

Behind the Sun

Pablo C. Vergara

Based on:
Pablo C. Vergara's Story

SEAL TM File #: 176629

vampiremovie@hotmail.com
+52 81 81044024
Skype: deathofdesireband

INT. HOUSE - NIGHT

CREDITS.

Subtitles: This story is based on True Events.

INT. MOTEL ROOM - DAY

The year is 1969.

We see a man and PROSTITUTE 1 laying in bed, there is some music on and there are cups and bottles laying around, they've been partying. The woman is an white girl' of around 21 years old, she's practicing fellatio on the man, he's heavily tattooed and with a full beard, he takes a long drag of his cigarette while she continues with her duties. The woman suddenly stops.

PROSTITUTE 1
You like that daddy?

MAN
(aggressively)
Shut up! Keep on sucking... Bitch!

He pulls her head back down and she continues with her labor, the man is now snorting some Speedballs and he starts having an psychotic episode and visions.

We see violent flashbacks of violence and murder, women screaming with their faces covered in blood, men with half their faces bashed in, severed fingers and ears, empty dead and blurry eyes and death grips on corpses' hands partially buried in dirt, then we see the man's face back in the present time and he's now pushing the prostitute's head down as she is chocking with his penis, she gags and tries to fights her way to survive but he reacts more violently and manages to pin her down, the prostitute struggles and as she kicks and contorts she knocks the lamp and some bottles down, she moans in despair and then finally stops moving, he finishes and cums right at that moment, he screams in pleasure and then smiles.

MAN
(with a bitter tone)
Oh yeah... I love to fuck her... I
love to fuck Death... Make her my
bitch...

Suddenly Prostitute 2 opens the bathroom door and sees the dead woman there, she starts to freak out.

(CONTINUED)

PROSTITUTE 2

What is all that noise? What --
What the hell are you doing?! --
What?... Is she... Is she dead?!

The man grins at her in an evil way and grabs a knife that is under his pillow, he kicks the dead body down and launches at her, she starts running towards the door then as she is close to it the knife slams right in front of her face and she stops and screams.

PROSTITUTE 2

Ahhh! God!!!

He stands there some feet away and starts laughing. He's enjoying this. The prostitute tries to open the door but the knob is loose. She starts freaking out.

MAN

(devilish)

Oh, you're trying to look for some
salvation... Aren't you?

PROSTITUTE 2

(terrified)

What the hell do you want from
me?!...

He stands there with an evil grin. She then looks back at the knife and pulls it out and shows it to him.

PROSTITUTE 2

You fucking pig! I'll fucking stab
you! I swear to god, I will fucking
stab you!!!

He laughs out loud and taunts her, she shakes and puts the knife up again, she's crying and her mascara is running.

PROSTITUTE 2

Stay away!! I swear! I'll do it!

The man puts his hands up in a sarcastic way.

MAN

(toying with her)

OK... You got me!

PROSTITUTE 2

What do you want?!... Please stop.
Just let me go.

(CONTINUED)

MAN
(with a creepy voice)
OK... Go.

The prostitute starts moving to the window and as she does he follows her with his head as he still holds his arms up.

PROSTITUTE 2
Look... I will put the knife away
but you just promise to me that --

Suddenly prostitute1 starts moving and inhales a big chunk of air and starts to freak out, she grabs prostitute2 by the leg and starts screaming.

MAN
(having a blast)
Ohh! Look who's back! Hahaha!

PROSTITUTE 1
(crying towards prostitute2)
H - Help me!

Prostitute 2 just runs out of the window, the man just watches her go and walks slowly to the fallen prostitute. He kneels down next to her.

MAN
(with a psychotic stare)
You fucking bitch! You just ruined
my fun!

He grabs her by the head and snaps her neck, he looks through the window and sees the woman running naked 100 yards away and into the freeway, he grabs a rifle he has hidden behind the curtains and points through the window at the running target, he points longer and then squeezes the trigger and watches her fall.

MAN
(grinning)
It's just... So easy.

