

THE TRIP

Written by

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EXT. DRIVEWAY - DAY

CURTIS and VANESSA are packing the back of cab of his truck. The truck bed is covered with a snap on cover to protect the gear in there. Their parents, HENRY, WILMA, PAT and TERRI, nervously mill about.

CURTIS  
It'll be great.

Curtis says a beat before he leans into the truck and jams one last item in.

CURTIS (CONT'D)  
We'll get to see parts of America  
that only the locals know about.

HENRY  
I don't know. Are you sure work  
will hang on to your job waiting.

Curtis pulls his head out of the truck.

CURTIS  
Dad, we've gone over this. They  
told me to take six months off  
before starting.

Curtis jostles his father.

CURTIS (CONT'D)  
It's not like the olden days. We're  
not just cogs in a machine anymore.

HENRY  
Don't give me that. A company still  
wants to know you're a company man.

CURTIS  
Dad, they play table tennis in the  
conference room. They have a  
jacuzzi on the veranda.

Vanessa walks to the truck with another bag. Curtis looks at her, the truck and gives it his best shot.

VANESSA  
And the call girls under the table.

Vanessa puts her arms around Henry.

HENRY  
Well, at least that's like the  
olden days.

Wilma shoves Henry.

WILMA  
Henry!

HENRY  
I didn't say I partook.

PAT  
But you're not saying you didn't.

Everyone except Wilma laughs.

TERRI  
I'm just worried about your safety.

Vanessa hugs her mother.

VANESSA  
Don't worry. Curtis has a black  
belt in 911.

Curtis whips out his phone and goes through the motions of  
calling.

WILMA  
There are places out there. . .

CURTIS  
. . . Mom, please.

There's a slight uncomfortable pause.

TERRI  
It's just that. . .

VANESSA  
. . . Mom, please. I know you don't  
believe but we're actually grown  
ups now.

PAT  
You could have fooled me with. . .

VANESSA  
. . . Dad, come on. All right,  
everyone line up.

Pat, Henry, Wilma and Terri slowly but dutifully do as  
they're told. Curtis stands off aimlessly to the side as  
Vanessa sizes up her troops.

VANESSA (CONT'D)  
Yes, it's true, you've done  
everything for us since birth but  
we'll take it from here.

Vanessa waves Curtis over. When Curtis arrives at her side  
she begins talking.

VANESSA (CONT'D)  
We're going to do this trip then  
we're going to start our life.

WILMA  
I don't see why. . .

CURTIS  
. . . Mom, let her finish.

VANESSA  
Curtis has a great job waiting for  
him.

TERRI  
But what about you?

VANESSA  
I'm sure I'll get a job.

TERRI  
And if not?

VANESSA  
I'll call Dad for money.

PAT  
I knew it.

VANESSA  
Dad, I'm joking. Between our  
savings and Curtis' job we'll be  
fine.

TERRI  
And if not?

CURTIS  
We'll move back here!

HENRY  
I knew it.

CURTIS  
Dad, come on. It's just six months.

Six months!                      TERRI                      Six months!                      WILMA

CURTIS (CONT'D)  
Six months, yes.

VANESSA  
And then we'll come back, find a  
place nearby and. . .

PAT  
. . .how will you find a place when  
you're on the road.

VANESSA  
That's where you come in.

Pat and Henry aren't thrilled by this tidbit.

Oh boy.                      PAT                      Oh boy.                      HENRY

Terri and Wilma are.

Oh boy!                      TERRI                      Oh boy!                      WILMA

CURTIS  
We figured, in your spare time of  
course, you could look around the  
area for a house for us.

HENRY  
How are you going to afford a house  
in this area?

PAT  
What about the down payment?  
Where's that coming from.

Henry and Pat look at each other as if they think they know  
where that money is coming from. Terri and Wilma are too  
excited conspiring about house hunting to pay attention to  
the reality parts.

VANESSA  
Don't worry, we've got it all  
figured out.

PAT  
Oh yeah, how?

VANESSA  
We figured our wedding would bring  
in more than enough for a down  
payment.

Everyone is still for a long second before Wilma and Terri erupt.

WILMA

You're getting married!

TERRI

You're getting married!

Wilma and Terri jump out of line to hug Curtis and Vanessa while Henry jabs Pat in the ribs.

HENRY  
That's gonna cost you.

PAT  
I'm sure they'll find a way to make  
it cost both of us.

Henry puts his hand on Pat's shoulder.

HENRY  
Inevitably. Let's go get some  
champagne.

Henry and Pat head off towards the house leaving the wives and kids to celebrate on the lawn.

EXT. DRIVEWAY - LATER

Curtis is in the drivers seat leaning out the window as Vanessa hugs all the parents. The champagne bottle and six empty glasses dot the lawn.

CURTIS  
Are we going to spend the next six  
months hugging?

TERRI  
What's the big rush?

WILMA  
That's right! You've got a whole  
six months to yourself. What's five  
more minutes.

The women go back to hugging as Henry walks over to the truck and leans in.

HENRY

Have a great trip, son. Remember to call your mother every day. You know how she worries.

CURTIS

Funny, she said the same thing about you.

Henry sticks his hand out and Curtis does the same. When Curtis touches Henry's hand he feels money.

CURTIS (CONT'D)

Dad, you don't have to.

HENRY

Just take it. Emergencies.

Curtis takes the money.

CURTIS

Thanks.

Henry steps away from the truck as Pat steps up. He also shakes Curtis' hand and Curtis also finds money.

PAT

Be careful with my baby.

CURTIS

I will but this isn't necessary.

PAT

Take it. You might get tired of sleeping in sleeping bags after awhile.

Pat taps the truck and turns to walk away.

Vanessa, Wilma and Terri are still talking with Vanessa nodding her head no. Wilma and Terri push her hand away so Vanessa puts the cash in her purse. They hug one last time and she turns to hug the men. After a couple of hugs she walks to the passenger side door, opens it and gets in.

All the parents are waving and saying good bye as the truck backs out of the driveway. Curtis beeps the horn and waves. Vanessa waves from the passenger side as the truck drives down the street.

The parents stand in the driveway for a beat until Henry starts moving toward the house. Wilma walks over to the champagne bottle and glasses and picks them up. Terri and Pat slowly follow Henry toward the house.

EXT. HIGHWAY - LATER

Curtis' truck is driving down the highway.

INT. CURTIS' TRUCK - CONTINUOUS

Curtis is driving down the highway. Vanessa is looking at her laptop.

VANESSA

So, how much did they give you?

Curtis reaches a hand into his pocket.

CURTIS

I don't know. I just jammed it in my pocket.

Curtis pulls out money and holds it out to Vanessa. Vanessa takes it and starts counting it.

VANESSA

Your mother gave me a grand then when my mother saw that stack she added another five to the grand she already gave me.

Vanessa finishes counting the bills and puts them in the glove compartment and closes the door.

VANESSA (CONT'D)

And two grand.

CURTIS

It's too bad our father's weren't competitive with each other.

VANESSA

I know, we'd have made a killing.

Vanessa goes back to typing on her laptop.

VANESSA (CONT'D)

Do you think they'd have given us the money if they knew what we were really doing?

CURTIS

Are you kidding? They would have had armed guards patrolling the perimeter.



VANESSA  
My mother would have had me sent  
off to a convent.

They laugh for a moment but quickly become eerily silent.

VANESSA (CONT'D)  
Are you scared at all? Some of  
these asylums are creepy.

Curtis thinks for a second.

CURTIS  
Not really.  
(pause)  
Yeah, maybe a little.

Curtis looks over at Vanessa on her laptop.

CURTIS (CONT'D)  
Who's in the lead?

VANESSA  
Two couples have visited three but  
most are just getting started. How  
long until we get to the first  
asylum?

CURTIS  
I figure about an hour.

VANESSA  
Garden Grove here we come.

Vanessa closes her laptop and reaches into a bag and pulls  
out a book. We see the title is Abandoned Insane Asylums.  
Vanessa opens the book and begins flipping through it.

EXT. HIGHWAY - CONTINUOUS

Curtis' truck is driving down the highway.

EXT. STREET - DAY

Curtis slowly pulls the truck up to an overgrown entrance.  
The driveway appears to get a small amount of traffic but  
it's still fairly overgrown. A chain laying on the ground  
used to secure the premises. The rusty and battered 'No  
trespassing' sign lays harmlessly on the ground.

VANESSA  
Looks like we're here.

Curtis slowly pulls the truck down the driveway. The driveway is long and, due to the neglected overgrowth, every pothole you attempt to navigate around or bump that jolts you off to the side you're always coming face to face with scraping sounds and ivy whipping across your window.

Even though they're both attempting bravery each jolt sends more than a shiver down their spines. The twists and turns add to their trepidation because their imaginations run wild as they turn into the unknown.

EXT. GARDEN GROVE SCHOOL - MORNING

Curtis pulls up to the obviously shuttered Garden Grove School. The sign is battered and barely legible. Parts of it are broken so you can make out some of the letters engraved into the building.

The building is festooned with, obviously ignored, 'No Trespassing' signs. Someone spray painted over one 'No' on a sign and after 'Trespassing' spray painted 'Allowed'. Graffiti for as high as a human can reach covers the building.

The staircase itself is overgrown through its many cracks with weeds and flowers grown wild. There are barely visible paths with some of the weeds trampled over by other visitors.

VANESSA

I'd love to find a sign or  
letterhead from when it was called  
the State Home For Retarded Boys.

CURTIS

Impossible. It hasn't been called  
that for over a hundred years.  
Besides, this place has been picked  
over for so long we'll be lucky if  
we get lead poisoning.

Vanessa gets out of the truck.

VANESSA

Let's take pictures so they know  
we're here.

Curtis gets out and sets a tripod with a camera on the hood of the truck. He adjusts it for a beat before joining Vanessa on the stairs. A group of pictures with various poses are taken before they head back to the truck.

VANESSA (CONT'D)

Pull around back so no one sees us.

Curtis pulls the truck around the back.

INT. GARDEN GROVE SCHOOL FOYER - LATER

Curtis pushes through the many times repaired but easily opened door. He goes in first pushing trash and other impedances out of the way.

Curtis enters first with Vanessa close behind. It's a small foyer with normal door on the left with a double door opposite the front door.

Curtis attempts to open the door on the left but it doesn't budge. Vanessa, who is carrying a bag over her shoulder, hands the camera to Curtis.

VANESSA

They say that was the intake room. They'd close both these doors to secure the patient and the orderlies would herd the patient in there to do the assessment.

CURTIS

You know way too much about this shit.

VANESSA

There's the box.

