Ayup, she's a vampire.

Her scream is cut off by the barrel of Hurt's gun. He's jammed it into her mouth. She looks down at him.

HURT
I don't think so.

EXT. FARM HOUSE - NIGHT

A few of the hands, transformed into Vampires, look up towards the bedroom window. A gunshot rings out, as the room fills with gunflash.

INT. BEDROOM - NIGHT

Xenia's headless body lies at the foot of the blood splattered bed. Hurt gets up, and slips his shirt on. He regards her for a second, and zips his pants.

HURT

Damn, I was so close.

EXT. WOODS - NIGHT

Sonya leads Will through the woods. She is fighting her transformation.

WILL

So you're-

SONYA

Yes. Our power, like theirs lasts only half of the day. The moon gives us strength. It draws the beast out. However, unlike them, we've struggled to retain our humanity.

WILL

If they've overrun you. Why don't you just get out. Run.

SONYA

They'd just hunt us down, like the dogs they are.

WILL

So this eclipse? They don't know.

SONYA

Even in human form, they're animals. They know only instinct. They feed, and they breed. That's all. They won't see it coming.

INT. STUDY - NIGHT

Old Man Hatfield, his face in shadow, moves towards Candy. Candy backs up against the wall.

CANDY
What are you?

OLD MAN HATFIELD
You city kids sure ain't too smart.

He steps into the light, revealing his vampire face.

She screams.

OLD MAN HATFIELD
Sorry, I get all talkity talk
right 'fore I eat.

OLD WOMAN HATFIELD
Eat? I know you're not talking
about eating. It's not supper time.

OLD MAN HATFIELD
Well, what time is it woman?

OLD WOMAN HATFIELD
It's 8:30.

OLD MAN HATFIELD
8:30

OLD WOMAN HATFIELD
Diner is at 9:00. You know that.

OLD MAN HATFIELD
Yeah, well, I'm hungry now.

OLD WOMAN HATFIELD
I've got a nice supper planned, and
you're not going to ruin your
appetite.

OLD MAN HATFIELD
No, I guess I ain't.

OLD WOMAN HATFIELD
'sides. We've got grander plans for
this little lady. Take her down to
the cellar.

OLD MAN HATFIELD
Yes 'um.

He drags Candy into the cellar, slamming the door behind
them.

Old Woman Hatfield shakes her head.

OLD WOMAN HATFIELD

Old poop.

She hears something on the stairs.

OLD WOMAN HATFIELD

Hmmm.

She opens the back door and pokes her head out.

OLD WOMAN HATFIELD

Hirosh! Aldy! Get your butts in here!

INT. FARM HOUSE, STAIRCASE - NIGHT

Hurt creeps down the staircase. He has one gun trained in front of him, the other behind. Unseen by Hurt, an Asian Vampire waits at the bottom of the stairs.

Hurt reaches the ground floor and looks around.

No one.

He starts towards the kitchen. The Asian vampire appears behind him. Hurt turns. It hisses and shows it's fangs.

HURT

Motherfucker please.

He moves forward, and blasts both guns. As the vampire hits the ground, Hurt puts one gun to it's head. Bang. The floor is painted red and gray.

The body convulses.

Startled, Hurt shoots til the guns click dry.

The body lies motionless. He reaches into his pocket and pulls out a fresh clip.

ALDY

(from behind)

I do believe you's out of bullets.

Aldy grabs him and slams him against the wall. Dust billows from the impact. The gun slides across floor.

As Hurt wipes the dust from his eyes, Aldy grabs and throws him through the stair's railing. Aldy starts up after him.

Hurt throws himself down the stairs and tackles Aldy. They hit the floor. Hurt comes out on top. He punches Aldy, and jumps off him.

Hurt regains his composure, as Aldy rises. Hurt lets loose with a fast and furious five punch combination. Aldy spits out a few teeth.

HURT

How ya going bite me now?

Aldy grabs and throws him through a coffee table. Wood splinters and glass cut into him.

Aldy rushes forward. He is met by the bottom of Hurt's shoes, as Hurt pumps both legs into his face.

Aldy hits the floor, hard.

