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REMEMBER

by

ANTHONY VINES

Under the Direction of Dr. Jack Boozer

ABSTRACT

REMEMBER is a film script that operates within the horror genre but touches upon the subgenre of body horror as well as the sub-subgenre of body modification/alteration. It examines psychological and sociological issues such as identity and acceptance, gender understanding and social assignment.

The story follows five young women who live outside the norms of 'acceptable' society. After an accident near a small, isolated, rural town called Tantalus leaves them stranded with strangers, the girls soon find that something is amiss. Having arrived during a tornado just before the towns Founder's Day festival, they discover there is more in Tantalus than meets the eye. The town is founded on a dark past which appears to be returning in a fashion. Now with a body count rising and no way to leave, the women find themselves connected to the murders. The only question that remains is how?

INDEX WORDS: Alteration, Body, Cinema, Film, Gay, Gender, Homosexual, Horror, Lesbian, Modification, Movie, Mystery, Queer, Remember, Screen, Script, Transgender, Writing

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by

ANTHONY VINES

A Thesis Submitted in Partial Fulfillment of the
Requirements for the Degree of
Master of Arts
in the College of Arts and Sciences
Georgia State University
2012

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Anthony Clark Vines
2012

REMEMBER

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Office of Graduate Studies

College of Arts and Sciences

Georgia State University

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DEDICATION

‘It may be said with a degree of assurance that not everything that meets the eye is as it appears.’

–Rod Serling

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This work could not have been completed without the love, guidance, patience, and influence of the following individuals: my loving parents, Dorothy and Thomas Vines; my most excellent aunt, Mary Miles; all my eclectic and eccentric friends; my writing instructors, Dr. Jack Boozer and Lee Shackleford; the writings of Rod Serling, Manley Wade Wellman, Richard Matheson, Ray Bradbury, Edwin Arlington Robinson, Michael Moorcock and William Shakespeare; the film and tv works of John Carpenter, David Cronenberg, John Whale, Ed Wood Jr., Joseph Stephano, Roger Corman, AIP, and Hammer Studios; and finally, and finally (and most importantly), to my most wonderful and lovely wife Adrianna Kee. She puts up with my nonsense.

I would also note that this work is the product of an over-active, very fertile imagination that is driven by coffee, hot tea, and Reese's Cups; influenced by schlock movies; based in 1950s science fiction and horror films; fueled on Saturday morning cartoons; and created despite the best efforts of a cat named CTO, which stands for Chinese Take Out. She was hell bent on distracting me every step of the way but keep me grounded by purring loudly next to my computer.

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1 REMEMBER - A Feature Length Film Script.....1

INT. HOUSE - NIGHT

A MALE and a FEMALE in their late teens sit on a couch. Before them is drug paraphernalia. The Female looks anxious as the Male injects her arm. She leans back and closes her eyes

The Female's eyes open wide as a baby cries loudly in the background. The Male presses his palms to his head. The Female struggles to rise, eventually standing with some difficulty. She walks to a crib, picks up a crying baby, and then sits down on the couch. She lays the baby beside her, and unpins the diaper. When she pulls the diaper back, a stream of urine flies forth and hits the Male in the face. He becomes enraged. The Female laughs. The Male looks to the baby and then exits the room. The Female shakes her head, attempting to clear it. She turns to get a diaper and sees the Male re-enter the room holding a butcher knife. The Female struggles to once again get up but the Male pushes her down. He leans in toward the baby with knife drawn.

INT. DINER - NIGHT

From the view of a window booth in the interior of a diner, a motorcycle pulls up outside. On the booth table sits a mug.

A MALE, late 20s, handsome, enters the diner and takes a chair at the counter to wait for someone to take his order. He turns to look down the restaurant toward row of booths. He smiles and acknowledges an unseen figure, then gets up and walks toward the booths.

FADE TO:

INT. A ROOM - NIGHT

In a room lit by a single, low watt glass bulb hanging freely downwards, the body of the Male lies on a thin, metal table. His arms and legs are tightly pulled to behind. A band of duct tape wraps across his thighs and down under the table. A similar band also runs around his mid-section. All hold him tightly.

The Male's mouth filled with cloth which shows from beneath a single piece of duct tape. His forehead is likewise duct taped to the table, which prevents him from turning his head. His eyes are wide with a horrified look as he struggles to look downward across his body and around the room. He can see only a dark, sparsely furnished room. The sound of a clock ticking is present. He mumbles inaudibly from beneath his vocal restraints. He sees something move within the room. 'Lola' by the band the Kings begins to play.

The Man's eyes widen even more as he sees a form moving from the shadows. The figure holds a scalpel in one hand, and a copy of 'Grey's Anatomy' in the other. The Man screams and struggles from beneath his restraints.

FADE TO:

EXT. RIVER BANK - NIGHT

The Male's nude body rolls down an embankment toward a river. The shadowed figure turns away, not seeing the body snag on a root and stop before rolling into the water.

EXT. CAR - MORNING

A car pulls into the street and heads away from an apartment building.

VOICE (V.O.)
They burned her in the town square on the anniversary of the town's founding.

INT. CAR - MORNING

Inside the car, the driver is DAPHNE, a 22 year old female. The front side passenger is CASSANDRA, a 22 year old woman. She has a deep reddish scar running from one side of her mouth to her cheek. In the backseat is HELEN, a well maintained, beautiful 21 year old female. SYBIL, a pretty 21 year old female. And PENELOPE, a pretty 20 year old. She reads from a book entitled, 'A Murderous Little Town: The dark history of a small Alabama community' by Jack Haigh.

As Penelope reads aloud from a book in her lap, all the girls are talking to, but not listen to, each other. The only exception is Cassandra, who talks on a cell phone.

PENELOPE
Oh man. They have a small museum and everything.

CASSANDRA
No. I'm going out of town with some friends. Yes. Those friends. I am what--Look, I've explained it--

HELEN
Is she always this insistent?

SYBIL
Yeah. When its time for her meds. They keep her even.

PENELOPE
Guys, we have to check this out.

CASSANDRA
Yes. Yes. I have been. My whole life, mom.

Helen looks at Pen who continues to focus on her book.

HELEN
So this is not 'even'?

SYBIL
Nope. Odd.

Helen rolls her eyes.

PENELOPE
Oh. Oh. Oh. Its this weekend.

CASSANDRA
Look. It's a weekend. Mom. MOM. I've--

PENELOPE
Come on guys. Its fate. Its this weekend. Its on the way--

CASSANDRA
MOM. I'm going now. Love to dad. Bye.

Cassandra closes her eyes and throws her head back against the seat. Daphne pulls her fingers up to her ear to imitate a phone.

DAPHNE
You're still not hanging out with 'those girls' are you? When are you going to grow out of this... this... phase you're going through? It's disgusting. Simply disgusting.

Cassandra motions for Daphne to drive on.

PENELOPE
Are you guys even listening?

HELEN
We're listening. We're just ignoring you. We're going to the Bathroy festival, remember? To de-stress. Spas. Pools. Girls. Isolation. Not some creep-fest in some back wood hick town.

PENELOPE
But--

Sybil hands Penelope a handful of DVDs from a bag. Penelope takes them, and holds them to the front.

PENELOPE (CONT'D)
Fine. Whatever. But I brought stuff for us to watch just in case its a yawner.

Daphne takes the DVDs and tosses them in Cassandra's lap.

DAPHNE
I'm pretty sure we'll have enough to do.

PENELOPE
You never know. You guys may be in the hunt but we're solid.

Cassandra picks up each DVD singularly. Helen lens forward to peer into the front seat and looks as well.

HELEN
Dance Macbre...Gutted...The Flesh Stripper. Ewww. How can you watch this stuff?

Sybil points at Penelope.

PENELOPE
I like horror.

Daphne then looks quickly at the last video.

DAPHNE
Show Girls?

Daphne, Cassandra and Helen laugh.

SYBIL
What? Elizabeth Berkley is hot.

Penelope crosses her arms and furrows her brow angrily.

SYBIL (CONT'D)
Its not like we're married.

Daphne, Helen, and Cassandra all laugh again. As the laughter dies down there is a moment of silence. Everyone looks at Cassandra, but then quickly turn away.

CASSANDRA
What's going on?

No one says anything. Daphne looks to Helen and motions to her with her head.

HELEN
Promise not to be mad?

Cassandra says nothing. Helen bites her lip, Penelope tenses up, and Sybil rolls her eyes.

HELEN (CONT'D)
We sort of, uh--
(Pause)
We sort of, uh. What we did was--

SYBIL
Oh for Christ sake. They invited Chloe.

CASSANDRA
Pull the car over.

DAPHNE
Oh, now, come on.

HELEN
No. No. Now don't be like this. It will--

SYBIL
I told you guys to just leave it alone. But noooooo. You had to interfere. Had to--

PENELOPE
We're sorry its just that when you two were together, you were so happy. And--

CASSANDRA (CONT'D)
I said, pull the car over NOW!

Daphne scowls and whips the car over into a parking lot.

INT./EXT. CAR - PARKING LOT - MORNING

Cassandra opens the door, steps out, and angrily slams it as she walks away.

DAPHNE
Oh. Come on. We were just thinking--

Cassandra stops and turns to face the others, who have emerged from the car.

CASSANDRA
Its none of you damn business. I don't want to have anything to do with that... that ... evil... little.. CUNT!

Daphne, Helen, Penelope, all gasp in shock and horror.

DAPHNE
Jeeze, girl.

CASSANDRA
I left that bitch for a reason. She's just like my ex. I traded shit for shittier. And my 'friends' can't even see that.

DAPHNE
Don't you think you're overdoing it a bit?

Cassandra becomes further enraged.

CASSANDRA
Overdoing it? Overdoing it? I see. I suppose I am supposed to sit back and watch as she goes out and screws some other girls, and comes home to do this.

Cassandra points to her scar.

CASSANDRA (CONT'D)
That's what I'm supposed to do, right? Is that it?

Daphne, Helen, Penelope and Sybil are shocked.

CASSANDRA (CONT'D)
Yeah. That's right. Beat the living shit out of me, just like Eddie. I didn't get mugged. I got ass whipped. Only she cut me too. It isn't just men who do that kind of crap, girlies. That street is open on both ends.

DAPHNE
I didn't...

Cassandra breaks down and starts to cry. Penelope and Helen run over to her and put their arms around her. Daphne stands by the car. Sybil stands to the rear of the car.

SYBIL
Damn. Didn't see that coming.

Daphne and Sybil walk over and join the group.

DAPHNE
I'm so sorry. We'll take care of it. Get rid of her sorry ass.

PENELOPE
(mock ‘gangster’ voice)
You want we should kill her maybe?

Cassandra looks up, and half smiles.

CASSANDRA
That’d be nice.

PENELOPE
Good as done.

Daphne helps Cassandra to her feet. All head toward the car.

EXT. WOODS - DUSK

Two individuals stand below a roadside embankment looking down at a body lying face down in the dirt. Jackson ‘JACK’ Borden is dressed in a brown and tan shirt with a bronze badge. He is in his 50s, grey haired, and average build. The other is Deputy Robert William "WILLIE" Pickton. He is in his mid to late 20s, medium height, and weight. He is dressed the same as Jack.

WILLIE
Spotted him about an hour ago lying over here. Naked as a jaybird. First I thought it might Leonard or David or Brad sleeping one off again but when I tried to wake him...Well, you see--

Willie points to the lower torso with a stick. Jack leans down and rolls the figure over. He rises quick back up.

WILLIE (CONT’D)
Just ain’t right to do a man like that.

JACK
Did you search the area?

WILLIE
I gave it the once over ‘fore you got here. Didn’t find nothing.

Willie pokes at the body with a stick.

JACK
He’s not fresh but not decaying. Someone must’ve been keeping him.
(MORE)

JACK (CONT'D)
Couldn't have been out here long though. Not in this heat. No telling when they did this.

WILLIE
You don’t think this has anything to do with--

JACK
I don’t think anything just yet. And neither do you. We’ll put him on ice for now until I can make a few inquires. Let Henry give him the once over. I want you to keep quiet for the moment. No use stirring up the past until we know something.

Both look down at the body as Willie pokes at it again.

INT./EXT. CAR - RIVER - NIGHT

In a secluded area next to the river, a car is parked.

Inside the car, in near darkness, A FEMALE is kissing another individual who is in shadow. The Female is groping the other figure when she suddenly pulls away with a horrified look.

In shadow, an open palm quickly punchers the Female in the nose. The Female falls back against the car seat dead, her body quivering.

INT. CAR - NIGHT

Daphne stretches and yawns as she drives with Cassandra in the front. Helen is in the backseat filing her nails. Penelope looks over a map, and Sybil sleeps.

HELEN
How much longer? I have to go.

CASSANDRA
An hour or so.

DAPHNE
You want me to pull over?

Helen looks out into the woods.

HELEN
No way. I can’t go unless its in a bathroom.

DAPHNE
Do you see a bathroom? Hold it or squat, girl.

HELEN
Isn't there a town nearby or something?

Penelope leans forward from the backseat.

PENELOPE
Yeah. There is. There's a turn off to the left coming up and a town about three miles down.

DAPHNE
Is this that creepy town you were talking about?

Penelope says nothing.

DAPHNE (CONT'D)
Can't you just hold it?

Helen pauses to think, then shakes her head 'no'.

EXT. CAR - DUSK

The car slows as it passes a detour sign.

INT. CAR - DUSK

Daphne looks out at the detour sign.

DAPHNE
Great. No real choice.

CASSANDRA
Ah well. I could use some food. I think we all could. You need a break too.

DAPHNE
Okay. Fine. Food. But we are not staying, got it?

PENELOPE
(Excitedly)
Yes! Sweet fate.

Daphne turns the car down the road indicated by the detour sign.

EXT. CAR - DUSK/NIGHT

The car travels down the blacktop road as dusk becomes night. A sign reads 'Tantalus 2 miles'.

INT./EXT. CAR - NIGHT

Just before a one lane wooden bridge over what appears to be a wide and deep river, Daphne yawns and squinches her eyes. When she opens them, a shadowy figure looms in the headlights and runs across the road. Daphne jerks the wheel to one side. The car goes off the road and slams into a tree. The air bags go off.

CASSANDRA
What happened?

DAPHNE
Oh god. Did I hit them?

HELEN
Who?

DAPHNE
That... person.

Daphne quickly opens the car door and exits the vehicle.

CASSANDRA
Is everyone okay?

PENELOPE
My knee is cut.

Sybil takes off the bandana from around her neck and wraps Penelope's leg. Helen gulps.

HELEN
I peed my pants.

Everyone stops and looks at Helen. Sybil and Penelope slide away from her. Daphne tries to start the car but it won't turn over.

DAPHNE
Perfect.

Cassandra opens the door and exits the vehicle.

EXT. WOODS - NIGHT

Cassandra walks to the front of the car and looks at the damage. Daphne looks around the car and into the woods.

CASSANDRA
I don't see anything.

DAPHNE
I swear--

CASSANDRA
Try and start it.

Daphne gets in the car and tries the engine again but it fails to start.

CASSANDRA (CONT'D)
We're going nowhere.

Cassandra waves everyone out. All exit. Daphne opens the trunk and Helen leans in, rummages around and then comes out with some panties and shorts. Everyone turns and heads across the bridge and onto the road in the direction of Tantalus.

EXT. TANTALUS, AL - NIGHT

Daphne, Cassandra, Helen, Sybil and Penelope walk slowly up the road. Sybil holds on to Penelope, who is limping slightly. They pass a sign that reads, 'Welcome to Tantalus, AL POP 724'. Helen frowns.

