

SKELETON MURDER ON THE HIGH HIGHWAY

Written by

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FADE IN.

OPENING CREDITS SEQUENCE.

Animated sequence where a black El Dorado drives across the screen to wipe between credits. The El Dorado is equipped with a heavy steel grill on the front.

MUSIC PLAYS: "Skeleton Murder on the High Highway," by Professor Rex.

INT. TELEVISION STUDIO

A black-and-white recreation of a drivers' safety video from the 1950s...

SUPER: A message from your Colorado Highway Patrol

A COLORADO HIGHWAY PATROLMAN, white, 40s, stands in an empty studio. He holds his hat in his hands and looks directly into the camera, a grim face.

PATROLMAN

The men you see here are not actors. The stories you are about to hear are the cold hard truth.

The Patrolman shifts uncomfortably from foot to foot.

PATROLMAN (CONT'D)

What you are going to see is not meant to entertain you. This is the stark reality. We did not enjoy making this film and you will not enjoy watching it.

EXT. HIGHWAY 101 - DAY

The black-and-white warning video continues. A Colorado Highway Patrol car rides down a barren road.

PATROLMAN (V.O.)

It's real life and real death out here.

The patrol car arrives upon a brutal car accident. Both cars are completely totaled. Blood smears the pavement, but no bodies are seen.

PATROLMAN (V.O.)

Your name is Charlie McQue. Your job, Colorado highway patrolman.

CHARLIE MCQUE steps out of the driver's side of the patrol car.

PATROLMAN (V.O.)
You have 10 years experience riding
the Colorado highways. You make
\$420 a month. It's Friday, the
beginning of a holiday weekend.

The ROOKIE gets out of the passenger side of the patrol car.

PATROLMAN (V.O.)
Today, you won't be riding alone.
You'll be showing the ropes to a
rookie, straight out of the
academy.

The two patrol men step around to the far side of the accident, where there are two men bloodied and broken laying beyond the wreckage.

Once he sees the bodies, the rookie immediately turns away from the scene and starts vomiting. It's offscreen, but can clearly be heard.

A helicopter comes towards the accident. McQue waves it off, it's too late.

INT. TELEVISION STUDIO

The black-and-white warning video continues. The original patrolman stares solemnly into the camera.

PATROLMAN
As the Rookie learned that day, two
tons of steel can be an instrument
of agony. Every time you step
behind the wheel, it's a potential
tragedy. If you aren't careful,
nothing can save you from
mechanized death.

The patrolman puts his hat on and stands up straight.

PATROLMAN (CONT'D)
Take the time to use your noggin.

He taps the side of his head with his index finger.

PATROLMAN (CONT'D)
 YOU are responsible for your
 actions when you are behind the
 wheel. Don't make OUR asphalt red
 with YOUR bad decisions.

The Patrolman nods towards the CAMERA as if he's accomplished something he's really proud of.

EXT. GOBLIN GROTTO - DAY

MUSIC PLAYS: "Last Kiss," by J. Frank Wilson & the Cavaliers.

SUPER: Seven years ago

Open on TEDDY SHANNON and SALLY PETERSON kissing. Teddy is a star quarterback type. Late teens, sandy hair, zero body fat. Sally is a pretty popular girl.

The CAMERA pans back from the kiss and Teddy and Sally are surrounded by their partying friends, all high school teens: DENNY, a larger white guy, LEE, a thin Asian guy, DAISY, a popular Black girl, ETTA, her white BFF, and ARNOLD, the resident blerd.

They stand at the front of Denny's red Camaro, huddled around the hood. Lee lays out a handkerchief on the hood of the car and it is loaded with drugs: weed, various pills, mushrooms, tabs of acid. The group hoots and hollers as everyone grabs their preferred drug.

DENNY
 Arnold, grab the cooler!

Denny tosses Arnold a set of keys and gestures towards the trunk. Nearby are two other cars. A Jetta and a Camry.

TEDDY
 Yeah, let's get this party started.

Arnold misses the keys and the guys laugh. Arnold searches in the sand to find the keys.

SALLY
 Last one in is a nerd!

She pulls off her t-shirt to reveal her designer bikini. She runs towards the water. The other girls join her.

Teddy, Denny and Lee light up a bowl and pass it around.

Arnold finds the keys and looks up towards the girls.

ARNOLD

I thought we were done making fun
of nerds. Like nerds rule the world
now.

DENNY

Beers, nerd!

Teddy and Lee laugh.

Arnold looks up and sees a black El Dorado idling at the top
of the road that leads to the grotto.

MUSIC PLAYS: An instrumental snippet from "Skeleton Murder on
the High Highway."

Arnold can't see the driver, but he is scared. He drops the
keys again.

TEDDY

I think I'm going to die of thirst.
Truly.

LEE

I don't even remember what it's
like to NOT be thirsty.

Arnold scrambles for the keys. When he looks up again, the El
Dorado is gone. Arnold looks around, but he can't find it. He
sighs relief.

Denny starts singing the Jeopardy theme. Teddy and Lee join
in. Arnold jumps to his feet and rushes for the trunk. He
opens it and pulls out the cooler. He rushes towards the guys
and stumbles. He almost falls, but manages to keep his
balance. He arrives at the front of the car to a round of
applause.

TEDDY

Dude, sweet moves!

Laughter as beers are distributed.

CUT TO:

Sally lays sunning herself on a wooden raft in the middle of
the lake. She's the pretty one in the group. Etta and Daisy
look at her with jealousy.

ETTA

(whispered)
You want to?

Daisy nods. The two girls take off their bikini tops.

The boys see this from the shore and cheer. They take off their own shirts and wade into the water. Daisy and Etta dive in, splashing Sally, who raises her nose in disgust.

CUT TO:

MUSIC PLAYS: "The Water Was Red," by Paul Walden.

Arnold pulls himself out of the water and onto the wooden raft. Sally ignores him. He glances at her briefly, but looks away in shyness.

The other girls and boys play around in the shallow water. Teddy is nowhere to be seen. Denny and Lee play catch with a football.

Arnold shakes himself dry on the raft. Some of the water gets on Sally and she is disgusted.

ARNOLD

Sorry.

She turns over onto her stomach, turning away from him. He frowns and then turns his head sharply at a sound in the water. He looks across the lake but doesn't see anything.

He turns towards the shore and the El Dorado is there.

MUSIC PLAYS: An instrumental snippet from "Skeleton Murder on the High Highway."

He hears a splash in the water and turns to look towards it. He doesn't see anything and looks towards the shore again and the El Dorado is gone.

The water splashes again and Arnold turns to look. And he sees a shark's fin rise above the water and rush straight towards him.

Arnold stumbles and falls into the water. The shark swims towards him.

Arnold grabs ahold of the raft and yanks himself up onto it, but he scrapes his knee as he goes and he starts bleeding. Some of his blood gets on Sally and she screams as she gets up.

The shark gets very close to the raft and Teddy surges out of the water with a fake shark's fin strapped to his back. He laughs as he pulls himself onto the raft.

SALLY

You got me all bloody!

She beats on Teddy while he laughs.

Arnold stands as far away from them as he can. He didn't find it funny, either.

TEDDY

What? It was hilarious?

SALLY

I'm covered in blood.

TEDDY

Wash it off in the lake.

She punches him in the chest.

TEDDY (CONT'D)

Just look out for sharks.

He laughs. Arnold gives in and starts to laugh, too.

The El Dorado from the opening credits sits at the top of the hill. It's a 1959 model with a large steel grill attached to the front.

MUSIC PLAYS: An instrumental snippet from "Skeleton Murder on the High Highway."

Arnold freezes.

Teddy and Sally start to kiss and make up.

Near the shore, Denny gets out of the water and starts walking towards his car. Lee throws the football and it sails over Denny's head and bounces across the road that leads up the hill and out of the grotto.

DENNY

Dude, you should NEVER throw another football.

LEE

Just get the ball!

He turns back towards the girls and starts flirting. Arnold watches from the raft. The El Dorado sits at the top of the hill.

Denny starts to cross the road, but it's hot. He runs quickly, barely letting his feet touch the ground.

The El Dorado revs up, but Denny doesn't see it. Arnold does.

ARNOLD

Denny!

He's not loud enough, his voice doesn't carry across the water. The El Dorado speeds down the hill.

ARNOLD (CONT'D)

DENNY!

Denny hears him this time and stops. He turns to look towards Arnold.

DENNY

What! This shit is ho--

The El Dorado smashes into him, throwing his body ten feet into the air. Denny smashes into his own Camaro with a crack. Etta and Daisy scream and everyone turns to see.

ETTA

He ran Denny over!

The car backs up the hill a bit, almost as if it's going away. Arnold points.

ARNOLD

I-I think he's leaving.

The car stops. It revs up again. Then it springs forward.

Everyone dives towards the water and starts swimming towards the raft. Teddy and Sally wave them forward.

SALLY

Hurry!

TEDDY

Get out of there!

The El Dorado surges forward, drives over Denny's body and smashes into the Camaro. A burst of flame and smoke obscures the cars.

Lee and the girls make it to the raft. Teddy and Arnold help them out of the water.

In the smoke, several other crashes can be heard.

Everyone is on the raft and stands and looks back towards the shore.

The smoke clears. All the cars are wrecked. EXCEPT the El Dorado, which is unmarked.

TEDDY (CONT'D)
 What the fuck?

The DRIVER gets out of the El Dorado and stands next to the car. He's covered in black leather: pants, jacket, boots, belt. And a black helmet. No skin is visible.

 SALLY
 Who the hell is that?

 TEDDY
 No idea.

 ARNOLD
 What are we gonna do?

No one says anything. Sally stares at Teddy. He shrugs. She punches him in the chest.

 SALLY
 Do something!

 TEDDY
 What? I'm in my shorts here?

 SALLY
 Maybe pretend to be a shark and scare him.

Arnold laughs. Teddy shoots him an angry look and he quiets down. Teddy looks towards the shore.

 TEDDY
 Hey!

Too quiet.

 TEDDY (CONT'D)
 HEY! Dickhead! What do you want?

The driver stands and stares at them.

 TEDDY (CONT'D)
 Don't make me kick your ass!

 DAISY
 (under her breath)
 That should do it.

The driver gets back into the car and backs it up to the edge of the water.

 ETTA
 What's he doing?

DAISY
He can't possibly get to us?

No one answers.

DAISY (CONT'D)
Right?

The car sits still for a moment. Then the driver REALLY starts to rev the engine up. But he keeps the breaks on and the car stays in place.

TEDDY
Don't worry...

He puts a hand on Sally's shoulder, but she pushes it away.

The car's back wheels continue to spin faster and faster, throwing dirt and rocks towards the water.

Faster and faster. The wheels spin. They catch fire. But it's controlled. The fire spins higher until two waves of flame shoot from the wheels and into the water.

An aerial shot shows the flames shoot across the bottom of the lake.

LEE
What the hell?

TEDDY
Water puts out fire.

SALLY
What are you--

Flames explode from beneath the lake and destroy the raft and everyone on it in a column of fire and water.

The El Dorado races up the hill and away from the lake as body parts and pieces of wood fall to the water in flaming chunks.

MUSIC PLAYS: "Skeleton Murder on the High Highway," by Professor Rex.

EXT. GOBLIN GROTTO - DAY

MUSIC PLAYS: "Seasons in the Sun," by Terry Jack.

SUPER: Now

It's the same grotto. There's no trace of the teens or their cars or the El Dorado. Instead, families and teens dot the landscape: swimming, picnics, beers. Wholesome summer stuff.

EXT. HIGHWAY 101 - DAY

MUSIC PLAYS: "Death Cab For Cutie," by the Bonzo Doo-Dah Dog Band.

A brand-new hybrid minivan drives along Highway 101, going a bit too fast. The van swerves a bit, but not in a dangerous way.

INT. BELLEVIEW MINIVAN - CONTINUOUS

The Belleview family actually listens to the Bonzo Doo-Dah Dog Band. The father, CURTIS BELLEVIEW, bops along to the music. He's a white male in his 50s, balding with glasses.

Sitting in the passenger seat is the mother, LYNN MARIE BELLEVIEW. She's the same age as her husband, a white woman in her 50s, shoulder-length brown hair, her hair and clothes stylish, but economical.

In the back are fraternal twins, LOGAN and LILLIAN. Logan is short and thin. He wears a Pearl Jam shirt, cargo shorts, Vans. Lillian is taller than her brother by a bit. She wears a flower-patterned summer dress. Lillian wears a gold bracelet with six purple gems hanging equidistant around her wrist.

Logan stares out the window as the van rolls along. He notices a wreath on the side of the road with dead flowers laying around it. It says R.I.P. Joe. A little further along is another wreath. R.I.P. Ned. A little further is a memorial to Sandy. These continue, a tombstone every mile.

LOGAN

Dad, can you change this music?

LILLIAN

What is this nonsense?

CURTIS

That would be the Bonzo Doo-Dah Dog Band.

LYNN MARIE

Your dad found this one after he heard me listening to a Death Cab for Cutie song.

CURTIS

The band.

LYNN MARIE

Of course the band, not this crap.

The kids laugh.

CURTIS

I liked the song, so I looked it up. Found this one instead.

Beat.

CURTIS (CONT'D)

This song is MUCH better.

He turns up the volume. Lynn Marie reaches over and turns off the radio.

CURTIS (CONT'D)

Hey!?!

Lynn Marie nods towards the rearview mirror. The blue and red lights of a sheriff's patrol car flash behind them.