EXT. MOTEL PARKING LOT - NIGHT

The man comes out of the motel room and stands there for a minute, he is wearing only his boxers and he lights up a cigarette and looks around to see if anybody has spotted him, there's only 2 other cars and a big truck in the parking lot and the only light on is on the far end room on the other side of the complex, it suddenly goes off. He grins and starts walking with his rifle over his shoulder.

EXT. ROADSIDE - NIGHT

He arrives to see the dead body and he sees her skull split open with all the brains splattered in the gravel. He stays there for a minute contemplating the spectacle and his eyes change into something almost romantic.

MAN
(to himself)
Now... Isn't that just... So
pretty.

He grabs her body is now carrying her over his shoulder and back into the motel room, as he does he's whistling and talking to the corpse.

MAN
Sugar cups, you thought I would let
that sweet ass go so soon? Fun's
just about to begin for us.

He enters his motel room and closes the door, then the curtains close.

INT. MOTEL ROOM - NIGHT

He lays the body on the bed and contemplates the scene, he looks proud and smiles, then he opens up a beer can and takes a sip, walks to the radio and turns it off, he looks at the naked corpses and salivates.

MAN
Oh no, I'm not through with you
just yet...

He turns the TV on and switches the channels until he reaches one episode about Hollywood Stars.

We see a montage of ELLIOT FLOYD'S life through pictures from magazines that's being aired on TV on a special documentary by Hollywood's 1960's top Entertainment Show.

NARRATOR (V.O)
The rise and fall of Elliot Floyd,
a life drama story of yet another
successful Hollywood Director who's
early rise to fame caused him to
crash and burn.

We see images of paparazzi's following Elliot in the Sunset Street at night, he's running from them with two prostitutes following him, they all look intoxicated by drugs and alcohol.

(CONTINUED)

NARRATOR (V.O)

Was the fame and success too much
for this young celebrity? Did his
reach exceeded his grasp?

We see video of him at a cigar club house, he's drunk and
arguing with some waitress, he slaps her as she falls down
and dumps all the champagne glasses over some high society
people sitting nearby, they all get annoyed and an old man
rises from his couch angrily screaming at Elliot.

NARRATOR (V.O)

Did he burned the candle by both
ends?

We see magazine pictures of Elliot who has crashed his
Ferrari at a street pole, he's screaming and bleeding on his
face.

NARRATOR (V.O)

A life of excesses, a nasty
divorce, law suits, bad movies and
bad business deals caused this Star
his downfall. But things were not
always that way... 1976 saw many
changes in Hollywood cinema,

(MONTAGE)

Not only did the local prankster
Danny Fine Good caused L.A locals
to lose their minds by vandalizing
the famous Hollywood sign into
'Holly Weed', but the film industry
saw many up and coming bright
talents rise amongst their lines.
Robert DeNiro's Taxi Driver,
Stallone's Rocky, Clint Eastwood's
The Outlaw Josey Whales and Richard
Donner's The Omen took the world
into a spin, the revolution of the
new home video video cassette
recorders changed the way people
watched Television and started a
race between many corporations,
creating with this a race of the
evolution of all media. Just one
year shy from Star Wars and a year
after Jaws, this was cinema's prime
era, it was during this time when
Elliot Floyd took Hollywood for a
spin at just the young age of 21...
Graduated from UCLA he applied to a
screenwriting contest and won the

(MORE)

(CONTINUED)

(MONTAGE) (cont'd)
first prize with his debut thriller film 'Those Who Rule The Night', he was instantly signed to MGM and became one of the most prestigious director in their ranks, his career skyrocketed in matter of months. Soon he was Hollywood's golden boy and his movies grossed over 1 billion dollars worldwide during the next few years. Titles such as 'A Somber Note', 'Rest My Ashes in Hell' and 'Bury Me In Smoke' instantly became cult classics. Just when the world thought his career was blossoming, bad decisions and bad business deals caused him to fall from grace. Now a recluse and hermit in his multimillion Hollywood Hills mansion, he has chosen a life of secrecy and isolation.

