

HOW TO CATCH A MONSTER

by

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A child floats in his mother's womb. With dark circles under his eyes, wrinkled skin, and a ghostly white complexion the fetus looks both young and old. The umbilical cord wrapped around his neck appears to be cutting off his circulation.

FADE TO:

2 EXT. LOST RIVER, RIVER BANK - DAY

2

On a smoke break, a very skinny and pale YOUNG MAN, wearing a soda jerk hat, stares into the dark water, lost in the aptly named Lost River.

He's transfixed by his reflection on the surface, but also by what lies beneath it.

His spell is broken when the town BULLY sneaks up behind him, rips his pants off and sets them on fire with his Zippo lighter.

Bully is joined by a tiny goon they call FACE on account of his bad skin.

BULLY

God dammit Bones, your pants are on fire!

He throws the flaming pants to Face who tosses them in the river.

BULLY (CONT'D)

That was close. Lucky we were here. Aren't you gonna say thank you?

Bones stands silent, covering himself with his hands, braving the storm.

BULLY (CONT'D)

Fuck Bones, what is it with you and your family? You sluts just can't keep your clothes on can you? I heard your mama is working down at the titty bar, crawling around on her hands and knees, picking up dirty dollars with her dirty pussy. I think I'll go down there and catch her act. Maybe even throw a couple twenties her way. Tell her everything is gonna be ok. Bully is gonna make it all alright.

(MORE)

BULLY (CONT'D)

Put some food on the table. Help
put some meat on your bones, Bones.
Course I'll have to make her work
for it.

Bully pokes Bones hard in his rib cage.

BULLY (CONT'D)

Aren't you gonna say thank you?

Bones is silent.

BULLY (CONT'D)

Well that hurts my feelings, after
all I've done for you.

Bully nods to Face who throws Bones into the river. Bones
struggles and flaps around in a blind panic.

BULLY (CONT'D)

I'll bet your mama will thank me.
Won't be able to thank me enough.
Thank me every which way from
Sunday. In fact, I think I'll go
tonight and make her thank me for
you.

Bully and Face split.

Bones pulls himself into the reeds and onto the river bank,
naked from the waist down. He stares again into the dark
water, only this time it's for his cellphone.

HOW TO CATCH A MONSTER

4

EXT. LOST RIVER, HIGHWAY - DAY

4

Images of the town of Lost River fill the frame like
postcards from a ghost town. The town has a chilling
shipwreck quality.

Miles of abandoned neighborhoods: burnt homes and shops
coated in charcoal and soot; empty schools and factories
covered in graffiti; derelict houses stand as silent
witnesses to better days.

Some of the homes have messages painted on their faces:
"PLEASE DON'T BURN ME DOWN!"

"I GREW UP IN THIS HOUSE, PLEASE DON'T TAKE AWAY MY MEMORIES!"

It's a surreal sight. Houses that were once warm and alive now sit like tombstones.

In stark contrast, we hear a soaring love dirge blasting from a car radio: a teenage melodrama by the 15-year-old Shangri-Las. The sound blankets the silent neighborhood as the tire of a '71 Dodge Wildcat rolls into frame and then bursts into pieces.

Sparks fly as the car rides the rim to the side of the road.

THE SHANGRI-LAS
(over the radio)
You cheated, you lied
You said that you loved me
You cheated you lied you said that
you want me.

Behind the wheel, smoking a cigarette, is BILLY, an impossibly pretty woman in her late 30s.

CUT TO:

5 EXT. FREEWAY SHOULDER - MOMENTS LATER 5

Billy pops the trunk. No spare, just some suggestive outfits, a few pairs of heels, and a broken stroller.

THE SHANGRI-LAS
(over the radio)
Oh, what can I do,
But just keep on loving you
Love is something
You know nothing about
Love is something
You can't go without

She slams the trunk, takes out her cell phone and makes a call.

CUT TO:

6 INT. KINDERGARTEN - DAY 6

Nap time. A cell phone vibrates on a desk. It goes unnoticed. The TEACHER walks the aisles of sleeping children.

She walks by a LITTLE BOY who's pretending to sleep. He is smitten with an angelic little black GIRL that sleeps next to him. He wakes her, his eyes wild.

They sneak away.

BACK TO:

- 7 EXT. FREEWAY SHOULDER - MOMENTS LATER 7
 Billy tries calling someone else...
 No answer.
 She grabs her purse and starts to walk down the side of the empty freeway.
- 8 INT. KINDERGARTEN - SAME 8
 The little boy and girl tiptoe down a big, empty hallway.
- 9 EXT. BUS STOP - MOMENTS LATER 9
 Billy runs up to the bus stop just in time to catch the bus.
- 10 INT. KINDERGARTEN - SAME 10
 He leads the little girl carefully down the steps.
- 11 EXT./INT. BUS - MOMENTS LATER 11
 Billy rides the bus looking out the window as the ruined buildings, ruined dreams, ruined lives race by.
- 12 EXT. KINDERGARTEN - SAME 12
 The two kids peek out the front door. The coast is clear.
- 13 EXT. BUS STOP - MOMENTS LATER 13
 Billy gets off the bus.
- 14 EXT. KINDERGARTEN - SAME 14
 The kids get closer and closer to the curb...

Closer to the traffic...

15 EXT. STREET CORNER - SAME 15

Billy turns the corner. Her heart leaves her chest as she sees the two children approaching the street. The little boy is her son Franky.

THE SHANGRI-LAS (V.O.)

(singing)

So please try to love me

Love me like I love you

Please try to love me

Love me like I love you

She runs towards them, scooping them both up before their little feet can reach the road.

CUT TO:

16 INT. KINDERGARTEN - MOMENTS LATER 16

Billy enters and comes face-to-face with the teacher we saw earlier, April.

BILLY

You fucking bitch.

April is caught like a deer in the headlights. She sees Franky and the little girl and realizes what's happened.

APRIL

Billy, I'm a teacher, not a warden!

If I never take my eyes off of

Franky, then who's watching the

other kids?! What am I supposed to

do?

BILLY

Your job.

APRIL

I have never, in my entire career,

dealt with a child who was hellbent

on getting hit by a car. It's all

he wants to do. You ever ask

yourself why your son has a death

wish at four years old?

Billy stares April down.

APRIL (CONT'D)

You've come at nap time, again, to take Franky to lunch, no matter how many times I tell you that this makes Franky feel like the rules don't apply to him.

BILLY

I'm not here to take him to lunch, my car...

APRIL

What your son needs is for his mother to teach him by example.

BILLY

That's an interesting theory April. I have a theory too. It's called the theory of Natural Selection. Now, I was naturally selected to have two knights in shining armor, who just happen to be hung like the white horses they rode in on. You, on the other hand, have been naturally selected to have nothing.

This hits April where it hurts.

BILLY (CONT'D)

Now if you can't, at the very least, keep my kid ALIVE, than I'm gonna have to pull him from school until you're no longer here.

APRIL

You can't pull your child out of school, Billy. It's against the law.

Billy grabs Franky by the arm and storms out.

17

EXT./INT. BUS - LATER

17

Billy fixes herself up in the reflection of the window. She puts the curl back in her hair with a battery powered curling iron. She seems as comfortable here as she would be in her own bathroom.

Franky sits next to her, looking in her purse for something to do.

BILLY
 Never go through a woman's purse,
 Franky.

Billy snatches the purse away, quickly covering up the stungun she hides in it.

BILLY (CONT'D)
 Give a woman her mystery and she'll
 give you everything else.
 (beat)
 How do I look?

She looks at herself in the mirror...

Billy uses her beauty like a spider uses its web - when it has to, and today she has to.

18 INT. BANK - MOMENTS LATER

18

Billy waltzes into the joint, all teeth and eyeballs. She approaches the RECEPTIONIST.

BILLY
 Hi...

Reads the woman's name tag.

BILLY (CONT'D)
 Mariella. I have an appointment
 with the bank manager.

MARIELLA
 What time is your appointment?

BILLY
 Two.

Mariella checks the clock.

MARIELLA
 It's a quarter to five.

BILLY
 I know. My car broke down, I had to
 hitch a ride, my kid almost died,
 I'm late, but I'm here now...

Mariella looks to the glass door of the bank manager's office. He's not alone.

MARIELLA

He's in a meeting with someone else.

BILLY

I see that. I'll just wait til he's done.

MARIELLA

It's his last meeting of the day and then we're closed.

BILLY

Well then, I'll wait 'til he's done in case he finishes early.

Billy notices a box full of random items tucked away under her desk.

BILLY (CONT'D)

Is that a lost and found? I think my kid forgot his toy last time we were in. Isn't that right Franky?

Franky knows the drill. He nods.

MARIELLA

Oh yeah, what is it?

BILLY

Don't know. And the kid don't talk much either. Something wrong with his brain.

Franky crosses his eyes and tries to look slow.

BILLY (CONT'D)

But he'll know it when he sees it.

Mariella doesn't buy it but she can't call bullshit either. She pulls the box around for Franky to go through.

He finds something he likes. A little plastic car.

SECURITY GUARD

Excuse me, y'all are gonna have to come back tomorrow. We're closed.

Billy looks at the bank manager's office. He's gone. She's deflated.

19 EXT. BUS STOP - LATER 19

While waiting for the bus with Franky, Billy makes another call...

No answer. Her frustration grows.

20 EXT. THE WOODS - SAME 20

Bones, wet and now wearing half-burnt pants, watches a peculiar girl we will come to know as RAT make her way home. She's holding her pet rat, NIC, and singing to him.

Bones follows closely beside her but goes unnoticed, covered behind the line of trees. He's happy just to be near her.

RAT
(singing)
Once upon a time
There was a pretty fly
He had a pretty wife
This pretty fly
But one day she flew away
Flew away
She had two pretty children
But one night
These two pretty children
Flew away
Flew away
Into the sky
Into the moon

Rat walks past an old row boat, sitting on her front lawn with hundreds of stuffed animals stacked inside.

She senses she's being watched. She looks around.

Bones hides.

She sees nothing, turns back around, and heads into her house - a dangerously dilapidated building with dozens of stuffed animals nailed to its facade.

21 EXT. LOST RIVER NEIGHBORHOOD - MOMENTS LATER 21

Bones rides his bike down a street with foreclosure signs on almost every house. A big red D spray-painted on the rest.

He notices that his neighbor, MR. REED, has filled a U-haul truck to capacity. He's fighting to get the sliding door shut.

BONES
Need some help, Mr. Reed?

Mr. Reed looks up.

MR. REED
Oh, sure Bones.

He helps Mr. Reed shut the door.

MR. REED (CONT'D)
Thanks.

Mr. Reed's family comes out of the house and loads into the cab of the truck. Bones watches.

BONES
Is that it for you guys?

MR. REED
Ya, it's time we say goodbye to
Lost River.

BONES
Where you going?

MR. REED
Arizona. Got a job as a traveling
salesmen for Wonderbra. Gonna put
these perfect C cup hands to work,
finally.

He shows Bones his C cup hand and laughs, trying to lighten the mood. His family is embarrassed.

BONES
Sounds exciting. Can I hitch a
ride?

MR. REED
You have to stay and look after
your mama and Franky. Maybe you can
convince her to sell that house
soon. I know first-hand how little
of a buyout they're offering, but I
think if she really looks around,
she'll see that Lost River isn't
offering very much either. You know
what I mean?

BONES

Hey, I'm not the one that needs convincing. I'm out of here soon as I get my car running.

Mr. Reed smiles.

MR. REED

Well that's great. Look us up if you're ever out that way... And keep Franky out of the road, would ya? I saw him chasing another car down just the other day.

BONES

I'm gonna get him a leash.

Mr. Reed and his family drive away. Bones watches their car get smaller and smaller until it literally disappears into the sunset.

A wave of melancholy washes over him.

22 EXT. THE HOUSE - NIGHT 22

Bones pulls up to his house, which is at the end of its rope and at the end of the block. Big empty lots close in on it.

23 INT. BILLY'S ROOM - NIGHT 23

Billy has ironically decorated her room with the dozens of heart-shaped chocolate boxes from all of her would-be suitors over the years.

She lies in bed paralyzed from the weight of playing both mother and father.

She hears a tiny knock on her door. Franky sticks his head in cautiously.

FRANKY

There's a monster under my bed.

Billy takes a deep breath and smiles.

BILLY

No there isn't.

She picks him up and carries him to the window.

They both watch Bones walk out to his yard car, which sits in the middle of an empty plot of land next to the house.

24 EXT. THE HOUSE, YARD CAR - NIGHT

24

Bones works under the hood and smokes. Two plastic skeletons filled with Christmas lights sit in the front seats. The driver has one hand on the steering wheel and the other around his skeleton girl who rests her head on his bony shoulder.

Billy walks over to the car from the house with Franky on her hip. She takes in the bizarre sight.

BILLY
God, you're weird.

He keeps working.

BILLY (CONT'D)
I mean THANK GOD you're weird.
Imagine if you weren't... What if I
had a normal kid who liked...
sports or something? I'd die of
boredom.

