

My Bloody Valentine

by

Zane Smith

Current Revisions by

Todd Farmer (03-17-08)

Based on the 1981 Film written by John Beaird and John Dunning  
Story concept by Stephen Miller

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FADE IN:

1 EXTREME CLOSEUP ON A FACE 1

Drained, ashen white, tubes in the nose, kept alive. Only the sound of a respirator. Eyes dead. CAMERA MOVES IN IMPOSSIBLY CLOSE on the eyes. They flicker.

FADE TO BLACK:

2 INT. SHAFT NO.5 - 1998 - NIGHT 2

PITCH BLACK. A PINPRICK OF LIGHT approaches - grows larger to reveal two teens - one TALL, one CHUBBY - mere shadows behind their flashlight beams. They look down a narrow 'escape shaft' - a twisted and battered ladder clings to the side.

TALL TEEN  
This is creepy man.

CHUBBY TEEN  
Yeah. So cool.

Chubby Teen suddenly grabs Tall Teen from behind, giving him a 'gotcha', jerking him near the edge of the dark shaft.

TALL TEEN  
HEY!

Tall Teen's light drops -- tumbling END OVER END right at us from above. The light bounces off the ladder's metal rungs until it skitters by us into the dark.

CHUBBY TEEN  
C'mon, let's check it out.

Chubby descends. Tall follows reluctantly.

3 INT. TUNNEL NO. 5 - LOWER LEVEL - NIGHT 3

Tall retrieves his light, illuminating Chubby's silhouette.

TALL TEEN  
There's nothing here to see but your fat ass.

CHUBBY TEEN  
Harry Warden and his crew were stuck down here for six days after the accident. Six days, man.

TALL TEEN

Dude, one hour would make me crazy.

Tall Teen lets out another waft of smoke. Then, the sound of junk food being unwrapped.

CHUBBY TEEN

(biting into a Twinkie)

No food. No water. About a day's worth of air for an entire crew.

TALL TEEN

How'd he do it?

Chubby stops suddenly, pans his light, revealing...

A WHITE SPRAY-PAINTED outline beside a faded red smear.

Tall Teen pans his light as well revealing...

More painted outline, then old FLAPPING Police boarder tape and sawhorses. This place was a crime scene!

CHUBBY TEEN

He killed everyone so he could breathe.

Tall Teen grows more and more nervous.

TALL TEEN

That's fucked up, dude. What happened to him? I mean...he's not still...

CHUBBY TEEN

Are you gay? That was a year ago, man. Harry Warden is a vegetable. Locked up.

Is it our imagination or do we see a glint from down the shaft?

4

INT. TAVERN - NIGHT

4

CLOSE ON a shot glass being spilled...

ELI HANNIGER, 60s, drunk, fumbles to pick up his drink. Beside him is BEN, the mayor of this small town. They are both polluted.

ELI

Barkeep, another round.

BARTENDER

I think you're about done Mr. Hanniger. You too Mr. Mayor.

BEN

And I think you're about to lose your liquor license. Pour the drinks, Lou.

Bartender reluctantly refills their glasses. Eli raises his into the air.

ELI

To Valentine's Day. The first anniversary.

Ben's glass meets Eli's, their faces somber.

BEN

To the heroes of Shaft No.5.

They drink. Then a soft voice behind them.

TOM (O.S.)

Dad? I'm here to take you home.

And now we see TOM HANNIGER, 18, handsome. His beautiful girlfriend, SARAH, beside him.

ELI

Tom, can't you see I'm drinking?

TOM

Yeah pop, I see that. Why you gotta do this to yourself?

Eli turns back to his drink.

ELI

To remember that it's all my fault.

TOM

It wasn't your fault.

Eli turns his drunken eyes on Tom.

ELI

Men are dead because your father put his trust in the wrong man...in the wrong boy.

Tom looks crushed. Sucker punched.

BEN

Stop being an ass, Eli. We all make mistakes. Some worse than others. Go home, Tom.

SARAH

Mr. Hanniger, I think you should come with us.

He looks up at her for a moment. She has such a calming, kind quality. He breaks down and cries. Tom is distraught.

5 EXT. MEMORIAL HOSPITAL - NIGHT 5

CAMERA MOVES slowly into the quiet hospital.

6 INT. MEMORIAL HOSPITAL - HALLWAY - NIGHT 6

A NURSE, holding an IV bag, moves down the hallway. Eerily quiet. Preoccupied, all business, she reads a chart and checks the label on the bag as she walks. We track with her as she turns the corner...

7 INT. MEMORIAL HOSPITAL - HARRY WARDEN'S ROOM - NIGHT 7

...into a room, prepares to hook up the IV. For the first time she looks up from her busy work, and...

HER POV:

The bed is empty.

The Nurse gasps! She slowly looks around. Something shakes her to the core. She drops the IV. We don't see what she sees. Terror fills her eyes, and...

8 EXT. MEMORIAL HOSPITAL - NIGHT 8

A police cruiser SHRIEKS to a stop. SHERIFF BURKE, 30s, emerges, marches passed several cruisers, their lights strobing and enters the hospital.

9 INT. MEMORIAL HOSPITAL - NIGHT 9

Burke stumbles in from the stairwell, his face pale. Through the open door behind him we can see blood spattered walls.

Burke steadies his breathing, collects himself then moves down the hallway.

He passes TWO paramedics as they move a sheet covered body to a gurney. The sheet already soaked in blood. Walls and ceiling sprayed with crimson.

Farther down a woman's legs protrude from the nurses' station. A pool of blood rivering its way across the hall.

Burke looks into the nurses' station and reacts with disgust.

10

INT. MEMORIAL HOSPITAL - HARRY WARDEN'S ROOM - NIGHT 10

Heart shapes, smeared in blood, arch across an entire wall as Burke enters, still pale around the edges. He stares for a long beat then mutters --

BURKE

Happy fuckin' Valentine's Day.

Blood spatter covers the curtain separating the two beds. The PATIENT in bed two has been cut in half.

At the foot of the bed, the Nurse's corpse, her rib cage open like a cracked clam shell.

A UNIFORMED OFFICER kneels near the Nurse. He rises and turns revealing a Heart Shaped Candy Box.

UNIFORMED OFFICER

Sheriff, I think you should see this.

Burke SNAPS latex gloves on, lifts the lid.

It's a human heart.

An older cop, HINCH, approaches. The Sheriff turns to him slightly overwhelmed and fumbles the lid closed on the box.

BURKE

Hinch, what the hell's going on here.

HINCH

It's a goddamn massacre, Sheriff. Besides these two, both nurses at the station are dead, Security Guard in the stairwell. Basically anybody that got in his way.

BURKE

His way? Who's way?

Burke glances at the empty bed.

BURKE

Who's room was this?

HINCH

Harry Warden.

BURKE

Harry Warden? That's...he's been unconscious for a year. Brain dead.

HINCH

Guess he woke up.

11 EXT. MINESHAFT - LOT - NIGHT

11

A car stops near the mine opening. In the front seat, the driver, AXEL PALMER, 18, takes a swig of booze, leans over to his slightly older date IRENE, attractive in a trashy way...

A second car pulls up beside them, a monster '69 Charger with twin overhead cams in pristine condition. Tom climbs out with Sarah. She grabs a blanket. He stops, takes a deep breath and stares at the mine.

HIS POV:

Several teenagers are partying in front of the mine. A few head inside with booze and blankets.

This entrance to the mine has been recently closed. The kids have pulled the barricades aside. But signs saying: DANGER and NO ADMITTANCE are still visible. And ignored.

Beyond, the working section of the mine is visible and close. But the ore cars and elevators are silent. No one's working this Valentine's Day.

Sarah nuzzles up to Tom, who stares toward the mouth of the mine, his jaw flexing...tense.

Axel, drunkenly SLAPS Tom on the shoulder.

AXEL

Gotta hand it to ya, brother, didn't think I'd ever see you back here.

TOM

I've made my peace with it. Let's just have some fun.

Sarah eyes Tom. It's clear his heart's not in this.

AXEL

Damn right, but I'm gonna miss that whole tortured soul thing. That was his secret with the ladies, you know. I blew up the mine and now I am a heavy and deep dude.

IRENE

Worked for me. I'd do him.

AXEL

You'd do a dead man.

IRENE

Why don't you drop dead and we'll find out.

They all laugh. Tom's laugh is forced but he's trying.

TOM

Happy Valentine's Day, guys.

As Tom leads them toward the mines, Sarah snuggles up to him.

Axel watches - looks at Sarah longingly. She turns and hands him a portable camera.

SARAH

Axel, take a picture of me and Tom.

Axel takes the camera.

AXEL

Say cheese.

Just as he is about to take the picture, Sarah leans in and kisses Tom on the cheek.

FREEZE ON: Sarah kissing Tom's cheek.

Axel tosses her back the camera as Irene grabs him.

IRENE

Let's go Axel. Need to get this show on the road. I'm working the late shift at The Whiskey.

AXEL

Hop aboard the love train.

Giggling she jumps on his back and they race toward the mine.

AXEL

(calling back)

We'll save you a spot. Tunnel No.5

Then they vanish into the darkness.

Alone, Sarah takes the opportunity and kisses Tom, then tenderly puts her arm through his.

SARAH

Come on.

12

INT. TUNNEL NO.5 MOUTH -NIGHT

12

Sarah leads Tom inside. Deep within we can hear pounding MUSIC, LAUGHTER. There's clearly a party going on.

Once across the threshold, Tom stops. Cold sweat trickles on his brow.

TOM'S POV: Sarah ahead of him in the tunnel - turning to look back. The very walls seems to CONVERGE and COMPRESS around her giving dizzy sense of vertigo.

Tom blinks rapidly. Tries to control his breathing.

TOM

Sarah...

SARAH

Tom don't.

TOM

Sarah, I can't.

SARAH

Tom, it's been a year. Stop blaming yourself. Harry Warden killed those miners not you.

TOM

They were trapped down there because of me.

SARAH

You need to stop it. This party's been planned for weeks. Now come on.

Sarah turns and stomps toward the THUMPING MUSIC fully expecting Tom to man-up and follow. She glances over her shoulder then stumbles to a stop.

HER POV

Through the mouth of the mine she watches as Tom climbs into his Charger, FIRES up the engine and pulls away.

We linger on Sarah's face, clinching her teeth in shock and anger. The music building behind her. Someone CACKLES with laughter. she turns and marches toward the sounds.

13

INT. MINE - TUNNEL NO. 5 - NIGHT

13

Several mineshafts branch off from the mouth. Many with signs announcing them closed. Sarah walks past a handful of kids making out, drinking.

SARAH

Axel! Irene!

Sarah continues, deeper into the mine. Flashlight on.

SARAH

Axel. Where are you?

She sees the sign, Shaft No.5. She hears some GIGGLING and VOICES. She turns toward the noise.

SARAH

Axel...

Her beam reflects off of something. A GLINT OF METAL from a work boot? Sounds like FOOTSTEPS. It disappears.

She turns back and pans her flashlight as...

WHAM!

The beam illuminates a face in a MINERS GAS MASK!

Sarah SCREAMS! The miner pulls off his mask and...

It's just Chubby Teen (from our opening), laughing.

CHUBBY TEEN

Got you!

(calls out, laughing)

Hey, Michael! Check this out!

SHUNK!

His laugh is cut short - HIS EYE SUDDENLY ERUPTS AT US from his skull -- it seems to hover in mid-air until we reveal that its stuck on the end of A PICKAXE splitting his head.

\*  
\*  
\*

Sarah leaps back, SCREAMS, her flashlight falls, the beam illuminating steel toed work boots. There's a sickening sound -- like metal being ripped from bone and flesh -- then Chubby's body falls heavily at us into the beam of light.

REVEALING: a dimly lit silhouette -- of THE MINER. He flicks on his head lamp - BLINDING SARAH!

She bolts, a faint light in an alcove around the corner, she runs for it, turns the corner, and...

THUMP! She trips over something. She shakes off the cobwebs and realizes that she has tripped over a partying couple, dead - their flashlight still on. Her eyes follow the light beam. There is carnage everywhere. She hears footsteps, and can see a light beam approaching closer, closer around the bend, and...

A hand grabs her mouth, pulls her back into an alcove.

It's Axel. Beside him is a trembling Irene, huddled in the corner.

A light appears from around the bend and behind the miner's headlamp they can barely make out...

A Shadowy Figure dangling a bloody pickaxe at his side. Just as he's about to reach them, he shuts off his headlamp.

Pitch black. Then. A voice calls out.

TALL TEEN (O.S.)  
Hello. Anyone there? Barry?

Tall Teen frantically moves his flashlight in every direction.

He catches a glimpse of Sarah hiding. Before he can take a step, a beam of light blinds him. He starts to back away.

TALL TEEN  
(unsure, nervous)  
Jason? Jason is that you? Cut it out dude, you're scaring me.  
C'mon. Okay? I'm outta here.

He turns racing down the tunnel, reckless. Looks back and:

THWACK - Tall PLOWS headfirst into a LOW CROSS BEAM.

He drops, dazed. His eyes trying to focus on:

THE MINER LOOMING OVER HIM - Before he can even scream -- The Miner THUNDERS the pick right at us.

THWACK! His head is split in two.

Sarah and Irene SHRIEK and as the Miner turns around, he bathes them in light and makes eye contact.

We get our first good look at THE MINER - wearing a leather frock, tortured eyes behind a gas mask. As he pulls his PICK AXE out of Tall Teen's skull...

All three run SHRIEKING up the passage. Then --

KUH-FWAMP!

Axel trips and face-firsts into the floor.

SARAH

Axel?

Irene keeps running. Never looks back.

Axel frantically scrambles to his feet but it's too late. The Miner is right on top of him.

Axel falls over stacked barrels. The Miner SMASHES them aside with the pick, swinging at Axel - backing him into a corner. Nowhere to run. It's over.

The Miner swings his pick as -- WHAM!

Sarah bashes him with a SHOVEL!

Sparks fly as the pick SKIDS across the stone wall!

The Miner spins in silent rage, his focus now on the interrupter, pick held high, ready to strike.

Sarah swings again but the Miner rips the shovel from her.

She stands there, off balance, pressed against the wall. She saved Alex. And she's going to die for it. All she can do is say --

SARAH

No...

And somehow. The Miner...hears her. Hesitates.

Another teenage STRAGGLER runs up on the scene... almost into The Miner - but Straggler stops short - The Miner lashes out AT US - RAMMING shovel into Straggler's throat.

Axel's up, pushes Sarah away down the tunnel.

Together Axel and Sarah race up the incline, fleeing the glow of the miner's headlamp...until...

He shuts off the light. Darkness.

14 INT. MOUTH OF TUNNEL NO.5 - NIGHT 14

Axel and Sarah sprint toward the exit. A BEAM OF LIGHT hits them! They freeze until -

THE LIGHT LOWERS - revealing Sheriff Burke, gun drawn.

BURKE

Come on.

15 EXT. HANNIGER MINE - MOUTH - MOMENTS LATER 15

Axel and Sarah move around Burke who flicks his light down the empty tunnel then looks back at them.