HELEN
Weird name.

PENELOPE
It was originally called Prometheus I think? But at some point the whole town burned and they renamed it when they rebuilt.

HELEN
Promo what?

CASSANDRA
Prometheus. Its from Greek mythology. A man who stole fire from the gods and brought it to man but was punished for it

PENELOPE
Makes sense. The book said the area was settled by Greek immigrants.

HELEN
Depressing. What’s the point?

CASSANDRA
Its a moral lesson about messing with the natural order of things.

HELEN
Lovely. Then who is Tantalus?

CASSANDRA
Not a who. A where. Its the equivalent of Hell in Greek myths.

PENELOPE
Whoosh! Out of the frying pan, into the fire.

DAPHNE
Perfect. Couldn’t hold it. So we get off the road so that you can take a pis in Hell.

HELEN
I can’t just go anywhere.

SYBIL
Except maybe your pants.

The girls continue up the road. Lightning occasionally flashes. Thunder claps in the distance. Daphne winces.

PENELOPE
I saw a movie about a town with 724 people in it, and there was this cult that was convinced that if someone left, everyone would die. So they had to keep the population at 724.

CASSANDRA
Let me guess. If someone comes to town, someone has to die.

PENELOPE
Yeah, that's it.

DAPHNE
Well, its got to suck living here ‘cause the town just got five people bigger. I guess five have got to go.

SYBIL
Only if you want to stay.

HELEN
I'm not staying here. I mean, look at this place. It's like some kind of fossilized Mayfield.

CASSANDRA
Mayberry.

HELEN
Whatever.

Cassandra points to a gas station with the lights on. A sign above the pumps reads Ridgeway Auto Gas'

CASSANDRA
Over there.

The group approach the building and enter.

EXT./INT. SERVICE STATION - NIGHT

Two men are inside a double service bay looking over a vehicle with the hood up. One works on the car. As the girls enter, one of the two taps GARY Ridgeway on the shoulder. Gary is in his late 20s, average height, thinly built, shoulder length hair, and clean shaven. He rises from under the hood.

GARY
Can I help you.

CASSANDRA
We ran off the road and hit a tree just outside of town. Could take a look at it?

GARY
I'll need to get it back here. Cost extra for a night tow.

CASSANDRA
That's fine. Do you know how long it'll be?

GARY
Well, getting it isn't a problem. Fixing it may be.

DAPHNE
Why's that?

GARY
Friday night. I'm closed. Closed tomorrow too. Founder's Day. You in a hurry? Where you all headed.

CASSANDRA
Bathroy Farm. Have you heard of it?

GARY
Yeah. I heard of it.

DAPHNE
Then maybe you'd like to tell us how far we are from it.

GARY
About an three quarters to an hour north of here. Depends on which way you take.

DAPHNE
Christ almighty.

The other man, BRAD Hindley, steps forward. He is in his twenties, very tall, muscular, and broad chested.

BRAD
Yah...you..shouldn't ta...talk of the Lord tha..tha...that way.

Penelope steps back into Sybil, who wraps her arms around her. Helen also steps back. Daphne stiffens and clinches her fist as Cassandra stands her ground.

CASSANDRA
We'll keep that in mind. I'll need to report it to the police. Are they nearby?

Gary points up the road. A light is on in the building.

CASSANDRA (CONT'D)
I'll check back with you.

GARY
Take your time. It'll be here in the morning.

The girls all back out and walk away as the men watch.

EXT. SHERIFF'S OFFICE - NIGHT

The group approach the building. A sign outside reads 'Sheriff'. They enter the building.

INT. SHERIFF'S OFFICE - NIGHT

Jack sits behind a desk. A sign on the desk says 'A. J. Borden'. He wears black, half rimmed reading glasses as he works. He does not look up.

JACK
Can I help you?

CASSANDRA
Yes sir. We wrecked our car and need to report it.

Jack looks up over his glasses at the group.

JACK
Anyone hurt?

CASSANDRA
Not seriously.

PENELOPE
I cut my knee a little.

Jack looks at her leg, and the bloody bandage.

JACK
Probably need to get it looked at, just in case.

Jack picks up the phone and dials while talking.

JACK (CONT'D)
What happened?

CASSANDRA
Just outside of town, just before the bridge, Daphne--

Daphne raises her hand.

CASSANDRA (CONT'D)
Daphne thought she saw a person standing in the road. We swerved and ran into a tree.

JACK
Did you check to see if you hit them?

CASSANDRA
We both did. There was no one.

JACK
What'd they look like?

DAPHNE
Not sure. I didn't have time to get a good look.

JACK
Well then. Probably nothing. Just a deer looking in the headlights. Could it have been that?

DAPHNE
I don't know. I guess. I just thought... I mean she seem so real.

JACK
No one lives out that way. Night time. You look a little tired. You haven't been drinking have you?

Daphne indicates 'no'. Jack hangs up the phone.

I wouldn't worry about it. I'll send my deputy out to check around just in case. Willie!
(Pause)
Where were you headed?

CASSANDRA
Bathroy Farms.

Jack stiffens slightly. He calls out again.

JACK
Willie!

A female voice comes from outside the front door.

LIZEBETH (O.S.)
What's up?

The girls stare at LIZEBETH Borden, seventeen years old, tall, thin, and very beautiful. Her shirt is covered in sweat and dirt. She is holding a necklace.

JACK
You alright?

LIZEBETH
Yeah. I was out running. Fell. Broke my necklace.

JACK
We'll get Leonard to look at it tomorrow. You weren't out past the bridge were you?

LIZEBETH
You told me not to go out that way at night.

JACK
Right. Good. Anyway, Willie's apparently not back and Henry's line's busy. You feel like going over and tell him he has a patient coming?

Lizebeth looks toward Penelope's leg.

LIZEBETH
Sure.
(To Penelope)
Oh. That looks painful. Maybe I'd better just bring him here.

DAPHNE
I could go with you if you want.

SYBIL
Me too.

Penelope elbows Sybil in the ribs. Sybil grimaces.

SYBIL (CONT'D)
Ow! I was just offering.

PENELOPE
I know what you were offering.

Lizebeth smiles and heads to the door.

LIZEBETH
That's alright. I got it. He's just up the street.

All the girls eyes follow Lizebeth as she exits the building.

DAPHNE
Whoa.

All turn to see Jack staring

JACK
Lizebeth just turned seventeen this week.

HELEN
Oh, then we'll have to wish her a happy belated birthday.

CASSANDRA
I...don't think that's what he's saying.

HELEN
What?
(Pause)
Oh.

Daphne scowls.

DAPHNE
Its not like we're going to make her something she's not.

CASSANDRA
Daphne. No. Let it go.

JACK
Is there a problem?

CASSANDRA
No problem sir. Daph--

Daphne steps toward Jack but he does not move.

DAPHNE
NO! I've seen this before. She's shown an interest, hasn't she? And you won't go for that, will you?

JACK
She's seventeen. Doesn't know what she wants.

DAPHNE
But she will after you've beaten it out of her, right? I can tell you from experience, it doesn't work that way. I got scars to prove it.

Jack grows angry, and leans forward.

JACK
If one, just one of you--

Jack pauses and recomposes himself.

JACK (CONT'D)
She's underage. If one of you touch her, in any way, or even talk to her in a suggestive manner--

DAPHNE
Screw you.

JACK
That was never a question with your kind, now was it?

Daphne swings at Jack. He blocks the blow with his forearm, rolls his hand around her arm, and pushes her away.

Cassandra and Helen step back as Daphne spins and attempts to roundhouse kick Jack. Jack blocks the blow again, pushing Daphne's leg away.

Lizebeth, Willie and HOLMES, who carries an old style medical bag, enter just as Daphne steadies herself and swings again. Jack catches her arm, and jerks it upward. He rapidly punches Daphne hard in the nose. Blood splatters out and she falls unconscious.

HOLMES
Oh my.

LIZEBETH
Jack!

WILLIE
Jimmying Crickets!

JACK
She'll be staying here tonight. Ya'll can pick her up in the morning.

Lizebeth and Holmes run over to Daphne. Lizebeth looks sternly at her father.

JACK (CONT'D)
She was belligerent.

Jack points to inside the next room. Lizebeth helps Willie pick up Daphne.

JACK (CONT'D)
You can look at them in there.
(To Willie)
She stays. The rest can leave after Henry's done. Then I need you to ride out past the bridge where they wrecked. They thought they saw someone out that way.
(To Cassandra)
I want to talk to you.

Lizebeth and Willie carry Daphne to the other room. Everyone follows except Cassandra. The phone rings. Jack picks it up.

JACK (CONT'D)
Sheriff.
(Pause)
Yeah, they're here. You with the car?
(Pause)
How long do you think it will take to fix it? Well guess. A week. Can you fix it before then?
(Pause)
You and Brad. Fishing. I see. With or without the dynamite this time?
(Pause)
Yeah. That's better. Just get it back, get it fixed.

Jack hangs up the phone. Cassandra stares.

JACK (CONT'D)
Looks like you girls are stuck for a few days.

CASSANDRA
I'm sorry about Daphne. Shes just--

JACK
Yeah. Look. What you girls are, I don't care. None of my business. And if that's what Lizebeth wants, is, when she's old enough... But here, in this town, right now, people don't--
(Pause)
I don't want her to have no part of it, understand?

Cassandra nods.

CASSANDRA
How'd you know?

JACK
Only three kind of people ever come through Tantalus. Family of someone living here. Those who are lost. And those taking the long way to Bathroy. I know every family in the area. You didn't say you were lost, which the lost always do, and there are five young girls who all fit the stereotypes.

CASSANDRA
Stereotypes?

JACK
The angry, the dark, the bookish, the beautiful--

Jack pauses and looks Cassandra over.

JACK (CONT'D)
And the hurt.

Cassandra reaches up and touches her scar.

CASSANDRA
I see. Uh. So, where do we stay tonight? Is there a motel... somewhere?

JACK
I'll call and let her know you are coming.

Jack reaches for the phone.

INT. SHERIFF'S OFFICE - JAIL - NIGHT

Daphne lays unconscious on a cot in a jail cell. Her face is bloody and appears below her nose and on her shirt. Penelope sits on another cot on the opposite side of the room. Sybil sits next to her, holding her hand. Lizebeth and Helen stand outside the cell watching as Holmes inspect Penelope's knee.

SYBIL
Shouldn't you be looking at Daphne?

HOLMES
Her nose is broken but its stopped bleeding. I'll get to it in a moment. Right now, her knee is in need of more attention.

Holmes looks around the room at the girls.

HOLMES (CONT'D)
Lizebeth, I hate to ask, but we probably need a local to numb this. It needs a few stitches. Could you run across to my office, second shelf in the glass cabinet, and get me a syringe and the vile labeled Lidocaine?

LIZEBETH
Should we take her there?

HOLMES
I've got the bleeding slowed. Don't want to start the flow again, so I think it's best if we do it here.

LIZEBETH
Be right back.

HOLMES
Thank you dear.

Lizebeth turns and exits. Holmes watches her leave before looking back at Daphne, then speaking.

HOLMES (CONT'D)
What'd she say about Lizebeth?

PENELOPE
Its kind of hard to explain.

WILLIE
Just cause this is a small town don't mean we don't know things.

PENELOPE
He warned us away from her.

SYBIL
Daphne took offense. She's sensitive to that sort of thing. Her father put her through hell for it. And she thought the sheriff was doing the same.

HOLMES
So she took a swing at him.

HELEN
Yeah. How--

HOLMES
Cause Jack never would hit a woman otherwise.

WILLIE
She’s lucky. Jack’s Ranger trained.

HOLMES
Indeed. He could have done some real damage.

HELEN
Real damage? Look at her. Her nose is...flattened. Where did you get your degree from?

HOLMES
John Hopkins.

SYBIL
Wow.

PENELOPE
And you work here why?

HOLMES
Lots of reasons. Anyway, Lizebeth. She’s different. Special and--

HELEN
Oh, well she’s not really my...uh--

PENELOPE
And we’re spoken for.

Penelope motions between her and Sybil.

PENELOPE (CONT’D)
Right?

Sybil produces a forced smile. Penelope furrows her brow.

PENELOPE (CONT’D)
RIGHT?

SYBIL
Yeah. Yeah. We’re...spoken for.

Daphne moans. Holmes looks at her, and then to Willie.

HOLMES
Put your hand here. Hold it tight.

Willie puts his hand on the bandage. Holmes moves and sits on the side of Daphne's cot. She opens her eyes and moves to touch her swollen, red nose. Holmes stops her.

HOLMES (CONT'D)
Don't. I need to set it. Its going to hurt. Ready?

Daphne nods. Holmes takes out a pen and inserts it carefully a short way into one nostril. He lifts up slightly with the pen, places his thumb and index finger of his other hand on either side of her nose, and twists to mold her nose. Daphne grabs the side of the bed.

DAPHNE
Ahhhhhhhh! Jesus Christ!

Holmes releases Daphne's nose and retrieves the bottle of alcohol next to Helen, along with a cotton swab. He pours some alcohol on the swab, and cleans Daphne's face.

HOLMES
You'll want to have this looked at in about a week or so. When the swelling goes down. This is temporary.

As he cleans her face, Daphne's black eyes are revealed.

HOLMES (CONT'D)
I'd like to offer you girls some advice. You should stay the night--

LIZEBETH
And do what?

All turn to see Lizebeth standing by the door.

HOLMES
Stay the night, catch the bus out in the afternoon.

Lizebeth walks over and hands Holmes the items. He uncaps the syringe, plunges it in the vial, draws some out and moves to Penelope. Holmes looks to Lizebeth.

HOLMES (CONT'D)
Think you could handle her nose?

LIZEBETH
Definitely.

She goes to Holmes' bag and rummages around. Holmes turns to Penelope.

HOLMES
This will sting a bit, then settle out quickly. Then we'll fix you up.

Penelope turns her head and buries it into Sybil's chest. Sybil rolls her eyes. Holmes injects Penelope's knee. She moans and winces.

HOLMES (CONT'D)
There. We'll give it just a moment.

LIZEBETH
Why do they have to leave so fast?

HOLMES
Well, I suppose--

He motions to Daphne, as Lizebeth pulls out some adhesive, and a bandage.

HOLMES (CONT'D)
--she didn't exactly shine on Jack.

LIZEBETH
No one ever does.

Lizebeth settles beside Daphne.

LIZEBETH (CONT'D)
Relax. I help out Henry all the time.

Lizebeth tears off strips of tape.

LIZEBETH (CONT'D)
Don't worry about Jack. He's just cranky lately, what with all. Y'all should stay.

Lizebeth turns to Daphne and smiles. She applies the bandage to Daphne's nose. Cassandra and Willie enter the room.

CASSANDRA
Not like we have a choice. Car's back and that guy at the station, uh--

WILLIE
Gary.

CASSANDRA
Yeah. He says it'll be a few days. So we can hitch a ride out in the morning if we can find one, catch the bus in the afternoon or stick around for a few days.
(To Helen)
The Sheriff got us rooms for the night.

Daphne starts to speak but Willie cuts her off.

WILLIE
Jack says your bed's right where you are. Sorry

Lizebeth finishes taping Daphne's nose. Daphne looks at Willie, crosses her arms in protest, and lays back down.

HELEN
I was looking forward to the spa.

LIZEBETH
You can make the most of it here. There's plenty to do. Tomorrow's Founder's Day. Picnic, fireworks, music. Whole town'll be out.