Hurt grabs one of the jagged pieces of table, and drives it towards Aldy's heart. Aldy rolls off at the last second. The stake rams through his right arm, and digs into the floor. He howls in pain.

HURT

Damn.

Aldy takes Hurt by the throat.

ALDY

Don't worry darlin'. I still got one good arm to love you with.

He tosses him across the room. Hurt hits the floor with a thud. Dust swirls.

Aldy pries the stake from his arm. He charges. Hurt swings up, and grabs Aldy's testicles. He squeezes with all his might.

Aldy looks at him curiously, and hits him with a devastating left cross. Hurt's head rocks to the side. He releases his grip, spits up blood, and collapses to his knees.

Aldy throws him into the kitchen. Hurt's body skids over the kitchen counter to the floor, scattering the utensils.

Aldy bounds around the counter, and snatches Hurt up. Hurt grabs at the floor, and comes up with a shrimp fork.

Aldy slams him against one side of the counter, and then the other. Hurt's knees buckle.

Aldy starts to pound Hurt against the floor. Fighting to stay conscious, Hurt tightens his grip on the shrimp fork and plunges it into Aldy's right eye.

Aldy screams in pain, and stumbles back.

Hurt picks up two items from the floor, and with surprising speed, he drives a cleaver in Aldy's chest, and jabs a butcher knife into his throat. As blood pours from the wounds, Hurt connects with two quick jabs, a kidney punch, and an uppercut that sends Aldy reeling into the counter.

Hurt picks up marble rolling pin, and slams it into Aldy's head. He crumples to the ground.

Hurt repeatedly bashes Aldy's head... for a really long time. Covered in blood, Hurt stops and stumbles back.

HURT

Teach you to fuck with someone from
the ninth ward.

Aldy's head completely bashed in.

Hurt smiles. Behind, Old Woman Hatfield cracks him over the head.

CUT TO: BLACK

EXT. TRAIL - NIGHT

Will and Sonya look over the farmhouse.

SONYA

If I can get 'em, I'll get 'em. If
not, you go.

WILL

No problem.

INT. FARM HOUSE, BASEMENT - NIGHT

Hurt comes to. He is in one of five holding cells, one human couple per cell. Three of the couples are strapped to beds, with intravenous tubes drawing blood from them.

Hurt sits up. Candy is unconscious next to him.

A rail thin man in the cell next to him sits up. Hurt looks over. There is also a thin woman, cradling a new born baby.

HURT

I'll be damned.

He notices a trough full of vegetables next to the bed.

HENRIETTA HATFIELD
They'll make good stock.

Henrietta and Old Man Hatfield are standing outside the cage.

OLD MAN HATFIELD
We should just eat 'em.

HENRIETTA HATFIELD
If things go our way tomorrow. I
don't want to have to start all
over. Do you?

OLD MAN HATFIELD
I reckon not.

HENRIETTA
'sides. They're a good looking
breed. They'll birth us some fine
minions.

Hurt stands and pulls at the door. Candy starts to stir.

HURT
Let me outta here, old man.

HENRIETTA
Shh. We don't need that tongue.
Don't make me remove it.

She motions to the thin man. He opens his mouth. His tongue
is gone.

Hurt sits down. Candy wakes, and looks slowly around.

CANDY
What the-

Hurt Shh's her. She looks over at the tongueless thin man.

OLD MAN HATFIELD
Ayup. Now you get to procreating.

Candy and Hurt just look at him.

HURT & CANDY
(in unison)
What?

OLD MAN HATFIELD
You're gonna birth us some
younglings.

They don't move.

OLD MAN HATFIELD
There are alternitves you know?

He pulls out a fish filleting knife. Hurt and Candy take off
their cloths. Candy looks back at Old Man Hatfield.

CANDY
You're not going to watch are you?

Old Man Hatfield turns his back.

EXT. FARM HOUSE, FRONT - NIGHT

Sonya and Will are closing on the farm house.

WILL
What'll they do to them?

INT. BASEMENT - NIGHT

Candy and Hurt have sex, again.

EXT. FARM HOUSE, FRONT - NIGHT

WILL
Jesus.

A small boy walks up

WILL
What's with the kid?

SONYA
He's a future brother. When he
reaches past puberty. He'll be
turned.