SARAH

They're dead. A...miner killed..

BURKE

Yeah. Harry Warden. Get moving.

He gestures for them to get out when --

WHAM! They all turn to see:

IRENE coming out of the brush, stumbling into Axel's car.

IRENE

COME ON!!!

Burke swings the light back down the tunnel. No one. Then back at Sarah and Axel.

BURKE

Go on. Get outta here.

Burke raises his gun, shines the light back down the tunnel, steeling himself to go after The Miner.

WHEN THE MINER SUDDENLY STEPS OUT FROM THE SHADOWS right in front of him. Before Burke can fire:

The pickaxe LANCES up into his JAW. The Miner rams a foot on Burke's chest, RIPS back the pick and BURKE'S JAW WITH IT.

BEHIND THE MINER -- the pick's momentum swings the bloody jaw right at us -- Burke screams wetly dropping hard.

Axel and Sarah SHRIEK and scramble to Axel's car...

...where Irene is waiting in a panic.

IRENE  
Hurryhurryhurry!

Axel fumbles the door unlocked, all three clamber inside.

INSIDE AXEL'S CAR

SARAH  
Ohmygod! Ohmygod! Ohmygod!

Engine ROARS. Axel SLAMS the car into reverse.

The girls WHIMPER seeing the Miner step into the moonlight.

Axel's car backs up kicking mud, seeking traction.

SARAH  
He's coming! Axel, GO!

SARAH'S POV: MAJOR 3D MOMENT - The Miner hurls the Pickaxe. IT PINWHEELS through the air STRAIGHT FOR US -- but before it can cleave us in two:

CRACK: It STICKS right into the windshield! The tip stops just millimeters from Sarah's eye. Irene screams.

Axel JAMS the gas, spins the wheel hard. Drops it in drive.

16

EXT. AXEL'S CAR - NIGHT - MOVING

16

The car FISHTAILS around - tires SPINNING in the gravel and rips onto the highway. As its lights fade into the distance we are washed in darkness.

TITLE: 10 YEARS LATER

17

EXT. HARMONY TOWN SQUARE - EARLY MORNING

17

A police car drives through Harmony - 2008. Quiet. Peaceful. Forgotten Mom & Pop shops line the main strip.

CAMERA tracks with the car to the town square where a TV NEWS Commentator is doing a report.

COMMENTATOR

Harmony, Pennsylvania: Hard to believe this small town slice of Norman Rockwell is the murder capital of America. Only 10 years ago an event shook this God-fearing community to its core when local miner, Harry Warden, went on a killing spree taking the lives of 22 men, women, and children before being cornered in his home by local authorities, setting fire to the place and burning himself alive. After a decade have the residents of Harmony been able to recover from the trauma? County Sheriff, Axel Palmer, had this to say:

18

INT. LUNCHEONETTE - DAY

18

CLOSE ON A TELEVISION SET

As Axel's face appears on screen followed immediately by his hand attempting to block the camera's view.

SHERIFF PALMER (V.O.)

No comment.

Footage bobs, weaves, keeping Axel in it line of fire.

AXEL (V.O.)

What the (beep)s the matter with you people? Bunch of (beep)ing vultures. Leave us the (beep) alone!

As the bobbing and weaving continues we --

PULL BACK TO REVEAL

Axel, Ben and assorted TOWNSFOLK at the counter watching the TV. Most are laughing.

BEN

Eloquent. You make us look like an inbred mining community.

Axel sips his coffee, not the least bit fazed.

AXEL

We are an inbred mining community.

More laughter as Babyfaced DEPUTY MARTIN (20's) enters, sits next to Axel.

DEPUTY MARTIN

We got any coffee in this joint?  
What's so funny?

Ben knocks Martin's hat askew and gestures to the TV.

AXEL

I don't know, Mayor, that is one intensely good looking sunofabitch if you ask me. I should have my own reality show.

DEPUTY MARTIN

You could be America's next top model.

The men laugh.

A pretty teenager, MEGAN, looks over from the counter and smiles at Axel. He smiles back.

BEN

You boys smell that?

DEPUTY MARTIN

Helga burn the toast again?

BEN

That there's the smell of tourism hittin' the crapper.

AXEL

Tourism. Last thing this town needs is a bunch of nipple pierced lookyloos trying to dig up Harry Warden.

BEN

While you've been busy pursuing hardened bicycle thieves this town's been dying. If we don't get some new money in here you may as well start building the coffin.

AXEL

Jesus, Ben. What's with all the doom and gloom?

Soon as the suits take over the mines we'll have more jobs, more money, higher taxes, all your dreams come true.

BEN

Maybe.

Axel grunts, returns his focus to the adorable Megan at the counter. She glows having regained his attention.

The Ladies' Room door opens, and out steps Sarah - 10 years older but still a natural beauty. She approaches Axel.

AXEL

You just missed me on TV.

SARAH

I'm sure you were great, but I've got to open up the store.

There's a definite tension between them.

AXEL

Okay, see you tonight.

SARAH

(to the group)

Have a nice day, gentlemen.

As Sarah walks out, Megan stops her...

MEGAN

Sarah, is it okay if I come in late today? I have a doctor's appointment.

SARAH

Of course. Get there when you can.

As Sarah exits, Megan shoots Axel a grin then follows.

AXEL

Well gentlemen, I got some Huffy bandits to track down.

DEPUTY MARTIN

Hang on, I'll come with.

Deputy Martin attempts to down his coffee.

AXEL

I got this, Martin. Finish your coffee. I'll call ya if I need backup.

19 EXT. ROAD NEAR HANNIGER MINES - DAY

19

Axel's Patrol Car is parked at the side of the road. Empty.

CAMERA MOVES into the brush...we see a boarded up house several hundred feet away.

20 EXT. BOARDED UP HOUSE - DAY

20

We move down a debris cluttered hallway, wallpaper peeling from the walls. The door ahead is open...

A barefoot man stands within the room, his back to us, his jeans unbuttoned. As we draw closer and closer, he pulls a shirt over his head.

ANOTHER ANGLE

The man is Axel. As he puts his arms through the shirt a pair of perfectly manicured hands appear from behind him and caress his chest.

He turns to Megan, the young girl from the luncheonette wearing only a cut off shirt. He pulls her close, her ass cupped in his big hands.

MEGAN

Place gives me the creeps. Can't we meet in a motel next time?

AXEL

Great idea. I'll just pull up and check in. I don't think anyone would notice the sheriff's car parked out front.

She pulls away. Axel straightens his shirt.

MEGAN

Well, maybe one day you'll tell your wife.

AXEL

Maybe.

Megan reaches over to her bag. Pulls out a big red, heart-shaped Valentine's Chocolate Box.

MEGAN

Figure you'll be with Sarah on Valentine's so...

Axel takes it. Opens the card. Forces a smile.

INSERT CARD: "To my Axel, BE MINE 4EVER, Your Megan"

AXEL

I...I didn't get you anything.

MEGAN

You don't need to. For now.

A playful smile then she kisses him. He kisses back and soon they are tearing at each others clothes. Round two.

21

EXT. OLD DIRT DRIVE - DAY

21

A Charger with twin overhead cams pulls off the road. It looks like it's been driven through hell and half of Georgia. The driver steps out. It's Tom Hanniger. Still handsome, but the years have taken its toll.

He stares off in the distance.

HIS POV

A weathered sign with assorted buckshot markings reads, Hanniger Mines. Beyond it...

A dozen dark eyeholes stare out from the hillside, mineshafts. MINERS of all ages stream from within half of them calling an end to the workday.

Outside the Foreman's trailer the foreman, RIGGS, shakes hands with several MEN IN SUITS and JESSIE HACKFORD, power-suit, young, pretty, she stands out.

Tom watches, a curious look on his face. Then turns his head and the curious expression changes to something darker.

TOM'S POV:

Tunnel No.5: the site of the opening murders has now been sealed. A steel wall's fitted into the tunnel entrance, an iron door padlocked in the center. KEEP OUT sign prominent.

He's seen enough. Tom turns back to his Charger.

POV FROM MINES

We're just inside one of the mines, impossible to know which. In the distance we watch Tom climb into his car and pull back onto the highway.

22 EXT. THUNDERBIRD MOTEL - DUSK 22

Trucker haven. The lot is dotted with the usuals, big rigs on varying legs of their journeys.

Tom's Charger pulls beside one of them.

23 INT. MANAGER'S OFFICE - DUSK 23

A small dog with tenacious energy clatters toward us in 3D canine glory. SELENE, a small woman of 3'10" chases after the pooch.

SELENE

Precious! Get back here right now!

\*

WHAM! A hand grabs the small dog, lifting it into the air, its little legs still a moving blur.

Selene looks up at Tom.

TOM

Maila around?

SELENE

God, I hope not. Maila's been dead for 7 years.

TOM

Trade ya the pooch for a room.

24 EXT. MOTEL ROOMS - NIGHT 24

Tom moves past a door, where the couple inside doesn't try to conceal SOUNDS of sex. His room, of course - next door.

25 INT. TOM'S ROOM - NIGHT 25

Tom puts his bag down on the bed. His hands increasingly shaky, rummages through his duffle bag and pulls out a jar of prescription pills.

26 INT. MOTEL ROOM 6 - NIGHT 26

A WOMAN moans, straddling a man, her fingers clamped on his nipples. As we PAN UP we see that the woman is Irene, Axel's ex-girlfriend! The years have hardened her.

After the man climaxes, she rolls over, nonchalant, wearing nothing but a pair of UGG boots, revealing the burly TRUCKER underneath.

IRENE

(crosses to the mirror)

You gonna be okay to drive back, or you want me to put in for another night?

TRUCKER

(slides on a wedding ring)

I gotta two day haul to do in one if I'm gonna make it home for Valentine's.

The naked trucker rises, crosses the room.

IRENE

(fussing with her hair)

Did you know...Saint Valentine was the patron Saint of Love? Whole thing started in Rome in like the year five hundred or something... The Romans had this like, lottery.

The trucker is busy rummaging through the closet,

IRENE

Young men would draw the names of teenage girls from a box ... and that girl would be his secret sexual companion for the rest of the year. (re-applies lipstick) It's where we got Valentine's cards. Romantic in a sick kind of way when you think about it.

She looks over, confused as he fiddles with something.

IRENE

What are you doing?

She sees a tiny red blinking light shut off as he takes out a VIDEO CAMERA he had hidden in the closet. She stiffens.

IRENE

Frank? Fuck is that?

She reaches for the camera but he keeps it away.

TRUCKER

Just relax, okay? I make these for my own collection. I'll pay you.

IRENE

I'm no hooker.

He throws a twenty dollar bill onto the bed.

TRUCKER

Now you are.

He exits, leaving her devastated.

27 INT. MOTEL ROOM 7 - NIGHT

27

A SHOWER HEAD sputters brown water. Tom leans on the sink. Looks like shit. He opens a prescription bottle and pops a couple of pills. Squeezes his eyes shut, like there's something he doesn't want to see.

28 INT. MOTEL ROOM 6 - NIGHT

28

Irene rummages through her handbag and finds a .32 revolver. Her clothes are balled up on the floor. She grabs a sweatshirt as she moves for the door but its tangled, she flings it across the room in frustration.

29 EXT. MOTEL PARKING LOT - NIGHT

29

As Frank heads toward his truck - a sixteen-wheel aluminum gas tanker blocking the motel lobby from the street - he doesn't see Irene charging out of her room behind him wearing only her UGGs.

IRENE

Frank!

He ignores her as he rounds the back of the tanker and hurries toward the cab.

IRENE

Frank, you sonofabitch!

She draws a bead as he reaches for the door and finally sees the gun.

IRENE

Give me the fucking tape. Or I swear...I swear...

He hesitates - suddenly steps up the cab step to get away. She bolts toward him as he flings the door open and --

A PICKAXE bursts from within and SHUNKS through his skull!

Irene slows, momentarily confused...

Frank's legs collapse, the video camera tumbles from his limp hand - rolls halfway under the truck, recording.

IRENE inches forward, flabbergasted, gun trembling in her hand.

A BLACK-BOOTED FOOT emerges from the cab and onto Frank's shoulder. In one move A GLOVED HAND snaps the pick out of his head and Frank sputters under the geyser from where his brain used to be as he SLAPS face-first onto the pavement.

Irene halts, now frozen in midstep. She suddenly bolts.

And flips over a car hood!

The gun SKITTERS beneath it!

As she runs toward the motel lobby --

HER POV

The miner has disappeared. Simply vanished. Impossible.

30

INT. MOTEL LOBBY - NIGHT

30

Irene throws open the office door.

IRENE

Help!

(no sign of the old lady)

Hello!?

Irene starts behind the counter and reaches for the phone when she notices a beam of light reflecting off of the switchboard. She turns and sees...

The Miner coming toward her.

Irene rushes into the owner's bedroom attached to the office.

31

INT. MOTEL OFFICE BEDROOM - NIGHT

31

It's dark. She frantically looks for a place to hide and slides under the small office cot.

CLOSE ON IRENE

Petrified as FOOTSTEPS move into the room. She can see the unmistakable glint of the miner's boots moving around the room. They are now beside the bed.

Then...elsewhere a door opens and closes followed by...

SELENE (O.S.)

Precious! Where are you?

Irene looks toward the door as Selene approaches, stooped over, scanning for the hiding dog.

Irene watches as the Miner's boots turn slowly, facing the doorway.

Selene moves toward the room.

SELENE

Precious, you little shit. Stop hiding from momma.

The Miner's boots move toward the wall. Selene won't see him until it's too late.

ON IRENE, she wants to call out but if she does, the miner will find her too. We see her mouthing the words, "Don't." And "Go away."

And with that, Selene turns and starts back in the opposite direction until.

CREEEEEK

Irene turns and can just see the Miner's foot nudging a closet door. The old hinges complaining.

Selene turns and quickly moves toward the room.

SELENE

Precious, you are in such trouble.

Suddenly the miner steps out in front of her, his pick already swinging upward!

Selene never saw it coming. The pick IMPALES her under the chin, POKES through the top of her head and lifts her whole body until the pick SLAMS into the florescent lights. \*

SPARKS SHOWER THE MINER staring at her tiny feet twitching at his eye level. \*

Irene watches as blood drips from above. She holds her scream, trembles. An involuntary noise escapes her throat. \*

Suddenly the miner's boots spin toward her!

The mattress SAGS over her head. She holds her breath. He is clearly walking across the bed. CLUMP, she hears his boot hit the floor. She cranes her neck to see but...where'd he go? Then --

She SCREAMS as she is suddenly dragged by her feet out from under the bed. She desperately reaches for the leg of the bed, fighting for her life. The Miner does not let go. Irene, holding on to the bedpost for dear life, the bed moves along with her.

Kicking wildly, she frees herself and scrambles to her feet, lifting the small cot with her...using it and mattress as a shield between her and the Miner.

Then...the mattress falls away...reveals the Miner through the woven metal springs. Just standing there, staring.