CURTIS (CONT'D)

Well, gosh-darn it. Seems like I was speeding a bit. Not paying attention to the old speedometer.

LILLIAN

Great job, dad!

She giggles as Curtis pulls the minivan over to the side of the road.

LOGAN

I'm embarrassed.

Logan slumps down in his seat so as not to be seen by passers-by. Curtis points towards the glove box.

CURTIS

Hand me the registration.

Curtis dutifully pulls his license from a VERY thick wallet, filled with receipts. It takes him a moment.

Once he has it, he grabs the registration from Lynn Marie and reaches to hand them to the officer, but he hasn't rolled the window down yet. He smacks his hand against the glass.

CURTIS (CONT'D)

Ouch.

Everyone laughs. Curtis even laughs at himself as he rolls the window down.

Sheriff AMOS HANDY approaches the window.

AMOS

License and registration, please?

Curtis hands them over.

CURTIS

Sure, officer--

AMOS

Sheriff.

CURTIS

Oops, sorry about that!

Curtis accentuates the apology with a huge grin. Amos examines the paperwork. Curtis waits eagerly, the grin never fades.

AMOS

Sir, do you know why I pulled you--

Amos peers into the car and takes a look at each of the family members.

AMOS (CONT'D)

--and your fine family over today?

CURTIS

I sure do, off... sheriff.

Amos raises an eyebrow.

CURTIS (CONT'D)

We're new in town.

AMOS

What's that now?

CURTIS

I DO know why you pulled us over.

AMOS

Never got that answer before.

CURTIS
I slipped a little over the speed
limit there.

He turns towards his wife and chuckles. She laughs along with him. The kids are less impressed.

AMOS
(frowning)
So you broke the speed limit on
purpose? Not exactly the best way
to--

Curtis is DEEPLY apologetic.

CURTIS
Oh no, off... sheriff, not at all.
We just, well... we don't have
anywhere to go.

Beat.

CURTIS (CONT'D)
Because we're new in town.

AMOS
Sir, I'm not sure if it's you or
me, but--

LYNN MARIE
Sorry, sheriff...?

AMOS
Amos Handy.

LYNN MARIE
Sheriff Handy... We bought one of
those pods? You know, for moving?

Amos nods.

LYNN MARIE (CONT'D)
And, well, they're late. They're
still a few hours outside of town.
And someone--

CURTIS
It was me.

His grin shows no self-awareness.

LYNN MARIE

SOMEONE thought it would be a good idea for the movers to have the key.

CURTIS

Well, sure, that way they could start unloading before we--

LYNN MARIE

And yet here we are.

AMOS

You in a hurry to get to an empty house and wait?

CURTIS

Yes, sir.

Lynn Marie shakes her head. Amos starts writing on his clipboard.

CURTIS (CONT'D)

I mean no sir.

LYNN MARIE

Is there anywhere we can wait?
Maybe have a picnic?

She points towards the back of the minivan. Amos finishes writing the ticket and hands it to Curtis. He doesn't let go. Curtis holds on to the other end of the ticket, careful not to challenge Amos' authority.

AMOS

I'm going to give you this ticket as a warning. If you don't speed again, you won't get another ticket.

Curtis knew that. He takes the ticket, but his grin is gone.

AMOS (CONT'D)

You have to be safe on THESE roads.

His tone is cryptic and out of place. He takes a moment to collect himself. He points down the road.

AMOS (CONT'D)

Keep heading down this highway and in about a mile and a half down the way you'll see a sign for Goblin Grotto.

In the back seat, Logan makes rock and roll devil fingers and waves them at the sheriff with his tongue out. Amos ignores him.

AMOS (CONT'D)
Picnic tables, swimming, families.
You get the idea.

Lillian punches Logan in the shoulder.

AMOS (CONT'D)
It's free and clear. But slow down
a bit.

CURTIS
(grinning again)
Yes sir, off... sheriff.

LYNN MARIE
Thank you, sheriff.

Amos walks away. Curtis rolls up the window and turns the radio back on. It blares as he drives away.

MUSIC CONTINUES: "Death Cab For Cutie," by the Bonzo Doo-Dah Dog Band.

EXT. GOBLIN GROTTO - CONTINUOUS

MUSIC CONTINUES: "Seasons in the Sun," by Terry Jack.

Curtis pulls the minivan into Goblin Grotto. The road leads down a hill to a parking lot and beach. Beyond that is a large lake emerging from a spring below the canyon. The rim of the lake is surrounded by a neat row of trees, clearly planted by the locals.

On the beach are picnic tables, grills, blankets, families, teens. A typical busy family attraction.

Curtis is the first out of the minivan. He stands and stretches his arms and takes in the entire scene.

CURTIS
This place is great!

Lynn Marie walks around to the back of the minivan and opens it.

LYNN MARIE
Then get back here and grab the cooler.

Beat.

LYNN MARIE (CONT'D)
Logan, get the blanket. Lillian,
the basket.

LOGAN
What are YOU gonna get?

CURTIS
SOMEONE's going to get the belt if
they don't listen to their mother.

He's clearly joking. He's not even wearing a belt. Logan secretly flips his dad a bird, but neither of his parents see it. Lillian does, though, and she lightly slaps him in the back of the head.

LILLIAN
Something is wrong with you.

LOGAN
Yeah, you.

LYNN MARIE
That's enough.

Lynn Marie grabs a beach bag, filled with blankets and sun tan lotion and all that. Once they're all loaded down, Curtis locks the minivan and they make their way towards the beach.

EXT. GOBLIN GROTTO - MOMENTS LATER

As the Belleview family walks towards one of the picnic tables, all other activity ceases and everyone stares at them.

LOGAN
Why's everybody staring at us?

CURTIS
They're not...

He sees that everyone IS staring at them.

CURTIS (CONT'D)
That's odd.

LOGAN
Right?

LILLIAN

They're staring because you're a weirdo.

LYNN MARIE

Quit that! It's a small town, we're new people.

CURTIS

A lot of people left town like seven years ago. It's underpopulated. They haven't had many new people moving to town in a while.

LYNN MARIE

It's how we got such a nice house so cheaply.

They arrive at the table.

LOGAN

Are they going to keep staring?

He turns towards the locals and yells.

LOGAN (CONT'D)

Keep staring and I might moon you!

Lynn Marie swats him on the shoulder.

LYNN MARIE

Don't you dare.

The locals lose interest in the new people. Adults go back to drinking or eating or making sandwiches. The younger kids swim. The teens flirt on the beach, playing lawn darts.

Lynn Marie starts unpacking the food. Curtis starts getting a public grill ready. Logan and Lillian move towards the beach side of the picnic tables.

Just then, GEORGIE REYNOLDS, 18 WM, a tackle on the football team, throws a lawn dart high in the air, TOO high. JAKE HANKINS, 18 WM, tall and thin but not skinny, gives chase.

GEORGIE

Look out!

The dart flies through the air straight for the head of MARY LOU REYNOLDS, 17 WF, clearly Georgie's sister.

Logan reaches up and snatches the dart out of the air. Jake jumps out of his way and smashes into Lillian, knocking her to the ground.

Everyone at the lake goes crazy over Logan's catch. People applaud, cheer, pat him on the back. Mary Lou gives him a big, but chaste, hug.

Jake helps Lillian up, very apologetic.

JAKE

I'm so sorry! Georgie's a lineman,
not a quarterback...

They make eye contact for the first time.

Jake is completely stunned when he sees Lillian. He stares for a moment.

While people are continuing to congratulate Logan, Mary Lou steps away. She sees Jake and Lillian VERY close together. She frowns.

Jakes smiles at Lillian. He's got something special and the smile gets to her. She smiles back.

JAKE (CONT'D)

Man, I dig those ebony eyes.

Lillian blushes.

Mary Lou pushes her way through the crowd and knocks Jake aside. She reaches out to shake Lillian's hand.

Jake averts his look, filled with guilt.

MARY LOU

I'm Mary Lou, I'm Jake's
GIRLfriend.

They shake hands.

MARY LOU (CONT'D)

And you are?

Lillian is like a deer in headlights.

LILLIAN

S-sorry?

Mary Lou is exasperated.

MARY LOU

Your name is Sorry?

Lillian frowns.

LILLIAN
N-no. I mean--

MARY LOU
Don't you remember your own name?

Lillian turns and makes eye contact with Jake. The sparkle returns to his eye. Lillian smiles again.

LILLIAN
I'm Lillian.

MARY LOU
Nice to meet you, Lillian. You should watch where you go.

Mary Lou grabs Jake's hand and yanks him away.

LILLIAN
I'm... sorry?

Logan pushes through the crowd of well-wishers.

LOGAN
What was that about?

Lillian sighs.

LILLIAN
That was Jake.

Logan scrutinizes her face. She continues to stare at Jake who has grabbed his stuff from the beach and followed Mary Lou to the parking lot.

LOGAN
You like him.

Lillian is shaken from her daze. Logan checks out Jake more closely.

LILLIAN
What are you talking about? No. I just met him.

LOGAN
He almost crushed you and now you've got a crush on him.

She giggles.

LOGAN (CONT'D)

That guy?

She bites her lip and shrugs.

LOGAN (CONT'D)

Dude looks like he never washes his face, never combed his hair.

He cranes his neck to look closer.

LOGAN (CONT'D)

Is that axle grease under his finger nails? Gross.

Jake puts on his boots and hops on his motorcycle, a classic Harley. Mary Lou gets on the back.

LOGAN (CONT'D)

Dude has a tattoo that says 'Mother, I Love You'.

He does. Inside a red heart. On his left bicep. Jake starts the motorcycle and takes off like a gun.

LILLIAN

He can yuck my yum any time.

Logan chuckles. She stares dreamily after Jake.

RAY (O.S.)

Hey, you the new kids?

They turn to see two Black twin brothers, RAY and OLLIE JACKS. The brothers are 18 and average height and size. They shake hands with Lillian and Logan.

OLLIE

Ollie Jacks, Senior Class President, damned glad to meet you.

LOGAN

Logan.

OLLIE

Nice to meet you, Logan. Class president today, real estate lawyer tomorrow.

LILLIAN

I'm Lillian.

OLLIE

Nice to meet you, Lillian.

Ollie carries himself like a politician. His sincerity is questionable.

RAY

I'm Ray. I'm not gonna be a lawyer
when I grow up, I'm gonna NEED
one...

He laughs and a cloud of marijuana comes up from his lungs.

OLLIE

Ray, you'll be lucky to graduate.

RAY

Haha, I'll be luckier if I don't.

Everyone but Ollie laughs along.

RAY (CONT'D)

You smoke?

He looks at Lillian who shakes her head. He turns to Logan who shrugs.

RAY (CONT'D)

You will.

Ray laughs. Lynn Marie and Curtis join the conversation.

CURTIS

What are we talking about?

Everyone laughs harder.

LILLIAN

We're meeting new people. Ollie
here is class president.

Curtis is very impressed. Then he realizes his burgers are burning.

CURTIS

Be right back.

He runs back to the grill again as more teens join them.

MURIEL DINNING kisses Logan on the cheek, leaving red lipstick marks. She's 19 WF, black hair with bangs. She wears a one-piece bathing suit. Logan blushes.

MURIEL

Here's my card.

He takes the card and reads it: "Muriel Dinning, Exotic Dancer/Escort." Her phone number is at the bottom.

ABBY EVERLY, WF 18 blonde, playfully shoves Muriel in the shoulder. Curtis rejoins them.

ABBY

She used to be head cheerleader.
She LOVES the attention.

Muriel rubs Curtis' head. He grins.

MURIEL

Sometimes I'm STILL a cheerleader.

She hands Curtis a card. He takes it and his eyes widen.

Lynn Marie rips the card out of his hand and tears it in half. Muriel winks as she walks away. Ollie laughs.

OLLIE

The rest of our main crew is Hope,
she's a cheerleader, too...

HOPE GENTRY, BF 17, wears a t-shirt and shorts, not showing too much skin. She wears a cross around her neck. She waves shyly.

OLLIE (CONT'D)

Our star left fielder, Thad...

THAD ESTEVEZ, a half-Venezuelan M 18, thick and stocky, like a power hitter. His head nod greeting is barely perceptible.

OLLIE (CONT'D)

Student Body President June
Cross...

JUNE CROSS, a half-Taiwanese F 17, tall and thin. She wears a T-shirt over her bathing suit. She waves enthusiastically.

OLLIE (CONT'D)

...and resident bookworm Walden.

WALDEN WILSON sits cross-legged on the ground, reading "Women Who Run With The Wolves," by Clarissa Pinkola Estés. He is a BM 17, not at all dressed for the beach. He nods and grunts without looking up from his book.

LYNN MARIE

That's a great book. You enjoying
it?

Walden looks up at her and smiles politely.

WALDEN

Yes, ma'am. I am.

She turns to Curtis.

LYNN MARIE

Did you ever read that one?

He takes a glance at it.

CURTIS

No, I don't believe I've heard of that one.

LYNN MARIE

You should read it.

CURTIS

Ooh, sounds like homework.

He frowns playfully. Lynn Marie raises an eyebrow and stares at him.

Georgie joins them. He talks to Curtis first and then shakes the hand of each of the Belleviews.

GEORGIE

Hi. Georgie Reynolds. Starting left tackle. Current candidate for city council.

He hands each of them a pamphlet.

THAD

Aren't you only 17?

LILLIAN

Isn't that illegal?

GEORGIE

No, county ordinance 8.1516, chapter 23, subsection 42, clearly says that you have to be 18 at the time you would be seated in office. I turn 18 in December.