WILL
Huh.

The boy reaches them.

BILLY
Who's that?

SONYA
This is my friend Will. Now Billy,
I need you to keep this a secret.

BILLY
Pawpaw!

He turns and runs to the farmhouse.

SONYA
Shit. Hide.

WILL
What? Where?

SONYA
I don't know, in the barn. Just
hide.

Will runs off into the barn. Old Man Hatfield comes outside.

Will watches from the barn.

OLD MAN HATFIELD
Sonya?

SONYA
Daddy.

OLD MAN HATFIELD
Busy day?

SONYA
Ayup.

OLD MAN HATFIELD
Your momma's been worried sick.
When I tell you to be back at a
certain time, you need to be back.
'sides, I told you to be back for
sundown, little lady.

SONYA
Daddy, I'm 68 years old. I can take
care of myself.

OLD MAN HATFIELD
Yeah, I reckon so. Still, you're
under my roof, you're under my
rules.

SONYA
Where's Aldy?

OLD MAN HATFIELD
He got himself killed.

SONYA
Oh.

He sniffs at the air.

OLD MAN HATFIELD
You brought another?

SONYA
Hiding in the barn.

The both look towards the barn.

INT. BARN - NIGHT

Will watches them through a peep hole. He jumps back, as they look towards him.

WILL
Fuck.

OLD MAN HATFIELD (O.S)
Bubba! Get your ass out here.

A young, large, Hispanic vampire runs out.

Sonya mouths the word "sorry" to Will.

BUBBA (O.S)
Yes sir?

OLD MAN HATFIELD (O.S)
There's a man in the barn. Go fetch him.

BUBBA
Yes sir.

Will watches as Bubba approaches.

He searches for another exit. There is none.

Bubba throws the barn door open. Will searches for a weapon. He comes up with... a water ladle.

INT. FARM HOUSE, BASEMENT

Candy lies naked in Hurt's arms.

HURT
What are you thinking?

CANDY
I wondering if this isn't where we
belong.

HURT
What?

CANDY
Yeah, I mean, who's really gonna
miss a couple of degenerates like
us?

HURT
Plenty of people.

CANDY
You think? Cause I'm thinking, here
we are stuck between these blood
thirsty creatures, feeding off
human lives. And I'm not so sure
we're any better.

They lock gazes, and bust out laughing.

HURT
Shit, this aint so bad. Hey, maybe
we can get a TV down here.

CANDY
That would be cool.

Bubba pushes Will into the cell, and slams the door.

CANDY
Will? What are you doing here?

He looks at their cloths, on the floor.

WILL
Rescuing you?

Hurt and Candy start to dress.

HURT
You came for me. I'm touched.

WILL
Don't be. I didn't come for you.

HURT
Oh.

WILL
Xenia?

HURT
She turned into a vampire and tried
to fuck me...

CANDY
Tried?

He pinches her ass.

HURT
I shot in the face.

WILL
Whatever happened to stake through
the heart?

HURT
I'd say it went out style about the
same time as night dwelling
werewolves. Blowing their heads off
seems to work just fine.

WILL
Oh.

INT. FARM HOUSE - NIGHT

Starring at the woods, Sonya walks to the fence's edge.

Old Man Hatfield and another vampire shepherd the children
into the barn.

OLD MAN HATFIELD
Stay in the cellar, and don't move
until sundown tomorrow. Less one of
us gits ya sooner.

The vampire covers the children in slop. A few of them hold
their noses.

OLD MAN HATFIELD
I know, I know. But it's fer ya own
good. Now git down. And git real
quiet. Just like we talked.
Remember, Paw Paw loves ya.

The vampire leads them into the barn. One of the boys breaks away, and rushes into Old Man Hatfield's arms. He pats the kid on the head.

BOY

I love you Pawpaw.

OLD MAN HATFIELD

Pawpaw loves you. Now be good. Go.

The boy runs off. The hand closes the barn door behind them. Old Man Hatfield turns to Sonya. There are tears in her eyes.

SONYA

You really think they'll be alright?

OLD MAN HATFIELD

I'll breathe my last breath, making sure of it.