We see paparazzi pictures of him standing at the balcony at night wearing only his trousers with an open robe and talking on the phone, he looks out of shape with a big beer belly and unshaven.

NARRATOR (V.O)
Tax evasion and --

A bottle of Jack Daniels smashes the big television set and breaks it, sparkles jump around everywhere as smoke comes out of it.

INT. TV ROOM-ELLIOT'S HOUSE - NIGHT

ELLIOT FLOYD
(angry)
Argg! Fuck this!

DOLLY SHOT - WE MOVE IN CLOSER TO ELLIOT WHO'S SITTING A HIS MIDDLE EASTERN INDIAN COUCH.

The room is in partial darkness and the cigarette smoke create a somber atmosphere, we can see it's wallpapered walls with framed posters of all of Elliot's biggest films, we can see a table with several trophies and movie awards, there are some candles on and incense, Elliot looks like he's 26 years old now, he is wearing white work out pants and a sleeveless shirt and has a short and well trimmed mustache. He grabs his forehead, he has a headache, then he

(CONTINUED)

lights up a cigarette and starts thinking. Suddenly steps can be heard and the door behind him is opened. It's his girlfriend Anita Stone, she is on her early 20s, she's short and slim and wearing a ponytail on her long blond hair.

ANITA
(concerned)
Eli? What is the matter? Are you
O--
(she looks at the broken TV
set that's still smoking)
Oh no Elliot! Not again! How many
times do y -- Are you drunk again?!

The phone then starts ringing. Anita runs to get it.

ELLIOT
(excited)
No! Don't --

ANITA
(answering the phone)
Hello?... Oh hi CRAIG! How have you
been?...

Craig Weiland is Elliot's trusted manager and right hand man.

AN
... I'm doing great, thank you! Hey
did you and Betty got my
present?... Oh you did?! I hope
those carpets match your living
room, I bought them in this very
fancy Persian place in Bel Air... I
--

ELLIOT
(upset)
Anita!
(he signals her to hand the
phone to him)
C'mon.

ANITA
(gives him an angry look and
puts out her tongue)
Pff!

She hands the phone to him and pushes him gently on the shoulder.

(CONTINUED)

ANITA

I hate when you get drunk Eli! And we need a new TV... Again! I'll be sleeping somewhere else in the house! Bye bye!

She storms out of the room. Elliot takes a drag of his cigarette and talks on the phone.

ELLIOT

What's up?

CRAIG

Where the hell have you been man? I've been calling you like crazy! Don't you ever answer the phone anymore?!...

Silence.

CRAIG

Well anyways, this is not good man... That TV program it's making you look real bad, it's real bad publicity for you, man. I tried to stop them from doing it, but man, you sure give them the ammunition.

ELLIOT

No lectures! OK?

CRAIG

Listen, as your manager I advice you to take some days of, sober up and try and buy a nice present for your girl... Go on a holiday... Go drive by the ocean, you've got to get your ass out of that couch and out of that house man... By the way, you know you've got to finish up that story you've been working on, right? We have a deadline man.

ELLIOT

(bitterly)

Yeah... I don't think it'll work out, it's total shit.

CRAIG

Listen, me and the team will be the judge to that, not all is lost man, we need your story ASAP! Remember you are under contract and you've

(MORE)

(CONTINUED)

CRAIG (cont'd)
got to deliver or else the Studio
will bring the hammer down on
you...

(Silence)

CRAIG
Elliot, this is serious shit, man!
You don't want to piss off the
suits, that's the last thing that
you need right now... Uh, hello?
Elliot?

(silence)

Elliot! Oh, goddammit!
(hangs up the call)

Elliot is now passed out on the twenty thousand dollar
couch, the cigarette burns a hole in it.

INT. TALENT AGENCY - DAY

It's 2001, a MAN on a gray suit walks into the talent
agency, he's limping and using a cane, he's around his mid
fifties, he has gray hair combed back and white goatee. He
sits there and shakes hands with the talent agent and a
studio representative who sits next to him, he receives a
check for \$500,000 Dlls.