LOGAN

Well, you got my vote.

GEORGIE

When do you turn 18?

LOGAN

December.

Georgie frowns.

GEORGIE

So, my dad's the mayor and I'm going to follow in his footsteps.

THAD

Dude, I told you to stop telling people that. Nobody cares.

Georgie shrugs and turns to Logan.

GEORGIE

Yo, dude, that catch was sick!

He claps Logan on the back.

GEORGIE (CONT'D)

Dude, please tell me you play football?

Logan pauses for dramatic effect. Then he smiles EXACTLY like his dad.

LOGAN

Wide receiver.

Georgie jumps up and down with excitement.

GEORGIE

Come here, let me introduce you to the other players, the Cavaliers.

Georgie puts an arm around Logan's shoulder and leads him towards a group of guys who are among the bigger students. He points at them quickly in turn:

GEORGIE (CONT'D)

Everett, another receiver...

EVERETT COLLIER is a WM 17.

GEORGIE (CONT'D)

Pete, our top running back..

PETE WYNDHAM is 17, half Black, half white.

GEORGIE (CONT'D)

Wade, who is obviously a linebacker...

WADE JOHNSON is 18 BM.

GEORGIE (CONT'D)
 ...and Luke the lineman.

LUKE SMITH is 16 WM. He's quite a bit smaller than Georgie.

GEORGIE (CONT'D)
 And these two are Lauren and
 Margie.

Georgie grins. LAUREN is a blonde and MARGIE is a brunette.

GEORGIE (CONT'D)
 They're cheerleaders.

He shakes Logan by the shoulders and Logan can't help but laugh. Curtis walks over and pulls Logan away. Georgie and the ladies boo playfully.

Curtis stands face-to-face with Logan and waves his hand.

CURTIS
 Gimme.

Logan starts to hand him Muriel's card, but changes his mind.

LOGAN
 I'll tell mom.

Curtis frowns and then lets go of the card.

GEORGIE (O.S.)
 Here, take mine.

Georgie hands Logan a business card.

GEORGIE (CONT'D)
 Give me a call. I can tell you
 where all the parties are this
 summer.

Logan stares at the card.

LOGAN
 Thanks. I will.

Logan and Georgie keep talking. Curtis turns to his wife.

CURTIS
 I have a great feeling about this.

With a frown, Lynn Marie isn't so certain.

A Black couple in their 50s, dressed for the beach AND for their ages, approaches Curtis and Lynn Marie.

The woman, DIANE JACKS leads the way. She's tall-ish, confident and in charge. Her husband, OLIVER "SENIOR" JACKS, has graying hair and beard, glasses and doesn't stray far from Diane.

DIANE
Are you Lynn Marie and Curtis
Bellevue?

Lynn Marie notices that she got top billing, she smiles.

LYNN MARIE
That we are.

DIANE
I'm Diane Jacks. This is my husband
Oliver.

SENIOR
Call me 'Senior'.

They all exchange hand shakes.

DIANE
We're Ray and Ollie's parents.

Lynn Marie nods.

DIANE (CONT'D)
I'm also the principal at Kirkland
High School.

Curtis has an epiphany.

CURTIS
Oh! THAT's how you knew our names.

DIANE
Of course.

LYNN MARIE
What can we do for you?

Diane's smile is comforting.

DIANE
Nothing for now. We just wanted to
introduce ourselves. Can I expect
to see you with the kids next week?

LYNN MARIE
Yes, we will be there to make sure
everything goes smoothly.

CURTIS

Yeah, sure.

He's not sure what's happening.

LYNN MARIE

(to Curtis)

Diane is the principal at the kids' new high school.

Curtis nods exaggeratedly.

CURTIS

Nice to meet you.

SENIOR

Your son always that good with his hands?

It takes Curtis a second.

CURTIS

Oh yeah, he's always had supernatural abilities when it comes to those hands.

Diane raises an eyebrow.

MUSIC PLAYS: "The Prom," by Del Shannon.

EXT. THE BELLEVIEW HOME - DAY

The Belleview minivan sits outside the house. A moving truck has dropped off two Pods filled with furniture and boxes. A half dozen delivery men in matching jumpsuits unload the Pods through the front door.

INT. THE BELLEVIEW HOME, LILLIAN'S ROOM - LATER

Lillian finishes unpacking the last box in her room. Her clothes are in the dresser and closet. Lillian's room is VERY Goth. Lots of black. Lots of lace. Lots of dead black roses. Art, bands, movie posters, etc. She doesn't dress like a Goth, but her bedroom does.

Lillian places the last poster on the wall, in the center place of honor above the wall. Her Euphoria poster, focused on Rue, is her prized decoration. She puts in the last push pin and smiles as she stares at her handiwork.

Logan runs into the room. He's very excited.

LOGAN
You GOTTA come see this.

She shrugs.

LILLIAN
I'm done.

She follows him.

INT. THE BELLEVIEW HOME, LOGAN'S ROOM - CONTINUOUS

Logan has set up his room similarly to Lillian's, but he's much less Goth and much more into teen nerd and athletic pursuits. Comic books, sports, music (rock and rap), pictures of women (but they're not nude or in bikinis, more models looking elegant). The centerpiece picture is of Olivia Rodrigo.

LOGAN
Check it out.

Lillian nods as she checks out the Olivia Rodrigo poster.

LILLIAN
New poster?

Logan nods vigorously.

LOGAN
Yes.

LILLIAN
Nice. You do have a type, don't you?

LOGAN
I know, right?

They both stare at the poster for a moment.

LILLIAN
Goblin Grotto?

LOGAN
Absolutely.

LILLIAN
Let's see if we can get the convertible.

LOGAN
Hell yeah.

EXT. GOBLIN GROTTO - CONTINUOUS

MUSIC PLAYS: "Soldier of Love," by Arthur Alexander.

Many of the teens (but NOT Lillian and Logan) hang out at the Grotto. Most of them are playing in the water. Muriel lays in a beach chair, re-applying sunscreen. Ray approaches her and sits on the chair next to her. She gives him a genuine smile.

RAY

Hey...

He spaces out for a second.

RAY (CONT'D)

What's up, Muriel?

MURIEL

Doing the old turn and burn.

She closes the suntan lotion bottle and puts it in her purse.

RAY

I... uh...

Muriel knows what's coming. She smiles.

RAY (CONT'D)

I was thinking...

She nods.

RAY (CONT'D)

I've been working really hard this summer...

MURIEL

And?

She's friendly, but she wants him to spit it out.

RAY

And, you know, you're VERY pretty...

MURIEL

Thank you, sweetie.

RAY

I never... I mean... I want...

MURIEL

Would you like to use my services?

She's open to it.

RAY
Your services?

He's clearly puzzled.

MURIEL
You know. My SERVICES.

He gets it.

RAY
Would that be okay?

MURIEL
You've been working hard all
summer, you say?

He nods eagerly.

MURIEL (CONT'D)
So you have money?

RAY
Oh yeah, lots.

MURIEL
Good. We can talk more about that
later.

Ray starts gaining some confidence.

RAY
Sounds good.

MURIEL
You clean?

RAY
I showered--

Muriel shakes her head.

MURIEL
Not like that. CLEAN clean.

He thinks about it for a second, then he gets it.

MURIEL (CONT'D)
When was the last time you were
tested?

RAY

I haven't... I mean, at the Spring fair... when the health department was there?

Muriel nods.

MURIEL

I got tested there, too.

Ray smiles and nods. He WAS worried.

MURIEL (CONT'D)

Well all we need now is for you to go find three professional references, witnessed by a notary public and submit them in triplicate.

Ray is shell-shocked. He can't even respond at first.

RAY

Really?

MURIEL

No. I have a van.

RAY

Where we can have sex?

MURIEL

That is what we're talking about, right?

RAY

I hope so.

A sexy smile.

MURIEL

We are.

He nods and grins.

RAY

You have a sex van?

MURIEL

I do.

He shakes his head.

MURIEL (CONT'D)

Do you want to go to the sex van?

RAY
Uh... yeah.

MURIEL
Gotta use protection.

RAY
Of course.

He grins. She smiles. They go to the sex van, hand in hand.

EXT. MURIEL'S SEX VAN - MINUTES LATER

SUPER: Five Minutes Later

The back door of the van opens up and Ray steps out. He's very happy.

RAY
That was awesome.

Muriel joins him. She shuts the door. And gives him some hand sanitizer.

MURIEL
You knew it would be.

He nods. They both wash their hands with sanitizer.

RAY
Can we do it again?

MURIEL
Now?

RAY
Uh. No. Not now. I can't...

MURIEL
Was that your first time?

He stares at the ground sheepishly.

MURIEL (CONT'D)
It's okay, sweetie.

She rubs his shoulder.

MURIEL (CONT'D)
It won't be your last.

He grins.

MURIEL (CONT'D)

If you have the money and stay respectful, we can do it any time you want.

He nods.

RAY

Well, yeah. And yeah.

MURIEL

Perfect.

She kisses him. He grins.

INT. THE BELLEVIEW HOME, LIVING ROOM - CONTINUOUS

Logan and Lillian walk into the living room where there parents are watching "Ozark" on a really big TV.

LILLIAN

Mom... dad... you know how you got a new car?

Curtis nods.

LYNN MARIE

Mmm-hmm.

LOGAN

It's a sweet car, too. How were you able to afford it?

CURTIS

We got such a good deal on this house, we had enough left over.

LILLIAN

Wow, that was smart. Good job, parents.

LYNN MARIE

Go ahead and ask...

Logan sticks his hands in his pockets, trying to look as young and innocent as possible.

LOGAN

We both finished unpacking.

CURTIS

Good job.

LILLIAN

And you've already been to the grotto.

LOGAN

So we were wondering...

LILLIAN

Can we take the new car to the grotto?

LOGAN

We'll be back before dark.

CURTIS

Sure. Go ahead.

Lynn Marie looks towards Curtis disapprovingly, but he doesn't even notice.

LYNN MARIE

I guess. Don't stay too late.
School starts in THREE days.

Logan laughs.

LILLIAN

Okay mom, nobody does any real work
the first day of school anyway.

Logan grabs the keys off a desk near the front door. Lillian immediately snatches them away from her brother. He chases her out the front door.

LYNN MARIE

Be safe!

She stares after them with concern.

EXT. THE BELLEVIEW HOME - LATER

The top goes down on a silver 2020 Mercedes-Benz SL-Class. Lillian puts her sunglasses on and adjusts the mirror.

LILLIAN

Like they just paid some guy to
drive it here?

LOGAN

Yep.

He puts on the passenger-side seat belt.

LILLIAN
And that's a real job?

She starts the car.

LOGAN
Seems that way.

LILLIAN
Good to know.

She drives off, conservatively near the house, but faster once she gets farther away.

EXT. HIGHWAY 101 - DAY

MUSIC PLAYS: "Terry," by Twinkle.

Lillian drives down the highway, bopping along to the music.

LOGAN
Why won't you ever let me drive?

She laughs harshly.

LILLIAN
I'd NEVER ride with you.

He pouts.

LOGAN
I'm not THAT bad a driver.

LILLIAN
You aren't that GOOD a driver.

They laugh, but there's no animosity in it.

LOGAN
You really want to go to this place?

LILLIAN
Seems like fun.

LOGAN
Maybe...

LILLIAN
Oh shit, I love this song!

MUSIC PLAYS: "The Letter," by the Box Tops.

She turns up the radio and dances and sings along.

LILLIAN (CONT'D)
*Gimme a ticket for an
 aeroplane/Ain't got time to take a
 fast train/Lonely days are gone/I'm
 a-goin' home/My baby, just a wrote
 me a letter*

She punches him in the shoulder. He gives in and sings along.

LILLIAN AND LOGAN
*I don't care how much money I gotta
 spend/Got to get back to my baby
 again/Lonely days are gone/I'm a-
 goin' home/My baby, just wrote me a
 letter*

They smile and dance as the car drives on.

EXT. GOBLIN GROTTO - LATER

Lillian pulls the car into the Grotto's parking area. They get out of the car and are a lot less prepared than their mom was the day before. Logan only carries a towel. Lillian carries a large purse.

As they walk towards the beach, Lillian looks up at the cliff above the Grotto.

Sitting at the edge is the black El Dorado. He leans against the driver's seat door, staring at them.

MUSIC PLAYS: An instrumental snippet from "Skeleton Murder on the High Highway."

She turns to Logan.

LILLIAN
 Did you see...?

She turns back and points towards the cliff, but starts. The Driver is nowhere to be seen. The car's engine roars to life.

Logan looks up and sees the car turn and drive away.

LOGAN
 Sweet ride.

LILLIAN
 You didn't--

GEORGIE (O.S.)
 Logan! Lillian! Welcome! Welcome!
 Welcome!

MUSIC PLAYS: "Leader of the Pack," by the Shangri-Las.

Georgie high fives Logan and hugs Lillian. She's a little overwhelmed, but he doesn't linger. Behind Georgie, the gang is all here, including a few new people the siblings haven't met.

GEORGIE (CONT'D)
 A few more people I want you to
 meet.

Lillian and Logan follow him over to a very attractive couple, LAURA and TOMMY, both 18 and white. They can't keep their hands off of each other.

GEORGIE (CONT'D)
 The lovebirds here are Tommy and
 Laura.

They grunt something, but are too busy making out to respond.

GEORGIE (CONT'D)
 And this...