She puts her hand on his shoulder. He takes it.

OLD MAN HATFIELD

You've been a good girl. You know, your momma always wanted boys. They make good hands. But I was always grateful for you.

SONYA

Thanks. I know you fought fer me. At dawn, I'm gonna fight fer you. But tonight, tonight, I wanna ask for something. Let 'em go. The ones that came today. Let him go, for me.

OLD MAN HATFIELD

Him? You know I can't. Even if I was partial to, your momma wouldn't allow it. I can't go against her. She's my wife, for better and worse.

SONYA

Daddy, please.

Henrietta is behind her. She's been listening the whole time.

OLD MAN HATFIELD

It ain't gonna happen. Now get. We got young uns to protect, and a fight to finish.

All the vampires are gathering in the front. Henrietta makes her presence known.

HENRIETTA
John, it's bout time.

Old Man Hatfield takes Henrietta's hand. He puts his other arm around Sonya, slipping a key into her breast pocket. She looks at him. He winks.

HENRIETTA
Here come the rest of our boys.

A truck full of vampires pulls into the perimeter.

INT. BASEMENT - NIGHT

Hurt and Will play paper, rock, scissors. Candy paces.

CANDY
The sun will be up soon.

WILL
Yup.

Hurt walks to the window.

CANDY
Maybe we can get out at daybreak.
Aren't vampires allergic to sun.

HURT
My mom was allergic to sun.

Outside, several of the naked blonde girls gather around the perimeter of the farm.

Will joins Hurt at the window.

HURT
Never thought I'd be so upset to
see so many hot bitches.

WILL
They're here to finish it.

HURT
Either way we're screwed.

Candy and Will shoot disapproving looks at him.

HURT
What?

EXT. FARM HOUSE - SUNRISE

As the sun rises, the pre-werewolves come out of the wood works. Dozens of them surround the farmhouse.

The vampires spread out around the interior perimeter. Old Man Hatfield takes two of them aside.

OLD MAN HATFIELD

Guard the barn. See to it the not a one of them critters gits in there.

VAMPIRE 1

Yes, sir.

The vampires start to revert to normal. The werewolves start to change. Henrietta marches up and down the line.

HENRIETTA

Alright, my beautiful boys. Looking at you all, so big, so good. Ready to defend your home with your very lives. It makes a momma proud. This is the day we've waited for. We've been hunted down by these...animals for a real long spell. We've hid. We've fought them off. Many have died. Tonight it all ends. One way the other. It ends. I ask only one thing of you, my beautiful boys. Make momma proud. And rip them motherfucking monsters limb from fucking limb!

The vampires all let out a battle cry. The werewolves rush the fences. The first wave scales the fence and lands on the other side. Sonya calls out to her brothers.

SONYA

Hold!

The first wave of wolves stalk cautiously towards the vampire/hands.

SONYA

Hold!

The second wave of wolves, start to scale the fence.

SONYA

Now!

A hand by the house throws a switch. Electric current surges through the fence, frying the 2nd wave of werewolves.

The hands open fire. Trapped inside, the first wave is gunned down. The hands cheer.

INT. BASEMENT, DAWN

Hurt, Candy and Will watch out the window. The werewolves try to breach the perimeter. Each time one tries to scale the fence, they're fried. The vampires, now completely human, start shooting at the werewolves on the other side.

HURT
Good fuckin' plan.

CANDY
Wait, check it out.

The werewolves swarm the perimeter. There are dozens of them. Several move around a huge tree, close to the fence. Suddenly a loud crack sounds, and the tree crashes down over the fence. The human vampires brace to repel. The werewolves charge through the breach. Several of them fall into covered pits. They are impaled by stakes at that the bottom.

HENRIETTA
(firing her shotgun)
Hold 'em. Hold 'em my boys! It's coming!

The vampires are starting to give ground.

A werewolf pounces on one of the barn guards.

Old Man Hatfield calls out to some hands.

OLD MAN HATFIELD
The barn!

As their comrade is tackled and torn apart, two more hands rush to the barn. More werewolves spill through the breach, nimbly avoiding the pits.

HENRIETTA
It's here, my boys! It's here.

From the window:

WILL
Look.

