

**FROM DUSK TILL DAWN**

Screenplay by  
Quentin Tarantino

Story by  
Robert Kurtzman

Directed by  
Robert Rodriguez

This script was transcribed, proof read and formatted by ueli rieggen  
email: webmaster@studiour.tsx.org; url: http://studiour.tsx.org

Cast List:	
Quentin Tarantino	Richard Gecko
George Clooney	Seth Gecko
Brenda Hillhouse	Hostage Gloria
Harvey Keitel	Jacob
Juliette Lewis	Kate
Ernest Liu	Scott
Cheech Marin	Border Guard, Chet Pussy, Carlos
Selma Hayek	Santanico Pandemonium
Danny Trejo	Razor Charlie
Ernest Garcia	Big Emilio
Tom Savini	Sex Machine
Fred Williamson	Frost

"I earnestly wish an end would come to this bloody  
race I am forced to run."

Countess  
in: "La Comtesse Noire"  
by Jess Franco

**FADE IN:****EXT. LIQUOR STORE - DAY**

A convenience store in a Texas Suburb. No other businesses  
surround it.

CLOSE-UP: A light switch is flipped on.

The sign on top of the store lights up. It reads: BENNY'S  
**WORLD OF LIQUOR.**

**TITLE CARD:**

**BIG SPRING, TEXAS**  
**109 MILES WEST OF ABILENE**  
**345 MILES EAST OF THE MEXICAN BORDER**

A Texas Ranger patrol car pulls into the parking lot and  
a real live Texas Ranger, EARL MCGRAW, steps out. McGraw is  
in full ranger uniform - button shirt, cowboy hat, boots,  
mirrored shades, tin star and a colt revolver on his hip.

It's about an hour and a half before sundown and McGraw is  
off duty for the day.

The only other car in the parking lot is a 1975 Plymouth

**INT. BENNY'S WORLD OF LIQUOR - DAY**

A young Hawaiian Shirt wearing man named PETE sits on a  
stool behind the counter.

A few CLOSE-UP:STOMERS fiddle about.

A MAN wearing a black suit, black tie, and wire rim  
glasses holds hands with a PRETTY BLONDE GIRL in cutoffs and  
bare feet. They look through magazines.

Another black suit wearing MAN holds hands with a RED-HEADED GIRL in a prep school uniform. They look through the beer cooler in the back of the store. Both girls are around seventeen.

McGRAW enters the store.

**MCGRAW**

Hot goddamn day!

**PETE**

Haven't felt it a bit. Been inside with the air conditioner blastin' all day long.

**MCGRAW**

Not even for lunch?

**PETE**

I'm by myself today, ate my lunch outta the microwave.

McGraw walks over to the beer cooler, as if done ritually every night (it is), takes out a beer, pops it open and joins Pete by the front counter.

**MCGRAW**

Jesus Christ man, that microwave food will kill ya as quick as a bullet. Those burritos are only fit for a hippie high on weed. Pull me down a bottle of Jack Daniels. I'm gettin' tanked tonight.

**PETE**

Whatsamatter?

**MCGRAW**

(sighs)  
Awww, it's just been a shitass day. Every inch of it hot and miserable. First off, Nadine at the Blue Chip got some sorta sick, so that Mongoloid boy of hers was workin' the grill. That fuckin' idiot don't know rat shit from Rice Krispies. I ate breakfast at nine, was pukin' up pigs in a blanket like a sick dog by ten thirty.

**PETE**

Isn't there a law or something against retards serving food to the public?

**MCGRAW**

Well, if there ain't there sure oughta be. Who knows what goes on inside Mongoloid's mind?

**PETE**

You could sue the shit out of her, ya know. That kid belongs under a circus tent, not flippin' burgers. You could own that fuckin' place.

**MCGRAW**

What the hell would I do with that grease pit? Besides, Nadine's got enough of a cross to bear just taking care of that potato head. Then all this Abilene shit happened. You heard about that bank robbery in Abilene, didn't ya?

**PETE**

That's all that's been on the box all day. They killed some people didn't they?

**MCGRAW**

Four Rangers, three cops, and two civilians. And they took a lady bank teller as a hostage.

Pete doesn't say anything.

**MCGRAW**

They'll probably make a run for the border, which would bring 'em this way. And if we get our hands on those shit asses, we're talking

payback time. We'll get 'em all right.  
I gotta piss. I'm gonna use your  
commode.

**PETE**

Knock yourself out.

McGraw drops his last drip of beer, crushes the can and  
exits in the bathroom.