On the ground in the corner, almost indistinguishable from the rest of the detritus, is a bent and dented cash box. Vanessa reaches down and opens it. She pulls out the top card and holds it up.

VANESSA (CONT'D)

We're the first ones here.

The card reads:  
Garden Grove School  
Visitor #1

Vanessa places the card in her bag. Curtis takes a few pictures before opening the double door. It creaks open easily.

INT. GARDEN GROVE SCHOOL ROOM 1 - CONTINUOUS

The room is large and eerily empty. Curtis and Vanessa enter the dimly lit room. The room goes completely dark when Curtis closes the door.

Vanessa takes a flashlight out of her bag to completely illuminate the room for the first time. As they look around the windowless room they see that most of the ceiling tiles have fallen off the ceiling. Most remain where they have fallen but some have been moved aside by others who have entered.

As they quietly walk through the room they look at the aged attempts to make the facility less foreboding. Someone painted a pair of windows looking into a faded fairy tale scene.

Curtis walks up to the painting and takes a few pictures.

CURTIS

This is really creepy considering  
the things that went on in here.

Vanessa walks to the other door and swings them open. The moment the door opens a blinding light enters the room.

INT. GARDEN GROVE SCHOOL ROOM 2 - CONTINUOUS

Vanessa and Curtis enter this grand entrance room. Light pours in from the domed ceiling. Most of the window panes are broken and most that remain are cracked and filthy but some of them can still send a sparkle throughout the room.

VANESSA

And this is where they made  
everyone think it was all going to  
be fine.

It's a grand reception room in utter decline. Making the room so grand in it's day makes it's decay seem even more unnerving. Curtis snaps photos as Vanessa runs behind the once opulent front desk. People have kicked out sections of it, other places have just rotted through due to decades of rain.

VANESSA (CONT'D)

Will that be a room for one, sir?  
Would that be electroshock or no  
electroshock?

CURTIS

No thank you. Just Thorazine.

VANESSA

Will you be residing in our  
criminally insane wing, sir?

CURTIS

But of course. You simply cannot  
kill and eat your family and be  
sane, wouldn't you think?

VANESSA

Of course, sir.

Vanessa points to a set of double doors behind her. There  
are four doors in this room. The door on the left goes to the  
men's ward, the right the women's and in the center the ward  
for the criminally insane.

VANESSA (CONT'D)

Go right through the double doors  
behind me and an attendant will  
sedate, I mean, show you to your  
accommodations.

Vanessa stops fooling around for a moment and starts rubbing  
her hands over the desk.

VANESSA (CONT'D)

Man, it's amazing when you think  
off all the abuse that went on in  
places like this.

CURTIS

Let's so start listing them, okay?  
It's weird enough being here.

Vanessa comes out from behind the desk and walks up to  
Curtis.

VANESSA

Where do you want to start?

Vanessa points left.

VANESSA (CONT'D)

Men's. . .

Vanessa points right.

VANESSA (CONT'D)

. . .ladies.

With both hands Vanessa points behind her.

VANESSA (CONT'D)

. . .or criminally insane?

CURTIS  
With you around is there any  
choice?

Vanessa turns on her heels.

VANESSA  
Criminally insane it is.

Vanessa walks away with Curtis having to pick up the pace to keep up. Vanessa arrives at the door and grandly opens them.

The room they are looking into is pitch black. It seems to eat any light that enters. Vanessa and Curtis look at one another. There's a lot of trepidation about their next move. But this is what they came for so they enter.

INT. GARDEN GROVE SCHOOL ROOM 3 - CONTINUOUS

The room is nothing more than a box. Vanessa shines the flashlight against the wall. Whatever paint was there is little more than flecks. You get the feeling that if life hadn't dealt you a bad hand yet this room would do the job.

Vanessa shines the light on the door and we see her hand push it open. Light fells the tiny room. Vanessa and Curtis quickly walk into the next room.

INT. GARDEN GROVE SCHOOL ROOM 4 - CONTINUOUS

Vanessa and Curtis are in a long hallway that gradually gets darker as it goes down. Vanessa shines the flashlight down the hall and it doesn't seem to hit a back wall.

Down both sides are doorways as far as the eye can see. Curtis takes some pictures then walks into one of the rooms.

INT. GARDEN GROVE SCHOOL ROOM 5 - CONTINUOUS

Curtis enters a weathered and filthy office. Bookcases are built into the wall. Most of the shelves were long ago vandalized. The floor is torn up. Someone has smashed a hole in the floor you can see the basement through.

The sunlight makes it easy to see all the dust particles and whatever else is floating in this air.

CURTIS  
Not much to see here.

VANESSA (O.S.)  
Here either.

INT. GARDEN GROVE SCHOOL ROOM 4 - CONTINUOUS

Curtis meets Vanessa who was already in the hall. They begin walking down the hall looking into the offices as they pass. There must be nothing of interest there because they hardly glance in.

After they pass six offices on each side there's a door frame with nothing of the door left. They keep walking down the hall and as they do the light once vanishes. Vanessa turns the flashlight on again.

VANESSA  
These have to be the patients  
rooms.

Vanessa shines the flashlight into decrepit after decrepit five foot wide by ten foot long room. Some of the rooms, amazingly, still have some semblance of a mattress. Others just have the merest of bed frames. While others are nothing but the filthy remnants of parties from years or perhaps decades ago.

VANESSA (CONT'D)  
I wonder which room was Kenny  
Blake's?

CURTIS  
Who's Kenny Blake?

VANESSA  
You don't know who Kenny Blake was?

Curtis shakes his head no.

VANESSA (CONT'D)  
Kenny Blake threw a neighborhood  
party and invited everyone.  
Everyone came because Kenny's  
parties were the best. What no one  
knew was that Kenny was going to  
poison everyone in the  
neighborhood. Some people died at  
his house later that night but most  
died at home. He killed them all.

CURTIS  
Why?

VANESSA

That's what everyone wanted to know. When the authorities asked him he said he did it because the neighborhood was making too much noise while he was watching hockey.

Vanessa looks at Curtis shaking her head.

VANESSA (CONT'D)

Is that insane or what?

CURTIS

Not if you're a hockey fan.

Curtis turns back to where they came and taps Vanessa to get her attention. Vanessa turns around and sees that the light that greeted them when they entered this hallway seems so far off in the distance.

CURTIS (CONT'D)

Not one of these rooms has a window.

VANESSA

That must have driven them even crazier.

CURTIS

I could see them acting up just to be sent to the doctors to get a little light.

Vanessa gets to a door that's larger than the patients rooms doors. She shines the flashlight in and see's a medical room.

INT. GARDEN GROVE SCHOOL ROOM 6 - CONTINUOUS

Counters surround the room. There's one sink. Whatever medical shelves that were here have long been removed for scrap. In the middle of the room is a rusted, leaning gurney with one of the wheels bent. Curtis and Vanessa look around.

CURTIS

I wonder if this is where they experimented?

Curtis walks over to the gurney and pats it.

CURTIS (CONT'D)

I wonder if this is the place the first transorbital lobotomy took place?



VANESSA  
Let's get out of here. It's  
creeping me out more than I  
expected.

Vanessa heads for the door with Curtis steps behind.

CURTIS  
I knew this place would get to you  
first.

INT. GARDEN GROVE SCHOOL ROOM 2 - MOMENTS LATER

Vanessa and Curtis exit from the criminally insane wing.

CURTIS  
Men's or women's?

VANESSA  
They're both probably similar so  
let's go to the men's.

Vanessa walks towards the men's wing with Curtis right  
behind. They quickly enter the men's wing.

INT. GARDEN GROVE SCHOOL ROOM 7 - MOMENTS LATER

Vanessa and Curtis are walking down a sunlit hall thanks to  
window after window after window. It is as bright as the  
insane wing as dark. The hallway is strewn with broken glass,  
overturned tables, wood propped up against the wall, there's  
even an overturned gurney and a flipped over wheelchair.

At the end of the hallway is a large room with a half sunken  
piano against one wall. Broken toys litter the floor.

VANESSA  
This was the common room. Because  
of all the age differences they  
used to lock the other two dorms up  
to try to stop bullying.

CURTIS  
And buggery.

VANESSA  
Many things I'm assuming.

Vanessa and Curtis walk over to one of the dorms and step in.

SND FX Metallic Crash

Vanessa and Curtis come out of the dorm looking around.

CURTIS  
Is anyone here?

No one answers. There isn't a sound. Curtis and Vanessa look around the totally empty room. They walk to all the other dorms but see nothing.

CURTIS (CONT'D)  
I bet shit falls in this place all the time.

Curtis and Vanessa stand in the middle of the room listening for anything. Nothing outside of the normal sounds you'd expect to hear in an abandoned insane asylum.

Curtis pulls Vanessa close. At first she fights a little.

VANESSA  
What are you doing?

CURTIS  
That sound made me think, sure, it might be nothing but it might be one of the old inmates coming back for revenge. Because they're insane they mistake us for old workers. You the grouchy old nurse who used to give them hot sauce enemas.

Vanessa pushes Curtis.

VANESSA  
Eww, you're gross.

CURTIS  
And me the kindly janitor who helped some of them escape to a normal life on the outside.

VANESSA  
Of course you get to be the hero.

CURTIS  
Her plan is to kill you. . .

VANESSA  
. . .of course it would be a woman.

CURTIS  
And offer me the best sex of my life and to cuts me in on her ten trillion dollar inheritance.

VANESSA

Dream on.

Curtis grabs Vanessa.

CURTIS

But I talk her out of killing you  
and refused her offer to me for the  
love of a good woman.

Curtis and Vanessa kiss.

VANESSA

You're so full of shit.

Shadows pass over them. It was to Curtis' back so he didn't  
notice anything but Vanessa may have. Vanessa pulls away from  
Curtis.

VANESSA (CONT'D)

Did you see that?

CURTIS

See what? My eyes were closed.

VANESSA

So were mine.

CURTIS

Then how'd you see something.

Curtis moves back in. Vanessa stops him.

VANESSA

I don't know. I just felt like I  
saw something.

CURTIS

So now you're combining two senses  
to make you crazy.

Curtis moves back in but Vanessa pulls him in and hugs him.  
She's looking around the empty, spooky room. Curtis is  
kissing her neck. Vanessa moves away.

VANESSA

Stop. You know that makes me crazy.

CURTIS

Then it'll fit right in with your  
current mood.

Curtis moves Vanessa over towards a wall. He leans her up against it. They're making out and Vanessa is trying to take down Curtis' pants.

Vanessa and Curtis don't see it but the shadow of a human passes over their bodies.

Vanessa gets Curtis' pants down and they begin to work on her's.

VANESSA

Do you have any protection?