PENELOPE
I read about that.

Thunder rumbles in the distance. Jack enters.

WILLIE
If the storm don't spoil it.

CASSANDRA
I guess we'll figure it out in the morning.

JACK
Alright. But she stays here every night you stay. In by 10:00.
(To Willie)
I'm off. Lizebeth.

Jack exits. Lizebeth backs out of the room.

LIZEBETH
I'll be by in the morning to get y'all up. Maybe we can have some breakfast together. Aileen makes good biscuits.

She waves goodbye and exits. Cassandra turns to see Willie watching Holmes stitch Penelope's knee.

CASSANDRA
Aileen?

WILLIE
Owns the town diner. When Henry here's done I'll take you up to Bate's.

PENELOPE
Bate's? Its not a motel is it?

HOLMES
Don't worry. You'll like Norma.

EXT. SHERIFF'S CAR - NIGHT

Lizebeth heads to the patrol car where Jack is waiting. She yanks open the door and climbs in. Jack gets in, and pulls the car into the street.

INT. SHERIFF'S CAR - NIGHT

Lizebeth stares out the side window.

LIZEBETH
Well, get on with it.
(Pause)
I'd rather get it over with.
(Pause)
I know what your thinking. You don't want me hanging around with them. You think they're trouble.
(Pause)
There's nothing wrong with them.
(Pause)
They'll only be here a day or so. I was just being nice. That's all.
(Pause)
So just say what yo have to say and get it over with.

JACK
No need. You did a good enough job yourself.

He looks at Lizebeth. She laughs.

LIZEBETH
Don’t make me laugh. I’m mad at you.

JACK
Look, sweetheart. Those girls. Its not that they’re trouble. Its just that this is a small town, and you know how it is. A person is guilty by association.

LIZEBETH
I know.

JACK
All I’m saying is, just be careful. Folks round here see what they want to see. Your mom and I, all we wanted... want is for you to be happy. It’d be nice if you didn’t get hurt along the way.

Lizebeth turns again to look out the side window. Lightning flashes in the night sky lighting her face.

EXT. MOTEL - NIGHT

Willie’s patrol car rides up the street and stops in front of a large house with a long building with several rooms to the rear. Lightning flashes and thunder is heard. Holmes, Willie and the girls exit the car. Willie opens the trunk and pulls out luggage. Outside the house, a light is flickering. As they approach, a long, oval shaped neon motel sign reading ‘Bate’s’ flickers sporadically with an ebb and flow of luminosity, lighting the street. The ‘e’ has burnt out, leaving it to read ‘Bat_’s’.

Penelope looks to the sign, and nudges Sybil.

HELEN
Classic.

Willie distributes the luggage.

CASSANDRA
Thanks for the ride.

HELEN
And for getting our things.

WILLIE
Not a problem. You ladies have a good nigh now, you hear?

Willie gets in his car and exits to the street. The group head to a small house, behind which is long building with rows of rooms. The group head to a sign labeled 'registry'. Holmes opens the door. All enter.

INT. MOTEL - FRONT DESK - NIGHT

Holmes holds the door as the girls enter into the lobby. Two chairs rest before a fireplace and mantle. An open entry to a room on one side has a sign that reads 'Tantalus Historical Museum'. The room is painted red and dimly lit. The walls are covered with framed photos of paintings, photographs, and old newspaper clippings. There are display cases with various items inside. Numerous taxidermic animals and animal heads also are displayed around the room. Some are mixtures of two different species. A small podium stands near the doorway with an open book and a pen. 'Foggy Mountain Breakdown' plays in the background.

HELEN
Seriously?

CASSANDRA
Come on. Its... homey.

HELEN
In a Jack the Ripper kind of way.

Penelope focuses on a display with an ancient tools and knives.

PENELOPE
I like it.
(Reading aloud to herself)
Tools of Belle Gunness.

SYBIL
Is that banjo music?

The girls jump as Holmes calls out.

HOLMES
Norma! You've got guests.

A voice from behind interrupts the girls. Penelope grasps Sybil's hand, and pulls her close to her side.

VOICE
Well hello there. Y'all enjoying the exhibits?

The girls turn to see NORMA Fish, 60'ish, thin, average height and reddish, but greying hair.

NORMA
You must be the girls Jack sent over. I got two rooms for you.

Norma looks down at the girls clutched hands.

NORMA (CONT'D)
More if you prefer.

CASSANDRA
Two will be fine. Sign here?

NORMA
Yes. Will y'all be staying through for a while?

CASSANDRA
A day or two at the most.

NORMA
Ah. Well, you're welcome to stay as long as you can. Tomorrow's Founder's Day, you know.

CASSANDRA
So we've heard.

PENELOPE
Will this be open tomorrow?

NORMA
Of course, dear.
(Pointing around)
That's what all this is about. I'll be around to answer any questions about the town's history--

Penelope starts to speak but Sybil pulls her aside and shakes her head 'no'.

NORMA (CONT'D)
--in the morning.

Cassandra signs then reaches in her pocket and pulls out a credit card. Norma waves it off.

NORMA (CONT'D)
Oh, no. No. We'll settle up after. You never know what may happen. You could be here for a long , long while.

Norma hands two sets of keys to Cassandra.

NORMA (CONT'D)
First two down the row. If you need anything, just dial 9.

CASSANDRA
Thank you.

Cassandra motions around the room.

CASSANDRA (CONT'D)
Does you're husband...?

NORMA
Oh, no dear. No husband. He died years ago. Now its just Henry here.

Norma takes Holmes by the arm, and cuddles up to him.

HOLMES
All these are her doing. Stitched them all herself. She's the best looking taxidermist around. Brings out the animal in everything.

He playfully grabs Norma. She blushes and pulls away.

NORMA
You old flirt.

Henry turns and exits. Norma turns to the girls and points a finger, then drops it at the knuckle, while simultaneously gesturing toward Henry. She whispers.

NORMA (CONT'D)
All talk and no follow through.

CASSANDRA
Okay. Well, uh, thank you again for the trouble.

NORMA
Oh, no trouble at all, whatsoever. Y'all girls have a good rest.

CASSANDRA
You too.

The girls exit.

EXT. MOTEL - NIGHT

The girls head toward the rooms. Lightning flashes and thunder roars.

HELEN
TMI.

Cassandra hands Penelope one set of keys. Penelope turns to Sybil.

PENELOPE
Bring my duffle.

CASSANDRA
Night ladies.

HELEN
Try and keep it down, please.

Sybil grins as she picks up Penelope's duffle. Cassandra and Helen enter the other room.

INT. A ROOM

In a room lit by a single, low watt glass bulb hanging freely downwards, the body of the Female lays stretched across a thin table. Her eyes have dead look. Bloody cloths lie on and about the body.

The FIGURE, attired in a light blue surgical gown, cap, and rubber gloves is seen only from the back, works on the body. The Figure reaches forward and then extends their arm outward, then repeats several times. They are seen holding a small needle laced with thread. In the background, Maurice Chevalier sings 'Thank Heaven for Little Girls'.

FADE TO:

INT. MOTEL ROOM - NIGHT

In a room with two beds, Cassandra rest on one bed, Helen on the other. Both are ready for bed. Cassandra reads while Helen paints her fingernails. She occasionally looks up to television.

A loud noise comes from the wall behind the headboards. The muffled sounds of sex can be heard. Cassandra and Helen look at each other and giggle.

EXT. BORDEN HOME - NIGHT

Lightning flashes, followed by the sound of thunder. Rain patters along an overhang to a wooden porch.

INT. BORDEN HOME - JACK'S BEDROOM - NIGHT - CONTINUOUS

In a dark bedroom, an alarm clock reads 4:23 AM. Jack hangs up a phone, pulls on a tee-shirt, some jeans, then shoes. He grabs his badge and weapon, then exits.

HALLWAY - CONTINUOUS

Jack walks through the house, stopping to knock on a door.

LIZEBETH'S BEDROOM - CONTINUOUS

Jack opens the door, steps in and looks over at Lizebeth, who is sleeping, covers pulled to her neck. Rain blows in through a window that is barely open. Water is on the floor and hits sneakers and a hooded jacket hanging from a chair placed next to the window. Water puddles on the floor. Jack closes the window. He walks over and places his hand on Lizebeth's shoulder, and gently shakes her.

JACK
Lizebeth. Lizebeth.

Lizebeth wakes with a start.

LIZEBETH
Uhnn. What? What is it?

JACK
I got a call. Don't know how long I'll be.

Lizebeth nods and starts to close her eyes.

LIZEBETH
What's going on?

JACK
Your window was open and your clothes got wet.

LIZEBETH
What? I thought I..Must have. Hmm. You woke me for that?

JACK
Williams Bridge is on fire. Lightning must have hit it.

Lizebeth's eyes open wide.

LIZEBETH
Need any help?

JACK
I'll call if I need anything.

LIZEBETH
Okay. Be careful.

Jack kisses her on the forehead and exits. Lizebeth looks at the jacket and water, frowns, looks around cautiously, then lays down again.

EXT. WILLIAMS BRIDGE - NIGHT

Jack's patrol car pulls up in front of a burning bridge. Rain pours and the wind blows hard. Lightning flashes frequently and thunder follows. A fire truck and a patrol care are next to a burning heap that once was an old bridge. Individuals in fire suits stand by watching. Willie talks with JOE Ball, early 30s, who is dressed in fire gear.

Jack exits the car wearing a rain poncho. He walks over to the two.

WILLIE
I was checking out those girls story when I found this.

JACK
Any ideas?

JOE
Lightning I guess. It's already gone.

The wind blows harder and thunder claps.

WILLIE
Tornados. Whole bunch of them. Bad ones. Its gonna be a mess in the morning.

JACK
Will it be safe to leave it?

JOE
River's got it now. Rain'll take care of everything else.

JACK
Wrap it up and get everyone home. We'll deal with it tomorrow.

Joe nods and heads to the others. Everyone runs to vehicles and exit the area. Willie turns to Jack.

WILLIE
There's something else. Didn't say anything in case it was related but I found an abandoned car back there.

Willie shines his light down the embankment away from the bridge. The shadowy outline of a car is present.

WILLIE (CONT'D)
I haven't had the chance to check it out yet. I was more concerned with this.

Thunder claps loudly and lightning crackles.

JACK
Can't worry with it in this. We'll get Gary out here tomorrow.

Jack's cell phone rings.

JACK (CONT'D)
Borden.
(Pause)
When?
(Pause)
I'm on my way.

Jack hangs up and heads to his car.

JACK (CONT'D)
That old oak across the way fell on the office.

WILLIE
That girl--

JACK
I'll make sure shes okay. If so, I'll take her to my place. Aileen said the road's blocked further on up. More trees. Make sure everyone's out of here. I'll call you later.

Jack gets in his car and exits. Willie looks at the bridge and watches everyone leaving, before heading back to his car. He spies something near the remains of the bridge entrance. He walks over and picks up a small torch lighter.

He looks it over, then at a what appears to be a tread track, which is fading in the rainfall. He slips the lighter into his pocket before heading to the car.

EXT. SHERIFF'S OFFICE - NIGHT

Jack's patrol car whips into the office parking lot. A larger oak tree lies across the road and on top of the building. Another tree lies in the road up the way. Jack makes his way past the branches and into the door.

INT. SHERIFF'S OFFICE - NIGHT

Daphne sits curled up in a ball on her cot in her cell. She squinches her face, bites her lip, and winces with each roar of thunder. A large tree branch extends from the roof into her cell. The door leading to the cells opens and Jack steps in.

JACK
You okay?

Thunder roars again. Daphne nods. Thunder rumbles and she gasps. Jack unlocks the cell.

JACK (CONT'D)
Come on. Lets get you out of here.

Daphne looks at him. Jack motions for her to come out. She slips on her shoes and they head into the next room. Tree branches pierce the roof into the office.

DAPHNE
Where are we going?

JACK
It'll be safe at my place tonight.

DAPHNE
What about my friends?

JACK
They'll be fine. Norma's place is made like a bunker. Besides, the roads blocked further on up. My place is back the other way. Now come on. Its getting worse by the minute.

They exit the building.

EXT. BORDEN HOME - NIGHT

Lightning flashes, followed by thunder. The patrol car pulls up and Jack and Daphne exit. They run past a covered motorcycle and a woodpile and up to the door.

INT. BORDEN HOME - LIVING ROOM - NIGHT

Jack and Daphne enter the house. Lizebeth walks down the hall. She wears a long tee-shirt style pullover. She stops when she sees Daphne. Jack turns and pulls his brow down, then takes a deep breath.

JACK
Can you get us a couple of towels?

Lizebeth runs back down the hall. Jack turns to Daphne. Thunder rumbles and she closes her eyes.

JACK (CONT'D)
You drink coffee?

Daphne nods. Jack walks past her and stops. He turns to speak but stops and looks at Daphne, who says nothing. He continues on into the kitchen. She turns back to see Lizebeth shuffling down the hall carrying two towels and some clothing. Lizebeth stops before Daphne and holds out a bundle of clothes.

LIZEBETH
I thought you might want to change into something less--

Daphne takes the clothes.

DAPHNE
Thanks.

Lizebeth down the hall.

LIZEBETH
Bathroom's on the left but you're welcome to my room. Its across the way.

Daphne moves past Lizebeth, down the hall, turning back briefly to see Lizebeth staring. She enters the bathroom.

Lizebeth watches Daphne, and turns toward the kitchen to see Jack. She offers him a towel.

LIZEBETH (CONT'D)
Here you go.

Jack takes the towel, turns to the kitchen. Lizebeth follows.

BORDEN HOME - BEDROOM - CONTINUOUS

Daphne slips out of her wet clothes, and dries off. She puts on a pair of shorts and a tee-shirt. She glances around the room. There are numerous pictures of butterflies on the walls as several real mounted ones. On a desk are two different specimens being mounted. It appears to have wings from two different species. Daphne looks it over then heads exits.

BORDEN HOME - HALL - CONTINUOUS

Daphne heads toward the voices from the other end of the house, but pauses to look into a room. There is a desk, some tools, and model airplanes throughout. A model airplane remote control sits on the table. Pictures of Jack, a woman, and a younger Lizebeth hang on the wall, as well as one of Jack and Lizebeth jointly holding the remote and looking toward the sky. Daphne then heads on down the hall.

BORDEN HOME - KITCHEN - CONTINUOUS

The phone rings and Lizebeth picks it up.

LIZEBETH
Hello? Just a second.

Lizebeth holds the phone out to Jack.

JACK
Sheriff.
(Pause)
Anyone hurt?
(Pause)
I'll be right there.

Jack hangs up. Daphne enters.

LIZEBETH
What's wrong.

JACK
Tornado ripped into Myra's roof.
Trees blocking Puenta Street on up.
And Green River pass collapsed.
Rubble blocking everything.

DAPHNE
What does that mean?

Lizebeth turns to see Daphne.

LIZEBETH
Perfect. They fit.

JACK
With the bridge out and the pass blocked, the only way out is off-road. I guess you girls will be here until the pass is cleared.

DAPHNE
How long with that be?

JACK
Given its a Saturday, and we're not exactly high priority to the state, a day or two most likely. Depends on how much damage the storm dropped elsewhere.

Jack looks out the kitchen window.

JACK (CONT'D)
Storm's easing some. I got to go take care of the mess.

Jack turns and looks at Daphne, then Lizabeth.

LIZEBETH
She'll be fine with me.