The black suited man by the beer cooler turns around and,  
with the prep school girl in tow, walks rapidly toward Pete.  
We see that the girl is crying.

**BLACK SUITED MAN #1**

(to Pete)  
Do you think I'm fuckin' playing with  
you, asshole?  
(points to the tearful prep  
school girl)  
Do you want this little girl to die?  
(pointing to the blonde with  
the other guy)  
Or that little girl? Or your  
bosombuddy with the badge? Or  
yourself? I don't wanna do it, but  
I'll turn this fuckin' store into the  
Wild Bunch if I even think you're  
fuckin' with me.

The two men in black suits are the notorious Abilene  
bank robbers, SETH and RICHARD GECKO, "The Gecko Brothers."  
And the other customers are all being held hostage. Seth  
is the one with the prep girl. Richard is the one with  
the blonde.

Everybody speaks low and fast.

**PETE**

What do you want from me? I did what  
you said.

**SETH**

Letting him use your toilet? No store  
does that.

**PETE**

He comes in here every day and we  
bullshit. He's used my toilet a  
thousand times. If I told him no,  
he'd know something was up.

**SETH**

I want that son-of-a-bitch out outta  
here, in his car, and down the road or  
you can change the name of this  
place to "Benny's World of Blood."

Richard, holding tightly the hand of the terrified girl,  
leans next to Seth's ear and whispers something. Seth looks  
at Pete.

**SETH**

Were you giving that pig signals?

**PETE**

What? Are you kidding? I didn't do  
anything!

Richard whispers something else in Seth's ear.

**SETH**

He says you were scratching.

**PETE**

I wasn't scratching!

**SETH**

You callin' him a liar?

Pete controls himself.

**PETE**

I'm not calling him a liar, okay? I'm  
simply saying that if I was  
scratching, and if I did scratch, it's  
not because I was signaling the cop,  
it's because I'm fuckin' scared  
shitless.

Richard speaks for the first time in a low calm voice to  
Seth.

**RICHARD**

The Ranger's taking a piss. Why don't I just go in there, blow his head off and get outta here.

**PETE**

Don't do that! Look, you asked me to act natural, and I'm acting as natural -- in fact, under the circumstances, I think I ought get a fuckin' Academy Award for how natural I'm acting. You asked me to get rid of him, I'm doing my best.

**SETH**

Yeah, well, your best better get a helluva lot fuckin' better, or you're gonna feel a helluva fuckin' lot worse.

The toilet FLUSHES.

**SETH**

Everybody be cool.

Everybody goes back to what they were doing.

McGraw steps back out of the back. He appears to be unaware of the situation.

**MCGRAW**

Yeah, and I'm gonna be right back at it tomorrow. So tonight I'm gonna sit in front of the box and just drink booze. How much is the bottle?

**PETE**

Six-fifty.

Out of nowhere Richard WHIPS out his forty-five automatic and SHOOTS McGraw in the head.

McGraw goes down screaming.

Richard stands over him and SHOOTS him twice more.

Seth charges forward.

**SETH**

(to Richard)  
What the fuck was that about?

**RICHARD**

(in a low monotone)  
He signaled the Ranger.

**PETE**

(hysterical)  
I didn't.  
(to Seth)  
You gotta believe me, I didn't.

**RICHARD**

(to Seth)  
When they were talkin', he mouthed the words "Help Us."

**PETE**

You fuckin' liar, I didn't say shit!

Richard SHOOTS Pete and Pete falls down behind the counter.

Seth grabs Richard and throws him up against the wall.

**SETH**

What the fuck is wrong with you --

**RICHARD**

Seth, he did it. You were by the beer cooler with your back turned. I was by the magazines, I could see his face. And I saw him mouth:

Richard mouths the words, "Help Us."

While Pete lies on the floor behind the counter bleeding from his bullet wound, he opens his floor safe and pulls out a gun from it.

Seth releases his brother.

**SETH**

Start the car.

**RICHARD**

You believe me don't cha?

**SETH**

Shut up and start the car.

Richard walks away from Seth and crosses the counter...

...when Pete SPRINGS up, gun in hand, and SHOOTs Richard in the hand.

Richard FALLS to his knees, howling.

Both Pete and Seth SPRAY the store with gunfire.

Seth DIVES down an aisle. He reloads.

Pete DUCKS behind the counter. He reloads.

Richard has crawled to safety behind an aisle.

The two girls have run out screaming.

**SETH**

(yelling)

Richie? You okay?

**RICHARD**

(yelling)

I'm not dead, but I'm definitely shot!  
I told you that bastard said, "Help  
us!"

**PETE**

(yelling)

I never said help us!