Behind Laura and Tommy, Lillian sees Jake. He's standing next to Mary Lou and a shorter teen, JOEY, WM 17.

GEORGIE (CONT'D)
 Is Jake's little brother, Joey.

JOEY
 Hey beautiful.

Lillian doesn't even hear him, she's staring at Jake. Mary Lou steps in front of Jake and snaps Lillian out of her daze. She turns to Joey.

LILLIAN
 Oh... uh... nice to meet you.

He smiles like a predator.

LOGAN
 Logan. Your name's Joey?

Joey turns to Logan with annoyance.

JOEY
 Yes. Logan.

Logan rolls his eyes and grabs Lillian by the arm and they head towards the beer coolers. As soon as the siblings are out of site, Mary Lou AND Joey both slap Jake on the shoulder. They quietly yell at him simultaneously.

JOEY (CONT'D)

Dibs.

MARY LOU

What the fuck!

Jake drinks from his beer and ignores both of them.

EXT. GOBLIN GROTTO - LATER

To the left side of the grotto is a giant tree that leans out over the water. A ladder nailed to the side of the tree leads to a platform about 15 feet up. From higher up in the massive tree hangs a rope.

Thad stands on the platform holding the rope. He looks expectantly down at the crowd and raises a fist into the air. The crowd cheers.

HOPE

Come on, Thad! Get it started.

THAD

Naturally.

Thad grips the rope tightly with both hands, pulls it back and swings out over the water. At the height of the rope he lets go. As he falls he flips athletically into a dive and hits the water with very little splash.

Logan is next to climb the tree. He does so reluctantly.

Thad breaks the surface of the water to cheers from the shore.

Logan stands on the platform and grabs ahold of the rope. The crowd watches expectantly.

LOGAN

Nope.

He climbs back down, the murmurs in the crowd clearly talking about him. He avoids looking at them until he's back on the ground.

RAY

Next time, man. Let me show you how to do it.

Ray slaps him on the back and then climbs up the ladder.
Lillian steps up to Logan.

LILLIAN
You okay?

Logan shrugs.

LOGAN
You know me and heights.

LILLIAN
Yeah, I was surprised to see you
climb--

She looks at the cliff overseeing the grotto and notices the black El Dorado looking down over them.

MUSIC PLAYS: An instrumental snippet from "Skeleton Murder on the High Highway."

LOGAN
I need a drink.

He walks towards the coolers, where his reception is mixed. Some comforting him, some poking fun. Lillian gives one last look towards the El Dorado and then joins her brother.

On the cliff, the Driver steps out of the El Dorado. He's still dressed in all black.

Ray stands on the platform and grabs the rope.

RAY
Should I do a cannonball?

The crowd roars in response. Logan's failure forgotten.

RAY (CONT'D)
Watch this.

Ray grips the rope and swings forward. On the cliff, the Driver waves a hand.

As Ray swings out over the water, a strong wind rises and pushes back against him. He swings forward but the wind pushes him back. The smile fades from his face and he starts swinging backward.

Ollie looks up from the shore and sees his brother is starting to go backwards.

OLLIE
Let go!

Ray lets go as he swings backwards, but he's gone too far back. He falls, but instead of being over the water, he's over the bank. He falls and crashes onto the bank, almost like a curb, and his ribs crack audibly. He falls into the water. The crowd gasps.

Logan is closest and he dives into the water and grabs Ray and pulls him to shore. Once he's above the surface, Ray starts screaming in pain.

Ollie holds his phone to his head.

OLLIE (CONT'D)
This is Ollie Jacks. My brother is
hurt real bad. Out at the grotto.

He hangs up and runs over to help his brother.

Lillian looks up towards the cliff, but the Driver and the El Dorado are gone.

EXT. GOBLIN GROTTO - LATER

Ollie climbs into the back of the ambulance and the EMT closes the door. The ambulance pulls out of the parking lot and drives away. Everyone watches it solemnly. June stands before them, doing her presidential duties.

JUNE
Hey everybody, we should probably
pack it in. Let's not party while
Ray's on his way to the ER.

Most people nod or murmur assent. Except Pete, Wade and Luke, who boo quietly. A few of the girls give them dirty looks and they quiet down.

The crowd breaks up and people start to head for their cars. A few head back towards their beach to get their things.

Logan and Lillian make their way towards the car. Lillian looks down and panics a bit.

LILLIAN
Oh! My bracelet!

LOGAN
The one you got from Nanna?

LILLIAN
Yep.

She runs back down to the beach and starts looking around. It isn't where she thought it would be. She starts to panic more. That's when she literally runs into Jake.

LILLIAN (CONT'D)
Sorry, I'm--

She looks up and sees who it is. She smiles.

JAKE
You lose something?

LILLIAN
What?

He brushes the hair out of her eyes and holds up the bracelet. She gets super excited and grabs it.

LILLIAN (CONT'D)
Oh my god, thank you!

She hugs him. He is reluctant at first, but hugs back. He looks around to make sure Mary Lou doesn't see him. She lets go.

JAKE
You're welcome.

LILLIAN
It belonged to my Nanna. I just couldn't live without it.

JAKE
I'm glad to be helpful.

He looks back towards Mary Lou again. She's not there, but he's nervous.

JAKE (CONT'D)
Look, I'd better get back...

Lillian leans in and kisses him on the cheek.

LILLIAN
Thank you.

He jogs to catch up with the others.

JAKE
See you soon.

She puts the bracelet on.

EXT. GOBLIN GROTTO, PARKING LOT - SIMULTANEOUSLY

Logan stares in the direction that Lillian went, bored. He looks around until he sees a few cars down, Wade is talking to a white woman in her 50s, LADYHAWK, in a truck who has just arrived.

Ladyhawk says something to Wade and he nods. He looks around and makes eye contact with Logan. Logan looks down when caught staring. He looks back up and Wade is coming towards him. Logan shuffles his feet nervously.

WADE

Hey man, I need your help for a minute.

LOGAN

Uh... with what?

WADE

Just have to lift some of these crates.

LOGAN

What's in them?

Wade laughs.

WADE

Just help me man.

Wade gives him a backhand smack on the chest and walks back towards Ladyhawk's truck. Logan hesitates and then follows. Ladyhawk eyes him as he approaches.

LADYHAWK

Hey, cutie.

Logan nods awkwardly.

LADYHAWK (CONT'D)

What you want's around back.

Wade and Ladyhawk laugh. Logan follows Wade to the back of the truck.

LOGAN

Is this legal?

WADE

Legal. Illegal. Who's to say?

They start taking unmarked crates filled with unmarked bottles of clear liquid and put them into Wade's trunk and back seat.

WADE (CONT'D)

Dude, don't worry about it. I've been running this shit for my dad for, like, two years. This run is going to be my last.

Logan raises an eyebrow.

WADE (CONT'D)

I'm graduating. Going to college. Gotta pass the gig along. I guess I can give it to Everett.

Beat.

WADE (CONT'D)

Or maybe you. You need a job?

Logan pretends to think about it for a moment, then shakes his head.

LOGAN

I think I'm good.

Wade shrugs. Then he takes a sip from one of the bottles and hands it to Logan, who takes a sip.

LOGAN (CONT'D)

That's disgusting. What is it?

Logan winces and hands the bottle back.

WADE

Moonshine. White lightning. It's for my dad. He runs... a business.

Logan frowns.

LOGAN

Whatever man. Be safe.

Wade laughs.

WADE

Dude, angels fear to tread those roads. Don't worry about me, if it's my time, it's my time.

Logan shakes his head and laughs. Wade gets in the car. Lillian returns.

LOGAN
You find it?

She's smiling absently. But the bracelet is on her wrist.

LILLIAN
Yeah. What?

Logan laughs at her.

LOGAN
I guess you found SOMETHING.

They get in the car.

INT. WADE'S CAR - LATER

MUSIC PLAYS: "The Ballad of Thunder Road," by Robert Mitchum.

Wade rockets down Highway 101 at 70 mph. He drinks from a bottle of shine and yells along with the music off and on.

WADE
*The devil got the moonshine and the
mountain boy that day/Moonshine
quenches the devil's thirst/The law
they never got him because the
devil got him first/He buzzed
along/There's danger danger danger
danger danger up ahead*

He takes another sip.

He looks up and sees one of Georgie Reynolds' campaign billboards. The eyes are burnt out, as if someone applied a hot flame, but ONLY to the eyes.

WADE (CONT'D)
What the--?

He keeps driving.

The El Dorado appears on the highway, high beams on, less than a mile behind Wade.

MUSIC PLAYS: An instrumental snippet from "Skeleton Murder on the High Highway."

Wade looks in the mirror at the El Dorado, but pays it no mind.

The El Dorado speeds up, it's only a few car lengths behind Wade now.

Wade tries to go faster, but his Camry is maxed out. It starts to sputter. He eases off the gas.

WADE (CONT'D)

Dammit.

The El Dorado gets closer. It's only a car length behind now. There's a big curve ahead, blocking the view of the highway.

Wade frantically looks into the rearview mirror. The El Dorado is right on his bumper now.

Wade tries to speed up, but the car starts to sputter. The El Dorado smashes its big steel grill into the back of the Camry.

Wade struggles to keep control of the car. The lights of a semi can barely be seen coming around the curve.

The El Dorado comes for Wade again. This time the grill hits the right rear end of the Camry and pushes it into the oncoming lane.

The semi honks its horn, but it's too late. It smashes into the Camry. The crates of moonshine are ignited and the Camry explodes. The semi, a 1961 Peterbilt 351, smashes through the exploding car relatively unscathed.

The El Dorado never slows down, it just keeps rolling down the highway.

INT. BELLEVIEW HOME - NIGHT

Lillian walks into the living room. Lynn Marie is watching "Orange is the New Black." Curtis sits reading "Women Who Run With The Wolves," by Clarissa Pinkola Estés. Logan joins Lillian.

LILLIAN

Hey, we're going to go to the hospital.

Both parents look up with alarm.

LOGAN

Not for us.

LILLIAN

No, sorry. We're fine.

Both parents relax.

LILLIAN (CONT'D)
One of our friends got injured out
at the grotto.

LYNN MARIE
What happened?

LOGAN
That kid Ray fell off the rope
swing. I was just about to swing
myself, but I couldn't do it.

LYNN MARIE
(to Lillian)
And you?

Lillian scoffs.

LILLIAN
Neither of your kids is the
daredevil type, mom.

LOGAN
Don't worry so much.

Lynn Marie continues to worry.

INT. HOSPITAL ROOM - DAY

Lillian and Logan walk into Ray's hospital room. Ray sits up
in bed. He's surrounded by his parents, Ollie, Muriel and
Abby.

Lillian walks over and puts her hand on Ray's.

LILLIAN
How you doing?

RAY
Cracked four ribs. Some internal
bleeding, but I'll survive.

LOGAN
Dude that fall was brutal.

Ray stares at him for a moment.

RAY
It's like you knew.

Logan shrugs.

RAY (CONT'D)

You climbed up there and then
backed down, as if you knew the
next person was going to fall.

Everyone stares at him.

LOGAN

I don't know, maybe I felt the
wind.

DIANE

Maybe.

They continue to stare at him.

EXT. MY COUSIN RICHIE'S DINER - EVENING

My Cousin Richie's is a standard American diner. It's busy at
all times of day as it doesn't have much competition in the
area.

INT. MY COUSIN RICHIE'S DINER - CONTINUOUS

MUSIC PLAYS: "Phantom 309," by Red Sovine.

Lillian wears an apron, she's working at the restaurant now.
She stands at the register, closing out a OLD COUPLE who were
just in for the early bird special.

Jake walks into the diner with his black leather jacket
gleaming in fluorescent lights. The bell on the door jingles
and Lillian looks up and makes eye contact with him.

She tries to hide her smile. He doesn't.

He waits patiently for the old couple to leave and then he
approaches her.

JAKE

I didn't know you worked here.

LILLIAN

I didn't. I do now.

JAKE

Good for you. You tried the cherry
pie yet?

LILLIAN

Nope, it's my first day.

JAKE
Give me a slice.

She smiles. And lingers.

JAKE (CONT'D)
How much is that?

Lillian is broken out of her dream.

LILLIAN
\$3.99 as always. Just like the sign
says.

She points to a HUGE sign that says "Cherry Pie ALWAYS
\$3.99".

JAKE
I'll have a slice.

He never breaks eye contact with her, not even to see the
sign. She giggles and goes to get the pie. He watches her go.

LILLIAN
Here you go.

She sets the pie down and hands him silverware wrapped in a
napkin. He opens it up, uses the knife and fork to cut
himself a bite of pie. He does it slowly and deliberately,
relishing every part of the process.

He doesn't look away from the pie. Lillian does a little
bounce in anticipation. If Jake notices, he doesn't let on.

He puts the pie in his mouth and slowly pulls it off the fork,
savoring it.

JAKE
Mmmm. That is good. You should try
it.

He reaches down and cuts her a piece.

LILLIAN
I can't. Not on the clock. I'll get
in trouble.

JAKE
You know you want to.

She looks him in the eyes. She DOES want to. She looks around
closely to make sure no one else sees her.

She quickly nips in and takes the bite.

LILLIAN
 Oh my god, that's the best thing
 I've ever eaten.

He grins. A small clump of cherry sticks to her bottom lip. Jake reaches up with a single finger and wipes it off for her. She blushes.

He wipes his hand off on his napkin.

LILLIAN (CONT'D)
 Thank you.

JAKE
 My pleasure.