Jack pauses and nods, but continues to frown.

JACK
Coffee's in the kitchen. Don't go out until I give you a call.

Lizebeth kisses Jack on the cheek. He exits.

EXT. MOTEL - MORNING

Cassandra and Helen exit their room. Cassandra steps to the adjoining door and knocks. Sybil and Penelope step out.

CASSANDRA
Bad storm.

HELEN
Kept me up all night. Now I look just awful.

PENELOPE
So what do we do?

HELEN
I'm hungry.

CASSANDRA
Let's see if we can spring Daph, then we'll find that diner. Figure things out from there.

The girls walk up the parking lot and out to the corner. Two large trees lie across the road. They make their way down the road past storm damage, eventually entering the town. As they make their way through, they are able to see that the Sheriff's office has a tree lying on it. The patrol car is parked outside.

HELEN
Oh my god.

The girls run to the office door, and enter.

INT. SHERIFF'S OFFICE - MORNING

The girls quickly enter and see Jack picking up files. Around the room a limb protrudes through a window and water is everywhere. Papers lie scattered about.

JACK
She's fine. I came and got her during all this. She's at my place.

SYBIL
Didn't see that coming.

HELEN
Well, that's a relief. Where's the diner?

All look at Helen. Helen shrugs.

HELEN (CONT'D)
What? I'm starving.

JACK
One street down, to the left.

Penelope looks down to see a folder with picture slipped from it. The picture is of a naked body bloody in the crotch. She picks it up.

PENELOPE
Twisted.

Jack takes the folder.

JACK
On going investigation.

PENELOPE
Sorry.

CASSANDRA
So, can Daphne--

JACK
I've already called them. When they get here I'll tell them where to find you.

CASSANDRA
Thanks Sheriff.

The girls exit. Jack watches, then looks down at the photo. He slides the picture in the folder and sets it on the desk. His cell phone rings and he answers.

JACK
Borden.
(Pause)
All right. Give me a couple of minutes.

Jack closes his phone.

JACK (CONT'D)
Damn phone.

He looks around the room, and picks up a hobby knife, ponders it for a moment then puts it in his pocket. The sound of a motorcycle interrupts his thoughts.

EXT. DINER - MORNING

A motorcycle with two riders pulls up outside the window and parks.

INT. DINER - MORNING

Inside, Cassandra, Sybil, Penelope, and Helen watch as Lizebeth and Daphne enter and head down to the booth.

A single cook works and one waitress is serving coffee. Customers are spread throughout.

The waitress, AILEEN, is in her late 30s, attractive, but worn. She wears an apron over a dress.

AILEEN
Hey, Sugar. Usual?

Lizebeth nods.

AILEEN (CONT'D)
Come'n right up.

Cassandra and Helen make room for Daphne and Lizebeth.

LIZEBETH
Morning.

DAPHNE
Morning.

HELEN
Good Morning.

CASSANDRA
Hey.

PENELOPE
Hi.

Sybil waves.

CASSANDRA
How's your nose?

DAPHNE
I'll live. He actually took me to his, her, uh, their house last night during the storm.

CASSANDRA
Yeah. We heard.

There is an awkward silence. Sybil intervenes.

SYBIL
Nice bike.

LIZEBETH
Thanks. Just got it for my birthday. Jack let me find it then he paid for it. Got it for next to nothing.

CASSANDRA
My ex had one like it.

There is another awkward pause.

DAPHNE
Yeah. Uh. So. I guess we'll be staying for a day or too after all.

CASSANDRA
I think the Sheriff wanted us out if you remember.

LIZEBETH
Didn't you hear? Lightning struck the bridge last night. Burnt it to the river. And the only other way out, Green River Pass, collapsed. Its gonna take some time to clear.

HELEN
Oh, pooh.

CASSANDRA
I guess that settles that.

SYBIL
Great.

LIZEBETH
I can show you around. I'm sure the festivals still on. Just a little pick up and everything will be good as new.

PENELOPE
I did want to go back to that museum.

LIZEBETH
Sure. Norma knows everything about everyone now and then.

CASSANDRA
Is your father okay with this?

LIZEBETH
He trusts me.

CASSANDRA
I guess we're all yours then.

Daphne holds up a menu. Penelope opens her bottle of pills.

DAPHNE
What do you recommend.

PENELOPE
I need to hit the pharmacy.

Lizebeth waves toward Aileen and talks.

EXT. GREEN RIVER PASS - MORNING

The Sheriff's patrol car pulls up to the pass, which is filled with rubble. Several tractors with chains running from their rear to around the boulders sit nearby.

Jack exits his vehicle and walks up to two men. Michael BEAR Carson is in his late 30s. DOUG Clark is in his late 40s. Several other men move about nearby.

JACK
Gentlemen.

DOUG
Its no good, Sheriff. We got problems. Some of the boulders are too big for the tractors.

BEAR
And Ottis' dozer is down. He says someone done something to it. Stole some gas, fuses, and work stuff too.

JACK
Yeah, well. You know Ottis. He probably used it on a site and forgot it. Not exactly all together now is he?

Bear and Doug laugh slightly.

JACK (CONT'D)
All right. I've contacted the state. All we can do is wait for them. Probably be a few days. Storm damage all over the state. Lines down and what-not. Town called Graysville nearly got leveled, so we are low priority at the moment.

Doug holds out two small pieces of metal with wires attached to a small mechanism. Jack takes the pieces and inspects them. Bear points to the rubble.

BEAR
About Henry's fuses. We found these in there.

DOUG
I think they may be part of a remote detonator. Saw a lot of 'em in with my unit.

JACK
Who all knows about this?

BEAR
Just us. We got here before the others. Figured we'd talk to you first off.

JACK
Good. Tell you what. How about we just keep this between us, okay? I'm looking into some stuff and I don't want people wagging they tongues over this just yet.

Bear and Doug nod.

JACK (CONT'D)
Why don't you and the boys head back. Give Myra a hand, maybe help get things ready. We'll just keep things going like nothing happened.

Jack heads to the car. He studies the objects, and then places them in the glove compartment along with a torch lighter before exiting.

EXT. TANTALUS, AL - MID MORNING

The girls, along with Lizebeth, exit the motel lobby and head toward Jack's car. Penelope is excited. She carries a copy of the book 'A Murderous Little Town'.

HELEN
This town is creepy. Ultra creepy. Mega creepy. Ultra mega--

PENELOPE
Yeah. Great isn't it? So wicked. I want to make a film about this place.

LIZEBETH
Really? Why?

They all get in the car. Lizebeth drives. The car pulls out into the road and speeds away.

INT. CAR - MID MORNING

Penelope continues on about the city.

PENELOPE
Are you kidding me? Small southern community. A burned witch. A history of murder. And a town named for Hell. A festival to celebrate. It's a prebuilt horror movie in and of itself.

LIZEBETH
Glad you like it. But I don't think the town folk would go for it. They generally avoid talking about the murders.

PENELOPE
Then why the Founders Day festival?

LIZEBETH
Its more about celebrating the rebirth of the town. When they burned the first murderess, Belle Gunness, embers from the fire drifted onto some of the buildings--

PENELOPE
That's when the whole town burned down. Prometheus became Tantalus.

LIZEBETH
Exactly. People know the history but they'd rather focus on the future.

HELEN
Future? No offense but there really isn't much here.

LIZEBETH
True. The towns only known for two things; the murders and the festival. The festival was set up years ago to make people forget about the past. It used to be a big deal but in recent years its declined. Ever since the Bathroy Festival came out up the way. Folks there would come here or end up here as well, which really gets some in Tantalus all worked into a tizzy. So the town don't promote it like they used too.

The girls get quiet.

CASSANDRA
So, you know about us, right?

LIZEBETH
Sure. Not hard to figure out.

CASSANDRA
And you're okay with it?

LIZEBETH
Sure. Jack may seem like an ass sometimes, act that way too, but he's pretty open minded. Sort of rubbed off on me I guess. Taught me a lot after him and mom started dating.

CASSANDRA
Jack's not your--

LIZEBETH
Yeah he is. Just not my biological one. He adopted me right after they got married. I was seven.

Lizebeth pulls the car into a parking lot around the town square. All exit the vehicle.

EXT. TOWN SQUARE - MID MORNING

The girls exit the car and walk through town. Individuals pick up debris and set up stands. Some wave at Lizebeth and she to them. Some stare, point indiscreetly, and whisper to one another as the group passes.

CASSANDRA
What about your real dad?

LIZEBETH
I met him once when I ran away 'cause I was mad at Jack. Looked him up. It didn't go so well. He told me he didn't have no daughter. Shut the door in my face. Since mom-
(Pause)
Since mom passed on, its just Jack and me.
(Pause)
Anyway. Most of the stuff will be in the afternoon and evening, given the storm, but it'll be fun, I promise.

The girls stop in front of a large tent and step inside.

INT. TENT - MORNING

MYRA Hindley, thin, in her late forties, is hanging up a quilt. Several hang around the room on display and are tagged with names. The girls spread out looking at them.

LIZEBETH
Hey Myra. How's your house?

MYRA
Oh. Hey Lizebeth. Brad and some of the boys are taking care of it. Nothing I could do but sit around and fret. Thought I'd come help set up. Take my mind off it for a bit.

Cassandra points to one of the quilts on display.

CASSANDRA
These are beautiful. Are they hand sewn?

MYRA
Oh yes. Almost a lost art elsewhere, but around here, a few have passed down the skill.

Cassandra looks at the tag.

CASSANDRA
Gary Ridgeway. From the station? He doesn't seem the type.

MYRA
Yes, well he was somewhat sickly as a child. His mother taught him to keep him busy when he was confined to the bed. He really took to it and now he's the best stitch around.
(Pause)
I'm Myra Hindley by the way. Have we met? Some of ya'll look familiar to me.

CASSANDRA
I don't think so. I'm Cassandra. This is Daphne, Penelope, Sybil, and Helen. We're just passing through.

LIZEBETH
Bridge and pass has them stranded.

MYRA
I see. Where you girls headed?

CASSANDRA
Bathroy.

There is a change in Myra's expression and tone.

MYRA
Oh. Well. Enjoy yourselves.

Myra turns back to her work. Cassandra motions for everyone to exit.

EXT. TANTALUS, AL - MORNING

The group exits then walk further along.

CASSANDRA
Well. That sucked the wind out of her sails.

LIZEBETH
Myra's one of those tizzy types I mentioned. A bit old fashioned. A bit religious too. Her and her son, Brad.

Lizebeth points across the way to Brad Hindley, who stands with Gary and two other men.

DAPHNE
Oh yeah. We met him at the station last night.

HELEN
The stutterer.

LIZEBETH
You'd stutter too if your dad slapped you around. Beat him every day it seemed until he was twelve.

Daphne stiffens and frowns.

LIZEBETH (CONT'D)
One day Brad had enough. Something snapped. He took a hatchet and axed him right in the privates.

The girls all grimace.

CASSANDRA
Did he kill him?

LIZEBETH
Nah. He committed suicide about a year later. They said because Brad cleaved it so bad it couldn't be reattached. Brad' stuttering started thereafter.

HELEN
And they didn't send him to jail?

LIZEBETH
Dismissed charges. Said it was self defense. Turns out his dad was doing other things to him as well.

DAPHNE
That's got to screw you up.

LIZEBETH
He ain't exactly right in the head sometimes. Kinda runs in the family. Myra had some problems too. She blamed herself and got institutionalized for a short while. Brad' lived with Norma until she got out.

HELEN
The weird taxidermy motel lady?

LIZEBETH
His grandmother. His family and Norma and Albert all lived on their farm together.

CASSANDRA
And they didn't try to stop what was happening?

LIZEBETH
They lived in separate houses. Albert was dying during the time. I don't think Norma wanted to know.

HELEN
The poor man.

LIZEBETH
For some reason he took up with Gary thereafter. Gary sort of took him in. Looks after him.

Cassandra stares at the men for a second.

CASSANDRA
How close are Brad and Gary?

LIZEBETH
Pretty close I guess.

Cassandra looks to the others who all make signs of acknowledgment.

LIZEBETH (CONT'D)
What?

CASSANDRA
A leopard recognizes another leopard by its spots.

LIZEBETH
What? I don't under..Oh. You mean? You think? Seriously?
(Pause)
Because of what happened to him?

CASSANDRA
Trauma doesn't make you gay. Its natural. You're born that way. Its just what you are.

LIZEBETH
Wow. But Brad is all manly and religious. Always in church. Always talking bout God and such.

PENELOPE
He's masking. Appealing to male stereotypes that's expected.

DAPHNE
A guy like that in a town like this. What would happen if he didn't keep quiet?

DAPHNE (CONT'D)
And his Mom knows.

HELEN
Uh huh.

CASSANDRA
And doesn't approve. That's why we got the cold shoulder back there.
(MORE)

CASSANDRA (CONT'D)
I don’t think she’s going to care for you much after today. Sorry.

Lizebeth focuses on Daphne.

LIZEBETH
Nothing new.

Lizebeth stops and looks at the girls.

LIZEBETH (CONT'D)
And its not like I had designs on Brad. Or anybody else from around here.
(Pause)
You know what a panther is?

HELEN
A big black cat?

LIZEBETH
Actually, its a leopard. You just can’t see its spots because they’re hidden under the dark.
(Pause)
Sometimes I wonder if the panther knows if its spotted or not?

Lizebeth smiles and walks ahead of the girls.

HELEN
Why does everyone in this town talk in riddles?

The remaining move to catch up to Lizebeth.

INT. DINER - AFTERNOON

Aileen flips an ‘open’ sign on the door to read ‘closed’. She turns and heads toward the kitchen. She enters to see the cook, ED Gein, late 50’s, thin, and gaunt, bundling together a bag of trash.

AILEEN
You bout finished, Ed?

ED
Yes ma'am.

AILEEN
You’ve known me forever, Ed. Try calling me Aileen sometime.

ED
I'll try, ma'am.

Ed gathers up the trash, and exits through a rear door.

EXT. DINER - BACK ALLEY - AFTERNOON

Ed walks to a dumpster, opens it and prepares to throw in the trash. He stops and peers into the bin. There is a large, rolled piece of a quilt half covered by trash. He sets his bag down, reaches in the bin, and moves a bag a trash. Beneath the bag, at the end of the rolled quilt, hair extends out. Ed jumps back in horror.

ED
Ms. Wournos!

Ed runs back through the door.

INT. SHERIFF'S OFFICE - LATE AFTERNOON

Jack sits behind his desk, which is filled with un-filed papers, working. Plastic covers the window. Willie talks on the phone.

WILLIE
Alright. We'll look for them on Thursday. Thanks again.

Willie hangs up the phone.

WILLIE (CONT'D)
State's sending two ABI's out when the pass is cleared. Says it will be at least Thursday.

Jack takes off his glasses and pinches the bridge of his nose.

WILLIE (CONT'D)
You alright?

JACK
Fantastic.
(Pause)
This used to be an easy job. What went wrong?

WILLIE
Gunness curse.

JACK
Seriously? That’s the best you can come up with? A 300 year old supposed curse?

WILLIE
She said she would return.

JACK
In spirit. Do you believe in spirits now?

Willie shrugs his shoulders.

WILLIE
I don’t know. I mean, what about Tinnings and Hoyt? They were a lot like the Gunness murders.

JACK
How? Tinnings killed her husband and his mistress by castrating him and then choking her by forcing ‘it’ down her throat. That’s not the same as turning around and stitching it to her.

Holmes walks in with a folder.