CURTIS

I'd be more concerned with protection from lead poisoning.

Vanessa's pants fall and they begin to have sex. The noise they're making echoes through this mostly empty building.

Vanessa and Curtis swap places as Curtis picks Vanessa up and they continue to have sex.

Vanessa and Curtis are getting hot and heavy when

SND FX: Loud Human Bellowing

Is heard coming from all four doors at one. The effect is heart stopping.

Curtis tries to let Vanessa down without dropping her. They each struggle to put their pants on as the bellowing continues. They're in flight mode and just as soon as they can you can bet they will.

While they're struggling four people, JAMES, LINDA, PETER, SUE, enter each from one of the doors each recording video on their phone. They're all laughing.

It takes Vanessa and Curtis a few seconds to gather their senses and make sense of the situation. It wouldn't matter what they say, James, Linda, Peter and Sue think what they're just done is the funniest thing ever.

CURTIS (CONT'D)

Real funny.

James walks over and shows Curtis the video. He sees them jump out of their skins and, against his better judgement, he begins to laugh.

Vanessa hits Curtis and takes a wild yet futile swing at James.

VANESSA  
It's not funny.

CURTIS  
It's a little funny.

JAMES  
You'd think it was funny if you  
pulled it on us.

Vanessa thinks for a beat.

JAMES (CONT'D)  
See? You would.

Vanessa reaches for James' camera.

VANESSA  
Let me see that.

Vanessa watches the video and starts to smile. Everyone  
points at her and laughs.

JAMES  
See? I told you. It's funny.

Vanessa tosses James' phone back to him.

VANESSA  
I better not see my naked ass on  
line.

PETER  
Don't worry I'll edit them and blur  
out the naughty bits.

JAMES  
Why blur the face? Everyone will  
know it was you when you start that  
wounded baby seal sound you make.

Everyone laughs. Curtis throws a mock jab at James.

CURTIS  
I hadn't got to that part yet.

They start hugging one another to officially greet.

EXT. BACK OF GARDEN GROVE SCHOOL - LATER

Vanessa, Curtis, James, Linda, Peter and Sue are sitting on the tail gates of their respective trucks parked out back of the Garden Grove School. This section of the grounds is in even worse shape.

LINDA

We went into this one room at Moreworth and there was a stack of slides with blood samples on them.

VANESSA

No way.

SUE

They had to have been there for decades.

LINDA

The best we can figure when they were getting rid of stuff someone wanted the cabinet but not the slides.

Linda reaches into their truck bed and pulls out a bag. She shakes them and it sounds like glass.

VANESSA

You took the slides?

LINDA

Not even a dent. There are millions.

SUE

Maybe thousands.

LINDA

Hundreds of thousands. How ever many, I took bunch.

VANESSA

What are you going to do with them?

LINDA

I'm going to see if I can make wind chimes.

PETER

Just what you need, another project.

Linda gives Peter a playful finger.

JAMES  
You'll like Moreworth. Much dingier  
than this place.

PETER  
It's the place we picked to sleep  
over.

CURTIS  
Who got sleep?

Everyone looks at everyone else.

CURTIS (CONT'D)  
Hands, come on. Sue? Shut even one  
eye?

SUE  
The only thing that was tight on me  
all night was my butt hole. That  
place gave me the chills.

JAMES  
I knew nothing but some raccoons  
were there but I jumped at every  
sound.

Curtis looks at Vanessa.

CURTIS  
Well? What do you say? If they can  
do it?

VANESSA  
Yeah, do you think we can make it  
there tonight?

Curtis looks at the clock on his phone then shows it to  
James. James nods.

JAMES  
Yeah, I don't see why not. I even  
know a shortcut.

VANESSA  
Send it to me.

James nods and sends Vanessa the shortcut.

SUE  
Oh, I almost forgot.

Sue starts going through her phone.

SUE (CONT'D)  
You've got to do this.

Sue shows Vanessa the phone.

SUE (CONT'D)  
We each got a picture of us laying  
in the same spot where that woman  
died but no one found her for over  
a month. Right on the stain.

Vanessa sees the picture.

VANESSA  
Whoa. That's some weird ass shit.  
(pause)  
I can't wait to do it.

Everyone starts laughing while getting up to get ready to  
leave.

PETER  
How many of these are you going  
for?

CURTIS  
We're going for one a day for a  
month.

JAMES  
Are you crazy?

LINDA  
You both might end up in one of  
these places after that.

SUE  
Oh, if you do and die in a locked  
room and your body isn't found for  
a month?

Sue puts her arm around Vanessa.

SUE (CONT'D)  
I promise I'll visit and take a  
picture on your spot.

VANESSA  
That's very kind of you. Most  
people just get flowers.

SUE  
Only the best for you.



James and Peter close the gates of their trucks. They all shake and hug their good-byes.

CURTIS  
Be careful out there.

PETER  
When will we see you next?

CURTIS  
Probably at Wesley. We're planning  
on getting there in a couple of  
days.

JAMES  
All right, we'll see you there.

Everyone gets in their trucks and begin pulling out.

INT. CURTIS' TRUCK - MOMENTS LATER

Curtis and Vanessa are pulling onto the street in front of Garden Grove. Curtis takes a turn and drives down the street. We see the forboding edifice of Garden Grove in the background.

EXT. RURAL STREET - EVENING

Curtis' truck is driving down an empty rural street. There are no buildings and nothing for as far as you can see.

Vanessa is sleeping in the passenger seat.

INT. CURTIS' TRUCK - CONTINUOUS

A concerned looking Curtis is alternating his gaze from the road to the panel of his truck. He looks up and strains to see if he sees anything then back to the panel.

INT. CURTIS' TRUCK - CONTINUOUS

We see what has Curtis concerned: the gas gauge is almost at empty. We pan up to see nothing out there that could help.

CURTIS  
Vanessa.

Curtis looks at Vanessa then increases his volume.

CURTIS (CONT'D)

Vanessa.

Vanessa stirs.

VANESSA

Are we there?

CURTIS

Look outside. What do you think?

A groggy Vanessa checks out her surroundings.

VANESSA

Where are we?

CURTIS

That's what I want you to find out.  
Check the computer to see where the  
nearest gas station is.

VANESSA

What's wrong with your GPS?

CURTIS

It stopped getting a signal just  
like my phone.

VANESSA

What makes you think the computer  
will work?

CURTIS

Can you try?

Exasperated Vanessa grabs her laptop and starts a search.

CURTIS (CONT'D)

Are you getting a connection?

Vanessa doesn't respond but keeps typing.

VANESSA

No but I'll use the map James sent  
me. It says Big Pauly's Gas is four  
miles down the road.

Curtis looks down the road and sees nothing for what seems  
like miles. Vanessa picks up her phone. She fails to get a  
signal.

CURTIS

It better be right.

EXT. CURTIS' TRUCK - CONTINUOUS

Curtis' truck is driving down the road.

EXT. CURTIS' TRUCK - LATER

Curtis slowly drives past a rectangle building facing the horizontal to the road with a faded sign that says "Corner Store". He pulls off the road into the parking lot of a place called "Betsey's Place". Betsey's is also rectangle but it's set vertically.

Curtis' truck comes to a stop in a parking space next to the diners outdoor deck. There is one other truck in the lot but other than that the place looks deserted.

VANESSA  
There's the gas station.

Vanessa points across the street.

CURTIS  
Shit.

Curtis gets out of the car and starts heading across the street. Vanessa follows quickly behind.

EXT. BIG PAULY'S GAS - MOMENTS LATER

Curtis and Vanessa walk up to the door of the gas station. Curtis tries the door even though it is obviously closed.

VANESSA  
It says it closed at 6.

CURTIS  
I can read.

Curtis puts his face against the glass and peers into the office. After a few seconds he backs up.

VANESSA  
What are we going to do?

CURTIS  
The sign says he opens at six.

VANESSA  
I don't want to. . .

CURTIS  
. . .yeah, No kidding.

Curtis starts walking back across the street. He steps into the street without looking either way.

VANESSA  
Hey! Look both ways.

Curtis stops in the middle of the street and turns around. He holds his arms out and starts spinning in the middle of the street.

CURTIS  
It's a fucking ghost town.

Vanessa walks past Curtis.

VANESSA  
You still should be careful.

Vanessa walks toward the truck. Curtis stops spinning and jogs to catch up to her. They continue to walk toward the truck.

Curtis points between the two buildings.

CURTIS  
Hey look.

Vanessa squints but can't see anything.

EXT. WOODED AREA - CONTINUOUS

Nestled in the woods is a trailer and parked next to it is a beat up SUV.

VANESSA  
Where?

CURTIS  
Down there about fifty yards. It looks like a trailer.

EXT. DINER PARKING LOT - CONTINUOUS

Curtis and Vanessa are walking through the parking lot.

VANESSA  
So.

CURTIS  
So maybe someone lives there and they may have some gas.

Curtis starts walking faster. Vanessa struggles to keep up.  
They get around halfway to the trailer when a voice calls out.

FRIENDLY FRED (O.C.)  
That's plenty close enough.

Curtis then Vanessa stop. Curtis tries to see where the voice is coming from but can't locate it.

CURTIS  
Hi, we ran out of gas so I was just wondering. . .

FRIENDLY FRED (O.C.)  
. . .you best be going now. Get off my property.

CURTIS  
But we don't need. . .

FRIENDLY FRED (O.C.)  
. . .I said get.

SND FX Shotgun loading.

Curtis and Vanessa react to the sound of the shotgun.

CURTIS  
That you did.

Curtis puts his hand on Vanessa as they turn to walk away.

CURTIS (CONT'D)  
I appreciate your time.

Curtis and Vanessa arrive at the truck.

Curtis pulls the gate down on the truck and hops up to sit down. Vanessa stands there staring at him. He looks toward the trailer.

CURTIS (CONT'D)  
I feel like he's watching us.

VANESSA  
What else would he be watching?

CURTIS  
Nah, he's a weird one.

VANESSA  
So?

CURTIS

What?

VANESSA

What are you going to do?

CURTIS

I'm going to sit right here until I figure it out.

Curtis sits there for a few seconds with Vanessa glaring at him. Curtis sits up straight, smiles and looks Vanessa in the face.

CURTIS (CONT'D)

Figured it out.

Curtis slides off the truck gate and starts walking into the diner.

VANESSA

And what's that?

CURTIS

See if this place has any pie.

Vanessa watches him for a moment before slamming the truck gate closed. That gets Curtis' attention. He stops.

CURTIS (CONT'D)

What? What do you want me to do?  
We'll go in here, the pies probably great, we'll ask the people if there's another gas station nearby and I'll see if someone will give me a lift.

