

"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**

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

**DRIVER**

Damn! This defroster never works...

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

**PRETTY TEENAGE GIRL**

...Mmm... feels good.

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

**DRIVER**

Have a problem with your car?

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

**PRETTY TEENAGE GIRL**

No.

(beat)

My problem's with men.

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

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

**DIEBOLD**

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

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

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

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**

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

**EXT. PARKING LOT - UNIVERSITY**

Brian pulls up in his BLACK '62 LINCOLN CONTINENTAL.  
The 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**

Brian steps up to a large bulletin board. He sees  
several 'Ride-Share' notes to various cities on the board. He  
pins a Ride-Share note onto the board. We see the note is  
headlined 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, 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  
Early  
he  
her.  
his well-worn sock. Carrie's look of disgust grows as  
brings his foot up onto his lap and scratches it while  
eats. Carrie puts her fork down: dinner is over for

**ADELE**

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

**OMITTED**

**OMITTED**

Brian looks up, sees Carrie's expression... Then what's  
plate.  
puts  
causing it... Early mops up the last bit of food on his  
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  
him. She sets four beers down on the table. Brian tries  
to talk to her over the music. He leans in close. His  
mouth to her ear.

**BRIAN**

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

**WAITRESS**

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

the  
him.

The waitress laughs. Brian smiles and glances around  
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!

Brian is frozen, confused, doesn't know who to address.  
Early  
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. 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.

Brian reaches in the back seat and grabs the last Lucky

the

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

**EARLY**

Ain't you done enough drinking for tonight?

**CARRIE**

...Brian hurt his foot.

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

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

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

**THROUGH CARRIE'S CAMERA LENS: ON EARLY AND ADELE**

straddling Early is sitting against the back seat. Adele is  
him. Carrie's finger finds the shutter button.  
press 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-  
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  
The Lincoln swerves off onto the side of the road.  
looks to the front again and steers it back onto the  
highway.

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

**NEW ANGLE: FAVORING ADELE AND CARRIE**

Adele Click! Adele shuts the radio off, total silence. As into 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 BANG! A single gunshot rings out! The Male Officer whips a back and falls to the ground. Adele screams! Carrie them. panicked glance around and sees... Early running toward Brian, bewildered, follows behind.

**BRIAN'S POV (RUNNING)**

Male Ahead of him, he watches Early race past the wounded and 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**

The sun is starting to set behind a distant mountain range.

In the far distance... The pickup truck, revealed by its trail of dust, crosses the vast landscape.

**EXT. '50'S DESERT HOUSE**

Early and Carrie struggle through the growing sand storm.

Carrie throws a last curious glance back to the Lincoln as they reach the front door.

**INT. '50'S DESERT HOUSE**

The front door is kicked open. Early enters the room with 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)**

A living room fully decorated in '50's furniture. Sand covers everything... Including...

A FAMILY OF FOUR MANNEQUINS placed around the room: The father

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 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 A violent gust of wind sends several of the erotic across 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 Early peels Carrie's photo off him, the blood from his wall. covers the back of it. He slaps it against the nearest It sticks. He walks toward her.

**INT. PICKUP TRUCK - BRIAN'S POV**

sandstorm. The high winds have turned into a full fledged of Brian is still driving dangerously fast. The dim lights road 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.  
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 to 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

On all fours, Brian reaches out for the gun, but Early 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**