STUDIO REPRESENTATIVE
Go celebrate and enjoy it, you well
deserve it. Your life's about to
change, my friend.

The studio representative smiles.

MAN
(in a cold monotonous voice)
Excellent. Talk soon.

Man stands up from his chair and leaves the agency.

CUT

INT. WRITER'S HOUSE - DAY

Elliot is writing on his typewriter, the blinds are closed
but some rays of light from the sunset come through, there's
some bizarre Mediterranean music being played in the
background, the entire floor is covered with discarded

(CONTINUED)

papers and paper balls, the cigarette ashtray is full, he's drinking coffee and has the look as if he haven't slept in many days, his hair is mangled and he looks in very bad shape and borderline psychotic. He continues writing.

NARRATOR

(typing as he talks)

... And then the caretaker walked into the rain with her head on one hand and the bloody shovel on the other...

He looks at the paper for a second, then he rips it out from the typewriter and discards it in frustration. He grabs his forehead and then reaches for some aspirins, takes 4 of them and wash them down with the coffee. He's losing it. The phone rings and he kills it. He puts another blank paper and starts typing again. The phone rings one more time, he unplugs it. His girlfriend walks by and talks to him

ANITA

Eli, sweetie, when are you going to take a break? You work way too hard baby!

Elliot ignores her, she walks away. Then the fax machine starts working, he stops typing and walks towards it. The letter is a Mortgage by Demise and Foreclosure of his property. He reads it and scratches his beard throwing an empty emotionless stare. The phone rings again and he hears it from the other room, Anita answers the phone and we can hear her talking, then there's this long pause. Elliot just stands there waiting. Anita appears and tells him the news.

ANITA

It's that bitch! Your ex-wife...
She's taking you to court.

Elliot just stands there in silence.

ANITA

Hello?! Elliot! Do something about it! Go talk to her!

Elliot just stares back coldly and emotionless and ignores her, he scratches his beard again and then walks back to his desk, sits down and starts writing again.

ANITA

(frustrated)

Grrr! Elliot?!

Elliot gives her a hand signal asking her to leave.

(CONTINUED)

ANITA
(sighs)
You know? You better get a
secretary!

She walks to the next room and we can hear him talking back on the phone.

ANITA (V.O)
He's not here, call again later.
Bye!

Elliot then stops writing and stretches on his chair and cracks his fingers, he looks at the ceiling for a minute and then talks to himself.

ELLIOT
(introspective)
Where's that... Story?...

He then goes back to type.

TIME LAPSE - WE SEE THE MOON MOVING THROUGH THE SKY AND THEN THE SUN RISING.

He feels the first sun's rays and he stops and looks through the window, then he gets up from his chair and leaves the room.

INT. MANSION - DAY

The BUTLER has brought Elliot a tray with some food, the newspaper and some mail.

BUTLER
You've got correspondence sir.

Elliot just grabs the newspaper and a piece of french toast.

BUTLER
(concerned on his looks)
Sir, are you OK?

ELLIOT
Don't worry Bob, it comes with the
territory.

Elliot now grabs the letters and goes through them, one of them is from the Attorney's Office. He looks at the Butler. He looks back at him concerned.

(CONTINUED)

ELLIOT
(just grins at him)
Ain't marriage grand?

He then walks outside to the pool area and sits down to start reading the newspaper.

ELLIOT
(raises his cup towards a
maid)
More coffee!

He goes through the newspaper and then suddenly stops at a page and starts reading out loud.

ELLIOT
'The Unsolved Case of The Freeway
Killer'... Hmm interesting.
(continues reading)
'Over the last decade there's been
a series of unsolved murders that
have occurred all throughout
America's Highway Circuit... The
police have found over 30 bodies
and still haven't found the
murderer or any clues leading to
the killer... By the crimes Modus
Operand it is presumed to be the
works of one man involved in the
Truck Driving Industries. The
police is still investigating for
more clues... Anyone with any info
--
(he stops and then after a
long pause he starts laughing)
Hahaha! This is it! This is fucking
it!!! Just what I needed!

