

"KALIFORNIA"

Screenplay by

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Based on a story by

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SHOOTING DRAFT

EXT. - NIGHT

momentary
below
the
flashes
looks
mud...
Closer... Closer...

wrench
discover
with
Suddenly, STRONG MALE HANDS cut across the frame and
it free from its muddy grave. Even closer... And we
that the underbelly of this beautiful rock is teeming
every kind of slithering repulsive insect... FLASH!!*
Lightning obliterates the frame.

throughout
devices.)
(* FLASHES OF LIGHT from lightning, car headlights,
photographic strobe units and flashlights are used
the following sequences as recurring transitional

CITY STREET EXT. NIGHT

part of
We can barely see the darkened street in a run down
an inner city -- what we can see looks half demolished.
Flash!!

a
fleeting
bright

Through chain link fencing, the blinding headlights of
70'S CHEVY arc into frame. For an instant we see the
image of a PRETTY TEENAGE GIRL. On her feet a pair of
red high heeled shoes. The Chevy pulls up next to her.

INT. 70'S CHEVY - NIGHT

beat
45ish, as
door.

FLASH!! An oncoming car's headlights streak across the
up Chevy's windshield... revealing... THE DRIVER,
he leans across the passenger seat and opens the car

only in
runs
shoulders. She

The pretty teenage girl slides into the car. Dressed
a skirt and T-Shirt, she's soaked to the skin. Make-up
down her face and her hair sticks to her bare
seems nervous... scared even.

PRETTY TEENAGE GIRL

Thanks.

hand has
tightly to
puts
brushing
shift

As she closes the car door the man notices that her
been injured. It's bound with coarse white toweling and
stained with blood. In her other hand, she clings
a cheap yellow leather purse. He reaches forward and
his hand on the gear-shift, the back of his hand
against her leg, she moves away. He slides the gear-
into drive.

pulls

Another car's headlights flare the windshield as he
out into the night.

INT. ROOFLESS OLD WAREHOUSE - NIGHT

ignites!
briefly

Suddenly... a powerful photographic strobe light
Revealing a decrepit warehouse interior. Silhouetted

BRIAN
black,
tight
umbilical
in one
into

against the paint chipped walls are two figures: A man,
KESSLER, 25, short chopped hair dressed in black on
and a woman, CARRIE LAUGHLIN, 25, short black hair and
black clothes. Carrie holds a 35mm still camera, an
cord runs to a strobe light. Brian holds a flashlight
hand, a tape recorder in the other. He begins speaking
the tape recorder.

BRIAN

Her father worked the night shift
here. Most nights he'd bring her
with him.

(pause)

She was eleven years old.

takes

His flashlight scans the ominous environment. Carrie
flash photo.

EXT. CONSTRUCTION SITE - NIGHT

hands
jacket
of
up
conceal

Emerging from the blackness... The same strong male
that unearthed the rock now pulls his rain soaked
clear of his torso. A crude bandage wrapped around one
the fingers. The rock is slipped up under his jacket...
against his bare chest. The jacket is pulled down to
the rock and the faceless figure drifts away.

INT. ROOFLESS OLD WAREHOUSE - NIGHT

darkness,

The beam of Brian's flashlight sweeps through the
revealing another room.

BRIAN

This is it. This is the where he'd
take her whenever he had the urge to
molest her.

The

The flashlight finds the corner in question. Flash!!

warehouse lights up again, revealing a huge machine
room.

BRIAN

Of course! Nobody would have heard
her cries over the noise of the
machines.

INT. 70'S CHEVY - NIGHT

car's
at the
A male hand wipes the steamy condensation clear of his
front window. The windshield wipers swipe incessantly
constant sheet of rain beyond.

DRIVER

Damn! This defroster never works...

knobs.
work.
The driver fidgets blindly with the various levers and
He finally manages to get the defroster and heater to
The girl leans forward into the stream of warm air.

PRETTY TEENAGE GIRL

...Mmm... feels good.

watches
her. His eyes linger on her body.
She closes her eyes, lets it blow across her face. He

DRIVER

Have a problem with your car?

him a
nervous smile.
She pulls her wet hair off her bruised face and gives

PRETTY TEENAGE GIRL

No.

(beat)

My problem's with men.

highway.
He throws a curious look at her, then back to the

INT. ROOFLESS OLD WAREHOUSE - NIGHT

Brian's flashlight moves around the room.

BRIAN

This is where she murdered her first victim. They found his body over in the corner, shot through the head.

The flashlight continues to search through the darkness.

BRIAN

They found her second victim over there.

Another flash!!!!

INT. 70'S CHEVY

Very close on the girl's yellow purse... as the metal zipper is pulled open. The driver notices her opening the purse.

PRETTY TEENAGE GIRL

Okay if I smoke?

DRIVER

(unconvincingly)
...sure.

The driver watches as she reaches into the purse... out a soggy pack of matches. She looks at them... I look to the driver.

PRETTY TEENAGE GIRL

My matches are all wet. You got a lighter?

DRIVER

(scans the dashboard)
Yeah. It's here somewhere. It's my wife's car. Ah... there it is.

He pushes the cigarette lighter in to heat. Out of the corner of his eye, he sees the girl's hand slip back in her purse. And stay there. She stares at the car lighter and... waits. The driver glances at her, then back to the lighter.

INT. ROOFLESS OLD WAREHOUSE

hand, FLASH!! As another strobe light ignites. Tape recorder
Brian continues...

BRIAN

She lured them here with the promise
of sex.

(beat)

Imagine the anger and hatred she
must have felt returning to this
place. Did she use that to help her
pull the trigger?

fractured Carrie snaps another shot. Flash!! The blinding flash
illuminates the night rain streaming in through the
remains of the ceiling.

CARRIE

Shhhhhhhhh.

the Brian stops talking. Carrie scans the darkness. From
quiet...

A Thunderous Roar!!

INT. 70'S CHEVY - NIGHT

A Blinding Flash!!

she As... a semi-trailer crosses paths with the 70'S CHEVY.
eject. His Close on the girl. An intent expression on her face as
as he watches and waits... for the cigarette lighter to
hand reaches deeper into her purse. The Driver tenses
sees this. Suddenly...

POP!! The lighter ejects.

lifts The Driver reaches for the dash. The girl hurriedly
something out from inside the bag. The Driver yanks the
lighter out... and whips a look to the girl.

INT. ROOFLESS OLD WAREHOUSE

of the Brian's flashlight sweeps across the shadowed remains

and
Carrie
pointing
brilliant

rafters and catwalks. Scanning... Listening... Brian
Carrie glance tentatively at each other... Then slowly
lifts the portable strobe unit upward until it is
into the rafters. Carrie fires a shot, triggering a
Flash!!

CUT TO:

through

Flash! Out of the inky black... The glistening wet rock
emerges, hurtling downwards... Tumbling end over end
the night rain...

INT. 70'S CHEVY

She

The girl pulls a pack of cigarettes out of her purse.
looks curiously to the driver whose hand is trembling
slightly.

PRETTY TEENAGE GIRL

What's the matter?

DRIVER

(unconvincingly)
...nothing.

and
lips.

The girl reaches out, steadies his trembling hand...
pulls the red hot coil to the cigarette between her

comes

When... in a THUNDEROUS CRASH!! The glistening wet rock
smashing through their windshield!!!!

EXT. FREEWAY - NIGHT

pavement
hood.

The CHEVY brakes... Skids across the rain-slicked
and turns a somersault, landing upside down on its

ANOTHER ANGLE: CLOSER

The CAMERA DRIFTS ACROSS the fractured front end of the
overturned CHEVY. The twisted hunk of metal hisses...

on
steams... groans. The front tire spins lazily to a halt
its mangled axle.

IN THE BACKGROUND - HIGH OVERHEAD

leaning on
We see a man standing on a highway overpass. He's
the railing and calmly looking down at the wrecked car.

CLOSER

black
EARLY GRAYCE, 25, athletic build, big watery eyes, jet
hair, stands by the railing. Rain streaks down his
expressionless face. He dropped the rock.

EARLY'S POV - THE 70'S CHEVY

covered
cigarette
faint
Lying in the deserted highway. The Driver crawls out
with blood. Still clutched in his hand is the car
lighter. Its red hot coil extinguishing quickly to a
glow.

ANGLE: CLOSER ON EARLY

running
into
Calmly looking down with no pity. Even closer... Water
down his face. Closer yet... On his eye... And right
the dilated pupil.

tunnel
pumping
As we enter it -- it's like being in a dark winding
filled with the hum of dynamos and the loud rhythmic
of powerful machinery.

FROM SOMEWHERE IN THE BLACKNESS

The distant echo of a Woman's voice.

KIM (O.S.)

Are you dead or alive?

INT. APARTMENT - BRIAN'S EAR - LATER THAT NIGHT

emerge
Still hearing the whine from some tremendous dynamo, we

far from the inside of BRIAN'S RIGHT EARDRUM, pulling back
enough to see his face.

KIM (O.S.)

Brian?

the Brian is distracted, distant, not paying attention to
game of "Twenty Questions" that he is playing.

BRIAN

Dead.

KIM (O.S.)

(sarcastic)

Obviously!

NEW ANGLE

smoking, A small party in progress. Graduate student types,
group, drinking. The usual. Carrie and Brian stand out in this
complacent. their look is more stylized, their attitude less
Carrie, in particular, looks restless.

CARL

Man or woman?

BRIAN

Man.

Carrie tunes in and pays attention to the game.

CLAUDIA

Real or fictional.

BRIAN

Real.

CARRIE

Ted Bundy.

drink. Brian's eyes dart to Carrie. The look on his face tells
well. everyone she nailed it. Brian gets up to get another
Several people laugh, amazed that Carrie knows Brian so

CLAUDIA

What a guess!

CARL

Doesn't count, she's disqualified.

CARRIE

Why?

CARL

Because you've been living with him,
and his thesis for the last year and
a half.

(beat)

He's probably been researching Ted
Bundy all week.

PETER

Carl, you are the world's worst loser!

Carl looks over to Carrie. She gives him the finger and
cheeky smile.

CAROL, sitting next to Carrie, asks...

CAROL

Any word from that gallery?

CARRIE

Not yet.

CAROL

Nervous?

CARRIE

...Apprehensive. Let's not forget
these are the people who banned the
Mapplethorpe show. Anyway,
California's loaded with galleries.

CAROL

(nods toward Brian)

You mean 'Ted Bundy's' finally agreed
to leave?

Carrie watches Brian disappear into another room.

CARRIE

...Soon as he finishes his thesis.

CAROL

Listen, Eric's been "finishing" his

for over three years now.

Carrie lights a cigarette. Her frustration is showing.

CARRIE

Yeah, well Brian's got 'til the end
of the summer, then I'm outta here.

crowded

She gets up and begins weaving her way through the
room. Carol follows.

CAROL

I'm sorry, but I just can't see you
veggin' out in LA-LA LAND.

CARRIE

Oh, I don't know... I think that
once I dye my hair blonde, buy a
string bikini and cultivate that
tan... I could be veggin' out with
the best of 'em...

(does a valley-
girl/beach bunny)

Like fer shurr!

Carrie and Carol share a strained laugh.

OMITTED

Sequence omitted from original script.

INT. APARTMENT KITCHEN - FEW MOMENTS LATER

--
we
of

The room's crowded with people. There's a lot of noise
"shop talk," banter. Clipped conversations overlap, as
find Brian with his friend Eric. They are in the midst
making a blender of margaritas.

BRIAN

I'm talking about the mind and
culpability of a serial killer.
Someone who has no ability to
distinguish between right and wrong
should not be imprisoned, let alone
executed.

the

Eric dumps in a handful of ice cubes as Brian pours in

booze.

ERIC

Oh, here we go again. Let's just lay it all at the altar of misfiring synapses, amok biochemicals and horrendous childhoods.

BRIAN

Look, it's a fact, most of these people suffer from a severe chemical brain imbalance.

(beat)

That enough Tequila?

ERIC

Probably not...

Brian pours in the rest of the bottle.

BRIAN

(to Eric)

The answer is research and treatment under hospital supervised conditions, not the electric chair!

overhears
Eric looks for triple sec in the cupboards. PETER
them on his way to the refrigerator.

PETER

Yeah, until it's your mother's head they find in the refrigerator.

beers.
He pulls open the refrigerator door and grabs two

Carrie steps up behind Brian.

BRIAN

Executing the killer wouldn't bring my mother back.

CARRIE

Thank god!

arms
Brian turns to see Carrie now behind him. She wraps her
around his neck.

BRIAN

(sarcastic to Carrie)

Ha, ha.

ERIC

Yeah, but it'd sure make you feel better, wouldn't it?

BRIAN

No, it wouldn't make me feel better.

Peter finds triple sec in the refrigerator.

PETER

...Looking for this?

the
Eric takes the triple sec from Peter and pours some in
blender. He turns it on. It whines.

CARRIE

(to Brian)

If I have to listen to one more "tweed" talk about his dissertation, I'm going to throw up.

ERIC

(to Brian)

Label it anyway you want, the bottom line is these people are evil, plain and simple.

BRIAN

(continuing with Eric)

Okay, now you want to talk about good versus evil? Well then let's start with Adam and Eve and the snake.

CARRIE

Who do I have to blow to get out of here?

BRIAN

(reconsiders)

A... I gotta go.

EXT. LUCKY STREET GRILL

rain
piece of
walks
A relic from the fifties with large glass windows. The
has stopped but the streets are still wet. Early's
shit Grand Prix pulls into the lot. He gets out and
into the diner.

INT. DINER - NIGHT

rain,
The place is almost empty. Early, still wet from the
walks to the counter and sits down. He calls out to the
kitchen.

EARLY

Coffee and a bowl of chili, please.

WAITRESS (O.S.)

...Be right there.

counter
under a
countertop
The only other customer is an OLD MAN, sitting at the
nearby nursing a cup of coffee. His face half hidden
rain soaked hat. Early selects a tune from the
juke box.

OLD MAN'S POV

concrete
counter.
Out of the corner of his eye he sees a bug (from the
block) crawl out of Early's sleeve and onto the

OLD MAN

(from beneath his
shadowy brim...)

The Antichrist'll be a woman, in a
man's body. Seven heads and seven
tails.

the
Early gazes at the Old Man curiously, then calls out to
waitress...

EARLY

Make that to go.

counter. He
THWACKS
lands
Early notices the small bug crawling across the
leans closer to it and watches it. After a moment, he
it off the counter with his thumb and finger. The bug
on the hot iron griddle with a SIZZLE!

one
a
EARLY glances at the Old Man again... then scoots over
stool closer to him. Early seems curious to want to get
glimpse under the brim of the Old Man's hat.

IN THE BACK KITCHEN AREA

front
The waitress is bagging Early's order to go... when the
door slams shut!

FRONT DINING AREA

the Old
makes
door.
remains of
entrance,
its
reads
The waitress re-enters the room. It's empty. Neither
Man nor Early are there. With Early's food in hand, she
her way along the rear of the counter toward the front
She glances around curiously. On the griddle, the
something black and charred smoulders. Closer to the
she stares at the front door. The sign that hangs in
window has been turned... the backside which faces her
"OPEN."

AT THE FRONT DOOR

curiously
door
her
Slowly
highbacked
She wonders about the sign for a moment, then stares
out the window... not a soul in sight. She locks the
and begins closing up for the night. She turns to make
way to the rear of the diner then notices something.
she moves along the side wall, past a number of
booths.

HER POV

booth are
earlier
nervously
Sitting on one of the funky old leather seats in a
a pair of RED HIGH HEELED SHOES (the same pair worn
by the Pretty Teenage Girl). The Waitress glances

about the interior. No one in sight.

AT THE BOOTH

Looks
suddenly

She reaches down slowly and picks up the pair of shoes.
at them closely. Stares at the inside lining. Then
out of the quiet... a voice.

EARLY

...Size 6.

hers!

The Waitress spins a startled look to the booth beyond
Early leans out from behind the highback partition.

EARLY

That's right ain't it, size 6?

The Waitress... smiles, nods shyly.

EARLY

Happy birthday Adele.

ADELE

Early, you are so sweet.

kiss,
to

This is ADELE CORNERS. She's 17, pretty, uneducated and
Early's girlfriend. She steps over to him, gives him a
then sits down on the seat across from him. She starts
try on her new shoes.

ADELE

I feel kind of like the wizard of
oz, you know when she gets the red
shoes.

EARLY

Well Dorothy, why don't you hand me
that chili there.

he
the

She passes the bag to Early. He digs in. Between bites,
glances over to Adele who's enthusiastically pulling on
new shoes.

NIGHT

INT. BRIAN AND CARRIE'S LOFT APARTMENT - LATER THAT

Brian
building
off her
Brian.

A door swings open spilling light into a darkened room.
and Carrie, a little drunk, return home from the party.
Their apartment is in an old converted industrial
in a funky low rent part of town.
Brian walks ahead, Carrie trails behind him, peeling
clothes. She begins unzipping her dress, unnoticed by

BRIAN

Tonight turned out to be pretty
interesting.

CARRIE

The party?

She grabs a leather cap that sits on a chair.

BRIAN

The warehouse. I'm not that drunk.

CARRIE

It was definitely the high point of
the evening.

Carrie's dress falls to the floor.

BRIAN

(getting excited)
Just being there where it really
happened. It was different... more
visceral.

CARRIE

Mmm... I love it when you talk like
that.

Carrie
and
cap.
Carrie.

Brian is at the foot of the bed, he turns to see...
has transformed. She has stripped down to her black bra
panties, fishnet stockings, a nightporter style leather
A surprised Brian stands there a moment. Looking at
She looks great.

OMITTED

Carrie pushes Brian back onto the bed.

OMITTED

Slowly
starts
stomach.

Carrie climbs on top of him. She kisses his neck.
starts working her lips across his chest and down his

EXT. EARLY'S TRAILER - MORNING

A solitary trailer sits alongside a run down house.

INT. EARLY'S TRAILER - MORNING

past
his
kitchen
of
she
with
counter.

Through the soot tinged atmosphere, sunlight filters in
the curtained windows. Early is lying face down in bed,
right arm extended over the side. Adele is in the
half dressed, and unsuccessfully attempting to iron one
Early's shirts. She realizes the iron is out of water,
sets it down and steps to the sink and fills a glass
water. As she does she glances at a cactus on the

OMITTED

ADELE

You thirsty Lucy?

OMITTED

She waters her small cactus (Lucy).

ADELE

Bet that feels good, don't it?

NEW ANGLE - THE REFRIGERATOR

fridge by
it

Adele smiles then notices that a photo held to the
a decorative magnet has fallen to the floor. She picks
up.