EVERETT (O.S.)
 Yo, Jake!

Jake looks back to see Everett.

JAKE
 I'll be right back.

Lillian nods and then goes to help another customer.

EXT. MY COUSIN RICHIE'S DINER - CONTINUOUS

Jake and Everett stand just outside the doorway. Nobody else is around.

EVERETT
 Can I get some?

JAKE
 Now?

Everett nods his head aggressively.

EVERETT
 It's bad.

JAKE
 Sorry, man.

Jake turns and looks inside at Lillian. She's watching him. Her smile falters and she looks away.

JAKE (CONT'D)
 Yeah. Let me go say goodbye.

EVERETT
 New girlfriend?

JAKE
Nah, nothing like that. Meet me at
the house.

EVERETT
Alright. Don't take too long.

JAKE
Don't worry.

Jake heads back inside.

INT. MY COUSIN RICHIE'S DINER - CONTINUOUS

Lillian greets Jake with a nervous smile.

JAKE
Hey...

LILLIAN
What was that.

JAKE
Just a little business... for my
mom.

She stares at him, not sure what to think. He tosses \$20 on
the counter.

JAKE (CONT'D)
Keep the change.

She smiles. He lingers.

LILLIAN
Anything else?

JAKE
Do you think I could get your phone
number?

She frowns.

LILLIAN
Don't you have a girlfriend?

JAKE
Not if you give me your number I
don't.

She stares at him. Then she holds out her hand.

He smiles and hands her his phone. She types in her number and gives it back.

JAKE (CONT'D)
You won't regret it.

LILLIAN
I'd better not.

He starts walking towards the door.

JAKE
I'll call you.

LILLIAN
Don't.

He raises an eyebrow.

LILLIAN (CONT'D)
Text me. I hate talking on the phone. I don't trust talking to people when you can't look them in the eye.

He nods in honor of her superior wisdom and walks out the door. Once he can't see her any more, Lillian smiles.

EXT. THE HANKINS HOME - LATER

Jake parks in the semicircular driveway in front of his family's house, which is a small, but tasteful mansion.

INT. THE HANKINS HOME - CONTINUOUS

Jake walks in the front door and sees Joey waiting for him. The VERY nice home is quiet. It is filled with art: paintings, vases, sculptures. It's all expensive. More expensive than anything else in town.

JAKE
Mom, we're home.

Nothing for a moment. Their mother comes in a few seconds later and it's Chrissy Hankins. She hugs each of them stiffly.

CHRISSY
I'm glad you're home. I listened again.

JAKE
Come on, mom.

JOEY
Not this again.

They're clearly exasperated.

CHRISSEY
I don't care what you say, we're
going to go over this again. It's
important.

Joey scoffs.

CHRISSEY (CONT'D)
Okay, rule number one. Do you
remember?

Jake sighs.

CHRISSEY (CONT'D)
C'mon. You two aren't getting out
of this.

JOEY
Whatever.

CHRISSEY
C'mon, you know this. Rule number
one is...?

JAKE
Don't tell anyone how much money
I'm carrying. Keep it on the down
low.

Chrissy nods. Her smile grows.

CHRISSEY
Okay, number 2?

JAKE
Keep your next move close to the
vest.

CHRISSEY
Yes. You know... bad boys move in
silence.

JAKE
Mom, that's only PART of it.

CHRISSEY

She frowns. No violence. Period.

She gives him a stern look. He looks away.

JOEY

I don't know how you remember all
this stuff

CHRISSEY

Next?

JOEY

This one's my favorite.

He grins.

CHRISSEY

Ignore that part.

JAKE

You mean the part about how you
shouldn't trust anybody because
even your own mom will set you up?

She takes it personally.

CHRISSEY

Rule number four?

JOEY

I know! I know! Don't get high off
your own supply.

CHRISSEY

That one is kind of important,
don't you think?

Jake chuckles.

JAKE

Sure, mom.

CHRISSEY

Now I've listened to rule number 5
over and over and I just don't get
it.

Joey laughs out loud.

JOEY

The Notorious M.O.M. doesn't have
all the answers?

CHRISSEY

Oh, I have them. Just explain it in a way I can understand.

Jake shrugs.

JAKE

Don't shit where you eat.

CHRISSEY

With less vulgarity and more clarity, please.

Jake rolls his eyes. Joey laughs.

JAKE

It means don't sell to locals. To people you know.

Chrissy nods proudly. Joey laughs loudly. Jake shoots him an angry look.

CHRISSEY

Rule number 6. Don't give credit to your customers.

JAKE

That's not what it means, mom.

CHRISSEY

"That...

She frowns with disgust as she says the next word.

CHRISSEY (CONT'D)

...goddamn credit? Dead it?" Seems pretty clear to me.

JAKE

It says don't do business with FAMILY members, MOM. Money and blood don't mix.

CHRISSEY

Rule number 8... why do they call it weight?

JOEY

Because it's heavy.

She doesn't get it.

JAKE

Like it could weigh you down.

Beat.

JAKE (CONT'D)
Like a dead weight around your
neck? It'll drown you.

Chrissy nods.

CHRISSEY
Rule 9 is obvious. Stay away from
the police.

JOEY
You mean your buddies?

Chrissy frowns.

JAKE
Like you know every single cop in
town. Personally.

CHRISSEY
I'm a booster.

Both brothers laugh.

CHRISSEY (CONT'D)
Last one?

JAKE
Don't leap if you can't make the
jump.

CHRISSEY
That's not what it says.

JAKE
That's what it means.

CHRISSEY
Are you sure?

JAKE
Mom, I understand the concept of
consignment.

CHRISSEY
Yes, but these men--

JAKE
Mom, I know. They want their money.
Rain, sleet, hail OR snow. I got
this.

She's not so sure. She watches him as he walks into the kitchen to get a bottled water.

The doorbell rings. Joey jumps up to get it.

JOEY

I got it.

CHRISSEY

Who would that be at this time of night?

JAKE

Don't worry. It's a client.

CHRISSEY

At our house?

JAKE

It's a small town mom, people know who we are.

Joey opens the door and it's Everett, who is forcing a smile while he acts kinda twitchy.

EXT. HIGHWAY 101 - NIGHT

Everett speeds along the highway, tapping his foot nervously. No music is on and he's nervous, almost in withdrawal. He looks down at the bag of heroin on the seat.

EVERETT

Don't worry, we'll be home soon.

While he's looking down, his car shoots past the El Dorado, which is parked under one of Georgie's campaign signs. Everett swerves a little bit.

The El Dorado comes to life and zips onto the highway, in pursuit of Everett.

MUSIC PLAYS: An instrumental snippet from "Skeleton Murder on the High Highway."

Everett looks in his rearview mirror and sees the lights of the El Dorado.

EVERETT (CONT'D)

Screw this.

He pushes down on the accelerator and the Veyron surges.

EVERETT (CONT'D)
Catch that, fucker!

At first, the Veyron shoots ahead. But the El Dorado is not of this Earth, it soon starts to gain again.

EVERETT (CONT'D)
How the hell?

The Driver sticks its hand out the window and a bolt of energy shoots into the clouds above. Lightning crackles between the crowds and then strikes the Veyron. It doesn't do any damage, but all the electrical shorts out and the car stalls.

EVERETT (CONT'D)
No! No, no, no.

The Veyron drifts to a stop.

The El Dorado stops, maybe 50 feet behind the Veyron.

EVERETT (CONT'D)
C'mon, fucker!

Small bits of hail land on the windshield and Everett jumps.

EVERETT (CONT'D)
That's NOT EVEN POSSIBLE!

A chunk of hail the size of a basketball smashes onto the hood of the car.

EVERETT (CONT'D)
Fuck that!

He grabs the heroin and leaps out of the car. He runs for the woods as fast as he can.

Another basketball-sized piece of hail hits him in the shoulder knocking him to the ground. He screams in pain.

He rolls onto his back, holding the hurt shoulder. He looks up to see a piece of hail the size of a car falling straight at him. He puts up an arm to stop it, but is crushed to death anyway.

The El Dorado drives away. The ice melts.

INT. LILLIAN'S CAR - NIGHT

MUSIC PLAYS: "A Tombstone Every Mile," by Dick Curless.

Lillian pulls her car up to a nondescript suburban home. There is music bumping inside, a party going on, but it's not too wild and the neighbors certainly aren't going to be upset.

LOGAN
You sure this is the place?

LILLIAN
I can't see the number? Is it 1203?

He looks out the window, but he's farther away than she is.

LOGAN
Nah, you know how bad my eyes are.

Lillian frowns. Then makes a decision.

LILLIAN
I'm going for it.

LOGAN
Rebel.

LILLIAN
Ha. Ha.

She parks.

EXT. NONDESCRIPT SUBURBAN HOME - MOMENTS LATER

Logan and Lillian shuffle nervously towards the front door.

LILLIAN
This can't be it.

LOGAN
Only one way to find out.

He pushes the doorbell.

LILLIAN
Hey! I wasn't ready yet. I was--

Jake Hankins opens the door.

MUSIC PLAYS: "Black Denim Trousers & Motorcycle Boots," by the Cheers.

Jake is dressed in black denim trousers and motorcycle boots and a black leather jacket with an eagle on the back.

JAKE
Hey, you guys found the place.

LOGAN
Yep.

LILLIAN
What is this place?

JAKE
It's a party.

He gestures for them to follow him inside.

INT. NONDESCRIPT SUBURBAN HOME - CONTINUOUS

MUSIC PLAYS: "Surf Beat," by Dick Dale and His Del-Tones.

Jake leads them through the party towards the kitchen. The electricity is on and the house is fully furnished, but it's dusty and dirty and doesn't look lived in.

As they walk into the kitchen, they see Ollie making out with a TEEN BOY they don't know. Logan and Lillian exchange a smile of approval.

Georgie stands at the keg filling his red Solo cup. He sees Logan and gets excited.

GEORGIE
Dude, let me get you a beer.

Georgie grabs another red Solo cup and starts to fill it up.

Jake and Lillian join the group of teens around Ollie, who finishes his make out session. Ollie sees Lillian.

OLLIE
Oh... hey... I was just--

Lillian waves him off.

LILLIAN
It's totally okay.

OLLIE
Good, cause I was going to do it
some more.

He starts making out again. Lillian laughs. Georgie grabs Logan by the arm.

GEORGIE
C'mon, I got something for you.

Logan shrugs towards Lillian and goes with Georgie.

JAKE
What do you like to drink?

LILLIAN
Like a White Claw?

He reaches in the fridge and finds one. He opens it and hands it to her.

JOEY
Hand me one.

Joey smiles at Lillian. Someone passes him a joint and he takes a big hit. He passes it to Jake in exchange for a White Claw. Joey opens it and chugs.

Jake takes a hit of the joint and offers it to Lillian. She shakes her head.

JAKE
You don't smoke?

LILLIAN
Nah.

Jake takes another hit.

JAKE
There's nothing else to do in this town BUT get fucked up.

LILLIAN
It's not my thing.

JAKE
That's fine.

He passes the joint to Ollie. She smiles. He stares into her eyes.

JAKE (CONT'D)
Can I kiss you?

She nods and smiles. They kiss. It's good.

INT. NONDESCRIPT SUBURBAN HOME, KITCHEN - LATER

Logan stands in the kitchen with other members of the Cavaliers football team: Pete and Luke. Pete drinks from a red Solo cup. Luke smokes a joint.

PETE
Yo, what up man?

LUKE
Logan, right?

Luke passes the joint to Pete and drinks from his own red Solo cup.

PETE
Hey man, do you party?

LUKE
We were just about to party.

Logan raises his eyebrow.

LOGAN
You mean PARTY party?

PETE
Yeah, man.

LUKE
Quit beating around the bush.

PETE
Yeah, it's time to get FUCKED UP,
if you know what I mean?

They high five and laugh.

LOGAN
You mean drugs, right?

More laughter.

PETE
Yeah, we mean drugs.

Pete takes a puff of the joint and passes it to Luke. He reaches in his pocket.

LOGAN
Don't they drug test athletes?

Pete pulls out six capsules filled with crystalline powder. He hands two to Luke, who instantly tosses them in his mouth. He washes them down with beer.

PETE

Here.

He hands Logan two capsules.

PETE (CONT'D)

Take this. They don't test for it.

Pete pops the last two capsules into his mouth and drinks from the Solo cup.

LUKE

We won't get busted.

LOGAN

What's it do?

PETE

You got a girlfriend?

LOGAN

No.

LUKE

You'd better get one.

PETE

Quick.

They burst into laughter.

LUKE

I miss Wade.

They both start to cry. They hug. Logan pops the pills.

He sits there staring at a black light poster on the wall. The colors seem to pulse brighter.

LOGAN

Is that it?

The others just laugh at him. He sits and waits.

MUSIC PLAYS: "Message from James Dean," by Bill Hayes.

Only Logan hears the music. And if others see the same swirls and movements in the walls and floor tiles, no one lets on.

It gets to be too much and he runs outside and gets in his parents' car, hopping in the passenger side.

Once he shuts the door, he turns to the driver's seat and James Dean is sitting there.

JAMES DEAN

Hey...

The music continues, this time from the car radio.

LOGAN

Hey, James Dean. What are you doing here?

JAMES DEAN

It's a party.

James Dean shrugs as Logan stares into his eyes.

LOGAN

You have such nice eyes.

James Dean smiles at him. Logan leans in for a kiss. James Dean leans in, too.