He jumps out of the chair and runs inside the house as pieces of the newspaper fly behind him.

INT. WRITING ROOM - DAY

Elliot sits and starts writing on the typewriter frenetically.

ELLIOT (V.O)
'It's 1948, over Wisconsin's
Northwoods, there's a cabin in the
woods, we see the camera Dolly and
closing in from the forest and into
the window of the house, inside we
(MORE)

(CONTINUED)

ELLIOT (V.O) (cont'd)
can see a family, a man, a woman
and a girl and boy, they all are
sitting there eating dinner...'

INT. HOUSE ON WOODS - NIGHT

JACK MCCOY is about 10 years old, he's a busy boy,
borderline neurotic, he's playing with his food and he
suddenly drops the plate down to the floor. His now third
step-father is sitting by the table drunk with a bottle of
cheap Whiskey that's almost empty, he reacts violently.

LUCAS MASON
(angry and mean)
Wha -- The hell you think you're
doin' boy?! I told you not to fool
'round with the goddamn food no
more!

He slaps him and he starts crying and tries to run away from
the table but he stops him grabbing him firmly by the arm.

LUCAS
(harassing him)
Oh, you think cryin'n runnin' is
gonna get you out of trouble boy?!
Hell no! You gonna eat that shit
right out of the floor!

Their dog is now eating some of the food on the floor. His
mother ABBY MASON just stares at the scene smiling and
signals their younger daughter LILLY MASON to keep eating.

ABBY
(towards Lilly)
You go ahead and let them boys deal
with their own business... Go on!
(aggressive)
Eat your damn food girl!

Lilly obeys. Lucas now brings Jack closer to him, grabs his
face and puts his own right in his nose.

LUCAS
(shoving his face to Jack and
scratching him with his beard,
with a perverse voice)
You gonna eat that, boy! Ya hear
me?! You gonna eat it like the dog
you are!

(CONTINUED)

JACK
(crying and trying to get
free)
Leave me alone!

Jack kicks Lucas in the knee and Lucas screams in pain and releases him, he then tries to stand up and trips over the chair and knocks down some of the plates at the table and then he falls into the ground hard. Jack runs out of the house, as he runs away he hears his step-father and mother screaming at him.

LUCAS
(pissed off)
Damn you, boy!!! I swear to god
Imma get ya!

ABBY
(kneeling next to him and
helping him up)
U OK honey? Here let me help you
up...

LUCAS
That damn kid! Why don't you just
sell him or dump him on the side of
the road?!

ABBY
I know baby... That loser boy! I
will slap him good when he comes
back!

LUCAS
Oh, no! This time he will get it
from me. This time imma show him
who's the boss in this house! You
spoiled him rotten!
(slaps her)
You stupid bitch!
(he starts coughing badly,
he's dying of cancer)

ABBY
(angry)
You asshole! I hope you choke 'n
die you worthless trash!

Lucas keeps coughing hard and Abby walks away angry.

LUCAS
Bring me my cigarettes! Hey Bitch!
I'm talkin' to you!

(CONTINUED)

ABBY

Get them yourself you drunken pig!

INT. BARN - NIGHT

Jack is now hiding inside the barn, he's climbed up the ladder to the second floor and he opens a box that's holding a wounded pigeon he just found. He caress it.

JACK

Don't worry Rudy... He won't find us in here. We are safe!

He gets himself into a fetal position and lays there in the dark next to Rudy.

CUT

INT. MANSION - DAY

ANITA

Eli! You promised! C'mon!!! You've been in that stupid room for weeks! Don't you ever like to have some fun anymore?!

ELLIOT

(sighs)

OK. OK! Just stop! We'll go...
Alright!

ANITA

(jumps in joy)

Yay! I've been waiting to go there since forever!