WHAM! Suddenly he lashes out! Shoving the springs against the wall, pinning Irene in place. She struggles but she can't move. She's forced to watch as --

The Miner lifts the pick in one hand...rears back and --

THWACK! ... THWACK! ... THWACK!

32 EXT. THUNDERBIRD MOTEL - DAWN

32

The motel parking lot is cordoned with police tape - a Sheriff's COUNTY DEPUTY questions a TRUCKER as a group of PATROLMEN jot witness reports from the detained GUESTS. Crime scene TECHS snap photos of the area around the tanker, where we see Frank's body covered beside a dried red smear.

33 INT. MOTEL OFFICE - DAWN

33

Deputy Martin kneels into frame beside Irene's covered corpse and peels off the sheet, giving us a quick glimpse of her bloated blue face.

AXEL

Jesus. Irene. Took her heart.

DEPUTY MARTIN

Jilted lover with a screw loose?

AXEL

More'n one screw but no. Irene never did the jilting.

DEPUTY MARTIN

She wasn't a fan with the local wives.

AXEL

You make a wife for this mess?

DEPUTY MARTIN

No. No I don't. Sheriff? Is it true that you two used to...

AXEL

Long time ago, Martin. Witnesses?

DEPUTY MARTIN (CONT'D)

Several heard arguing between two and two thirty a.m. Still questioning them.

Axel takes Irene's .32 out of an evidence bag, pops the clip. No bullets.

DEPUTY MARTIN

Found it under that Chevy. Registered to her.

AXEL

Probably for show. Dumb. You bring a gun, be prepared to use it.

DEPUTY MARTIN

We checked the hotel registration. Couple of fakes. Probably just adulterers. We're looking into it.

Axel holds out his hand, Martin hands over the book.

Axel scans the list then...

AXEL

This name? This one's fake?

Martin eyes the name, then --

DEPUTY MARTIN

We got a credit card on that one. Name's familiar isn't it?

AXEL

Tom Hanniger's back in town.

DEPUTY FERRIS, female, approaches.

DEPUTY FERRIS  
Sheriff, we got something.

Axel eyes two OFFICERS with Frank's video camera.

DEPUTY FERRIS (CONT'D)  
You ain't gonna believe what's on it.

34

INT. MERCER'S GROCERY - DAY

34

Megan bursts in. Sarah is behind the counter stacking Valentine Candy boxes. Just like the one Megan gave Axel. And just like the ones Harry left behind 10 years before.

MEGAN  
Sorry I'm late. Did you hear?  
They found someone dead at the  
Thunderbird!

SARAH  
You're kidding.

MEGAN  
They got the whole block roped off.  
Call Axel. Get all the juicy details.

SARAH  
Megan, if someone's dead Axel has  
better things to do than answer our  
questions.

Megan pouts.

SARAH  
There's a new shipment in the back  
that needs to be stocked. I'll  
work the register.

As Megan departs, Sarah resumes doing inventory behind the counter when someone drops a six pack of beer on the counter. Sarah looks up and comes face to face with the customer...

SARAH  
Tom? Tom Hanniger?.

TOM  
You're even prettier than when I  
left.

Sarah struggles to wrap her mind around this.

SARAH

Left? You say that like you went off to school or something normal. Tom, it's been ten years. You were at the funerals then you just...

TOM

I know, I'm...I'm sorry about that.

Megan curiously watches while she stacks the shelves.

SARAH

Sorry? What about your father? No letters? No phone calls? Jesus, Tom. We thought something...we thought you were dead.

She stares, her eyes pleading for an answer.

TOM

I just...I needed some time to clear my head. A month became a year, a year became...the longer I was away the harder it was to come back and face the people I'd hurt.

Sarah doesn't know what to say...how to respond.

THELMA (O.S.)

Ahem.

Tom and Sarah look up to find, THELMA, an aging old bird with blue hair and a basket overflowing with cans of Tuna.

THELMA

That's nice dear, do you suppose you could clear your head long enough for me to buy my tuna?

SARAH

Thelma, please.

TOM

That's a beautiful looking family.

Tom's staring at a picture on the wall of Sarah with Axel and their little son.

TOM

I never thought Axel would settle down, but he always did like you.

Thelma spins around and calls to Megan.

THELMA

Megan, sweetie, could you stop eavesdropping long enough to open lane two? Preferably before I shed a salty tear over here?

TOM

I should go.

SARAH

Tom, wait.

THELMA

Let him go, dear. It's best to go home with the one what brung ya.

We linger on Sarah as she watches Tom leave the store.

35

INT. BEN FOLEY'S HOUSE - DAY

35

The mayor hunches over a desk that dominates the front parlor of his old house. Clearly he works from home.

There's a KNOCK on the door. Ben opens the door, SNORTS.

BEN

Tom Hanniger. Sort of hoped you were dead.

TOM

I'm sure you're not the first.

BEN

Nor the last, come on in.

Ben motions him to a chair across from his desk. But Tom continues to stand uncomfortably. Ben laughs.

BEN

Tom fuckin' Hanniger. You have any idea how many letters have left this town over the years trying to find your sorry ass? Your pop wrote his fair share I can tell ya.

Tom can't hold Ben's gaze. He stares at the ground.

BEN

Course my letter had several million reasons for you to crawl out from under whatever rock--

TOM

--can we get on with it?

BEN

Sure thing, champ, sure thing.

Ben snatches a file from his desk.

BEN

Pretty standard contract. You own the mines, the town owns the land. We sign on the dotted line and suddenly a big outfit from Detroit owns both. You get rich and I can start gettin' this town back on its feet.

TOM

I'm not selling the mines, Ben.

Foley stops cold.

BEN

I'm sorry?

TOM

I'm gonna stick around, run the mines myself.

BEN

Fuck are you talking about? Those mines are worn out, Tom. They need money thrown at them and that's what this new outfit's gonna do. More jobs, updated equipment --

TOM

--Those mines have been in my family for almost a hundred years. I'm not gonna be the one to lose them.

BEN

You lost them ten years ago when you fucked off outta town, left your girl, left your father -- he died alone you know! No clue if you were alive or dead.

TOM

I know that, Mayor, and I'm gonna make up for--

BEN

--Judas H. Priest! You need to make peace with your daddy? Well he's over there on the coffee table -- go for it.

TOM'S POV: A shoebox on the table - ELI HANNIGER'S REMAINS written on a tag on the top.

BEN

But if you fuck up this sale you're gonna fuck up the future of this town.

36

INT. PALMER HOUSE - NIGHT

36

Sarah watches from the doorway of her boy's room as housekeeper ROSA 40s finishes putting their 3-year-old son NOAH PALMER to sleep. He's the spitting image of Axel.

SARAH

Is Mr. Palmer home yet?

ROSA

No, Mrs. Palmer.

Sarah nods, not surprised.

SARAH

You can go home Rosa. I got it from here.

CAMERA FOLLOWS SARAH as she walks into her bedroom.

37

INT. PALMER HOUSE - MASTER BEDROOM - CONTINUOUS

37

Sarah enters and walks toward a dresser. She removes a memory box, tucked away in her clothes. She opens it and pulls out a picture...

ANGLE ON PHOTO:

It's one we've seen before. The picture of Sarah kissing Tom Hanniger in front of the mine on Valentine's Day.

ANGLE ON SARAH:

It conjures up so many memories.

Her son calls out from the other room.

NOAH (O.S.)

Mommy

SARAH

Coming, honey.

She places the photo on the dresser and leaves.

INT. PALMER HOUSE - HALLWAY - CONTINUOUS

Sarah stops outside of Noah's room. Looks inside

SARAH

Noah?

NOAH (O.S.)

What are you doing here?

His voice, small and alone, comes from downstairs. Sarah quickly takes the stairs.

SARAH

Noah? Who are you talking to?

INT. PALMER HOUSE KITCHEN - CONTINUOUS

From the kitchen we see Sarah in the foyer, looking for Noah.

NOAH (O.S.)

You're funny.

Sarah turns to his voice, moves towards us. Stops. Cold.

SARAH'S POV:

The back door is open. Noah stands at the threshold. A BRIGHT LIGHT shines in the boy's face. Like from a flashlight. Or a Miner's headlamp.

SARAH

(tense)

Who...? Who's there Noah?

But Noah ignores her. Just looks into the light. Giggling.

NOAH

What's your name?

Sarah moves to the cutting block, plucks out a knife. She holds it low to her side, not letting Noah see it.

THE LIGHT ON NOAH abruptly flicks off. \*

Sarah rushes to the doorway, grabbing her son and slamming the door shut. She throws the bolt. \*

SARAH \*

Noah! You shouldn't open the door without Mommy or Daddy here. \*

She peeks out through the back door window: \*

POV: It's dark. Just the backyard. THEN SUDDENLY: \*

FLICK - a bright light clicks on - illuminating the neighbors yard. She can see the NEIGHBOR moving under a motion detecting sensor on light over his garbage cans. He SLAMS a garbage can lid and walks away. \*

SARAH - sighs heavily. Relieved. She lowers Noah feeling foolish. Slides the knife back in the block as the light from the neighbor's yard suddenly goes out. \*

38 EXT. BAR - NIGHT

38

The parking lot is filled.

39 INT. BAR - NIGHT

39

3D darts burst through the cigarette haze and CRACKING 3D pool balls scatter, one such ball, slammed by a drunken cowboy breaks orbit and flies directly at us!

Among the local miners are SMITTY, insurance salesman, DOC MILLER, fresh out of med school and Tom nurses a beer next to Earl Hinch 60s, now retired from the police force (We will remember him from the Hospital crime scene ten years ago).

BARTENDER

Doc, is it true they took that poor girl's heart out?

DOC MILLER

Uh, yes, it's true. Never seen anything like it.

HINCH

Had you been around ten year ago you would'a.

BARTENDER

Hinch. Don't.

HINCH

It's Harry Warden. He's back.

BARTENDER

Harry Warden is dead.

HINCH

Closed casket? No autopsy? Hell,  
only a handful of men can even  
claim they seen these "supposed"  
remains.

Brad Slater

BARTENDER

Give me a break.

HINCH

You forget I was there ten year ago--

BARTENDER

--No, Hinch, you won't let any of us forget that.

HARRY

...and this is the same guy. They found Irene slit from throat to belly? Cut out her heart? Yeah, Harry done it just like that ten year ago.

BARTENDER

So all this time, he's really been alive but magically invisible.

A few of the patrons snicker.

HINCH

Magic's got nothin to do with it. Most folks don't know this but Harry was a smart fucker. Smart as they come. IQ off the charts. Could'a gone anywhere but nosir, he loved them mines too much. Mark my words, if Harry Warden don't wanna be found, he won't be.

The uncomfortable just got thicker, even the usuals who have heard all this before are suddenly spooked.

BARTENDER

Okay, Earl. Enough.

TOM

If Harry Warden was so smart then what went wrong?

The Bartender frowns and moves down the bar.

HINCH

Simple. The boss's kid fucked up. Stayed out partying the night before. Stupid shit fell asleep before clearing the lines. Big explosion. Six days later only Harry survives. Some say he killed them other men for their air. Maybe he did. Maybe he didn't.

Either way, that big ol'brain of his  
couldn't get enough oxygen...went  
into a coma and...

Everyone listens. Tom - shaken. Hinch pauses, pleased with  
himself, then --

HINCH (CONT'D)

...well...you all know'd what  
happened when he woke up. Fact is,  
none of this would'a happened had  
Hanniger's kid not...what was his  
name...?

JESSIE (O.S.)

Tom Hanniger.

A young blonde plops down beside Tom. We've seen her before.  
So has Tom. She was all business at the mines.

JESSIE

I was starin' at you for the last half  
hour across the room...had to convince  
myself I wasn't seeing ghosts.

Hinch gapes, finally realizing who he was talking to.

JESSIE

(pinches him)

Nope. You're real.

(laughs, tipsy)

You don't remember me do you?

Carpool Wednesdays after school.

TOM

Jessie Hackford?

JESSIE

That's me.

TOM

You look...different.

JESSIE

I hope so I was only 11 back  
then...but I did have kind of a  
crush on you.

It's clear Tom isn't interested but tries to be polite

TOM

Well, you've matured into a lovely  
young lady.

This entire time, Hinch has been gaping at Tom.

HINCH  
(sotto)  
You...you're Tom Hanniger.

Everyone turns to stare at Tom. The MUTTERING begins.

HINCH  
You're...you're the reason he's back.  
Harry Warden came back for you.

BARTENDER  
That's enough, Earl. Smitty, take  
him home.

For an old guy, Hinch is fast. He sidesteps Smitty and  
bounds toward Tom.

HINCH  
You're puttin' us all at risk!  
Don't you see that?!

The old guy's leathery skinned hands double into fists.

TOM  
Easy, I don't wanna fight you...

Tom backs away but Hinch is gaining.

Jessie quickly steps between them.

JESSIE  
Tom, why don't you give me a lift  
home.

TOM  
Uh...yeah. Sure.

She quickly hurries him out of the bar.

40

INT. HARMONY SHERIFF'S DEPARTMENT - PRECINCT - NIGHT

40

Axel and various officers watch the video tape around a TV.

40pt

ON THE TV - a pixelated image of a miner's boot stepping  
past the fallen camera as The Miner moves after a terrified  
Irene. Haunting.

We see a sustained image of The Miner for the first time - the frock, mask and pickaxe by its side, as he turns and looks in the direction of the fallen camera - then cleverly walks back around the blindside of the freighter. We now see how The Miner was able to disappear and catch Irene in the lobby!

DEPUTY MARTIN

This certainly won't make the rumors go away.

AXEL

What rumors?

DEPUTY MARTIN

That Harry Warden's back.

AXEL

Harry Warden is dead.

Martin points to the screen as if to say, "oh really?"

AXEL

That's just some bastard in a miner's suit.

DEPUTY MARTIN

Don't shoot the messenger.

AXEL

Lock the messenger up is what I should do?

(off Martin's look)

Earl Hinch. Who else would be spreading Harry Warden rumors? Should lock his ass in the basement til this all blows over.

Martin laughs as Deputy Ferris approaches.

DEPUTY FERRIS

Sheriff, you got a Valentine.

Ferris sets the candy box on Axel's desk. Axel can see the blood saturating the edges. Ferris suddenly looks at the blood on her hand, turns pale.

DEPUTY FERRIS

Aw, Jesus.

The others gather around as Axel SNAPS on a pair of latex gloves and opens the red box.

He drops it on the desk. Yup. It's a heart.

DEPUTY MARTIN

Good Lord. We're positive Harry  
Warden is dead?

Axel doesn't even acknowledge that with an answer.

AXEL

Go back through the case files. Find  
out what the media didn't know and  
compare that to Irene's crime scene.

DEPUTY MARTIN

Copy cat?

AXEL

And let's follow up with any  
strangers in town.

DEPUTY MARTIN

Including this guy?

Axel turns to find Martin staring at a High School annual  
opened up to Tom's class picture.

AXEL

Especially him. We were best friends  
once upon a time. Curious why he  
hasn't bother to drop in and say hi.

DEPUTY MARTIN

Could be because you married his  
girlfriend?