EXT. NONDESCRIPT SUBURBAN HOME - CONTINUOUS

Walden arrives at the party, carrying a copy of "The Golden Notebook," by Doris Lessing. He notices Logan in the car making out with an imaginary person. Walden raps on the window.

WALDEN

Dude, you okay in there?

Logan snaps out of the trip. James Dean is nowhere to be seen.

LOGAN

Uh... yeah, I'm fine.

He stumbles out of the car, somewhat disappointed.

EXT. KIRKLAND HIGH SCHOOL - DAY

MUSIC PLAYS: "Be True to Your School," by the Beach Boys.

Curtis drives as the minivan pulls into the front driveway of the school. He parks and the family gets out.

INT. KIRKLAND HIGH SCHOOL, PRINCIPAL'S OFFICE - LATER

The Belleview family sits in Principal Diane Jacks' office.

DIANE

And that's the end of the standard opening spiel. Do you have any questions for me?

She smiles pleasantly.

CURTIS

That was MORE than informative enough for me.

LYNN MARIE

Do you offer a good school breakfast? I can never get these two to eat at home in the morning.

DIANE

Of course. I've gone out of my way to make sure we have the most nutritious school menus in the state.

She points to a plaque on the wall that reads: "Most Nutritious School Menus, 2021."

LYNN MARIE

Good. It's important to get off to a good start every morning.

LILLIAN

We know, mom.

DIANE

I'm sure you'll both do very well here.

LYNN MARIE

They'd better.

Everyone laughs except Logan. Diane turns to him.

DIANE

Do you have any questions for me, young man?

LOGAN

Nah, I'm good.

Everyone chuckles. Logan doesn't think it's funny.

EXT. ABANDONED HOUSE - LATER

MUSIC PLAYS: "Dead Man's Curve," by Jan & Dean.

Lillian pulls the convertible up to what appears to be an abandoned house. The windows are boarded up, graffiti covers the walls, lots of it, like dueling artists fighting over the same territory levels of street art. No lights.

LOGAN

This CAN'T be the place.

LILLIAN

1408 Canyon Drive.

LOGAN

If this were a horror movie, this is the part where the dumb kids go into the abandoned house and get murdered by a guy whose friends will all refer to him as "quiet" or "a loner."

She grins at him and shrugs. He raises an eyebrow.

EXT. ABANDONED HOUSE - SECONDS LATER

Lillian and Logan stand outside the front door, staring at the house in fear and/or revulsion.

LILLIAN

What is this?

LOGAN

It's a trap!

Lillian punches him in the shoulder.

LILLIAN

Nerd.

LOGAN

Takes one to know one.

Logan walks inside. Lillian sighs and follows him.

INT. ABANDONED HOUSE - MOMENTS LATER

MUSIC PLAYS: "Ode to Billie Joe," by Bobbie Gentry.

Logan and Lillian walk into the living room where the gang all cheers their arrival. Lillian grins, but Logan is grumpy.

LILLIAN
 What's wrong with you? Sleep on the
 wrong side of your brain or
 something?

ABBY
 (to Logan)
 Yeah, don't be down. It's a party!

Abby is definitely flirty, batting her eyelashes.

LILLIAN
 Logan is surly because he left his
 girlfriend behind.

The whole party goes "awwwww."

LILLIAN (CONT'D)
 Sad thing is they broke up two
 months before we moved.

Some playful laughter.

LOGAN
 Yeah, but I always thought we were
 gonna get back together.

ABBY
 Did she think that?

LOGAN
 (bashful)
 No.

ABBY
 C'mere. Let's get drinks.

She grabs his hand and they walk into the kitchen.

LILLIAN
 No Grotto today?

Jake takes her hand and sits down next to her. Mary Lou sees
 this and walks out of the room. Hope follows her.

GEORGIE
 That is where we normally party,
 but it's SOOOO hot.

OLLIE
 Some kind of heat wave out there.

MURIEL
 It's gross.

Laughter.

EXT. CITY HALL ANNEX - NIGHT

Chrissy Hankins stands at a podium, speaking to a packed house filled with parents and community members. She takes a deep breath, gives herself a smile of superiority and then faces the crowd.

CHRISSEY

I'm Chrissy Hankins. You know me. Mother. President of the Olympia Home Owners Association. President of the Kirkland High School Parent-Teacher Association. Olympia Public Citizen of the Year three years running.

Beat.

CHRISSEY (CONT'D)

You know me.

Annoyed murmurs of assent.

CHRISSEY (CONT'D)

You know why we're here.

Lynn Marie raises an eyebrow. She sits arm-in-arm with Curtis. Next to them sit Diane and Senior Jacks.

CHRISSEY (CONT'D)

A scourge has fallen upon our community.

Nods and murmurs of assent from the audience. Lynn Marie and Diane exchange a glance of concern.

INT. ABANDONED HOUSE - CONTINUOUS

MUSIC CONTINUES: "Ode to Billie Joe," by Bobbie Gentry.

OLLIE

No jobs. School's out. The theme park closed down because of the pandemic and never re-opened...

JOEY

Nothing to do in this damned town

GEORGIE

Hey, my dad is--

Everyone yells at him and throws things, he quiets down.

THAD

They left us with nothing to do.

OLLIE

So people figured out what to do on their own.

JOEY

It's so boring here.

MURIEL

I'm never bored.

Laughter.

OLLIE

Like so many people have moved out over the last seven years, there are a lot of abandoned houses.

THAD

Some people just up and left their shit behind.

JOEY

So we take it.

JAKE

It's not exactly like that.

JUNE

My mom is in real estate and her company is the only one in town, so she has all the accounts and since the pandemic she has worked from home and we have access to all her records.

LILLIAN

So?

THAD

It means we know which houses are empty and why and for how long.

JOEY

We've been exploring all summer.

OLLIE

A surprising number of houses were left with all their stuff.

He waves at the surrounding walls.

GEORGIE

City's running well below capacity,
so they left the electricity on at
most places.

JOEY

And people left behind all kinds of
presents.

He holds up a bottle of Dom Perignon.

JOEY (CONT'D)

Who's with me?

Several people jump up to join him as he heads for the
kitchen.

EXT. CITY HALL ANNEX - CONTINUOUS

The crowd follows Chrissy's every word.

CHRISSY

Sex. God's chosen gift for married
couples. And our young people are
engaging in dangerous unprotected
sex. And the consequences...

She pauses for effect.

CHRISSY (CONT'D)

...unwed motherhood was up 12% last
year.

DIANE

(to Lynn Marie)

Don't let her fool you, that's like
one additional baby.

LYNN MARIE

Really?

The two of them laugh quietly. Chrissy notices and shoots a
frown in their direction.

INT. ABANDONED HOUSE - CONTINUOUS

MUSIC CONTINUES: "Ode to Billie Joe," by Bobbie Gentry.

A series of shots of various couples engaging in various
kinds of sexual activity:

-Georgie and Muriel having missionary sex in a bedroom. He's straining himself, she's bored.

-Ollie Jacks and a MALE FRIEND in a bathtub making out.

-Abby giving oral sex to Logan. She finishes up and now it's his turn to go down on her.

-Walden Wilson sitting in the living room reading "A Room of One's Own," by Virginia Woolf. June snoozes on one of the other couches.

-Tommy and Laura rolling around laughing and moaning under the sheets in a bedroom.

-Jake and Lillian making out with their clothes on.

Joey sees Jake and Lillian and storms out of the room.

EXT. CITY HALL ANNEX - NIGHT

Chrissy takes a deep breath and grimly stares at the audience.

CHRISSEY

Because of our... MY past
tragedies. This town has struggled
for years. Things are growing once
again, but we have many empty homes
in this community. Most of the
community is empty.

Pause.

CHRISSEY (CONT'D)

That emptiness has been filled with
drugs.

Curtis can't help but chuckle. Chrissy ignores him. Lynn Marie puts a loving hand over his, barely containing her own laugh.

INT. ABANDONED HOUSE - CONTINUOUS

MUSIC CONTINUES: "Ode to Billie Joe," by Bobbie Gentry.

A series of shots with various individuals and groups doing drugs:

-The main group passing around several joints.

-Logan, Abby and the athletes taking the crystal-filled capsules.

-Joey and Georgie in a side room doing cocaine.

-Mary Lou and her girlfriends in the bathroom taking pills.

-Everyone in the kitchen taking a group shot.

EXT. CITY HALL ANNEX - NIGHT

Chrissy's speech is in the home stretch.

CHRISSEY

And our children engage in
fornication and partake of drugs
and alcohol while listening to a
soundtrack of satanic rock and
roll.

Curtis gets up and walks out. Lynn Marie and Diane find that hilarious. Chrissy doesn't.

EXT. ABANDONED HOUSE - CONTINUOUS

MUSIC CONTINUES: "Ode to Billie Joe," by Bobbie Gentry.

A series of shots of the athletic guys skateboarding in an empty swimming pool behind the house:

-Thad and Everett and Pete and Luke taking turns dipping in and out of the bowl.

-Georgie stands by, wanting to drop in, but too afraid.

-Logan drops in and is awesome.

-Lillian drops in and is even better.

-Georgie is embarrassed and tries it, but crashes before he even gets a chance.

-Thad does the biggest trick of the day to massive cheers.

Hope walks up to Lauren and Margie and grabs them by the arms. She pulls them towards the front of the house.

HOPE

Come with me.

LAUREN

What is it?

HOPE
It's another Mary Lou Emergency.

LAUREN
A Mary Lou-mergency?

MARGIE
A Mary Lou Mass Alert?

The girls giggle as they go out the front door.

EXT. CITY HALL ANNEX - NIGHT

A satisfied smile on her face, Chrissy finishes her speech.

CHRISSY
And that's why we must do WHATEVER
we can to end this scourge, rescue
our children and bring this town
back to the greatness it deserves.

She gets thunderous applause and a standing ovation from the mostly white families of the town. The Black families and a few others aren't as excited.

EXT. HIGHWAY 101 - LATER

Mary Lou drives her four-door Kia down the highway. Hope's got shotgun. Lauren and Margie in the back. Mary Lou isn't crying any more, but she was earlier.

MARY LOU
We're going to the grotto.

HOPE
Ugh, why?

MARY LOU
Where else we gonna go?

No one answers.

MARY LOU (CONT'D)
You have some more of those addies?

Hope laughs and reaches for her purse.

HOPE
My dad's a Big Pharma rep, I got as
much as you need.

She pulls out the BIG bottle of Adderall. She opens it and pulls out two pills and pops them.

LAUREN

Me, too!

Hope passes them back.

MARGIE

Me, three!

Hope giggles and gives Margie three pills.

LAUREN

Hey!

Hope tosses Lauren another one, but she doesn't catch it. She starts giggling and looking for it.

MARY LOU

Me? Four.

HOPE

You sure?

MARY LOU

Does Georgie piss in the grotto?

They all stop for a second. Then burst into laughter. Hope hands her the pills. Then she takes two more herself and puts the bottle away. They pass around an open White Claw to wash them down.

Mary Lou looks in the rearview mirror and sees lights. She ignores them.

MARY LOU (CONT'D)

I can't believe that bitch.

HOPE

Like right in front of you.

LAUREN

Bitch.

MARGIE

Megabitch.

Mary Lou looks and sees that the lights are much closer.

MARY LOU

And that fucker Jake. After all the times I licked his--

The El Dorado smashes into the back of the car.

MUSIC PLAYS: An instrumental snippet from "Skeleton Murder on the High Highway."

The girls scream.

Mary Lou instinctively speeds up. Hope turns to look behind them.

HOPE

Who the fuck is that?

MARY LOU

I don't know! I don't know!

The road sign for "Goblin Grotto" appears and Mary Lou swerves off the highway and heads down the access road. The El Dorado follows.

LAUREN

What are we gonna do?

HOPE

Where ARE we going?

MARY LOU

I don't know!

They approach the turn that goes down to the grotto, but Mary Lou speeds past it and follows the road that goes up to the cliff.

The El Dorado follows. It smashes into them again. The girls scream.

Mary Lou speeds past the entrance to a mansion that sits a ways back from the edge of the cliff. The sign on the driveway says "Xanadu."

The El Dorado smashes into Mary Lou's car again. The Kia bursts into the open, and the edge of the cliff looms before them. Mary Lou slams on the breaks and the car skids and turns sideways, but comes to a stop just before the cliff.

The El Dorado bursts from the forest. The girls scream. The Driver smashes into the Kia and the car shoots over the cliff and plunges into the water. Headlights point up as it sinks into darkness.

The El Dorado turns and drives back down the road.

EXT. CITY HALL ANNEX - LATER

The meeting is over and people chat in small clumps throughout the room. Curtis and Lynn Marie talk with Diane and Senior Jacks and several other BLACK FAMILIES.

DIANE
Every single time.

SENIOR
It's quite disturbing.

Chrissy approaches them, a concerned look on her face.

CHRISSEY
I assume you are Curtis and Lynn Marie Belleview?

CURTIS
That's us!

LYNN MARIE
How'd you know our names?

CHRISSEY
(satisfied)
I know everything and everyone in this little town.

Senior chuckles.

DIANE
Ain't that the truth.

Chrissy frowns, looks down and then looks Diane directly in the eyes.

CHRISSEY
What was that?

Diane doesn't flinch.

DIANE
I was clearing my throat.

Chrissy raises her eyebrows, holds the look and turns back to Lynn Marie.

CHRISSEY
As you know, I am the president and founder of the local chapter of Mothers Against Drunk Driving. M.A.D.D.

LYNN MARIE

You mentioned that several times in your speech.