(pause)

Do you have a better plan?

Vanessa stands there but not really coming up with a better plan. Begrudgingly she walks toward the diner.

VANESSA

This is not how I envisioned this vacation.

CURTIS

Oh, come on. Just think of it as part of the game.

(MORE)

CURTIS (CONT'D)

We may fall behind but when we meet up with the others we'll have a story about running out of gas a million miles from the nearest barista and had a shotgun pulled on us by a backwoods cretin.

Curtis bounds up the stairs and holds the door open for a MAN leaving.

VANESSA

It's not that great a story. How do you know he wasn't just using an app to scare you?

MAN

Thank you very kindly.

CURTIS

My pleasure.

The Man walks down the steps with his back to Curtis and Vanessa is too busy talking to Curtis that she didn't notice the name stitched on the Man's shirt: Big Pauly.

The Man continues to his truck as Vanessa ambles into the diner. Curtis turns and enters. A beat later Big Pauly's truck pulls away.

INT. BETSEY'S PLACE - CONTINUOUS

Betsey's Diner is down home decorated, a little run down but Betsey keeps it neat and clean. Vanessa and Curtis are walking to the counter. BETSEY is in the back.

BETSEY (O.C.)

Is that you Bill?

Curtis and Vanessa sit at the counter.

CURTIS

No.

BETSEY (O.C.)

Sorry, hun, we're closed.

CURTIS

Sorry to hear that. Can I ask you a couple of questions?

Betsey comes out of the back. Betsey is a large, friendly faced woman who works hard but truly loves doing it.

BETSEY  
I got some time, I guess.

Betsey looks the clock.

BETSEY (CONT'D)  
My husband Bill is never on time.

Betsey arrives at the counter in front of Curtis and Vanessa.  
Curtis extends his hand to Betsey and they shake.

CURTIS  
Hi, I'm Curtis.

BETSEY  
Hi Curtis, I'm Betsey.

CURTIS  
And this is my fiance, Vanessa.

Vanessa extends her hand which Betsey accepts.

BETSEY  
Vanessa. What a lovely name. Had a  
cat named Vanessa. Mean little  
thing but cute as a button.

Betsey leans back.

BETSEY (CONT'D)  
So what can I do for you?

Curtis points out to his truck. Betsey turns to look at it  
for a moment.

CURTIS  
That's my truck out there. We ran  
out of gas.

BETSEY  
That's such a terrible thing.

CURTIS  
Yeah and the gas station is closed  
so I was wondering. . .

BETSEY  
. . .damn the luck.

CURTIS  
Yeah, like I was saying. . .



BETSEY

. . .no, you don't get it. See that guy who just left? That's his gas station.

Curtis stands up and looks into the parking lot.

BETSEY (CONT'D)

Don't go looking for him. Pauly's long gone by now.

Curtis sits back down.

CURTIS

Could you call him? Do you have his number?

BETSEY

I do but it wouldn't do any good.

CURTIS

Why? He can't be too far. I'm sure he'd turn back.

BETSEY

I do have his number but, like I said, it won't do any good.

CURTIS

Why?

BETSEY

Because it's his only number and it's right there across the street.

Curtis looks toward the gas station then turns back to Betsey.

CURTIS

Who doesn't have a cellphone these days?

BETSEY

Big Pauly. He says he's near phone twelve hours a day. If you can't find time in twelve hours to call him that's not his fault.

Curtis puts his head on the counter. Vanessa puts her hand on his neck.

VANESSA

Do you know where he lives? Maybe we could go by and see if he'd help?

BETSEY

He doesn't go right home, I know that for certain. But I have no idea where he'd be off to. He's kind of a quiet man. Known him all my life. Always been quiet.

Curtis lifts his head.

CURTIS

Do you have any gas we can buy from you?

BETSEY

Sorry, I don't.

CURTIS

What about the guy in the trailer?

BETSEY

You mean Friendly Fred?

CURTIS

That's his name?

BETSEY

It's what we call him.

CURTIS

We had a little run in with him and friendly is the last word I'd use to describe him.

BETSEY

Yep, that's why we call him that.

CURTIS

But do you think you could ask him if he could sell us some gas? I mean, he's on your property so you must have some pull.

Betsey waves her arms as she speaks.

BETSEY

No, he's my landlord. His family owns all the land for miles around.  
(MORE)

BETSEY (CONT'D)

His great granddaddy pretty much  
fleeced folks around here out of  
their property.

VANESSA

That's terrible. Why don't people  
do something?

BETSEY

It was so long ago. But he did it  
all legal. He was the county  
undertaker and lawyer. The moment  
he buried your loved one he became  
your landlord.

VANESSA

If he's got all this property why  
does he live in a trailer?

BETSEY

It's where his family lets him  
stay. They all have nice houses  
miles away. But old Friendly just  
doesn't mingle well, if you get my  
drift.

CURTIS

Thanks for the history lesson. Is  
there anywhere to get gas?

Betsey thinks for a moment.

BETSEY

No, nearest one I can figure is  
about hundred, hundred fifty miles  
down the road.

VANESSA

What are we going to do?

CURTIS

Is there a motel, hotel, room for  
rent anywhere around here?

BETSEY

No, sorry, we're not a big tourist  
stop off. Nearest one is probably  
out by the nearest gas station.

Betsey looks at the pair for a moment. She feels for them.

BETSEY (CONT'D)

You can sleep here tonight.

VANESSA

No, we couldn't impose to stay in your diner.

Betsey starts laughing.

BETSEY

Now what are you thinking? I don't have a lick of sense? I just met you people. I wouldn't let my husband have keys to my place.

Betsey wipes her face.

BETSEY (CONT'D)

I was saying you could stay in my parking lot overnight.

CURTIS

I don't think we have any choice about that.

Betsey's face loses it's gaiety.

BETSEY

But I do. You see, if I don't tell Friendly to leave you be he's likely to have you towed.

VANESSA

Sorry, he didn't mean anything by it. It's just that we're frustrated is all.

Betsey softens again.

BETSEY

I understand. It's all fine, we're fine.

SND FX: Truck horn beeping.

Betsey turns to look out the window.

BETSEY (CONT'D)

That's my husband, Bill.

CURTIS

Do you think he'd have some gas? Maybe we could just buy some from his tank?

BETSEY

I know he would, son, but it  
wouldn't be enough to get you to  
the next gas station and then you'd  
be in an even more dire situation.  
Stranded out on a dark road.

SND FX: Truck horn beeping.

BETSEY (CONT'D)

Hold your water. I swear, why is it  
the people who are always late are  
the most impatient when they have  
to wait?

Betsey walks down the counter to a refrigerator, opens it and  
takes out sandwiches, potato salad, slices of pie, etc. and  
puts it in a bag.

SND FX: Truck horn beeping.

BETSEY (CONT'D)

I swear one of these days I'm going  
to make him swallow that horn.

Betsey places the bag in front of Vanessa.

BETSEY (CONT'D)

Have some of this. It's not much  
but you could pretend you're on a  
moon lit picnic.

VANESSA

Thank you so much.

Vanessa pauses not quite knowing how to broach the next  
subject.

VANESSA (CONT'D)

I know this is too much to ask but  
is there anyway we can stay with  
you tonight? I'll admit to being a  
little freaked out about staying  
outside tonight.

Betsey smiles a sad smile.

BETSEY

Oh child, I've love to but Bill's  
truck only has two seats and. . .

Curtis jumps up.

CURTIS

. . .that's not a problem. We'd lay down in the back. We'd lay real flat so no one could see us. You wouldn't get into any trouble, I promise.

Betsey starts laughing again. This time it's as if she's never going to stop. Curtis stops just long enough to realize something has gone wrong with his latest plan.

BETSEY

Look out at his truck, Curtis.

Slowly Curtis moves to the window. Vanessa stands up to take a look too.

EXT. DINER PARKING LOT - CONTINUOUS

BILL is sitting in his truck and Betsey was right there may be holes in Curtis' solution. Bill's truck has no bed in the back. All you see is the drive shaft and the barest necessary to keep that truck on the road.

INT. BETSEY'S PLACE - CONTINUOUS

Curtis, Vanessa and Betsey are still looking at the Bill's truck. Curtis turns to Betsey.

CURTIS

I guess dangling us from the tow ball like plastic testicles is out of the question.

Betsey laughs and covers her mouth. She playfully swats Curtis.

BETSEY

Why I've never!  
(to Vanessa)  
How do you put up with a boy like this?

VANESSA

It's not easy.

They turn back towards the counter. Betsey bends down to get something from under there. She stands up with five bottle of wine and places them on the counter.

VANESSA (CONT'D)

Why Betsey! I never thought. . .

BETSEY

. . .oh hush. I just thought maybe  
you should have some wine for your  
moonlit romantic picnic.

Vanessa reaches for a bottle.

VANESSA

Thank you so much, Betsey.

BETSEY

No, take them all.

VANESSA

No, we couldn't do that.

BETSEY

I insist. It's for romance.

VANESSA

What about keeping some for you and  
Bill?

BETSEY

Honey, the last time Bill and I  
were romantic Nixon was in office.

The women laugh as Betsey bags up the wine.

CURTIS

How much do I owe you?

BETSEY

For what?

CURTIS

The food. Wine. Accommodations?

BETSEY

Nothing at all. I wish I could do  
more. But I would like to ask you  
one favor?

VANESSA

Anything.

BETSEY

Before you leave in the morning you  
come in and let me make you a nice  
hot breakfast.

VANESSA

I wouldn't have it any other way.

BETSEY  
Of course, you'll have to pay for  
that.

Vanessa and Curtis laugh.

VANESSA  
We wouldn't have it any other way.

CURTIS  
We wouldn't have it any other way.

Curtis picks up the bags and starts heading out the door.  
Vanessa opens the door for him and he stands in front of it  
holding it for the others.

EXT. DINER PARKING LOT - CONTINUOUS

Betsey locks the door and holds up a finger to Bill. Bill  
nods his head. Vanessa and Curtis follow behind and Curtis  
places the bags in the bed of the truck. They watch as Betsey  
walks toward Friendly Fred's trailer. She enters the trailer.

VANESSA  
Think she'll come out?

CURTIS  
Oh, she'll come out. I'm just  
wondering if it'll be with Friendly  
Fred in a garbage bag.

Betsey exits the trailer and makes her way up the path. She  
arrives at the truck. She all smiles.

BETSEY  
Ya just have to know how to talk to  
people.

VANESSA  
What did you say?

BETSEY  
I told him some guests of mine  
we're going to have a romantic  
picnic in my parking lot and for  
him not to interfere.

VANESSA  
What did he say to that?