ADELE

Now if that ain't Momma's little
angel.

young
about
draped
butt
tuned
segues to

Adele puts it back onto the fridge. It is a photo of a
Early with his mother. In the photo Early appears to be
ten or eleven. he stands next to his mother. Her arm is
over his shoulders, she is holding a drink. A cigarette
dangles between her fingers. Nearby a portable radio is
to music, when the local radio jingle comes on and
the news.

NEW ANGLE ON EARLY

his
A handkerchief bandana is tied around his head and over
eyes.

The NEWSCASTER'S voice gets louder.

NEWSCASTER (O.S.)

...two more victims last night, when
a twenty pound rock smashed through
the windshield of their car...

CLOSER - EARLY'S FACE

off
pops
The
Slowly he reaches to his face and lifts the bandana up
one eye. Even closer on his left eyelid. It flutters...
open and blinks. Now... his eyeball stares right at us.
pitch black pupil contracts in the morning light. The
newscaster's voice continues to amplify...

NEWSCASTER

This was the third such attack in
the past month and while an extensive
police operation is underway... no
arrests have yet been made.

closes
The newscaster's voice quickly fades away. Early calmly
his eyes and drifts back to sleep.

EXT. EARLY'S TRAILER - LATE MORNING

beer. He
useless
doorway

Early emerges from the trailer drinking a bottle of
looks around the yard, it's full of various kinds of
junk. He walks over to his car. Adele appears in the
of the trailer in her bathrobe.

ADELE

Early...

looking,

She glances around to make certain that no one's
then 'flashes' her body to Early with a giggle.

ADELE

Have a good one.

Early smiles. Adele turns back into the trailer then,
remembers...

ADELE

Oh... I forgot to tell you, Mr.
Diebold was by again yesterday.

Diebold

Early looks at the run down house next door where
lives. A beat up red pick-up is parked in front.

ADELE

He said, if he ain't got the rest of
his money by the end of the month,
he's gonna "kick us the...
(spells the word fuck
to avoid saying it)
F-U-C-K outta here."

Early works his jaw, thinking.

EARLY

He said that, huh? Cursed in front
of you?

Adele nods.

ADELE

You gonna talk to him?

Early gets in his car.

EARLY

If he comes back, don't answer the door.

Early revs the raspy engine.

ADELE

Suppose he hears me inside?

his
Diebold's
Adele's words are unheard as Early pulls away flinging beer bottle at a couple of chained PITBULLS in front yard.

OMITTED

Sequence omitted from original script.

INT. BRIAN AND CARRIE'S LOFT - AFTERNOON

Brian enters the darkened loft interior.

BRIAN

I picked up some Chinese. Did you hear from the gallery?

series
are
nature
photographs
The
passion.
Brian turns the corner, he's immediately greeted by a of erotic images being projected on the far wall. They slides of Carrie's photographic work. In regard to the and content of Carrie's photographic work, her address the sexual collision of opposites. "What if's." subjects of her photographs are hypothetical and highly unlikely partners. Studies in contract. Moments of

BRIAN

(tentative)

You got your slides back.

voice.
From across the room, he hears Carrie's disembodied
He drifts toward the couch.

CARRIE

Yeah, same old shit. Too graphic... not suitable for mass consumption...

one of those... I forget. Who cares.

down. Brian finds her slumped down on the couch. He sits

on, She's got a drink in her hand. A bottle on her lap. She
of continues to click through the slides. As she rambles
it's obvious that she's definitely under the influence
of something 90 proof.

CARRIE

Christ Brian I'm dying here... you
are too, you just don't know it yet.
You're too busy working on that damned
thesis... And, thing is... when you
finally do finish it, it's just gonna
get filed away on some shelf at the
University Library... then what?

just Brian can see she's upset. Drowsy from the booze. He
watches her. Listens. Her words linger in his head.

CARRIE

(continues)

I thought you wanted to be a writer.

BRIAN

(quietly)

...I do.

CARRIE

Then you can write anywhere. Let's
get out of here, while we still can.

BRIAN

Carrie, come on... we can leave
anytime we...

CARRIE

No we can't. We can never leave once
you start talking about tenure...
and vacation pay... and parking
privileges and... oh shit! let's
just go to California now, right
now, before it's too late.

BRIAN

...just like that?

CARRIE

Just like that. Load up the Lincoln...
point it West... stop when we hit
the fucking ocean.

continue to The bold graphic sexual photographs of Carrie's
accentuate her comments.

CARRIE

That's half the kick anyway. Doing
something you've never done before.
Experiencing something... different.
Something... unpredictable.

it Brian notices an envelope on the floor nearby. He picks
took up. Opens it. Inside, he finds the photographs Carrie
He at the warehouse. Interested, he shuffles through them.
becomes more and more intrigued with what he sees.

BRIAN

...These are great.

reaches He glances over to Carrie... she's fallen asleep. He
over and quietly pulls the drink glass from her hand.

EXT. EARLY'S TRAILER - LATE AFTERNOON

across Early's Grand Prix has a head of steam up as it tears
next the drive and hangs a hard right into his parking space
Another to the trailer. Suddenly, Early hits the brakes hard!
car is parked there.

INT. EARLY'S TRAILER

Early spills through the doorway.

EARLY

Adele, who's car's that out...

area Early spots his PAROLE OFFICER standing in the bedroom
to snooping around. He has a prosthetic hand which he uses
search through Early's things.

PAROLE OFFICER

She's not here.

The Parole Officer hiccups throughout the scene.

EARLY

What are you doin' here? I ain't supposed to be at the Parole Office 'til tomorrow, two o'clock.

Early notices the man looking through some of his letters and papers.

PAROLE OFFICER

Social call.

The Parole Officer opens one of the closet doors, pilfers through things inside, as if searching for something. Early is getting pissed off but says nothing.

PAROLE OFFICER

You're supposed to call me when you lose your job Early. I stopped by the mirror factory today, you left quite a mess behind there.

EARLY

Wasn't my fault...

He lifts his crudely bandaged middle finger.

EARLY

...It was dangerous there and they treated me like shit.

Parole Officer steps over to the refrigerator, opens it, snoops around inside.

PAROLE OFFICER

(swallows a hiccup)

Yeah... Well you never have been 'treated right'... Have you?

(hiccup)

Your father was pickin' on you when he threw you out of the house for stealing the tires off his truck. The Marines misunderstood you when they gave you that dishonorable

discharge.

search He finishes with the refrigerator and continues his
through the drawers and cabinets of the trailer.

PAROLE OFFICER

(hiccup)

...The police were way out of line when they stopped you from beating that bartender half to death. And no doubt God'll be pickin' on you on Judgement Day...

EARLY

I ain't got nothing against God. It's the people he let come into the world... lot of them should have been stopped at the door. What are you looking for?

a The Parole Officer ignores the question. He steps up to
sink overflowing with dirty dishes.

PAROLE OFFICER

That girlfriend of yours ain't much for housekeeping, is she.

Early dismisses the place with a glance.

EARLY

I'm thinking about moving...

Early opens the refrigerator, grabs a bottle of beer.

EARLY

Maybe down to Texas... Probably get some work on them offshore oil rigs. Hear the pay's good... hell, the weather's got to be better'n here.

over Early sits down at the table. The Parole Officer steps
to him.

PAROLE OFFICER

What are you talking about? You know you can't leave the state.

(hiccup)

What you can do is get a job.

The Parole Officer pulls a slip of paper from his shirt pocket, sets it on the table.

PAROLE OFFICER

You be at this personnel office,
Friday, three o'clock sharp.

EARLY

What is it?

PAROLE OFFICER

...Janitor's job.

EARLY

Oh man... come on, I don't want no
janitor job.

Officer's
Early lifts his beer for another drink. The Parole
prosthetic hand snaps tight around the neck of the beer
bottle, just inches from Early's lips.

PAROLE OFFICER

Hey, I don't give two shits about
what you want or don't want... I'm
telling you to be there Friday, three
o'clock sharp or the sheriff will be
here for dinner. You understand?

then
stares at
With that Early looks up at the man, almost defiantly,
stands up. The Parole Officer hiccups again. Early
him for a moment.

EARLY

You oughta think about putting a bag
over your head... Might cure them
hiccups.

out
The Parole Officer shakes his head in disgust and walks
of the trailer to his car.

OMITTED

Sequence omitted from original script.

BRIAN'S DESK IN ANOTHER PART OF LOFT APARTMENT - NIGHT

and
Brian's in the midst of working his way through pages

pages of thesis notes scattered atop his desk. Using
chopsticks he shovels Chinese straight out of the
carton as
he studies Carrie's warehouse photographs.

CARRIE'S POV

As we approach Brian from behind, moving closer,
closer.

NEW ANGLE - BRIAN'S DESK

Carrie steps up behind him. She's rubbing her eyes,
having
just awakened. A hangover beckons. Brian notices her.

BRIAN

Hey. I didn't have the heart to wake
you.

CARRIE

Thanks. What are you doing?

BRIAN

Well, I sat down with my tapes and
your photographs, which are great by
the way... and I started writing.

Carrie grabs his container of Chinese and takes a few
bites.
Listens.

CARRIE

So how's it going?

BRIAN

...I think it's the best stuff I've
done.

Carrie glances over his shoulder at his writing.

BRIAN

...and I think I know why.

CARRIE

Why?

BRIAN

Because I was there. And for a moment
that night I understood how she came
to pull the trigger.

CARRIE

(sarcastic)

This mean your finally going to finish your thesis?

BRIAN

Look, fuck the thesis. I think there's a book here. Your photographs and my research, together.

CARRIE

A book on the warehouse murders?

BRIAN

A book on some of the most infamous murderers in America. I want to go to where they lived and where they killed and I want you to photograph it.

of the
a
Brian reaches down to the floor and pulls a large map United States up and lays it out on his desk. He traces a route West. Along the way, specific locations have been circled.

BRIAN

What I'm thinking is, we can drop down through Tennessee, across Arkansas and into Texas, from there it's a straight shot into California.

(pause)

"We don't stop... until we hit the fucking ocean."

OMITTED

CARRIE

It's about fucking time, Kessler! I'd just about given up on you.

BRIAN

We don't have enough money, but we'll figure something out.

Carrie steps up to Brian.

BRIAN

...It's either the best idea I've had in a long time... or there's way too much MSG in this stuff.

Carrie
him.
Brian looks at the container of Chinese in his hand.
takes it from him, sets it down on the road map. Kisses

EXT. EARLY'S TRAILER - DAWN

Early exits the trailer and climbs into his Grand Prix.

INT. GRAND PRIX

sees
begin
ass
Early tries to get the engine to tick over. Then... He
JOHN DIEBOLD, his landlord, emerge from his house and
lumbering toward the Grand Prix. The two panting ugly-
pitbulls trot alongside their master.

DIEBOLD

(shouts)

Hold on a minute there boy!

EARLY

Shit!

Diebold,
getting closer. The dogs are barking.
Early tries the engine again. Still won't start.

DIEBOLD

Goddamit, you're gonna settle up
that rent here and now.

starts.
Diebold
and his dogs reach him.
Hurriedly, Early tries the engine one more time. It
Grinning from ear to ear, Early pulls away before

Early's
car.
Pissed, Diebold grabs a rock and hurls it, hitting

The car stops, dead in its tracks.

DIEBOLD

I've had it with your bullshit boy.
I want my money.

INT. GRAND PRIX

Early looks in the rear-view mirror and sees... Diebold standing there confrontational.

Early throws the gearshift into reverse...

EXT. EARLY'S TRAILER

dogs.
Tires screeching, the car surges toward Diebold and the

Confused,

Scared shitless... Diebold begins back peddling.

the pitbulls bark, then follow suit.

Early laughs as he stalks Diebold.

it

Diebold jumps out of the way of the Grand Prix just as

pulverizes his portable barbecue.

drive.

Early shifts it into drive and barrels out of the

NEW ANGLE - DIEBOLD

As soon as the Grand Prix is out of sight...

DIEBOLD

(hollering)

You sonofabitch! Come back here!

window

Furious, he turns to find Adele staring at him from the
of her trailer.

DIEBOLD

That's it! You tell him... I want
you both the fuck out of here by
Sunday or I'm gonna call the Police.

hand.

Adele starts laughing, she tries to hide it with her

DIEBOLD

...You won't be laughing come Sunday
little girl.

He

Muttering to himself, he turns back toward his house.

trying

then notices what Adele is laughing at. One pitbull is
to hump the other.

DIEBOLD

Elvis! Get the fuck off him!

NEW ANGLE - ADELE

the Peering out at him from the trailer window laughing at dogs.

EXT. PARKING LOT - UNIVERSITY

The Brian pulls up in his BLACK '62 LINCOLN CONTINENTAL. suicide doors and leather interior have seen better days. Brian locks his car and walks into the building.

INT. LOBBY OF THE ADMINISTRATION BUILDING - AFTERNOON

several Brian steps up to a large bulletin board. He sees pins a 'Ride-Share' notes to various cities on the board. He headlined Ride-Share note onto the board. We see the note is in red - "CALIFORNIA"

CAROL

You know, they say one of these days...

Brian glances over his shoulder.

BRIAN

(sarcastic)
...the whole thing's going to slide into the ocean... Yeah, I know.

Carol peers over Brian's shoulder and reads the note.

CAROL

"Looking for someone to take turns at the wheel and share expenses... on a week long cross country blue-highways tour of historic murder sites..."

(beat)

You gotta be kidding. Who in their right mind would want to do that?

BRIAN

...I would.

Brian smiles at her and walks away.

CAROL

(watching Brian walk
away)

Like I said...

She shakes her head.

EARLY

Where's the personnel office at?

Carol turns to see Early.

RITA

(points down the hall)

First door on the left.

he
She walks away. Early's eye catches the bulletin board,
sees in bold red marker - "CALIFORNIA."

EXT. EARLY'S TRAILER - LATE THAT NIGHT

Adele steps out of the trailer.

ADELE

Early?

hard
peers
a
She walks carefully around the junk piles. It's dark;
to see. She comes to the edge of a deep dark hole and
in... She can't see anything but hears the rustling of
shovel digging.

ADELE

Early? You down there?

The sound of digging stops.

EARLY

(from inside the hole)

What's up Adele? Dinner ready?

ADELE

Almost.

After a moment's hesitation, Early resumes his digging.

ADELE

Early...

The digging stops again.

ADELE

Tell me more about California.

her. The moonlight illuminates his face when he looks up at

EARLY

Well... for one thing... They think faster out there, on account of all that warm weather they got; cold weather makes people stupid, that's a fact.

ADELE

I guess that'd explain why there's so many stupid people around here.

EARLY

Yeah, and in California you never have to buy fruit 'cause it's all on the trees everywhere you turn...

(beat)

...and, 'course there ain't no speed limit out there, and all drugs are legal... And I heard your first month's rent is free; state law. I figure 'til we get settled we can just move around month to month...

ADELE

What'll we do out there?

EARLY

Well... the very first thing we're gonna do... is get us a couple of six packs of Lucky Lager and climb up on top of that famous Hollywood sign and howl at the moon...

her Early lets out a playful howl, as Adele looks up over shoulder at the moon.

ADELE

You know... I read once... Ain't nothin' on that big old moon 'cept

some old golf balls those astronauts
left behind.

EARLY

Bull. That ain't right... Government
sends people there all the time,
just don't want us to know about it.

Adele smiles and begins walking back to the trailer.

ADELE

Don't be long now, dinner's 'bout
ready.

EARLY

I heard that.

in
naked
Early
moon.
After a moment, Early climbs out of the hole and stands
the moonlight for a moment. We see that he's completely
except for a pair of high top steel toed work boots.
gazes up into the night sky, looking at the cold white

EXT. BRIAN AND CARRIE'S LOFT - DAWN

carrying
car.
Brian exits loft carrying two bags. Carrie is also
a bag, and smoking a cigarette, as they walk to the

CARRIE

What did he sound like on the phone?

OMITTED

BRIAN

Real polite. Kept calling me 'sir.'

bags.
Brian throws the bags in the open trunk with the other

BRIAN

(grins)
I like that.

CARRIE

I still think we should have met
them first.

BRIAN

Beggars can't be choosers. They were the only ones who answered the ride share note, remember?

Carrie bows her head and folds her hands in mock prayer.

CARRIE

Please God, we're gonna be stuck with these people for a week, don't let them be as boring as Brian's friends. Anything... but that.

Brian throws a needling glance to Carrie and slams the car hood shut. They both get into the car, Brian behind the wheel.

INT. LINCOLN

BRIAN

Oh, yeah... He had a real thick accent right outta "Deliverance."

(quotes from the movie)

"Still? Who said anything about a still? Get ya ass up in them woods!"

CARRIE

Funny, very funny.

Brian starts the car. It backfires loudly startling Carrie.
Brian laughs.

BRIAN

(quoting again)

"Aintry? This river don't go to Aintry."

EXT. LINCOLN ON STREET

The engine revs again and the Lincoln pulls away down the street.

EXT. BUS STATION - DAWN

PAN UP from Adele's new red high-heeled shoes. We hear Adele speaking with an unfamiliar tone of authority to her voice.

ADELE

We shouldn't be doin' this, Early.
You leavin' the state, ridin' around
with strangers... besides, what kinda
people would want to stop at places
where other people was murdered.

she is
Early

The camera slowly reveals Adele... and the fact that
alone as she voices her concerns. Then from behind her
approaches. Just in time to hear...

ADELE

What if they're dangerous?

EARLY

They ain't dangerous Adele. They're
writers.

of a
--
of it.

Startled, Adele drops her shoulder bag. It lands on top
couple of cardboard boxes and a beat up old duffle bag
all their possessions. A few personal items spill out

ADELE

Early Grayce!

She kneels down to pick things up.

ADELE

(changes subject)
Did you settle things with Mr.
Diebold?

EARLY

Yeah I left him with the car... We're
all squared up now.

EARLY'S POV

Early

As Adele picks up her spilled personal possessions,
notices her prized cactus in the bag.

EARLY

What's this?

He angrily reaches in and grabs it.

ADELE

Early!

She reaches for the cactus but misses.

EARLY

What kind of a person would carry a
cactus in her purse!

looks Adele bites her lip almost crying. Suddenly, Early
past Adele to see something, Adele turns too.

NEW ANGLE

The Lincoln comes gliding into view.

INT. LINCOLN - PULLS INTO BUS STATION - DAWN

side. Through the windshield we see Early... Adele by his

CARRIE

You've got to be kidding me, they
look like Okies!

Brian honks the horn, Early waves back.

CARRIE

Jesus... They've probably got five
bucks between them. Turn around.

BRIAN

Lighten up...

ON EARLY AND ADELE

ADELE

Geez, they look kinda weird.

EARLY

You just smile, let me do all the
talking.

ADELE

How many times you gonna tell me
that?