A giant shadow is cast over the farmhouse.

THE SOLAR ECLIPSE

The hands revert to their vampire selves. Confused, the werewolves hesitate.

It is complete chaos. The vampires and werewolves lock in mortal combat.

INT. FARMHOUSE - BASEMENT - DAY

Will, Hurt, and Candy turn, as the door flies open.

Sonya rushes in. She hands Hurt and Will shotguns, through the bars. As she starts to unlock the door, Hurt puts his shotgun to her head.

HURT

Why shouldn't I cap your ass?

SONYA

Cuz, I'm letting you go.

HURT

Good enough.
(MORE)

He lowers his gun. Sonya opens the door. They file out.

CANDY

What about the others?

SONYA

Why do you care.

Candy hesitates.

CANDY

I-I don't.

SONYA

Sorry. Just you guys.

Candy looks over at the thin man and woman. They look at her pleadingly. Candy turns away.

They leave the basement.

INT. BASEMENT STAIRS - DAY

Leading the way, Sonya stops.

SONYA

OK. Get up and get out as fast as you as feet'll carry ya.

If a werewolf gets in your way kill
it. Head or heart. If a vampire
gets in your way, wound him,
please.

Candy and Hurt rush past her to the top of the stairs.
Will stops in front of her.

WILL
You said we'd kill them all.

SONYA
The night's still young.

Will starts up the stairs. Sonya grabs him.
Hurt and Candy raise their guns, as Sonya...

...kisses Will.

They lower their guns. Sonya lets Will go.

SONYA
See ya around.

WILL
You betcha.

INT. KITCHEN - DAY

Hurt, Candy and Will burst in the kitchen. Two werewolves are
tearing a vampire apart. Sonya attacks one of the werewolves.
It backhands her, slamming her against the wall.

Hurt spies some lighter fluid on the counter. He slips it in
the back of his pants.

One of the werewolves spots them. It starts to move closer. A
vampire crashes through the window, and clamps down on the
wolf's neck. Blood sprays across the room, nailing Hurt and
Will.

Candy is crouched behind the counter. There's no blood on
her.

The other werewolf jumps the vampire. They struggle.

HURT
Let's go.

He and Candy slip out of the kitchen.

The werewolf comes out on top, and leans down to tear the
vampire's throat out.

Sonya comes up behind, and snaps the werewolves neck. She winks at Will. Hurt pulls him into the next room.

Sonya looks out the window at the mayhem. The werewolves are winning. She looks over at the gas stove.

INT. LIVING ROOM - DAY

Hurt starts towards the den. Two werewolves tear through the living room wall.

Candy opens the front door. Three Werewolves charge straight for it. Will slams the door shut.

WILL

This way.

They flee up the stairs. The wolves break through the door. Another creeps in from the kitchen.

Hurt backs up the stairs. He pumps rounds into their pursuers. His shotgun runs dry.

A wounded werewolf leaps towards them. Will catches it with a shotgun blast, knocking it out the door.

Another werewolf bursts into the room. It starts upstairs. A vampire grabs it by the legs and pulls it down. Another vampire grabs it's arms. They pull it apart.

EXT. FARMHOUSE - DAY

Henrietta snaps the neck of a werewolf. Another lunges at her. Henrietta punches her arm through it, holding it's heart out of it's back. It slides to the ground.

Three more Werewolves pounce, and rip into her. Old Man Hatfield and another vampire rush to her aide. They kill the three werewolves. Henrietta's severed head blinks at them from the ground.

Old Man Hatfield bows his head. Sonya yells at him from the front door.

SONYA

Paw! We gotta get them inside. The gas!

A werewolf jumps at her. She knocks it to the ground, places her foot on it's neck, and pushes down until it cracks.

Old Man Hatfield looks towards the barn. His men are holding it. But more werewolves are spilling through the breach.

OLD MAN HATFIELD
Get in the house! Everyone! Now!

He looks at the men at the barn.

OLD MAN HATFIELD
'cept for you.

The nod in acceptance. The others run for the house.

The electric fence falters.

INT. FARM HOUSE UPSTAIRS HALL - DAY

Candy and Will spill into the hall. Hurt pauses at the top of the stairs, and wedges a bookcase there. It seals off the staircase.