CHRISSEY

I would be remiss in my presidential duties if I were to fail to offer you an invitation to join our M.A.D.D. chapter.

LYNN MARIE

Thank you very much for the invitation.

Chrissy's eyes narrow.

CHRISSEY

But...

LYNN MARIE

Our social calendar is filled at this time.

Chrissy looks condescendingly at Diane and Senior. She looks away from them in a huff.

CHRISSEY

Don't you want to save our children from the scourge of alcohol?

Curtis shifts in his seat.

JAKE (O.S.)

Mom!

Chrissy turns and looks towards her son.

CHRISSEY

We should talk more about this later.

She walks away.

LYNN MARIE

We're good.

CURTIS

Yikes.

DIANE

Be careful around her. Very careful.

SENIOR
She's vindictive. Trust me.

They watch through a front window as Chrissy walks to her car and grabs a duffle bag. She hands it to Jake and he gets on his motorcycle and drives off.

CURTIS
What's that about?

DIANE
Don't ask.

SENIOR
Seriously, you don't want to know.

Lynn Marie and Curtis exchange a look of concern, but no one elaborates.

MUSIC PLAYS: "I Want My Baby Back," by Jimmy Cross.

EXT. CITY HALL ANNEX - NIGHT

Chrissy stands at the podium, banging a gavel to quiet down the room. There are only four other women in the room, though, so it isn't necessary, it's quiet already.

CHRISSY
Thank you. And welcome to this
week's meeting of D.A.M.M. It has--

An OLDER WHITE LADY sitting alone near the door raises her hand. Chrissy points to her, clearly exasperated.

OLDER WHITE LADY
This is D.A.M.M.? I thought it was
M.A.D.D.D.?

CHRISSY
Sorry for the confusion, ma'am.
This is D.A.M.M.

The Older White Lady seems puzzled.

CHRISSY (CONT'D)
M.A.D.D.D. meets on Thursdays.

The lady nods.

OLDER WHITE LADY
What is D.A.M.M.?

Chrissy sighs.

CHRISSY
Demon-Assisted M.A.D.D. Mothers.

The lady thinks about it for a second. Then she shrugs.

 CHRISSY (CONT'D)
May I go on?

The lady nods.

 CHRISSY (CONT'D)
Thank you.

Chrissy clears her throat.

 CHRISSY (CONT'D)
It has begun again.

The other women gasp.

 CHRISSY (CONT'D)
We have to be ready. We can't let
the town freak out again. Not like
last time.

Murmurs and nods of agreement.

 CHRISSY (CONT'D)
The mayor will definitely come down
hard on us all. Much harder than
last time.

The other women are silent. They aren't excited by the prospect.

 CHRISSY (CONT'D)
To this point, I have revealed
little about the spell. And we
shall keep it that way. But things
are nearly ready.

Two of the women get excited and shift forward in their chairs.

 CHRISSY (CONT'D)
When my beloved Johnny was killed
by a drunk driver 7 years ago, we
formed this organization for one
reason.

 OLDER WHITE LADY
To get cool T-shirts?

CHRISSEY

No.

The Older White Lady gets up and walks out of the room.

CHRISSEY (CONT'D)

We formed this organization to seek revenge upon those who wronged us. We used dark magics to summon a force to do our bidding for us. But the force could only stay on this Earth for a short period of time and our vengeance was not complete.

The Older White Lady comes back in and sits down. She pays attention.

CHRISSEY (CONT'D)

After seven years to recharge its eldritch powers, it is back. And our mission WILL be complete.

The women applaud vigorously.

INT. ABANDONED HOUSE - NIGHT

The crowd of young people chills out in an abandoned house. The room is lit with dozens of large candles. Lillian sits with Jake, Logan sits with Abby. Everyone in the room has a drink or smokes from one of several joints or bowls circulating the room. A heavily bandaged Ray is with them.

The mood is not at all festive. They've clearly been in deep conversation. A few are sniffing, they've been crying.

THAD

My situation was very similar. This town just sucks.

Murmurs of agreement.

THAD (CONT'D)

My last name is Estevez and I'm half Venezuelan, but my dad's a white guy. It's kinda weird.

LILLIAN

Wait, then how--

THAD

My dad took my mom's last name.
Like, we think he's been on the run
or something and that helped him
hide.

JAKE

That's fucked up.

THAD

It gets worse. He got violent.

Silence.

THAD (CONT'D)

Mom ran away. Left me here.

Muriel rubs his back.

THAD (CONT'D)

Mitch. He named his fucking house
Xanadu.

A few chuckles.

THAD (CONT'D)

But when you've got that kinda
money...

Tommy stands up and throws an empty beer bottle. Georgie and
Joey step to him.

GEORGIE

Calm down, man.

JOEY

What's up?

TOMMY

Are we just gonna sit around and
wait?

LAURA

Wait for what, honey?

She tries to comfort him, but he pulls away.

TOMMY

We're going to pretend like some
THING isn't out there picking us
off one-by-one?

GEORGIE

Calm down, man.

TOMMY

Fuck that.

He turns and walks out the front door.

OLLIE

Where are you going?

GEORGIE

He drank a lot.

Laura runs after him. The others aren't sure what to do.

JUNE

We're not going to actually let him
go out there, are we?

Nobody says anything.

JUNE (CONT'D)

Cowards.

She runs after them. The others wait for a moment and then follow.

JUNE (CONT'D)

It's too late. They're gone.

Logan takes Abby by the hand and they walk away.

LOGAN

We're going to get out of here,
too.

Abby nods.

LOGAN (CONT'D)

This place doesn't seem any safer
than anywhere else. I'm going to
Abby's place.

Lillian runs up and hugs him.

LILLIAN

Okay, I'm gonna stay with Jake. Be
careful.

Logan nods to Jake.

LOGAN

You, too.

June throws up her hands in exasperation.

JUNE
This is ridiculous.

They ignore her. Except for Joey. Who tries to smile.

JOEY
Hey.

She just stares at him.

JUNE
Hello, Joey. How are you?

JOEY
Better now.

Despite herself, she smiles.

EXT. GOBLIN GROTTO - DAY

MUSIC PLAYS: "Endless Sleep," by Jody Reynolds.

Logan and Abby sit on one of the picnic tables. They eat take-out sandwiches and fries from My Cousin Richie's Diner.

ABBY
You really think it's safe to be out here?

LOGAN
So far, all the "accidents" were at night, right?

He uses air quotes.

ABBY
As far as they'll tell us.

They eat in silence for a few seconds.

LOGAN
Is this the only place to go on a date in this town?

Abby laughs.

ABBY
I could take you to another abandoned house?

Logan acts fake shocked.

LOGAN

On the first date? What kind of boy
do you think I am?

They both laugh.

ABBY

A hot one.

The laughter stops, but the smiles remain.

LOGAN

Oh yeah?

The El Dorado pulls up and parks on the cliff, far above
them. They don't notice it.

MUSIC PLAYS: An instrumental snippet from "Skeleton Murder on
the High Highway."

ABBY

You brought wine, right?

LOGAN

It's in the car.

ABBY

Well... make it NOT in the car.

She smiles, a smile with a promise in it.

LOGAN

I'll go get it. For a kiss.

They kiss.

LOGAN (CONT'D)

I'll be right back.

He runs to the car and opens the trunk. He pulls out a bag
with a bottle of wine in it and two glasses. He goes to shut
the trunk, but remembers to reach in and get the corkscrew.

It starts raining. He shuts the trunk.

LOGAN (CONT'D)

Dammit.

The wind gusts. A voice cries on the wind.

THE DRIVER

I took her.

Logan looks around, he doesn't see the source of the words. More importantly, he doesn't see Abby.

LOGAN

Abby?

He tries to cover himself from the rain and sets the wine and glasses on the picnic table.

LOGAN (CONT'D)

Abby!

He sees footprints in the sand leading down to the water. The rain is quickly washing them away. The wind gusts again.

THE DRIVER

(whispered)

Join me.

LOGAN

Abby!

He sees a ripple in the water and he runs and dives in. He swims around looking until he sees her.

She's near the bottom, unconscious. She's being held down by the hands of a skeleton. They pull her towards the seaweed and the murky bottom.

Logan swims as quickly as he can and grabs ahold of her. He pulls, but the skeleton hands pull back.

He kicks at one of the hands, knocking it loose. He's able to pull her body away from the other one. Both hands reach after her. More join. First one. Then another. Then dozens. Skeleton hands reach for them and grow longer and longer as they swim away, unnaturally long.

Logan kicks to the surface, his lungs almost bursting. Abby coughs water and he quickly makes his way towards the shore.

One of the skeleton hands grabs him by the ankle, but he's able to kick it away.

He pulls her onto the shore. It's raining harder and harder. The water level continues to rise.

It surges closer and closer to them. Logan looks and sees more skeleton hands in the water, reaching for them as the water level rises.

Logan pulls Abby towards the car as safely and quickly as he can. He gets her inside, gets in and locks the doors.

Abby starts to come to. He checks on her quickly and she seems to be improving.

He starts the car and drives away as fast as he can. Once he's up the hill, he pulls out his phone and hits #1 on his quick dial.

LILLIAN (O.S.)

Yeah?

LOGAN

Holy shit, you won't believe what just happened. It almost got Abby!

LILLIAN (O.S.)

What? What happened?

LOGAN

I'll explain later. Get everyone together. We need a meeting place.

LILLIAN (O.S.)

Hold on...

Her voice can be heard, muffled in the background. Other voices respond.

LILLIAN (O.S.) (CONT'D)

Go to Xanadu.

LOGAN

Thad's place?

LILLIAN (O.S.)

Yeah.

LOGAN

Won't his dad be pissed.

LILLIAN (O.S.)

He said don't worry about it?

LOGAN

Okay. I'm almost there already.
Hurry.

Logan hangs up and pulls into the front driveway of Xanadu.

Abby leans on his shoulder. She coughs one more time.

ABBY

I'm okay.

He embraces her to make sure.

EXT. HIGHWAY 101 - NIGHT

MUSIC PLAYS: "Tell Laura I Love Her," by Ray Peterson.

Tommy and Laura drive down Highway 101. Tommy is stressed, Laura is scared.

LAURA
What's happening?

He doesn't answer.

LAURA (CONT'D)
I'm talking to you!

TOMMY
I don't know. I don't know!

LAURA
Where are we going?

TOMMY
I don't know!

LAURA
Then pull over, Tommy. Please?

He ignores her for a second, but then he stops in the middle of the highway.

LAURA (CONT'D)
Talk to me, Tommy. What's--

The El Dorado pulls up right beside them.

MUSIC PLAYS: An instrumental snippet from "Skeleton Murder on the High Highway."

The Driver revs the El Dorado's engine.

LAURA (CONT'D)
What does it want.

The El Dorado's engine revs higher.

TOMMY
To race.

LAURA
What? Are you fucking kidding.

TOMMY
It's him.

LAURA
Who?

TOMMY
He's been killing everyone.

LAURA
How do you know?

He shivers. Then turns and looks in her eyes.

TOMMY
I can feel it.

The image of a skull appears in each of his pupils. She screams.

TOMMY (CONT'D)
Get out.

LAURA
What? N-no, Tommy.

TOMMY
If you don't, he'll kill both of us.

The El Dorado engine revs. Laura cries.

LAURA
Tommy...

He yells at her.

TOMMY
Get out!

She's scared of him. She backs away and slowly gets out. She shuts the door.

LAURA
Don't do this.

TOMMY
I don't have a choice.

He turns back towards the road. The El Dorado revs its engine.

Tommy takes off. The El Dorado immediately follows.

Tommy has a good lead. The Driver sticks its arm out the window and casts a bolt of energy at the ground in front of Tommy, a dozen feet before another one of Georgie's campaign signs.

A massive segment of the road rises up, the earth breaking through the asphalt. The entire road becomes a ramp and Tommy is going too fast to miss it. He tries to turn, but that only makes the car shoot off the ramp and smash into Georgie's billboard.

The car explodes. Laura screams.

The El Dorado pulls up next to her.

The door opens and the Driver steps out. Laura is too afraid to move.

The Driver brings his helmeted head close to her trembling face.

It opens the shield to reveal a skull for a face, with bottomless black pits for eyes.

Laura tries to scream, but no sound comes out.

THE DRIVER
(whispered)
Give them a message.

She keeps trying to scream as the Driver leans in and whispers to her.

EXT. MY COUSIN RICHIE'S DINER - NIGHT

Whatever teens are left hang out with Lillian in the parking lot outside the Diner. Lillian is away from the group on the phone. She hangs up and rejoins the group.

LILLIAN
I just got two very strange calls
in a row. Logan and Abby are okay.

Sighs of relief.

LILLIAN (CONT'D)
But... uh... Tommy's dead.

Gasps.

LILLIAN (CONT'D)
 Laura saw the killer, too. We know
 what he looks like and what he
 drives. We can get to--

PETE
 I think YOU brought him.

Pete points a finger at Lillian.

LUKE
 Yeah!

JAKE
 What the hell are you talking
 about?

PETE
 None of this shit was going down
 before YOU got here.

JAKE
 Give it a rest.

LUKE
 Fuck you!

Luke lunges at Jake, but Jake sidesteps him and trips him.
 Luke falls face-first on the ground.

Pete punches Jake in the side of the head, but the other boys
 rush them and push Pete and Luke away.

GEORGIE
 Get the fuck out of here!

LILLIAN
 If I see you again, I'm calling the
 sheriff.