**SETH**

(yelling)

Well that don't matter now, 'cause  
you got about two fuckin' seconds  
to live! Richie!

**RICHARD**

(yelling)

Yeah?

**SETH**

(yelling)

When I count three, shoot out the  
bottles behind him!

**RICHARD**

Gotcha!

**SETH**

One... Two... Three.

The two brothers start FIRING toward the counter.

They HIT the bottles of alcohol on the shelf behind Pete.

Pete is crouched on the ground as glass, debris and alcohol  
RAIN down on him.

Seth grabs a roll of paper towels from off a shelf.

Richard keeps FIRING.

Seth douses the paper towels with lighter fluid, sets it on  
fire with his Zippo, then tosses it.

The flaming roll of paper towels FLIES through the air.

The fireball lands behind the counter.

The entire counter area immediately BURSTS INTO FLAMES. Pete  
screams from behind the counter.

Seth smiles to himself and stands.

Richard shakes his head in amusement and stands.

Pete runs out from behind the counter, ENGULFED IN FLAMES  
still holding his weapon and FIRING.

Seth and Richard hit the ground FIRING their .45's.

Pete, the human torch, FALLS like a tree into the Hostess Pastry display.

Seth and Richard rise from the rubble.

**EXT. BENNY'S WORLD OF LIQUOR - DAY**

They exit the store squabbling. The store is bursting into flames.

**SETH**

What did I tell you? What did I tell you? Buy the road map and leave.

**RICHARD**

What am I supposed to do, Seth? He recognized us.

**SETH**

He didn't recognize shit.

Both Seth and Richard stand on opposite sides of the car.

**RICHARD**

Seth, I'm telling you, the way he looked at us -- you especially -- I knew he knew.

They both climb in the car, Seth behind the wheel. Seth starts it up. The souped up engine ROARS to life. We can hear Seth mumbling under the motor.

**SETH**

Low profile. Do you know what the words "low profile" mean?

**CLOSE-UP: SETH'S FOOT PUNCHES GAS.**

The Plymouth tears out of the parking lot backwards, hits the street, and speeds off down the road.

We CRANE UP HIGH to see the car leaving a trail of dust behind it, as the store burns out of control.

**OPENING CREDIT SEQUENCE.**

Raunchy, honky-tonk MUSIC fills the theater.

**CUT TO:**

**EXT. TEXAS PANHANDLE - DAY**

The Plymouth tears ass across Texas plains. As TITLES PLAY OVER, we see Seth and Richard enjoying their getaway/road trip. Seth behind the wheel, pops open a bottle of prescription pills, empties out four of the red capsules in his hand, pops them in his mouth, and washes it back with a slug of Jack Daniel's from a pint bottle.

Richard looks at Seth through the hole in his hand. Like a boxer, Richard wraps his wounded hand with gaffer's tape.

The camera leaves the boys, as they woosh down the street, and goes along the length of the car to the trunk. It hangs on the trunk. Then we see through the trunk, like Superman:

AN OLDER WOMAN tied up and helpless in the trunk.

The rest of the titles play over black as the song continues.

**CREDIT SEQUENCE ENDS**

**CUT TO:**

**EXT. EMMA AND PETE'S GRAVY TRAIN - DAY**

Emma and Pete's Gravy Train is a truck stop off of Highway 290.

**SUBTITLE APPEARS AT THE BOTTOM OF THE SCREEN':**

**FORT STOCKTON  
238 MILES FROM THE MEXICAN BORDER**

**INT. EMMA AND PETE'S GRAVY TRAIN - DAY**

Emma and Pete's PATRONS are made up of regulars, truckers, cowboys and road-weary travelers. The CAMERA DOLLIES through the maze of tables, patrons, and waitresses.

It stops when it gets to a table occupied by the FULLER FAMILY. The Fullers definitely fall into the road-weary category. The members of the unit consist of the father, JACOB, age 44, an ex-preacher, a good man with rough edges, and his two children, KATE, age 19, is a young beauty who possesses what can only be described as an apple pie sensuality. She is dressed like a nice Christian girl, complete with crucifix. SCOTT, age 16, is a Jacob's Vietnamese adopted son. Scott is a likable, long-haired kid who always wears a T-shirt with the name of the heavy metal garage band he plays guitar for, "Precinct 13." The three of them are wolfing down a late lunch.

**JACOB**

We got about two more hours of day light left. That'll get us into El Paso, which is right next to the border. We'll stop at a motel --

**SCOTT**

Stop? We're not going to actually stop at a motel, are we?