EARLY

(smiling at Brian)
As many times as it takes.

EXT. BUS STATION

Early
Brian stops the Lincoln and gets out. He approaches
and shakes his hand, then Adele's.

BRIAN

Hi I'm Brian... Early, and you must
be Adele.

until
An awkward moment as everyone just stands there...
Brian reaches for Adele's bag.

BRIAN

Let me help you.

Adele
it.
Brian picks up her bag and carries it to the Lincoln.
is instantly won over by the gesture -- Early leery of

INT. LINCOLN

the
to
window.
Carrie watches as Brian and Early carry their things to
trunk. Carrie leans forward and sets the trip odometer
zero. When she sits back up, Adele is standing at her

ADELE

Hi, I'm Adele.

CARRIE

(reserved)
Carrie.

She turns away from the window...

ADELE

(shyly)
I like your hair.

Carrie turns back, rolls down window...

CARRIE

...Pardon?

ADELE

...I said, I like your hair.

CARRIE

...Thank you.

watching She turns and sees Early reflected in the side mirror her. He grins at her, Carrie looks away.

NEW ANGLE: FROM INSIDE THE TRUNK OF THE LINCOLN

Brian crams the last of the bags in, as Early watches.

BRIAN

Tight fit.

EARLY

Best kind.

the Brian looks to him, Early grins and winks. Brian slams Lincoln trunk lid shut.

SCREEN TO BLACK

EXT. EARLY'S BURNING TRAILER - DAWN

rubble. From the blackness... The camera rises from a pile of digging As it ascends we reveal Diebold's pitbulls howling and be. at a mound of fresh earth where Early's hole used to

scene. The crackling flames of a nearby fire illuminate the Deep in the distance, the wail of approaching sirens.

ANOTHER ANGLE

fire. Reveal that it's Early's trailer and car that are on

INT. TRAILER

Priscilla, Flames consume the magazine photos of Elvis and black Farrah and Ryan, Early and Adele. Along with them, the and white photo of young Early and his mother.

EXT. BUS STATION - DAWN - OVERHEAD ANGLE

amidst

On the Lincoln as it exits the Bus Station. The camera descends toward a lone trash can, to find there, lying the debris inside... Adele's cactus.

EXT. CITY STREETS - MORNING

The Lincoln passes through on its way out of town.

INT. MOVING LINCOLN - MORNING

and

Brian behind the wheel, Carrie riding shotgun. Early Adele are sitting in the back seat. An awkward silence prevails. Brian clears his throat.

BRIAN

Uh, we can stop somewhere if you and Adele haven't had time for breakfast, Early.

EARLY

Well, it's like this, Mr. Kessler.

BRIAN

Brian.

EARLY

Well, it's like this, Bri'. I don't eat much in the mornin', never have. Maybe a beer once in a while; Lucky Lager's my favorite.

curious

Brian raises his eyebrow a tad, but is not really about it.

ADELE

It's because of what he read in a book once... That folks needin' breakfast is a myth, or whatever, put out by those cereal people.

real?

A glance passes between Brian and Carrie. Is she for

CARRIE'S POV - IN VANITY MIRROR

Early motions Adele not to talk so much.

NEW ANGLE

BRIAN

So what do you do Early?

EARLY

Oh... I do some work up at the Merrick
Mirror factory, or I used to...

ADELE

One night we figured out how much
bad luck he must have comin' from
all them mirrors he broke...

(beat)

Four hundred and ninety four years
to work it all off... After he dies,
he'll have to keep coming back to
earth over and over and over...

CARRIE

Karma.

Adele and early show no sign of understanding the word.

ADELE

What?

CARRIE

Karma...

(beat)

You know, if you do something bad to
somebody fate will pay you back by
something bad happening to you.

ADELE

That French ain't it?

MILE

Carrie glances at the odometer on the dash... THE FIRST
clicks over.

EXT. LINCOLN - OUTSKIRTS OF THE CITY

Carrie
and

Everyone takes a last look at the familiar countryside.
is snapping photos of the twisting concrete overpasses
the gloomy grey sky beyond.

INT. LINCOLN

Carrie

Adele watches Carrie, intrigued by the obvious skill

mirror

shows with the camera. Brian glances into the rear-view
at Adele.

BRIAN

So Adele, did Early happen to mention
the places we'll be stopping at?

front

ON ADELE'S REFLECTION IN MIRROR... then Early leans in
of her.

EARLY

Yeah Bri' I did.

Adele leans against Carrie's front seat.

ADELE

(to Carrie)
Are you takin' the pictures?

CARRIE

(surprised)
...Yeah.

ADELE

Is it hard to learn?

CARRIE

Not really.

Early pulls Adele back toward the back seat.

EARLY

(to Brian)
You gonna talk to the people who did
those murders?

BRIAN

That's a good idea. Unfortunately
most of them have been executed.

EARLY

...Too bad.

EXT. LINCOLN

Lincoln drives off down the highway.

EXT. EARLY'S TRAILER - LATER

Early's
gets out

Police and Firemen sift through the smoking ruins of trailer. The Parole Officer pulls up in his car, he and approaches a Police Officer.

PAROLE OFFICER

What happened?

POLICE OFFICER

Who are you?

PAROLE OFFICER

His Parole Officer.

POLICE OFFICER

Right, I talked to you on the phone. They say it's a torch job, that sound like your boy?

PAROLE OFFICER

Could be.

POLICE OFFICER

Where would we find him?

PAROLE OFFICER

Hell if I know, crazy son of a bitch said he was thinking of moving to Texas.

POLICE OFFICER

Without his car?

the
a

We see the smoldering remains of Early's Grand Prix. In background Diebold's pitbulls are being dragged away by Dog Wrangler.

POLICE OFFICER

What about the owner of the house...
(reads from note pad)
...this John Diebold, any idea where he might be?

PAROLE OFFICER

No, but I can tell you he's not gonna be too happy about this.

From inside Early's hole we hear a voice call out.

LABORER (O.S.)

Jesus Christ!

Parole Officer and Police Officer turn back toward the trailer, as people rush to the site.

NEW ANGLE - OVERHEAD

of
has
The camera aerials down past those gathering around the freshly dug hole to... a Laborer standing at the bottom of the pit. Alongside his shovel, we see that a man's arm has been unearthed.

LOW ANGLE UP TO THE TOP OF THE HOLE

standing
there.
The Police and Parole Officer join several others standing there.

PAROLE OFFICER

...Diebold?

POLICE OFFICER

...That'd be my guess.

PAROLE OFFICER

Looks like somebody cut off his ring finger.

POLICE OFFICER

Well now I'd say that's the least of Mr. Diebold's problems.

unearth
the body.
The two men look to one another... as others begin to unearth the body.

EXT. MOVING LINCOLN DRIVING DOWN COUNTRY ROAD

bottle
bottle
between
and
open the
Close up, Diebold's ring on a hand twisting open a bottle cap. Pull back to reveal that it is Early as he opens a bottle of Lucky Lager beer and takes a sip. On the back seat between them sits a brown paper bag. Adele reaches into the bag and pulls out a cheap pocket camera. Excitedly she rips open the

Early. box and pulls out the camera. She leans over and kisses

ADELE

Thank you.

bottle Early reaches in the bag and pulls out a small plastic of mineral water and an orange juice.

EARLY

All right, who gets the...
(can't pronounce name)
...water.

leans Carrie turns around, Early hands her the water. Early forward and hands Brian the orange juice.

EARLY

Here you go Bri'. Got a couple a bags of chips and some jerky, just holler if you want some.

and Then Early reaches past Brian to the rear-view mirror hangs a plastic St. Christopher statue around it.

EARLY

Can't hurt.

BRIAN

How much do I owe you?

EARLY

Forget it.

on the Adele struggles to understand the camera instructions side of the box. She leans forward and shows Carrie her camera.

ADELE

(embarrassed)
Guess I don't know the first thing about cameras.

Carrie deliberates her response for a moment, then...

CARRIE

Well, the first thing... is you need film. Preferably black and white.

Adele's
Carrie pulls a roll of film out of her bag and takes
camera to load.

ADELE

You wouldn't have any color film,
would ya?

CARRIE

...Yeah, sure.

and
She pulls a roll of color film out of her camera bag
quickly snaps it into the camera.

ADELE

I like things in color, pink, purple,
and red. I dunno, black and white is
kinda... boring.

the
Carrie points the camera at a smiling Adele and snaps
first picture.

CARRIE

You just aim and press the button.

Adele takes the camera.

INT. LINCOLN

window
Adele focuses her camera at the scenery out the side
of the car.

ADELE

Look, Pigeon Forge!

ADELE'S POV

Road sign to Pigeon Forge.

EXT. LINCOLN

view.
Adele leans out the side rear window to get a better

ADELE

I've heard of that! It's where Dolly
Parton has her park. "Dollywood". I
just think that's so clever.

Hollywood. Dollywood. Get it?

With that, she plops back down into the back seat.

INT. LINCOLN

EARLY

(under his breath)

Shush, Adele.

ADELE

Early, can we stop there... just for
a little while.

EXT. HIGHWAY

As we see the car disappearing into the distance, we
can still hear Adele rambling on.

ADELE (O.S.)

...I've always wanted to go there...
It could be such fun.

FADE

OUT:

EXT. LARGE ISOLATED OLD FARM - AFTERNOON

The Lincoln approaches on a dirtroad and passes a
mailbox with the name "BAXTER" on it. The Lincoln turns into
the long driveway.

INT. LINCOLN - SAME TIME

Brian begins talking into a small portable tape
recorder.

BRIAN

The Novaks are all gone but the fence
that Michael Zaruba was hired to put
up is still here.

He glances to Carrie, who fires off several photos of
the fence and yard.

The Lincoln continues slowly down the long drive... Up
ahead

house. through the windshield Brian sees a beautiful old farm

BRIAN

The Novaks embraced the young drifter
as one of their own.

EXT. LINCOLN

car The Lincoln slows to a halt. Carrie and Brian exit the
Adele, and begin walking toward the house. Early follows.
uncertain about what's transpiring, trails behind.

ADELE

Hey you two.

on Brian and Carrie turn to see... Adele training a camera
them.

ADELE

Give me a smile now.

smile. Brian and Carrie look to one another then force a weak
behind Early jumps in and throws a pair of devil's horns up
Brian's unsuspecting head as... the shutter clicks.
the Brian and Carrie quickly turn their attention back on
house.

BRIAN

(continues into tape
recorder)

Neighbors said he was a quiet young
man, who was often seen pushing the
children on the swing set.

yard. An unusual bird house and a tricycle sit in the front
swing To the side of the house are the remains of an old
set, Carrie finds an interesting angle on the swing
shot. with the house in the background, SNAP! She fires off a

BRIAN

(continuing)

Everything was fine until the day
the family ran out of work for
Michael, and had to ask him to leave.

front of
and
As Carrie frames up another shot, Early crosses in
her camera. Realizing he is in Carrie's photo he stops
poses. Carrie looks to Brian.

BRIAN

Sorry, Early... Could you step out
the way, for a second?

photograph.
Adele
Early is surprised that they don't want him in the
He wanders away from the front of the house. Meanwhile,
photographs the moment.

BRIAN

The first one to die was the nine
year old daughter...

around
of
Just then... A NINE YEAR OLD GIRL comes running from
the side of the house. She stops dead when she sees all
them. Carrie snaps a final photo.

BRIAN

Hello.

The little girl scans all their faces.

BRIAN

...My name's Brian, what's yours?

Carrie
The little girl remains silent. Brian rolls a look to
then back to the little girl.

BRIAN

...Could I speak to your parents?

crosses the
After an awkward pause, the little girl silently
yard to the porch and opens the front door.

GIRL

(rudely)

Pa! There's more of them.

EXT. REAR OF HOUSE - SAME TIME

see
door.
enters
right
and a

Looking into the house through a kitchen window we can
into the entrance hall and through to the open front
Brian waits outside on the porch, as the little girl
the house looking for her father. Inside the kitchen,
next to the window, is a side table with a telephone
purse on it.

he has

Suddenly... Early's reflection appears in the window;
obviously seen the purse.

AT THE FRONT DOOR

Brian motions for Carrie to join him.

AT THE SWING SET

begins

Adele watches Brian and Carrie for a moment, then loses
interest. She stands on the seat of the swing and
swinging.

AT THE REAR OF THE HOUSE

lifts
the

Early tries to push up the kitchen window. It barely
three inches before jamming. Through the room we see
little girl and her father step to the front door.

EXT. FRONT DOOR

not

A MIDDLE AGED FARMER with tanned leathery skin. He is
happy. Brian extends his hand...

BRIAN

(friendly)

Hi, my name is Brian Kessler.

extended

The father says nothing and does not respond to the
hand. Brian retracts his hand.

BRIAN

(continues -- less
confident)

I'm a writer, I'm working on a book
about famous murderers.

AT THE SWING SET

wind. A Adele swings higher. Her summer dress ripples in the
smile on her face.

EXT. KITCHEN WINDOW

reach Early's entire arm is through the opening. His shoulder
pulling it presses against the window pane. But still he can't
the toward him. The purse slides closer, inch by inch. All
while, he keeps one eye on the Farmer across the room.

turned to EARLY'S POV (ACROSS THE ROOM) The Farmer's back is
the kitchen as he listens silently to Brian.

BRIAN

...I'm sure you're aware that this
is the Novak house...

AT THE SWING SET

Euphoric. Adele swings even higher. She's lost in the moment.

EXT. FRONT DOOR

BRIAN

(corrects himself)

...I mean, this was the Novak house...

(pause)

With your permission I'd like to
come in and photograph...

face. Before Brian can finish, the man slams the door in his

INT. KITCHEN (ANGLE ON FARMER)

The Farmer turns away from the front door.

FARMER

(muttering)
Goddamned ghouls...

IN THE KITCHEN

We see that Early and the purse have gone.

EXT. FRONT DOOR

not
Brian is surprised. He just stands there a moment. He's
sure whether to knock again.

EXT. SWING SET

The empty swing sways back and forth.

EXT. LINCOLN

Brian and Carrie walk back to the car.

BRIAN

(upset)
We could have been in and out of
there in less than ten minutes...

CARRIE

Hey, I got some great stuff... it's
okay.

and
Brian continues on in a huff until Carrie breaks stride
stops. She pulls him next to her.

CARRIE

It's okay... okay?

glance,
Brian glances back at the house. She interrupts his
kisses him.

BRIAN

(continuing on the
heel of the kiss)
...That house is part of American
history now, whether he likes it or
not.

They enter the car.

EARLY

Forget about it Bri'. I wouldn't be surprised if that Karma thing don't come back and get him.

belief.
smiling
Carrie, surprised at Early's new found philosophical
She looks into her side view mirror... And sees Early
back at her. Carrie looks away...

CARRIE'S POV

background... as
watches
Shifts from the mirror to the house in the
the car pulls out of the driveway, the little girl
from her porch.

OMITTED

Sequence omitted from original script.

EXT. - LINCOLN PULLS UP TO MOTEL AND PARKS.

INT. MOTEL RESTAURANT - NIGHT

having
one of
A small roadside diner. A fair number of people inside
dinner. Adele, Early, Carrie, and Brian are seated at
the tables.

AT THEIR TABLE

with
right
Carrie watches Early eat with a kind of horrible, rude
fascination. He has no table manners at all. He eats
his elbows on the table, fork wedged in the fist of his
hand. All the while, he chews with his mouth open. He's
serious about his "eating."

BRIAN

(studying his map)
Well we've come three hundred miles
so far. Not a bad day's haul.

Early doesn't bother to respond. He keeps eating.

BRIAN

You got any family or friends in

California, Early?

CU ANGLE ON EARLY

With a piece of bread he mops up the gravy on his
plate.

EARLY

(chewing)

Nope... You?

ANGLE UNDER THE TABLE

Early's foot itches... He tries to scratch it but it
doesn't
do any good.

BRIAN (O.S.)

No.

ADELE (O.S.)

Me neither. How 'bout you Carrie?

CARRIE (O.S.)

No.

ANGLE - THE GROUP

As Brian folds up the map. Early takes off his boot,
then
his well-worn sock. Carrie's look of disgust grows as
Early
brings his foot up onto his lap and scratches it while
he
eats. Carrie puts her fork down: dinner is over for
her.

ADELE

...Well, least we got each other.
That's somethin'.

OMITTED

OMITTED

Brian looks up, sees Carrie's expression... Then what's
plate.
causing it... Early mops up the last bit of food on his
puts
He notices Brian and Carrie staring at him and slowly
his foot back down on the floor -- then the sock.

pulling
tab
Brian picks up the check to see the total... Starts
his wallet out... Isn't quite sure how to bring up the
to Early.

EARLY

Thanks Bri', I'll get the next one.
(prompts Adele)
Think it's time we hit the sack.

and
goodnight.
Early winks at Brian, Carrie catches the wink. Early
Adele get up and head for the door. Adele waves

ADELE

(to Carrie)
Sweet dreams.

INT. CARRIE AND BRIAN'S MOTEL ROOM - NIGHT

Carrie
brushing her
In
his
Close on Carrie, she is reflected in a mirror. Reveal,
wearing only a T-shirt is at the vanity angrily
teeth. In the bathroom next to her, a bath is running.
the adjacent bedroom, Brian is in the bed working on
notes.

INT. BATHROOM

CARRIE

(spits out a mouthful
of water)
You mean because I object to having
somebody take off their shoe and
scratch their foot while I'm eating
I'm prejudiced?

INT. BEDROOM - SAME TIME

BRIAN

(reading notes)
He can't help the way he was raised.
I kinda feel sorry for him.

INT. BATHROOM

Carrie pauses in brushing her teeth.

CARRIE

Feel sorry for him? Obviously you didn't get a whiff of that sock?

BRIAN (O.S.)

Bitch, bitch, bitch!

CARRIE

(under her breath)
Up yours.

BRIAN

I heard that.

INT. BATHROOM

gives Carrie finishes brushing her teeth. Secretively she
Brian the finger...

BRIAN (O.S.)

...heard that too.

It's Carrie glances at the bath water running in the tub.
bath rusty brown and disgusting. She pulls the plug on the
idea.

INT. EARLY AND ADELE'S MOTEL BATHROOM ROOM - SAME TIME

stolen The tap is running at the sink as Early empties the
cash. purse. He adds the last few coins to a small pile of

EARLY

Can you believe thirty bucks for this room... for what? A lumpy mattress, that crummy TV and a crapper.

ADELE (O.S.)

Early, sing me a song.

purse. Early continues to sift through all the items from the

EARLY

Which one.

INT. EARLY AND ADELE'S MOTEL ROOM

Adele starts to sing a song.

OMITTED

Early start sing with her... As the song ends.