Pete and Luke scuttle away.

LILLIAN (CONT'D)
 Alright, we're supposed to meet at
 Xanadu.

Lingering around the corner of the building are Pete and
 Luke, they heard the plan. Pete smacks Luke in the shoulder.

PETE
 Let's go.

Luke drunkenly stumbles after him.

INT. PETE'S CAR - CONTINUOUS

Pete drives along the highway as fast as he dare. Luke slumps in the passenger seat, passed out. Snoring.

PETE

Let's see how they like the Sheriff knowing about all this.

He presses down on the accelerator.

EXT. XANADU - NIGHT

MUSIC PLAYS: "The Legend of Xanadu," Dave Dee, Dozy, Beaky, Mick & Tich.

Several cars are parked outside Xanadu. Jake and Lillian get out of the minivan and run inside, the last to arrive

INT. XANADU - CONTINUOUS

Xanadu is the ultimate bachelor pad. Circa the 1970s. Shag carpeting. Mirrored ceiling. Giant TV. Circular sunken couches around an arty fireplace. A bar.

Joey makes himself a drink. The others sit around the circular couch.

The door bursts open and Laura runs in. She shuts the door behind her and leans up against it.

Lillian and June comfort her.

JUNE

Get her some water. And a blanket.

INT. XANADU - LATER

Laura has finally calmed down. She sits on the couch. Small side conversations have broken out while she recovered.

LAURA

He said to give you a message.

The room goes silent.

LILLIAN

Who did?

LAURA
I don't... I don't know... PLEASE
don't make me describe him.

June and Ollie hug her.

OLLIE
It's okay, you don't have to.

LAURA
He said... tell them I'm back.

MURIEL
Anybody know what she's talking
about.

RAY
I... I do. I heard my parents
talking about it.

LOGAN
What?

RAY
That white woman? Their mother...

Ray points at Jake and Joey.

RAY (CONT'D)
She summoned something. To get--

Laura screams. She runs back outside.

LAURA
I can't... I can't!

Everyone is shocked into silence.

JUNE
Somebody has to go after her!

She looks around.

WALDEN
I'll go.

June raises an eyebrow.

JUNE
Why you?

WALDEN
We have trig together, we're
friends. She'll listen to me.

JUNE

Okay, make sure she's safe.

Walden runs after Laura.

EXT. HIGHWAY 101 - LATER

MUSIC PLAYS: "Teen Angel," by Mark Dinning.

Walden drives along the highway, a sobbing Laura in the passenger seat. On the seat between them are two books: "Dear Ijeawele," by Chimamanda Ngozi Adichie and "Invisible Women," by Caroline Criado Perez.

WALDEN

Your house is just off the next exit.

She doesn't respond.

WALDEN (CONT'D)

I always thought you were too good for that guy, anyway.

She sobs even harder.

Walden looks in the rearview mirror and sees a pair of headlights gaining on them.

WALDEN (CONT'D)

Shit.

He looks into the rearview mirror again and sees the car's red-and-blue lights and hears the siren.

WALDEN (CONT'D)

Fuck.

He pulls the car over to the side of the road.

EXT. HIGHWAY 101 - MOMENTS LATER

Sheriff Amos Handy approaches the window and motions for Walden to roll the window down.

AMOS

Son, are you crazy driving like that? After all this town has been through?

Walden speaks with shame and fear.

WALDEN

I'm sorry, sir. We just had to get away. There was a party and, well...

He nods towards Laura, who is still crying. Amos is concerned.

AMOS

What's wrong? Maybe I can--

Bright lights blind them. Amos looks up. The grill of the El Dorado smashes him into Walden's car.

Amos is instantly killed. The door crumples and Walden screams.

The El Dorado accelerates and pushes the car off the road and towards the forest, driving it directly against a tree with low-hanging branches. A single branch smashes through the passenger's side window and thrusts through both Walden and Laura's heads, killing them.

The El Dorado backs away, unscathed. It pulls onto the highway and drives off.

INT. XANADU - LATER

MUSIC PLAYS: "Soldier of Love," by Arthur Alexander.

The gang quietly chats or sips from drinks. Ollie smokes a joint. Lillian approaches Jake.

LILLIAN

Can we go somewhere and talk?

Jake looks away and doesn't answer at first. She puts her hand on his chin and gently turns his face back to her.

LILLIAN (CONT'D)

Please?

He takes her hand and they walk up the stairs. The others watch them go, but don't comment.

INT. BEDROOM - MOMENTS LATER

MUSIC PLAYS: "Ebony Eyes," by the Everly Brothers.

Jake lays on his back on the bed. Lillian sits next to him, cross-legged.

LILLIAN
Who was he?

Jake is slow to respond.

JAKE
My father? He was... He was a dad.
Like the kind you see in movies.

Lillian gently rubs his hand.

JAKE (CONT'D)
My parents were divorced. My dad
slept around a lot. Still sleeps
around a lot.

LILLIAN
When was the last time you saw him?

Jake shrugs.

JAKE
He doesn't come around. I don't
want him to.

Lillian hugs him. He rejects it at first but gives in.

LILLIAN
Why not?

JAKE
I think I'm just like him.

Jake starts to cry. She holds him.

She lifts up his face and wipes away the tears. Then she
kisses him. Gently at first. Then more forceful. They start
to really get into it. Lillian takes off her shirt.

The CAMERA pans over to the window where Joey can very
clearly be seen spying on his brother and Lillian.

EXT. XANADU - MOMENTS LATER

Joey runs around the side of the house and hurries towards
his car. June sits on the front porch and sees him.

JUNE
Hey!

He stops and looks back at her.

JUNE (CONT'D)
Where you going?

He doesn't say anything. She gets up and walks towards him.

JUNE (CONT'D)
It's not safe to go alone. Buddy
system?

He nods towards the car.

JOEY
Get in.

He unlocks the car.

EXT. HIGHWAY 101 - NIGHT

Joey drives along the highway. June is in the passenger seat.
She's nervous AND excited.

JOEY
Why did you come along?

JUNE
I want you to be safe.

JOEY
You shouldn't have come along.

She sits in silence.

JOEY (CONT'D)
He just had to take her.

JUNE
Who?

JOEY
Fucking Jake. He knew I wanted her.
I told him so.

JUNE
Did she want you?

He doesn't answer. He speeds up.

He looks in the rearview mirror and sees the lights.

MUSIC PLAYS: An instrumental snippet from "Skeleton Murder on
the High Highway."

JOEY

Fuck.

JUNE

What is it?

JOEY

It's gotta be that thing.

She cranes back to see the lights gaining on them.

He pulls the car over to the side. He reaches over and opens the door.

JUNE

Hey, what?

He shoves her out the door harshly. She falls to the ground.

JUNE (CONT'D)

What the fuck?

It's her first time ever cussing. He grins.

JOEY

I just saved your life. Thank me later.

She gets up and runs for the forest. Joey takes off, while the CAMERA follows June into the woods.

The El Dorado whizzes by behind her.

There's a big explosion offscreen. June is knocked to the ground.

JUNE

Fuck!

She stays on the ground, but turns back towards the road.

Joey's car is a mass of burning wreckage. The El Dorado is unharmed.

It lingers for a moment but it can't see her. It drives off.

June turns into the forest and runs.

INT. SHERIFF'S DEPARTMENT - LATER

A DEPUTY SHERIFF stands before Chrissy, Lynn Marie, Curtis, Diane and Senior. June sits in a chair before them.

JUNE
That's everything I remember.

CHRISSEY
Do you know how crazy this all
sounds?

JUNE
Yes, ma'am.

June looks around with hesitation.

JUNE (CONT'D)
There's one more thing.

June gulps.

JUNE (CONT'D)
Joey was killed. In a car crash.

Chrissy takes a seat with a thud.

CHRISSEY
Why does this keep happening to me?

The room stays silent.

CHRISSEY (CONT'D)
I tried. I did it. I tried to save
them. But I did it.

Everyone's puzzled.

CHRISSEY (CONT'D)
There was this ad. I found it in
the back of a Ghost Rider comic
book. One of Johnny's...

She sighs.

CHRISSEY (CONT'D)
He loved those comics. Anyway... I
called the number. It was a British
man. He sold me a... spell. I could
summon a force of... vengeance.

Curtis and Lynn Marie exchange a look of fear and anxiety.

CHRISSEY (CONT'D)
This crap doesn't happen to me! I'm
Chrissy Hankins! This crap happens
to other people!

She starts to cry.

CURTIS

What kind of parent does that?

LYNN MARIE

Honey.

CHRISSEY

No, he's right. I was supposed to help. I HAD to help. If it didn't get everyone who bore responsibility for Johnny's death, it would come back seven years later.

Silence.

CHRISSEY (CONT'D)

It didn't. So it's back.

DIANE

What is it?

Chrissy shrugs.

CHRISSEY

I never found that out. But I did FIND something.

She smiles.

CHRISSEY (CONT'D)

I found the trick to beat the devil.

CURTIS

Well what the hell is it?

CHRISSEY

A little gold bracelet with purple gems.

She turns towards Lynn Marie.

CHRISSEY (CONT'D)

That belonged to your mother.

LYNN MARIE

What?

CHRISSEY

Your mother was head of the Olympia HOA years ago, before I deposed her. That's why your family moved away.

CURTIS
Did you remember this?

LYNN MARIE
No idea.

CHRISSY
It has SOME kind of magic. If you can get the damned thing into the grotto, the bracelet will seal it within forever. You still have it, I hope?

Curtis and Lynn Marie exchange a look.

CURTIS AND LYNN MARIE
(simultaneously)
Lillian!

Lynn Marie dials her phone.

LILLIAN (O.S.)
Mom?

LYNN MARIE
Listen closely. Your life depends on it.

Everyone looks on with concern. Except Chrissy.

CHRISSY
The greatest accomplishment hell ever made was convincing humans we weren't already in it.

Chrissy rushes outside.

EXT. SHERIFF'S DEPARTMENT - CONTINUOUS

They follow Chrissy outside.

DIANE
Where are you going? What are you gonna--

The second she steps off the curb, the El Dorado runs her down. Everyone is stunned into silence.

MUSIC PLAYS: An instrumental snippet from "Skeleton Murder on the High Highway."

EXT. XANADU - NIGHT

The gang sits around eating pizzas they prepared in the oven.

RAY

Your dad REALLY calls his house
Xanadu?

THAD

My dad REALLY calls his house
Xanadu.

As if on cue, MITCH ESTEVEZ, WM 50s, slams the front door open and storms into the house.

MITCH

What the hell is this horse-shit!

People are scared.

GEORGIE

No fucking way. Cavaliers!

Luke, Pete and Thad rush Mitch and they easily shove the man outside. Everyone gathers in the doorway.

MITCH

Who the fuck do you think you are?
That's MY house!

GEORGIE

Not until you settle down, it
isn't?

MITCH

Who appointed you judge, jury--

The El Dorado runs him over. It backs up and runs him over again.

The Driver steps out of the car and faces Xanadu. It opens the visor on its helmet and blasts the house with fire.

JUNE

Run!

LILLIAN

Towards the cliff! We've got to
lure it towards the cliff.

Everyone follows her.

The Driver finishes setting the house ablaze and shuts its visor.

It watches the teens run towards the edge of the cliff. It jumps in the car and revs the engine before rocketing after them.

The gang makes it to the edge of the cliff.

LILLIAN (CONT'D)

Quick, we have to lure it into the water. It'll drive at us and go over into the grotto.

JAKE

What?

LILLIAN

It thinks it'll drive right back out of the water, but it doesn't know about this.

She holds up the bracelet.

LOGAN

Was that Nanna's?

LILLIAN

Can the chit chat, he's almost here!

GEORGIE

Cavaliers, cluster towards the middle. Everyone else, get where you can jump out of the way.

Everyone scrambles, but the El Dorado is too fast. It rockets over the cliff taking Georgie, Pete and Luke with it. Both Jake and Thad get hit as it goes by. Everyone else manages to leap to safety.

Those who can rush to the edge of the cliff. They watch the car and the bodies hit the water.

Lillian waits for the car to sink under the surface. Then she throws the bracelet.

Others tend to Thad, who is okay.

The bracelet hits the water and a green light flashes across the surface. Then it dissipates. The lake is still. No lights. No monsters. No movement.

Lillian lingers for a second, watching for one last gasp. Nothing.

She runs to Jake. He's bleeding from the head a little bit, but otherwise seems okay.

Everyone hugs and cheers.

MUSIC PLAYS: "Johnny Remember Me," by John Leyton.

They join Thad in watching Xanadu burn.

LILLIAN
Should we call the fire department?

LOGAN
It's gonna burn down!

THAD
Nah, let it burn.

They all stand and watch the flickering flames.

Jake and Lillian kiss. Logan and Abby hug.

MUSIC PLAYS: "Last Kiss," by Pearl Jam.

CLOSING CREDITS.

INT. TELEVISION STUDIO

SUPER: Colorado Highway Patrol Safety Video Outtake

In black and white: The Colorado Highway Patrolman from the opening video stands staring into the camera as he did at the end of that video.

DIRECTOR (O.S.)
Cut!

Black and white shifts to color. The patrolman lets his breath, and his gut, out.

PATROLMAN
Nobody believes this bullshit,
right?

The director, another white man in his 40s, walks out and pats the Patrolman on the back.

DIRECTOR
Of course not. This is just some
shit I'm doing as a favor for the
governor. In-kind contributions and
all that.

The two men laugh and walk away.

FADE OUT.