(off Axel's stare)

Sorry boss. It's a small town.  
People talk.

41

EXT. MAIN STREET - NIGHT - MOVING

41

Tom's car moves down a quiet.

TOM (O.S.)

Thanks for that 'back there.

JESSIE (O.S.)

Every time I turn around I'm making  
your life better.

Tom's car glides to the curb outside Jessie's house.

42

INT. TOM'S CAR - NIGHT

42

TOM

Uh...really?

JESSIE

You don't know do you? Big check, lots of zeroes? Tom, I brokered the deal. I brought the Detroit Mining Company to Harmony.

TOM

Oh. Oh, I see. Well I...I haven't...

Before he can break the bad news, he gets a closer look at her armpit of a house.

JESSIE

Yeah. I know. It's a shithole. But I'll trade up soon as the deal goes through. The bed's cozy. Wanna see it?

Jessie's look leaves no doubt he'd get lucky.

TOM

Uh...

JESSIE

(disappointed)

Come on Tom. I'm good at all sorts of things.

TOM

(laughs)

And I'm sure I'll be thinking about that later...but no. I should...I don't know. Go, I guess.

JESSIE

It's a girl isn't it?

TOM

Yeah. Maybe. I'm not sure.

JESSIE

Well, when you figure it out, come back and see me?

She leans over, kisses his cheek and gets out. Tom watches her. She doesn't look back. But she knows he's watching and she likes it. She vanishes into the dark house.

Tom stares at the wheel for a long beat, his face, unreadable, before finally starting the car and pulling away.

43 EXT. JESSIE'S SHOTGUN SHACK - BATHROOM - NIGHT 43

Someone watches Jessie enter and strip through her window.

44 INT. JESSIE'S SHOTGUN SHACK - BATHROOM - CONTINUOUS 44

She turns the hot-water handle off as steam fogs the glass.

45 EXT. JESSIE'S SHOTGUN SHACK - CONTINUOUS 45

A GLOVED HAND turns the doorknob, it's unlocked...the door creaks open.

46 INT. JESSIE'S SHOTGUN SHACK - BATHROOM - CONTINUOUS 46

Jessie relaxes in the tub, closes her eyes, dips her hair back in the water and then slides all the way under.

47 INT. JESSIE'S LIVING ROOM - NIGHT 47

KILLER'S POV moves through the darkened living room. Moonlight spikes in through dirty windows. The Killer turns down the hallway, a dim light shines under the bathroom door

48 INT. JESSE'S BATHROOM - NIGHT 48

SOFT MUSIC PLAYS from a pink CD player balanced dangerously on the side of the tub as Jessie slides into the steaming water. She pulls the shower-head into the water with her and turns on the spigot. She tests the temp with her hand and when satisfied, leans back, moves the shower-head between her legs.

She closes her eyes, allowing the music and the sensations to take her. Her breathing quickens. As her ears slip under the water...

--The bathroom door CREAKS open.

She bites her bottom lip...she's close now...she takes a breath and...slips under the water.

The surface of the water ripples as her body quakes beneath.

UNDERWATER POV

She opens her eyes... It's distorted, but peaceful and soothing, a circle of candles flickering above.

The overhead light switches OFF.

A headlamp switches ON, the glare in her eyes...

Before she can surface...

A pickaxe comes right at the camera...slicing through the water...through her skull!

UNDERWATER

In Jessie's last nerve-dead seconds of life, the bathwater clouds red, swirls in front of her eyes...

...and we FADE TO RED.

And the SOUNDS of sex fade up.

\*

49A INT. PALMER HOUSE - BEDROOM - NIGHT

49A

\*

Simple Decor. Stark shadows from outside play across the cluster of family snaps all of Axel, Sarah & Noah that line the wall. We push past them to the bed's lone occupant --

\*

\*

\*

SARAH - suddenly bolts up, as if from a bad dream. Hold on her... listening. Something isn't right.

\*

\*

She slides out of bed. Moves slowly to the door. And steps out into the moonlit hall.

\*

\*

49 INT. PALMER HOUSE - FOYER

49

\*

Sarah comes down the stairs. Reacts to hearing *someone fucking* in her house. Pushes open the door to her husband's home office to find:

Axel at his desk watching the crime scene video tape.

49pt ON SCREEN: Irene and the trucker are going at it.

49pt

Sarah enters the room. Axel pauses the tape, sits up.

AXEL

What's wrong? Is it Noah?

SARAH

Noah's fine, Axel. It's two in the morning and I wake up to that...

She gestures to the freeze frame of sex on the TV.

AXEL

I'm surprised you remember what  
that sounds like.

(off her glare)

Look, I'm just trying to find the  
guy that... Irene was your friend  
too, you know.

Sarah softens.

Brad Slater

SARAH

I know. I'm sorry. It's just...  
after you two...then we...she had a  
rough life, Axel. And then this  
happens. I'll let you get back --

AXEL

--Tom Hanniger is in town. He  
didn't stop by to visit you did he?

He studies her but she plays straight face.

SARAH

Why would he?

AXEL

If he does, you'll let me know?  
It's important.

Now there's a reaction, a flicker of concern - he clocks it.

SARAH

Why, what's going on?

AXEL

I think the love of your life might be  
involved in some very deep shit, honey.

SARAH

He's not the love of my life.

AXEL

Well if he ain't, then who is? By  
the way, you left this on the  
dresser last night.

Axel pulls out a photo from his coat.

ON PHOTO: Sarah and Tom on Valentine's Day, 10 years ago.

AXEL

It almost brought a tear to my eye.  
The last time you and Tommy were  
together.

SARAH

I'm not in the mood right now Axel.  
I gotta be at work in five hours.

Axel puts the photo in his office desk drawer - slides it  
shut. Sarah starts out.

AXEL

We found this tape at the murder scene. Guess who makes a cameo.

Sarah stops, her curiosity peeked.

Axel scans the tape. Irene fucks the trucker at high speed. Axel jams the pause button. Rock and rolls the tape.

49pt

ON SCREEN: Irene riding the trucker. What we notice now - it also catches a figure with a duffel moving past their window, throwing a glance inside before he heads to his room next door. Tom.

49pt

AXEL (O.S.)

If he contacts you, let me know right away will ya?

HOLD ON THE FROZEN IMAGE OF TOM'S FACE...

49B

EXT. MERCER'S GROCERY - DAWN

49B

The town of Harmony is sleepy. Quiet. Sarah, alone, fumbles with her keys to unlock the store.

CLOSE ON THE LOCK - the key inserted. Sarah looks up to see a reflection approaching her from behind.

SARAH - turns, snapping the keys into her knuckles, ready to claw at the potential attacker...

TOM

Easy, Sarah!... Just me.

SARAH

Tom! Please... don't do that. Especially now. With Irene and...

He stands there, a little awkward.

TOM

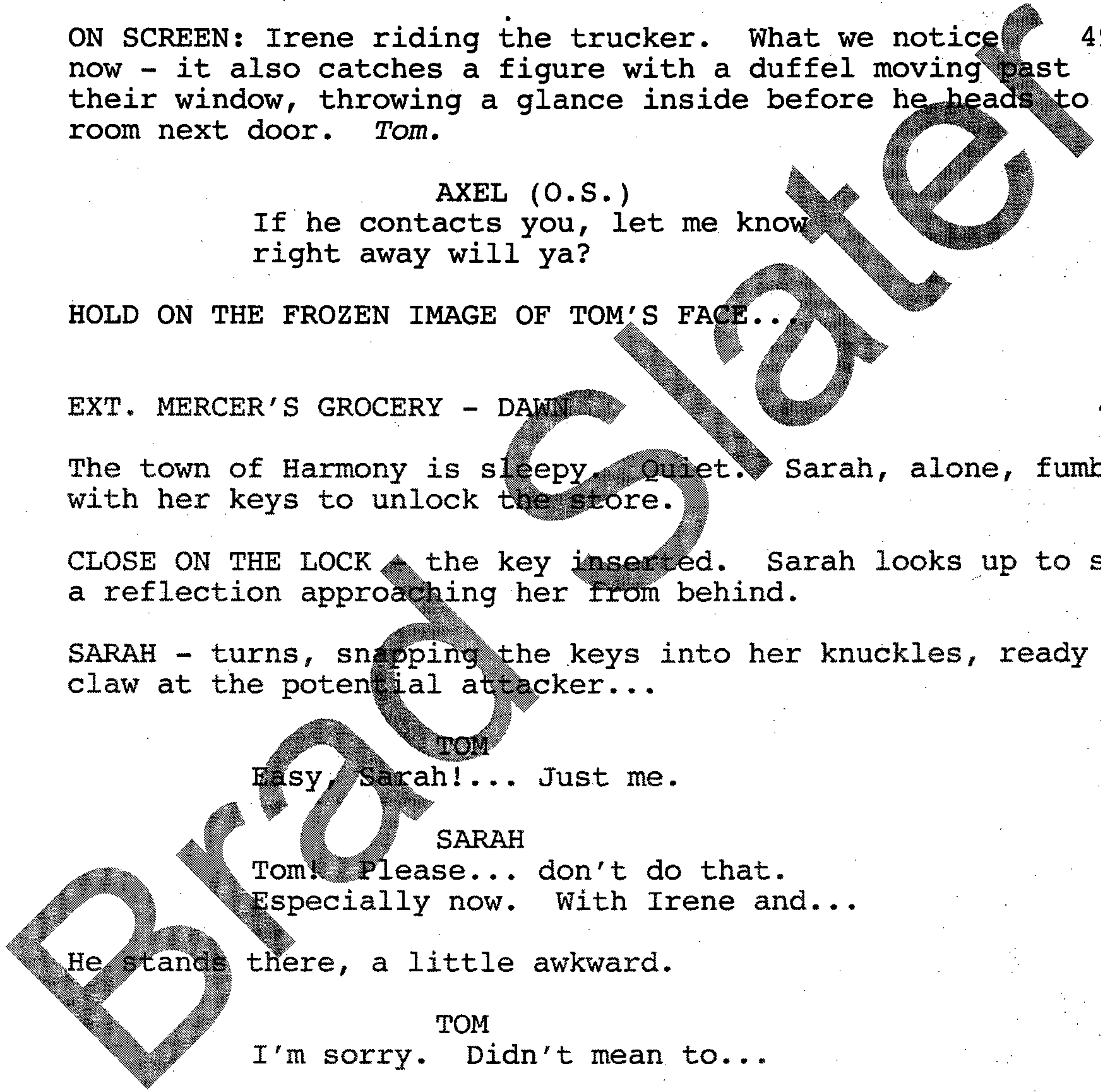
I'm sorry. Didn't mean to...

SARAH

It's okay. What... what are you doing here?

TOM

Waiting for you. I was wondering if, you know, we could take a walk or something.



SARAH

I'm going to work, Tom.

He looks at his watch. Then at the store hours on the door.

TOM

It's not even seven. Store doesn't  
open 'til half past.

Sarah hesitates. Really looks at him. Judging. Decides.

SARAH

Fifteen minutes.

49C

EXT. HARMONY - RIVERWALK - MORNING

49C

It's quiet and secluded along this stretch of the river that  
runs through town. Sarah walks with arms folded. Her keys  
still poked through her fingers like a claw. Just in case.

TOM

So, Mrs. Axel Palmer.

SARAH

That's me.

TOM

Man did I fuck up.

SARAH

(softens at his honesty)  
Yeah. You sure did.

TOM

Are you happy? You and Axel?

SARAH

I... I want to think so. But...

TOM

(stops to face her)  
I should've stayed. I should've  
been the one to marry you.

SARAH

(softens)  
Can't take it back now. It's done.

TOM

Is it? Does it have to be? You  
know, I'm not fixing to leave  
anytime soon. Maybe....

SARAH

I have a family, Tom. A son. You can't just come back...

And he kisses her. Soft. Sarah stiffens at first. Then feels all the years evaporate. And kisses him back.

Then pulls away. Surprised. By herself.

TOM

I'm sorry... I shouldn't have...

SARAH

No... you shouldn't. I, ah...

She looks around. A car drives across the bridge into town.

TOM

You should go.

And smiling in spite of the confusion within her... she goes.

FROM A DISTANCE --

We see Sarah cross towards the street. Tom watching her go. Pull back to reveal we're watching from INSIDE A CAR:

AXEL - behind the wheel. He suddenly LASHES OUT, smashing his fist on the steering wheel. Enraged. He gets out, ready to kick Tom's ass into the next state...

AXEL'S POV: Tom's already gone.

50

EXT. HANNIGER MINES - COAL YARD - DAY

50

Tom wears black miner coveralls and walks in stride with Riggs through a maze of machinery and coal. Riggs frowns as Tom precariously leaps over a puddle. It's very...city boy.

RIGGS

This really what you want? You could retire. You know that don't you? Never work another day in your life? And if you don't mind my saying, these mines would get the money influx and upgrades they need.

TOM

You really believe trusting your futures to a bunch of suit-wearing outsiders is the way to go?

I can get a loan to upgrade the  
mines. We all win.

Riggs considers this as they hit a metal stairway and descend  
under a conveyor.

51

INT. HANNIGER MINE - UPPER LEVEL - DAY

51

As they walk into a crowded manway, every head in the room  
turns to them. Miners are in various states of dress, some  
in waders, most in one piece zip ups but several wear the  
full leather frocks and gasmasks. Any one of them could be  
the Miner.

Brad Slater

Riggs checks his watch then...

RIGGS

Who's bleeding the lines on 3?

A couple of men gesture toward RED, a monster of a miner with a thick red beard.

52

INT. MINING MANTRIP - MOVING - DAY

52

Tom and Red lean against the mantrip railing as it descends deeper and deeper down the shaft.

TOM'S POV

The shaft, the dull light, the overwhelming darkness. It's like the walls are closing in as he jerks his head from one shadow to the next.

Red is watching him...the way a lion might watch an insignificant shit beetle.

It gets darker as they sink past caves. Shadows dance in the halogen lights. Tom's growing nervous.

Finally Red lowers a handbrake and the man-trip stops.

53

INT. MINE - TUNNEL NO. 3 - LAST STOP - DAY

53

TOM

This it?

Red gestures toward a large protective cage 50 yards down housing the valves and gas lines, then dons his mask, Tom mimics the gesture. Now when they speak, their voices CRACKLE through helmet radios.

RED BEARD

Just don't touch noth--

TOM

--Let me do it.

Even saying the words makes Tom jumpy, looking left and right, watching the shadows close in on him.

RED BEARD

Let you do it? Last time you were supposed to "do it" six men--

TOM

--yeah. I know that. For ten years I've known that. Please. I can do this...I need to do this.

RED BEARD

It won't change what you--

TOM

--I need to do it...

Red's never seen a man beg like this. It's foreign to him. After a long beat, Red steps aside and without a word gestures toward the equipment cage.

Tom nods then moves deeper into the mine.

54

INT. HANNIGER MINE - PROTECTIVE CAGE - DAY

54

Tom swings the door open and enters the cage. Glancing over his shoulder he can see Red leisurely leaning against the mantrip without a care in the world.