ADELE

(laughs)

Hey can we go to that Chinese
restaurant when we get to Los Angeles?
You know, to see all them famous
footprints?

ON EARLY IN BATHROOM

pulls
Early reaches down into the bottom of the purse and
out a pair of glistening stainless steel scissors.

EARLY

Only if they let me put mine down
too.

the
He stares at the scissors curiously, then switches off
bathroom light.

DARKNESS

BRIAN (O.S.)

Look Carrie, we're gonna be stuck
with these people for a week...

Click, a light is turned on. Revealing...

INT. BRIAN AND CARRIE'S ROOM - SAME TIME

are
Brian has turned on the nightstand light. He and Carrie
lying in bed.

BRIAN

...And all I'm saying is I think we
ought to try and get along with them.
That's all.

CARRIE

You try, I'm gonna pretend they're
with somebody else.

BRIAN

Carrie.

CARRIE

I don't want to talk about it.

Brian turns the light off. From the blackness...

CARRIE

Pretty smooth how he stiffed us on dinner?

Brian switches the light back on.

BRIAN

He didn't stiff us. He paid for the gas remember.

Silence... Brian reaches out for the light... when

CARRIE

I'm telling you he's nearly broke and we're going to end up paying for those two.

Brian decides to leave the light on. He moves closer to Carrie. He slides up against her backside. He reaches

for

her under the sheets. Kisses her neck.

BRIAN

You finished?

Carrie pushes her body up against his in response.

CARRIE

...Um, maybe... maybe not.

Brian's mouth moves down along her back. He slips the sheets. From the expression on her face, she approves... Yet she can't resist slipping in another

beneath
obviously
remark...

CARRIE

...Um... Funky fucking sock.

Carrie rolls over on her back. Brian moves on top of

her.

Kisses her stomach.

CARRIE

...and what's with that hair? Is that grease or motor oil or what?

hair.
kissing
Pulls
Carrie reaches down and grabs two fists full of Brian's
She pulls him to her. He slides up along her chest,
her. Things heat up. She reaches out, grasps his arms.
him closer.

CARRIE

...you believe that tattoo? Looks like he had another girls name there and carved it out.

sweating
to
Brian bites at her neck. She stops talking. His
shoulder presses against her face. She turns her head
encourage him.

reflections.
In the dresser mirror... she sees their shadowy
Their bodies atangle under the sheets.

CARRIE

...and that body odor.

Intoxicates
her. The
as
Their reflection in the mirror intrigues her.
her. His aggression excites her. She pulls him into
metal bedframe bangs against the motel wall repeatedly
they make love.

divider
Then slowly, the camera bisects the plaster and lumber
and emerges in the next room...

TO FIND

to
the
notices
Early leaning quietly against the same wall. Listening
them. As he does, he uses the scissors to cut through
crusty bandage on his finger. Then, across the room he
Adele in bed asleep... the scissors stop.

OMITTED

Sequence omitted from original script.

EXT. EARLY'S MOTEL ROOM - MORNING

Lager
is
one
table and
Early exits his motel room, opens a bottle of Lucky
against a soda dispenser, and walks over to the motel
diner.

INT. MOTEL DINER

Early enters the diner drinking his morning beer. Adele
is
not with him. He spots Brian and Carrie seated opposite
one
another in one of the booths. He walks up to their
table and
drops down uninvited on the seat next to Carrie.

BRIAN

Morning...

Early lifts his beer bottle in salute.

EARLY

Bri'.

CARRIE

Where's Adele?

EARLY

She wasn't feeling so good.

The WAITRESS arrives with a menu, offers it to Early.

WAITRESS

Breakfast?

EARLY

(burps)

Nah... Don't eat breakfast. Never
have.

The Waitress notices Early's bottle of beer.

WAITRESS

Ah sir... sir.

She gets Early's attention.

WAITRESS

(concerned)

We ah... don't have a liquor license here. So I'm afraid...

EARLY

Well don't be, I got plenty more where this one came from.

The Waitress gives him a curious look and walks away.

expression
approaching
resemble

Just then, Brian look past Early... A surprised
crosses Brian's face. Early turns to see... Adele
the table. Her hair has been crudely chopped to
Carrie's. It looks like shit.

CARRIE

(at a loss for words)

You cut your hair.

sits

Adele smiles, pleased with Carrie for noticing. She
down next to Brian.

ADELE

Early cut it.

(smiles at Early)

...Once he gets an idea in his head
there's no holding him back.

a

Carrie looks to Brian curiously. Adele is distracted by
small cactus on the window near the table.

BRIAN

Nice job Early.

the

Carrie notices Adele's 'new' (stolen) purse... We see
wheels turning in Carrie's head. How? Where?

OMITTED

Sequence omitted from original script.

EXT. MOTEL - LATER

Brian

Early walks toward the Lincoln. It is parked outside

open.
she's in
for a
his
out

and Carrie's room. The front door is ajar, he pushes it
He sees Carrie's reflection in the bathroom mirror,
her underwear, pulling on her jeans. Early watches her
moment. There's no mistaking what's on his mind... as
eyes scan her body. Carrie pulls on her T-shirt, steps
of the bathroom and sees Early just outside the door.

EARLY

...Need a hand with those bags?

CARRIE

No, thanks, I can manage.

INT. MOTEL ROOM - SAME TIME

last few
Relieved, she
standing

Carrie turns back to the dresser and gathers up the
things. She glances into the dresser mirror looking for
Early's reflection at the door, but he's gone.
turns the corner to grab her bags and finds Early
right there! Looking at her. He startles her.

EARLY

I got 'em.

watches

He picks up her bags and walks out of the room. Carrie
him, then she steps to the doorway.

BRIAN (O.S.)

All set?

CARRIE

(startled)

Fuck!

BRIAN

Take your time.

CARRIE LOOKS BACK TO EARLY

CARRIE'S POV - EXT. MOTEL

sees

Early places the bags in the Lincoln's trunk. Adele

Early carrying Carrie's bag, Adele looks jealous.

EXT. MOTEL

In the foreground Carrie's door closes.

TO BLACK.

EXT. LINCOLN/HIGHWAY - LATER

Lincoln passes through frame.

INT. MOVING LINCOLN - NOON

Early
up
lobby.
the
Brian

Brian at wheel, Carrie next to him loading her camera.
in the back seat, Adele next to him pulls out some make
from her bag, we see the little cactus from the motel
She begins to put on some lipstick. Early reaches into
frontseat and grabs the manuscript that sits between
and Carrie.

EARLY

(starts to read)

This the book your writing?

BRIAN

It's just a work in progress, kinda
rough.

EARLY

This guy killed a mess of people.

BRIAN

Who?

EARLY

Henry Lucas.

BRIAN

Henry Lee Lucas. Well he was only
convicted of killing eleven but he
claimed to have killed over three
hundred.

EARLY

Wonder what all them people done
made him so mad?

Brian looks to Early in his rear-view mirror.

BANG!!

pulling

The front tire blows... the car lurches. Brian reacts, the Lincoln to the side of the road in a dusty halt.

EXT. LINCOLN/HIGHWAY - NOON

tire.

Brian and Early unload the trunk to get to the spare

AT THE RIGHT FRONT TIRE

Brian struggles with the wheel and the jack.

EARLY

Here Bri' let me do that.

up

Early takes over. He pulls off his shirt, jacks the car and begins replacing the wheel with ease.

EARLY

How did he get away with it for so long anyhow?

BRIAN

He almost always killed strangers. Spent years moving on from one place to another. That made it real hard to track him down.

Adele

reading

shots.

lean

Click!!

Carrie scans the landscape with her camera. She sees walking around a small roadside graveyard. She is the epitaphs on the headstones. Carrie fires off a few Then she sees Early, she can't help but notice Early's body. She zooms in on his muscles and prison tattoo.

putting

Early completes the task. Together he and Brian begin everything back in the trunk.

Suddenly, from behind, Adele jumps onto Early's back, surprising him. He gives her a "horsey ride" around the

Lincoln.

ON CARRIE

She notices Early's wallet on the ground.

ON EARLY AND ADELE

She's riding him, covering his eyes playfully.

ON CARRIE

She picks up the wallet.

BENEATH THE LINCOLN

Early's feet galloping.

ON CARRIE

inside. She opens the wallet to find two one dollar bills

WITH EARLY AND ADELE

in As they come around the side of the car and to a stop
front of Carrie. She holds up his wallet... watches his
eyes.

CARRIE

You dropped this.

ADELE

Early Grayce if this ain't your lucky
day.

them She hands the wallet back to him. Something between
goes unspoken.

EXT. A GAS STATION - LATER THAT DAY

The Lincoln pulls in.

INT. LINCOLN

BRIAN

I guess it's your turn to pay Early.

she Early nods and Brian looks over to Carrie, making sure

heard. The four of them get out of the car.

EXT. GAS PUMP ISLAND

his
the
see
and

Early starts toward the gas station store. He checks wallet, two dollars left. Carrie and Adele lean against car. Carrie lights up a cigarette. She watches Early to what his next move will be. Brian removes the gas cap sticks the gas pump nozzle in. It pumps away.

CLOSE ON THE GAS METER

Click...

It starts turning over... \$\$\$\$ Click... Click...

EXT. GAS STATION

expressionless.

(crossing the tarmac)... with Early. His face His mind racing...

EXT. GAS PUMP ISLAND

Carrie

Brian walks around the Lincoln; checking the tires. watches Early intently.

CLOSE ON EARLY

He walks toward the entrance.

HIS POV

It

Inside the store he sees a video surveillance camera. worries him. Distracts him momentarily.

LOUDLY!

Suddenly from behind him... o.s. A car horn HONKS

just
the
the
the car

Early turns to see a late model Mercedes behind him. He gazes at the driver. Aggravated, the driver leans on horn and motions Early out of his way. Early stares at man a moment longer, then steps to one side and lets

pull past him.

WIDE ON THE GAS STATION

wheel
clip
mini

A FAT MAN in his late thirties exits from behind the
of the Mercedes. Early watches him as he takes a money
from his pocket and walks toward the entrance to the
market.

EXT. GAS PUMP ISLAND

Click...

The gas meter dial continues to go around. \$\$\$\$
Click... Click...

NEW ANGLE

take

The girls leaning against the car. Adele watches Carrie
a drag on her cigarette.

ADELE

I used to smoke before I met Early.
But he broke me of that.

Her remark gets Carrie's attention.

CARRIE

Broke you?

ON EARLY

He watches the Fat Man inside the office.

EARLY'S POV - EXT./INT. GAS STATION

the

The Fat Man pays THE ATTENDANT for gas and is handed
restroom key.

EXT. GAS PUMP ISLAND

Carrie

Brian walks to the front of the Lincoln. He passes
and Adele...

ADELE

Early don't think women should smoke
or curse or drink liquor.

CARRIE

So you don't do any of those things.

lost Carrie takes a quick look to the mini-market. She's
sight of Early.

ADELE

Better not, or Early'd whip me.

CARRIE

(back to Adele)

He whips you?

INT./EXT. BATHROOM

door The Fat Man turns the key and enters the bathroom. The
starts to swing shut behind him, but...

TWO FINGERS catch it before it does.

ADELE (O.S.)

Only when I deserve it.

EXT. GAS PUMP ISLAND

Brian lifts the hood of the Lincoln... Reaches for the radiator cap.

INT. BATHROOM

ureterostomy The Fat Man is standing at the urinal. He has a
bag he's emptying, when...

fills the Early's hand hits the blow dryer. A whirring sound
from room. The Fat Man turns his head. Early lunges at him
across behind, yanks his head back and rips a switchblade
his throat!

EXT. GAS PUMP ISLAND - CU

A BLAST of steam from the radiator startles Brian!

INT. BATHROOM

his
head

The Fat Man clutches at his throat. Sees the blood on palms. He looks up in shock. Early pounds the man's into the wall.

EXT. GAS PUMP ISLAND

Brian checking the oil, pulls out the dip stick.

NEW ANGLE: CU

Black oil runs down the metal blade.

INT. BATHROOM

hand
The Fat
blood
pries

The Fat Man falls to his knees against the urinal. His grasping the lever. The urinal flushes. Water flows. Man's blood mixes with it. The urinal overflows. The tinged water spills onto the white tile floor. Early the dead man's fist off the lever.

EXT. GAS PUMP ISLAND

Brian slams the Lincoln's hood shut.

INT. BATHROOM

Early struggles to turn the fat corpse over.

EXT. GAS PUMP ISLAND

the

Brian steps up to the gas nozzle and pulls it out of car.

INT. BATHROOM

money

Early reaches in the dead man's pocket and removes his clip.

EXT. GAS PUMP ISLAND

The gas meter stops turning.

INT. BATHROOM

sink.
the

Early calmly washes his hands in the beat up ceramic
He pulls a comb from his pocket and combs his hair in
mirror.

EXT. GAS PUMP ISLAND

Water

Brian pulls a squeegee across the front windshield.
washes the dirt away.

INT. BATHROOM - EXTREME CU

The bloody water spiralling down the drain hole.

EXT. GAS STATION

Brian,

Early exits the bathroom... and runs straight into
about to enter.

EARLY

(friendly)

Hey Bri'... ah... You don't want to
go in there. It's a real mess, if
you know what I mean.

stream
the

Brian glances at the bathroom door. Down below, a thin
of the Fat Man's blood begins to trickle out from under
door... just barely touching the toe of Brian's shoe.

BRIAN

That bad?

EARLY

...Then some.

toward

Early puts his arm around Brian and turns him back
the car.

AT THE CAR

steps

Adele takes a photo of them, approaching. The attendant
up to Carrie.

ATTENDANT

(to Carrie)

Comes to twenty eight dollars.

CARRIE

Talk to him.

car,
Carrie points to Early. As Brian and Early approach the
Early pulls out the money clip.

EARLY

Call it an even thirty.

sees
Early peels off thirty bucks from the money clip. He
Carrie watching him, Early smiles.

EARLY

I'll drive Bri'.

climbs
Hearing that, Carrie climbs into the back seat. Adele
over the backrest into the frontseat.

EARLY

Adele, get in the back.

She climbs again into the backseat.

EXT. LINCOLN CRUISING

INT. LINCOLN DRIVING DOWN THE ROAD - DAYTIME

notes
to
Early is driving. Brian riding shotgun, is making some
in his manuscript. Adele is teaching a reluctant Carrie
play a card game called "SNAP."

ADELE

...Hey you're good. Thought you said
you never played before?

CARRIE

I haven't... I'm a fast learner.

ON EARLY AND BRIAN

EARLY

...They never caught that Black Dolya
Killer, huh?

BRIAN

Dahlia, no.

EARLY

Now why is that?

BRIAN

Some people think it's because he never killed again. He just disappeared back into society.

EARLY

You don't sound too convinced 'bout that?

BRIAN

I always thought it was the work of a serial killer. Anyone who took that much time and care bisecting another human being must have been enjoying it and would have done it again. And again. Until someone stopped him.

EARLY

That your... "theory", ain't that what they call it?

BRIAN

Yeah.

EARLY

You wanna hear mine?

Adele.

Carrie listens in as she continues to play cards with

BRIAN

(amused)

Sure.

EARLY

Ain't you goin' to record it?

Brian picks up his tape recorder.

BRIAN

(into tape)

Early Grayce, June twenty third.

Brian hands Early the hand held tape recorder.

EARLY

(into tape)
Well I'll just bet he's still alive.
Old, livin' in some trailer park or
somethin' somewhere, but still alive.
Thinkin' every night 'bout what he
done. Goin' over and over it in his
mind. How smart he was for getting
away with it.

She
Adele's
Startled,
Carrie is chilled by the intensity of Early's remark.
watches him out of the corner of her eye. SMACK!
hand hits the pile of cards and she wins the game.
Carrie turns back to Adele.

ADELE

(to Carrie)
You lose!

BRIAN

(to Early)
I suppose anything's possible.

his
Brian puts one leg across the other and goes back to
notes.

NEW ANGLE: CLOSE UP BRIAN'S SHOE

Revealing... the blood encrusted toe of his shoe.

NEW ANGLE: CU ON EARLY

EARLY

You ever play any pool Bri'?

EARLY'S POV

Up ahead a HONKY TONK BAR with a large sign "POOL
TABLES,

BOWLING & MUSIC"

EXT. COUNTRY ROAD

The Lincoln passes by the LARGE SIGN.

BRIAN (O.S.)

I can hold my own...

EXT. MOTEL - DUSK

below.
flicker

A high angle looks down on the modest cluster of rooms
The motel sign pulses erratically in foreground. Moths
about the light.

CLOSER

room.
running.

The Lincoln is parked in front of Brian and Carrie's
The horn honks. Early is behind the wheel, engine
Brian steps out of the motel room.

CARRIE (O.S.)

Hey Minnesota Fats!

Carrie appears at the door holding her camera.

CARRIE

(sarcastic)

Don't forget your key.

She hands Brian the key.

BRIAN

Why'd I open my big mouth?

Brian takes the key and walks to the car.

enters
Carrie sees Adele standing outside her door. Brian
the Lincoln.

CARRIE

(to Adele)

Why didn't you go with them?

The Lincoln pulls away.

ADELE

I told you how Early feels 'bout a
woman drinking.

CARRIE

How'd you meet Early?

a
Carrie swings the camera around to Adele, and snaps off
shot.

ADELE

(grins)

I was hitchhiking' one day and he picked me up. At first I wasn't gonna get in on account of his car was in such sorry shape. I said, "I ain't never seen a white man drivin' a car like this."

while
that
carries on

Carrie snaps another shot of Adele. Every once in a while Adele feels like she should be "posing" for the shots Carrie's taking of her. So, occasionally, as she carries on her conversation with Carrie, she does.

CARRIE'S POV THRU CAMERA

ADELE

(continues)

An' he said right back, "You shouldn't judge by appearances little lady... this vehicle might just be a flying saucer disguised as a car, for all you know."

CARRIE'S POV THRU CAMERA - AS SHE ZOOMS IN TIGHTER ON

ADELE

ADELE

Well, I got in and we got to talkin', and the next thing I know, I'd moved in with him in this old trailer.

(beat)

Hey! Wouldn't it be something if we all ended up sharing a house together in California?

ON CARRIE

She lowers the camera from her eye and studies Adele.

CARRIE

You know I can fix that haircut for you, if you want?

ADELE

You can?

EXT. BOWLING ALLEY BAR - NIGHT

American
Lincoln
Lincoln

A nondescript "joint" on the outskirts of town.
cars. American pickup trucks parked outside. The
pulls into foreground and parks. Early gets out of the
and looks around.

EARLY

I wonder if there's any "doors" out
here?

Brian exits the Lincoln and looks at Early questioning.

EARLY

You know... "openings" to other
dimensions.