ELLIOT

(dull and dry)

Oh, c'mon... It's not such a great place anyways... You're just happy to go there cuz you're from boring Arkansas --

Anita looks at him angrily, he stops talking immediately.

ELLIOT

OK! Fine... Let's go.

Elliot walks out of the room but grabs his big black hat and glasses before leaving, he wants to hide as much as possible from the masses, Anita walks to him and kisses him in the cheek.

(CONTINUED)

ANITA
Oh my love! Why do you hide such a
beautiful face?

Elliot just grunts and she pulls him away running out.

ANITA
(excited)
Quick! It'll be sunset very in a
couple of hours and I can't wait to
test my new camera! I loooove
Californian sunsets!

Elliot just half grins and they leave the room.

CUT

INT. CONVERTIBLE CAR - DAY

Anita and Elliot are in his 1975 red convertible Corvette,
they drive fast through Malibu and into Santa Monica Pacific
Park, he looks deep in thoughts, thinking of his new movie
story and overwhelmed by all his personal problems and the
deadline for the new script.

ANITA
So, what are you going to tell your
stupid ex-wife? I want her to stop
calling us!

ELLIOT
Soon.

ANITA
How soon?

ELLIOT
Very soon, my love
(grabs her by the leg)

ANITA
Oh baby! I can't wait for us to
finally get rid of that cunt!

ELLIOT
Me too baby, me too.

Elliot gets back to deep thoughts. He must write a great
movie in order to save his career.

(CONTINUED)

ANITA

I'm sorry you're going through all of this babe, but relax. Nothing lasts forever and this too shall pass... You just wait and see.

She leans and kiss him in the cheek, he steps on the pedal and the car accelerates like a bullet into the horizon.

CUT

EXT. SANTA MONICA PACIFIC PARK - DAY

Elliot and Anita are walking on the pier, she's taking pictures and he is dressed all in black and looking really mysterious, everything is colorful and bright, everyone is happy and having a good day, everyone but Elliot, he looks out of context and somber. He then walks into a food stand and sees the newspaper of the day. It reads 'The Freeway Killer strikes again!', he pays the food stand man and grabs a copy. Anita sees him and complains.

ANITA

(annoyed)

Oh no! You wont be working today,
Eli! Today we're having fun! Give
me that!

She snaps the newspaper from his hands and puts it on a table, then she drags him away, some people spots them and start taking pictures of them, they walk towards the Ferris Wheel and walk into one booth.

ANITA

(excited)

Isn't this exciting?! I love
Malibu! I can't wait for my shoot
for that new bikini calendar, it
will be right...

She points at the beach as the Ferry Wheel moves up.

ANITA

... There!

Elliot just half grins, he looks disconnected and distant, he's still thinking of the new story and the serial killer at large.

ELLIOT

Hey, do you think people would like
a story about that killer that is

(MORE)

(CONTINUED)

ELLIOT (cont'd)
dumping bodies all over the
Freeway?

ANITA
Oh no! No more creepiness, OK?! Why
can't you just write about
something nice... Like 'Animal
House' or something... You're
always so dark and obtuse with your
horror stuff!

Elliot just stays there silent and serious. Anita just
ignores him.

ANITA
(excited and pointing)
Look! Down there!

ELLIOT
(as he leans to see)
Hey, you wouldn't mind stopping at
the book shop on the way back,
would you?

ANITA
No baby, it's OK. I also need to
buy some cooking books. I want to
cook that Thanksgiving Turkey once
and for all... This time I won't
burn it down!

ELLIOT
(nods)
Hmm. Good.

CUT

INT. BOOK STORE - DAY

Elliot is looking for some books about serial killers and
murderers, he finds The Zodiac Killer and The Manson Family
amongst many others, as well as books on psychology,
Darwinism and studies of sociopaths and deranged people.

Some old lady glances at him all dressed in black with his
black hat, black glasses and black leather gloves, looking
at the dark books and she gets freaked out and leaves, he
ignores her, he's used to it.

(CONTINUED)

ELLIOT
(staring at one book in
particular)
Hmm... This might help...