Bones pays her no attention.

BILLY (CONT'D)
But no. No normal for me. Just
suicidal babies and a teenage
weirdo to keep me pulling my hair
out so I never know it's turning
grey.

She looks at Bones like he's a million miles away.

BILLY (CONT'D)
I needed you today. I called you so
many-

BONES
Yeah, sorry about that, my phone...
(beat)
Where's the car?

BILLY
By the side of the road. I didn't
have time to call a tow truck and I
didn't have time to get to the
bank, your brother ran out in the
road again and this time he took a
date.

(MORE)

BILLY (CONT'D)

(beat)

I called you so many-

BONES

Why did you have to go to the bank
anyway?

(beat)

We behind again?

The distance grows and grows.

BILLY

No, Bones, we're all squared.

BONES

Well then what? You thinking about
taking the buyout?

Bones gets excited.

BILLY

I'm not going anywhere.

Bones looks deflated.

A cab pulls up to the house and honks.

BILLY (CONT'D)

I gotta go to work.

A darkness takes over Bones when he hears this.

She hands Franky off to him and takes the cigarette out of
his mouth. She takes a drag and walks away sadly.

BILLY (CONT'D)

I love you.

Bones, at war with his emotions, looks at Franky who's
pretending to smoke.

CUT TO:

25	EXT./INT. CAB - CONTINUOUS	25
	Billy gets in and shuts the door.	
26	EXT. THE HOUSE, YARD CAR - MOMENTS LATER	26
	Franky rubs his eyes, ready for bed.	

Bones watches Billy's cab disappear down the road as he heads into the house.

27 EXT./INT. CAB - MOMENTS LATER 27

Billy fixes her makeup in the reflection of the window.

28 INT. FRANKY'S ROOM - LATER 28

Bones lays Franky in bed and tucks him in.

He tiptoes toward the door.

FRANKY
The monster!

Bones turns around to see his brother cowering under his blanket.

He goes back to Franky's bed and sticks his head under it.

BONES
Nothing.

Franky is relieved.

BONES (CONT'D)
I'm gonna catch him one day.

Franky hugs Bones.

BONES (CONT'D)
Come on, like you mean it.

Franky gives it all he's got. He lays his head on the pillow and closes his eyes.

29 INT. CAB - LATER 29

Billy finishes her makeup as the cab pulls up to its destination. The red neon sign of a strip club looms in her reflection.

PRETTY MISS KITTY

She stares at it, pays the cab driver, and gets out.

CUT TO:

30 INT. FRANKY'S ROOM - LATER

30

Franky's eyes fly open, wild with fear. He slowly forces his head over the edge of the bed and stares in terror at the darkness underneath.

MOON - WAXING GIBBOUS

FADE TO BLACK.

31 EXT. LOST RIVER NEIGHBORHOOD - MORNING

31

Bones, wearing his soda jerk hat, rides his bike to work.

His heart stops when he spots Bully and Face driving by. He quickly ducks behind a house, peeking out to keep watch.

Face chauffeurs this old Cadillac convertible while Bully sits on his throne - an old arm chair that he's bolted into the pick up.

It looks like a budget version of the Popemobile.

Bones looks at the woods behind him and decides to take a short cut.

32 EXT. THE WOODS - CONTINUOUS

32

Bones rides his bike through rows and rows of trees, as fast as he can, getting deeper and deeper into the woods. He looks behind him, but there's no one. He keeps pedaling along until...

Something catches his eye.

He slows to a stop.

He sees a road in the forest, but this is no ordinary road. It leads straight into the river.

Bones gets off his bike to investigate.

He walks down the road, pushing through overgrown shrubs, trying to wrap his mind around what he's found.

He reaches the river and stops. He can't go any further. He looks through the murky water, but it's too dark to see where the road leads.

Bones stares into the water, lost in the mystery.

33 EXT./INT. FREEWAY SHOULDER - SAME 33

Billy and Franky pull up to her car in a tow truck. Her face falls as she looks out the window.

She's too late. Somebody got to it first. Her car sits on the side of the road like road kill, picked to the bone for all its meat.

Crestfallen, she takes it on the chin.

BILLY
(to the tow truck driver)
Wanna buy a car? I'll give you a deal...

He gets out to tow what's left of it.

34 EXT. BANK - LATER 34

Billy and Franky stand in the middle of the parking lot. The tow truck drives off with the remains of her car.

35 INT. BANK - MOMENTS LATER 35

Billy turns on the charm with Mariella.

BILLY
I'm just gonna sit here. I'm just gonna sit right here. Maybe there will be another jerk-off no-show like me yesterday and I can take her spot. Ok?!

Billy zips her lip and throws away the key.

Franky stares at the lost and found box longingly. Billy shakes her head.

DAVE, the bank manager, is on a call when he sees Billy through the glass. They share a loaded look.

Billy braces herself.

He hangs up the phone.

CUT TO:

36 INT. DAVE'S OFFICE - MOMENTS LATER

36

Billy sits across from Dave. They endure a long and awkward silence. She sheepishly tries to relieve the tension.

BILLY

I guess the tables have really turned, huh?

Dave laughs nervously.

DAVE

Ha, ya. Life's a bitch.

BILLY

Well, life's not the only one.

DAVE

Please. It was a long time ago.

BILLY

Come on, don't you wanna stick the knife in just a little? Just the tip?

DAVE (CONT'D)

No, Billy. It's water under the bridge. Truthfully. What I really want is to see if I can help you out of this little bind you're in. Ok?

Billy is moved.

BILLY

Ok. Thank you.

DAVE

Well, don't thank me yet because it's not such a little bind. I mean you're delinquent on your payments by three months. That's enough to foreclose already.

BILLY

Well... I'm gonna pay that.

DAVE

I would suggest that you do, because then at least you're eligible for the buyout. As it stands now, you are not, so you'll lose your home and walk away with nothing.

Billy is stunned.

DAVE (CONT'D)

Did you receive your notice of default?

Billy pulls it out of her purse.

BILLY

Ya, I got it right here... I'm confused. I thought it just meant that I had to pay up. But you're saying even if I do, I still have to move?!

DAVE

Well, you can you fight it in court but you'll lose.

BILLY

But, this is America, not some communist country where the government can just come in and take away your private property.

(beat)

What about a loan?

DAVE

How can I give you a loan to pay your mortgage, when we're trying to foreclose on your house?! Don't you see how that's a little counter-productive for me?

BILLY

I don't need the loan to pay my mortgage.

Billy is grasping at straws.

DAVE

What do you need it for?

BILLY

I gotta get off the pole, Dave.

Now he looks stunned.

BILLY (CONT'D)

Look, I rode the gravy train all the way to the end of the line and now my seventeen-year-old son and his friends are almost old enough to get a lap dance from me for twenty bucks a song. Who knows, maybe I'll give them a family discount and make it fifteen.

Dave stares.

BILLY (CONT'D)

That was a joke. You gotta laugh to keep from crying. Now, I'm not gonna sing you a sad song about how I was forced to it, to feed my kids cause I got nobody to blame but myself. Life dealt me some pretty cards, I was young and lazy, so I played them. I would do a lot of things differently if I could...

Billy looks at Dave, regretful.

BILLY (CONT'D)

But that was then and this is now...

DAVE

I sympathize with your situation Billy, I really do. Sounds like this town needs a clean slate and a fresh start almost as much as you do. Before the entire textiles industry went overseas, Lost river was really something to see. Now we have twenty square miles of abandoned buildings just sitting there doing nothing but making us look bad. Not only that, it's unsafe. The only hope we have at any kind of a future is to try and get rid of the past. I can't think of anyone who could understand that better than you.

Billy braces herself. She's never been more vulnerable.

BILLY

If you take away my house then you're taking away more than the roof over my boys' heads. You're taking away their confidence. They may not have any left in me, but they still have a little left in themselves and I'm not gonna let anyone take that away.

DAVE

But what good does any of that do them in a town that's so unsafe?

(beat)

Houses are being set on fire left and right and sometimes with people in them. I can't help you with the house. The bank is preparing to foreclose.

(beat)

Now, I really shouldn't do this...

Dave gets up and closes the door. He reaches into his desk drawer and pulls out a black business card.

DAVE (CONT'D)

(hushed tone)

I have a client who started a business venture that is currently hiring. It's definitely an... alternative vocation but it's completely safe and potentially very lucrative.

Billy, not liking where this is going, grabs her purse and heads for the door.

DAVE (CONT'D)

Now before you go jumping to conclusions, I can assure you that it's not what you think and that it's nothing like what you've been doing. That's all I can say about it here.

She stops.

DAVE (CONT'D)

Billy, please believe me when I tell you that I get no pleasure from watching yours suffer. I'm just a spoke on a wheel here. As much as I'd like to appear to, I have no real power.

(MORE)

DAVE (CONT'D)

But I have to be able to go home
and look my kids in the face
knowing that at least I try to help
in my own small way. Just take the
card... Everybody needs a friend.

37 INT. HUM-DINGER HAMBURGER STAND, MEN'S BATHROOM - DAY 37

Bones sits in a stall and smokes. He hears someone enter and puts out his cigarette.

He heads to the sink to throw some cold water on his face.

He turns on the faucet, looks in the mirror, and sees Face taking a leak at the urinal behind him. Face doesn't notice.

Bones stares at the running water as Face continues to urinate.

The sound fades away. Something about the water possesses Bones.

He leaves the faucet running, sneaks up behind Face, grabs the back of his hair and SLAMS his head into the concrete wall.

Face looks down as blood floods the urinal. He grabs at his mouth, trying to keep a chunk of his tongue that he has just bitten off, from falling into the urinal.

Bones, dumbfounded by what he's just done, races out before Face can realize it's him.

38 EXT. HUM-DINGER HAMBURGER STAND - CONTINUOUS 38

Bones jumps on his bike and tears away.

Bully's hand comes into frame, holding his Zippo lighter.

39 EXT. GRAVEYARD - LATER 39

Billy visits her father's grave while Franky plays amongst the tombstones, jumping from one to the other.

He looks up and can't find Billy.

FRANKY

Mommy?!

She's disappeared. He wanders around the graveyard looking behind graves in a panic, screaming and crying out for her.

CUT TO:

Billy, crouched behind a tombstone, cries. She pulls it together and then reveals herself.

Franky runs over to her.

BILLY

You better toughen up Franky or
this mean old world is gonna eat
you alive.

She starts biting at his tummy with her hands. It tickles. He laughs. She wipes his tears first, then her own.

40 EXT. THE WOODS - LATER 40

Bones stares at the road in the water, entranced.

41 INT. BATHROOM - SAME 41

Billy turns on the shower and gets undressed. She examines her face in the mirror until it begins to steam up.

42 INT. LIVING ROOM - SAME 42

Franky plays with his toys.

Suddenly, a small bird flies into the sliding glass door next to him. The impact makes a loud cracking sound.

Franky crawls to the door and sees the bird lying face down in the grass.

He gets a chair, climbs it, unlocks the door and steps outside.

43 INT. BATHROOM - MOMENTS LATER 43

Billy showers.

44 EXT. BACKYARD - SAME 44

Franky turns the bird over onto its back with a stick. The bird stares at him. Franky watches it die. A sadness overcomes him.

He picks it up very gently and carries it further into the backyard.

45 INT. BATHROOM - MOMENTS LATER 45

Billy steps out of the shower and dries off.

46 EXT. BACKYARD - SAME 46

Franky places the bird in the hole he's dug and covers it with dirt.

47 INT. BATHROOM - MOMENTS LATER 47

Billy senses something wrong.

BILLY

Franky.

48 EXT. LOST RIVER, ROAD IN THE WATER - SAME 48

Bones snaps out of his spell. Looks at his watch.

BONES

Shit.

He hops on his bike and heads home.

49 INT. LIVING ROOM - MOMENTS LATER 49

Billy runs downstairs, frantically searching for him, screaming his name. No Franky.

50 EXT. STREET NEAR THE HOUSE - SAME 50

Franky stands in the middle of the road. Cars whip by on either side. He stares at the headlights with excitement.

Billy runs to the side of the road and throws herself in front of traffic to save him. A few cars screech to a halt.

She wraps him up in her arms and rushes to the sidewalk.

BILLY

YOU PROMISED ME, FRANKY! YOU PROMISED!

Bones rides down the street and sees his mother holding onto Franky for dear life.

She looks at Bones as if she could kill him. Billy is a desperate woman at the end of her rope.

She picks up Franky and walks back to the house.

51 EXT. THE HOUSE, YARD CAR - NIGHT

51

Bones works on his car. Rat, the girl he was following earlier, walks up the lawn and goes into his house.

He lights a cigarette and fixes himself up a bit.

Billy runs out and into a cab. She slams the door without saying goodbye to Bones.

Rat walks out to his car holding Franky.

BONES

What are you doing here?

RAT

She called me and asked if I could babysit. Sounded pretty upset. What did you do?