JACK (CONT’D)
And the only thing Hoyt had in common with Gunness was that both killed men and women. In pairs.

HOLMES
Belle Gunness? the so called ‘Body Seamstress'?

WILLIE
Yeah.

JACK
Willie here seems to think that the curse she put on the town is true.

WILLIE
I’m not saying it was the spirit of Gunness returned. I’m just suggesting that people around here are aware of the stories and someone’s using it to their advantage.

HOLMES
I've read that account. I believe she was most likely suffering from schizophrenia amplified by feelings of homosexuality in a sexually repressive social environment.
(Pause)
Perhaps Willie is correct in his assumption.

JACK
So I should be looking for someone who thinks they are like Gunness?

HOLMES
Not necessarily. Just someone who is using the story as a basis for their actions. Gunness was an extreme case. One that required the combined effects of mental illness and a sexual orientation that was not conducive to her specific social environment.

JACK
English Henry.

HOLMES
Schizophrenic and homosexual in a time and place where neither were understood or tolerated.

WILLIE
Ah.

HOLMES
The person doing this--

Holmes hands Jack his folder.

HOLMES (CONT'D)
--probably either suffered long term abuse or from a traumatic event or series of events that reshaped their personal understanding of their place in the world.

JACK
How old would they have to be in order for this event to affect them?

HOLMES
Old enough to remember and be aware of it, but only to a degree.

Jack frowns.

JACK
Country doctor and psychiatrist to boot.

Jack opens the folder and reads.

JACK (CONT'D)
Girl. Damn. At least tell me she was already dead when she was altered.

HOLMES
Appears so. I sent them to the funeral home and told Henry Lee to keep them till the state shows up.

Jack reads aloud.

JACK
Blunt force trauma to the nose.

HOLMES
I've only done a cursory pass but COD appears to be the same as the first. Being as he was kept in storage, I don't know when the man was done. I'm guessing the girl was killed sometime yesterday, late evening, give or take.

JACK
Anything else?

HOLMES
Not much other than it's definitely his.

WILLIE
Any id's yet?

JACK
Nothing conclusive on her. But Gary called and said that car you found had a campus parking sticker and number. I called the school and gave them the number. Id matched to a Chloe Lutz, a registered student.
(MORE)

JACK (CONT'D)
Again, no clear picture why she was here. But given that she’s a young girl alone--

HOLMES
The festival at Bathroy.

JACK
That's what I’m thinking. But she wasn’t reserved there.

Jack picks up a file and hands it to Holmes, who begins flipping through the pages.

JACK (CONT’D)
As for the other. Meet Edmund Kemper. On parole but failed to report in four days ago. He has a record of violent behavior toward women. One in particular.

Henry’s eyes draw in slightly.

HOLMES
She has a restraining order against him.

JACK
For domestic abuse and stalking. Unsure why he was here as well but I’m thinking he was headed to the same place.

Holmes says nothing but continues to stare at the file.

JACK (CONT’D)
Two victims. One is directly connected and the other is potentially of the same nature.

WILLIE
Hounds pointing up the right tree if you ask me.

JACK
I’ll check and see what those girls will own up too.
(Pause)
With Aileen knowing, there ain’t no keeping it a secret for long that someone is dead but let’s keep the details between us. Last thing I want is this curse thing addling everyone.

Holmes and Willie agree.

EXT. TARTALUS, AL - NIGHT

In the center of the town, all around the town square, festival lights glow in the darkness. A band plays from the gazebo as couples dance in front. Stands and tents dot the area. Game stations and food booths set the stage for a carnival atmosphere. People wander about, playing games, eating food, and stopping to talk to others.

Lizebeth and the girls stand at a game booth. Daphne tries to set up a bottle using a pole with a string with a ring attached. She fails repeatedly as the others encourage her. She slams the pole down. The others laugh.

DAPHNE
Damn.

LIZEBETH
Here. Let me show you how its done.

Lizebeth picks up the rod, hooks the bottle, and maneuvers it to an upright position. Lizebeth points to a toy stuffed bear and a game worker hands it to her.

Lizebeth takes the bear, and gives it Daphne.

LIZEBETH (CONT'D)
Its what you wanted, right?

Daphne looks at the bear, then at all the stuffed dolls. They are all the same.

DAPHNE
Yeah, I guess.

Lizebeth starts walking toward the music.

SYBIL
How'd you do that?

LIZEBETH
Been doing that since I was six.
Jack taught me how. He took my mom
and me here on their first date.
He won her this here you know.

Lizebeth pulls on her butterfly necklace.

LIZEBETH (CONT'D)
She gave it to me the day before
she passed.
(MORE)

LIZEBETH (CONT'D)
She said, 'everyone thinks a butterfly is beautiful, but they never consider the changes it has to go through to get that way.'

There is an awkward pause. The group stop at an area where couples are dancing to music from a band located in a gazebo. Tables stand on the outside area and the girls sit down. They watch, chat, and listen to the music for a few seconds.

Two young girls walk past the girls. Camilla Fish and Hero Lucas, both seventeen, stop briefly and speak to Lizebeth.

CAMILLA
Lizebeth.

HERO
Lizebeth.

CAMILLA
Didn't expect to see you hanging around here.

Camilla grins as Hero suppresses an abortive laugh. Lizebeth frowns slightly but says nothing.

CAMILLA (CONT'D)
Anyway. We're headed over to Echo's. She's having a party. You invited?

LIZEBETH
I'm with friends.

CAMILLA
Oh. I see. Friends. Well. I'm Camilla. This is Hero.

The girls acknowledge each other.

CAMILLA (CONT'D)
Well, I'm sure Echo won't care if you come and hang out.

Hero again suppresses laughter.

CAMILLA (CONT'D)
But you might want to consider it.

Camilla gestures toward Gary, Brad, LEONARD Lake, and DAVID Selpe, who are talking. Leonard is in his early 20s, tall, broad, muscular, and handsome. Leonard is thin, blond and in his late 20s. They smile at the girls.

CAMILLA (CONT'D)
I hear some of the boys are looking to dance. That might get awkward.

Camilla and Hero giggle and then continue on.

CASSANDRA
Friends?

LIZEBETH
Not so much anymore. All of us used to play together. Sometimes we'd go over and see Norma and Albert. Camilla's their granddaughter. They always had cookies and stuff.

CASSANDRA
Brad is her cousin?

LIZEBETH
Older, yeah.

HELEN
Again, with the creepy taxidermist lady.

LIZEBETH
Norma's sweet. She picked up stuffing over the years from Albert. Camilla and I, we used to sneak into the basement and play with his stuff. After the incident with Brad and his father, Albert died and Norma just couldn't live there anymore. That's why she bought the motel from the Bate's. She kept the farm though. Just couldn't let it go for some reason. Myra never went back either.

Gary, Brad, David, and Leonard approach the table.

GARY
Ladies.

Helen, Cassandra, and Lizebeth smile slightly. Penelope pulls closer to Sybil.

HELEN
Hello.

LIZEBETH
Boys.

CASSANDRA
Hi.

GARY
You girls going to dance tonight?

DAPHNE
Don’t know. Are you boys going to dance tonight?

Brad stiffens slightly as Daphne smirks. Gary smirks.

GARY
I suspect some of us will.

Leonard steps up to Helen.

LEONARD
Ma’am. Would you’d care to dance?

Helen looks to the girls, who say nothing.

HELEN
I...uh, sure. Why not. Might as well have fun, right?

Helen puts her hand out. Leonard takes it. They head to the dance area. David looks at Lizebeth.

LIZEBETH
Come’on David. Just one.

Lizebeth exits with Leonard. Daphne frowns. Brad stands by awkwardly. Penelope looks at the others.

SYBIL
I could use a beer. What about you Daph? Pen? Cass? Let’s go get a beer.

CASSANDRA
I’m fine. You go ahead.

The girls look at Cassandra. She nods. They exit.

BRAD
I’m go..going..ing to che...ck on mom.

GARY
All right. I’ll be here. Bring me back a beer.
(Turns to Cassandra)
Anyways. Just stopped by to tell you I’ll have your car runable by tomorrow. Can’t really get the body work done given that I ain’t got the parts and no way to get them.
(MORE)

GARY (CONT'D)
But got it so it'll get you where you're going. That is when the pass is cleared.

CASSANDRA
Thanks. I'll come settle up with you tomorrow.

GARY
No rush. Like I said. Ain't going nowhere till the pass is cleared.
(Pause)
Ya'll still headed to Bathroy?

CASSANDRA
I doubt it. By the time we can get out, I'll need to head back.

There is a long pause.

GARY
You with one of them?

CASSANDRA
No. You with Brad?

Gary looks at Cassandra questioningly and shocked.

CASSANDRA (CONT'D)
I'm just here for a few days, making conversation. Can't be easy keeping a secret in a town like this.

GARY
Look. I'm not...
(Looks around)
No one around here...Yeah. How'd you--

CASSANDRA
A leopard recognizes another leopard by its spots.

GARY
We'd leave, but his moms here. Brad has a kind of thing with his mom.

CASSANDRA
You should get out anyway. It's easier where there are others. There are groups, you know. Even on campus.

GARY
Where do you go to school?

CASSANDRA
Montevallo.

GARY
I towed a car in early today with specialty tags from there.

CASSANDRA
Really? That's odd.

GARY
Yeah. We don't get many abandoned vehicles around here.
(Pause)
Me and Brad. You're only the second person I ever told that to.

CASSANDRA
It gets easier.

Cassandra looks at the others dancing.

CASSANDRA (CONT'D)
Helen's right. We should at least have fun. Think Brad would mind?

GARY
Well, its not like you're competition. Besides, we still have a reputation to uphold.

CASSANDRA
For now.

Both smile.

GARY
For now.

Gary and Cassandra head to the dance floor. Brad approaches with two beers. He stops, frowns, throws one beer in the trash and walks away. He passes Jack.

JACK
Brad.

Brad says nothing but stalks away as Jack continues to the edge of the dance area. He watches everyone dance. The music stops. Everyone claps. The crowd breaks up as the band takes a break. The girls and guys head back to the table but stop to speak with Jack.

CASSANDRA
Sheriff.

JACK
Miss. I need to ask you ladies a question.

Jack pulls out a folder and hands it to Cassandra.

JACK (CONT'D)
Do you recognize any of these people?

Cassandra stiffens as she flips open the file. Helen looks shocked.

CASSANDRA
Oh my god. Chloe.

Jack reaches over and takes the file.

JACK
Lets sit down for a moment.

The group moves to a table and some chairs and take seats. Cassandra is crying. Helen appears stunned.

JACK (CONT'D)
Where are your friends?

LIZEBETH
They went to get something to drink. I'll go find them.

Lizebeth exits.

JACK
Does she have any family? Kinfolk?

CASSANDRA
She was an only child. Her parents died a few years back. I don't know of any others. When did... What happened?

JACK
Found her today. In the dumpster behind Aileen's.

CASSANDRA
Murdered? Here?

JACK
Appears so. Sometime yesterday. Possibly around when you all arrived.

CASSANDRA
She wasn't with us.

GARY
The car I towed--

JACK
It belonged to her.

Jack opens the folder again.

JACK (CONT'D)
What about him?

Cassandra gasps again and begins to cry.

CASSANDRA
Eddie.

Cassandra looks at Jack. Lizebeth, Daphne, Penelope, and Sybil all run up to the table.

CASSANDRA (CONT'D)
(Indicating to her group)
We were all together. They weren't with us.

DAPHNE
She was supposed to meet us at Bathroy.

JACK
What about Kemper?

DAPHNE
Eddie?

CASSANDRA
They're both here. Both dead.

DAPHNE
What the hells going on?

JACK
Well now, that's the question, isn't it?

DAPHNE
Look, we had nothing to do with this, okay? We were all together. They weren't with us. Chloe was supposed to meet us at Bathroy.

JACK
And Kemper?

CASSSANDRA
I don't know. He's my ex. We're divorced.

Jack looks questioningly.

DAPHNE
Its complicated. But I'm telling you. They didn't come with us. We were supposed to meet up with Chloe.

CASSANDRA
And I have no idea why Eddie is here. He's not supposed to be anywhere near me.

Jack looks incredulously at the group then lets out a breath.

CASSANDRA (CONT'D)
I know you have questions. But can they wait till morning?

JACK
All right. You're going nowhere tonight. We'll do it in the morning. I'm going to need to see each of you. Get a statement. And I need at least one to make positive ids, other than just these pictures.

CASSANDRA
Yeah. Okay. I... I'm just going back to the room. I just...

All the girls agree. Daphne helps Cassandra up.

DAPHNE
Is it okay with you if I--

JACK
Yeah. Just don't skip out on me.

DAPHNE
Not like we can.

LIZEBETH
I'll ride'em over. Meet you back at the house in a bit.

Jack nods and hands Lizebeth his keys. Lizebeth and the girls exit.

JACK
I need to take a look at that car. I'm going to stop at the office and then I'll meet you there.

Gary and Jack exit. Leonard and David look at each other questioningly. Brad walks up and frowns at the departing Gary.

EXT. MOTEL - NIGHT

Cassandra, Helen, Penelope, Sybil, Daphne and Lizebeth come before a hotel door. Cassandra and Sybil both pull out keys, each to a different door. They open them respectively. Penelope heads into the door opened by Sybil, and Helen enters the one opened by Cassandra. Cassandra turns to Daphne.

CASSANDRA
In here.

DAPHNE
I'll be there in just a minute.

Cassandra enters and shuts the door. Daphne turns to Lizebeth. There is an awkward silence.

LIZEBETH
I'm sorry about y'alls friends. Y'all gonna be alright?

DAPHNE
Yeah. Pen and Sybil didn't care for Chloe. Helen's oblivious to everyone. I'm just worried about Cassandra.

There is another awkward silence.

DAPHNE (CONT'D)
Oh. Your clothes. Give me a second to change and I--

LIZEBETH
Hang on to 'em. It'll give me an excuse to see you tomorrow.

DAPHNE
Well, thanks for everything. I guess I need to--

Lizebeth lurches forward and draws Daphne into a kiss.

LIZEBETH
Been wanting to do that all day.

DAPHNE
I...uh...you want to go somewhere and...talk, maybe?

Lizebeth smiles and shakes her head.

LIZEBETH
Wish I could, but Jack's expecting me. We'll talk tomorrow. Just you and me.

Lizebeth reaches out once more and kisses Daphne softly.

LIZEBETH (CONT'D)
I'll be dreaming about you tonight.

Daphne watches Lizebeth get into the car and drive away.

EXT./INT. SERVICE STATION - NIGHT

Jack stands next to a small vehicle. Gary exits the garage and offers Jack a key.

GARY
Hide-a-key. Rear bumper.

Jack pulls on rubber gloves, and opens the driver's side door on a small car. He aims a flashlight into the interior and opens the glove box, revealing it to be empty.

GARY (CONT'D)
I looked around. No registration. No papers. No tag. Just that specialty school plate. Someone cleaned it out.

Jack aims the flashlight to the passenger side floorboard. A small dark stain is visible.

JACK
Did you get on this side?

GARY
Just the driver's side.

He sticks a finger in the stain, then raises it to the light.

JACK
You cut anywhere?

Jack turns the flashlight on Gary. Gary raises his hands, which have minor nicks on them and one Bandaid.

GARY
Are you kidding? I'm a mechanic.
But that's not mine.

Jack pulls out a pocket knife. He cuts out the bloody patch.

GARY (CONT'D)
You think the guy killed the girl?