ANITA
(from another isle)
Eli! Look! I found it!

She shows the thanksgiving cookbook to him.

ELLIOT
(half grins at her)
Very good!

He looks back to the pile of books he's collected.

ELLIOT
Yes... This will do.

CUT

INT. WRITER'S HOUSE - DAY

Elliot is reading the books, some days have passed and his facial hair has changed, he is sitting on a couch in his robe drinking some rum and smoking a cigar, he's read half a dozen of the books and he closes the last one he's just finished reading and then stops to think for a minute, he stands and goes to the typewriter, puts another blank page and keeps on writing.

INT. HOUSE ON WOODS - DAY

Jack is with Lucas next to a big tree, they are cutting some wood with an axe.

LUCAS
Go on boy! Put that damn log in
there! What are you waitin' for?!
We ain't got all day!
(drinks a sip of his cheap
Whiskey)
I want to finish before the goddamn
sun fries us both!

Jack has some bruises on his arms and looks like he's been crying, he runs to get a log and puts it on and before he can react Lucas is already swinging the axe and he jumps back scared and screams.

(CONTINUED)

JACK
(terrorized)
Arg!!!

His eyes get watery with tears.

LUCAS
(laughing hard and mocking him)
You little queer-boy! You little baby!!! Am I the boss? Tell me now? Who is the boss, boy!? Now grab me another log! Go on! Get!

JACK
(wiping the tears from his eyes)
Y -- yes sir...

Abby pops her head from the window of the house and screams at them.

ABBY
Hey you two! Supper's ready! Get your asses inside the house! Lucas! Tell that little weasel to get some more water from the pond! And you... We'll need another goddamn chicken! Go get me one!

LUCAS
(towards jack)
Hell that whore of a mother of yours don't ever stop barking orders, is she?! I should put her 6 feet under like I did to Molly... You wouldn't mind that do you, boy?
(he gets closer to him and grabs him in a perverted way)
You wouldn't mind me wackin' your old lady would you?

JACK
(struggling to break free)
L -- Leave me alone!

Lucas releases him and he goes running away into the barn.

LUCAS
You wanna play a little hide 'n seek game boy?! It's my favorite game!

Lucas walks towards the barn with the axe over his shoulder. He limps terribly from an accident he had on a tractor in the past.

INT. BARN - DAY

LUCAS
(creepy voice)
Yoo-hoo!? Where are you boy?

Lucas walks towards some boxes.

LUCAS
Could you be... In... Here?!

He kicks the boxes violently and they break on the ground.

LUCAS
Hahaha!

Jack is on the second floor petting his pet pigeon under a table.

JACK
(towards the pigeon)
Don't you worry! We will be safe in here! He can't come up! His stupid leg! Ha-ha!

LUCAS
Could you be... In the... Hay?!
(he swings his axe and breaks the hay in half)
Hahahaha!

Jack is now looking from the second floor, Lucas spots him for a second and he goes into hiding again.

LUCAS
(acting out)
Oh, where, oh, where could little ol' Jackie be?

Lucas now walks under the second floor and starts tapping it with the axe fiercely, making the logs shake violently.

LUCAS
(angrily)
I know you're up there boy!!! Come back down or I'll open up a can of whoop ass!

(CONTINUED)

Jack gets scared and runs and sits on the edge of the second floor and contemplates jumping down. Lucas pretends he's going up the ladder.

LUCAS
(slamming the ladder)
I'm coming up boy!!! Imma get ya!

Jack starts to freak out and he jumps from the second floor and smashes the ground hard knocking himself out cold. Lucas approaches him, stands there watching the unconscious boy and spits his chewing tobacco to the side.

LUCAS
(bitterly)
Stupid boy!

ABBY
(from the distance)
What the fuck are you two morons
doing in there?! Where's my
chicken?! Get both your asses here
right quick!

LUCAS
(looks towards the house and
screams)
Yes ma!
(looks at jack and pokes him
with the axe)
Wake up boy!... Boy? Wake the fuck
up, god darn it!