BONES

Oh... uh... I get Franky after five so she can get ready for work or whatever and I was late.

RAT

I guess marriage ain't all it's cracked up to be, huh?

They share a smile.

BONES

Look, you don't have to stay if you don't want. I told her I can watch him.

RAT

She told me you weren't to be trusted.

BONES

Me?! What about him? He's the one with the death wish.

RAT

I don't know, Charles Bronson. From what I hear, he's not the only one.

Bones is all ears.

BONES

What did you hear?

RAT

Honestly? I heard you were dead. When Billy called me so upset I thought...

Bones' heart sinks.

BONES

Face?

Rat nods. He looks like he's going to throw up.

BONES (CONT'D)

He knows it was me?!

RAT

Everyone knows.

Bones has to sit down.

BONES

What did he say?

RAT

He can't say much cause you made him bite off his tongue. Bully ain't saying much either... Word is, when you turn up dead, he doesn't want the cops to think he had motive.

BONES

Why you gotta say it like that?
"When I turn up dead."

Bones tries to laugh it off, but Rat looks scared. Bones can't mask his fear either.

BONES (CONT'D)

What should I do?

RAT

Move.

BONES

What am I gonna do, ride my bike to Mexico?

RAT

It's not funny. You better lay low 'til things blow over.

They both know they won't.

RAT (CONT'D)

Either that or get a gun.

Rat turns to take Franky back to the house. Bones watches her.

She stops.

RAT (CONT'D)

Anyway, I'm glad you're not dead.

Bones smiles even though he's terrified. He knows it ain't much, but it's a start.

52

EXT. PRETTY MISS KITTY - LATER THAT NIGHT

52

Billy, finished with a long night of work, steps outside to wait for her cab. She hears someone clapping...

Its Bully sitting in his throne in the back of his big, old Cadillac.

BULLY

Bravo! Great show, right Face?

Bully looks to Face, the chauffeur, who hangs out the driver's side window. His nose is smashed pretty bad and his lips are split right up the middle. He nods.

BULLY (CONT'D)

Need a ride?

Billy stares right through him.

BILLY

You boys on a field trip or something?

BULLY

Yeah. They wanna show us what happens when you don't stay in school.

Billy lights up a smoke.

BILLY

Funny. No seriously, what are you a couple of Make-a-Wish kids or something? How'd you get in there?

BULLY

A friend.

BILLY

A friend, huh? Do I know this friend? Cause I'd like to have a little talk with him.

BILLY (CONT'D)

Sure, you know him. You know a few of my friends.

Billy's stomach sinks.

BULLY

Like... Bones for example. He's a friend of mine.

She could throw up. Bully gestures to Face.

BULLY (CONT'D)

You know where he is? We'd like to have a little talk with him.

Billy is frozen. This is her worst nightmare.

BULLY (CONT'D)

Well, he'd like to talk to Bones about what he did to his face but he can't talk because of what Bones did to his face so... I'm just here to translate.

(to Face)

Is that about right?

Face nods. Billy's cab pulls up. She opens the door.

BILLY

Well, I don't know anyone named Bones, so you're gonna have to give some other girl the creeps. I'm off the clock.

BULLY

You're not very friendly. You must not get a lot of tips.

Billy gets in and slams the door.

53 EXT. STREET - MOMENTS LATER

53

Billy rides in the back of the cab. Her stomach is still sick. The cab driver checks the rearview mirror one too many times. Billy's on edge.

BILLY

You looking at this?

She reaches into her purse and slips her fingers into her stun gun that she wears like brass knuckles. He obviously was not looking at that, but Billy wants to make her point loud and clear.

He drives for a while and then slows down.

BILLY (CONT'D)

Why are we going so slow?!

CAB DRIVER

Sorry. It's just... we lost your friends at the last light.

Billy, confused, turns around and sees Bully and Face turning a corner about ten car lengths behind with their headlights off.

She realizes she's being followed. Billy turns white.

BILLY

Take a left.

54 EXT. DARK DESERTED ROAD - CONTINUOUS

54

The cab driver makes a quick left onto a dark, deserted road. Billy looks nervous to go too far down it.

BILLY

Slow down.

She peeks over the edge of the back seat, watching to see if Bully makes the same turn. They wait.

The cab moves at a snail's pace into the darkness.

She watches behind her. Bully's car turns the corner.

BILLY (CONT'D)

Fuck.

CAB DRIVER

What now?

She needs time to think.

BILLY

Just keep going.

The further they go down this dark street the harder it becomes to see Bully's car with its headlights off. At a certain point it vanishes into the darkness.

The moon has almost completely disappeared to make way for the sun so the night is in its darkest hour.

Billy looks around. She can't see Bully's car anymore.

BILLY (CONT'D)

What's that smell?

CAB DRIVER

Smoke. Most of these houses been burned down. See?

He points to a house in front of them. A little smoke curls its way through the beams of light, towards the black charcoal frame of a house, still appearing to smolder.

CAB DRIVER (CONT'D)

This one must be fresh.

Billy gets the chills, wondering how she allowed herself to get here.

BILLY

Well, I don't wanna get anymore lost than this. Let's just turn around and go back the way we came. If they're there, they're there. They can say hello to my little friend.

She presses the button on her stun gun so it fires off a loud crackling sound. The cab driver nervously laughs. He makes a U-turn and heads back the way they came.

A rim of pink light appears on the horizon. The new light of dawn reveals the silhouette of this burned out neighborhood. Billy keeps her eyes peeled for Bully and Face. No sign of them.

Billy's cab turns the corner onto the main road.

They're in the clear.

55 EXT. BILLY'S HOUSE - CONTINUOUS

55

The cab pulls up to Billy's house.

CAB DRIVER

Guess I can put getaway driver on
my resume now, huh?

She pulls money from her purse.

CAB DRIVER (CONT'D)

It's ok, Miss. I wouldn't know what
to charge you.

Billy smiles. She makes a note of the cab number before she
closes the door. Cab #8.

BILLY

Actually can you... I'd hate for my
baby-sitter to have to walk home
with those animals on the prowl. Do
you think you...

CAB DRIVER

Of course.

BILLY

Gimme a sec.

56 INT. THE HOUSE, YARD CAR - SAME

56

Bones, asleep in the back seat of his car, wakes up when he
hears the cab door shut.

57 INT. THE HOUSE - MOMENTS LATER

57

Billy finds Rat curled up on the couch with Franky. She
gently wakes her.

BILLY

Rat... Wake up...

Rat opens her eyes, sees daylight and panics.

RAT

Oh no, what time is it?!

BILLY

It's so late, I'm so sorry Rat.

Rat runs around gathering her stuff. She throws her shoes on
and races to the door, crashing into Bones.

BILLY (CONT'D)
 Look, I have the cab waiting
 outside to take you home.

Bones looks confused.

BONES
 I'll take you home.

BILLY
 I don't think you should be going
 anywhere.

RAT
 I'll take the cab!

58 EXT./INT. CAB - LATER

58

Rat sits in the back, looking very tense. The cab driver
 tries to lighten the mood.

CAB DRIVER
 You know, "Adventures in
 Babysitting" is one of my favorite
 movies.

Rat's not having it.

RAT
 Can you go any faster?!

CAB DRIVER
 Sure.

He speeds up.

CAB DRIVER (CONT'D)
 I think you're being followed.

Rat looks out the back window and sees Bones on his bike a
 block behind them.

She smiles.

59 EXT. RAT'S - MOMENTS LATER

59

Rat rushes up her front steps to the door.

Bones stops his bike far enough away that he thinks she won't
 notice. He just wants to make sure she gets home safely.

She does notice but doesn't have time to acknowledge him.

60 INT. RAT'S - CONTINUOUS

60

Rat cautiously enters.

LIVING ROOM

Her GRANDMOTHER sits frozen, watching the television, surrounded by a landscape of garbage. She's a hoarder. The furniture and floor have completely disappeared, junk piled up to the ceiling.

RAT

I'm so sorry I'm late, Grandma!

The old woman remains perfectly still, staring blankly at the static on the television screen. She's making a faint, high-pitched NOISE.

Rat scrambles next to her, grabs the remote control, and presses play.

Suddenly, the old woman grabs Rat's arm with a surprising amount of force. She squeezes, adding to the bruises that already exist.

RAT (CONT'D)

Ow! I'm sorry, Grandma. I'm trying...

Rat fiddles with the remote. The movie finally plays. It's an old silent film.

Her grandmother stops screaming.

RAT (CONT'D)

There you go. There's your movie.
I'm gonna get your medicine now,
ok?

Rat pries her way out of the woman's death grip and runs to the kitchen.

61 KITCHEN

61

Rat pushes past piles of old milk containers and cereal boxes to get to the refrigerator. She pulls out two small glass vials and a syringe and rushes back.

62 LIVING ROOM

62

Rat kneels down next to her grandma and gently rolls up her sleeve.

She squeezes her forearm with both hands to cut off the circulation and make a vein pop out.

Rat puts the syringe next to her vein and whispers in her ear.

RAT
Permission to prick?

The old woman blinks once... twice.

She sticks the needle in. Pink medicine gets pushed deeper and deeper into her veins. A trickle of blood rolls down her arm.

Rat cleans it up and slowly steps away.

RAT (CONT'D)
I'm gonna go to my room now, ok?

The old woman doesn't answer. She can't. She just sits and stares blankly at the television.

Rat climbs through a little TUNNEL that she has carved for herself in all of the chaos. She reaches her room.

63

RAT'S NEST

63

Rat is literally living like a rat.

Instead of a bedroom she has fashioned a little nest out of objects that remind her of better days.

She takes off her backpack, pulls out Nic, curls up in a little ball and snuggles him.

She sings them both to sleep.

RAT
(singing)
Once upon a time
There was a pretty fly
She had two pretty children
But one night
These two pretty children
Flew away
Flew away
Into the sky
Into the moon

FADE TO BLACK.

64 EXT. THE HOUSE - NEXT DAY

64

A wrecking ball tears through the front door of the house across the street. The house is identical to Billy's. A small DEMOLITION CREW goes to work on the rest of the building with sledgehammers, while another team of LAND DEVELOPERS in white construction hats walk around, surveying the neighborhood. It's loud.

Bones and Franky sit on the front steps and watch the show. Franky covers his ears.

Billy storms out.

BONES

There goes the neighborhood.

Billy walks up to the GUY that seems do be doing the most pointing.

BILLY

(yelling)

What the fuck makes you think you can just... I mean I have fucking kids over there. What if they were playing around that house...

The land developer removes his ear plugs.

LAND DEVELOPER

What's that you say there? I can't hear a damn thing.

BILLY

You can't just storm into a residential area with this fucking Nazi bullshit and start tearing houses down. There are procedures and protocol you have to follow. There are laws.

LAND DEVELOPER

What laws?

BILLY

Laws that protect the people who live here!

He looks around perplexed.

LAND DEVELOPER

What people?

Billy looks around. Every house on her block is empty.

LAND DEVELOPER (CONT'D)

The city has declared the buildings in this area to be derelict and therefore no longer meet the city's safety and risk management codes. All residents, which at this point is you, have thirty days to vacate the premises after which time your building is slated for demolition.

Billy turns around. A construction worker spray-paints a big red D on the front of their house. He drops the can and walks away.

Franky picks it up and starts painting.

LAND DEVELOPER (CONT'D)

I know this is hard ma'am. But due to the rising incidence of arson in these neighborhoods... It could be a whole lot worse.

Billy, defeated, stares at her boys in a daze.

CUT TO:

65	INT. THE HOUSE - MOMENTS LATER	65
	Billy rips all the cleaning supplies out of the hallway closet and starts cleaning with a vengeance.	
67	KITCHEN	67
	Billy mops the floor.	
68	BATHROOM	68
	Billy scrubs the toilet.	
69	LIVING ROOM	69
	Billy vacuums the carpet.	
70	LIVING ROOM	70
	Billy lies on the couch and takes a cigarette break.	

71 KITCHEN 71

Billy cleans the fridge.

72 INT. BILLY'S BATHROOM - CONTINUOUS 72

Billy scrubs the grout out of the tile.

Bones comes into the bathroom and watches her for a minute, scared to interrupt.

BONES

Uh... Ma?

BILLY

What?

BONES

Can we talk about this?

BILLY

About what?!

BONES

Well... they're tearing the house down across the street, so you've decided to clean?

Sweaty and out of breath, she stops to respond...

But she can't.

73 INT. FRANKY'S ROOM - LATE AFTERNOON 73

Billy lies with Franky in his bed. She gently rubs his ear lobes trying to put him to sleep.

Bones paces.

BONES

...How can they kick us out if we're all paid up?

Billy is silent.

BONES (CONT'D)

We're not! Are we?!

She shakes her head.

BONES (CONT'D)

How much?

BILLY
Three months.

BONES
What the fuck mom? Why did you tell me we were?!

BILLY
I didn't want you to worry about it...

BONES
Well now I *am* worried about it!

BILLY
I know! I'm sorry, I know you want to leave and I didn't want you to think you had to stay to help me figure this out.