Tom kneels and begins working on the first valve, the door open behind him.

CLOSE ON TOM'S FACE

As he senses something. Movement or a presence. He spins.

TOM'S COMPRESSED POV

Out of the shadows, a figure quickly moves at him: THE MINER!

Then Tom sees Red, still 50 yards back at the mantrip.

TOM

What the...who are...

Suddenly The Miner raises his giant pickaxe and swings it!

Tom dives to the floor as --

WHAM!

The pick catches the steel mesh! The wire door SWINGS and SMASHES into Tom, sending him tumbling backwards where he --

BASHES his head on a huge metal valve. His light goes out!

He fumbles for it. Panicking. Suddenly it flickers back on. He's leaning against the wire mesh wall.

As he looks around his helmet light illuminates the Miner's Mask. They are face to face on either side of the cage.

Tom can even see his reflection in the black hollow-eye disks of the Miner's mask.

Tom doesn't even breathe...then...the Miner backs away, so fast, Tom nearly loses it.

Tom rips off his mask, claustrophobic, gasping for breath.

TOM'S POV

His vision is distorted. The Miner is still moving away from him...toward Red, who's back is to the both of them.

Tom tries to call out...but he can't find the air.

Suddenly our focus tears away from Tom and blurs rapidly until it settles in a CU of the Miner.

OVER THE MINER'S SHOULDER

We can barely make out Tom (out of focus) in the distance. But we can see Red, reflected in the eyes of the Miner's mask.

Our focus swings again becoming --

MINER'S POV

Red turns to him. Offers little if any reaction. Seeing a miner in a mine isn't exactly newsworthy.

RED

You done down here or what?

WHAM!

Red never even saw it coming. The pick slams straight down through his throat, penetrating his chest.

CLOSE ON TOM

Horrified.

TOM

No... NO! Stop!

He scrambles toward the cage door. He bangs on it. Pulls, pushes. It won't open.

TOM'S POV

Through the wire mesh, the Miner continues to hammer his pick into Red's collapsed body...over and over and over...

As the pick RIPS through Red's body, as it POUNDS on the metal mantrip beneath, the sound ECHOES through the mine.

ON TOM

Pounding on the mesh door, he's screaming now, scanning for some way out of the cage. Behind the pipes is an old worn pick. He grabs it - thrusts it in the cage to pry it open.

55 INT. HANNIGER MINE -UPPER LEVEL - CONTINUOUS 55

Riggs and men look up from their assorted tasks as a radio CRACKLES then they hear the pounding sounds, Tom's screams.

56 INT. MINE - TUNNEL # 3 - DAY 56

Cage links SNAP as Tom tears through them with the pick. He tumbles from within, SLAMMING onto the rocky floor. Tom looks up, dazed.

HIS POV

In the distance, the Miner rises. Blood-spattered.

Tom clambers to his feet, terrified...but the Miner has suddenly vanished.

Tom spins in all directions, his headlamp feeble as he searches.

Tom stumbles toward the mantrip, the old pick falls from his shaking hands.

Red lies there...not moving.

Tom falls next to Red, checks for a pulse then jerks his hands back, covered in Red's blood.

Now we get a good look at Red. Good Lord.

Suddenly a giant set of hands grabs Tom by the shoulders!

Tom balls his fists but before he can fight back he's thrown to the side.

Riggs and the men have arrived. Can't believe what they're seeing. Suddenly Riggs jerks Tom to his feet!

RIGGS

What happened! What did you do?!

The others rip Riggs away as Tom blinks...

TOM

It...it wasn't me...it wasn't me...

He falls on his back, staring at the ceiling...

FADE TO BLACK.

57

INT. HOSPITAL - DAY

57

Tom gazes straight ahead. An ELDERLY FEMALE DOCTOR stitches the last of two cuts on his face. Tom Groans.

BEN (O.S.)

Oh, man up for crissakes.

Ben paces impatiently, the contracts under his arm.

BEN

It's over. You know that, right? They'll never ever trust you now. You sign. You sell. Before this queers the whole fucking deal.

TOM

I'm not selling, Ben.

FOOTSTEPS, then, Sarah rushes into the room.

SARAH

Tom?! Are you okay?

He perks up at the sight of her. The Doc departs.

TOM

I've had better days.

SARAH

There are alot of rumors floating around out there. Some people think you should leave town.

TOM

What do you think?

Her expression softens with clear affection.

SARAH

I think you know what I think.

He's grateful. A moment passes between them. Then --

BEN

Yeah. Just pretend I'm not here.

Sarah stumbles back, unaware that the old man was there. She looks strangely guilty. Then --

AXEL (O.S.)

Well, well, well.

Axel enters.

AXEL

If it isn't my good friend Tom Hanniger with his ex-girlfriend, my wife.

TOM

It's good to see you too, Axel.

Axel then notices Ben.

AXEL

Mayor, pleasure to see you sober.

BEN

Blow me, sheriff.

Axel smiles, pleased that he got a rise then turns on Tom.

AXEL

Lots of excitement since you got back in town. What do you make of it, Tom?

TOM

You won't like what I'm thinking. You'll think it's crazy.

AXEL

Tom, I find so much about your being back crazy...why don't you try me.

TOM

Is it possible Harry Warden is alive?

AXEL AND BEN

No.

Axel and Ben exchange a glance. Ben actually looks a little unnerved.

AXEL

Harry Warden's being alive is interesting and all but what I find more interesting is the fact that for some reason everywhere you go people are dying.

SARAH

Axel, what's wrong with you?

AXEL

You stay at the Thunderbird, Irene and her friend end up dead. You and "Red" Burton head down into the number 3, alone, only two down there, and Red ends up decapitated.

SARAH

Axel?! It's Tom! You know him. How far back do you two go?

AXEL

Back to the part where he disappeared without a word for ten years. So no, Sarah, I don't know him. Not any more.

TOM

Harry Warden kills 22 people, puts their hearts in candy boxes and then torches himself? Really? How do we even know that burnt husk was his and not some--

AXEL

--Harry Warden's dead!

TOM

Because you say so?!

Axel turns to Ben.

AXEL

You gonna explain or should I?

The mayor pales slightly, then --

BEN

I don't know what the hell--

AXEL

--Fine. I'll explain. You see, not only was my father a miserable drunk, he was also horrible at keeping secrets.

Tom stares. He's not following.

AXEL

You're right, Tom. Harry didn't torch himself.

Axel jerks a thumb toward Ben.

AXEL

The Mayor here and your dad. Along with my drunken father...

BEN

Aw hell.

AXEL

...they killed Harry Warden.

Well that shuts the room up. After a beat...

TOM

Ben?

Ben simply looks to the ground.

58

EXT. DEEP WOODS - EARLY EVENING

58

Axel, Sarah, Tom, Martin and Ben walk through the deep bush.

BEN

This something you really wanna open back up? Killings affected everyone around here. Sumbitch killed your momma, Axel. Lotta ghosts to dig up.

Martin looks over at Axel, clearly he didn't know this.

AXEL

Past time to start digging. Because once we prove Warden is dead we can focus on locking up the real killer.

Axel shoots Tom a smile.

BEN

Fine. I shouldn't have to explain this to you and Sarah. I reckon you know better than most. But as bad as it was for you two, there's something about watching a mother weep over the loss of her child. And hell, we had a chorus that night.

Sarah stumbles. Both Tom and Axel reach for her. Tom pulls back as Axel shoots him a glare.

BEN

Don't suppose we planned it really. Not out loud anyway. Just sort of happened. Me, Eli and Sheldon... bless their souls...we hunted Harry down that very night. There's a reason your daddy turned to the bottle, Axel. We done what had to be done. And Harry Warden is dead.

SARAH

The story about the fire?

BEN

After everything we'd been through? You really think the story of small town vigilante justice would have helped?

(sweeping back branches)

Should be right around here, near an old hemlock.

In the clearing stands the Hemlock, its branches now low and contorted. The Deputy shines a flashlight and becomes silent as Axel steps up beside him, sees what he's looking at...

BEN

Shit.

A shallow pit, the size of a human body, scattered with overgrown stones. Axel kneels and studies the area. The foot end of the grave is still covered and the head half is tossed aside. If Harry was there...he's gone now.

AXEL

You sure this is the place?

BEN

Positive...animals must'a--

AXEL

--Animals?! He was dead when you buried him right? (beat) Mayor?!

BEN

...He must'a been.

TOM

But he's not here.

SARAH

Are you sure, Ben?

BEN

Well it was ten years ago! And we were pretty drunk and...I'm no doctor but he looked pretty damn dead to me!

Suddenly Axel leaps into the pit, scanning with his flashlight, raking leaves aside with his hand.

SARAH

Axel what are you...?

Martin approaches adding his light to assist.

DEPUTY MARTIN

Bone fragments, clothes, any sign that a body had been recently--

TOM

Axel, you're wasting your time. You remember what those three were like when they were drunk. No offense, Ben, but you three caught big Harry Warden? The man was an oak. I'm sorry but it's more likely you killed one of the manikins old man Hoyt kept behind the Walgreens.

Axel leans against the pit wall, winded.

AXEL

Nice Tom. It's good to know you can still find humor in this situation. How very...sociopathic of you.

As Axel attempts to climb from the pit, Sarah turns her attention on Tom.

SARAH

So, if his body's not down there...  
if he's not dead...then...what  
they're saying is true?

She stares at Tom with concern. Axel can't help but notice.

SARAH

He really has come back for you.

AXEL

I'm gonna need a statement from  
both of you. Kick the skeletons  
from the closet. Now somebody help  
me out of this fucking hole!

59

EXT. POLICE STATION - NIGHT

59

Tom and Ben exit the station together.

BEN

You got lucky tonight, dickhead. If  
you're smart you'll sell and get your  
ass out of Dodge before Sheriff Asshole  
starts takin' another shine to you.

TOM

I haven't done anything for Axel --

BEN

--He ain't blind kid. He can see  
just like the rest of us that his  
wife's naughty bits are twitchin at  
the sight of you.

TOM

Ben, she's a married--

BEN

--A man with Axel's authority...no  
telling what he might do to make  
things the way he wants'em as opposed  
to the way they are.

Tom nods, crosses toward his car.

BEN

Well? We got a deal? You'll sell  
and get yourself lost?

Tom ignores him.

BEN

Where you going?

TOM

If Harry's alive...if he's back,  
he's been everywhere I've been.  
Not a lot of places for him to  
hide. Only one that makes sense.

BEN

Maybe. But if you can't find him  
then I'm betting he'll find you.

Tom climbs into his car and pulls away.

60

EXT. MERCER'S GROCERY/INT. AXEL'S CRUISER - DUSK

60

Axel pulls up and stops the car in front of the grocery.

Sarah looks over at Axel. She starts to speak, then turns  
and opens the door. He starts to speak, then turns and  
stares into the store.

HIS POV

Megan is standing inside the store, staring at him with a  
glowing grin. She glances toward Sarah to make sure she's  
not looking then...waves.

Axel drops the cruiser into drive and pulls away without a  
second glance, without a wave.

Hold on Megan, her heart sinking. Sarah walks by, oblivious

61

INT. FOLEY HOUSE - NIGHT

61

CLOSE ON HARRY WARDEN:

A photograph in an old newspaper shows the murderous miner's  
face. Weathered. Angry. Even before the mine disaster.

WIDER: The paper falls from Old Ben's fingers as he drifts  
off to sleep with the rifle on his lap. It lands on an empty  
scotch bottle that sits next to the chair on the floor.

A banging on his door makes him leap up and in one swift move  
he trains his rifle on the door - an expert marksman.

KNOCK KNOCK

FULL LENGTH MIRROR - on the closet door next to the front door. Ben's reflected as he approaches the door.

BEN

Who is it?

No answer, he inches toward the peep hole...

FISH-EYE POV:

THE STREET OUTSIDE - QUIET AND EMPTY.

Ben pulls away from the door, catches himself in the mirror.

BEN

You look like shit, Mayor.

He leans back against the door, his head on the peephole.

KNOCK KNOCK

Ben swings around, whips the door open, ready to shoot.

The front porch is empty. So's the street beyond.

He closes the front door revealing his own reflection in the mirror again. The room dark behind.

SUDDENLY A SHAPE REFLECTED IN THE DARKNESS MOVES:

Ben turns to it, raises the gun...

BUT THE MINER LUNGES forward -- the PICK CLEAVING BEN'S GUT. The killer's been hiding in the room the entire time!

The gun drops. So does the mayor.

Ben looks up at the Miner raising the pick. Nothing visible beyond the gas mask's terrifying cold exterior.

BEN

Harry?

The pick HAMMERS down. Ben flinches -- the BLADE END rips into the hard-wood floor next to his head -- the pick-point sticking straight up.

Ben rolls over, tries to crawl away.

THE MINER grabs Ben's head - jerks it back -- pressing the mayor face first onto the protruding pick-point.

Ben tries to fight, pleads, all the time seeing:

THE PICK-POINT IS COMING RIGHT AT US -- EVER CLOSER

THE MINER SUDDENLY KICKS the back of Ben's skull ramming HIM EYE FIRST ONTO THE PICK-POINT with a sickening crunch.

62 EXT. HANNIGER MINE - CLOSED TUNNEL NO. 5 ENTRANCE - NIGHT 62

We're close on the sealed entrance.

PULL BACK TO REVEAL: Tom frozen just a few feet away. Staring...a crowbar shakes in his hand. Tom fumbles for his pills, dry swallows two, then flicks on his flashlight.

He steadies himself then POPS the crowbar into the lock and -  
- RIPS THE LOCK OFF -

63 INT. MINE - CLOSED TUNNEL NO.5 UPPER LEVEL - NIGHT 63

Blackness...then the natural light of distant moon and stars filters in as the door SCREECHES open.

FROM OUR POV we can see Tom's silhouette heaving the door open. But Tom doesn't enter. He just...stands there.

Our POV moves slightly.

Still Tom remains standing.

64 EXT. HANNIGER MINE - CLOSED TUNNEL NO.5 ENTRANCE - NIGHT 64

Tom stares into the darkness. Sweat beading his forehead.

TIRES SQUEAL!

Tom jumps and stumbles back as a car tears up the road behind him. Music THUMPING from within.

Tom backs even farther from the mouth. He can't do it. He fuckin' won't do it.

The car's headlights illuminate the hill beyond the number 5. Windows reflect in the headlights. Then the headlights are gone. The car vanishes around a bend.

Tom stares. As his eyes adjust.

There's a house up there. Just a shack really. All but hidden in the trees.

65 EXT. BOARDED UP HOUSE - DAY

65

Tom scrambles up the hill and we get a closer look at the old house. We may recognize this place as the same house Axel and Megan had their secret rendezvous. Tom walks the whole perimeter of the place, crowbar in hand, tries to peek through the plywood but can't quite see anything inside.

Tom steps onto the back porch and tries the door. Locked. He SLAMS the crowbar between door and jam and --

KER-RUNCH!

66 INT. BOARDED UP HOUSE - BEDROOM - DAY

66

The door swings open. Tom shines his flashlight around the room...