Betsey adopts a gravely, down home tone when repeating what  
Fred said.



BETSEY

He said, if'n they don't bother me  
I won't much bother them.

CURTIS

Not all together a visit by the  
welcome wagon.

BETSEY

But it's the best you're going to  
get out of old Fred.

Betsey reaches out and hugs Vanessa then Curtis.

VANESSA

Thank you so much for everything  
you've done.

BETSEY

Oh please, girl, I gave you some  
day old sandwiches and I'm letting  
you sleep in my parking lot. I've  
done a lot more for people I like a  
while lot less.

Betsey turns to leave but stops and turns around.

BETSEY (CONT'D)

One last thing, don't forget to  
look up at the stars tonight. I'm  
sure you'll see ones you never saw  
before.

Curtis and Vanessa look into the quickly darkening sky as  
Betsey exits. They look down and at each other. There's some  
confusion about what to do next so they stand there for a  
beat.

SND FX: Truck horn beeping.

EXT. ENTIRE AREA - CONTINUOUS

We see Bill's truck pulling and the entire area with Curtis  
and Vanessa looking very small in their incredibly tiny  
world. After a few moments we see a light from Fred's trailer  
as he opens his door for the first time tonight.

EXT. CORNER STORE - LATER

Each with a bottle of wine in their hands Curtis and Vanessa  
window shop at the Corner Store.

VANESSA  
Look at all that stuff. It looks  
like some of it has been there  
since the store opened.

CURTIS  
Bet some of it has.

VANESSA  
I want to go in it tomorrow just to  
see.

Adopting a grandiose spirit Curtis answers.

CURTIS  
Honey, as soon as this towns open  
I'll take you everywhere.

Curtis runs across the street toward the gas station. Vanessa  
has to fight the urge to tell him to look both ways.

CURTIS (CONT'D)  
First I'll take you to meet Pauly,  
the proprietor of the most  
exclusive gas station for hundreds,  
no, thousands of miles. He has a  
very exclusive waiting list but for  
you I'll pull some strings.

Curtis runs back across the street toward the diner.

CURTIS (CONT'D)  
Then we will dine on the richest  
gastronomical feasts that money and  
the right connections can buy.

Curtis runs back to the Corner Store and Vanessa. He grabs  
her by the hand as they run across the front porch.

CURTIS (CONT'D)  
Finally out whirlwind visit will  
come to a completion at the most  
exclusive shopping experience known  
to mankind. I will shower you with  
their finest gems, most provocative  
dresses and maybe, if you're very  
good, some rock candy I saw in the  
candy counter.

VANESSA  
I haven't had rock candy for years.

CURTIS

I know. I've been planning this spree for sometime now and knew it would never be perfect without a boulder of rock candy the size of a labrador.

Curtis takes Vanessa's hand and walks her back toward the truck.

CURTIS (CONT'D)

And then when your eyes are full of stars and your teeth gleaming with rock candy we'll get back in the truck and hightail it outta here.

Curtis reaches into the truck bed and gets another bottle of wine.

VANESSA

You sure know how to show a lady a good time.

Curtis unscrews the wine bottle.

CURTIS

Class, nothing but class. That's me.

Curtis holds the cap out for Vanessa to sniff. Vanessa laughs and takes the bottle from him. Curtis pulls out the compressor and begins blowing up the air mattress in the bed of the truck.

EXT. DINER PARKING LOT - LATER

Curtis and Vanessa are sitting on the air mattress with their backs against the cab of the truck. They're each holding a bottle of wine. Periodically one of them takes a sip.

Curtis looks over at Vanessa then moves to begin kissing her. At first Vanessa protests but not long. They begin to commingle and slide down the air mattress.

Laying side by side they begin to take each others clothes off. Vanessa pauses for a moment.

VANESSA

What about Fred?

CURTIS

What about him? He can get his own girl.

Vanessa becomes shy.

VANESSA  
He could be watching.

CURTIS  
Nah. He's probably watching a video  
on line about new skinning  
techniques.

VANESSA  
Stop being funny. I get the feeling  
he's watching.

Curtis pulls Vanessa on top of him.

CURTIS  
Then let's give him something to  
remember.

Vanessa pauses, unsure, for a moment but that moment passes  
and they both get into it.

EXT. DINER PARKING LOT - MOMENTS LATER

Curtis and Vanessa having sex through night vision goggles.

EXT. DINER PARKING LOT - MOMENTS LATER

Curtis and Vanessa having sex.

EXT. DINER PARKING LOT - MOMENTS LATER

Curtis and Vanessa having sex through night vision goggles  
but this time it's closer to the truck and at a different  
angle.

EXT. DINER PARKING LOT - MOMENTS LATER

Curtis and Vanessa getting to the end of having sex. They're  
attempting to keep pretty quiet but short, sharp sounds emit.

EXT. DINER PARKING LOT - MOMENTS LATER

Curtis and Vanessa having sex through night vision goggles  
but this time it's closer to the truck and seemingly right on  
top of them finishing.

The night vision goggles shut off to darkness.

EXT. DINER PARKING LOT - LATER

Curtis and Vanessa are laying next to each other on the air mattress. They're both staring into the sky. After a few beats Curtis reaches up toward the sky.

VANESSA  
What are you doing?

CURTIS  
Betsey was right.

VANESSA  
About what?

CURTIS  
When she said look up at the stars tonight. I'm sure you'll see ones you never saw before.

Curtis points to a star.

CURTIS (CONT'D)  
I swear I've never seen that one before.

Curtis and Vanessa snuggle closer to each other.

EXT. STAR FILLED SKY - MOMENTS LATER

The sky is littered with stars. It seems like an impossibly high number of stars. They twinkle and dance silently in the sky.

After a very relaxing amount of time FRED's face fills the screen from the left hand side.

SND FX: Vanessa screams.

EXT. DINER PARKING LOT - CONTINUOUS

Curtis sits up straight. Fred stands up next to the truck. Vanessa struggles to cover herself.

CURTIS  
What the fuck?

FRIENDLY FRED  
I was just coming to see if ya'll were sleeping. 'Cause you really shouldn't sleep out in the open like that here.

CURTIS  
What the fuck are you doing?

FRIENDLY FRED  
I think I already answered that.  
Are you a little slow?

CURTIS  
Dude, you scared the shit out of  
us.

FRIENDLY FRED  
Sorry, that's not what I meant to  
do. I was just walking by before I  
set down for the night and saw you  
laying there.

CURTIS  
So you decided to sneak up and  
scare the shit out of my  
girlfriend?

Fred chuckles to himself.

FRIENDLY FRED  
I think I scared a little shit of  
you too.

Curtis seems flustered.

VANESSA  
What do you want?

FRIENDLY FRED  
Just making sure you're all right.

VANESSA  
We're fine. Thanks for your  
concern. You can go now.

Fred takes a step back.

FRIENDLY FRED  
Okay, just trying to be neighborly  
for the short time you'll be here.

CURTIS  
We're fine. We've got a tent that  
goes over this.

VANESSA  
That we're going to put up right  
now.

CURTIS  
So, thanks for checking.

Fred's backed away from the truck by now to a safe distance.

FRIENDLY FRED  
All right. You have a nice stay.

Fred turns and walks away. Curtis and Vanessa watch him go in silence.

EXT. FRED'S TRAILER - CONTINUOUS

Fred walks close to his trailer. He opens the door and walks in. The front light goes out. The only illumination is the TV flickering through the sides of the shades.

VANESSA (O.S.)  
That was fucked up.

EXT. DINER PARKING LOT - CONTINUOUS

Curtis and Vanessa in the same position in the back of the truck.

CURTIS  
That was a lot of things.

Vanessa starts to slide out of the truck.

VANESSA  
Let's get the tent up.

Curtis starts to slide out of the truck.

CURTIS  
No, we're not staying outside tonight.

Curtis and Vanessa are standing at the back of the truck.

CURTIS (CONT'D)  
We'll sleep in the cab.

VANESSA  
I don't know if that's a good idea.  
Won't it be harder to hear him if  
he's skulking around?

CURTIS  
It'll be just fine. At least inside  
we're locked in.

VANESSA  
Where he can clearly watch us.

CURTIS  
I'll cover the windows.

VANESSA  
Then we can't see when he sneaks up  
to kill us.

Curtis is frustrated.

CURTIS  
Do you have a better idea?

Vanessa stands there pausing for a beat.

CURTIS (CONT'D)  
We have no other choice. He could  
cut right into the tent. At least  
inside. . .

Curtis doesn't really have a good reason why inside the truck  
is a better idea but he also knows it's their only choice.

CURTIS (CONT'D)  
. . .he'd have to use something  
deadlier than a knife to get us.

VANESSA  
Very comforting.

CURTIS  
What choice do we have? We could  
walk down the road and hope that  
some unknown psychopath drives down  
the road at fuck o'clock at night  
doing who knows what to find us and  
carve us into little pieces.

VANESSA  
Or stay here with the psycho we  
know.

Vanessa reaches into the bed of the truck and takes out the  
last two bottles of wine. She stands up holding up the  
bottles of wine.

VANESSA (CONT'D)  
At least we have wine!

CURTIS  
That's the spirit.



Curtis begins to deflate the air mattress then heads toward the cab to begin unpacking. Vanessa goes to the drivers side to begin unpacking.

EXT. DINER PARKING LOT - LATER

Curtis is snapping the last snap on the bed cover. Vanessa is adjusting a sleeping bag on the drivers seat. The windows are covered with shades.

EXT. FRED'S TRAILER - CONTINUOUS

From behind Fred who is sitting on a chair we watch Curtis and Vanessa work. Fred takes a drag off his cigarette and the area around his head illuminates. In the distance we see Curtis turn towards the light. Fred tosses down his cigarette, stands up and walks away. We don't see where Fred goes but the light from inside the trailer didn't show through so he didn't go inside.

EXT. DINER PARKING LOT - LATER

Curtis and Vanessa are sitting in chairs behind the truck. They're finishing off the last of the wine. Vanessa is fiddling with her phone. Curtis is looking around. He's on alert.

VANESSA

I'm sure if I could get service for a minute I could get a tow truck out here.

CURTIS

You've been trying for hours so I don't think that's an option.

Curtis leans back after giving Fred's place another good checking.

CURTIS (CONT'D)

So just enjoy the evening.

Vanessa stands up and her unsteadiness shows just how much wine she's had. Curtis jumps up.

CURTIS (CONT'D)

Whoa! Steady there.

Curtis struggles to keep Vanessa on her feet.

CURTIS (CONT'D)  
Or maybe it's a good time to turn  
in.

VANESSA  
I'm fine.