Scott and Kate speak together, obviously repeating something that Jacob has said about three hundred times.

**SCOTT AND KATE**

We've got a Winnebago. We don't need those over priced roach havens. We're self contained.

**JACOB**

Okay, Okay, maybe I was a little overzealous, but give me a break, I just bought it.

Scott and Kate continue the impersonation.

**SCOTT**

Why, just look at all this. You got your kitchen --

**KATE**

-- you got your microwave --

**SCOTT**

-- you got your sink --

**KATE**

-- you got your shower --

**SCOTT**

-- see this, television!

**KATE**

Feel this, real wood paneling. That's real wood, too, not that fake stuff.

**JACOB**

Unless you two wiseacres wanna be introduced to the joys of hitchhiking, what say we drop this?

**SCOTT**

(to Kate)  
The truth hurts.

**KATE**

(to Scott)  
It's the bitterest of pills.

**JACOB**

You two ought to start a stand-up act, because you're just wasting your humor on me.

**KATE**

Ain't it the truth.

**SCOTT**

Why do you want to stop?

**JACOB**

I'm exhausted.

**SCOTT**

Lie in the back, Dad, I'll drive us

into Mexico.

Jacob gives Scott a look that says, "You aren't touching my new motor home."

**JACOB**

I just bet you would. Don't even thin about it. Besides, I want to have one night's sleep in an honest-to-goodness bed. The beds in the home are okay, but they're not like a real bed.

**KATE**

Hey, if we go to a motel, we can swim.

**SCOTT**

I'll be right back. I'm gonna go to the bathroom.

Scott gets up from the table and walks out back to the restroom.

Jacob and Kate are left alone. There's an awkward moment of silence before...

**KATE**

Dad, when I called the machine to check our messages there was one from Bethel Baptist. Mr. Franklin said he wouldn't permanently replace you until we came back. He said when we come home, if you still feel the same way --

**JACOB**

That's very nice of Ted, but I'll call him tomorrow and tell him not to bother waiting.

**KATE**

I didn't want to talk about this in front of Scott because he gets upset. But you don't believe in God anymore?

**JACOB**

Not enough to be a pastor. Look, I know this is hard on you kids. After Jenny's death, this is probably the last thing you need. But I can't do it any longer. My congregation needs spiritual leadership. Well, they can't get that from me anymore. My faith is gone. To answer your question, yes, I do believe in Jesus. But do I love them? No. After Jenny died, I just thought, what's the point?

**KATE**

(pushing him)

It's just, all our lives you've been a pastor. For twenty years you've preached trust in the lord. And then one day you wake up and say fuck him?

**JACOB**

I didn't say fuck him. I'm just not connected anymore.

**KATE**

That happens, you'll get it back.

**JACOB**

Kate, give your old man a little credit. Every person who chooses the service of God as their life's work has something in common. I don't care if you're a preacher, a priest, a nun, a rabbi or a Buddhist monk. Many, many times during your life you'll look at your reflection in the mirror and ask yourself, am I a fool? We've all done it. I'm not going through a lapse. What I've experienced is closer to awakening. I'm not trying to shake your faith. I've just decided not to devote my life to God anymore.

**KATE**

What do you think Mom would say?



**JACOB**

Mom's got nothing to say, she's dead.

**CUT TO:**

CLOSE UP: COUNTER BELL. A hand slams down on it. RING.

**INT. LOBBY - DEW DROP INN - DAY**

Seth stands at the front desk of the Dew Drop Inn. A standard issue Texas motel. Richard sits outside in the car. Nobody responds to the bell. Seth BANGS it impatiently five times.

**TEXAS VOICE (O.S.)**

Hold your horses!

An OLD-TIMER walks through a curtain behind the counter. He's eating a BBQ rib.

**OLD-TIMER**

(rough)  
Whatcha want?

**SETH**

Whatcha think I want, ya mean old bastard? I wanna room.

**EXT. COURTYARD - DEW DROP INN - DAY**

Richard sits in the car listening to Merle Haggard on the radio. He watches from his perspective, Seth taking the walking outside and getting in the car. Seth starts it up, and drives them to their room.

**RICHARD**

Do they have cable?

**SETH**

No.

**RICHARD**

Do they have an X-rated channel?

**SETH**

No.

**RICHARD**

Do they have a waterbed?

**SETH**

They don't have anything except four walls and a roof, and that's all we need.

Their car drives up to room #9, but they park backing up the trunk close to the door.

The two brothers get out of the car.

**SETH**

(tossing Richie the motel keys)  
Open the door. We gotta do this fast.

Richie opens the door.