...revealing a mattress on the floor. Beside it, are some empty bottles of wine and a few half burned candles.

He leans against a heavy bookshelf, musty and old, on wall perpendicular to the front door. Nothing here.

Tom's about to leave when his light catches:

A RAT -- nibbling at something.

Tom nudges the rat aside with his boot. Picks up:

A chocolate.

The flashlight sweeps the room. Lands on:

HEART-SHAPED CANDY BOX. Candies strewn over the floor. And a card attached. He reads it.

HOLD ON TOM'S FACE REACTING.

67 INT. POLICE STATION - BULLPEN - DAY

67

Sarah enters amidst a buzz of activity. Several deputies are manning the phones, including Ferris and Martin, who look more than a little frustrated.

DEPUTY MARTIN

(into phone) Yes...Yes I know he was reported dead ten years ago but we have reason to believe...

DEPUTY FERRIS

(into phone) Yes, ma'am, that picture is ten years old but that's the best we can...yes ma'am he certainly may look different.

Sarah turns to find Axel standing in his office door, finishing with another deputy.

AXEL

(to deputy)

I know they're selling the Goddamn candy boxes in every store in the state, but send Harry's picture to all of them. We might get lucky.

The deputy steps away and Axel's gaze falls on Sarah.

SARAH

I got your message.

AXEL

You seen Tom?

SARAH

Since we were all together? No.

AXEL

We lost track of him last night.

SARAH

You're having him followed? I thought you were looking for Harry now.

AXEL

Oh, we're looking for Harry. Despite the fact that the State Police considers me an idiot for putting out an APB on a guy ten years in the grave.

SARAH

Then why--

AXEL

--The Feds are coming, Sarah. Tom's a key witness or the prime suspect. Either way they're gonna want to talk to him and I'd rather not tell them to follow you to find him.

SARAH

Follow me?!

AXEL

You know what? Fuckin forget it.

Sarah looks as though she's about to explode when Martin approaches, phone to his ear.

DEPUTY MARTIN

Boss? We got a problem.

Axel takes the phone, moves into his office. Sarah scans the bullpen.

The whole place has been turned into shrine pertaining to this case. This case and one other. There are photos tacked to a board. Irene, Frank, Red. But there are other photos too. Axel's mom and their friends from ten years ago.

There's a candy box within a forensic's bag tacked beneath Irene's picture. Beneath the older pics are photos of various candy boxes. The same kinds of candy boxes we've seen in Sarah's store.

She turns at the sound of Axel's muffled voice.

He's pacing. Running his fingers through his hair. His face is red. Whatever it is...it's bad. He slams the phone down.

Axel exits the office and moves quickly toward the exit.

SARAH

Axel? Axel, what's wrong?

AXEL

Ben Foley and Jessie Hackford are dead.

Sarah watches Axel motion to the other deputies and exit.

68

EXT. CLEARING BY OLD HEMLOCK - DAY

68

Deputy Martin leads Axel through the woods.

DEPUTY MARTIN

Some hunters found them.

There's an area of the woods cordoned off. Several gloved cops scan the ground with forensic bags. Axel approaches with Martin, and...

AXEL'S POV:

He sees the bodies of Ben Foley and Jessie Hackford dumped into the open grave -- formerly the resting place of Harry Warden. Ben clearly looks...more fresh. Jessie's body is naked and swollen.

Martin squints at the smell.

DEPUTY MARTIN

She's bloated. What do you think, two, three days?

AXEL

Maybe less. Her fingers are pruned. She spent some time in water.

DEPUTY MARTIN

Whoever did this...went back for her...brought her here since we were...

They both turn and stare at the surrounding forest...at the other deputies casing the immediate area.

AXEL

Extend the search area.

DEPUTY MARTIN

You think we'll find evidence that the guy was watching us?

AXEL

Actually I'm thinking a search will rule that out. No, Martin, I'm thinking only two other people knew about this spot.

DEPUTY MARTIN

Put an APB out on your wife?

Axel turns, glares.

DEPUTY MARTIN

Yeah, yeah, bad joke. I'm on it.

Martin pops open his cell phone and marches away, dialing.

AXEL

Martin, I want a car stationed outside the grocery. And one outside my house.

Martin considers, then nods and continues dialing.

69 EXT. MERCER'S GROCERY - NIGHT

69

Establishing shot of the Grocery Store. A NONAMED DEPUTY sips coffee from his cruiser parked across the street.

70 INT. MERCER GROCERY - NIGHT

70

Megan mops up for the evening and Sarah cashes out tills.

MEGAN

That Tom Hanniger is really cute.  
You ever hook up?

SARAH

Long time ago.

MEGAN

Because the way he looks at you...  
I'd love for a guy to look at me  
like that.

The front door DINGS open.

MEGAN

We're closed!

The customer exits.

SARAH

Always lock up the front first,  
hon,

MEGAN

I did lock it.

Sarah sets the till down, sobering,

MEGAN

Oh wait. Or maybe I didn't.

Sarah rolls her eyes as Megan moves away...

THE FRONT DOOR - Megan slides a key in the lock and flips the bolt twice, tugs on it to make sure,

SARAH

Got a big date for Valentine's  
Day?

MEGAN

Not really.

SARAH

Not really a date?

MEGAN

A few of us were gonna head over to the mines. A couple bottles of wine, (bawdy) maybe some blankets. But now...

SARAH

(frowns)

But now that's a really bad idea. It was stupid when I did it at your age.

MEGAN

(locking up the back office)

You were there. When Harry Warden, you know....

SARAH

I wish I hadn't been. That night...it...

Megan listens intently, letting Sarah get it out.

SARAH

That night changed everything.

MEGAN

Was Tom there?

SARAH

No. No he wasn't.

(lost in thought)

I was so mad at him for leaving. But Axel was there. It was... Axel still has nightmares. Don't tell him I told you.

(shrugs it off)

So tell me about this new guy of yours. When am I gonna meet him?

MEGAN

Oh, yeah, soon, he's--

The front door DINGS and they both whirl.

SARAH

Didn't I say lock the front first?

MEGAN

I just did. -- No. This time for real.

(off Sarah's look)  
I swear!

SARAH  
Store's closed!  
(no answer)  
Excuse me!

Sarah grabs a broomstick, and they head toward the aisles...

CLOSE ON: THE ALARM BOX

Megan approaches and enters the code.

Sarah - looking down the rows of cereal and granola...

SARAH  
Excuse me, we're closed!

Still no answer. They eye each other, alarmed.

SARAH  
Wait here.

But as Sarah starts down Megan clamps her arm.

MEGAN  
Wait.  
(sheepish)  
I'm kind of a pussy sometimes.

SARAH  
(lifts eyebrow)  
Welcome to the club.

They both laugh...

CLANK... THE LIGHTS GO OUT

Megan backsteps and a liquor bottle CRASHES to the floor.

MEGAN  
Okay, what the fuck.

SARAH  
Let's just get to the door.

A FLOORBOARD CREAKS two aisles over.

Megan leans to one side, peers down the aisle...it's dark.

SARAH  
Megan let's go.

Megan steps peers down the next aisle...also empty.

MEGAN  
(wanting to believe it)  
There's no one here, Sarah.

A HEADLAMP SNAPS ON BEHIND HER

Sarah GASPS.

Megan spins into the light and silhouette of

THE MINER!

Megan stares, dumbstruck by fear as the pickaxe arcs through the air!

Suddenly Sarah jerks Megan backwards!

The pickaxe SHATTERS a glass refrigerator door!

Megan and Sarah stumble backwards.

SARAH  
Megan, run!

Megan snaps from her shock and the two HAULS ASS in opposite directions.

But suddenly Sarah is snatched from behind! She SCREAMS as she's flung into another glass door...it CRACKS.

She throws up her arms as the Miner whirls on her, raising his pickaxe, staring into her face and...

...hesitates...

Sarah SCREAMS and WHAM!

Cracks the Miner in the mask with a frozen ham!

The pick falls as he reaches for his mask, trying to protect his secret.

Sarah breaks free and races toward the back of the store.

ON MEGAN

As she SLAMS hard into the front door and stumbles backwards. Locked. Dazed she fumbles for her keys, finding the right one...she sees...

A KEY IS BROKEN OFF IN THE LOCK!

MEGAN

But...Sarah!

From across the room...

SARAH

Megan Run! Get help!

MEGAN

It's locked!

SARAH

Then use your fucking key!

MEGAN

No, I mean! It's...there's a...

THE KILLER

Jerks retrieves his pickaxe and spins toward the sound of Megan's voice.

SARAH

The office! Megan, the office!

The Miner turns slowly toward Sarah, and stalks determinedly in her direction.

SARAH

Bolts through the end aisle, pulling aisle racks down behind her, spilling shit everywhere to slow the killer...

MEGAN

Crosses in front of Sarah at full speed, headed for the back office.

OVER SARAH'S SHOULDER

She can feel the killer close on her heels, she SCREAMS as she makes it through the back office doorway and...

THE DOOR SLAMS BEHIND HER

71

INT. MERCER'S GROCERY - OFFICE - NIGHT

71

...Megan LOCKS the door.

They look at each other, Megan's a mess...

MEGAN

What the...Sarah?

SARAH

Shhh, it's gonna be...

WHAM!

A spike drives through the door between their faces.

They jump back...

Sarah rushes to a file cabinet.

SARAH

Megan, help me!

Megan grabs an edge, strains...it finally moves and blocks the door when...

WHAM!

The Miner rams the door from the other side.

It knocks them back, the cabinet SHIFTS a few inches.

SARAH

The desk...

Together they drag the giant payroll desk behind the cabinet, knocking the store phone to the floor.

Megan rushes to a short window high up the wall and throws back the curtain revealing a set of security bars. She slides the window open, grabs the bars ...but they're locked.

MEGAN

The key, I need the key...

Megan pulls a key-ring loaded with keys from her pocket and begins thumbing through each one, searching.

WHAM!

The door is rocked from the other side and they FLINCH at the impact. The desk and the cabinet SHIFT...

SARAH

Megan, hurry!

MEGAN

Stop yelling at me!

Sarah grabs the phone from the floor. Punches 9-1-1

MINER

The desk! There should be a master  
in the desk!

Megan rushes to the payroll desk, rifles through the drawers,  
when, WHAM! The door bows and the table jounces.

MEGAN

It, it's not here!

911 DISPATCH (V.O.)

9-1-1 State your emergency and  
location.

SARAH

Mercers Grocery. He's here! Harry  
Warden's here. Hurry!

WHAM!

Door rocks from the other side. The desk jolts back.

MEGAN

Oh shit...

Megan looks up. Sarah dumps the phone, puts her back against  
the desk, pushing against the opposite wall with her feet.

MEGAN

Got it!

Megan rushes to the bars, fumbles the keys into the lock one  
after another.

WHAM!

The door CRACKS down the center as...

THE RIGHT KEY SLIDES IN THE WINDOW BAR LOCK

Megan unlocks the bars, she swings the gate open.

MEGAN

Come on!

Sarah hears the killer running back, ready for another charge  
at the door.

Megan begins squeezing her body through the short window,  
Sarah right behind her, watching the door, ready for the next  
impact...

But it doesn't come.

SARAH  
Something's not right.

Suddenly Megan's entire body is jerked violently through the window!

SARAH  
Megan!

Sarah leaps forward hand outstretched, reaching for Megan as she vanishes into the darkness.

WHAM!

The Miner dives at her through the window up to his waist!

Sarah stumbles backwards but he's too big. He won't fit!

He struggles, stuck.

She sees an alarm box on the wall, sees the three panic buttons... *Ambulance - Fire - Police.*

She reaches for them as --

WHAM! The Miner swings his massive pick right at her!

She smashes herself against the wall as the pick TEARS through her shirt! She struggles, caught!

Then slowly, the Miner begins pulling her toward him.

Sarah screams, clawing at the cloth of her shirt and just as he's about to grab her with his gloved hands--

RIP!

She leaps and SLAMS her palm into ALL THREE alarms!

72 EXT. MERCER'S GROCERY - NIGHT

72

THE STORE ALARM SOUNDS...LOUD AS HELL, heard for blocks.

73 INT. MERCER'S GROCERY - OFFICE - NIGHT

73

Sarah looks back to the window...

The Miner is gone.

74

INT. MERCER'S GROCERY - NIGHT

74

Sarah squeezes through the office door and stumbles toward the front, quaking, tears streaming, her arm bleeding...

HER POV

Inching toward the front door - the glass is shattered...

She throws a quick glance toward the back office then bolts toward the exit and --

CRASHES into Axel! He's out of breath, sweating.

AXEL

I've...I've got you.

She collapses into his arms.

AXEL

...Where is he?

She can't answer.

Axel looks at the trashed store, holsters his gun, snatches his radio.

AXEL

Seven-oh-four at Mercer's Grocery.

We need someone here ASAP!

(to Sarah)

Where's Megan?

SARAH

He...he...back alley.

We hear distant SIRENS now.

AXEL

Sarah, I gotta check. Stay right behind me. You understand?

She nods.

75

EXT. MERCER'S GROCERY - NIGHT

75

Axel exits the store, gun before him. Sarah follows.

Axel moves onto a driveway leading to the alley, FLICKS on his flashlight, scans ahead, keeps glancing over his shoulder at Sarah.

She's still there, soldiering on, arms folded across her chest, shivering. Axel holds his hand up for her to stop. She does. He peers around the corner into the back alley.

SARAH'S POV

She can see it on his face.

AXEL

Jesus. Sarah, stay back.

But she can't help herself. She stumbles forward.

AXEL

You don't want to see this.

She forces her way past him and stares. Her brain unable to translate what she's at first seeing.

76

INT. MERCER'S GROCERY - BACK ALLEY - NIGHT

76

Megan sits with her back against the alley wall. Her legs sprawled out before her. A Valentine Candy Box placed between her legs. Her rib cage has been cracked open like a clam. Eyes staring. Wide. Uncomfortably wide. Glassy.

Scrawled in blood upon the wall above her:

BE MINE 4EVER

77

EXT. MERCER GROCERY - MOMENTS LATER

77

Half a dozen cruisers are parked in the lot, lights strobing. MEDICS remove the body of Noname Deputy from his cruiser, place it on a stretcher and cover it with a sheet.

ANOTHER ANGLE

Axel is standing at the back of an ambulance. A MEDIC is bandaging Sarah's wounds.

AXEL

They're going to take you to the hospital to have you checked out.

SARAH

Why her Axel? Why Megan?

AXEL

I don't know. All the victims were tied to the mines...either back then or now. But Megan...

Axel looks up as Martin waves him over from the back ally.

Axel trade a look with Sarah. She nods. Go. Do your job.

78

EXT. MERCER GROCERY - NIGHT

78

A camera FLASHES as a DEPUTY snaps pics of Megan's body. BE MINE 4EVER drying in blood over her head.

Martin gestures to the Deputy to bug off. He does.

AXEL

You find something?

Martin doesn't respond at first, just stares at Megan.