Vanessa lifts the empty wine bottle to her mouth and almost loses her balance. Curtis steadies her. Vanessa blinks realizing she almost took a tumble.

VANESSA (CONT'D)  
Maybe you're right. Maybe it is  
late.

Curtis takes the wine bottle from her and puts it on the bed cover. Curtis walks Vanessa to the drivers side door.

EXT. WOODED AREA - CONTINUOUS

From Fred's viewpoint we see he's watching the scene unfold from behind some trees. He moves forward slowly closing in on Curtis and Vanessa.

Curtis gets Vanessa into the sleeping bag on the drivers seat. He reaches into the cab to retrieve something from his seat. We can't see what he's doing. He leans back and puts something on Vanessa then begins zipping up the sleeping bag.

Fred turns and quickly begins racing through the woods.

EXT. DRIVEWAY - CONTINUOUS

Curtis leans back and looks toward the Corner Store. Nothing seems amiss. Nothing seems out of place. It must have been the wind and his over active imagination.

Curtis leans back to make sure the sleeping bag is fully zipped up. He looks at Vanessa for a moment. She's already sleeping. He kisses her face.

Curtis makes sure the door is locked before shutting it. The shade on the window fully blocks out the view of Vanessa.

Curtis walks over to the passenger side.

EXT. DINER PARKING LOT - CONTINUOUS

From Fred's viewpoint we see he's watching the scene unfold from behind the diner deck. He's looking through the slats. We see Curtis' back as he reaches inside the truck.

He gently leans the seat forward then reaches into the back. He works back there for a beat before standing up and pulling out a jacket. He puts the jacket on and zips it. He reaches into the truck and puts a couple of things in his pockets.

Curtis turns around and it looks as if he's looking directly at Fred. But Curtis makes no indication that he does. He turns and we watch him walk down the truck and sit in his seat.

EXT. DINER PARKING LOT - CONTINUOUS

Curtis sits down and looks around. He pulls his jacket up and leans back. He aimlessly looks around.

EXT. FRED'S TRAILER - CONTINUOUS

From Fred's viewpoint we see he's watching the scene unfold from beside his truck. Fred lights up a cigarette and Curtis' head snaps toward the light. He quickly stands up.

CURTIS

What the fuck are you still doing  
up?

EXT. DINER PARKING LOT - CONTINUOUS

Curtis is watching Fred smoke. After a few drags Fred extinguishes the cigarette and he is no longer visible. Curtis continues looking into the darkness for a few beats.

CURTIS

Fucking Fred.

Fred sits down.

CURTIS (CONT'D)

This could be a long night.

EXT. DINER PARKING LOT - LATER

Curtis is sleeping. The only sound is the gentle rustling of the leaves and the soft breeze. After a while of that we begin to hear a low murmur. It sounds like a string of words but it's impossible to make out. The sounds get slowly louder and quicker. None can be made out but it seems to come in a frantic rush.

Gently the murmur begins to wake Curtis. At first he struggles with his location. He looks all around.

He stands up and looks at the truck. He steps over to check the drivers side door. It's secure.

He takes a few steps away from the truck mainly to stretch his legs. Suddenly he stops and starts listening to something. He can't make it out either. He looks directly down toward Fred's trailer but only for a second.

He walks back to his seat and sits down. He gets comfortable and stays as quiet as possible. He starts to concentrate on whatever it is that the murmur is.

It's still harder to make out but it becomes clear that it is a string of words. Quick and curt in a seeming frenzy. Finally it becomes obvious that Curtis can make out some of what is being muttered. He's struggling but he's trying.

Some words are clear but it's only every third or fourth. The others vacillate in clarity and volume. It's impossible to decipher exactly what is being said but the gist gets through.

FRIENDLY FRED (O.C.)

I know what you're doing here. You can't fool me. I know what you're doing here. I've been watching you. I know you think you're being a spy but I know. I know they sent you.

Fred stops talking for a beat and Curtis gets a little worried that maybe Fred knows he's listening.

EXT. FRED'S TRAILER - CONTINUOUS

But no, Fred only stopped to light another cigarette. The light glows illuminating Fred's fierce face.

FRIENDLY FRED (O.C.)

They don't want me around. They have their plans. They want me out of the way. But if they think you're going to get me out they have another fucking thing coming.

Fred throws the cigarette to the ground plunging the area into darkness.

EXT. DINER PARKING LOT - CONTINUOUS

Curtis is sitting in his chair still hanging on any word he can catch.

## FRIENDLY FRED

You can't send no one to me domain and think they're going to get the best of me. I know what you're doing over there. I can see you looking over here. Planning your move. Well, I'm right here. You have no idea what you're up against.

The muttering stops but Curtis is still straining to hear anything. When he's satisfied the muttering had stopped he's still vigilantly trying to hear any other sound but it's quiet except for the rustling leaves and gentle breeze.

Curtis stands up and starts pacing around. He's looking all around. He speaks quietly to himself. He knows how sound travels around here.

## CURTIS

That's one paranoid fucker. I wonder what he thinks we're doing here?

Curtis continues to look around. Now his defenses are totally on alert.

## CURTIS (CONT'D)

Just waiting for the gas station to open, Fred, that's all we're doing here.

Curtis turns away so Fred can't see. Curtis reaches into his pocket and pulls out a pistol. Happy to confirm his find he puts it back in and pulls a large knife out of his other pocket. He puts that back and opens his jacket to reveal a few more knives of various types in his waistband.

Curtis zips his jacket up and walks over to his chair. While walking over he reaches into his pocket and takes out a folding knife. He opens and closes it as he sits down in his chair.

## CURTIS (CONT'D)

Gotta be safe when you're out here camping. You never know what type of psychos you'll run into.

Curtis sits back peering into the darkness that surrounds Fred's trailer.

EXT. HUNTERS BLIND - CONTINUOUS

From Fred's rifle scope we see Curtis mindlessly opening and closing his knife.

FRIENDLY FRED  
You have no idea at all.

EXT. DINER PARKING LOT - CONTINUOUS

Curtis is mindlessly opening and closing his knife. In the woods behind the Corner Store way up in a tree we see a quick flash light from Fred's scope to place him in relation to Curtis's position.

EXT. DINER PARKING LOT - LATER

Curtis has, once again, fallen asleep. The knife he was playing with has fallen out of his hands onto the ground. We stay on the shot of Curtis sleeping for a few beats before a hand reaches into the scene and picks up the knife.

EXT. DINER PARKING LOT - CONTINUOUS

We see a shot surrounding Curtis and truck and the general area. No one other than Curtis is visible.

Sounds of people walking through the woods while softly talking can be heard. After a few words Curtis wakes. He fumbles around looking for his knife.

EXT. DINER PARKING LOT - CONTINUOUS

Curtis jumps out of his chair and starts looking all over the ground. Not finding his knife is unsettling. Clumsily he pulls out his pistol. He points it in the general direction of the mumbled voices.

CURTIS  
Fred? Is that you? Knock this shit off. We're just waiting until the gas station is open and we're out of here.

The mumbling continues. Curtis starts to make out two separate voices and starts placing their location.

CURTIS (CONT'D)

Hello?

(pause)

Anyone out there?

Curtis starts walking toward the two voices. It's just a collection of whispering punctuated by the gentle crunching of the woods. Curtis reaches the back of the Corner Store. The voices get louder for a moment.

CURTIS (CONT'D)

Who's out there?

The voices stop.

CURTIS (CONT'D)

Fucking great.

Curtis walks behind the Corner Store.

EXT. WOODS BEHIND THE CORNER STORE - CONTINUOUS

Curtis is slowly walking up to the dumpster behind the Corner Store. He hides behind it and listens for the voices. After a beat the voices begin again very softly.

Curtis walks from behind the dumpster and starts walking into the woods.

CURTIS

Hey, guys, we're not the cops. We  
ran out of gas.

Curtis pauses but gets no reply. He begins walking deeper into the woods.

Curtis disappears into the darkness.

EXT. DINER PARKING LOT - LATER

The camera moves toward the truck showing an empty deck. We see the passenger side of the truck and we slowly move up to the back and around the truck. When we get to the drivers side we see Fred, standing on a wide open sleeping bag, at the drivers door pulling the lock off the door with a lock pulling tool. Fred tosses the lock and tool off to the side and opens the door.

A still passed out Vanessa is lifted out of the truck and placed gently on the ground. She stirs some.

Fred quickly makes sure her sleeping bag is fully zipped before wrapping the other sleeping bag around her with her head where feet generally go.

Fred zips that bag completely then takes a roll of tape off the hood of the truck. He begins taping the bags lengthwise. When he begins to tape around the feet Vanessa begins to stir. We hear muffled sounds from inside the bags.

Fred reaches back and punches her in the stomach. Vanessa moans.

FRIENDLY FRED  
Shut the fuck up or I'll kill you  
here.

Vanessa continues whimpering in the bags as Fred tapes around her feet continuing up to her midsection where he runs out of tape. He tosses the empty roll off to the side then lifts Vanessa up and tosses her as if she weighs nothing over her shoulder.

VANESSA  
Help! Help! Curtis!

Vanessa's cries are slightly muffled from being in the bags. Fred throws her on the ground next to the drivers side of the truck.

FRIENDLY FRED  
I told you I'd kill you right here  
if you didn't shut up.

VANESSA  
Help! Curtis! Anyone?

EXT. WOODS BEHIND THE CORNER STORE - CONTINUOUS

Curtis is deep in the woods. He stops. All he hears are those two muffled voices talking. They're louder than when he first heard then and he feels he's going in the right direction so he continues.

ED (V.O.)  
And then I told her to go shit in  
her hat.

There's a pause as Curtis keeps walking.

SCOTT (V.O.)  
You want some more of this shit?

There's a pause as Curtis keeps walking.



ED (V.O.)  
I think I gotta go piss.

There are rustling sounds and Curtis thinks he's real close. He lowers the pistol a little not wanting to scare these guys.

SCOTT (V.O.)  
Did you see that girl come into the diner today? What the hell was she doing with that guy?

Curtis pauses for a moment thinking they're talking about him. He thinks he's pinpointed where the voices are coming from.

ED (V.O.)  
Pass me another one.

Curtis pulls apart some brush and steps through.

EXT. CLEARING IN THE WOODS - CONTINUOUS

Curtis steps into a small clearing.

SCOTT (V.O.)  
I'm gonna get me a new job.

Curtis sees the conversation was coming from two boom boxes placed about ten feet apart. He takes in this scene for a beat before freaking out.

CURTIS  
Vanessa.

Curtis breaks through the bushes running back towards the truck.

ED (V.O.)  
Did I tell you about the hangover I had the other week? Boy, I thought I'd die.