BONES
Well, what are you gonna do? You finally going to take the goddamn buyout?

Billy is close to tears.

BILLY
I can't.

Bones loses his temper.

BONES
Why not?!

BILLY
Because it's not an option if you're in arrears.

He lets this sink in.

BONES
So... we're fucked.

BILLY
We're not fucked. I already got it figured out.

Billy thinks on her feet.

BILLY (CONT'D)
No really, I got another job offer.

BONES
What kind of job?!

BILLY
I don't know. All Dave said was it was completely different from what I've been doing and nothing like... that.

BONES
Who the fuck is Dave?

BILLY
The bank manager Bones, Jesus! I can't do anything right. You hate my old job, I finally quit... you already hate my new job and you don't even know what it is?!

Bones is at war with his emotions.

BONES
You quit?

BILLY
Yes.

BONES
When?

BILLY
Last night.

Bones doesn't know what to say.

Billy looks around Franky's room, deep in thought.

74 INT. BILLY'S ROOM - LATER

74

Billy digs through her purse. She finds the black business card that Dave gave her. She starts to weigh her options but quickly realizes that she has none to weigh.

She picks up the phone and dials. As it rings, she watches Bones walk out to his yard car.

The phone rings... rings... rings...

Someone picks up. Billy waits.

BILLY
Hello?

VOICE
(over phone)
Yes.

BILLY
Who am I speaking to?

VOICE
(over phone)
A friend.

Billy recognizes this voice.

BILLY
Dave?

He chuckles.

DAVE
(over phone)
Yes. I'm glad you called, Billy.

BILLY
This is *your* number?

DAVE
I'm sorry for not being completely honest with you, but I have to exercise some discretion. I'm the investor I was telling you about.

Billy considers this.

BILLY
Wow. Good for you Dave. You're really making it happen, huh?

DAVE
I'm trying.

BILLY
Listen, I'm glad this is you because... I wanted to say this at the bank but I didn't want you to think I was... I'm just really sorry. I used to be a real asshole and I don't know why...

DAVE
Billy, stop. It's water under the bridge, really ...

Silence. They both politely wait for each other to speak.

BILLY
I'm really interested in seeing
this place of yours...

DAVE
Well... like I told you before, it
is very... alternative.

BILLY
How fucking alternative?

DAVE
(over phone)
Ha. It's completely harmless, I
promise. But, you should see for
yourself. Just ask for Cat when you
get there. She'll give you the full
tour...

BILLY
Where exactly am I going?

DAVE
You got a pen?

75 EXT. THE HOUSE, YARD CAR - DUSK

75

Bones crawls under the car to get a better look at something
under the hood.

He discovers two praying mantises mating.

BONES
Hey Franky, get under here. I wanna
show you something.

Franky crawls under the car and lays next to his big brother.
Bones uses his flashlight to point something out.

BONES (CONT'D)
You see that?
(beat)
You know what they're doing?

Franky shakes his head.

BONES (CONT'D)
They're having sex.

Franky watches with fear and fascination.

BONES (CONT'D)
You know what that is?

Franky shakes his head.

BONES (CONT'D)
It's how they make babies.

They watch as the two insects finish copulating. One tries to get away, but the other is faster and traps it with its long, sharp limbs. It bites off its head and begins to feed.

Franky looks horrified.

BONES (CONT'D)
The ladies eat the men after cause
the protein makes sure that the
babies don't die.

76 INT. BILLY'S ROOM - NIGHT 76

Billy sits in front of the mirror applying makeup. The mirror effectively divides her in two: she is both the creator and the creation.

CUT TO:

MOON - FIRST QUARTER

77 EXT./INT. CAB - NIGHT 77

Billy sits in the back seat of the same Cab #8, staring out the window.

BILLY
I hope you don't get the wrong idea
by me requesting you. I just
figured that most cab drivers are
total creeps, and you seem nice
so...

CAB DRIVER
Most passengers are total creeps,
so I understand.

BILLY
Could you turn on some music?

The cab driver flicks on the radio as the car pulls onto the freeway.

78 EXT. LOST RIVER - NIGHT

78

The cab moves through a maze of empty streets that seem to blend into one another.

After a long series of twists and turns the cab finally arrives at its destination in a neighboring ghost town.

79 EXT. GHOST TOWN - CONTINUOUS

79

The car comes to a stop. Billy looks around. No sign of life.

BILLY

Where are we?

CAB DRIVER

We're here.

BILLY

Where do I go?

The driver motions towards a dark pathway.

CAB DRIVER

Looks like it's at the end of that alley. I'd drive you to the door but it doesn't look wide enough for a car.

(beat)

Would you like me to walk with you?

Billy spots a young flirtatious COUPLE, making their way down the same path.

BILLY

No thanks.

Billy slips her hand in her purse, slides her fingers around her stun gun and gets out.

CAB DRIVER

I'll wait for you here.

BILLY

I can't afford...

CAB DRIVER

It's a slow night.

Billy nods. She keeps her hand fixed tightly in her purse and walks down the alley.

80 EXT. ALLEY - CONTINUOUS 80

It feels like the street that time forgot.

Billy passes storefronts that look like they've been abandoned since the 1950s.

She feels something watching her from the shadows. She can feel it following her from inside every window she passes.

A barbershop...

A newsstand...

A toy store...

A bus stop.

Billy sees a light at the end of the street. Two lights in fact. She moves towards them.

81 EXT. THE BIG BAD WOLF - NIGHT 81

The head of a wolf is molded onto the front of a building. Its eyes light up and stare down at Billy as she approaches. The wolf's big, sharp smile frames the front door. It's tongue rolls out onto the sidewalk like a red carpet.

Billy enters.

82 INT. THE BIG BAD WOLF - MOMENTS LATER 82

Dismembered, female mannequin parts, cover every square inch of the walls and ceiling. Beautifully hand-painted faces peer, lifelike, from beneath this sea of severed limbs.

Billy wanders around, staring at the ceiling in wonderment. The room flows and swirls into a small TUNNEL of body parts that lead a handful of people deeper into the building.

Billy follows.

83 INT. THE BIG BAD WOLF, THEATRE - CONTINUOUS 83

Billy is led into a small theatre. Two giant female mannequin legs flank the stage, one at stage left and one at stage right, with a red velvet curtain hanging between them.

The lights dim.

The audience members, mostly men, make their way to their seats.

Lights out.

A spotlight shines on a MAN with his back to the audience, trying to sneak onto the stage between the two curtains. He freezes, feeling eyes on him. He slowly turns around to reveal that he's wearing a wolf mask.

The audience applauds. He struggles to pull his foot out from behind the curtain. It's stuck.

He clowns around with the fabric, disappearing, reappearing. The crowd loves it.

Billy watches, intrigued, but tense.

The Wolf pushes the curtains open revealing another set of curtains. Confused, he opens those, revealing another set of curtains. Frustrated, he tries again... and again... and again as the layers of curtains become thinner and thinner until they're almost transparent.

A projector kicks up and projects the image of a play taking place on the stage. It's a comedy. An OLD LADY chases her HUSBAND around with a frying pan.

The audience applauds. Billy joins them.

The Wolf, proud of his little trick, tries again. He pushes those curtains apart. The projector plays a different play. This time it's a tragedy. A WOMAN cries over her DEAD LOVER.

Billy starts to relax and enjoy herself.

The Wolf performs his trick again. This time the projected play is a romance. A COUPLE makes love in bed.

A GUY in the audience pipes up.

GUY

Va Va Voom!

His friends try to shush him, but the crowd laughs and eggs him on.

Billy can see that there is a playfulness to this place. It doesn't take itself too seriously.

The Wolf arrives at a pair of curtains that are different. He pushes them apart but the projection is gone, revealing a young WOMAN tied to a wheel and gagged.

The crowd loses its mind and starts howling like wolves.

CROWD

Awoooooooooo!! Awooooooooooooo!!!

Leaning out from behind the wheel, the Wolf places his hand to his ear, encouraging the crowd to be louder.

The Woman SCREAMS as he steps out from behind her.

The Wolf pulls out, into full view, a big knife from behind his back.

The Wolf and the Woman act out a slightly comedic scenario where she tries to get away. He toys with her as she mockingly begs for mercy and provokes the crowd to intervene.

Billy gets up to leave but stops, compelled. She turns and watches from the doorway.

The Wolf raises his knife and slashes into the Woman's thigh. Fake blood spurts everywhere as she screams. He begins to stab her tirelessly.

Blood flies everywhere, splashing onto the faces of the crowd. The audience members lap up every drop.

The show comes to an end as the Wolf unties the Woman. She slumps to the floor.

He begins to drag her off stage by the ankles, but before they leaves the stage completely, the Wolf stops. The spotlight slowly finds its way down to the bloody face of his fresh kill.

The crowd falls silent.

She opens her eyes and gives them one last wink and a smile.

The audience erupts as they celebrate her fake death.

The curtains close.

84

INT. THE BIG BAD WOLF - MOMENTS LATER

84

Billy tries to process what she's just seen. She notices collection plates with piles of money being passed around the crowd. A STRANGE MAN carrying a collection plate approaches her.

STRANGE MAN

Would you like to make a donation?

Billy stares at all the money.

BILLY
Can I speak to Cat?

STRANGE MAN
Come with me.

85 INT. THE BIG BAD WOLF, BACKSTAGE - CONTINUOUS 85

They make their way through an array of torture devises before arriving at a dressing room. The strange man knocks on the door.

WOMAN'S VOICE (O.S.)
What?!

86 INT. THE BIG BAD WOLF, DRESSING ROOM - CONTINUOUS 86

The door opens revealing the woman who was just killed on stage. She is washing the blood off her face. She sees Billy and the strange man with the big plate full of money.

CAT
(to the strange man)
Just put it over there.

She gestures to a dresser near the door. He puts the plate of money down and leaves.

CAT (CONT'D)
You Billy?

Billy is shocked that she knows her name.

BILLY
Yeah.

CAT
Fuck you're pretty. Have a seat.

Billy sits down.

CAT (CONT'D)
I'm Cat.

There is a knock on the door.

CAT (CONT'D)
What?!

It's the Wolf from the show, holding his mask.

WOLF

You ok?

Cat gets up, grabs a knife from her dressing table and stabs him in the neck.

Billy jumps out of her seat.

Even though it's a retractable blade it still hurts.

CAT

You ok!?

WOLF

Ow! I'm sorry, I'm trying. I swear.

CAT

I know, Jack. It's not your fault you're a fucking gorilla. Gimme a cigarette.

Jack gives her a cigarette and rifles through his pockets for a light. He can't find it.

BILLY

I got one.

CAT

That will be all, Jack.

Jack leaves with his head hung low.

Billy gets a smoke for herself too. The girls light up.

CAT (CONT'D)

You like that shit? Blood, guts and torture?

(beat)

You don't look like the type.

BILLY

Not really.

Cat takes a drag.

CAT

Me neither. It's a hell of a way for beauties like us to have to make a living, but what are we going to do? Fellini is dead.

She exhales.

MOON - WAXING CRESCENT

87 INT. THE HOUSE - NEXT MORNING

87

Billy cooks breakfast for the boys. Franky's too occupied with his toy car, but Bones watches her every move. This is not a normal occurrence so everyone proceeds with caution. She seems different. Lighter.

Bones breaks the silence.

BONES
How's the job?

BILLY
(hesitant)
Oh, it's fine.

He waits for her to elaborate. She doesn't.

BONES
What is it?

She's not sure herself.

BILLY
Uh... it's like murder... mystery
... theatre... I guess.

BONES
You're not an actress.

BILLY
I am now.

Silence. She sits down, putting a piece of toast on Bones' and Franky's plates.

BILLY (CONT'D)
Cool, huh?

BONES
I guess.

Billy seems disappointed. Bones struggles for something to say.

BONES (CONT'D)
I found a road that goes
underwater.

BILLY
Where?

BONES
In the woods.

BILLY
What kind of road? Like a dirt
road?

BONES
No, like real a road.

BILLY
Strange.

BONES
I know.

The kettle starts to boil.

BILLY
You want tea?

BONES
No.

Billy gets up to make herself some.

BILLY
It must go down to that town.

Bones stops eating.

BONES
What town?

BILLY
The town at the bottom of the
river.

Bones' jaw actually drops.

BONES
That's crazy. What does that even
mean?

Billy laughs.

BILLY
It's not that crazy. They had to
flood a bunch of towns to make the
river.

(MORE)

BILLY (CONT'D)

That's why they call it the Lost River. Don't they teach you this stuff in school?

BONES

No.

BILLY

Well, maybe cause you got a thing about water, you blocked it out or something.

BONES

I don't have a thing about water.

BILLY

Of course you do.

BONES

No I don't.

BILLY

Bones, I still have scars from trying to get you in the bathtub when you were little.

BONES

I just don't like to be literally out of my element.

BILLY

Ok.

BONES

Can we get back to this town?

BILLY

Sure.

BONES

What the fuck?!