Candy grabs the lighter fluid from Hurt's pants. She squirts it over the bookcase. On the other side, a werewolf is tearing into it.

Hurt lights a match, and sets the bookcase ablaze.

The werewolf screams out.

Will pauses at a window.

OUTSIDE

Four werewolves attack the vamps guarding the barn.

INSIDE

HURT
Fuckin' surreal.

A vampire is above him, hanging onto the ceiling. It drops, knocking Hurt through a table. The table splinters apart. There are several wooden stakes on the floor.

The vampire pulls Hurt up, and bites into his neck. Blood sprays on the wall, as Hurt screams out.

Candy puts her gun to the vampire's head and fires. The vampire hits the floor. She stands over it, and fires three more shots.

Hurt grasps at his neck wound. Blood spills out onto the floor. Candy exams him.

CANDY
Where's the keys?

Hurt shakes his head, as he clamps his hand over the wound.

CANDY

We gotta stop the bleeding.

Already moving, Will snatches up one of the stakes. He wraps a piece of his shirt over it and sets the stake on fire.

WILL

This is going to-

He shoves the burning end into Hurts wound. The sound of sizzling flesh fills the room.

Hurt screams out, and passes out.

A werewolf busts through a window. It cuts Will off from the others. Candy grabs Hurts shotgun. It smacks her aside.

Will blows it's head off from behind. It slumps to the ground, motionless.

Candy rushes down the hall, trying to find an open room.

Will goes to Hurt. While trying to wake him, he goes through Hurt's pockets. He slips the keys into his pocket.

Candy finds a room unlocked.

CANDY

In here.

Will drags Hurt inside. They slam the door shut.

INT. BEDROOM - DAY

Candy looks around. There is no one there. She goes to the window. The battle rages outside.

CANDY

What are we going to do?

WILL

We gotta make a run for it.

A bloody torso hits the outside wall, and slides down the window.

CANDY

Right.

She looks down at Hurt, still unconscious.

CANDY
What about the money?

WILL
I can honestly say, without
reservation, at this point, fuck
the money.

CANDY
I can't do that.

Will turns, and starts towards the door.

WILL
Then die alone.

Candy racks the shotgun.

Will stops. She has the gun aimed at his chest.

WILL
What are you doing?

Hurt stands between them. He staggers a bit.

HURT
Put it down.

He staggers to Candy. They embrace.

WILL
We need to go.

Hurt grabs the shotgun, and busts out the window. He looks
out and up.

HURT
We cross the roof to the back.

Will shrugs.

WILL
Why not?

CANDY
Cause we won't make it.
(to Hurt)
Can you make it?

HURT
Yeah.

They start out the window.

INT. FARMHOUSE - DOWNSTAIRS - DAY

Old man Hatfield ushers the vampires through the house and into the kitchen. Sonya leads them to the basement.

SONYA

Come on.

Werewolves follow.

As the last vampire passes, Old Man Hatfield runs into the kitchen. The werewolves are behind him.

EXT. FARM HOUSE - DAY

Candy is the first one out. She scrambles onto the roof. Hurt is behind her.

Will climbs out.

An extremely large werewolf starts up the wall. With amazing speed, it scrambles towards Will. He starts to pump the shotgun, but realizes there is no time. He rolls onto the roof as the werewolf launches off the wall. It soars over his head, and lands behind him.

Candy and Hurt regard this in awe.

The werewolf straightens up and turns towards them. It lets out a blood curdling warcry.

Hurt, Candy and Will all raise their guns nonchalantly, and blow the werewolf away. Its bullet ridden corpse thumps to the ground.

Candy looks up at the sky.

CANDY

Look.

They eclipse is coming to an end.

HURT

How long?

WILL

I dunno. Ten minutes, half an hour?
Do I look like a fucking
meteorologist

CANDY

Maybe we should wait.

HURT

Ugh uh. Look, the hairy bitches are gonna win. And it's still morning.

Below, the werewolves swarm into and onto the house.

WILL

We jump down. Hit the ground running, and make for the woods.

HURT

That's a shit plan.

WILL

Got a better one.