Jack points to his kit.

JACK
I think its more complicated than
that. Hand me a bag, will you?

Gary holds the bag open. Jack drops the carpet piece in.

GARY
Them girls don't seem the type.

JACK
One thing I've learned over the
years about folks and murder. No
such thing as type. No one is who
they seem to be and nothing is as
it should be.

Jack seals the bag as he stands.

INT. MOTEL ROOM - NIGHT

In a room with two beds, Cassandra and Daphne rest on one bed, Helen on the other. All are ready for bed. Cassandra stares blankly ahead. Daphne sits on the edge of the bed, lost in thought. Helen sits on the other bed as she paints her toenails. She occasionally looks up to television.

A loud noise comes from the wall behind the headboards. It continues to grow in sound.

The muffled sounds of sex can be heard. Helen grabs the television remote and turns the volume up.

INT. ANOTHER MOTEL ROOM - NIGHT

In a darken room with two beds, two shadowed figures, lit only by outside moonlight, are engaged in sexual play.

Sybil lies face up on the bed. She is blindfolded and her arms are pulled tightly to either side of the bed. Each one is bound at the wrist by handcuffs and a chain that extends to a leg beside the bed, where it is clamped off. Her legs are tied off in a similar manner but are loose enough for her to bend them at the knees.

Penelope is on her knees at the foot of the bed, just below Sybil. She has on gloves, knee high leather boots, a garter and fishnet stockings. She clutches a leather riding crop in one hand.

Penelope rises up, draws back the crop and strikes Sybil. Sybil gasps. She hits her several more times before she gets off the bed. Sybil listens as Penelope walks to the bathroom, and shuts the door.

SYBIL
No. Please!

Sybil listens for a moment. She hears the sound of the shower.

PENELOPE
You bitch! Don’t tease me.
(Pause)
Why the hell’d you bring this stuff if you’re not going to follow through?

Sybil struggles against the cuffs.

SYBIL
Christ. Come on.

Sybil listens as the shower continues. She writhes, struggling against her chains.

INT. MOTEL ROOM - BATHROOM - NIGHT

Penelope is in the shower. The sound of thumping coming from the next room is heard. She smiles and whispers.

PENELOPE
You'll always be my girl.

NT. MOTEL ROOM - NIGHT

Sybil ceases to struggle as the sound of a door opening is heard and footsteps approach the bed. A shadowed, gloved hand reaches out and touches Sybil's thigh, slowly moving upward. Sybil gasps slightly as the hand slowly works its way up Sybil's body, past her mid section and on up. A single finger circles Sybil's lips, as Sybil attempts to kiss it.

SYBIL
Pretty please--

The finger crosses the lips in a 'quiet' motion and Sybil pauses. The finger traces down over the chin and down the body. Sybil's mask is pulled off and she opens her eyes. A hand covers her mouth. Her eyes widen. She gets a horrified look, and muffled screams come from her mouth. She begins to jerk, struggling against the bed, banging the headboard against the wall. An open palm slams her upwards in the nose.

INT. MOTEL ROOM - NIGHT

Cassandra, Daphne and Helen are once again interrupted by noise from the next room. This time it is much louder. Cassandra pounds on the wall.

DAPHNE
Come on. Give it a rest already.

The sound subsides.

DAPHNE (CONT'D)
No respect for the dead.

She turns to Cassandra buy who says nothing. Daphne mouths the words 'sorry'.

EXT. TARTALUS, AL - NIGHT

In the center of the town square, all the lights have been turned off. Everyone has gone except Leonard, David, and Brad who sit on a bench. They are drunk. David has passed out. Leonard attempts to pay attention to Brad.

BRAD
So I said.. I said.. you.. you
you're not suppo... posed to dance
with.. . her.
(MORE)

BRAD (CONT'D)
And he said, ‘It’s not li..like we’re married’ And I said, ‘Just for that... I’m never gah... gonna be with you aga... again’.

LEONARD
Man. That’s so... so--

Leonard’s eyes widen.

LEONARD (CONT’D)
Brad. Are you gay?

BRAD
Shhhhhh.

Leonard and Brad stare at one another. After an awkward pause, Leonard starts to laugh, then Brad.

LIZEBETH
You had me going, Bro.

BRAD
Its..its..its late. I gotta go.

Leonard gets up. Brad collapses onto the bench fully.

LEONARD
Where’s the truck?

Brad points down the street.

LEONARD (CONT’D)
Why’d you park so far away? Go get it.

BRAD
All... right. I’ll pick you... you... up. But you’re dah.. driving cause I’m... I’m drunk.

Brad staggers away. Leonard lies down and passes out.

Brad heads toward the vehicle, struggling to find his keys in his pocket. He gets them, drops them, reaches to pick them up, staggers and falls down. As he attempts to get up, he rolls over and lays in the street. He closes his eyes and when he opens them again, he sees a dark figure in heavy shadow standing over him, a flashlight shining in Leonard’s face. As he recognizes the figure, Brad’ posture lightens and his eyes widen a bit.

BRAD (CONT'D)
Oh. Hi. I... I... I... was just on... on... on my way to gah... gah... get my truck.

As Brad tries to get up, the Figure draws back the flashlight, swings and knocks him out.

INT. A ROOM - NIGHT

In a dimly lit room, the body of Brad lays unclothed, stretched and tightly bound across a thin table. As he struggles, he find's that his head is strapped down and his mouth is filled with cloth which shows from beneath a single piece of duct tape. He can see only a sparsely furnished room with a small table filled with several unidentifiable objects. In the corner there is something large covered with sheets.

From the dark recesses, a FIGURE enters. The individual is seen only from the back, but is attired in a surgical outfit. He comes to stand next to Brad but says nothing. Brad's eyes widen.

INT. MOTEL - MID MORNING

Helen wakes. Cassandra and Daphne are dressed. Daphne knocks on the wall adjoining Sybil and Penelope's room.

HELEN
I barely slept a wink.

DAPHNE
Come on, Ladies. Time to get up.

No one answers.

CASSANDRA
Just let them be. They had a long night. I'll handle this.

HELEN
Can you believe those two? Even after what happened yesterday.

DAPHNE
You know Pen. It probably just fueled the fire.

HELEN
Want me to come with you?

CASSANDRA
We got it. Get some more sleep.
We'll be back after its done.

Helen lies back down. Cassandra and Daphne exit. Willie is in his car in the parking lot just outside the door.

INT. PATROL CAR - MID MORNING

Cassandra and Daphne get into Willie's patrol vehicle.

WILLIE
Morning ladies.

CASSANDRA
Morning.

DAPHNE
Morning.

He pulls the car onto the road.

WILLIE (CONT'D)
I know this is going to be hard on you ladies. I just hope you prepared yourself.

DAPHNE
Is that even possible?

WILLIE
Never enough I guess.
(Pause)
Well. I know its a tragedy and I wish ya'll could have come under better circumstances. But at least ya'll are getting to know Lizebeth. Lord knows she could use some friends.

CASSANDRA
She doesn't have many friend?

WILLIE
Not any worth spit in my opinion.

DAPHNE
How come?

WILLIE
Well, Lizebeth's had some tragedy herself. You know about her mom, right?

DAPHNE
She said she died.

WILLIE
A little more to it than that. When Lizebeth was 13, she came home to find Iris hanging from a tree in the front yard.

CASSANDRA
Oh my god.

DAPHNE
Horrible.

WILLIE (CONT'D)
No one every figured out why she did it. If Jack knows he kept it to himself. After that Lizebeth sort of withdrew from the world. Stopped being around her friends. Showed no interest in nothing. Its a time of change as you know. And people being idiots and kids being cruel. Two and two came to one and, well--

CASSANDRA
She was ostracized.

WILLIE
If that means cut out, yeah. Ya'll the first people she's connected with.

Willie pulls into the lot before the sheriff's office and stops. Looks to the girls.

WILLIE (CONT'D)
Look. At the end of the day, it's clear to me which way Lizebeth is going to bend when the wind blows. Jack may not see it, but I do. But I've seen her grow up and I don't want nothing to hurt her, so just be aware of that, okay? I'm hoping y'all help her along.

Cassandra and Daphne exit the vehicle. Willie rolls down a window.

CASSANDRA
You're a good man deputy.

WILLIE
Not good enough. Sorry for y'alls loss. If ya'll don't mind, tell Jack I'm headed home and I'll see him in later.

EXT. SHERIFF'S OFFICE - MID MORNING

The girls wave goodbye as Willie drives off. They then head toward the sheriff's office.

INT. SHERIFF'S OFFICE - MID MORNING

Cassandra and Daphne enter the office and stop near the door. Jack and Lizebeth both stand as they enter.

JACK
Lizebeth, would you mind answering the phones?

Lizebeth looks at Daphne and then smiles slightly.

LIZEBETH
I got it covered.

Jack, Cassandra, and Daphne exit as Lizebeth watches. Daphne turns as she is leaving and waves, giving a sympathetic smile. Lizebeth smiles broadly and waves. She then walks to Jack's desk and sits. She yawns and rubs her eyes. She sees a drawer that is slightly open with the corner of a plastic bag sticking out. She opens the draw, and pulls out the bag which contains two used blasting caps. She stares at it for just a second and then frowns. She looks in the draw further and pulls out a bag with a torch lighter.

EXT./INT. LUCAS' FUNERAL HOME - MID MORNING

Jack's patrol car turns into a parking lot past a sign reading Lucas' Mortuary. Jack, Cassandra, and Daphne exit and enter the building.

All three stop in the lobby. Jack heads down the hall.

DAPHNE
You want me to do it?

CASSANDRA
Yes... No. I think I need this. I have things to say to them both, even though--

Jack returns and motions for Cassandra to follow him. Jack leads her down another hall and they stop before a door.

INT. LUCAS FUNERAL HOME - EMBALMING ROOM - MID MORNING

Jack leans in the room and looks at Holmes, who stands over an embalming table. White cloths covers what appears to be two bodies on separate tables. Holmes nods and Jack exits. Holmes looks down at the sheet and takes a deep breath.

Jack and Cassandra enter the room and approach the table.

JACK
Are you ready?

Cassandra nods. Holmes pulls back the sheet to reveal Eddie Kemper. Cassandra gasps and steps back. Tears well up in her eyes, and she nods her head. Holmes re-covers the body. He does the same for the second. Cassandra weeps. Holmes pauses and looks to Jack. Jack nods.

HOLMES
How well did you know her.

CASSANDRA
Well. We were a a couple for a while.

JACK
I assume you were intimate, then.

Cassandra looks questioningly.

JACK (CONT'D)
I'm not trying to be crude. Its relevant.

CASSANDRA
Yes.

HOLMES
Did she have any recent surgery?

JACK
Was she different in any way?

CASSANDRA
I don't--

HOLMES
Physically. Was she a transsexual?

CASSANDRA
What? No. Look. What's this about?

Jack motions for Holmes to uncover the body completely. As he does, Cassandra gets a horrified look, turns and regurgitates into a trash can. Holmes re-covers the body. Cassandra rises and looks at Jack and Holmes.

CASSANDRA (CONT'D)
Jesus Christ! What the hell!

JACK
I take it that wasn't there before?

CASSANDRA
No. Has it been...sewed on?

HOLMES
Looks to be. Very recently.
Somewhat skillfully.

CASSANDRA
Oh god. Was she--

HOLMES
I don't think so.

CASSANDRA
Where did it--

Holmes points to Kemper's covered body.

HOLMES
From him.

CASSANDRA
Oh my god.

Cassandra starts to wobble. Jack grabs a chair and slides it over to her. She sits and doubles over, holding her stomach.

JACK
Take your time. But I still need to
ask you some more questions.

CASSANDRA
Can we do it out there?

JACK
Sure. Let me give you a hand.

Jack helps Cassandra up. They exit. Holmes reaches over and grabs a magnifying glass. He then pulls the cover back from the waist of Chloe, and begins to look at the area closely.

INT. LUCAS' FUNERAL HOME - LOBBY AREA - MID MORNING

Jack helps Cassandra to a chair in the lobby. Daphne helps her sit down. Jack sits down across from the girls.

DAPHNE
Cass?

CASSANDRA
I don't understand.

JACK
Look. I got to ask some questions. When did you and Kemper divorce?

CASSANDRA
About two years ago.

JACK
And you met Lutz--?

CASSANDRA
At a campus support group for victims of spousal abuse.

Jack frowns.

CASSANDRA (CONT'D)
That's not why I'm a lesbian. I just didn't acknowledge it till I met Chloe. Eddie was an attempt to be normal.

DAPHNE
A failed attempt.

JACK
But you aren't with Lutz now?

CASSANDRA
We broke up about two months ago.

JACK
(To Daphne)
You were meeting her at Bathroy?

DAPHNE
It wasn't her idea. We were trying to get them back together.

JACK
I got to be honest with you. This isn't looking good for you two or your friends.

DAPHNE
I told you. We were all together.

JACK
That makes for a convenient alibi.

DAPHNE
If we were going to kill them, why come all the way out to here to podunkville?

JACK
Maybe because no one would tie them to you if you hadn't wrecked. You meet him here, kill him, hide his ride. One of you drives the girl in, like she's on the way to Bathroy. Dump her. Leave the car. Take his ride out. Then you head back to Bathroy like nothings happened. Claim you were supposed to meet her but she never showed up. The towns past and reputation would handle the rest. But you just couldn't resist finding out if it all went over so you came back. Guilty consciences makes you see someone not there and you wreck.

CASSANDRA
No. That's not--

JACK
This all began when y'all came around. You got motive. And you being what you are--

DAPHNE
Right. We're angry abused lesbians who hate men enough to rip their manhood off but secretly so screwed up we want to attach it to a woman.

JACK
You offer me something better and I'll look into it. But for now, this is what I got.

DAPHNE
It wasn't us.

JACK
Until I figure some things out I don't want you girls leaving the motel, understood?

CASSANDRA
So am I under arrest?

JACK
No. But you are all under suspicion.

All rise. Jack stops.

JACK (CONT'D)
She went to school with y'all, right? What'd she study?

CASSANDRA
Physical education.

JACK
What about the others?

CASSANDRA
Sybil is social work. Pen, filmmaking. Helen, marketing.

DAPHNE
Pre-law.

Jack looks to Cassandra, who answers meekly.

CASSANDRA
Pre-med.

JACK
You know, I'm trying to keep an open mind here but... Let's just get back. I need to talk to the others.

All three exit.

EXT. MOTEL ROOM - NOON

Jack's patrol car pulls up front of the girl's rooms. Jack, Cassandra, and Daphne exit. Jack remains beside the car. Cassandra enters the room she shared while Daphne knocks at the door of Penelope and Sybil.

DAPHNE
Sybil. Pen.

Sybil waits for a few seconds and then knocks again. No one answers.

DAPHNE (CONT'D)
The sheriff has some questions.

Cassandra exits her room with Helen. Daphne knocks yet again, but no one answers. She looks to Jack concerned.

CASSANDRA
What's up?

DAPHNE
They're not answering.

HELEN
Are you surprised? I mean, given the night they had.

Jack walks up to the door and pounds.

JACK
This is Sheriff Borden. Could you please open the door?

There is no answer.

CASSANDRA
Maybe they went to the diner.

HELEN
That's rude.

Jack looks down and sees a speck of red on the door footing. He reaches down, touches it, and visually inspects it.

CASSANDRA
What is it?

Jack pulls his weapon.

JACK
Stay back.

Jack kicks in the door and enters weapon drawn.