AXEL

Martin, did you find--

DEPUTY MARTIN

--I know you were fucking her.

AXEL

Jesus...Martin, look--

DEPUTY MARTIN

--Don't say anything, Sheriff. The Feds, they're gonna want to know this.

AXEL

And you're gonna tell them.

DEPUTY MARTIN

But owed it to you to tell you first. This...this doesn't look good. Whether the killer was going for her or going for Sarah and she got in the way...either way...

Axel suddenly leans into Martin, cutting him off.

AXEL

You think it's me, make your play.

Martin holds his ground but doesn't make a move.

AXEL

Find tom Hanniger. Find out where  
he's been for the last ten years.

Axel storms off, leaving Martin to look back at Megan's body  
and the words in her blood overhead.

BE MINE 4EVER

79 EXT. PALMER HOUSE - NIGHT

79

A police cruiser pulls up across the street from the Palmer  
house. Deputy Ferris glances toward the house.

HER POV

The house is bright. In fact, it seems every light in the  
house is up. Upstairs and down. She can see the TV playing  
a cartoon through the living room window.

80 INT. PALMER HOUSE - LIVING ROOM - NIGHT

80

Noah sits in his father's high backed TV chair, watching  
Nightmare Before Christmas. He looks up as Rosa calls to him  
from the kitchen.

ROSA

Noah, I'm just taking out the garbage.

81 INT. PALMER HOUSE - KITCHEN - NIGHT

81

With a frown Rosa drops her basket of laundry, hefts a large  
garbage bag, opens the back door and tosses it into a can.

She lifts the laundry basket and shoves the door with her  
foot, moving off toward the laundry room.

Just as the door is about to shut...a gloved hand reaches in  
and stops it.

82 INT. PALMER HOUSE - LAUNDRY ROOM - NIGHT

82

Pulls wet clothes from the wash and stuffs them into the  
dryer...as a shadow falls over her.

ROSA

Is your cartoon over already?

She sees what we see, the shadow of a pick on the wall. She turns, startled as the shadow falls --

83 INT. PALMER HOUSE - LIVING ROOM - NIGHT 83

STALKING POV

Danny Elfman sings about Christmas land as we move toward the back of the high back chair. Closer and closer. We can't see Noah, but we know he's there...innocent...unsuspecting.

84 EXT. PALMER HOUSE - PATROL CAR - NIGHT 84

Ferris is reading a paper, suddenly stretches, POPS her neck, goes back to reading.

Suddenly our POV...moves...toward the car.

INSIDE PATROL CAR: Ferris lets out a yawn.

There's a loud tapping on the passenger window. Her head shoots over and a little boy's eyes look at her. It's Noah. He's pale, in shock.

85 EXT. PALMER HOUSE - PATROL CAR - NIGHT 85

WHAM

Ferris slams the door, locking Noah into the backseat as she talks into her mic.

FERRIS

I need backup at the Palmer house,  
now!

(to Noah)

You stay put.

Noah just stares. He's seen something and it terrified him.

86 INT. PALMER HOUSE - LIVING ROOM - NIGHT 86

Ferris moves through the house, gun drawn. She clicks off the TV. Silence.

87 INT. PALMER HOUSE - KITCHEN - NIGHT 87

Empty...the back door standing open. Ferris can hear the dryer THUMPING. It sounds...wrong.

She looks over to the open door of Axel's office. The room's been tossed - like there's been a fight inside. Ferris turns back to the THUMPING.

88 INT. PALMER HOUSE - LAUNDRY ROOM - NIGHT 88

Ferris enters. Stares at the dryer. Sure enough, something's wrong. She reaches out and opens the door...

AND ROSA FLOPS OUT - her body torn open and mangled.

89 EXT. HARMONY TOWN SQUARE - NIGHT 89

Tom's car glides by then suddenly turns off a side street. In the rearview we see Tom looking behind him as he wheels the Charger into an alley just as a:

POLICE CRUISER goes down the main drag, lights flashing. The cops inside just missed seeing Tom's car.

90 EXT HARMONY STREETS - ALLEY - INT. TOM'S CAR - NIGHT 90

Tom lifts his cell phone to his ear.

TOM

Sarah. It's me, Tom. Where are you?

SARAH (O.S.)

I'm in the hospital. I'm okay, but Tom, someone tried to...he killed Megan. I think it was Harry Warden. But Tom, they all think it was you.

91 INT. HOSPITAL - CONTINUOUS 91

Sarah is in the waiting area. She's got her arm bandaged up, cell phone to her ear. A doctor is signing release forms.

SARAH

They're releasing me.

92 EXT. HARMONY STREETS - INT. TOM'S CAR - NIGHT 92

TOM

Harry Warden is not the killer.

INTERCUT AS NEEDED

SARAH

What? But you've been saying from the start that--

TOM

I know what I've been saying but...I...I had it wrong.

SARAH

Then...then who?

TOM

Sarah, do you trust me?

SARAH

Of course, of course, I do.

TOM

I need to show you something.

93

INT. HOSPITAL - NIGHT

93

Axel approaches the front desk. A DESK CLERK, without looking up, says...

DESK CLERK

Visiting hours are over.

AXEL

Which room is Sarah Palmer in?

The desk clerk looks up and notices who she is speaking to.

DESK CLERK

Oh, Hi Sheriff. She just checked out.

AXEL

Checked out? When? I was supposed to pick her up.

DESK CLERK

About ten minutes ago. She left with that Tom Hanniger. He was always such a charming young man. It's so nice to see him spending time at the hospital again.

Axel, nearly in a dead run, stops...turns back to her.

AXEL

What do you mean by that? Back at the hospital again?

Before she can answer, Martin's voice cracks from the radio.

DEPUTY MARTIN (V.O.)  
Hey Sheriff. I got that report in  
on Tom Hanniger.

94 EXT. MERCER'S GROCERY - NIGHT

94

Work lights and cops flood the scene. Martin leans against his squad car. He's a guy not used to being wrong about admit he was wrong.

DEPUTY MARTIN  
Looks like...looks like you were  
right. The guy's been in and out  
of psychiatric wards seven of the  
last ten years. He's a real nut  
case.

95 EXT. COUNTRY ROAD - NIGHT

95

Tom's Charger heads toward the mines.

96 EXT. COUNTRY ROAD INT. TOM'S CAR - NIGHT

96

Sarah sits in the passenger seat. Tom drives.

SARAH  
I can't get her face out of my head.  
Her eyes. Those words written in blood.

Tom seems jittery. He reaches for some pills. But the bottle's empty. Sarah notices.

SARAH  
What are those, Tom?

TOM  
They, uh...they help me, sort of focus.  
Bugs me that I need them. That some  
little pill has that much power over...

SARAH  
Half the town's on Prozac.

TOM  
Yeah well, these little jewels beat  
up Prozac and take his lunch money.

SARAH

Jesus, Tom. With what we all went through? What we're going through? At least you're doing something, right?

TOM

What about you? How did you deal with your demons?

SARAH

Twelve years of therapy.

TOM

Twelve, but it was only ten years--

SARAH

--I'm paid up through 2010.

She forces a smile, struggling for some memory of normalcy.

TOM

And Axel? How did he--

SARAH

--You know Axel. Bottle it up and move on.

TOM

You know what happens to a bottle under pressure don't you?

SARAH

Axel? I don't think so. He's a rock. Sometimes wish he wasn't. And he has his vents. Nightmares mostly. Horrible things.

Sarah shudders, remembering some of them.

TOM

Did you know Axel owns land up here?

SARAH

You mean his dad's old place? What's that have to do with--

TOM

I found something, Sarah. Something you should see....

Sarah's cell phone RINGS.

TOM  
Don't answer it.

SARAH  
(into phone)  
Hello.

Tom looks disappointed.

97

EXT. QUIET ROAD - INT. AXEL'S CAR - NIGHT

97

Axel drives.

AXEL  
Where are you?

Sarah doesn't answer.

AXEL  
He's with you isn't he?

INTERCUT AS NEEDED

SARAH  
I don't know what you mean.

AXEL  
Fine. But let me ask you, has he  
started pointing the finger at me  
yet? Hinting that all these  
killings were my doing?

TOM  
(whispers)  
Who is it?

Sarah holds up her hand for Tom to hush.

AXEL  
If not, he's going to.

TOM  
Sarah, there's something you need  
to know about Axel.

AXEL  
Sarah, he's been in a mental  
institution for the last seven years.  
He's not the guy we grew up with.

TOM  
Sarah, listen to me...

SARAH  
Stop it! Enough!

She's actually talking to the both of them...her head spinning. Her heart pounding.

Tom backs off, turns back to the road. But Axel persists.

AXEL  
Sarah, Rosa is dead.

Sarah pales at this news then quickly throws up a wall as Tom glances back at her.

AXEL  
Noah's fine. He's with me, but Sarah he killed her. He went after our boy.

She can feel Tom watching her.

AXEL  
And now he's got you.

SARAH  
I see.

AXEL  
I know I'm a prick, always have been but you know me, Sarah. Leave me if you want. Divorce my ass but get away from him however you can.

SARAH  
Okay, mom. I hope you start feeling better.

Tom frowns. He thought she was talking to Axel.

Sarah covers the phone.

SARAH  
My mom's not feeling well. I need to get home.

Tom takes the phone from her and SNAPS it shut.

TOM  
That wasn't your mother.

SARAH  
Tom?! I really need to get home.

TOM

I can tell you don't trust me. And that's fine. All I ask is that you look for yourself. It's your choice.

SARAH

My choice is take me home.

TOM

Don't you get it? I let you go once before, I'm not letting you go again.

SARAH

Tom, listen to how crazy you sound.

TOM

(sweating)

I need you, Sarah. You're the only one who can help me.

Sarah JERKS the steering wheel, and...

98

POV FROM BACKSEAT

98

We can see Tom's eyes in the rearview, Sarah's profile as she leans close to Tom then grabs the wheel and jerks it.

SCREECH!!!

The Charger spins out of control, the landscape screaming across the windshield.

THROUGH WINDSHIELD

A fallen tree...a jagged branch SMASHES right through the glass.

Sarah jolts back, the branch barely missing her as it DRIVES RIGHT AT US!

99

EXT. TOM'S CAR - NIGHT

99

ON BACK GLASS as the tree branch RIPS through it...having gone right through the car from front to back.

100

EXT. TOM'S CAR - NIGHT

100

The car has come to a stop. The night is quiet, then --

Sarah climbs out under a brilliantly full moon. The land seems to glow from the bright lunar light. So bright she spots Tom's crowbar, thrown during the wreck.

She grabs it, then scrambles into the brush covered hillside  
ANGLE ON SIDE OF ROAD.

The HEADLIGHTS of the car illuminate a sign. HANNIGER MINES.

101 EXT. HILLSIDE - NIGHT

101

Sarah stumbles into the low brush. Glowing in the moonlight, stops and listens.

Silence.

She takes out her cellphone and dials.

SARAH

(whispering)

Axel...Axel, it's me. I crashed the car. I think he might be hurt. I'm in the woods by the mines.

AXEL (O.S.)

Jesus Sarah! I thought you didn't believe me! Fuck I thought I'd lost you. Go hide in Dad's old house. There's a key under the pot. Then stay put. Don't move. I'm on my way.

102 EXT. BOARDED UP HOUSE - NIGHT

102

Sarah appears from the brush and crosses quickly toward the front door. She stops, closes her eyes and listens.

Only the sound of her BREATHING.

She turns and scans the porch. There's gloriously ugly clay pot on the rail. Clearly created by a child. "dady I luve you, Noah" painted on the side.

Sarah snatches it and sure enough, there's a key beneath.

103 INT. BOARDED UP HOUSE - DAY

103

Sarah enters, closes the door behind her and locks it. She scans the empty space, a small living room at one time. Empty now except for debris and an old bookshelf.

She rushes to the shelf and shoves--

It SCREECHES across the floor!

Sarah curses quietly then gently pushes the shelf in front of the door.

SHCMACK!

Something falls to the floor.

SARAH

Fuck, Sarah, could you make a little more noise?!

She looks down and stares at--

A Heart Shaped Candy Box.

She sucks in air. We can suddenly hear her HEARTBEAT.

103pt *FLASH ON: The hearts shaped Candy Box shoved grotesquely between Megan's legs.*

103pt

Without breathing, Sarah kneels and picks it up.

It falls open.

Empty wrappers rain down to the floor.

Sarah SIGHS, breathing again. It's just a normal candy box. Just like the one's at the store. Nothing out of the ordin--

She's staring at an inscription written with silver pen, a girl's big loops and smiley faces.

"Axel, Be Mine 4Ever. Yours Megan"

She stares. At first confused. Axel, Axel who? Megan?

Then it hits her. Her face sinks. She turns green before our eyes, the bile rising up in her stomach. She wants to be sick...

She backs through the living room, dizzy. Her head spinning. The box drops from her hands. It opens. And she's sees what's inside:

THE PHOTOGRAPH OF SARAH AND TOM from 10 years ago.

Sarah's shaking at the sight of it. She saw Axel put it in his desk. And now it's here. Shivers ripple up her back.

104

INT. BOARDED UP HOUSE - BEDROOM - NIGHT

104

Suddenly she trips and falls hard onto the mattress. It shifts beneath her weight, moving a few inches from in front of a closet door.

CREEEEEEK...

Sarah looks up and for a moment nothing happens.

Inside the closet she can see a collage of red and gold color. Then the avalanche starts.

Hundreds of heart shaped candy boxes tumble from within. No wrappers. No candy. Just empty boxes ready for...

...human hearts.

SARAH

Axel. No.

She hears Tom's voice in her head.

TOM (O.S.)

You know what happens to a bottle under pressure don't you?

As she stares at the empty heart boxes, we see what she doesn't...the back door. The one Tom crowbarred his way into earlier...

...slowly begins to open.

Sarah, oblivious, backs away from the candy boxes, toward the opening door. Then...

SARAH

Tom...what have I done...

She spins right into the silhouette of --

THE MINER (his headlamp OFF).

Sarah SCREAMS and leaps backwards as the Miner gropes at her, the doorway too cramped to take a swing at her.

105

INT. BOARDED UP HOUSE - LIVING ROOM - NIGHT

105

Sarah stumbles into the room, the barricaded, locked door before her...the Miner...right fucking behind her.

She makes her choice. Turns and --

106 EXT. BOARDED UP HOUSE - NIGHT

106

KER-SMASH!

Sarah EXPLODES through the window onto the porch, tumbles and CRASHES through the dilapidated railing.

It wasn't pretty but it bought her time.

She scrambles to her feet, grimacing through the pain...

...as the Miner, awkwardly steps through the shattered window.

Sarah hobbles away from him, down the wooded hillside toward the mines.

The Miner is behind her. Gaining.

107 EXT. HANNIGER MINE - COAL YARD - NIGHT

107

Sarah stumbles from the brush into the mining lot. She scans the area then dives behind a coal conveyor!

HER POV

The Miner is moving right at her. He's gaining. Fast.

Sarah glances up at the full moon, at the bright glow of everything around her. Hiding places don't work when the seeker sees you hide.