CANDY

(motions to a pick up truck in the back)

Truck.

HURT

What about keys?

WILL

Don't need any. Look.

The truck is on a sharp declining hill, which runs through the tree line.

HURT

Just pop it in neutral.

CANDY

You think it'll make it through the fence.

WILL

No.

Will passes out ammo. They load their guns.

HURT

Alright. Let's do it. You two hit the ground first. I'll cover you from here. When you hit the half way mark. I'll hit the ground. Then one of you'll have to cover me.

WILL

I got it.

CANDY
Fine by me.

Hurt racks his shotgun.

HURT
Rock and roll.

INT. FARMHOUSE - KITCHEN

Old Man Hatfield turns to two of his men.

OLD MAN HATFIELD
We need to stay here. Keep 'em
inside.

They nod.

Werewolves buck at the door.

Sonya pops up from the basement.

OLD MAN HATFIELD
Go.

SONYA
Not without you.

OLD MAN HATFIELD
It falls to you now. Treat 'em
right. Keep 'em safe.

She turns and leads the others into the basement.

Old Man Hatfield and the two other vampires stay. The door splinters, and the werewolves rush in

EXT. FARMHOUSE - ROOF - NIGHT

Candy is ready to jump.

HURT
Go!

Candy jumps to the ground, and runs for the truck. Will is right behind her.

WILL
Move! Move!

Werewolves are climbing all over the house, trying to get into the kitchen.

INT. BASEMENT - DAY

The vampires pile in. It is a bomb shelter. Sonya opens the cages, and leads the humans inside the shelter. Sonya enters, and closes the door.

Werewolves start spilling down the stairs.

EXT. FARMHOUSE - DAY

Will and Candy run for the truck. Three more werewolves lunge at them. As they close in, Hurt takes them out.

Will slows to a walk, turns, and raises his shotgun. Two more werewolves fall in behind him. He fires twice. The monsters fall, bloody and twitching.

WILL

Go!

Hurt leaps to the ground. His legs give way. He falls to the dirt. A werewolf starts towards him. Will takes it out. He never stops moving towards the truck.

Hurt scrambles to his feet, and rushes forward.

Candy reaches the truck. She jumps into the bed, turns and opens fire on the approaching werewolves.

Behind Hurt, three werewolves are closing fast.

Werewolves are overtaking them all.

INSERT

Kitchen.

Dead Vampires.

Many werewolves munching on the vampire corpses.

Old Man Hatfield's corpse clutching a ripped gas line.

Werewolves throughout the house.

Bookcase fire.

The fire ignites the gas.

EXT. FARMHOUSE - NIGHT

The house explodes, taking the werewolves behind Hurt with it.

The explosion also catches the septic tank in the front of the house. It explodes as well, taking out most of the werewolves there.

Will, reloads his shotgun. He reaches the truck. Several werewolves pick themselves up.

WILL
(to Candy!)
Check the cab.

He turns and opens fire on the closing werewolves.

Candy enters the cab and finds the keys resting in the sun visor.

CANDY
God bless the country.

She cranks the engine.

There are quite a few werewolves between them and Hurt.

WILL
He's not going to make it.

Werewolves are closing on Hurt from all sides.

CANDY
Hold on!

Will jumps into the truck bed.

The truck lurches forward. It plows through two werewolves.

Candy cranks the wheel. The truck spins around, slamming into four more of the beasts. She floors it. The truck speeds towards Hurt.

Will pops up over the cab and begins to put holes in the werewolves.

The truck sweeps past Hurt. It misses him by inches, and nails another three werewolves.

Candy spins the wheel. The truck slides around. As they approach Hurt, she slows down.

Will drops his shotgun, and grabs Hurt as the truck passes. He struggles to pull Hurt inside the bed.

A werewolf jumps onto the passenger door. Candy raises her gun, and fires three shots into it's skull. It hits the ground.

The truck barrels towards the gate.

Candy looks back, Hurt is hanging half out of the truck.

CANDY

Will!

Will looks up to see the gate closing fast.

Hurt panics.

With every last bit of his strength, Will pulls Hurt into the truck bed.

It crashes through the gate.

All four tires blow as the truck plows through the fence. A loose barb cuts into Will's head, leaving a nasty gash.