INT. MOTEL ROOM - NOON

Jack enters the motel room. The bed is in disarray and a riding crop lies on the bedside table. Two sets of handcuffs, one on each of the upper bed post, dangle, one end unlocked. Clothes lie on strewn about the floor. Jack goes to the bathroom and peers in. He then turns to the room.

CASSANDRA (O.C.)
Sheriff?

JACK
They're not here.

Cassandra, Daphne, and Helen enter. Jack holsters his weapon, and goes to the head of the bed and looks at several small spatters of blood and follows small droplets back toward the door.

CASSANDRA
Is that--

JACK
Were they into blood play?

Cassandra, Daphne, and Helen all stare at Jack.

JACK (CONT'D)
People here are the same as everywhere.

CASSANDRA
Not that I know of.

DAPHNE
I don't think so.

HELEN
I've no idea.

Jack pulls out his phone and dials.

JACK
Who's the dominate?

CASSANDRA
Pen.

DAPHNE
Pen.

HELEN
Pen.

Jack turns his attention to the phone.

JACK
Hey. Its me.

Jack talks on the phone while the girls look around the room.

DAPHNE
You don't think--

CASSANDRA
No. I don't. Not possible.

JACK
They're not at the diner.

HELEN
Maybe Pen's knee started bleeding again and they went--

JACK
It wouldn't have spurted out like that. How well do you know them?

Jack dials again.

JACK (CONT'D)
Henry. I need you down at the girls rooms, now.

Jack hangs up.

DAPHNE
Pretty well I guess.

CASSANDRA
I've known Sybil since we were children. But she gets sick at the sight of--
(Indicating the blood)
She's not capable--

JACK
What about the other one?

HELEN
I don't really know her.

DAPHNE
Not that well.

CASSANDRA
She just started dating Sybil a few months ago. But I trust her.

Holmes enters with Norma. Both wear aprons and gloves covered in blood. Jack, Helen and Cassandra gawk.

HOLMES
Sorry. Norma's working on a buck.

NORMA
What happened here? Is that--

HOLMES
Blood.

JACK
What do you make of it?

Holmes moves to look at the splatter. He pauses, touches two of his fingers below his nose and turns back to Jack.

HOLMES
I'd say same as before.

Jack dials again.

JACK
Does your friends have cells?

All indicate yes.

JACK (CONT'D)
Call them. If you get one of them, tell them to meet us at the station. But be calm. Act natural.

Helen retrieves her phone and dials.

HELEN
No one picked up.

JACK
Neither did Lizebeth

Jack exits followed by the girls. Holmes stares at Norma.

EXT./ INT. SHERIFF'S OFFICE - AFTERNOON

All exit Jack's car and run into the office. As the group enter they see Gary and Myra waiting.

MYRA
Brad didn't come home last night.

GARY
We're afraid something's happened.

JACK
When'd you last see him?

MYRA
Around 10:00. He said he would be home after the fireworks.

GARY
When we (indicating Jack and himself) got back from checking out that car. He was heading out with Leonard and David. I've talked to both of them and they haven't seen him since late last night.

MYRA
He never just doesn't come home.

JACK
Alright. Go home and wait, just in case he calls. I'll get Willie up we'll look for him.

Jack looks around.

JACK (CONT'D)
Was Lizebeth here when you came in?

Gary and Myra indicate no as Myra exits. Gary stays behind. Jack dials his cell again. A ring comes from his desk. He looks in the drawer and pulls out a cell phone.

CASSANDRA
Is that--

JACK
Lizebeth's.

There is an awkward pause.

CASSANDRA
Look. We're obviously jumping the gun here. We may not have known Pen long but we know her well enough.

Cassandra looks to Helen and Daphne, who, along with Jack look questioningly.

CASSANDRA (CONT'D)
And we don't even know if anything happened to your daughter. Or them. She was here before. They could have come here looking for us and hooked up with her. Gone somewhere.

JACK
I told Lizebeth to stay here. She was answering the phones. She wouldn't just leave. What did y'all do yesterday?

DAPHNE
We ate at the diner. Walked the town. Went to the festival--

HELEN
And we went back to that museum.

Jack listens carefully.

HELEN (CONT'D)
Pen's into that kind of thing.

JACK
What kind of thing?

All get pensive looks.

DAPHNE
Horror.

HELEN
Icky goth stuff.

CASSANDRA
Like I said before. She's a filmmaker. Its source material.

Cassandra's voice trails off as she gets a stunned look.

CASSANDRA (CONT'D)
No

HELEN
Oh my god.

DAPHNE
Christ.

JACK
What?

The girls say nothing.

JACK (CONT'D)
WHAT?

CASSANDRA
Pen was reading this... book about all the murders. Lizebeth told us about Brad and his father.

Jack heads toward the door.

CASSANDRA (CONT'D)
Wait. Where are you--

JACK
That girl--
(pause)
Whoever did this... has Brad and Lizebeth. A pair. Like the others. Understand? And the Fish Farm has been vacant for years. Stay here.

CASSANDRA
To hell with that. I'm coming.

DAPHNE
Me too.

HELEN
I'm not staying by myself.

Jack stops and looks at her.

CASSANDRA
If nothing but to prove you're wrong.

JACK
All right. Get in the car. Quickly.

As they exit, Jack once again uses his cell.

JACK (CONT'D)
Willie. Sorry to wake you but I need you to meet me at the old Fish farm--

Jack exits the building.

EXT./INT. FISH FARM - LATE AFTERNOON

The sheriff's car pulls up next to the house. Willie is there. Jack, Gary and the girls exit the car. Jack motions for the girls to stay. He draws his weapon as does Willie. Jack motions them to enter the house. From the patrol car, the girls watch the men enter.

Jack and Willie make their way through the house but find nothing. Willie looks to Jack. Jack points out the shop out behind the house. Willie nods and they exit the house and head in the direction of the shop.

INT./EXT. FISH FARM - SHOP - LATE AFTERNOON

Jack and Willie approach the small building behind the house. Jack peers through the window quickly, seeing nothing. He lowers his weapon and enters into the building. He indicates for Willie to stay outside.

Jack cautiously and quietly enters, alert and on edge, weapon drawn. He finds the light switch, turns it on, then makes his way to the back. He sees a body lying on a metal table. He raises his weapon again and approaches cautiously. He sees Brad dead and blood dripping from his midsection to the floor. Jack turns away.

After a moment, Jack exits the shop and pauses.

JACK
It's Brad.

Willie starts toward the building but Jack stops him.

JACK (CONT'D)
Most of him anyway.

Willie lowers his weapon as he walks to the car. As he approaches the girls, they gather around him.

JACK (CONT'D)
Your friends aren't in there.

Willie approaches visibly shaken.

WILLIE
Someone else is.

63F CASSANDRA 63F
Oh god.

JACK
Gary. I'm sorry.

Gary starts to run to the shop but Jack intercepts him.

JACK (CONT'D)
You don't want to see him. Not like this.

Gary stops struggling and collapses to the ground.

EXT. FISH FARM - DUSK

Jack and the girls wait by the patrol car. Gary leans against the hood of one patrol car, lost in thought and visibly upset. Two other vehicles are now beside the first. Two figures exit the Shop with a stretcher carrying a body and go to a hearse. Holmes exits the shop and comes over.

HOLMES
He's been mutilated like the last one. Did you find it?

JACK
I haven't poked around yet. I'm more worried about finding Lizebeth.

Henry continues on as though he did not hear Jack.

HOLMES
She must have it with her. There's a little more skill involved. She took more time. Had more precision. More practice.

JACK
Are you saying she’s getting better at it?

HOLMES
Oh yes. She’s progressing accordingly.

WILLIE
You sound almost proud.

Henry says nothing.

JACK
If they’re practicing, then they are trying to get better. To prefect something.

WILLIE
Sounds like they have an end game.

JACK
They’re working together now. One’s been doing it a while. The other watches out for the dominant. Learning.

Behind the group, the two figures load the body into the hearse.

WILLIE
If they’ve been doing this in the shop--

JACK
They’ll have to find someplace else now. Someplace relatively stable.

CASSANDRA
But why? Why would they be doing this?

HOLMES
She wants to change.

DAPHNE
Change? Into what?

JACK
That’s pretty obvious.

Cassandra and Daphne become increasingly agitated. Helen lingers back.

CASSANDRA
That makes no sense. They know what they are. There's nothing wrong with it.

JACK
Didn't say there was. But I don't think they feel the same way.

CASSANDRA
We're missing something. We have to be. Being a lesbian doesn't make you a killer.

DAPHNE
And it doesn't mean you want to be the other sex.

HOLMES
They're correct. Individuals wanting gender re-assignment are usually psychologically stable afterwards. Before they are prone to depression but in no way indicative of negative social behavior.

JACK
I know that. Clearly. I know that. But this is different. It's not about what they are, or what they want to be, but how they are going about to get it. And I think we can all agree that playing the at home version of sexual Frankenstein is not sane.

All pause and gather themselves.

JACK (CONT'D)
Something set them off. Has anything happened to them recently? Has one of them been acting strange?

Cassandra and Daphne shake their head but Helen pauses.

HELEN
Pen's on some kind of meds. I think she ran out.

CASSANDRA
What?

DAPHNE
What?

HELEN (CONT'D)
Yeah. Sybil mentioned she was taking something that evened her out. Then yesterday at breakfast she didn't have any. She said she needed to hit a pharmacy.

Jack turns to Holmes.

JACK
Even her out?

HOLMES
Could be for a number of things. Depression. Insomnia--

JACK
Psychosis?

HOLMES
I'd have to know what it is before I could make any real assessment. But if she is off her medication, it could clearly explain a number of things.
(Quietly to himself)
I'll have to make note of that.

JACK
(To Willie)
Drop Gary at Myra's. Break the news to her.
(To Holmes)
Can you get them to safety. Take them somewhere?

HOLMES
Certainly.

JACK
I'll call both of you when I find something.

Jack heads back toward the shop. Willie gets Gary into his car and exits.

CASSANDRA
Could they really be so out of touch?

HOLMES
Possibly. There's a lot of symptoms to true psychosis. Hallucinations being one of them.
(MORE)

HOLMES (CONT'D)
The greying of right and wrong. One has followed the other into the delusion.

DAPHNE
But why try it yourself? A taxidermist shop isn’t exactly a surgical unit.

WILLIE
No. It isn’t.
(Pause)
We need to get back to my office.

Cassandra, Daphne and Helen get in Holmes’ vehicle. Teh cranks and speeds away.

INT./EXT. FISH FARM - SHOP - NIGHT

Jack enters the shop and looks around. He opens the refrigerator, grabs some gloves and pulls out a frosty jar. As he wipes off the frost, his eyes widen in horror.

EXT/INT. HOLMES CAR - NIGHT

Holmes car heads down the road. No one talks. The girls are startled when Henry’s phone rings.

HOLMES
I’m on my way.

Holmes hangs up.

HOLMES (CONT’D)
It was Willie. Lizebeth’s at my office, along with your friends. She’s in trouble.

Holmes dials again.

EXT. HOLMES’S OFFICE - NIGHT

Holmes car comes to a stop in front of his office. Willie pulls up, gets out and runs over as the group exit their vehicle. Willie points inside.

WILLIE
Lizebeth called.

As he draws his weapon, Willie tells the girls to stay behind but only Helen does so. Cassandra and Daphne follow. They head into the building.

INT. HOLMES'S OFFICE - NIGHT - SURGICAL ROOM - CONTINUOUS

As they move slowly through the house, Willie, Cassandra, and Daphne come to a surgical/exam room with two tables and a curtain drawn between. Sybil is lying on one table. Penelope is on the other. Willie Cassandra, and Daphne enter the room quickly. Cassandra goes to Sybil side as Daphne goes to Penelope's. Daphne starts to cry but Willie motions for the her to be quiet as he exits. He hands Cassandra his phone and 'mouths' for her to get out and call Jack. As they watch him exit, a shadowy figure moves toward them from the background.

INT. HOLMES'S OFFICE - NIGHT - CONTINUOUS

Willie moves through the office, weapon extended, checking for the killer and looking for Lizebeth. He hears a muffled scream. He turns back to the outside. As he exits, he sees Helen lying face down on the ground. Blood pools from around her head. Willie runs to her and checks her pulse, before h turns and runs back into the office and begins working his way back to the surgery/exam room.

INT./EXT. FISH FARM - SHOP - NIGHT - CONTINUOUS

Jack's phone rings and he drops the jar. He staggers back as the phone rings again. He answers.

JACK
I'll be right there.

He closes the phone and looks down at the debris. Amongst the broken glass is a severed penis. Jack turns and runs up the stairs and outside.

EXT. TANTALUS - NIGHT

Jack gets into the car and speeds away.

INT. HENRY'S OFFICE - SURGICAL ROOM - NIGHT

Willie enters the room and sees a figure dressed in surgical gloves and gown standing between Daphne on one table and Cassandra on the other. Both are restrained and stripped of their clothing. The bodies of Sybil and Penelope are piled in the corner. Willie pauses.

Cassandra slowly awakens. As she does so, Holmes steps up behind Willie and hits him in the head with his cane. Willie falls and his weapon bounces to Lizebeth's feet. Holmes hits Jack several more times. He looks to Lizebeth, who says nothing.

HOLMES
I couldn’t let him interfere. This is your progression. You have to work it out. Its all part of the process.

Lizebeth pauses, then bends down, and picks up the weapon. She point it Holmes. He steps back. Lizebeth fires several times. Holmes falls dead. Lizebeth tosses the weapon toward him.

CASSANDRA
Why?

Lizebeth turns back to Cassandra. She looks at Daphne.

LIZEBETH
Because I love her.

Lizebeth moves to beside Daphne, who remains unconscious. She runs a finger along Daphne’s body. An IV runs to her arm.

LIZEBETH (CONT’D)
But she needs one more thing for us to be together. She has to change, like a butterfly. To be like me.

CASSANDRA
She’s already like you.

LIZEBETH
No. She’s not. I wasn’t born like this. They made me this way.

FLASHBACK:

PAST (ONE MONTH PRIOR) - BORDEN HOUSE - LIVING ROOM

The doorbell rings. Lizebeth gets up and heads down the hall. She opens the door to see TIRESIAS, a man in his early fifties, stands at the door of the Borden home. Lizebeth opens the door. After a moment, she lets the man inside.

LIZEBETH (V.O.)
I didn’t know. One day he shows up. My real father. He wanted to see me. To explain things. Why he left.
(MORE)

LIZEBETH (V.O.) (CONT'D)
He said he was ‘burdened’. Jack was at work but I let him in anyway.

Tiresias and Lizebeth sit opposite of each other talking.

LIZEBETH (V.O.)
First he told me why he said he had no daughter.

TIRESIAS
Because I have a son.

LIZEBETH (V.O.)
Because I have a son.

LIZEBETH (V.O.)
‘You were born Ellis Bethlehem Tiresias.’

Lizebeth shakes her head no. She quickly rises and starts to exit. Tiresias grabs her and holds her, all the while talking. Lizebeth struggles.

LIZEBETH (V.O.)
I didn’t catch it all. A horror story. A baby-sitter. Her boyfriend. Drugs. An me, caught in the middle. He tells me Henry has been watching after me ever since. Mom always told me I had a genetic condition and Henry was helping me.

As Tiresias holds on tight to her, Lizebeth stomps his foot. He lets go. She performs an open palm thrust to his nose. He staggers back and then collapses to the floor.

LIZEBETH (V.O.)
I didn’t mean to. It was what instinct. What Jack taught me. To defend myself.