(pause)

I read there are a lot of them out
West, mostly in the desert. They say
if you know what you're doing, you
can travel anywhere in the Universe
in a matter of seconds. Wouldn't
that come in handy?

to say
bar.
Brian looks at him blankly. He can't think of a thing
in response. Early walks toward the entrance of the
bar.
Brian joins him.

BRIAN

By the way, I'm not much of a pool
player.

EARLY

Shit, it ain't hard to play pool. I
can teach you everything ya need ta
know.

BRIAN

Yeah?

EARLY

Hell yeah! I'll even spot ya a few
points first game.

BRIAN

Wait a minute. You're gonna hustle
me?

EARLY

Nah... how much money have you got?

They both laugh and enter the bar.

CARRIE'S MOTEL ROOM - SAME TIME

mirror
mirror
cigarette

Adele is sitting in a chair in front of the dresser drinking a beer. Carrie is cutting her hair. In the Adele watches Carrie for a moment. She notices the dangling from her lips.

ADELE

How do you get your cigarette to stay there like that.

Carrie looks in the mirror.

CARRIE

I'm cool.

ADELE

Could I try that?

Adele.
down

Carrie takes out a fresh cigarette and hands it to

Together they stare into the mirror with their dangling cigarettes. Adele drops her cigarette, as she reaches

for it she notices Carrie's portfolio.

ADELE

What's this?

CARRIE

It's a portfolio of my work.

ADELE

Your pictures. Can I see 'em?

CARRIE

Sure.

lap.
binder
the

Adele grabs the black leather binder and sets it in her

Carrie continues to cut Adele's hair. Adele opens the

and takes a look at the first erotic image and slaps

cover back down. She's embarrassed.

ADELE

Jesus!

shocking
Carrie watches her in amusement. After a moment, Adele reconsiders, and opens the book. She gazes at the photograph.

ADELE

You took this picture?

CARRIE

Took 'em all.

through
Carrie resumes cutting Adele's hair. Adele thumbs several photographs.

CARRIE

That's me.

ADELE

No it is not!

CARRIE

Hold still.

ADELE

Sorry. Boy I'll tell ya, if Early found a picture of me like that I'd be black and blue for a week.

Carrie
Adele notices Carrie's scowl in the dresser mirror. stops cutting.

CARRIE

(suddenly serious)
You shouldn't let him do that to you...

ADELE

Do what?

CARRIE

Adele... are you serious?

ADELE

(defensive)
You think Early's bad to me, don't you?

CARRIE

Yeah.

Carrie starts cutting Adele's hair again.

ADELE

Well... You're wrong. I ain't saying
Early ain't never hit me... but he
never hurt me.

scissor
Adele's
When Carrie doesn't respond, Adele grabs Carrie's
hand and stops her from continuing. Carrie looks at
reflection in the dresser mirror.

ADELE

(continues)

...When I was fourteen years old
three boys raped me in the back of a
truck, and beat me so bad I was in
bed for almost four months...

(beat)

...I feel safe with Early, most the
time he treats me pretty good. And I
know he wouldn't let nothin' like
that ever happen to me again...

new
Carrie is speechless, Adele looks in the mirror at her
haircut.

ADELE

Hey, that ain't so bad now.

INT. BOWLING ALLEY BAR

thirty. The
Wasted.
The patrons are young men and women. Eighteen to
River's Edge kids today. Leather. Ludes and Beer.
Rowdy.

she
YOUNG
We follow one of the waitresses through the bar... As
passes by a pool table one of the players, A LARGE
CRACKER, makes a grab at her...

LARGE YOUNG CRACKER

When you gonna give me so o' that!

She spins safely out of his reach.

WAITRESS

Maybe when you grow up a little sonny.

laugh at
Some guys, close enough to hear her over the noise,
her put down. She moves on until she reaches...

with
Brian standing near a small high table. Early's not
to
him. She sets four beers down on the table. Brian tries
mouth to
talk to her over the music. He leans in close. His
her ear.

BRIAN

These aren't Lucky Lager, I ordered
Lucky Lager.

WAITRESS

Sorry honey, 'ain't nothin Lucky
around here.

the
The waitress laughs. Brian smiles and glances around
him.
room. He notices the Large Young Cracker staring at

ACROSS THE ROOM

to
Early steps out of the bathroom and makes his way back
Brian.

NEW ANGLE ON BRIAN

turns
He watches the waitress disappear into the crowd, then
to find the Large Young Cracker in his face!

YOUNG CRACKER

What did you say to her city boy!

The Young Cracker is obviously very drunk.

BRIAN

Nothing, I jus...

YOUNG CRACKER

(cuts him off)
What's a jism gargling cum drunk
fairy like you looking at a pretty
girl like that for anyway?

The Young Cracker doesn't notice Early return from the
bathroom. He moves in next to Brian. Early is relaxed
and
closer
nonchalant as he looks over the Young Cracker. He leans
to Brian.

EARLY
(matter of factly)
You'd better hit him first Bri',
'cos it's comin'.

With his eyes on Brian, Early grabs a beer. Brian is
scared,
Cracker,
and confused, with one ear and one eye on the Young
the other on Early.

YOUNG CRACKER
This yur' boyfriend?

BRIAN
(dumbfounded)
What?

EARLY
Hit him.

Early looks at the beer.

EARLY
(angry)
Bri' this shit ain't Lucky Lager!
Early takes a swig off the beer, grimaces and sprays it
out.
his
It hits the Young Cracker. The Cracker looks down at
shirt in shock. Early is oblivious.

YOUNG CRACKER
(to Early)
Hey Asshole!

Early
Brian is frozen, confused, doesn't know who to address.
continues to ignore the Young Cracker.

BRIAN

They don't stock it here Early.

YOUNG CRACKER

(to Early, furious)

Why you fuckin'...

smashes
Cracker
him in
Early
work

The Young Cracker moves to hit Early. Early swiftly his beer bottle into the oncoming face. The Young doubles over clutching his face in agony. Early kicks the face, sending the Young Cracker to the ground. Early finishes him off with several more kicks from his heavy boots.

heart
Early,
away. The

Two large tough guys approach Early and Brian. Brian's racing, Early cool as a cucumber. Instead of taking on they stop, reach down and drag the unconscious man waitress returns to their table.

WAITRESS

Sorry about that, he's always causing trouble.

She sets down two beers and two shots, doubles.

WAITRESS

These are on the house.

OMITTED

Sequence omitted from original script.

INT. CARRIE AND BRIAN'S MOTEL ROOM - NIGHT

them.
foot in
Neither

Carrie and Adele split the last bottle of beer between They are sitting on the floor and Adele has Carrie's her lap. She's painting Carrie's toenails bright red. of them is feeling any pain.

ADELE

My momma's a beautician. Guess that's where I get it from. She wouldn't hear of my moving in with Early... on account of his just getting out of jail and all. Ain't seen her in nearly a year now. I wish she'd call me, just once.

CARRIE

(interrupting)

What's Early been in jail for?

ADELE

(reluctantly)

Carryin' a gun.

CARRIE

...Anything else?

ADELE

An' resistin' arrest... At least that's what the Police said.

CARRIE

Jeez... Adele!

Adele realizes she has said too much, looks at her watch.

ADELE

I'd better be goin'. It's late.

Adele hastily weaves her way out the door.

CARRIE

Great.

Cottonballs
Carrie stares down at her feet. Red toenails.
between the toes.

OMITTED

Sequence omitted from original script.

EXT. THE BOWLING ALLEY BAR

the
Early and Brian exit the bar. They make their way to
Lincoln. On the way...

EARLY

Got to see a man about a mule.

Brian looks at Early, doesn't understand.

EARLY

Gotta take a piss.

Early branches off behind the car.

EARLY

Any reebz left in the back seat?

Early starts to take a leak.

EARLY

Aaahhhhh...

(relief)

That's what we used to call a beer
when we was kids... Beer spelled
backwards.

Lager.
the

Brian reaches in the back seat and grabs the last Lucky

He crosses to the other side of the car and hands Early

beer.

BRIAN

Last one.

Early stares at the last of the Lucky Lagers.

EARLY

...Well I probably drunk more than
my share, anyway... you go on an'
have it.

BRIAN

No, it's all yours. It's on me...
for saving my ass back there.

Early takes the beer.

EARLY

Hey, that's what buddies are for,
right...?

into

Early polishes off the rest of the bottle and heaves it

the woods.

EARLY

(voice drops almost
to a whisper)

You know those doors I was talking
about? Found two of them back in
Kentucky. Shit, I wasn't even looking
for one the first time. Me and the
boys are just swingin' our sickles
by the side of the road, and I turned
around and there it was... this door
with this bright blinding white light
all around it... course I'm thinkin'
I must be sunstroked or somethin'...
so I close my eyes figurin' I'll
count ten and it'll be gone right...
so I'm countin'...

(he closes his eyes)

...1-2-3-4-5... an' I'm 'bout ta
piss myself right... -6-7-8-9... 10.
An' I open my eyes slow, spectin' it
won't be there right...

Brian's

When Early opens his eyes, he sees a concerned look on
face.

EARLY

(unconvincingly)

...and it wasn't.

An awkward silence.

both
off.

Then Early starts laughing. Brian follows suit. They
climb back in the car. Their forced laughter trails

Brian shifts the Lincoln back into gear and segues
awkwardly...

BRIAN

What were you "swinging a sickle"
for?

what

Early stares at Brian. For a moment Brian is unsure
Early will say, or do? Then Early grins...

EARLY

For... 'bout three years.

Brian brakes their eye contact, looks back out onto the
highway and just drives off.

OMITTED

Sequence omitted from original script.

INT. BRIAN AND CARRIE'S MOTEL ROOM - LATER

doorway.
key...
Carrie

The door opens revealing Brian silhouetted in the
Under the influence of Lucky Lager, he fumbles with the
gets inside and noisily shuts the door behind him.
remains stonily silent, in the dark.

BRIAN

Gotta see a man about a mule... What's
wrong?

A few seconds pass.

CARRIE

The same thing that's been "wrong"
the whole trip. Your good buddy Early.

Reveals
without

Carrie, in bed, switches on the side table light.
Brian leaning on the wall trying to get his shoes off
falling over.

BRIAN

Who said he's my good buddy?

CARRIE

You sure been acting like you were...
(redneck accent)
...Out whoopin' it up, a drankin'
and ever' thang.

Brian points to the empty beer bottles on the table.

BRIAN

Hey come on, you two were drinking
too... so what's the big deal.

Brian throws his shoes somewhere and heads toward the
bathroom.

CARRIE

Yeah, and you should've seen how
terrified she was that he'd find

out. He beats her.

BRIAN

How do you know that?

CARRIE

She told me...

(adding)

...but only when she "deserves" it.
Did you know he was in jail?

BATHROOM

Brian turns on the light. Takes a piss. A long one.

BRIAN

Yeah, for stealing a car. Aaahhhh.

Suddenly, from right behind him:

CARRIE (O.S.)

Bullshit!

Startled, Brian turns to see Carrie.

CARRIE

...He told her it was for carrying a
gun, but the truth could be murder
for all we know.

No response from Brian. Carrie walks away.

LIVING ROOM

Carrie steps over to the bed, pulls the sheets back.

Brian

leans out the bathroom door:

BRIAN

Stop being so fucking melodramatic!
If it was murder he'd still be locked
up or on parole, in which case he
wouldn't be allowed to leave the
state.

CARRIE

Maybe he wasn't allowed to leave!
Geezus Brian!

Brian smacks himself on the forehead (a sarcastic "how

stupid

admits... of me!") He pulls his shirt off over his head, and

BRIAN

(sarcastically)

Of course! The accent, the clothes,
and those table manners!... He's got
to be a mass murderer!

(pause)

What else could he be?

doorway,
bed. He switches off the bathroom light, steps out of the
and begins to pull his jeans off. Carrie climbs into

BRIAN

You know, it wouldn't even surprise
me if he turned out to be... a
Republican!

dark, we Brian tosses his jeans and moves toward the bed. Carrie
switches off the the only light in the room. In the
hear a thud as Brian trips over a chair.

BRIAN

Goddamnit!... my fucking toe!

EXT. BRIAN AND CARRIE'S MOTEL ROOM - A MOMENT LATER

Carrie leaves the motel room, ice bucket in hand.

CARRIE

(to Brian inside room)

Try not to lose consciousness 'til I
get back.

EXT. MOTEL CORRIDOR

single At the far end of a narrow hallway, Carrie finds an ice
machine rumbling away noisily. The only illumination, a
fluorescent light bulb, hangs suspended above it.

AT THE ICE MACHINE

scavenges
of With her arm buried inside the ice machine, Carrie
for what little ice there is... when, out of the corner
her eye, she notices...

SOMEONE standing at the other end of the corridor. The silhouette of a man.

for Carrie stops. Her eyes scan the claustrophobic hallway another way out. There is none.

handful of She tries to ignore the situation. Grabs another
mind ice cubes. The man approaches. Carrie stops again. Her
nears the races. The man's face slowly becomes visible as he
fluorescent light. It's Early.

EARLY

Ain't you done enough drinking for tonight?

CARRIE

...Brian hurt his foot.

His Early reaches past her into the ice machine and grabs a
at solitary cube. He puts it in his mouth, sucks on it.
torso is drenched in sweat. He catches Carrie staring
him.

EARLY

Sometimes... Don't know why it is...
I get so hot I can't stand it. I
just start sweating like a dog. You
ever get like that?

CARRIE

(tenuous)

No.

it Early spits the ice cube back into his hand. He presses
against the back of his neck.

EARLY

I can feel it start to run down my
neck...
(he turns his back to
show her)
...and down my back... right into my
pants.

between Carrie follows a bead of ice water as it slides down his shoulder blades and along his back.

EARLY

...and everything starts stickin' together... keeps running down the back of my legs like two rivers racin' for my boots, see who gets there first.

his He snaps a look back to Carrie and finds her looking at ass. She diverts her glance.

EARLY

You never get that hot, huh?

see Carrie shakes her head no. Early looks in his hand to that his ice cube has melted.

CARRIE

I gotta get back before this ice melts.

another ice Carrie tries to slip past him. He reaches back into the machine, momentarily blocking her exit. He grabs cube. His face only inches from hers.

EARLY

...never?

CARRIE

No, never. Excuse me.

He pops the ice cube in his mouth and lets her pass.

EARLY

You like Skynard?

No response, Early chews up the ice cube.

OMITTED

Sequence omitted from original script.

EXT. LINCOLN LEAVING THE MOTEL - NEXT MORNING

The car crawls out of the parking lot.

INT. LINCOLN

hangover.
Carrie
back

Carrie is driving. Brian is contending with a major
There is still a silent tension between Brian and
from the argument the night before. Early is in the
with Adele. Brian moves his head and moans.

ADELE

My daddy always took sauerkraut juice
and tobasco sauce for a hangover,
mixed in one egg not two, and some
tomato juice...

desperate

From the front seat, Brian's hand springs up in a
plea for an end to Adele's colorful description.

BRIAN

I'm okay, thanks.

car

Brian rolls down his window for some fresh air, as the
pulls away.

EXT. LINCOLN ON HIGHWAY - MOMENTS LATER

THE CAR IS HEADING DOWN A COUNTRY ROAD.

INT. LINCOLN

her.

Carrie glances over at Brian, who is now asleep next to
She looks up into her rear-view mirror...

CARRIE'S POV: IN THE MIRROR

rummaging

Carrie's
again.

Early is asleep, leaning against the door. Adele is
through a large canvas bag on the seat next to her.
Suddenly... The wail of an approaching ambulance gets
attention. It roars by. Carrie glances in the mirror
The next instant, unexpectedly...

EXT. LINCOLN

halt.

She furiously pulls the car off the road to an abrupt

INT. LINCOLN

Brian's heads bangs against the side window.

BRIAN

What! What!

Adele
rustles.
Carrie nods toward the back seat. Brian turns and sees
looking back at them questioningly. Beside her, Early

BRIAN

What is it?

CARRIE

Look again!

automatic
Early's
eyes open.
Brian notices that Adele's rummaging has revealed an
pistol in the open canvas bag. Brian stares at it.

EXT. PARKED LINCOLN - LATER

silence is
Brian
old
of
A deserted plain. It's very quiet here. Until the
broken by the sound of gunshots. Reveal Early teaching
how to shoot. A row of tin cans are set up on a rusty
car. It's obvious that Brian's enthralled with the idea
shooting the gun. Even if he isn't hitting anything.

EARLY

Only thing my old man ever gave me
is that goddamn .45.

Brian fires off another shot, misses again.

EARLY

Bri', you're jerkin' it when you
pull the trigger, hold it real steady.

out of
her pocket.
Nearby stands an unhappy Carrie. Adele pulls her yoyo

ADELE

Boys'll be boys.

Carrie doesn't respond. Adele offers the yoyo to
Carrie.

ADELE

You know any tricks?

Carrie shakes her head no. Adele withdraws her offer.

ADELE

You wanna learn some?

Again Carrie declines. Her steely gaze returns to
Brian.

ON EARLY AND BRIAN

Early helps Brian to hold the gun.

EARLY

Steady... Breath in... now let half
of it out, and... fire.

BANG!! The can flies off the tree stump. Brian turns to
Carrie
back to
follow
to see her reaction... but she's already on her way
the car, and she's furious. Concerned, Brian starts to
after her... But Early grabs his attention.

EARLY

Bri, I want you to keep this gun...
consider it a present. Never know,
California could turn out to be a
dangerous place.

Brian gazes at the gun resting in the palm of his hand.

EXT. AN EMPTY HIGHWAY - DAY

The Lincoln rolling along.

INT. LINCOLN

Brian is driving. Carrie keeps to herself. In her side
mirror
lap. She
making
she catches a glimpse of Early curled up in Adele's
watches a moment longer... and realizes that they are

out. Beginning to kiss and touch one another.

EXT. HIGHWAY NEAR ABATTOIR - LATE AFTERNOON

The Lincoln turns off the main highway onto a dirt road. In the distance, we see a large rundown building.

INT. AN OLD DESERTED ABATTOIR - AFTERNOON

The Lincoln pulls up to the ramshackle structure. Brian glances to the back seat to make a remark to Early and Adele and sees that they are amorously engaged.

Brian and Carrie start to gather their stuff. Carrie opens the glove compartment, inside are boxes of film... and the .45 automatic. She takes a few packs of film, and closes the glove compartment.

EARLY

Tell ya Bri., I'm still a little sleepy,... think Adele and me are gonna take us a fiesta.

CARRIE

(pissed off)
Siesta.

Carrie reaches over and takes the keys from the ignition, she locks the glove compartment and pockets the key. Both the and Brian exit the car. As they start to walk toward Adele structure Brian hears a sound, he turns back to see. white leaning forward into the frontseat as the lincoln's big top starts to come up.