BILLY

What?

Bones' mind races.

BONES

Well... are there houses down there?

BILLY

Yeah, I think so.

BONES

And cars and streets?

BILLY

I don't really know the extent of it. But ya, there's a lot of stuff down there.

Bones has lost his appetite.

88 INT. BONES' ROOM - NIGHT

88

Bones sits at his computer, researching underwater towns and the Lost River project.

He finds pictures of what a few of the towns used to look like. The photos capture idyllic, happy places where the homes had white picket fences and streets full of people. A happy place.

He scrolls down, picking up bits of information here and there.

"The lost towns were permanently submerged by the creation of the Lost River project."

"The flooding began in August 1954. In the weeks and months leading up to the inundation, families and businesses in the affected communities were moved to the new planned communities. These negotiations were controversial, however, as many residents of the communities felt that market value compensation was insufficient since the project had already depressed property values in the region."

"530 buildings moved, but countless other homes, schools, and businesses were left."

"A portion of Highway 2 was flooded."

"At 8 a.m. on 1 July 1958, a large cofferdam was demolished, allowing the flooding to begin. Four days later, all of the former town sites were fully underwater."

CUT TO:

89 EXT. LOST RIVER - DAY

89

Bones rides his bike through the neighborhood and turns into the woods.

Bully's car pulls into frame. He watches Bones disappear into the tall trees.

90 EXT. LOST RIVER, ROAD IN THE WATER - DAY

90

Bones stares at the road disappearing into the water, trying to imagine the town that it leads to. He takes off his shoes and rolls up his jeans.

He tries to take a few steps down the road but starts hyperventilating, shaking and sweating.

Bones gasps for breath and clenches his chest trying to keep his heart from beating out of it.

Suddenly he hears the sound of footsteps moving through the woods.

And then...

BULLY

Should I call an ambulance?

Bones freezes at the sound of Bully's voice. He looks to the woods and sees Bully and Face calmly making their way through the trees, towards him.

Bones' adrenaline kicks in and subdues his panic attack. He looks up and down the river's edge for an escape route. He sees a dock with a small raft about 200 yards away.

He makes a break for it.

Bully and Face follow suit.

The chase is on.

91 EXT. RIVER BANK - CONTINUOUS

91

Bones runs toward the raft with everything he's got.

Bully and Face make haste but they aren't concerned. They know they've got him.

Bones can hear them laughing, his anxiety growing.

He reaches the raft and works furiously to untie a seemingly endless rope that is entangled with the raft and the dock.

Bully and Face are gaining on him.

He gets it loose and pushes off.

Bully and Face are too late. Bones is out of their reach.

They act unaffected.

BULLY

Enjoy the ride. We'll just wait
right here until you get back, ok?

Face laughs.

Bones lies on the raft, contemplating his next move. He drifts farther and farther away with the current.

Bully and Face continue to track him. Even though he's all the way out in the middle now, it's a small river so he's still only a few hundred yards away from both sides of the river bank.

He watches Bully and Face keep up pace, still tracking him. He hears them plotting.

BULLY (CONT'D)

(to Face)

Take the car to the other side just
in case.

Face obeys and runs away to take his position.

BULLY (CONT'D)

(yelling to Bones)

HE'S GONNA GO OVER TO THAT END IN
CASE YOU DRIFT THAT WAY AND NEED
SOME HELP OR SOMETHING, OK?

Suddenly Bones stops. He's not drifting anymore. His heart races. He realizes that the endless rope that he just got through struggling with is now stuck on something underneath the water.

He uses all his strength to pull it loose...

Nothing. It's not going anywhere and neither is he.

He considers swimming to the other side until he sees Face waiting for him. Bones, flanked on both ends, panics. There is not enough time for him to swim to shore before he would be caught.

BULLY (CONT'D)

(yelling to Bones)

LOOKS LIKE YOU'RE STUCK UP SHIT'S
CREEK WITHOUT A PADDLE. GUESS
YOU'RE GONNA HAVE TO SWIM TO SHORE.
OR I COULD ALWAYS SWIM OUT THERE
AND GET YOU IF YOU'RE SCARED.

Bully's right. Bones is trapped.

Bully takes a seat on a tree that's split right up the middle and enjoys the show.

Bones, compelled by something greater than his fear, takes off his shirt and pants.

Bully cat calls and whistles.

Bones climbs into the water. He grabs onto the rope like it's his lifeline.

He takes a deep breath and descends...

92

BENEATH THE SURFACE

92

Bones pulls himself down the rope, deeper and deeper, inch by inch, into the dark water. This is his greatest fear.

He glances up and watches himself get further and further.

He looks back down and sees something in the distance. Bones keeps pulling the rope, getting deeper and deeper, closer and closer...

It's so dark and murky. He can't make out what the rope is stuck to. It appears to be the curved neck of a street lamppost from the underwater town.

He's running out of air.

He pulls himself next to it and begins to unravel the rope. He works fast.

He finally unhooks the rope. He goes to swim to the surface when he notices that this is not a street lamp.

Whatever it is... it appears to have...
EYES that are watching him.

His heart stops. He lets out the last of his air in shock.

He yanks himself up on the rope catching a few last glimpses of a huge neck leading to the eyes. And a massive body with what are possibly fins.

CUT TO:

93

EXT. LOST RIVER, THE RIVER - CONTINUOUS

93

Bones breaks the surface, gasping for breath and holding the unraveled rope.

He scrambles onto the raft with the last bit of his energy. He begins to drift downstream again with the current.

Bully and Face are in complete shock. They didn't know he had it in him. Neither did he.

Their hatred grows.

Bones floats away from them faster than they can follow. He watches them get smaller and smaller until they disappear.

He's free... for now.

CUT TO:

94 INT. THE HOUSE - NIGHT 94

Bones walks through the house, soaking wet.

BONES
(yelling)
Ma?! Franky?!!

Nothing.

He finds a note on the table:

*BONES,
HAD TO GO TO WORK EARLY FOR REHEARSAL.
BROUGHT FRANKY OVER TO RAT'S.
I LOVE YOU.
BILLY*

95 INT. RAT'S - NIGHT 95

Rat plays with Nic, while Franky sits next her grandmother who is watching an old silent movie.

Franky and Nic stare at each other. Both unsure of one and other.

RAT
You wanna hold him?

Franky nods, but clenches his fists.

RAT (CONT'D)
Relax your hands Franky.

Franky tries but his hands are still tense. Rat gives Franky his toy car.

RAT (CONT'D)
 Here, try with this. Show me how
 you hold it.

Franky grabs the car and grips it. He's unaware of his own
 strength.

RAT (CONT'D)
 Too rough. Gentle. Gentle. You have
 to be different with things that
 are littler than you.

There's a knock at the door. Rat looks concerned.

She puts Nic on her shoulder and runs to open it.

96

EXT. RAT'S - CONTINUOUS

96

Bones, dry now, stands on her front steps.

BONES
 Hi.

RAT
 Hi.

BONES
 Franky here?

RAT
 Billy brought him over.

BONES
 Why didn't you just come over and
 watch him?

RAT
 Uh... my grandma.

BONES
 Right.

They stand in silence. It's awkward.

BONES (CONT'D)
 What are you guys doing?

RAT
 Watching a movie.

BONES
 Cool, which one?

RAT

An old one.

BONES

Can I... watch too?

Rat seems embarrassed.

RAT

Well... it's just that...

Bones looks at the street behind him, nervously. Keeping an eye out for Bully. Rat senses his fear and concedes.

RAT (CONT'D)

Here, come in.

97 INT. RAT'S - CONTINUOUS

97

Bones walks into Rat's house for the first time. He looks around in wonder. Piles of junk as far as the eye can see. His heart breaks for her, having to live this way.

She sits back down on the couch and pulls Franky onto her lap. Nic sits on her shoulder, keeping his eyes on Franky. Franky keeps one eye on Nic and one on Rat's grandmother. He doesn't trust either one.

Rat, sensing that Bones is trying to process the way she lives, pulls his focus to the movie. It's a scene where a young SUITOR tries to woo a pretty young WOMAN into dancing with him.

RAT

That's her, you know?

Rat gestures to her grandmother.

RAT (CONT'D)

Her. That's her in the movie.

The old woman stares blankly at the screen. The image of her younger self reflects in her eyes.

Bones looks closely at her old face and begins to see the resemblance. He's amazed.

RAT (CONT'D)

She used to be big back then. Made a bunch of movies. Had a few famous boyfriends. Rich, handsome guys buying her furs and chocolates and what not.

(MORE)

RAT (CONT'D)

Begging her to marry them. But she wouldn't do it. Said she was waiting for true love and romance and all that.

(beat)

You know what that is Franky?

Franky shakes his head.

RAT (CONT'D)

Me neither.

They watch the young man dance with her grandmother on screen.

RAT (CONT'D)

That's why she has all this stuff. She lived in a big mansion but lost it so she had to fit everything in here.

Bones is fascinated. Rat can tell.

Franky plays with the remote and accidentally fast forwards the scene.

Her grandmother begins to make the faint, high-pitched scream again.

Bones and Franky stare. It's scary.

Rat scurries to the remote and presses play.

RAT (CONT'D)

Sorry about that. She just doesn't like it when you fast forward. She's ok if you rewind... It's just fast forward.

Bones picks up the remote.

BONES

What happens when you press stop?

He's about to press it when Rat grabs the remote in a panic.

RAT

(yelling)

Don't do that!

Bones is stunned.

He can tell she's afraid.

RAT (CONT'D)
 Look, maybe you should go.

BONES
 Rat. I'm really sorry. That was
 stupid...

RAT
 It's late and you can watch Franky
 now so maybe you should just leave.
 Ok?

Bones feels terrible. He picks up Franky.

98 EXT. RAT'S - CONTINUOUS

98

Bones and Franky exit.

He stops before she can close the door..

BONES
 Thanks for letting me come in.

They seem to have much more to say, but both keep it all
 inside.

Rat closes the door cautiously.

He can feel her fear. He wishes there was a way to save her
 from it.

He watches the ominous glow of the television in the window,
 puts Franky on his back and walks away.

99 INT. THE BIG BAD WOLF, STAGE - NIGHT

99

The curtains come up revealing a JAIL set on stage. Cat and
 another attractive WOMAN, play cellmates.

CELLMATE #1
 I am so bored.

CAT/CELLMATE #2
 Me too. I wish they'd give us
 another toy to play with.

CELLMATE #1
 I know we wore the last one out but
 it's not our fault. We had to share
 it. That's why it didn't last too
 long.

(MORE)

CELLMATE #1 (CONT'D)

If they'd just give us each our own
toy, we wouldn't have to fight over
it.

Billy, wearing handcuffs and a racy prison jump suit, is led
into the cell by Jack, who plays the PRISON GUARD.

JACK/PRISON GUARD

Lunch time! Come on and get
yourselves some lunch ladies. I
hope you aren't too hungry, cause
this one is nothing but skin and
bones.

The two cellmates circle Billy, licking their lips.

CAT/CELLMATE #2

Well, well, well, would you look at
that. Ask and ye shall receive.
What do you think? Should we eat
her? Or play with her?

Cellmate #2 looks to the audience for the answer. The crowd
argues over Billy's fate.

CROWD

EAT HER!! PLAY WITH HER!! EAT
HER!!! PLAY WITH HER!!!

CELLMATE #1

Well, why can't we do both?

The audience erupts in celebration.

CAT/CELLMATE #2

Because I HATE it when you play
with your food. You hear me? I HATE
it! You're like a little, whiney
kitty cat who catches a fly, plays
too damn rough with it, then gets
all depressed and down in the dumps
when it stops moving around.

(beat)

No. I say we just eat it while it's
hot.

There is a awkward silence. Cellmate #2 feeds Billy her line.

CAT/CELLMATE #2 (CONT'D)

(whispering in Billy's ear)

No, please. I'll do anything you
want. Anything.

Billy takes her cue.

BILLY
 No, Please! I'll do anything you
 want... ANYTHING!

The crowd howls.

CELLMATE #1
 I hate these pretty flies. They
 think they can just bat their
 pretty eyes and we'll let them fly
 away. Well those pretty eyes don't
 do nothing for me, but make my
 mouth water.

Cellmate #1 takes out Billy's eyeball with her long nails and
 eats it. Profuse amounts of blood pour out of a pump behind
 Billy's ear. There is something wrong with the pump and it
 won't stop gushing.

Billy can't help but laugh. She takes off one of her high
 heels, fills it with blood and hands it to Cellmate #1.

The crowd knows that Billy is improvising and they love it.

They egg Cellmate #1 to drink.

THE CROWD
 Chug! Chug! Chug!

Cellmate #1 takes her cue and pours the blood from Billy's
 shoe all over her face. The crowd goes wild.

100 INT. THE BIG BAD WOLF, DRESSING ROOM - LATER

100

Cat and Billy sit in front of their vanities, wiping the
 blood off their bodies.

CAT
 So, where you from?

BILLY
 Here.

CAT
 Poor thing.