EXT. WOODS BEHIND THE CORNER STORE - MOMENTS LATER

Curtis is running through the woods. He's having a tough time of it and at one point falls losing the pistol in the process.

Curtis searches around the ground for the pistol. It takes a few tries but he recovers it and begins running.

EXT. DINER PARKING LOT - MOMENTS LATER

Curtis emerges from behind the Corner Store into the diner parking lot. All he sees is his chair and the truck. He runs over to the drivers side then pauses for a moment. Curtis runs toward the drivers side door.

CURTIS

Vanessa.

EXT. DINER PARKING LOT - CONTINUOUS

Curtis reaches the open drivers side door with Vanessa gone. Curtis looks around and screams,

CURTIS

Vanessa!

Curtis slams the door shut but it bounces back open. He looks at the door and sees the missing door lock. Curtis looks all around for a beat before saying loud enough to echo,

CURTIS (CONT'D)

I'm going to kill you, Fred.

INT. HIDING PLACE 1 - CONTINUOUS

From inside Fred's hiding place through a small slit we see Curtis looking all around in the diner's parking lot. It feels so close it's amazing you can't see Fred.

INT. HIDING PLACE 1 - CONTINUOUS

Fred is looking out the slit in his hiding place. The place is small but well lit. When Fred pulls away from the slit he puts down a piece of wood. Fred looks on the ground to some weapons. Blades, garrots, bats and sticks, ropes, a spool of wire and guns of all types.

In the back of the hiding place is a totally still sleeping bag. Fred doesn't pay it any attention. He takes some wire off the spool then steps back to the slit and opens it. After a beat he laughs then places the wood back over it.

EXT. OUTSIDE HIDING PLACE 1 - CONTINUOUS

Fred walks out of his hiding place. He looks at the bushes and trees around his hiding place. He adjusts a few and continues on his way.

EXT. DINER PARKING LOT - LATER

Curtis is pacing in the diner parking lot. It's getting closer to dawn but he still has a couple of hours before anyone arrives to go to work.

Curtis walks over to his chair and begins to sit down but stops. He reaches toward the seat of his chair.

EXT. DINER PARKING LOT - CONTINUOUS

Curtis reaches toward his chair and pulls the knife he dropped earlier that has been stabbed into his seat from it.

EXT. DINER PARKING LOT - CONTINUOUS

Curtis stands there looking at his knife. He nods his head and walks toward the truck.

CURTIS

At least he gave me one more  
weapon.

Curtis tosses the knife onto the truck bed cover with his measly assortment of weapons, one pistol and a motley array of knives.

The hopelessness of the situation begins to weigh on Curtis. He takes his jacket off and tosses it over his weapons. He takes another big look around the place.

CURTIS (CONT'D)

Vanessa. Vanessa.

INT. HIDING PLACE 1 - CONTINUOUS

The dead still sleeping bag lies there.

CURTIS

Vanessa.

EXT. DINER PARKING LOT - CONTINUOUS

Curtis continues pacing around the diner parking lot. Suddenly the sound of an pellet rifle rips through the air. Curtis has been hit. He grabs his shoulder.

CURTIS

What the?

Curtis looks at the tiny wound while he pulls the pellet out of his shoulder. He examines the pellet. He holds it up and hollers,

CURTIS (CONT'D)  
Really Fred? A pellet gun? That's  
the best you can do?

Suddenly the air is filled with the sound of multiple pellets hitting the passenger side of the truck. Curtis dives for cover behind it. The pinging and shooting continues. Finally it comes to a stop.

Curtis stays behind the truck for a few beats. Then he quickly stands up and reaches under his jacket for his pistol.

CURTIS (CONT'D)  
A pellet gun? That's what you're  
coming after me with?

The sound of a single round from the pellet rifle fills the air for a moment before hitting Curtis in the face. Curtis falls back dropping his pistol behind him.

Curtis is on his back with his hand touching his face. He feels the pellet and pulls that one out. He looks at it for a beat.

CURTIS (CONT'D)  
But I have to tell you, Fred, it's  
a hell of a pellet gun.

EXT. FRED'S TRAILER - MOMENTS LATER

Fred, still armed with his pellet rifle starts walking rapidly toward the diner parking lot. With Curtis on the ground it's an easy ascent.

Fred quickly reaches the deck and climbs up with ease. He braces himself against the wall and moves quietly. When he reaches the corner of the deck he climbs on the railing.

Fred begins shooting at the windows of the truck as he jumps off the railing. Pellets tear into the windows until they finally crumble under the abuse.

EXT. DINER PARKING LOT - CONTINUOUS

Curtis has balled himself up and squeezed as close to the truck as possible as pellets stir up the ground around him.

EXT. DINER PARKING LOT - CONTINUOUS

Fred stops shooting leans on the truck bed. He reaches into his pocket and pulls out another cartridge out.

FRIENDLY FRED  
How ya doing down there?

EXT. DINER PARKING LOT - CONTINUOUS

Curtis sits up. He can tell Fred's voice is coming from the other side of the truck. He looks around for his pistol.

FRIENDLY FRED  
That's was one fine looking lady  
you were going to marry.

Curtis stops looking for the pistol for a beat before realizing this may be his only shot.

FRIENDLY FRED (CONT'D)  
We don't get 'em down here that  
fine too often.

Curtis finds his gun and squats waiting for the right time.

FRIENDLY FRED (CONT'D)  
That's why I'm thinking I may have  
been wrong. Just went a little  
crazy there for a minute. You know,  
it happens. Maybe you two weren't  
sent by my bother to kill me.

CURTIS  
That's what you were thinking?

EXT. DINER PARKING LOT - CONTINUOUS

Fred is standing there as if he's chatting with a neighbor.

FRIENDLY FRED  
Hey, you don't know my brother.  
Spiteful old coot. Thinking I  
shouldn't be getting what's  
rightfully mine because I don't  
want to build no big hotel or  
nothing. I sort of like this place  
the way it is.

CURTIS

Then why don't you let us go? You must have some gas. Just let Vanessa come back. . .

FRIENDLY FRED

. . .Vanessa, that was here name? Right pretty name.

EXT. DINER PARKING LOT - CONTINUOUS

Curtis is still squatting but now his back straight. He also knows he doesn't want Fred to see exactly where he is so he has to be careful.

CURTIS

Then let her come back and we'll leave. You can even junk the truck. We'll just walk out of here.

FRIENDLY FRED

Well, ya see, I've already started a little bit of trouble here so I don't think that's an option.

SND FX: the cartridge being snapped into the rifle.

Curtis stands up and gets off one shot before running towards the Corner Store under a hail of pellet rifle rounds.

EXT. DINER PARKING LOT - CONTINUOUS

Fred is on the ground with his finger on the trigger but the rounds sail harmlessly into the air. The rifle finally empties as Fred struggles to his feet.

Fred stands up and looks around but Curtis can't be found anywhere. So he starts checking out his wound. He tears open his shirt to expose a bullet hole in his shoulder.

FRIENDLY FRED

Got me in my good shooting arm.

Fred jams the shirt he ripped into the hole.

FRIENDLY FRED (CONT'D)

Lucky shot.

He throws the empty pellet rifle onto the cover of the bed and runs toward his trailer.

EXT. FRED'S TRAILER - CONTINUOUS

Fred runs right past his trailer and begins to enter the woods when:

SND FX: Horn

Fred stops, turns and smiles.

FRIENDLY FRED  
Now I've got you.

Fred begins running into the woods again.

EXT. WOODED AREA - CONTINUOUS

Curtis is rolling down an embankment. He fights to stop his momentum. When he does he pauses for a moment before the long climb up.

EXT. WOODED AREA - MOMENTS LATER

Curtis pulls himself up at the top of the embankment. He stands up and looks around. He sees a trip wire tied to two trees with a horn with the wire laced around the trigger next to one of the trees.

CURTIS  
Interesting doorbell.

Curtis looks around before deciding to keep going the way he's going. He runs off and turns left.

Curtis comes to a small clearing where he sees what he knows to be Fred's trailer. He can see Fred's beat up SUV. He knows he hit Fred. He knows he has to be in there tending to the wound. Curtis begins slowly moving through the woods. Carefully looking for booby traps.

INT. TRAILER - MOMENTS LATER

Fred is sitting in a sparsely furnished trailer tending to his wound. His shirt is off and he's taking a big gulp out of a whiskey bottle. He pours some over the wound.

Fred starts digging around in the wound with forceps. The grinding and the digging causing blood and tissue to drip. He finally gets the forceps around the bullet and slowly pulls it out.

Fred looks at the bullet all covered in blood, he holds it up to his face.

FRIENDLY FRED

Aww, look. I gave birth to a baby bullet.

Fred tosses the forceps and bullet on a counter.

FRIENDLY FRED (CONT'D)

He's got another thing coming if he thinks that's enough to take me down.

Fred pours some more whiskey over the wound, then a swallow for himself before getting some fishing line and starting to stitch himself up.

EXT. WOODED AREA - MOMENTS LATER

Curtis has reached the trailer. There are no windows on this side. Curtis puts his ear to the trailer. Then he pulls back shaking his head.

CURTIS

What did I think I was going to hear through metal?

He slowly moves around the corner of the trailer. He stops suddenly and see's a small pile of leaves. He leans down and moves some of the leaves exposing another trip wire. He follows that one and finds another trigger attached to it. He carefully clears leaves until he sees what the trigger is for. When he does he quickly falls back because this one is connected to a spear gun.

Curtis starts to stumble to his feet and gingerly steps over the trip wire.

CURTIS (CONT'D)

Damn good thing I learned my lesson on a horn.

Curtis continues slowly moving to the front of the trailer.

INT. TRAILER - MOMENTS LATER

Curtis is alternating between pulling through a stitch and taking a big sip of whiskey.



## EXT. FRED'S TRAILER - CONTINUOUS

Curtis slumps down to avoid being seen through the window as he turns the corner of the trailer. He's standing in front of the door with his hand ready to open the door. He takes a deep breath, slowly turns the doornob, feels the door is ready to be open so he barges through.

## INT. FRED'S TRAILER - CONTINUOUS

Curtis bursts through the trailer door frantically looking all around. His head moving as if it's on a swivel. But he quickly comes to realize the trailer is empty.

Curtis looks around and it's very nice inside. All the modern conveniences and everything is very high end. He walks around just looking, touching some paperwork.

CURTIS

This explains why he would come out  
of his shitty trailer to smoke.

(pause)

Not a shitty trailer.

Curtis enters the kitchen and looks around. He looks at the stove and gets an idea. He goes to the stove and blows out all the pilot lights.