INT. ABATTOIR

Even in daylight, the interior of the dilapidated old building is equal parts unnerving, austere, and menacing. The last rays of sunlight stream through what remains of the windows.

meat-

The light falls on a long ominous row of wicked looking hooks hanging from the ceiling.

quiet

Carrie is getting her camera equipment ready. She's and uncommunicative.

NEW ANGLE

rest

CLOSE, on a small audio cassette player as it comes to rest on a giant butcher block table in the center of the room. Brian pops a cassette in the player.

CARRIE

What's that?

BRIAN

A copy of a tape they found. He recorded everything.

the

Camera in hand, Carrie begins to move about, despite the fact that this place repels her.

The

Brian presses a button on the audio cassette player.

we

small tinny speaker plays a bad recording of something slowly come to realize is the unmistakable sounds of a woman being tortured and pleading for her life.

woman

FLASH!! FLASH!!

angles.

Carrie fires off a series of shots from different

Screams

Brian scans the place trying to imagine what happened.

from the audio tape bounce off the walls.

BRIAN

(speaks into his small hand held tape recorder)

His mother had him working in here before he was eight years old... killing animals with a sledgehammer that was bigger than he was.

into Brian and Carrie walk through the remains of a doorway
another room.

BRIAN

When she was pissed at him, she'd
beat the shit out of him and lock
him in here overnight...

steady The pleas for help and screams on the tape subside to a
whimpering.

BRIAN

(continuing)

...Eventually the boy wakes up one
morning, picks up that sledgehammer
and starts hurting back.

FLASH!! FLASH!!

Then Carrie takes a few more shots of the ominous interior.
enough. she stops, turns and walks out of the room. She's had
Brian follows after her.

BRIAN

There's more...

CARRIE

I'm finished.

Carrie stops to pick up the rest of her gear.

BRIAN

Look... I know you're pissed off
about the gun, and I don't blame
you...

Carrie wheels around to face him.

CARRIE

Brian, I'm not pissed off. God damn
it, turn that thing off.

She switches off the cassette player.

CARRIE

I'm scared. A week ago you would
never have even thought to pick up
that gun. This afternoon you're out

there wielding it around like Clyde
fucking Barrow, for Christ's sake!
What's with you?

BRIAN

Okay, it was a cheap thrill, it was
stupid, I admit it, alright?

(pause)

But let's not blow this. Not now...
Let's just get the photos.

CARRIE

I can't believe I agreed to do this.

OMITTED

BRIAN

Oh come on, don't give me that shit...
you wanted to take these photos as
much as I wanted you too.

CARRIE

Wrong! I was willing to do whatever
it took to get you up off your ass
and on the way to California...
There's a big difference.

and Carrie storms out of the place. She exits the tunnel,
makes her way toward...

THE LINCOLN

sees... As she approaches it, through the rear windshield she
Early and Adele fucking wildly!

them. Carrie wants to turn away, but she can't stop watching
in on Fascinated, she raises the camera to her eye and zooms
them.

THROUGH CARRIE'S CAMERA LENS: ON EARLY AND ADELE

straddling Early is sitting against the back seat. Adele is
press him. Carrie's finger finds the shutter button.
Early's arms move up under Adele's dress... Her hands

Carrie's up against the roof. She's trembling... Wavering...
finger presses down on the button, CLICK!!
back Then in one swift movement Early sweeps Adele onto the
moving... seat. Close on Early's face. He's sweating... Lips
Talking dirty to Adele.
through Keeping her finger on the button, Carrie rapid fires
the a whole roll of film. She's oblivious to the whine of
camera, at motor drive once all the film is shot out.
camera. Then unexpectedly!! Early looks directly into the
Brian's Carrie. And smiles... And continues to fuck Adele.
A chill rushes through Carrie, she almost drops the
camera. She runs back toward the tunnel... and right into
arms. He startles her. She pulls away from him.

CARRIE

Brian I want him out of our car!

BRIAN

Why, what did he do?

CARRIE

Brian get him out of the car. Next
gas station either he leaves or I
do!

OMITTED

EXT. DESERT - DUSK

the The Lincoln passes through frame. In the background,
eerie surreal image of an industrial complex bathed in an
artificial light.

INT. LINCOLN PULLS INTO A GAS STATION - TWILIGHT

An electrical storm is in full swing.

EXT. GAS STATION

Carrie The Lincoln barely comes to a stop at the pumps before
and storms out of the car and heads toward the gas station
interior. She leaves Brian to break the news to Adele
Early.

INT. GAS STATION

TV The only person inside is a YOUNG MALE ATTENDANT. He's
saying watching TV behind the counter as Carrie enters. On the
reception. we see a NEWSMAN. We only catch fragments of what he is
because the storm outside is affecting the TV

CARRIE

Twenty dollars in the tank and a
carton of cigarettes.

the In fact, each time the lightning flashes occur all of
fluorescent electrical power at the station is affected. The
lights outside and inside begin to flicker and falter
sporadically.

NEWSMAN

...the ex-mental patient with a
history of arrests is still at
large...

Static.

doesn't Carrie looks at the TV, watches for a moment. It
leaving hold her attention. She looks away and notices Adele
end the car. Adele walks toward a Coke machine at the other
of the gas station.

ATTENDANT

Here's your cigarettes...

Carrie turns back toward him.

ATTENDANT

...And change. Better be careful,
looks like a bad one coming. Where

you headin'?

CARRIE

California.

ATTENDANT

Hear it never rains there. Must be nice.

He buttons up his rain coat and goes out into the night to gas up the Lincoln. Carrie pulls a pack of cigarettes from the carton, nervously lights one up. She looks out the window toward the Lincoln.

EXT. GAS PUMPS

Through flashes of lightning and thunder she sees Brian in the car talking to Early. Early listening quietly. Brian looking adamant yet apologetic. The attendant fills the Lincoln's tank.

INT. GAS STATION

Simultaneously, as Carrie watches this... Behind her on the TV screen... A wave of interference scrambles the picture.

NEWSCASTER

...we would like to repeat...

Static.

NEWSCASTER

...there is a nationwide manhunt for...

Static.

INT. GAS STATION - ON THE TV

The static clears and the Newscaster appears.

NEWSCASTER (O.S.)

...is believed responsible for the murders of his landlord John Diebold...

Static.

EXT. GAS PUMPS - TIGHTER ON LINCOLN

Early
Brian's still talking -- using his hands to explain.
is watching him with a resigned expression.

INT. GAS STATION - ON THE TV

by a
A video tape image of a familiar gas station recorded
surveillance camera.

NEWSCASTER

...of the fatal stabbing and robbery
of Mr. Joseph Davies Robbins...

NEW ANGLE ON CARRIE

a
ground, a
Slowly,
She stares at the TV with growing horror as she notices
familiar black Lincoln in the background. In mid-
male figure approaches the video camera unknowingly.
Early's image becomes visible.

NEWSCASTER

If you see this man...

into the
her and
Carrie panics, turns toward the door and runs smack
arms of a dripping wet Early Grayce! Early stares at
drops his bag to the ground.

EARLY

I ain't ridin' in no bus... bitch.

Then... Early notices himself on the TV.

NEWSCASTER (O.S.)

...call your local police or FBI...

Static.

the
Early grabs Carrie around the neck and yanks her into
back office. He pushes her down onto a chair.

EARLY

You just sit there and keep your mouth shut.

off He searches behind the cash register and finds a sawed-off shotgun. He shuts the TV off.

EARLY

I knew that boy'd have a hogleg here somewhere.

Early The Attendant rushes back in from the pouring rain. points the sawed-off shotgun at him.

EARLY

Get over here.

Early forces him into the office.

EARLY

Sit your ass down in that corner.

various Adele enters the adjacent room. She checks out the window vending machines in search of candy. Early taps on the chair, and motions her into the office. She sees Carrie in the Attendant. scared to death, and Early aiming the gun at the

ADELE

Early, what're you doin'?

EARLY

Go back to the car and keep Brian there. I don't want him in here...

(beat)

Do it Adele... Now!

empties Adele looks back at Carrie, then hurries out. Early the cash register.

EARLY

What's your name, boy?

ATTENDANT

(very scared)

Walter Livesy.

EARLY

Think. I might just have to kill you
Walter. How do you feel about that?

ATTENDANT

Not so good. You sure you have to?

EARLY

I don't know. Wish I did.

CARRIE

Early, just think...

EARLY

Shut your mouth.

INT. LINCOLN

scared.
glove
Brian is
Adele opens the door on the driver's side looking
Brian is in the passenger seat. He's looking in the
compartment for a map. The .45 automatic Early gave
clearly visible. Adele stares at it.

BRIAN

Adele, what are you doing back here?

Adele gets in and starts looking under the seats.

ADELE

...Lost my purse... Could you help
me look for it? It's probably under
the seat.

INT. GAS STATION

from
The Attendant is reaching up, handing Early the money
his pockets. Carrie is seated in front of him.

EARLY

Where you from Walter?

ATTENDANT

(nervous shake)
Vernon, Florida.

EARLY

Never heard of it, any huntin'?

ATTENDANT

Turkey mostly.

EARLY

Turkey's are real smart. Smarter than most people think...

Early rips the phone out of the wall.

EARLY

Tell you what Walter, you lie down there now... You make sure you stay put for a while after we leave... Okay?

The attendant nods yes.

ATTENDANT

...Mind if I hold that Bible?

EARLY

What do you need a Bible for?

The attendant has no response.

EARLY

You think I'm goin' to kill you. Well that'd make me a liar then wouldn't it?

ATTENDANT

No sir.

the
Early takes the Bible off the desk and hands it down to
Attendant.

EARLY

Here you go.

The frightened young man lies face down on his stomach clutching the Bible and starts to pray.

stuffed
purchase."
On the counter next to him Early notices a large
"happy face" display. "Free with every 20 gallon

He grabs one, stares at its face curiously.

EARLY

(mumbles to himself)
I wonder if Adele would like one of
these?
(beat)
Nah...

"happy
head.

Suddenly... He puts the barrel of the gun between the
face" eyes... Points it at the back of the attendant's

back

Carrie begins to scream. Early pulls the trigger.
The blast explodes the "happy face" and rips into the
of the Attendant's head, killing him.

INT. LINCOLN - SIMULTANEOUSLY

gunshot.

A thunderous crackle of lightning all but masks the
The rain starts pouring down.

BRIAN

What was that?

Adele stares blankly back.

INT. GAS STATION

stuffing

The room fills with billowing down stuffing. As the
floats to the floor it sticks to their hair, skin and
clothes...

EARLY

(surprised at the
feathers)
What the fuck!

INT. LINCOLN

Brian opens the door to leave.

EXT. GAS STATION

Brian
back

Early drags Carrie out of the office toward the car.
sees them running toward the car. They spill into the
seat. Brian sees Carrie is upset.

BRIAN

Carrie, what's wrong?

(to Early)

Early, we went through this already,
you have to leave.

his From the back seat Early wipes some more feathers from
face, then points the Attendant's gun at Brian's head.

EARLY

(spits out a feather)

'Fraid not Bri'... Drive Adele.

into Adele starts the car. She pulls out of the station and
the rainstorm.

INT. GAS STATION

is The last of the feathers fall like snow. The whole room
dead now white except for a red stain around the head of the
Attendant.

INT. LINCOLN - A MOMENT LATER

is The car moves down the highway. Early in the back seat
still trying to brush away feathers.

EARLY

Hate to be an Indian-giver but I'm
gonna have to ask for my gun back.

gun Brian reaches in the glove compartment. He removes the
and hands it to Early.

BRIAN

(to Early)

What happened back there?

Carrie sits in the corner of the back seat, covered in
feathers but not even noticing them.

CARRIE

He shot him in the head... oh God!

Adele turns to the back of the car to face Carrie.

ADELE

(raising her voice)

He did not, you liar. Take that back.

Adele
highway.
The Lincoln swerves off onto the side of the road.
looks to the front again and steers it back onto the

CARRIE

He's a killer, Brian... He's fucking insane.

EARLY

Everybody just shut up!

Early picks some more feathers off himself.

EARLY

You two just cooperate and do what I say, and we'll all arrive safe and sound in California, as planned... unless, of course, Adele don't kill us first with her driving.

NEW ANGLE - EXTREME CU

mirror.
pouring
The St. Christopher statue swings from the rear-view
The windshield wipers sweep back and forth against the
rain.

EXT. AN ISOLATED ABANDONED STORE - NEXT MORNING

exits
The Lincoln pulls up at the rear of the store. Adele
carrying a couple of bags of Chinese take-out food.

INT. ABANDONED STORE

Brian
he
of
Adele enters the decrepit store. The others are inside.
and Carrie are tied up. Brian watches Early intently as
takes one of the bags from Adele. He begins opening one
the carry out containers.

EARLY

What the hell is this stuff?

ADELE

It's Chinese food. It was the only place open. You said you was starving, you'd eat anyth...

Early opens another container. Stares curiously at the contents.

EARLY

Yeah but, what is it?

ADELE

I don't know, they didn't speak too good English.

Early sets the container down.

EARLY

And just what exactly are the Chinese doing here in the middle of the American desert anyway?... Didja get the beer?

from Adele somewhat reluctantly hands Early a bottle of beer a second bag.

EARLY

..."Chink" beer!

mistakes Early notices that Brian is watching him intently. He Brian's interest for hunger.

EARLY

Oh hell, I'm sorry Bri. Adele, honey, untie Brian, he's starving over there.

(pause)

Carrie, you want some?

him. Carrie doesn't respond at all. Adele unties Brian. Early pulls out his gun, puts it on the table next to Brian sits across from Early. He watches as Early rummages impatiently through the carry out paraphernalia.

EARLY

Where's the damn forks and spoons at!

right

Frustrated, Early finally takes a gulp of Chinese food out of the container. It goes down rough.

EARLY

...Is it just me, or has this whole trip been goin' downhill ever since we ran outta Lucky Lager?

puts

container.

Brian picks up a pair of chopsticks, then reconsiders, them back down and, like Early, gulps from the

men

arm

NEARBY, Carrie sits quietly. As she listens to the two talk... she notices something on her arm. She lifts her up to get a closer look.

HER POV

cling

feathers

freaks

She sees that a few of the white down feathers still to her. Closer... and she sees that one of the tiny is tinged with blood. The Gas Station Attendant's. It her.

ON BRIAN AND EARLY

BRIAN

(quietly)

How many people have you killed Early?

Early stops... thinks for a moment.

ON CARRIE

with her

She tries to brush the bloodied feather away... but hands bound, she can't reach it.

ON BRIAN AND EARLY

EARLY

Well now, how many people d'you see me kill?

Brian shakes his head.

BRIAN

None.

ON CARRIE

and

In quiet desperation, she raises her arm to her lips...
blows the solitary blood tinged reminder away.

ON BRIAN AND EARLY

Early stares at Brian.

EARLY

...Well then, that's how many I
killed.

BRIAN

(unconvincingly)
If you say so.

EARLY

Damn right I do.

ON ADELE

Adele watches the tiny down feather drift to the floor.

ON BRIAN AND EARLY

down.

Early picks up a different container and gulps some
After a moment...

EARLY

You never killed anyone have you
Bri'?

Brian shakes his head no.

EARLY

You never even seen anybody killed,
right?

Brian stops eating and looks at Early.

BRIAN

What are you getting at?

Early leans closer to him.

EARLY

You wanna tell me how'n the hell you
gonna write a book 'bout somethin'
you don't know nothin' 'bout?

no Eye to eye, the two men stare at one another. Brian has
answer.

EARLY

Ya see what I'm sayin'?
(beat)
Ha!

BRIAN

(nervously mimes the
same)
...Ha.

he Early goes back to gulping down his dinner. This time
gets a spicy one.

EARLY

(a nod toward the
carry out container)
...watch out for that stuff, it bites.

conversation. Brian gazes at the cluster of Chinese carry-out food
containers. An ironic reminder of an earlier
He lets out a weak ironic laugh.

BRIAN

(recollecting to
himself)
...way too much MSG.

EXT. LINCOLN - TRAVELING - DAY

INT. LINCOLN DRIVING DOWN BACKROADS - DAY

Adele Early is behind the wheel, not a care in the world.
aims sits beside him playing with her camera. She turns and
hands the camera at Brian and Carrie in the back seat, their
are bound.

ADELE

Smile.

photo
moment

Neither makes any attempt at smiling. Adele snaps their
anyway. In the front seat, she sits quietly for a
then leans over to Early and whispers something to him.

EARLY

No way. I guarantee you he was
breathing when I walked outta there.

doesn't. Adele sits back quietly. Carrie wants to speak but

EARLY

Hey... Ain't we getting near the
next murder site... Bri?

BRIAN

Forget about it, doesn't matter.

EARLY

Hell it don't...
(beat)
...Hand me Brian's map there Adele.
One day I'm gonna pass some store
and see your book in the window. Me
and Adele gonna buy a copy for our
coffee table.

NEW ANGLE

at the

Carrie silently fuming in the back seat. Brian stares
rope that binds his wrists.

EXT. OLD DESERTED MINE AREA - LATER THAT DAY

They

The Lincoln drives down the dirt access road and stops.
all get out, Early unties Brian and Carrie.

EARLY

Figured your hands might be starting
to hurt.

Early looks down the hill to the old mine building.

EARLY

Let's have a look. You girls coming?

Carrie's steely gaze answers Early's question.

ADELE

Can I just wait here?

Early leans into the car and picks up Adele's camera.

EARLY

Don't worry Bri', I'll take the pictures.

(to Adele, with a
kiss to her cheek)

...you stay here with Carrie.

(to Carrie)

You run off... Bri' pays the price.
Karma, remember?

Adele
begins nervously playing with her yoyo.
Carrie watches as Brian and Early disappear around a
bend in
the dirt road. Out of the corner of her eye, she hones
in on
Adele's yoyo.
Adele becomes increasingly intense about manipulating
the
yoyo, controlling it. Until she's lost in it. A
momentary
refuge.

ADELE

This is called walk the dog.

NEW ANGLE - EXTREME CU

A huge excruciatingly tight shot of the yoyo in slow
motion.
Its string unraveling as it spins downward. Carrie
pulls her
gaze away.

CARRIE'S POV

The desolate surrounding landscape, a bright blue sky,
the
scrubbrush. And no one who can help them. Carrie turns
and
looks over her shoulder down the hill.

EXT. OLD MINE BUILDING

late

The old mine building, rusted and deserted since the
'20's.

EARLY

So tell me... what happened here?

BRIAN

Two brothers, prospectors, lived
here. Up until a few years back.

Flash! -- Early takes a photo with the Instamatic.

EARLY

(coaxing)
...and?