BILLY
 What about you?

CAT
 I commute.

BILLY
From where?

CAT
Rome.

Billy pauses.

CAT (CONT'D)
He flies me in once a month.

BILLY
Who?

CAT
You know who.
(beat)
Our mutual friend...

A knock at the door.

CAT (CONT'D)
Come in!

The strange man from the other day carries in a huge tray of money, sets it down and leaves.

CAT (CONT'D)
Don't ask too many questions. Play dumb and play your cards right, you could make yourself a small fortune here.

Billy stares at the money in awe. Cat notices.

CAT (CONT'D)
You think that's a lot, you should see the basement. That's where you make the real bread. Up here is just where you get it buttered.

Billy is intrigued. Cat smiles.

CUT TO:

101 INT. THE BIG BAD WOLF, THE MAZE - MOMENTS LATER

101

Cat and Billy walk down a long hallway of doors. MEN in wolf masks come in and out.

CAT
Welcome to the maze.

They approach a WOMAN at a desk, typing away at a computer.
She smiles at Cat.

CAT (CONT'D)
Hey Janet, any shells available?

Janet looks through the computer.

JANET
Uh... I could give you 32. Or 12...

CAT
Either one. I just wanna give her a
quick tour.

JANET
I wish I could give you a deluxe
but they're all...

CAT
Which one's the deluxe?

JANET
They're the ones that go 360
degrees, but they're booked. Why
don't you take 32 then... or 12...

CAT
12 is closer right.

JANET
It's right over there.

CAT
I'll take it.

Janet offers her the key card.

102 INT. SHELL #12 - MOMENTS LATER

102

They stand in a red room with a long, plastic box in the
middle of it.

CAT
Do you get claustrophobic?

BILLY
No.

CAT

Good.

Similar to a sarcophagus, the shells are made of clear plastic in the shape of a woman's body.

Cat lays in one.

CAT (CONT'D)

They are quite comfortable. They have leather interiors, you can listen to music. There's oxygen and temperature control...

Cat steps in and models all of the accessories. She pulls the Vac-u-formed cover over her like the lid of a tanning bed.

CAT (CONT'D)

They're bullet proof, water proof, and puncture proof. No physical harm can come to you when you're in the shell. Both you and the client remain completely anonymous. They wear the club's mandatory wolf mask and you have this to help preserve your mystery...

A cartoonish face is painted on the front of the shell.

BILLY

So what do you do, just be there and what?

CAT

That's it. All you have to do is be in there. That's all the client wants. They don't want to know you. They don't want you to know them. They just want to be able to let out their... frustrations and not have to worry about hurting anyone.

Billy laughs nervously.

CAT (CONT'D)

I know this all sounds crazy but just think of it as a lap dance with no touching, and they do all the work.

FADE TO BLACK.

103 EXT. AUTO SHOP/JUNK YARD - NEXT DAY 103

Billy pulls out a few precious bills from an envelope full of money. She takes a deep breath and hands them over to a mechanic.

He hauls a bunch of old car parts into the back of Cab #8.

104 EXT. THE HOUSE, YARD CAR - DAY 104

Bones sees all the parts he needs to fix his car, laid out neatly on the grass in front of the hood. He can't believe his eyes. There is a little note with his name on it, tucked under the windshield wiper.

Bones open the note:

TAKE YOUR TIME.

-BILLY

Bones is moved. He gets right to work.

DISSOLVE TO:

105 SUNSET 105

Bones has been working on his car all day. He looks exhausted, covered in grease.

CUT TO:

106 INT. SHOWER - LATER 106

Bones comes out of the shower. Shaves. Combs his hair.

CUT TO:

107 INT. BONES' ROOM - MOMENTS LATER 107

Bones, wearing clean clothes, looks at himself in the mirror.

He slow dances with one of his skeletons.

CUT TO:

108 EXT. RAT'S - NIGHT

108

Bones, wearing a sleepy Franky like a cape, walks up Rat's steps and knocks on the door. He's holding a battery powered bouquet of flowers that light up.

Rat opens the door.

BONES

Hey.

Rat doesn't respond.

BONES (CONT'D)

(re: flowers)

I got you these.

He hands her the flowers. Rat stares at them.

RAT

Those the ones from your room?

BONES

Yeah.

She tries to close the door. He stops it.

BONES (CONT'D)

Look I'd buy you some new ones
but... I can't.

He offers her the flowers again, but she just tries to close the door again.

BONES (CONT'D)

Wait, wait. I'm sorry, ok?! What am
I supposed to do?

She's softens and take the flowers.

BONES (CONT'D)

I'm really sorry about yesterday. I
shouldn't have fucked with your
grandma like that. That was... Can
I apologize to her?

RAT

(whispers)

She's asleep.

BONES

(whispers)

Oh. Well... I was just in a weird
mood.

(MORE)

BONES (CONT'D)

I ran into Bully and then I had to go in the fucking river to get away... I'm just sorry ok?

She steps onto the porch and closes the door quietly.

RAT

What?!

He's embarrassed.

BONES

I didn't tell you this last night cause it makes me look like such a pussy but... Bully and Face chased me down by the river last night and I had to go in to escape or whatever... Anyway, I was on a raft and it got stuck on something in the water-

RAT

What?

BONES

Uh... a statue.

RAT

A statue of what?

BONES

I don't know, a dinosaur or something?

Rat hits him in the shoulder.

RAT

Are you lying to me?! Please tell me you're lying.

She's about to have a heart attack.

BONES

I swear on Franky!

Rat hits him again.

RAT

Don't do that! Leave Franky out of it.

BONES

Ow. Ok! Well...

Rat gets up and paces with anxiety. She suddenly runs in the house.

BONES (CONT'D)
Where are you going?

Bones lights a smoke.

Rat runs out with a book. She flips to a page.

RAT
Did it look like this?

She shows Bones a picture labeled "The Loch Ness Monster." It's a picture of a Plesiosaurus. It has a long neck, small head and giant fins.

Bones feels like he's dreaming.

BONES
Yeah.

Rat SCREAMS. Franky looks like he's about to wake up, but falls back asleep.

RAT
(whispers)
We're gonna wake up my grandma! Can we go for a walk?

Bones lights up.

BONES
Sure!

He looks at a sleeping Franky.

BONES (CONT'D)
What about him?

Rat thinks.

RAT
My grandma's asleep too. He should be fine for a few minutes.

Bones hands Franky off to Rat, careful not to wake him. Rat expertly takes Franky as Bones watches. She has a way with his brother like no one else. She carries Franky inside.

CUT TO:

109

INT. 7 ELEVEN - LATER

109

Bones and Rat peruse the candy aisle, deep in conversation.

RAT

What's really fucked is that when they sunk that town, they lied and said they dug up all the bodies from the graveyards and reburied them. But they only reburied the ones that had family to fill out the paperwork and stuff.

BONES

Why does everybody know about this town except me?

RAT

They taught us about it in school. Anyway, that's why the river monster is in Lost River. It lives in the town and feeds on all the bodies.

Bones laughs, but Rat is dead serious.

BONES

Rat, you don't actually believe in monsters.

RAT

Why not? They proved that the Loch Ness monster was real.

BONES

Who?

RAT

National Geographic. They proved that there's a sixty-foot marine life moving around in there that doesn't need air.

BONES

Ya, but that could be anything.

RAT

Maybe it's a slug or an eel or a giant fish for all I care. If it's sixty feet and it doesn't need air, then it's a monster to me.

Rat scares herself.

BONES

I think it's just old wise tales.

RAT

Wives' tales.

BONES

Huh?

RAT

You just said wise tales, but it's wives' tales.

BONES

Wives' tales? That doesn't even make any sense.

RAT

Well, you just called them wise tales which means you think they're wise. But you don't, you think they're stupid.

BONES

Whatever! There's not a monster living in that underwater town, feeding on the bodies in the graveyard.

RAT

How do you explain what you saw?

BONES

It was a statue!

RAT

Why would there be a statue of a dinosaur at the bottom of the river?!

BONES

I don't know. Maybe it's part of that town, or it fell off a ship or something. Either way it makes more sense that it's a statue than that it's real.

RAT

I don't think so. A statue of a river monster at the bottom of a river that is known to have a river monster just makes no sense to me.

BONES

But a real one does?

RAT

If those are my options... yes.

They both laugh and look at one another as though they're seeing each other for the first time.

They're in the middle of a genuine mystery. It's exciting.

The moment is broken when the door CREAKS open. Bones looks over to see Face walking up to the CASHIER.

He ducks behind the candy aisle.

Face spots Rat. She freezes as he stares at her. She nonchalantly walks up to the counter and waits in line to pay for her candy.

The cashier deals with Face first.

CASHIER

What do you want?

Face looks to the cashier.

FACE

...imp...le... cream....

Face's tongue is still healing so he's very hard to understand him.

CASHIER

Pimple Cream?

Face nods.

CASHIER (CONT'D)

It's right over there.

The cashier points to the aisle next to the one Bones is hiding in.

Face heads toward it. Rat's heart pounds.

The cashier rings her up. Rat takes her time collecting her candy. She looks at Bones in the surveillance TV and alerts him with her eyes.

Bones catches her drift and quietly pulls himself out of the store camera's line of sight, just in time.

Face reaches his aisle. He stands across from Bones who is on the other side, hand over his mouth. Face obliviously looks for pimple cream.

Rat finishes paying for her candy. She notices Bully watching her through the window in his car. He must be wondering why she's taking so long to leave.

She heads to the door so as not to raise any suspicions.

110 EXT. 7 ELEVEN - CONTINUOUS

110

Rat steps outside, nervous. Bully watches her every move.

BULLY
I smell a rat.

Rat is frozen.

RAT
Excuse me?

BULLY
I smell a rat.

Bully inhales deeply.

BULLY (CONT'D)
That's what they call you right,
Rat?

Rat can move again.

RAT
Oh... yeah.

BULLY
Why?

Rat looks over her shoulder. Face is at the counter paying for his pimple cream.

Bully is suspicious.

RAT
I have one as a pet.

BULLY
You have a rat as a pet?

Rat keeps talking to buy Bones some time.

RAT

Yeah, it does tricks and everything. They're really smart. They just get a bum deal because of the bald tail.

(beat)

If they had a fluffy tail, like squirrels, they'd be getting peanuts in the park. All the bald tail buys them is a one-way ticket into the shitter. It's not really fair.

Face comes out of the store and hops in the driver's seat.

BULLY

You want a ride?

RAT

Uh... No thanks I'll just walk. I'm real close.

BULLY

I don't want to scare you or anything but you look like you could use a little looking after... There are some real bad people in this town. People who want to hurt tiny, little things just like you... just because they can.

(beat)

Why don't you let me make sure you get home safe?

RAT

Well, that's real nice of you to worry, really, but I'm fine.

He looks inside the store, sensing that part of her attention is still in there.

BULLY

Suit yourself. Guess I'll just go in and take a piss then.

Bully starts to get up, but she can't let them find Bones. Rat's trapped.

RAT

Wait.

He stops.

RAT (CONT'D)
 You're right. I probably shouldn't
 be walking around at this time of
 night.

Bully grins.

BULLY
 Hop in.

Rat, scared out of her mind, takes a deep breath and gets in
 the car.

They drive away.

111 INT. 7 ELEVEN - MOMENTS LATER 111

Bones, still hiding, hears the car peel out. He thinks the
 coast is clear and heads outside.

112 EXT. 7 ELEVEN - CONTINUOUS 112

Bones can't find Rat. He runs back in to question the
 cashier.

113 INT. 7 ELEVEN - CONTINUOUS 113

BONES
 What happened to that girl? Did you
 see where she went?!

CASHIER
 I didn't see shit man.

BONES
 Did she go with those fucking
 guys?!

CASHIER
 Hey, don't you be cussing at me,
 young man. It's my job to watch
 this till and not nothing more.

Bones runs back outside and runs after her.

114 EXT./INT. BULLY'S CAR - MOMENTS LATER 114

Rat sits in Bully's throne, wind blowing through her hair.
 "Suicide" plays on the radio.

Bully watches her through the rearview mirror. She can feel his eyes.

115 EXT. LOST RIVER - SAME 115

Bones races down the shadow-covered streets.

116 EXT. RAT'S STREET - LATER 116

Bully STOPS, tires screeching to a halt.

Franky stands face-to-face with Bully's bumper.

Bully gets out and goes to him. He stares down at Franky menacingly.

Rat jumps out of the car and runs to Franky in a panic. She picks him up.

RAT

Franky, what are you doing?! How many times have I told you?

BULLY

Who's Franky?

RAT

Uh... he's just a kid I babysit.

FRANKY

(to Rat)

Where's Bones?

Rat freezes. Bully steps closer.

BULLY

...Bones?

Rat thinks on her feet.

RAT

(to Bully)

That's his teddy bear.

(to Franky)

I don't know buddy. Let's go in and look.

She tries to take Franky in the house until Bully stops her.

BULLY

Is your... rat in there too?

RAT

Yeah.