CURTIS (CONT'D)

A gas stove. How 1990's.

Once Curtis is done blowing all the pilots out he turns on the gas. He starts to exit the trailer.

CURTIS (CONT'D)

You may get us but you'll come home  
to a big surprise.

Curtis exits the trailer.

## INT. TRAILER - MOMENTS LATER

Fred has finished stitching himself up and is pouring the last of the whiskey on the wound. He opens a cabinet and pulls out another bottle. He quickly spins open the bottle and takes a healthy hit. He puts the bottle on the table and gets up.

Fred walks across the room to get a shirt. Just after he put on his shirt he looks at the clock. It's 4:37.

FRIENDLY FRED  
Gotta get this over with. People  
will start coming to work soon.

INT. HIDING PLACE 1 - MOMENTS LATER

Everything is exactly how we left it last time except for one small detail. The sleeping bag is slowly starting to move. Slowly she begins fighting fiercely but it seems an insurmountable task. She fights on for a few beats before stopping in exhaustion.

Vanessa screams.

EXT. WOODED AREA - CONTINUOUS

Nothing but woods but you can hear the scream.

EXT. WOODS BEHIND THE CORNER STORE - CONTINUOUS

Nothing but woods but you can hear the scream.

EXT. DINER PARKING LOT - CONTINUOUS

The diner parking lot is just the way it was left but you can hear the scream.

EXT. WOODED AREA TO THE LEFT OF THE DINER - MOMENTS LATER

Curtis is trudging through the woods. He's having a tough time of it.

CURTIS  
I don't know what's worse, fighting  
through this crap or the booby  
traps.

Curtis continues fighting until he emerges on the other side of the diner. He looks around. Still no one but he knows Fred is out there somewhere. Curtis runs across the street into the woods behind Big Pauly's Gas.

CURTIS (CONT'D)  
She's got to be here somewhere.

INT. HIDING PLACE 1 - MOMENTS LATER

Vanessa is struggling to find a way out of the bags but she's having no luck. She stops struggling but you can see her hands working on something inside. You can see something is going on but you can't tell exactly what.

EXT. WOODED AREA BEHIND BIG PAULY'S GAS - MOMENTS LATER

Curtis is walking through the woods and he's running out of hope and energy. He sits on a downed tree. But he knows he can't stop until he finds her or Fred finds him. After a few beats he gets up and rushes off.

EXT. WOODED AREA - MOMENTS LATER

Fred is walking through the woods sure of himself. It's easy for him. He comes upon an area that looks like just more woods and moves aside some brush and a door appears. He pulls open the door and enters. It looks like nothing more than woods again.

INT. HIDING PLACE 2 - CONTINUOUS

Fred looks around as assorted knives and guns and ropes. He picks up a sniper rifle and weighs his options.

FRIENDLY FRED

Nah, I want this to be more personal.

Fred puts down the rifle.

FRIENDLY FRED (CONT'D)

He shot me.

Fred looks around putting a few types of knives, combat, surgical, throwing on his body. Then he picks up a garrote. A sick smile crosses his face.

FRIENDLY FRED (CONT'D)

He has to come out as it gets near light. And just when he has hope again.

Fred snaps the garrote.

EXT. WOODED AREA - MOMENTS LATER

Curtis breaks through some woods.

INT. HIDING PLACE 1 - CONTINUOUS

The sleeping bag has moved a bit as Vanessa has been feverishly been working inside. We can see some of what she may be up to as a knife is cutting through layer after layer of the two sleeping bags.

SND FX: Cloth Ripping

EXT. OUTSIDE HIDING PLACE 1 - CONTINUOUS

Curtis walks right past the hiding place. He stops. He looks around. He's dejected.

CURTIS

We only have one chance.

Curtis looks across through the woods.

EXT. DINER PARKING LOT - CONTINUOUS

The diner parking lot is empty.

CURTIS (O.S.)

If they show up soon.

EXT. OUTSIDE HIDING PLACE 1 - CONTINUOUS

Curtis begins cautiously walking towards the diner parking lot.

INT. HIDING PLACE 1 - CONTINUOUS

The tip of the knife blade barely works it's way through the two bags. There's still a lot of work to be done.

EXT. CORNER STORE - CONTINUOUS

From the vantage point of the far side of the Corner Store we watch Curtis as he walks into the diner parking lot.

EXT. CORNER STORE - CONTINUOUS

Fred steps from behind the Corner Store. He pulls out a throwing knife, sets and throws.

EXT. DINER PARKING LOT - CONTINUOUS

The knife flies through the air and hits Curtis in the shoulder. He drops his pistol and falls to the ground. While laying on the ground he tries to pull the knife from his shoulder. It's not easy but it finally comes out. Curtis keeps the knife.

Curtis struggles to his feet and gets to the truck as quickly as he's able.

EXT. CORNER STORE - CONTINUOUS

From the vantage point of behind the Corner Store we watch Curtis struggle to the truck.

INT. HIDING PLACE 1 - CONTINUOUS

The blade is through both sleeping bags working hard to cut through the tape. While struggling to cut through the tape one of Vanessa's hands breaks through.

EXT. DINER PARKING LOT - CONTINUOUS

Curtis crawls to the truck and sits down to hide behind it.

FRIENDLY FRED

I might have enough time before  
everyone shows to actually clean up  
this mess.

Curtis stands up and throws the knife.

EXT. DINER PARKING LOT - CONTINUOUS

The knife harmlessly falls to the ground in front of Fred. Fred smiles.

FRIENDLY FRED

Not as easy as it looks on the TV,  
is it?

Fred steps over the knife.

EXT. DINER PARKING LOT - CONTINUOUS

Curtis fumbles around the cover of the bed knowing there are weapons there.

He comes up with the long discarded wine bottle. Curtis scrambles and hides between the front of truck and the diner building.

Curtis stops for a moment crouching but after a beat he begins to stand up to find Fred.

Curtis looks through the tattered windshield and passenger side window but sees nothing. It's not the best vantage point but he works with that he has.

Curtis takes a step out to get a better view. After his first step Fred comes up from behind him and grabs him around the neck.

Fred pulls Curtis from in front of the car. Curtis swings the wine bottle in a desperate attempt and makes contact with Fred's face. Fred releases Curtis who falls to the ground. Fred stumbles back, face pouring blood.

FRIENDLY FRED

Now you just done piss me off.

Fred steps forward and stomps on the crawling Curtis' back stopping him fully.

Fred reaches down and grabs Curtis by the hair. Curtis futilely swings the wine bottle. Fred kicks it out of his hand.

FRIENDLY FRED (CONT'D)

I was gonna make it quick. You know, because we've had so much fun tonight.

Fred drops his knee into Curtis' back.

FRIENDLY FRED (CONT'D)

But you're ruining the fun right about now.

Fred pulls Curtis up by the hair and slams him onto the hood of the truck. In an instant he pulls out a garrote and wraps it around Curtis' throat. Curtis gasps and, ineffectively, fights for his life.

Fred drags the flailing Curtis across the parking lot.

## INT. HIDING PLACE 1 - CONTINUOUS

Vanessa is struggling to get out of the sleeping bags. She keeps ripping larger and larger holes with her body and the knife until she is able to squeeze her body out of the sleeping bags.

Vanessa fights to get to her feet. She looks at her surroundings and is discombobulate. She sees the weapons but not much else. She stumbles across the room getting to the piece of wood covering the slit.

It's difficult for Vanessa to focus but, after a beat, through the slit she finally sees Fred and Curtis struggling.

VANESSA

No.

Vanessa looks at the knife in her hand before making her decision. She turns towards the door to make her escape.

## EXT. DINER PARKING LOT - MOMENTS LATER

Fred is pulling Curtis off the ground. Curtis isn't struggling anymore. Fred kicks out Curtis' feet sending Curtis to his knees. Fred puts his knees against Curtis' back and starts to strain through the effort he's putting into finishing Curtis off. Curtis is sputtering.

## EXT. DINER PARKING LOT - CONTINUOUS

Vanessa is racing through the diner parking lot. She's closing in on Fred. She's getting closer and closer. As she reaches him she lifts up her knife wielding hand and we see not the tiny pocket knife but a large sword.

Vanessa plunges the sword through the back of Fred's neck until it rips through his throat. Fred releases Curtis who falls to the ground in a heap. Curtis struggles to crawl away not fully grasping what's going on.

Vanessa continues to push Fred until he is slumped onto the ground. We watch as the light goes out of Fred's eyes. Not until then does Vanessa release her grip on the sword. When she is convinced Fred has breathed his last she finally releases the sword and runs over to a semi-conscious Curtis.

Vanessa grabs the sputtering mess that is Curtis and holds him tight. Curtis fights to gain composure.

VANESSA

Curtis! Curtis!

Curtis slowly begins to come to. Blood falling from the wounds on his face and throat. As he feels around he comes into contact with the garrotte. Upon feeling it he freaks out and pulls away from Vanessa as he pulls the garrotte from his throat.

Curtis sputters as he fights to get to his feet. He looks around attempting to comprehend the scene in front of him. He sees a beaten and battered, but ultimately triumphant, Vanessa cautiously watch him. He sees Fred stuck to the ground with a sword pierced through him. That's quite a bewildering scene.

Vanessa walks over to Curtis and, after a beat, they embrace.

EXT. DINER PARKING LOT - CONTINUOUS

A wide shot shows the entire scene just as Bill's truck pulls into the front of the diner. Betsey and Bill get out of the truck shocked by the scene in front of them. As they're walking toward Curtis and Vanessa Big Pauly's truck pulls slowly down the street. He stops the truck in the middle of the street and gets out.

BIG PAULY

I knew one day that boy was going  
to lose it.

EXT. DINER PARKING LOT - CONTINUOUS

Betsey jogs up to Vanessa and Curtis embracing them both. Bill stops at Fred's body as Big Pauly arrives to inspect the scene.

Betsey starts to lead Vanessa and Curtis away. Curtis breaks away after a few steps.

CURTIS

Hold on. I have one last thing to  
do.

Curtis walks over to where his pistol is on the ground. He picks up the pistol. Everyone stops for a beat as Curtis walks to the middle of the parking lot. He faces Fred's trailer, carefully takes aim and fires the five rounds he has left into the trailer.

The trailer, due to the gas leak he set earlier, explodes in a ball of flame. Everyone backs away from the heat as they watch the building burn.



Curtis turns his back and walks away. He drops the pistol at Fred's body and stops at Bill and Big Pauly.

CURTIS (CONT'D)

Do you think I could get some gas  
now?

The group stands there for a beat. Betsey leads Vanessa into the diner while Bill and Big Pauly do the same to Curtis as we:

FADE TO BLACK.