BRIAN

They picked up hitchhikers... young
men... and brought them back here.

Early scans the grounds.

EARLY

Where'd they do it?

Reluctantly Brian leads Early toward the old mine
building.

At the opening, Early hesitates.

EARLY

Bri.

Brian stops in his tracks.

EXT. LINCOLN - TIGHT CLOSE UP

Adele's yoyo skitters across the gravel road surface.

EXT. OLD MINE BUILDING

Brian turns back to Early.

EARLY

This ain't going to give me
nightmares, is it?

EXT. LINCOLN - TIGHT CLOSE UP

Then in a snap!... the yoyo recoils into Adele's palm.

CARRIE'S POV

A distant empty ribbon of road.

ON CARRIE

Her eyes searching for anyone who could help.

ADELE (O.S.)

This is one of my favorites... rock
the cradle.

INT. OLD MINE BUILDING

Flash!!

Brian and Early are silhouetted against the dying sky.

Early takes another photo.

BRIAN

...They asked them just before they
were executed why they did it. They
said "to be famous."

(beat)

Why do you do it?

Flash!! Early takes a flash photo of Brian, momentarily
blinding him.

EARLY

Do what Bri?

Early moves slowly toward Brian.

BRIAN

We both know you didn't have to kill
that gas station attendant.

Early's

Brian's eyes dart nervously to the gun dangling in
palm. Flash!

EXT. LINCOLN - TIGHT CU

In slow motion Adele's hands manipulate the yoyo and
string.

INT. OLD MINE BUILDING

BRIAN

You wanted to.

(beat)

Why?

closes in

Flash! Brian flinches. Early remains silent as he
on Brian.

BRIAN

It make you feel good? Powerful?
(Flash!)
Superior, what? Come on Early, tell
me something.
(Flash!)
Were you angry?

Early's boot lands toe to toe with Brian's shoe.

BRIAN

(tentative)
Who are you angry with Early... your
mother, your father?

Eye to eye, the two men stand there.

EARLY

You want to know about my daddy,
I'll tell you about my daddy, Bri...

EXT. LINCOLN

miss a

Carrie walks over to Adele at the car. Adele doesn't
beat with her yoyo.

CARRIE

Adele, listen to me... Early's sick;
he should be in a hospital.

finger

front

eyes,

Carrie.

Adele screws up the trick. She pulls the yoyo off her
and throws it in the back seat. She leans into the
seat and cranks the radio up to the max. Closing her
she begins moving to the music, and tries to ignore

CARRIE

(shouting over the
music)
The police are after him, he's a
murderer!

ADELE

(uncertain)

...That's not true.

CARRIE

(shouting)

What?

ADELE

(shouting back)

That's not true!

NEW ANGLE

Adele

A POLICE CAR pulls into frame, unnoticed by Carrie and in the background.

INT. POLICE CAR

MALE OFFICER

Let's take a look.

FEMALE OFFICER

I'll call in the plate.

Female
license

The Male Officer exits, unlocking his holster. The Officer picks up the police radio and calls in the plate number.

EXT. LINCOLN NEAR MINE AREA

The radio is blaring. Adele continues to dance despite Carrie's pleas.

CARRIE

(shouting)

...I wouldn't lie to you, Adele. . .
I saw him kill that man.

ADELE

(defensive)

Early didn't kill nobody, he wouldn't do that. I don't know why you're saying those things. You ain't my friend.

With that, Adele stops her dancing and turns away from Carrie... To see the Male Officer walking toward them.

ADELE

Please don't say anything Carrie.

he's
The Male Officer continues toward them. It looks like
talking to them... but his voice is inaudible under the
deafening radio.

NEW ANGLE: FAVORING THE TWO POLICE OFFICERS

car and
The Female Officer sticks her head out of the police
yells to her partner. He turns to listen.

FEMALE OFFICER

We got a match, I'll call for back
up.

into the
revolver
As the Male Officer turns back, he sees Adele reach
front seat of the Lincoln. The Male Officer draws his
and levels it at Adele.

NEW ANGLE: FAVORING ADELE AND CARRIE

Adele
into
Click! Adele shuts the radio off, total silence. As
leans back out of the car, she turns, facing directly
the barrel of the Male Officer's gun.

MALE OFFICER

All right ladies, I want both of you
to slowly step away from the ca...

jerks
whips a
them.
BANG! A single gunshot rings out! The Male Officer
back and falls to the ground. Adele screams! Carrie
panicked glance around and sees... Early running toward
Brian, bewildered, follows behind.

BRIAN'S POV (RUNNING)

Male
and
Ahead of him, he watches Early race past the wounded
Officer. He kicks the Officer's revolver out of reach
rushes toward the police car.

Early fires his gun repeatedly as he charges the car!

of
her

The Female Officer pulls her gun and starts to get out the car, when... a shot shatters the windshield hitting in the chest. She collapses back onto the seat.

ON BRIAN

Shocked,
clutching his

He stops at the sight of the wounded Male Officer. he watches the man writhing in pain. His hands crotch. His blood oozes into the dirt.

and

Early approaches the police car. He sees the dead cop hears the radio dispatcher.

POLICE RADIO

Officer needs help, shots fired, six Adam five, one eighty-seven, suspects wanted in multiple murders. Location unknown, last seen...

the
toward
Looks to
belching

Brian is not sure what to do. He looks around... sees Officer's handgun lying in the dirt. He takes a step it, when... another gunshot rings out! Brian stops. the police car. He sees Early standing there, smoke from the dashboard... the police radio is dead.

over

Early walks back toward Brian and the others. He steps to the injured Male Officer on the ground.

EARLY

Tell me that don't hurt.

Brian

Early picks up the wounded cop's gun. He hands it to as he trains the .45 automatic at Brian's chest.

EARLY

Shoot him. You'll be doing him a favor.

Brian looks to Early in disbelief.

OMITTED

BRIAN

No, no, I can't.

head.
Early cocks the pistol and pushes the barrel to Brian's
pain.
Brian looks down at the wounded cop who is writhing in

EARLY

(No,) It's the answer to all them
questions of yers.

Brian won't do it. He drops the gun to the ground.

EARLY

Now you'll never know.

Early cocks his pistol.

BRIAN

...Don't do it. Early, look at him,
look at his face. That's not your
father.

Early stares at the wounded cop's face.

EARLY

I know that. That there is a policeman
in a world of pain. And this is what
you call a mercy killin'.

Early shoots the cop again. The cop lays still.

He
Flash!!
Early reaches down and takes the dead cop's handcuffs.
casually points the little camera at the dead cop.

EXT. LINCOLN - ON BACKROADS - LATER

The Lincoln hurtles down the road.

INT. LINCOLN

bewildered.
Early driving. Adele in the passenger seat looks
Carrie and Brian in back, handcuffed, eyes hollow with
exhaustion and fear. Then out of the quiet...

EARLY

I'm still waiting.

of

Adele looks across the seat to Early. Her face drained all expression.

EARLY

(disappointed)

Not so much as a simple "thank you."

Adele at a loss. Finally... confused...

ADELE

(empty)

...thank you.

EARLY

Thank you for what?

(becoming aggravated)

What are you thanking me for Adele?

ADELE

(hesitantly, she admits)

...I don't know.

EARLY

Well Adele... it was for...

(screaming at her)

...saving your fucking life back there!

She shrinks away from him.

EARLY

(gesturing with his fingertips a fraction apart)

Darlin' you were 'bout that far from spendin' the night at the morgue. You understand?

CARRIE

He wasn't going to shoot her, you murdering son of a bitch!

defuse

Early looks into the rear-view mirror. Brian tries to defuse the situation.

BRIAN

Carrie... stop it.

CARRIE

(explodes)

What the fuck is wrong with you
Brian!? If you'll stop taking notes
for once and open your eyes... you'll
see that he is a homicidal fucking
killer. He is... for real!

BRIAN

Shut up Carrie, please... just shut
up!

EXT. LINCOLN ON DESERTEED HIGHWAY - SUNSET

passing
The Lincoln drives along an old deserted highway
occasional gas stations and dilapidated motels.

INT. LINCOLN ON DESERTEED HIGHWAY - SUNSET

Early is driving. He notices something in the distance.

EARLY'S POV - NIGHT

Off in the distance... an oasis of greenery.

OMITTED

Sequence omitted from original script.

EXT. THE MUSGRAVE HOUSE - ARIZONA/UTAH BORDER - DUSK

cactus
at
A home in a secluded valley near the desert. It has a
garden. The garden is illuminated so it can be enjoyed
night.

Reveal... the Lincoln parked by the front door.

EXT. LINCOLN - CLOSER

enthralled
Adele gazes out the passenger-side window. She's
by the sight of all the cacti.

ADELE

...I luv' cactuses 'cos they're so
strong. Don't need much care really.

her. He
Reveal Brian handcuffed to the steering wheel beside
cranes his neck to see out the rear window...

BRIAN'S POV

the
inside. The
attractive
look.

Early steps up to the front door of the house and rings bell. Carrie stands beside him. A light comes on door slides open a crack and MRS. MUSGRAVE, an older woman with silver hair, peers out with a puzzled look.

INT. LINCOLN - SAME TIME

Adele rambles on.

ADELE

(far away)
...You can forget about 'em forever
and then look at 'em and they're
doin' even better than before.

BRIAN

(watching the house)
Adele... we gotta do something before
Early kills someone else.

BRIAN'S POV

Of Early and Carrie as they are let into the house.

INT. LINCOLN

Adele is still rambling on about her interest in cacti.

ADELE

...There ain't nothin' can kill 'em.
They can live for two even three
hundred years.

BRIAN

Adele for god sake please lis...

ADELE

(she glances over to
Brian)
There ain't nothing we could do.
Once Early sets his mind on somethin',
well thats the end of that.

Adele drifts back to the cacti.

INT. MUSGRAVE LIVING ROOM - A LITTLE LATER

CLOSE ON A PORCELAIN CACTUS

mantle.
Adele leans in against the mantle and scrutinizes the
cactus.

Carrie and Brian sit on the floor, back to back, their
arms
bound around the leg of a piano by a pair of police
handcuffs.
Mrs. Musgrave is standing nearby. She's overwhelmed.
Numb.
She pours herself a glass of bourbon.

MRS. MUSGRAVE

(to herself)

It's just like in that dream I had.
If only I had seen their faces.

Adele
She takes her drink and sits down on the couch nearby.
drops down quietly on the chair next to her.

ADELE

(tries to cheer Mrs.
Musgrave up)

You've got beautiful cactuses here,
I just love 'em. My momma used to
keep a garden.

try.
Mrs. Musgrave downs most of her drink with the first
Distressed, her head slumps down.

EARLY (O.S.)

(from the kitchen)

Hey Bri... You ever stop to think
that if you switched the two letters
in your name...

(entering the room)

...it would spell Brain.

kitchen
Early, his pistol wedged in his belt, appears from the
rips
eating a sandwich. Between bites... He walks over and
Musgrave.
the phone out of the wall unit. He glimpses Mrs.

EARLY

What's wrong with her?

ADELE

(sorry for her)

She had a dream that somethin' like
this was gonna happen.

Early notices the glass of bourbon in her trembling
hands.

He steps over to her and takes the glass away.

EARLY

I'll bet she did.

He sets the glass down next to a recent picture of Mrs.
Musgrave and an ELDERLY MAN with silver hair.

EARLY

Where's your husband?

MRS. MUSGRAVE

(lying)

...I'm a widow.

Early looks at her, he doesn't believe her.

EXT. MUSGRAVE HOUSE - NIGHT

Everything is quiet beneath the star studded sky. The
same
sky
amateur
footsteps.
elderly man pictured with Mrs. Musgrave is studying the
through a powerful telescope. MR. MUSGRAVE is an
astronomer. o.s. the SOUND of a door opening. Then

MR. MUSGRAVE

(excited)

Is that you Peaches? Come, you must
see Saturn tonight. The rings are
sensational!

INT. STUDY - GLASS DISPLAY CASE

Early leans into frame, staring at the display case.

EARLY'S POV

Inside of it is a four foot long replica of the first

ATOMIC

indicate
initial
much
and

BOMB, "Fat Boy." Faded newspaper articles on the wall
Mr. Musgrave had something to do with the bomb's
construction. An old photo on the bookshelf shows a
younger Mr. Musgrave in a '50's kitchen. He is laughing
embracing a '50's style female mannequin.

MR. MUSGRAVE (O.S.)

My oh my, this is quite rare, quite
rare indeed. Come have a look...

in

Early's eyes drift over to a set of golf clubs that sit
the corner of the room.

MR MUSGRAVE'S POV - THROUGH TELESCOPE

The planet Saturn and its glorious rings.

MR. MUSGRAVE (O.S.)

Peaches?

OMITTED

THWACK!! The planet turns into a blur of light... then
blackness.

INT. LIVING ROOM - SAME TIME - ON BRIAN AND CARRIE

the

Brian and Carrie are still cuffed to the piano, in the
background we see Mrs. Musgrave and Adele looking out
window into the backyard.

BRIAN

(whispers to Carrie)
You gotta talk to her. She looks up
to you, she'll listen to you.

CARRIE

I tried talking to her at the mine.
It didn't work.

BRIAN

Then try again, (it's our only
chance.)

EXT. HOUSE - LATER

telescope. Early is leaning on a golf club looking through the

ADELE (O.S.)

Early?

He pulls his eye away as Adele arrives.

ADELE

(excited)

Early, Mrs. Musgrave has the most beautiful little guest house out back and... well, no one's stayin' in it... it's just empty. And she said if me and you wanted to, well maybe we...

Suddenly, o.s., a scream pierces the moment!

Musgrave

the

to

bloodied

enthusiasm

Early and Adele turn toward the doorway to see Mrs. screaming. The older woman's eyes staring past Adele to floor nearby. Adele follows the terrified woman's gaze find... Mr. Musgrave's body lying on the floor. A wound in the back of his head. All of Adele's drains from her face.

EARLY

(to Mrs. Musgrave)

Well 'Peaches'... you're a widow now.

Mrs. Musgrave collapses to the floor.

INT. LIVING ROOM - SHORT WHILE LATER

from

through

Brian and Carrie are still cuffed to the piano. Across them, Early sits in an overstuffed chair looking Carrie's collection of erotic photography.

EARLY

(to Brian)

Have you seen this one? That don't leave much to the imagination now does it?

upside
He looks at another photograph. Confused, he turns it
down, stares at it.

INT. THE DEN - SAME TIME

reaches
walks
small
Mrs. Musgrave is laid out on the couch. Adele, deep in
thought, watches over the older woman. Finally Adele
into her purse, pulls out her small potted cactus then
across the room to a table. Its top is covered with
potted cacti. She gently places hers among them.

ON MRS. MUSGRAVE

open
finger
Mrs. Musgrave begins to regain consciousness. Her eyes
to find... Adele standing over her. Adele brings her
to her lips -- Shhhh.

INT. LIVING ROOM

one of
then
her.
Early looks through several more photos. He stops on
a nude woman's torso. Early looks at it for a moment...
extends the photo out toward Carrie, comparing it to

EARLY

(smiles and shakes
his head in disbelief)
That's you ain't it?

directly
Carrie
turns
Carrie doesn't answer him. Then, in the background
behind Early... Adele and Mrs. Musgrave quietly appear.
notices them as they start to cross the hallway to the
kitchen. Early sees Carrie's eyes glance past him. He
to see why... when...

CARRIE (O.S.)

You're right Early...

her
Early stops. Looks back to Carrie. Brian also turns to
curiously.

CARRIE

...It is me. Do you like it?

now
He
face... and
Early looks at the photo again. Adele and Mrs. Musgrave
cross safely to the kitchen. Carrie eyes meet Early's.
smiles, pulls the nude photo of her close to his
licks it.

INT. KITCHEN - SAME TIME

Adele quietly opens the back door.

ADELE

Go on now... please.

into
and
open
Mrs. Musgrave is confused, is it a trick? She looks
Adele's eyes... and knows it's not. The old lady turns
walks out into the dark desert. Adele stands at the
door, watching Mrs Musgrave escape.

ADELE

(in a whisper)

...Call me.

INT. LIVING ROOM - A MOMENT LATER

closes
Early finishes looking through the photographs. He
the cover of the portfolio.

EARLY

Well they say there's room for all
kinds in California... and that's
where we're gonna be this time
tomorrow. California.

(beat)

Adele honey?

INT. KITCHEN

EARLY (O.S.)

Adele?

Adele
Early enters, and sees Adele standing at the back door.

and
pulling

turns to face him. Early looks past her into the night
realizes what she's done. He strides across the room
the pistol from his waistband.

AT THE KITCHEN DOOR

Early pushes Adele out of the way.

EARLY

(shouting)

Peaches! Come on back here. There
ain't nothin' for you to be afraid
of.

EARLY POV - EXT. CACTUS GARDEN

the
Musgrave.

Aside from the occasional pools of light illuminating
cacti, it's very dark. There's no sign of Mrs.

INT. KITCHEN

He steps outside and starts firing his gun into the
blackness... bullets THUNK into the cacti.

EARLY

(shouting over the
gunfire)

Nobody wants to hurt you Peaches!

ADELE

Early! Stop!!

rushes
she
the

Desperate, Adele grabs a large potted cactus. She
toward Early. Swinging the cactus like an unwieldy bat,
pummels the side of his head. He stumbles forward,
disappearing into the darkness. Adele stands outside
kitchen door, bewildered. Then...

EARLY (O.S.)

Oww! Oww!! -- FUCK!!!!

when
the

Early re-emerges from the shadows. Adele's eyes widen
she sees him. His cheek has long bloody gashes where

cactus ripped the flesh.

EARLY

(perplexed)

Honey... What do you think you're doin'?

Adele starts to cry.

EARLY

Oh, n'jus what in hell you crying 'bout? I'm the one got hit.

ADELE

I changed my mind, Early. I'm not gonna climb up that Hollywood sign with you... I decided. I think your mean, and you hurt people.

before.
to
A look comes over Early's face that we've never seen
That he's never felt before. Hurt. He doesn't know how
deal with it. And he definitely doesn't like it.

INT. LIVING ROOM - SAME TIME (INTERCUT WITH PREVIOUS SCENE)

BRIAN

Carrie, watch for Early.

CARRIE

What are you going to do?

BRIAN

I'm going to try and lift the end of the piano. If I can... slide your cuffs free.

presses
his
floor.
Carrie glues her eyes to the kitchen doorway. Brian
his back up under the belly of the piano and using all
strength manages to lift the piano an inch off the
Carrie slides her cuffs out from under the leg.

CARRIE

What about you?

BRIAN

I don't know.

Carrie's eyes dart back toward the kitchen. Then she notices a chair nearby.