Lizebeth looks down at Tiresias’ body, then down to her own. She exits the room and returns with a trash bag. She covers his head and then drags him out the door.

LIZEBETH (V.O.)
I didn’t know what else to do. I just wanted him to go away. I wanted it all to be normal again.
(pause)
I wanted to be normal again.

PAST (ONE MONTH PRIOR) - EXT. BORDEN HOUSE - LIVING ROOM

(MONTAGE)

Lizebeth drags the body onto the porch and looks around.

Lizebeth covers the body with a sheet.

Lizebeth ties rope around the covered body.

Lizebeth drags the body to the edge of the porch.

Lizebeth pulls a motorcycle next to the porch.

Lizebeth drags the body onto the motorcycle crossways.

Lizebeth secures the body to the motorcycle.

Lizebeth pulls off with the body tied.

(END MONTAGE)

PAST (ONE MONTH PRIOR) - EXT. ROAD/ FISH HOUSE - DUSK

Lizebeth rides along the road with the body on back. She sees the Fish Farm and turns in.

LIZEBETH (V.O.)
The first house I came too was the old Fish Farm. Norma never goes there anymore. I left him there. Then I went to confront Henry.

Lizebeth turns on to the driveway of an old house. She unties the body and drags it around the corner. She returns and gets on the motorcycle and head back down the driveway and onto the road.

PAST (ONE MONTH PRIOR) - EXT/INT. HENRY'S OFFICE - NIGHT

Lizebeth gets off her motorcycle, and runs to the entrance of Henry's office.

Henry rises as Lizebeth enters. She is animated and crying. He listens, the walks to cabinet, opens the drawer and finds a file marked Ellis Bethlehem Tiresias and hands it to her. She opens it and looks it over.

Lizebeth gets a horrified look on her face as she reads the file. She slowly looks down at her body. She staggers backwards, drops the file, and catches herself on the desk. The room spins. Henry tries to catch her but she pulls away.

LIZEBETH (V.O.)
I was a boy. And Henry was my keeper. Mom had moved here so no one would come round asking questions. She had family here at one time. Gave up her job, her friends. Everything. Henry followed.

FLASHBACK:

PAST (14 YEARS PRIOR)- HENRY'S OFFICE - EXAMINATION ROOM

A small girl sits on an examination table. A nurse stands nearby. A YOUNGER HENRY talks to the child. He leans in as she opens her mouth. He places two pills inside.

LIZEBETH (V.O.)
Every two months or so. Always giving me pills and shots. Examining me. He was there to witness the effects of transgendering from near birth to adulthood. But more so, the baby-sitter's boyfriend was Harrison Holmes. Henry's son. Guilt. Penance. Pity.

BACK TO:

EXT. HENRY'S OFFICE - SURGICAL ROOM - NIGHT

Jack's patrol car pulls in front of Holmes' office. He sees Helen's body and checks her pulse. Finding none, he pulls his weapon and enters.

FLASHBACK:

PAST (FOUR YEARS PRIOR) - EXT. BORDEN HOUSE

A 12 year old Lizebeth stands before a female body hanging from a tree in the front yard.

LIZEBETH (V.O.)
It had weighed on mom for years. One day I came home from school and found her. I ever knew why until the day I killed my father. I guess I really killed them both.

FLASHBACK:

PAST (ONE MONTH PRIOR) - INT. HENRY'S OFFICE - NIGHT

Henry listens to Lizebeth.

LIZEBETH (V.O.)
I wanted Henry to fix it. He said--

HOLMES
I can't make you the way your were. You need to go forward. To find your own progression. He wouldn't interfere. No matter what.

BACK TO:

INT. A ROOM - NIGHT

Lizebeth stops and studies her 'work'.

LIZEBETH
Forward? How? I'm not male. Not female. Suddenly, I just felt uncomfortable in my own skin. I had to find a way to make things right. I needed to fix myself. But that's not really possible.

FLASHBACK:

PAST (ONE MONTH PRIOR) - EXT. HENRY'S OFFICE - NIGHT

Lizebeth exits Henry's crying. She gets on her motorcycle and pulls out.

PAST (ONE MONTH PRIOR) - EXT/INT. FISH HOUSE - NIGHT

Lizebeth pulls up to the Fish Farm, and runs inside the shop where she has placed the body of Tiresias on the table. She looks down at her body then grabs a knife on a small table to the side of the body and cuts the cloth from the body. She cuts away at his pants, revealing his genital area. She grabs his penis and severs it with one stroke. She holds it in front of herself, as if it were her own.

FADE TO:

INT. A ROOM - NIGHT

Lizebeth wipes off her blade. She looks at Cassandra.

LIZEBETH
I'm no lesbian. But I can't be a man anymore either. So one of us has too.

CASSANDRA
You're insane.

LIZEBETH
Probably. But its better this way. No one will look at us like we're freaks.

CASSANDRA
No one thinks you are a freak. Just because you are a--

Cassandra pauses.

LIZEBETH
See. That's what I'm talking about.

CASSANDRA
Look. I'm a lesbian. She's a lesbian. There's nothing wrong with that. You're... confused. Maybe Holmes over medicated you.

LIZEBETH
It hasn't affected me so far.

CASSANDRA
Hasn't affected? You've got a body count that's mounting. How many is it now? Four? How many more have to-

LIZEBETH
Eight.

CASSANDRA
What?

LIZEBETH
Eight. My father, you're two ex's, Brad, Helen, Holmes and Willie. Oh. That's just seven. Well. That may just be a technicality.
(Pause))
But I need to be perfect. So just a little more practice. But Daphne will be just fine.

Lizebeth picks up a syringe and starts to press it in the IV. Jack enters the room weapon drawn.

JACK
Lizebeth. No. You can't.

LIZEBETH
Jack.

JACK
Baby, what--

LIZEBETH
I'm not your baby. I'm not even your child.

Lizebeth turns to face Jack. She is holding the syringe.

JACK
You're my little girl.

LIZEBETH
You can't even say that.

JACK
Look. Whatever this is, whatever you're trying to do, it isn't you.

LIZEBETH
Then who is it, Jack? Do you even know?

JACK
Not entirely but it doesn't matter. You will always be Lizebeth to me.

Lizebeth pauses. Jack reaches out to her.

LIZEBETH
Mom did it because of me. This will fix it.

JACK
No, baby, it won't. This isn't right. But we can work it out. We can fix it. I promise you. Just let me--

Lizebeth sets the syringe down and picks up the scalpel. She turns to face Jack once again. She says nothing but holds it up in his direction.

JACK (CONT'D)
You know I can't. I can help you baby, but not with this. Come on now. Think about it. You mother wouldn't want this.

Lizebeth twitches slightly.

JACK (CONT'D)
You're not you right now. If this is my fault, I'll make it right somehow. Just come to me.

Lizebeth starts to cry. She struggles to move forward. Jack lowers his weapon and reaches out with the other hand. Lizebeth lurches forward and moves to him. She places her head on his shoulder. Cassandra watches from her position as Jack hugs her with one arm. Jack looks to Cassandra and nods. His face suddenly stiffens.

LIZEBETH
Sorry Jack. But I have to fix this.

Lizebeth stabs again.

LIZEBETH (CONT'D)
And you're right. I'm not me--

Lizebeth stabs again.

LIZEBETH (CONT'D)
--yet.

Jack falls to the ground. Lizebeth turns back to Cassandra, who is horrified.

LIZEBETH (CONT'D)
Now. Where were we? Oh yes.

Lizebeth sets the scalpel down next to Cassandra's hand and picks up the syringe again. Cassandra lays her hand over the instrument and attempt to stall her.

CASSANDRA
Wait. Please. Before you...Why Eddie? Why Chloe?

LIZEBETH
Fate. Chance. Wrong place, wrong time. Just pure, blind chance and circumstance. Like me and the baby-sitter's I suppose. Or maybe it was the Gunness curse.

PAST (ONE WEEK PRIOR) INT. DINER - NIGHT

Lizebeth sits drinking coffee, staring ahead blankly. She is startled back to awareness as a motorcycle pulls up outside. A figure gets off and head to the diner entrance.

LIZEBETH (V.O.)
I hid Tiresia's in the carcass locker for a while. I figured I'd get caught. But weeks went by. Nothing. No one came asking anything. Henry said nothing to Jack. Eventually, I weighted Tiresia down and dropped him in the river. I spent a lot of time thinking about him. One night I was at Aileen's when he showed up.

Edward 'Eddie' KEMPER, male, late 20s, handsome, enters the diner and sits at the booth. Ed Gein takes his order. Eddie spins in the seat and sees Lizebeth. He gets up and moves toward her.

KEMPER
That your bike?

Lizebeth nods.

KEMPER (CONT'D)
I used to have one just like it. But my ex made me trade up for that one. (Points). I was on my way to find her and talk to her but then I saw you and though, maybe there's no reason.

Lizebeth says nothing. Ed approaches and slowly places a cup in front of Kemper. Kemper does not take his eyes off Lizebeth.

ED
You okay, Ms. Lizebeth? Is there something I can fix for you tonight?

Lizebeth glances at Ed and smirks, then smiles.

LIZEBETH
Fix me... No thanks. You're an inspiration, Ed.

Ed turns and leaves. Lizebeth leans in close to Kemper. She whispers in his ear. She gets up and exits the diner. Kemper follows. He throws a five dollar bill at Ed as he exits.

PAST (ONE WEEK PRIOR) EXT. DINER - NIGHT

Lizebeth and Kemper crank their motorcycles. Lizebeth pulls out, followed by Kemper.

PAST (ONE WEEK PRIOR) EXT. FISH FARM - SHOP - NIGHT

(MONTAGE)

Kemper stands in the shop entrance looking in. Lizebeth steps behind him and hits him with a piece of wood. He falls.

Kemper lies naked on a table, bound. Lizebeth open palm strikes him in the nose and his body twitches uncontrollably.

Lizebeth goes 'to work' on Kemper.

Lizebeth places a section of a male groin it in a pan.

Lizebeth puts the pan in the refrigerator.

Lizebeth dumps Kemper's body down an embankment toward a river. She turns away but he body snags on a root and stops before rolling into the water.

INT. A ROOM - NIGHT

Cassandra lays on the table and listens as Lizebeth goes back to ordering her instruments and looking through a medical procedure book as she talks. Cassandra manages to pick the scalpel up and attempts to quietly cut her wrist restraint.

LIZEBETH
Kemper made me accept that I didn't like men. So in order to fix things, I needed a woman who liked women. And since I'm not gay, I needed someone who was, and make them not. And that's when she showed up.

PAST (TWO DAYS PRIOR) EXT. TARTALUS - NIGHT

Lizebeth jogs down the road. A car pulls up beside her. Lizebeth stops. Chloe Lutz, early 20's, pretty points to a map and smiles. Lizebeth points the map and gestures giving directions. After a moment, Lizebeth gets in the car.

PAST (TWO DAYS PRIOR) INT./EXT. CAR - RIVER - NIGHT

In a secluded area next to the river, a car is parked.

Inside the car, Chloe and Lizebeth are kissing. Chloe kisses Lizebeth's neck and fondles her breast.

She puts her hand down the inside of Lizebeth pants but stops. She pulls away from Lizebeth with a horrified look.

Lizebeth looks at Chloe, then quickly punchers her open fisted in the nose. Chloe falls back against the car seat dead, her body quivering. Lizebeth quickly places her shirt under Chloe's face, catching the blood.

LIZEBETH (V.O.)
At first I was going to try and fix her. But the way she looked at me--

FADE TO:

INT. A ROOM - NIGHT

Lizebeth arranges her instruments as she looks back at Cassandra. Cassandra rolls her wrist to hide the scalpel.

LIZEBETH (V.O.)
See. Not even quite done myself. One thing at a time, right?

BACK TO:

PAST (TWO DAYS PRIOR) EXT. - RIVER - NIGHT

Lizebeth stands over the body of Chloe as she drags her body into the woods.

LIZEBETH (V.O.)
I lost it. Seriously. I was afraid someone would see me or hear me. So I hid her till I could take care of it later.

As she crosses the road she pauses as the headlights of a car catch her eye. The car swerves and goes of the road. Lizebeth watches before running into the woods in the direction of Tantalus.

INT. A ROOM - NIGHT

Lizebeth walks over to Cassandra, who is still masking the scalpel.

LIZEBETH
I was hoping Henry'd finish me up.

Lizebeth looks over at Holmes body.

LIZEBETH (CONT'D)
I guess I didn't think that one through. Hmm. Well, we'll find someone to do the cosmetics. I'm going with an IV for you so, this is going to pinch just a bit.

Lizebeth places the IV in Cassandra who winces.

LIZEBETH (CONT'D)
This is my first time with anesthesia but I'll do my best. Can't make no promises, but I will say that Willie is 'blessed'. Not as much as Brad. But I'm saving him for, well--

Lizebeth goes back to her instrument and draws a syringe full from a vial. Cassandra cuts her arm restraint free and quietly reaches to free herself from the other.

LIZEBETH (CONT'D)
This should knock you out. You shouldn't feel anything.

As Lizebeth turns back toward Cassandra, who is untying herself. She starts toward her but stops as Cassandra hold the scalpel toward her. Cassandra undoes her leg restraints, pulls out her IV. Lizebeth watches as Cassandra moves to beside Daphne. She takes her eyes off Lizebeth for a second to look at Daphne. When she does, Lizebeth kicks the scalpel from Cassandra's hand. She then attempts to stab her with the syringe. Cassandra grabs her wrist and they tumble around the room. Lizebeth looses the syringe in the struggle. Cassandra breaks free and swings at Lizebeth, who blocks the blow and then thrust her palm toward Cassandra's face. Cassandra moves her head to one side avoiding the blow and knees Lizebeth, knocking her backward. Lizebeth rushes Cassandra, pushing her to the wall. She rapidly slugs her in the jaw several times with both fists and Cassandra sinks to the ground. Cassandra spies the scalpel and puts her hand on it. Lizebeth pulls her up by her hair and draws back an open palm.

CASSANDRA
You know---

Cassandra stabs Lizebeth in the groin.

CASSANDRA (CONT'D)
You know, you really are a fucking freak.

Cassandra stabs several more times. Lizebeth staggers back and looks down at her wounds.

LIZEBETH
How am I supposed to fix this?

Cassandra lurches forward and Lizebeth in the throat.

CASSANDRA
Some things can't be fixed.

She staggers around and then falls dead. Cassandra picks up the cell phone and moves to beside Daphne.

EXT. HOLMES OFFICE - DAWN

In the street, a helicopter sits. Several men with ABI jackets mill about the area. Cassandra sits in the back of an ambulance wrapped in a blanket. Daphne is strapped to a gurney. A medic looks over her.

MEDIC
I think she's alright. Just drugged. We'll get her to the hospital. They just cleared the way.

CASSANDRA
What about the sheriff?

MEDIC
He's in a bad way but he's fighting.

Cassandra nods.

MEDIC (CONT'D)
All right. We'll be ready in a moment but someone wants to ask you something.

A man in a suit walks up. He flashes an ABI badge.

AGENT
My name is Lee Shakleford, ABI. I'm going to need you to fill in some details after you get checked out. I know its going to be tough but I'm going to need you to think about the details. To remember.

Cassandra looks up quickly and give a sharp look to the agent.

CASSANDRA
Remember? Oh the irony.

Cassandra starts to laugh. The agent stares, then shuts the ambulance doors.

FADE TO BLACK.