Candy starts to loose control.

The truck hurtles towards the tree line. It smashes through the brush and foliage. Candy desperately fights the wheel, trying to avoid the trees.

Bucking like a bronco, the truck throws Will from the bed. He hits the ground with a thud.

The truck continues forward another hundred yards, before slamming into a tree. Steam pours from the engine block.

FARMHOUSE

Sonya and the surviving hands pour out of the house, weapons in hand. They start to take out the remaining werewolves.

WOODS

In the truck bed, Hurt struggles to his feet. The forest surrounds him.

Something is closing in.

Candy limps from the cab. Hurt raises his shotgun.

Two vampire/hands emerge from the trees, guns raised. Hurt racks the shotgun. The hands raise their weapons. Candy raises her gun.

Mexican stand-off. No one moves.

Sonya steps out.

SONYA
Lower you weapons.

The vampires lower their guns.

WILL
(behind her)
So, who won?

Sonya looks back and smiles.

SONYA
We did.

WILL
Cool.

Hurt and Candy lower their guns.

SONYA
It's time for you to leave.

HURT
No shit.

SONYA
Boys, we got some land to secure.

They walk off towards the house.

Sonya walks up to Will.

WILL
What'll happen to you?

SONYA
Some of them made it out. They're out there. But, so are we. Things will go on as they have for centuries. We'll fight. The tide will ebb one way, and then flow the other. But, we'll still fight.

WILL
Why?

Sonya shrugs.

SONYA
I don't remember.

She disappears into the tree line.

Will turns to Hurt and Candy.

HURT
This was one fucked up trip.

CANDY
Let's get to the car. Who has the
keys?

Hurt reaches into his pocket.

Will raises his gun, as a werewolf jumps out of the brush at
Hurt. Will shoots once, spinning it around.

Hurt blasts it with the shotgun. He continues to pump rounds
into the corpse until the gun clicks empty.

HURT
Got ya.

CANDY
You out of shells?

Hurt turns towards her.

HURT
Yeah, but I got-

She shoots him once in the chest. He falls to the ground.

WILL
What the hell are you doing?

She aims her gun at Will.

CANDY
Is this a problem for you?

Will shakes his head. Hurt gazes up at her.

HURT
I-I love you.

She looks over at Will.

CANDY
You got the keys?

Will holds them up.

HURT

Candy?

CANDY

I love you too.

She fires several rounds into him.

Candy motions to Will with the gun.

CANDY

Let's go.

EXT. WOODS - DAY

Candy leads Will at gun point.

EXT. FARMHOUSE - DAY

Sonya looks on.

A few of the hands take the humans into the barn.

The kids run out. One hugs Sonya.

SONYA

That's it, my boys. We got a lot of
work to do.

EXT. STATION - DUSK

Gun in hand, Candy leads Will around back.

The car is still behind the station, untouched. The gas can
sits next to it. Candy smiles.

They walk up to the trunk.

CANDY

Guess it's just you and me.

WILL

Guess so.

She motions to the trunk.

CANDY

Open it.

Will inserts the key.

CANDY
You know, I couldn't have made it
without you. Open it.

Will opens the trunk. Hurt's handgun is still resting atop
one of the briefcases.

CANDY
Step back.

Will snatches up the gun and steps back. Candy doesn't see
the gun. She walks over to the trunk, and closes it.

CUT TO : BLACK

CANDY (O.S)
Bye will.

A gunshot rings out.

EXT. FREEWAY - NIGHT

The saturn passes a freeway sign : Warez - 20 miles.

INT. SATURN - NIGHT

One of the briefcases is in the back.

EXT. STATION - NIGHT

The other briefcase is on the ground, open and empty.

Candy lies next to it. Her eyes are wide open, starring at
the stars. There is a bullet hole in the center of her
forehead. A neat trail of dry blood runs from the wound to
her ear. Blood covered bags of white powder lay all around
her. Will's pill bottle is at her feet.

INT. SATURN - NIGHT

Stevie's jacket is hung over the front seat. The pocket watch
is hanging from the rear view mirror.

Will adjusts the mirror, and checks the road behind him.

THE END