Lucas puts the axe on his shoulder, grabs the boy by the leg and drags him out of the barn limping.

LUCAS
(screaming towards abby)
Ma! I'm commin'! Hold up!

CUT

INT. WRITER'S ROOM - NIGHT

The phone rings, Elliot jumps out of his chair, he looks at the mirror and it's 2:45 a.m.

ELLIOT
Goddammit! I hate when that
happens! I wonder who could be at
this hour?

Elliot answers the phone.

(CONTINUED)

ELLIOT

... Hello?

(cont'd)

Elliot, this is Bryan Dillon, I am calling on behalf of MGM Production Executives Attorneys, only to remind you that you have 2 weeks to complete your new movie script, or else you will be facing a very painful lawsuit. I apologize for calling at this hour but we know you are more reachable at this time. You have been informed, keep up the good work. Goodbye.

Elliot hangs up the phone and stands there for a minute reflecting. He then goes back to the typewriter and looks at it, he looks at the entire room, stands up and walks out of it, he walks into the corridor and stands by the long stairs and looks at his big mansion enshrouded in shadows, he sees Anita who's asleep in the couch with the TV on.

ELLIOT

(talking to himself)

This is not enough... I need something else... What is it? Something's missing...

(he stops thinking for a minute)

The TV shows an advertisement of the brand new 1979 Jeep CJ-7. It shows a good looking couple driving freely through the roadside, she's hot looking girl with long blond hair flying freely with the wind, the man has shades, they both smile showing their perfect pearly teeth as they drive towards the horizon.

TV NARRATOR (V.O)

'The new 1979 Jeep CJ-7 with the optional brand new automatic all-wheel drive 'Quadra Trac', Automatic Transmission and optional 'Trac-lok' differential, comfortable leather seats and a clock. This is all you'll ever need to roam free. Be free, ride Jeep.'

Elliot's eyes grow wider.

ELLIOT

That's it!

CUT

EXT. CAR DEALER - DAY

CAR DEALER

Mr. Floyd, it's such a pleasure
having you back in here. How did
that GT Mustang drove with you?

ELLIOT

(examining the Jeep)
... Just good.

CAR DEALER

Very good. I see now you're looking
for some all-terrain adventures
huh? This beauty it's not your
average car for speeding but it's
definitely your car for heavy duty
handling... This one will drive you
to the top of the hill!

ELLIOT

I like it... Very nice... I think
I'll take it.

CAR DEALER

Excellent choice! Would you be
interested to have the 10 Winch
with 100' Steel and Roller Fairlead
extra accessory?

ELLIOT

Hmmm... No, thank you.

ANITA

(climbing into the Jeep)
Oh baby! Just get it! Why not? What
if we get off road or run out of
gas on a steep terrain? It's better
safe than sorry!

ELLIOT

(thinking)
Well alright. Yes, we'll take it.

CAR DEALER

Good choice! Please follow me to
the office so we can take care of
all the paper work.

Anita is now sitting on the Jeep and starts honking the
horn. Elliot and the car dealer look at her, the car dealer
smiles.

(CONTINUED)

CAR DEALER

Women all love that one the most.

ANITA

Look Elliot! Don't I look good in this one?!

(honks again)

ELLIOT

(smiles)

Yes dear... Very good.

ANITA

Hurry up! I can't wait to get on the road and out of that dreaded creepy house of yours!

Elliot looks at her confused.

ANITA

(shy)

Oops... Never mind!... A road trip!
O hell yes!!!

CAR DEALER

(towards Elliot)

This way Mr. Floyd...

ANITA

(screams to the men walking away)

Can we make it in Silver?

ELLIOT

(screams to her)

Why not?

CAR DEALER

(towards Elliot)

Silver it is.

ELLIOT

(whispering to the car dealer)

Psst. Black.

CAR DEALER

(laughs)

Naturally.

ELLIOT

Oh! And don't forget, I want it with a mix-tape player OK?

(CONTINUED)