CARRIE

Can you lift it again? Just lift it, hurry.

Carrie grabs the chair. As Brian lifts the piano, she pushes the chair beneath the underside of it. It holds the piano suspended an inch off the floor. Brian drops to the floor and slips the cuffs free.

When... a solitary gunshot rings out from the cactus garden.

A moment later, Early steps quietly into the room. He's pulling the last few cactus needles from his face. He sees Brian and Carrie standing.

EARLY

You two been busy in here.

BRIAN

What happened to Adele?

EARLY

Well, let's put it this way.

(beat)

I need me a new woman.

A shocked silence. Brian and Carrie look to one another. Carrie moves toward the kitchen but Early stops her! Brian rushes at him. Early sticks the .45 automatic in his face!

EARLY

Sorry about this Bri...

He starts to squeeze the trigger.

CARRIE

(desperate)

Early, don't.

Early stops. He looks to Carrie.

CARRIE

I'll do whatever you want. You want
me to go with you, I'll go with you.
Just don't kill him.

Early deliberates the situation, then eases up off the
trigger... and smiles to Brian.

the
Then, without warning, he hits Brian over the head with
butt of the .45 automatic. Brian falls to the floor
unconscious.

OMITTED

EXT. MUSGRAVE HOUSE - EARLY MORNING

Little
of
slides
Carrie is
As Early finishes tying one of the replicant bombs,
Boy onto the hood. He reaches down and grabs a six pack
beer on the ground and shoves it in the back seat, then
into the driver's seat next to an anxious Carrie.
now wearing one of Adele's floral dresses.

EARLY

Think anyone will notice?

Carrie doesn't answer, Early laughs.

INT. LINCOLN

a
Early looks out over the expanse of the desert. He sees
dirt fire road.

EARLY

I'll bet there's a 'door' out there...
save us some time.

she
Carrie doesn't understand what he means. Nonetheless,
nods her head in agreement.

EXT. MUSGRAVE HOUSE

The Lincoln heads out, past the cactus garden, into the
darkness.

THE LINCOLN'S HEADLIGHTS REVEAL

cacti.
Adele's lifeless body on the ground near her beloved

FADE TO BLACK WITH THE DEPARTING HEADLIGHTS

INT. MUSGRAVE LIVING ROOM - MORNING

as he
behind
down to
Brian is handcuffed on the floor. His eyes open slowly
begins to regain consciousness. He senses someone
him. He pivots around to see Mrs. Musgrave kneeling
help him.

EXT. DESERT - SAME TIME

In the distance, a cloud of dust reveals the Lincoln,
traveling at high speed along the dirt fire road.

INT. LINCOLN - SAME TIME

the
window,
Early still behind the wheel. Carrie sits up against
passenger side door. She is tense and guarded. Out the
nothing but empty desert.

EARLY

Pass me a beer hon'.

and
and
Carrie quietly responds. She kneels on the front seat
reaches into the back. She grabs a bottle by its neck,
pulls it from the six pack of beer. Bottle in hand, she
hesitates a moment...

NEW ANGLE: EARLY'S POV IN THE DRIVING MIRROR

Early watches Carrie.

EARLY

You wanna hit me with that, huh?

NEW ANGLE

the
Carrie reconsiders and sits back in the far corner of

front seat.

CARRIE

(not looking at him)

No.

beer,
She hands the bottle to him. Early reaches out for the
but instead of taking it, he clasps his hand over hers.
He looks at her and begins to squeeze...

EARLY

Stop lyin'... I can see right through
you.

with
hand.
Early squeezes even harder -- Carrie begins to wince
pain. She waits for the glass bottle to shatter in her

EARLY

Who d'ya think you're foolin'?

(beat)

I know you better than you think...

CARRIE

(confused)

...You're hurting me...

cloud
begins
Early hits the brakes. The car screeches to a halt in a
of dust. Early squeezes on her hand even harder and
to drag her toward him.

EARLY

I seen the way you been lookin' at
me since we met... Snappin' my photo
when you thought I wasn't lookin'.
Wanting me...

Carrie turns her head away. Early pulls her closer.

EARLY

I saw you when I killed that boy...

around --
against
He grabs her hair with his other hand... Pulls her head
forcing her to look at him. Early has Carrie right up
him, looking right into her eyes.

EARLY

(whispers)
You were plenty hot.

CARRIE

(explodes)
You sick twisted fuck! You don't
know shit about me.

only She struggles trying to free herself. Early, his face
inches from hers, smiles...

EARLY

Sick... some people might say takin'
photos of me and Adele humpin' in
the back of the car is sick.

hold. Carrie struggles even harder, but Early tightens his

EARLY

...You know what I mean?

CARRIE

...I know I'd love to smash this
bottle right in your fucking face.

her. Suddenly... Early releases Carrie, taking the beer from
side. Carrie retreats back into the corner of the passenger

EARLY

That's better... Honesty... I like
that in a woman.

He gives her a grin, then opens the bottle.

EARLY

But I'll tell ya... when we get to
California, we're gonna have to do
something 'bout that gutter mouth of
yours.

Early takes a gulp of beer.

EXT. LINCOLN - SAME TIME

ain't Early throws the bottle of beer out the window (it

accelerates
Lucky Lager), slams the Lincoln into "drive" and
along the dirt road.

INT. MUSGRAVE LIVING ROOM

MRS. MUSGRAVE

He's pulled out all the lines. The
nearest phone is twenty miles east
of here.

Brian notices an old pickup truck parked outside.

EXT. MUSGRAVE HOUSE - THE NEXT MOMENT

truck.
handcuffs
door.
An anxious Brian hustles into the cab of the pickup
Some tools are in the back. Brian still wears the
around his wrists. Mrs. Musgrave stands near the front

BRIAN

Which way did they go?

MRS. MUSGRAVE

(pointing)
He took the fire road.

BRIAN

Take your car and get to that phone.
Call the police.

Brian starts the pickup and drives off.

EXT. DESERT - LATER

fire
see.
barrier.
The wind has picked up. An old wooden gate blocks the
road. On either side, barbed wire as far as the eye can
The Lincoln roars into frame and powers through the

The gate smashes into splintered pieces of wood.

INT. LINCOLN - SAME TIME

scan
Carrie
Carrie
Carrie leans against the passenger door. Early's eyes
the open desert -- looking for the elusive 'doors.'

word,
up

reaches for her pack of cigarettes. Early, without a
reaches out and takes the pack from her. He crumples it
and throws it out the window.

NEW ANGLE

temperature

Carrie's eyes go to the instrument panel. The
gauge is in the red.

EXT. DESERT

halt.
spots
accelerates

The pickup truck arrives at a crossroads and skids to a
Brian tries to guess which direction to take. Then he
Early's discarded beer bottle up ahead. The truck
straight ahead, tires spinning.

EXT. DESERT - LATER, THE SUN IS ON THE HORIZON

harder.
steam is
view.

The winds continue to escalate, blowing harder and
The Lincoln approaches on the fire road. A trail of
streaming out from under the hood, blinding Early's

degrees to
Lincoln

Finally, Early slams on the brakes and skids 180
a halt... Steam pours out of the Lincoln's grill. The
has had it.

yards
old

Early is indifferent and looks around. About a hundred
away, barely visible through the growing sand storm, an
1950's style building.

INT. LINCOLN

(some

Early opens the back door. He grabs a box of supplies
rope, a kerosene lamp etc.)

EARLY

Come on.

front
Carrie slowly begins to respond. She slides across the
seat.

NEW ANGLE: CLOSE ON THE INSTRUMENT PANEL

dash.
Carrie's hand crosses frame and pulls out a knob on the

EXT. DESERT - LATE AFTERNOON

range.
The sun is starting to set behind a distant mountain
In the far distance... The pickup truck, revealed by
its
trail of dust, crosses the vast landscape.

EXT. '50'S DESERT HOUSE

storm.
Early and Carrie struggle through the growing sand
as
Carrie throws a last curious glance back to the Lincoln
they reach the front door.

INT. '50'S DESERT HOUSE

with
The front door is kicked open. Early enters the room
Carrie in tow.

CLOSE ON EARLY

He looks around the room... A smile forms on his face.

EARLY

Howdy, my name's Early Grayce and
this is my girl Carrie. I hope you
don't mind us bargin' in like this
but a... we was on our way to
California when our car broke down,
and...

EARLY'S POV (AS HE EXPLAINS)

covers
A living room fully decorated in '50's furniture. Sand
everything... Including...

father
A FAMILY OF FOUR MANNEQUINS placed around the room: The

mannequin as
kitchen
little

sits in front of the TV... The mother (the same
in Mr. Musgrave's old picture) is toppled over a
counter... The little girl is seated at a table... The
boy is playing with his toy plane on the floor.

EARLY (O.S.)

Well... it's gettin' pretty rough
out there, so if it's all the same
to you, we'll be staying the night.

EXT. '50'S HOUSE

Early slams the front door shut.

CAMERA PULLS AWAY - REVEALING

cheap

The building is a single story '50's home of extremely
construction. It's in bad condition.

EXT. DESERT - THE SMASHED WOODEN GATE

truck
The
Lincoln.

The last rays of the setting sun reveal the pickup
heading toward the smashed remains of the wooden gate.
pickup truck hurtles through the opening left by the

NEW ANGLE

few

On a collapsed old wooden sign. It lies on the ground a
feet away from the gate posts.

"DREAMLAND" - NUCLEAR TEST RANGE DANGER - KEEP OUT

INT. '50'S DESERT HOUSE - NIGHT

windows.
room
the
the
sits on

Wind and sand blow freely through the remains of the
A solitary kerosene lamp dimly illuminates the living
area. Its flickering light finds... Early, stripped to
waist, crouched over the broken TV set. He fidgets with
knobs. Then the mangled rabbit ears antenna. Carrie

scared
everywhere.
placed
some blankets in the corner next to the couch. She's
to death. Her eyes scan the battered room. Debris
Amidst all of it, Carrie's erotic photographs have been
about the room.

ON EARLY

one
Still unable to get the TV to work, he smacks it a good
on the side.

Early...
Carrie.
smile, he
With the smack!... Carrie whips her look back toward
To find he's lost interest in the TV. He turns toward
Stares at her for a moment. Then with a hint of a
begins to move toward her. The time has arrived.

to her
kisses
She
her,
around
He reaches down, grabs her by the shirt and pulls her
feet. Carrie doesn't resist. He's rough with her as he
her on the lips. Carrie pulls her mouth away from his.
seems confused, unsure of her feelings. Early watches
until her eyes come back to his. Then she steps forward
crowding her body against his, as she slips one hand
his neck and kisses him deep and hard...

hard
away,
Suddenly Early breaks the kiss and backhands Carrie
across the face. She lands on the floor several feet
the palm of her right hand is bleeding.

glass
Early looks down to his waist to find a large piece of
protruding from his side.

and
He pulls the glass shard out, blood drips down his side
onto his jeans.

frantically
Carrie gets up and races into the back bedroom,

two
looking for a way out, there is none. On the bed the
adult mannequins now lie naked. They have been placed,
intertwined in a grotesque sexual position.

intercepts
her
Carrie turns and rushes back toward the door. Early
her and throws a punch to her stomach, which doubles
over. Then Early sends a second punch to her face, she
stumbles backward, landing onto the bed amongst the
mannequins. Early begins undoing his belt.

EARLY

(friendly)

You'll like it...

photos
across
A violent gust of wind sends several of the erotic
swirling through the air. One of the photos whips
Early's chest. The wind holds it there momentarily.

EARLY

Not a lot, but you'll like it.

wound
wall.
Early peels Carrie's photo off him, the blood from his
covers the back of it. He slaps it against the nearest
It sticks. He walks toward her.

INT. PICKUP TRUCK - BRIAN'S POV

sandstorm.
of
road
The high winds have turned into a full fledged
Brian is still driving dangerously fast. The dim lights
the old pickup illuminate only a short stretch of dirt
ahead and the swirling sand.

He passes a road sign: 'DEVASTATION DRIVE'

Suddenly...
Then... As the pickup truck comes around a corner
directly in front of him -- Headlights!!

Brian reacts... too late!!

end
The pickup truck ploughs into the vehicle, and tumbles

to
over end through the open desert, before finally coming
an abrupt halt.

INT. '50'S DESERT HOUSE - NIGHT

bruised
With each thrust of Early's body, Carrie's badly
face contorts with pain and hatred

FADE IN:

EXT. DESERT

wrecked
A
dirt
above
Sand blows in through the smashed windshield of the
pickup truck. Brian is upside down with his eyes shut.
A
trickle of blood runs down his face. Camera booms up a
slope to reveal the Lincoln, beyond it on the hill
sits the desert house. The glow of the kerosene lamp is
visible through the windows.

FADE

OUT:

EXT. DESERT HOUSE - DAWN

nothing.
The storm is over... No sand blowing. No wind. No

COMPLETE SILENCE!!!!

one
sac.
The dawn light reveals the devastated '50's house to be
of a cluster, set at the end of a 'Doom Town' cul-de-

INT. '50'S HOUSE - SAME TIME

rustles
the
In
In the darkened bedroom, Early's solitary figure
atop the bed. Slowly, he awakens. His eyes open. Across
bed, a pair of handcuffs is locked around the bedpost.
the other cuff is Carrie's motionless hand.

something in
Then, out of the corner of his eye, Early sees

.45
hallway.

one of the nearby rooms. Curious, he stands, shoves the automatic in his waistband and walks toward the

hallway,

As he passes through the living room and enters the hallway, his face contorts with a strange sense of wonderment.

EARLY'S POV

gaps
"door"

A blinding light is shafting through cracks and broken around the front door frame... It looks like a magical shrouded in a wall of light!

ON EARLY

and
house...
attention

In disbelief he pulls his gaze away from the "door"... sees through a window at the opposite end of the house... the morning sun rising. With that he turns his attention back to the front door!

EARLY

I knew there was doors out here!

opens
momentarily

He walks toward the doorway of light. He grins as he opens the "door" and steps through it. The sunlight momentarily blinds him.

EARLY'S POV

brightness...
WHAAMM!!!!

A black shadow hurtles toward him out of the brightness... Eventually it blocks out all the light until...

EXT. DOOR

to
and
over the

A blow knocks Early back through the doorway. He slams to the ground, on his back. The gun falls from his jeans and slides across the floor. A look of joyful amazement

but blood covered remains of his face, he tries to get up,
can't.

EARLY'S POV

shovel Brian, silhouetted, steps into the doorway. He holds a
when he raised, ready to deliver a second, fatal blow... but
shovel sees Early incapacitated on the floor, he lowers the
up to his side. His handcuffed hands reach down and picks
him to Early's gun. He trains it on Early, then walks around
interior... enter the house. Brian's eyes slowly adjust to the

EARLY'S POV

sees From on his back, Early looks out the open "door." He
sand, two large shards of glass standing vertical in the
realizes reflecting the sun's rays back toward the house. He
the that the glass, placed there by Brian, is what created
effect of the "door." He starts to laugh.

EARLY

(laughing)

That was damn tricky of you Bri.

Brian searches for Carrie.

BRIAN

Carrie... Carrie... it's over.

ON BRIAN

moves He moves into the back bedroom and finds Carrie. She is
bruised crouched on the floor, handcuffed to the bedframe. He
night. to help her. As he gets closer, he sees her badly
face and realizes what's taken place throughout the

changes. Brian stops. The sympathetic expression on his face

of
Early.
the
Early
from
knife
before
vicious
the
pulls
but
to

With hatred in his eyes, he pivots around, strides out
the bedroom and moves toward the front of the house to
in the front room Gun in hand, Brian rushes back into
room. He wields the pistol toward the ground where
lay... but Early's not there.
Brian's eyes dart around the room... then suddenly,
behind him, Early grabs him!
He wrenches Brian's head back and whips his belt buckle
toward his throat!
Brian manages to lift his hands to his neck an instant
the knife tears through his flesh. The knife slices a
wound across the back of Brian's right hand. He drops
gun to the floor. Brian elbows Early in the ribs and
away from him. He reaches to the ground for the gun,
Early kicks him in the stomach and sends him crumbling
his knees.

EARLY

Go ahead Bri, ask me something.
(beat)
You wanna know how I'm feeling'?
Well I'd say I'm feelin' pretty damn
good.

kicks
it across the room.

EARLY

How 'bout you? You feelin' good?

him.
Another kick to Brian's chest. The wind rushes out of

EARLY

...'Cause you sure don't look so
good.

(beat)

Or maybe you're feelin'... powerful.
That it, you feeling powerful?
Superior? I know I am.

face!
falls
Early unloads a ferocious kick to the side of Brian's
His head snaps back, his handcuffed arms buckle and he
flat to the ground.

EARLY

What? Am I angry with my daddy? Now
why would I be angry with my daddy...
you're the one hit me with the shovel.
And you're the one's gonna wish you
hadn't.

back up
tries
flips
doorway.
With one last effort, Brian manages to pull himself
to his knees. He focuses on the gun ahead of him and
to crawl toward it. But Early's foot shoves Brian. He
over onto his back, landing in front of the bedroom
Early moves toward him, knife in hand.

the
past.
face.
Early stumbles backward.
As Early moves toward Brian, unexpectedly from inside
doorway, the torso of the female child mannequin whips
Her hardened molten face slams into Early's bloodied

he
fires.
Hitting Early square in the chest!
Brian crawls for the gun and grabs it. From his knees
turns, steadies the weapon, takes a quick breath... and

himself
to his feet.
Early falls to the ground on his back. Brian lifts

doorway,
the
leg.
He sees that Carrie has dragged the bedframe to the
and in her free hand she holds the child mannequin by

still.
chain
handcuffs.
Early's
shirt
that
arm

Gun in hand, Brian steps over to Early. Early's body is
Blood oozes from the hole in his chest. On a silver
around his neck is the key to Brian and Carrie's
Brian reaches down and grabs the keys... when suddenly
arm springs up from his side. His hand grabs Brian's
collar. Brian is startled by the move, then realizes
Early's hold is weak. His fingers tremble. Finally his
drops back down to his side.

EARLY

Hey Bri... I think I need a doctor.
What d'ya say?

Brian,
.45

The two men stare at one another for a moment... then
with one hand still on the handcuff keys, shoves the
automatic firmly under Early's chin.

CLOSE ON BRIAN

BRIAN

...Sorry 'bout this Early.

o.s. BANG!! rings out as...

Early's

CLOSE UP on the chain and keys snapping free from
neck.

floor.

CLOSE UP on Brian's handcuffs hitting the dusty wooden

the

CLOSE UP on Carrie's handcuff swinging empty against
rusty bedpost.

TRANSITION TO:

journey.

A montage of the photographs taken throughout the

Kessler.

Last image: A book "On The Road To Madness" By Brian

THE END