BULLY

Can I meet him?

RAT

Well, I don't want to wake my grandmother.

He grins.

BULLY

Sure. Just thought maybe he could change my mind about rats. I got this weird thing about them. I don't know what it is, but I have this feeling that I just want to crush every one I see. Isn't that sick? I kind of get off on the way it feels when their heads pop under my shoe.

(beat)

Isn't that fucked up? There must be something wrong with my brain, cause you love them right?

RAT

Thanks for the lift.

Rat starts up towards her house. She thinks she's in the clear until Bully yells after her.

BULLY

That piss!

Rat stops. She doesn't turn around.

BILLY

I still have to take that piss. Can I go in your house?

Rat turns around.

RAT

I just wouldn't want to wake my grandmother.

Bully grins again.

BULLY

Right. Your grandma.

(beat)

(MORE)

BULLY (CONT'D)
That's alright. I'll just go out
here.

Rat turns back around, holding Franky tightly. She walks up to her house while Bully unzips.

He urinates all over the stuffed animals and row boat on the front lawn. The sound of it makes her cringe.

And then finally, he gets back in the car and rides away.

117 EXT. STREET - MOMENTS LATER 117

Bones runs around the corner as Bully drives off. He sees Rat at the door and sprints down the street.

118 EXT. RAT'S - CONTINUOUS 118

Bones struggles to catch his breath.

BONES
Wait!

Rat sees him through the dark, running toward her. He finally reaches her porch, out of breath.

BONES (CONT'D)
Are you ok? Did they hurt you?

He looks at Franky, who seems to be ok.

RAT
They were a little hard on the row
boat but-

BONES
Why would you do that? Why would
you go and do something as
dangerous as that?

She passes Franky off to him giving him the hint that it's time for them to go home.

FRANKY
My car! My car!

RAT
It's ok Franky, I'll go get it.

Rat looks down the street. Worried that Bully will come back, she lets Bones in.

RAT (CONT'D)
Here, come in side for sec.

119 INT. RAT'S - CONTINUOUS

119

Bones steps in and watches Rat disappear down one of her little tunnels.

He watches her grandmother sleep on the couch. She breathes into a mask that is attached to a small oxygen tank. He notices a few more tanks stacked up beside the couch.

Bones looks down the tunnel. No sign of Rat.

He steals one of the tanks and throws a blanket over it and Franky.

Rat appears.

RAT
(to Franky)
Here you go, buddy.

She hands him his little toy.

BONES
Can I borrow this blanket? I don't want him to catch a cold.

RAT
Sure.

Bones smiles.

CUT TO:

DREAM SEQUENCE

Bones floats above his bed, dreaming.

He flies through the dark streets, free.

Suddenly he realizes that he's no longer flying freely, but being pulled towards something.

He finds himself walking on the surface of the river.

He's afraid to look down for fear that he'll fall through the water.

He forces himself to look at what's beneath the surface.

The giant eye of the monster, stares at him from below.

He hears the sound of a telephone ringing.

END DREAM SEQUENCE

CUT TO:

120 INT. BILLY'S ROOM - DAY

120

The phone rings.

Billy runs into her room and picks it up.

BILLY

Hello?

CAT

(over the phone)

Billy? It's Cat.

BILLY

Oh... Hi.

CAT

(over the phone)

I'm so sorry to bother you...

Cat sounds strange.

BILLY

Are you ok?

CAT

(over the phone)

Um... yes.

(beat)

Can I talk with you about something?

BILLY

Of course.

Cat lowers her voice.

CAT

(over the phone)

I've noticed something strange happening that I don't think you're aware of.

BILLY

What's that?

Cat takes a moment.

CAT
(over the phone)
I think you're being followed.

Billy sits down on her bed. She watches Bones work on his car from her window. Franky tries to help.

BILLY
What?

Billy thinks.

CAT
(over the phone)
Is this ringing any bells? Did you know this already?

BILLY
Well, I was followed home the other night from my old job but... I had no idea they were still...

Billy racks her brain.

CAT
(over the phone)
I hate to frighten you but I just thought you should know. We girls gotta stick together, right?
(beat)
Everybody needs a friend.

Cat hangs up. Billy has deja vu.

VROOM... VROOM.... The sound of Bones' car starting.

She snaps out of it.

Billy's heart sinks as she watches Bones and Franky celebrate. It's a bitter sweet moment. She knows that the sound of that engine means that the precious moments between them have come to an end.

121 EXT. THE HOUSE, YARD CAR - LATER

121

Billy comes outside with sodas. The boys each take one. They all toast to celebrate.

BILLY
Congratulations!

Bones looks torn.

BONES

You shouldn't have done this, Ma. You're supposed to be saving so you can have some money to walk away with.

BILLY

Oh please. It's the least I could do. I've kept you prisoner long enough.

(beat)

Besides, I'm not walking away from nothing. Your grandfather gave me this place and I'm gonna give it to you.

BONES

Ma, I don't want it. Even if you gave it to me, I wouldn't want to live here. Nobody wants to live here.

Billy looks around at the empty street.

BILLY

I like the peace and quiet.

BONES

Ma, even if you fight it you won't win. They can't run power to a whole neighborhood just for one house.

Billy knows it's true. She doesn't know how to stop fighting.

BILLY

When do you think you'll go?

BONES

I can't really go anywhere until we figure out what you guys are gonna do.

BILLY

Oh don't worry about that. I've got it all under control. If I keep having nights like last night, we're gonna be just fine.

She smiles, but it breaks her heart.

BONES

You bananas wanna go for a ride?

Franky looks like he might explode. Billy hides it better, but she might too.

CUT TO:

122 EXT./INT. BONES' CAR - DAY

122

Bones lets Franky sit on his lap and steer the car. Billy rides shotgun. They listen to music and ride around town.

This is the happiest we've ever seen them. Billy and Bones look at each other with love. They wonder why they can only enjoy what they have, now that it's coming to an end.

Billy and Bones privately check their side mirrors to see if they're being followed. If they are, they can't tell.

FADE TO:

123 EXT./INT. GHOST TOWN - NIGHT

123

Bones drops Billy off at work in his car. He looks around, concerned.

BONES

Where the hell is it?

BILLY

Down there.

Billy points down the alley. A few people make their way towards to club.

BONES

Weird.

Billy gets out.

BILLY

See you around four?

Bones nods. Billy takes him in.

BILLY (CONT'D)

Today was the best.

BONES

Yeah.

They smile at each other. He starts to pull away.

BILLY

Hey!

He stops.

BILLY (CONT'D)

Cool car.

Bones smiles and then drives off. Billy makes her way down the alley. She keeps an eye out.

MOON - NEW MOON

125 INT. THE BIG BAD WOLF - NIGHT

125

Billy walks in. She's confused when she notices there's no show on stage. She pulls aside the strange man.

BILLY

Why isn't there a show on?

STRANGE MAN

There was an accident. A prop malfunction.

BILLY

How long will we be down for?

STRANGE MAN

They're looking into it now. Last time this happened we were down for a week though.

Billy is shocked.

BILLY

Well... what are we supposed to do?

The strange man shrugs.

STRANGE MAN

The shells are still working...

124 EXT. RAT'S - NIGHT

124

Bones has dumped all the stuffed animals out of the row boat on her lawn and is trying to tie the boat to the roof of his car.

Rat looks worried.

RAT
What are you doing?

BONES
Just watch Franky, would ya? I'll
be back in a few hours.

RAT
No. I'm not gonna watch him unless
you tell me what you're doing.

Bones finishes tying the boat off and gets in the car.

BONES
It's a surprise, ok?!

He walks over and kisses her. Rat is in shock.

RAT
Ok.

He goes back to his car, starts his engine and drives off.

INT. THE BIG BAD WOLF - NIGHT

Billy gets in the elevator and heads down to the maze.

The strange man watches her from across the room.

The elevator doors close.

He picks up the phone and makes a call.

Lurking at the end of the bar is the driver of Cab #8. He
watches this scenario unfold.

127

EXT. THE BIG BAD WOLF, THE MAZE - LATER

127

Billy walks up to Janet.

BILLY
Hey Janet.

JANET
Hi, Billy. What can I do for you?

BILLY

Well, my show just got canceled so I was wondering if I can sit in and watch a session or two just to get the lay of the land?

JANET

Oh, I wish you could, but that would compromise the privacy of the client, so it's just not possible. Would you like to give #12 a test drive, since you already know that one?

Billy's wheels turn.

128

INT. RAT'S - SAME

128

Rat and Franky watch Nic expertly navigate his way through a maze of cardboard tubes that Rat has made for him. He knows it inside and out.

Rat's grandmother sits on the couch and watches her old movies.

Nic reaches the end of the maze. He has to jump two feet from one platform to another in order to get the big chunk of cheese waiting for him at the finish line. He hates this part.

RAT

Come on, Nicky. You can do it!

Nic paces back and forth. He stares at the cheese.

RAT (CONT'D)

Come on, Franky. He just needs some encouragement. Go give him a push.

Franky is scared but he wants to help. He nervously walks towards Nic with his hand stretched out.

FRANKY

Jump, Nic... jump!

He's about to nudge Nic but there's no need. As soon as Franky gets close enough to touch him, Nic is so scared he leaps to the other side for safety.

Rat claps, proud of both of them.

RAT

Good job, Nicky! You too, Franky!

Franky is happy that he helped. Rat picks up Nic and feeds him his cheese. Franky carefully pets Nic in celebration.

129 EXT. RAT'S - SAME 129

Bully's car pulls up.

He notices the missing boat, stuffed animals spread across her front lawn.

He steps off of his throne.

Face leads the way up to her door. Bully grabs one of the teddy bears and follows.

130 INT. RAT'S - CONTINUOUS 130

Bully and Face barge in.

Face grabs her and rips Nic out of her hands.

RAT

No!!!

Face holds Nic over his head.

BULLY

(to Face)

I'll trade you.

Bully trades Face, the teddy bear for Nic.

BULLY (CONT'D)

(re: Nic)

Is this him?

RAT

Please don't hurt him. Please? He's just little.

BULLY

Look at you. You love this little thing, don't you?

Bully examines Nic.

BULLY (CONT'D)

Well, little fella, I gotta admit, I don't know what she sees in you.

Nic shakes in Bully's hand.

BULLY (CONT'D)
Is he shaken or something?

RAT
Yes, he's scared. Please don't hurt
him! Please!!!

Bully gets a good grip around Nic, who unable to move.

BULLY
I was just driving by and I noticed
that your little row boat on the
front lawn is gone. Did you know
that?

Rat doesn't know what to say. Bully tightens his grip on Nic.

RAT
Please don't hurt him!

BULLY
I guess if you don't know where
that boat is, then that means it's
been stolen right?
(beat)
Here I go looking out for you
again... but do you want me to go
get it back for you?

Rat doesn't know what to say. She wants to save Nic.

BULLY (CONT'D)
Unless you know where it is. Do you
know where it is?

Bully squeezes Nic tighter. Nic's eyes start to bulge out of
his head.

Rat cries.

BULLY (CONT'D)
It's ok, you don't have to cry.
I'll get it back for you. I have an
idea where it could be.

Bully squeezes Nic too hard.

Nic dies.

Blood rolls down Bully's arm.

Rat SCREAMS.

BULLY (CONT'D)

Would you look at that. See, I told you. Something about them just gets right under my skin and takes over. I don't even realize I'm doing it. Isn't that fucked up?

(beat)

My brain is a strange place to be.

She tries to attack him but he throws her down.

BULLY (CONT'D)

(to Face)

Here, I'll trade you.

Bully trades Face, a dead Nic for the teddy bear.

BULLY (CONT'D)

I'm real sorry about that but maybe it's for the best, you know? You really shouldn't be living in a dump like this, with rats. It's not safe, it's a fire hazard.

Bully takes out his Zippo, lights the teddy bear on fire, and throws it into a big pile of old movie magazines.

It begins to smolder.

Rat picks up Franky and runs down one of her tunnels.

Face runs after them as Bully heads back out side.

131 INT. RAT'S TUNNEL - CONTINUOUS

131

Franky and Rat hide in a little nook. They breathe in some smoke and begin to choke.

Face hears their coughing. He closes in.

132 EXT. RAT'S - MOMENTS LATER

132

Bully sits on his throne and watches as the flames come out of the living room window. They begin to melt the stuffed animals on the side of the house.

He grins.

133 INT. RAT'S - SAME

133

Rat's grandmother sits in her chair, unaffected by the fire around her. She continues to watch herself on the television until the flames melt through the cables.

The movie STOPS.

She starts up with her HIGH-PITCHED MOAN. She looks sinister. Filled with rage. It's a side of her only Rat sees.

She slowly turns her head and stares at the flames. The fire reflects in her eyes.

CUT TO:

134 INT. RAT'S TUNNEL - MOMENTS LATER

134

Face is almost on top of Rat and Franky, but the smoke is thick and black, making it hard for him to see.

He listens for them.

They struggle not to cough and give themselves away but it's almost impossible.