SARAH

Fuck!

Sarah scrambles to her feet. The Miner swings at her, sparking the pick off equipment behind her. He swings again, just missing her.

She races over the hill that leads to the old closed TUNNEL No. 5, the miner never more than four paces behind.

108 EXT. MINE - CLOSED TUNNEL NO. 5 - NIGHT

108

Sarah slides down the muddy hill to the tunnel entrance. The Miner is closer. She can feel him behind her. Desperate to put something between herself and her attacker, she sees the steel door Tom busted open earlier.

SARAH  
Fuckfuck...

109

INT. MINE - CLOSED TUNNEL NO.5 - NIGHT

109

Sarah races inside and swings the iron door shut! She'll lock herself inside the mines to get away.

CLANG!

Suddenly the pick bursts through the crack, stopping the iron door from closing.

SARAH (V.O.)

No!

She tries to keep it shut. The door will never close now. The Miner starts to pry it open from the other side.

Suddenly Sarah leaps back and vanishes into the darkness.

The Iron door SWINGS wide with a clang, the sound reverberating through the mines. The Miner steps up into the opening and...unbelievably...stops.

He reaches up, FLICKS on his headlamp...and scans.

MINER'S POV

It's dark. Fuck dark. But his lamp slices through it like butter. The outer area is cluttered with equipment. Crates, mine carts, tool boxes, 50 gal drums.

If Sarah wanted a place to hide. She found it.

The Miner moves within, slowly, methodically.

SARAH'S POV

She's twenty yards deep. Crouched behind a massive jackhammer rig.

She watches as the Miner carefully checks every shadow, every possible niche. Fucking OCD fuck. He'll never just amble past her so she can escape.

She scans deeper into the mine, using the miner's light. Then she sees what she was looking for.

A shelf filled with mining hats. Filled with portable lanterns and flashlights. His light moves away, the shelves now just a wall of darkness.

Sarah eyes the Miner, the wall of darkness, the miner...

He stoops gazing behind several 50 gallon drums.

Sarah bolts!

The Miner spins.

And just as she'd hoped, suddenly her way is illuminated.

She snatches a light from the shelf.

CLICK. DEAD! FUCK!

She spins and hurls it at the approaching Miner.

He sidesteps and for a moment, Sarah is blanketed in darkness until...

FOOM

Suddenly a newly snatched flashlight glows brightly in hand.

WHAM!

And just in time, Sarah tumbles out of the way as the pickaxe, BASHES into the shelf, sending lights, helmets and lamps everywhere.

Sarah scrambles to her feet and races deeper into the mine.

110 INT. CLOSED TUNNEL NO.5 - ESCAPE LADDER BOTTOM - NIGHT 110

Sarah's feet slip on the rusty ladder as she arrives on the lower level. Stumbling over debris, she runs deeper.

111 INT. MINE LOWER LEVEL - FORK - NIGHT 111

Sarah comes to a fork in the road. There are racks of gas masks, boiler suits, and protective gear hear. Three tunnels snake away from a central opening. She goes straight.

112 INT. MINE LOWER LEVEL - SERVICE HUB - NIGHT 112

Runs 30 yards then leaps behind an empty mine cart and CLICK, extinguishes her light.

There's a glow coming from the incline. Just a glow. Growing brighter.

Soon she sees the light. The figure completely obscured behind him it.

The FIGURE moves into the fork...then...to Sarah's horror, goes straight without the slightest hesitation.

No time to think. No time to run. Not time to...

Sarah leaps up and swings Tom's crowbar with all her might!

WHAM! OOF!

She bashes the figure in the shoulder! He stumbles and collides with a dozen five foot butane tanks. His light goes skittering...down the mine.

His flashlight...not helmet. Then...

AXEL (O.S.)

Jesus...

Sarah spins and shines her light on...

AXEL, sitting amidst the tanks, rubbing his shoulder.

Suddenly Sarah sees his revolver at his feet. Snatches it.

AXEL

(disoriented)

Sarah?

(looking around)

Christ, these are butane tanks. You trying to blow us to hell and back?

SARAH

Don't move, Axel.

AXEL

But...I told you I was--

SARAH

Just shut up. I found your hearts.

AXEL

Hearts? Fuck are you saying?

SARAH

Up in the house! Your fucking Valentine's hearts.

AXEL

The stupid Valentine from Megan...  
Look, I'm sorry. It meant nothing.

SARAH

I'm not taking about fucking, Megan! The hearts Axel, the three hundred fucking hearts you used to...

AXEL

I didn't put any...Jesus, Sarah. It's Tom, he's--

SARAH

--Stop it! It's your house, Axel! The picture of Tom and I. It was there! You took that.

AXEL

Tom must've put it there. I've been playing Sheriff 24 fucking 7. When would I have time to play psycho?!

Suddenly a light comes on from the direction of the fork. We recognize Tom's voice.

TOM (O.S.)

You're the sheriff, Axel. You come and go as you please.

Tom moves toward them. Dressed in street clothes, a miner's helm under one arm for light.

Confused, Sarah spins the gun toward him.

SARAH

Tom, just stop! Stay back.

Tom keeps coming toward her.

Feeling awkward on the ground, Axel starts to stand.

SARAH

Damnit! Stop! Both of you! Stop moving!

AXEL

Shoot him and he won't move.

TOM

Take your time, Sarah. He can't hurt you with me here.

AXEL

Oh Jesus, you are so full of shit.

But there's a sincerity in Tom's voice. Sarah's staring at him. Considering.

AXEL

Sarah, stop it! Stop looking at him like that!

TOM

Axel, I don't think you meant to hurt anyone. You're sick. You need help.

Axel looks up at Sarah. She has the gun on him now.

SARAH

Axel, I'm--

AXEL

Shoot us both.

SARAH

What?

AXEL

If you just shoot me, you'll still be down here with a killer.

TOM

Sarah. I have NEVER hurt you.

Sarah reacts - catching on Tom's words. She's now aiming the gun at Axel but her face has changed. Shifted.

SARAH

I know you haven't Tom.

This obvious teaming with Tom should have made Axel's head explode, but his focus is laser'd on Sarah's face. Her's on his. They are...communicating.

TOM

I never stopped loving you, Sarah.

SARAH

I believe you Tom, I really do. That's why you hesitated ten years ago.

Tom smiles as if waiting for the joke to be revealed.

SARAH

Just like you hesitated tonight, in the grocery. You could have killed me, Tom, but you hesitated.

Sarah steps next to Axel.

TOM

Sarah, you can't be serious! The words Megan wrote in her Valentine, Be Mine Forever. They were written on the wall over her head.

And that's it.

SARAH

But how could you know that?

TOM

What?

SARAH

It just happened, Tom. How could you know unless you were...

Suddenly Axel snatches the gun.

TOM

No!

Tom leaps at Axel.

The gun goes flying as Tom and Axel fall to the ground pummelling each other.

AXEL

Sarah! Run! Call Martin! Go!

She does as she's told. She races toward the fork! The raging sounds of COMBAT fading behind her.

113

INT. MINE - LOWER LEVEL - FORK - NIGHT

113

She races up the tunnel, weaving in and out of equipment and debris then...

Suddenly she stops. This doesn't look right...she spins. Scans her light all around. Shouldn't she be going up? She spins her light again...right into --

TOM stumbles out of the darkness, a massive pick axe in hand and grabs her.

She SCREAMS. But Tom covers her mouth and HISSES--

TOM

Hush!

He pulls her behind several crates.

TOM

I was wrong...we were all wrong!  
It's him! He's here!

SARAH

Where's Ax--

TOM

--He's got him! Harry Warden! I  
told you! I told you both but you  
fucking wouldn't believe--  
(hears something)  
Shhhh!

Sarah stares. She fucking doesn't know what to believe.

TOM

Oh God.

TOM'S COMPRESSION POV

Gazing over the top of the crate, down the tunnel...HARRY  
WARDEN, the Miner, stalks into the light.

TOM

...here he comes.

Tom grabs Sarah, stares into her eyes.

TOM

I won't let Harry hurt you.

He force kisses her on the mouth then shoves her, she  
stumbles and falls as he runs SCREAMING around the crate.

TOM'S POV

As Harry spins, clearly caught off guard! Tom's pick nearly  
nails him but Harry is fast and BLOCKS with his own pick.  
Both stagger into a side tunnel.

Sarah climbs to her feat. She can hear the FIGHT around the  
corner. The HEAVY BREATHING. Metal CRASHING into rock!

She should run, but she doesn't. She stumbles forward and  
peers around the corner. Her face reveals shock. Intense  
shock. Her sanity may snap.

SARAH'S POV

Tom swings his massive pick. He's SCREAMING. Stumbling. The pick hammers into a rack of gas masks and boiler suits. They fly all over the place as Tom fights...no one. No one is there. It's just...Tom. Then...he sees her.

TOM

Sarah, run! Get help! Tell them it's Harry! I'll hold him off as long as I can!

Tom spins and swings his massive pick with a GRUNT at no one.

Again we're on Sarah's shocked face as a hand suddenly grabs her from behind and pulls her into the shadows.

It's Axel.

His face is bloody, his nose broken. His right hand's busted. But the gun is in his left.

SARAH

Axel you're--

AXEL

Sshhh...

THEIR POV: Behind a support crib they can see Tom swinging the pick furiously -- bashing at the walls. Screaming.

Axel leads with his gun, trying to get a clean shot at Tom.

AXEL

HARRY!

Suddenly Tom stops swinging - his body going rigid. Like he's becoming something else. A predator that hides within.

AXEL

(to Tom)

Harry. I know it's been you all along. Tom was right. You've been hiding... not in these mines. But in Tom. You used him, didn't you. It was you, Harry - you killed them all.

*FLASH - CLOSE ON THE GAS MASK - THE "VACANCY SIGN" of the Thunderbird Motel reflected in the blood-spattered glass eye sockets. A hand rips the mask off REVEALING: TOM*

Axel rounds the crib. Has a clear shot at Tom. Aims.

But Tom spins faster - the pick launching from his hand.

IT SPIRALS RIGHT AT AXEL -- who FIRES RAPIDLY...

The shots go wide.

The pick does not. It takes Axel in the chest. He drops.

SARAH

NO!

She runs to Axel, scooping the gun from his limp hand. But before she raises it to blow Tom out of his fucking shoes...

Tom's gone.

Axel gasps next to her. He's bleeding badly. Sarah pulls him up. He gestures toward the darkness.

AXEL

That way...outta here...

She shoulders his weight as they move down the tunnel.

SARAH

Axel he's...he's fucking insane.

They stumble, Sarah tripping with Axel's weight on her.

CLOSE ON HANDS

Grabbing a familiar gas mask.

SARAH & AXEL

She pulls him up. Blood gushes from his chest. He screams.

SARAH

Come on, Axel.

She tries to drag him down the tunnel.

CLOSE ON THE MASK - it slides over Tom's head. His eye - haunted and possessed visible within it.

Tom vanishes beneath the mask. Only Harry's here now.

114

INT. MINE LOWER LEVEL - SERVICE HUB - NIGHT

114

Sarah and Axel lurch along. Their lights illuminate the fork ahead as they rush past the butane tanks...

Axel stumbles. Sarah can't hold him. They crash to the dirt.

AXEL

Go...get out of here. Get  
Martin...bring...

Sarah looks back down the shaft.

SARAH

It's too late for that.

FOOM...

Far down the tunnel behind them a hanging tunnel light  
illuminates...FOOM...then another closer. FOOM and another.

FOOM...FOOM...FOOM...

SARAH

He's...he's turning out the lights?

The light directly above them glows revealing the long way  
out ahead of them. Axel looks back the way they've come.

AXEL

Oh Jesus.

Far down the tunnel THE MINER walks into the light and--

SMASH! Shatters the overhead light with his massive pick.  
He vanishes...then--

Materializes beneath the next light and SMASH! Vanishes.

The Miner stalks closer and closer, smashing lights.

Axel raise the gun, aims it...nearly falls. He's lost too  
much blood. Sarah grabs the gun, checks the chamber...three  
bullets left.

AXEL

Just don't waste them. Let him get  
closer.

SMASH! Another light explodes in sparks. The Miner  
vanishes, reappears. SMASH!

AXEL

Wait, until he's right beneath the  
last one.

SARAH

Axel, no, that's too close!

AXEL

Just wait.

SMASH! Vanish.

AXEL

One more. Get ready.

Reappears. The miner raises his pick high.

AXEL

Now!

Sarah aims and POW!

Just as the miner SMASHES the bulb, it looked like...it seemed as though...she hit him.

Darkness ahead. The miner has vanished. If there was a sound of his falling it was devoured by the ECHOING of her gunshot.

Holding their lights steady they move into the darkness. Their beams scanning the ground...searching. Shattered glass creates a starfield below them...

SARAH

Jesus, he's not..

THE MINER

looms AT US out of the darkness behind them, thundering with pickaxe held high!

Sarah spins, gun in hand!

SARAH

Tom!

The hesitation. The tilt of the head.

Sarah alters her aim...away from Tom, right at the butane tanks and fires.

KAPOW--BOOOOM!

The tanks explode next to Tom -- THE FIREBALL ROARS AT US IN EXPLOSIVE 3-D. The rock around him caving down on top of him in a thunderous ROAR.

115 INT. MINE - CLOSED TUNNEL NO.5 - UPPER LEVEL - NIGHT 115

Sarah shoulders Axel toward the surface as a smoke BILLOWS behind them. The ground RUMBLES.

AXEL

Jesus! The whole thing's coming down!

116 EXT. MINE - CLOSED TUNNEL NO.5 - NIGHT 116

Axel and Sarah dive out of the mouth as a burst of smoke and rock EXPLODE outward behind them.

They roll over, alive, as the dust begins to clear.

Sarah aim's both flashlight and gun at the mouth.

It's totally caved in.

Sarah starts to rise.

SARAH

I'll call an ambulance.

Axel pulls her back down. He holds her hand weakly.

AXEL

Just...just wait.

The full moon now high above. So bright no star is visible.

They lay there, arm in arm.

WE PULL TIGHT on the moon. Until its bright glare fills the whole screen.

Then WE PULL BACK REVEALING

117 INT. MINE - CLOSED TUNNEL NO.5 - LOWER LEVEL - NIGHT 117

It's no longer the moon. It's the eye of the miner's helmet. A cracked lens. Visible behind the mask:

AN EYE OPENS --

A hand claws at the mask ripping it off revealing:

Tom, GASPING for breath.

He tries to sit up, eyes bulging...struggling for air but he's buried up to his chest. The side of his face is bloody, his hair matted with it.

TOM

Sarah...?

FLICK

A light glows from above. Tom rolls over, GASPING.

HIS POV: The caved in space CONVERGES and COMPRESSES.

And from this distorted view:

The Miner suddenly looms over him in full garb. Nearly hidden behind the glare of his head-lamp.

Tom's face twists, like he's realizing something new in his final moments.

TOM

Harry...

Suddenly a MASSIVE PICKAXE thrusts from above AND

SHUNK!

CUT TO BLACK.