Rat muffles Franky's coughs and cries by burying his face in her sweatshirt.

She tries not to breath but can't hold it in anymore. She takes a deep breath of smoke and begins to cough excessively.

Face's eyes light up. He realizes that they are in a little nook just beneath him.

He bends down to grab them.

Suddenly, Rat's grandmother runs towards him in a panic. Drowning in flames, she clings to him as though he's a life preserver. Face struggles to free himself, unable to get a firm grip on her melting skin.

Rat and Franky escape, disappearing down a different tunnel.

135 EXT. RAT'S - MOMENTS LATER

135

Bully watches the house burn. He starts to get the impression that Face isn't ever coming out.

There's no love lost there. He pulls himself out of his throne. He hops in the front seat and takes a look around to make sure there are no witnesses...

He's in the clear.

Bully fires up the engine and tears down the street.

He's on the hunt.

136 EXT. LOST RIVER, ROAD IN THE WATER - NIGHT

136

Bones has the oxygen tank he lifted from Rat's house strapped to his back. He's fashioned makeshift scuba diving gear and is standing at the foot of the road that leads to the underwater town.

He turns the oxygen tank on. It makes a faint hissing sound as air fills his mask.

He walks into the river but stops once he is below the surface.

He takes a pull of oxygen off the mask and stares into the darkness..

It works. He can breathe.

CUT TO:

137 INT. SHELL #12 - SAME

137

Billy climbs in. Janet helps her familiarize herself with the accessories.

JANET

This is the start button. When it flashes, a similar light will flash above the door.

Billy notices a light bulb above the entrance.

JANET (CONT'D)

That means the client is ready to enter. Once you press start, a lock on the shell is activated. At the same time, the lock on the door is deactivated. This is for your safety.

BILLY

How so?

JANET

Well, this makes it impossible for the client to access you while you're in the shell.

BILLY

Does that happen often?

JANET

No. It's really just there as a feature for your security, comfort, and peace of mind.

(beat)

The only way to deactivate the lock in case of emergency is with one of these...

Janet shows Billy a little remote control.

JANET (CONT'D)

Once the session is over and the client has left the room, press this stop button and the lock on the shell will be deactivated and the lock on the door will be reactivated. At that point you're free to step out, get some water and move around until your next session.

(beat)

You got all that?

BILLY

Is there a bag to throw up in if I need it?

Janet laughs.

JANET

You'll be fine. It's just another day at the office. No harm can come to you when you're in the shell. I usually just put on my iPod, close my eyes and take a nap.

Billy's comforted by Janet's relaxed attitude.

JANET (CONT'D)

I have to get back to my desk. You gonna be ok?

BILLY
 (kidding)
 Sure... What's that you said about
 the barf bag?

Janet laughs again.

JANET
 Oh Billy, you're funny. I hope you
 stick around. We could sure use
 more of that around here.

Janet closes the shell.

Billy watches her exit through the plastic eye holes.

She fusses with the oxygen control. It makes a faint hissing
 sound.

Billy waits...

138

EXT. LOST RIVER, THE RIVER - MOMENTS LATER

138

Bones rows out to the area where his raft first got stuck. He
 double checks for landmarks. He remembers Bully standing in
 front of a big tree that was split down the middle. He aligns
 himself with the tree and throws down an anchor he's made out
 of an old car part.

He hyperventilates as he stares into the dark water. He turns
 on the oxygen tank and soothes himself by breathing into it.

He calms down enough to double check his equipment in his
 backpack: a long rope, a large saw, a pick axe, and his
 flashlight, which is now inside of a clear, ziplock bag.

Bones turns on the flashlight and climbs in.

He ties the rope to the side of the boat and holds on for
 dear life.

He turns on his oxygen.

Hiss...

He dives beneath the surface and begins to make his way
 toward the bottom.

139

INT. SHELL #12 - SAME

139

A start button lights up inside Billy's shell.

She watches it flash on and off. Her eyes find the light above the door which is also flashing.

She takes a deep breath and presses START.

She can hear the shell lock. She tests it by pushing against it with all her strength. It doesn't budge an inch. She finds comfort in this.

A MAN in a wolf mask enters the room and closes the door behind him.

Billy watches him walk towards a chair. He takes his jacket off.

The man takes his time. There is something off-putting about how slowly he's moving.

He rolls up his sleeves, turns around and stares at the shell for what feels like an eternity.

And then, he waves at her.

Billy gets a very bad feeling.

140 EXT. LOST RIVER, THE RIVER - MOMENTS LATER 140

Bones swims to the bottom of the river.

He can only see a few feet in front of his face, even with the flashlight. He holds the rope tight.

He can't find the statue. He looks everywhere.

He sees remnants of the old town. Concrete stairs that lead to nothing, a street lamp.

Suddenly a GIANT GREEN FIN, almost as big as he is, comes into view.

141 INT. SHELL #12 - SAME 141

The man slowly walks towards it until he's right up against her.

Billy tries closing her eyes, but she's too disturbed. She can't figure out why he waved. She searches for his eyes.

Billy watches as he reaches for his mask...

142 EXT. LOST RIVER, THE RIVER - MOMENTS LATER 142

Bones slowly pans the flashlight up its body revealing its LONG NECK. It appears to be in a different position than the last time he saw it but there's no way for him to be sure.

He swims closer to find out.

He looks into its eyes.

The water and light make it appear as though it's moving. Bones knows there's only one way to find out.

He reaches into his bag, grabs his axe and takes a swing at its neck...

143 INT. SHELL #12 - SAME 143

The man removes his mask.

Billy looks at his face in horror.

It's Dave, the bank manager.

Billy's mind races. Does he know it's her? Was this his plan all along, to get her here and trap her? Or is this just an awful coincidence?

She can't tell whether he knows it's her or not, but whatever his intentions are, she knows they're not good.

He pulls something out of his pocket. Billy struggles to make out what it is...

It's a remote control.

She SCREAMS.

He spits in the shell's painted face, blurring her vision.

She hears a clicking sound. The start button switches to stop. The lock on the shell deactivates.

He opens the lid.

Billy pulls the lid back. She fights to keep it closed and then tries to activate the lock by pressing start.

It's no use. He has the remote and disengages it again.

- 144 EXT. LOST RIVER - MOMENTS LATER 144
- Bones swings his axe into the monster's neck...
- It's a statue.
- A big chunk of concrete floats to the bottom. Bones' panic attack begins to subside, subdued by adrenaline. Again, he is driven by something much greater than his fear.
- He continues to swing his axe with a fury. He swings until he can't swing anymore.
- 145 INT. SHELL #12 - SAME 145
- Billy fights to keep the lid closed. She fears she could be fighting for her life.
- She sees SOMEONE come in the door through the cloudy spit on her shell.
- Dave doesn't notice the man coming up behind him. He is distracted by his rage and violently focused on getting to Billy.
- Billy watches the mysterious man pick up the chair and quietly move over to Dave.
- He swings the chair, smashing it down on his head.
- Dave falls face first against the shell. He tries to maintain consciousness but he is ultimately knocked out by a second blow.
- Blood smears Billy's line of sight. She can't see a thing.
- Dave slides against the body of the shell and hits the floor with a loud thud.
- The lid is slowly lifted, revealing the cab driver of Cab #8.
- 146 EXT. LOST RIVER, THE RIVER - MOMENTS LATER 146
- Bones pulls his backpack up into the boat and rows to shore.
- 147 EXT. LOST RIVER, ROAD IN THE WATER - CONTINUOUS 147
- He drags his boat up the road with all his might. He looks up to find his car, engulfed in flames.

His eyes are different. Stronger. They search for Bully in the darkness.

EXT. LOST RIVER - CONTINUOUS

He walks up to the main road like a predator. No sign of Bully.

Suddenly, Bully's headlights turn on about 100 yards away.

His engine revs, but Bones doesn't run.

Not this time. And maybe never again.

Bully turns on his radio. He finds a good song to kill someone to and turns it up. Bones faces the music.

Bully revs his engine, louder this time.

And then, Bones reaches into his backpack, takes out the MONSTER'S HEAD and holds it above him, triumphant.

Bully can't make it out and he doesn't care. He throws his car into gear and lets his tires burn before he pulls the trigger.

Smoke clouds his car until he peels out.

Bones stands his ground.

Bully shows no signs of slowing. He closes in on him with everything he's got.

And Bones keeps holding onto the monster's head as though it makes him invincible.

Bully's car is almost on top of him when at the last second...

Bones throws the head of the monster at Bully's windshield and steps aside.

The head smashes through the glass and into Bully's face. He loses control and crashes into the back of Bones fiery car.

Bully flies through his windshield.

EXT. LOST RIVER, THE RIVER - CONTINUOUS

The collision pushes Bones' car into the river.

SPLASH

Bones steps around to the front of the wreck to investigate.

Bully hangs upside down on the hood of Bones' car. His head is stuck underwater, while his legs go up in flames.

CUT TO:

148

BENEATH THE SURFACE

148

Bully struggles to hold his breath while his legs burn. He stares into the eyes of the monster, which has rolled its way next to him.

He watches Bones' hands reach in and pull it out.

Bully struggles to make a choice between burning and drowning. Eventually, the choice is made for him.

His lungs beg for breath, but all they get is water.

Bully dies.

149

EXT. RAT'S - LATER

149

Bones runs up to Rat's house, still burning. He runs toward it, searching for Rat and Franky. Looking everywhere.

BONES
RAT!!! FRANKY!!!

But he can't find them.

A part of him dies.

He breaks down, defeated.

Bones looks on the front lawn and sees Franky's toy car.

He gets up and starts running.

150

EXT. LOST RIVER NEIGHBORHOOD - CONTINUOUS

150

Bones runs down the middle of the street.

151

INT. THE HOUSE - CONTINUOUS

151

Bones runs inside screaming.

BONES
RAT!!! FRANKY!!!

He heads for the stairs.

152 INT. FRANKY'S ROOM - CONTINUOUS

152

Bones runs in and sees Rat and Franky curled up on his bed under a blanket.

He runs and hugs them.

RAT
Where were you?!

Bones gets on his knees and opens his backpack.

He pulls out the monster's head and hands it to her.

BONES
I got this for you.

Rat struggles to understand what she's looking at. She finally realizes what he's done.

She's speechless.

BONES (CONT'D)
I didn't get it from my room
either.

It appears to Franky that Bones has just pulled the monster's head out from under his bed. He points at it furiously.

FRANKY
Is he dead?

Bones nods.

Franky squeezes Bones with everything he's got.

153 EXT./INT. CAB - NIGHT

153

Billy rides in silence. She removes every stitch of makeup. She looks very different from what we're used to. She watches the cab driver drive.

BILLY
You been following me?

CAB DRIVER
Yes.

BILLY
Watching me?

CAB DRIVER

Yes.

BILLY

Why?

He takes his time.

CAB DRIVER

Just seems like you don't have
anybody watching over you.

They ride in silence.

BILLY

What's your name?

CAB DRIVER

Rob.

154 INT. THE HOUSE - MOMENTS LATER

154

Billy enters to a surreal sight.

Bones is soaking wet, Rat is on the couch covered in soot,
and there is a monster head sitting in the middle of the
kitchen table.

Billy is speechless. She doesn't know where to begin. She
starts by looking around for Franky. No sign of him.

BILLY

Where's Franky!?

CUT TO:

155 EXT. THE HOUSE - SAME

155

Cab #8 reverses out of the driveway.

Rob shifts the car into drive and is about to accelerate when
he sees Franky step in front of the car.

Rob stops.

He gets out and walks around the cab. He looks at Franky,
illuminated by the headlights and picks him up.

ROB

Hey.

Billy runs towards them. She takes Franky from Rob.

BILLY

Sorry about that. This is Franky,
my four-year-old with a death wish.

ROB

Maybe he just wants to go
somewhere.

BILLY

Is that what you want, Franky?

Franky smiles.

Billy looks at Bones and Rat on the front porch. She realizes
she's been confusing a house for a home.

BILLY (CONT'D)

(to Rob)

How much is that?

ROB

What?

BILLY

To go somewhere.

Rob thinks about it.

CUT TO:

156 INT. CAB #8 - NIGHT

156

Headlights illuminate the black road before them.

Rob drives into the darkness. The Shangri-Las play on the
radio.

Billy checks the mirror, but this time she doesn't see
herself. She sees Bones with his arm around Rat while she
sleeps. He stays awake to keep guard.

He catches his mother's eyes. They both breathe a sigh of
relief.

She tilts the mirror slightly to reveal Franky, sleeping in
the back seat, using the monster's head as a pillow.

HOW TO CATCH A MONSTER

She smiles and puts it back to its original position, when
light flashes in her eyes.

She notices headlights about a hundred yards behind.

Rob sees the car, too.

Not wanting to worry the kids, Billy calmly gestures for Rob to take a left onto a dirt road up ahead.

Rob makes the left and then lowers his speed.

He and Billy share a look of concern.

They both watch the mirror and wait...

THE END