Seth goes to the trunk, looks around the court yard. It's empty.

CLOSE UP: KEY going into the trunk lock, turning.

TRUNK POV: Seth looking into the camera.

SETH'S POV: A WOMAN in her late forties is lying scrunched up in the trunk.

She is the HOSTAGE BANK TELLER from Abilene. She's stiff, scared and looks an absolute mess.

**SETH**

Don't say a word.

The two brothers, quick as lightening, yank the woman out of the trunk and whisk her into the motel room. SETH closes the trunk, looks around for any Johnny eye-witnesses, doesn't see any, slams the door.

**INT. SETH AND RICHARD'S ROOM - DAY**

Seth turns from the door, sees the hostage woman standing.

**SETH**

You. Plant yourself in that chair.

She sits down in the chair.

**HOSTAGE**

What are you planning on doing with --

**SETH**

-- I said plant yourself. Plants don't talk. You wanna get on my good side? Just sit still and don't make a peep.

She shuts up.

Richard slowly takes off his jacket. He winces from his wound.

**SETH**

Let me help you.

He helps him get his jacket off.

**SETH**

How's it feel?

**RICHARD**

How ya think, it hurts like a son-of-a-bitch.

Richie goes over to the bed and lies down on it. Seth takes the pillow and stacks them for Richie to prop his back up against.

**SETH**

I got both rooms on either side of us, so we don't gotta worry about eavesdropping assholes. How's that feel? You okay?

**RICHARD**

Feels good.

**SETH**

I'm gonna go get the money.

He heads for the door.

#### **EXT. COURTYARD - MOTEL - DAY**

Seth goes into the car, takes out a big suitcase. He scans the perimeter with his eyes, goes back inside.

#### **INT. MOTEL ROOM #9 - DAY**

Seth comes back in, lays the suitcase on the bed. Richie has the TV remote control in his hand and he's flipping stations. Seth looks at his watch.

**SETH**

It's about five o'clock.  
(to hostage)  
What time does it get dark around here?

**HOSTAGE**

About seven.

**SETH**

Good. I'm going towards the border to check things out while it's still daylight. Call Carlos and arrange the rendezvous.

**RICHARD**

Hey, when you talk to him, see if you can arrange a better deal than thirty percent.

**SETH**

That's their standard deal, brother. They ain't about to change it for us.

**RICHARD**

Did you even to try to negotiate?

**SETH**

These guys ain't spic fire cracker salesman from Tijuana. They don't even know the meaning of the word "barter". You wanna stay in El Ray? You give them thirty percent of your loot. It's scripture. So it is written, so shall it be done. You want sanctuary, you pay the price, and the price is thirty percent.

**RICHARD**

All I'm saying --

**SETH**

-- This conversation is over.

Richie shrugs and turns back to TV, Seth turns to the hostage, grabs a chair and slides it up in front of her.

**SETH**

Now, we need to have a talk. What's your name?

**HOSTAGE**

Gloria.

He shakes her hand.

**SETH**

Hello, Gloria, I'm Seth and that's my brother Richie. Let's cut to the chase. I'm gonna ask you a question and all I want is a yes or no answer. Do you want to live through this?

**GLORIA**

Yes.

**SETH**

Good. Then let me explain the house rules. Follow the rules, we'll get along like a house on fire. Rule number one: No noise, no question. You make a noise...

(he holds up his .45)  
...Mr. 45 makes a noise. You ask a question, Mr. 45 answers it. Now are you absolutely, positively clear about rule number one?

**GLORIA**

Yes.

**SETH**

Rule number two: You do what we say, when we say it. If you don't, see rule number one.

Seth takes the .45, places the barrel next to the woman's cheek. She squirms and shuts her eyes. He pulls back the hammer.

**SETH**

Rule number three: Don't you ever try and fuckin' run on us. 'Cause I got five little friends, and they all run faster 'n you can. Got it?

She nods her head yes.

He takes the gun away and replaces the hammer.

**SETH**

Open your eyes.

She does.

**SETH**

Gloria, you hang in there, follow the rules, and don't fuck with us, you'll get out of this alive. I give you my word. Okay?

She nods her head yes.

Seth rises.

**SETH**

I'll be back in a bit.

He exits.

Richard looks to the TV, then looks to Gloria sitting across the room in the chair.

**RICHARD**

Wanna come up here on the bed and watch TV with me?

You can tell she doesn't want to.

He pats the empty space next to him.

**RICHARD**

Come on.

She gets out of her chair, walks across the bed, and sits next to him.

**EXT. PHONE BOOTH - DAY**

A phone booth outside of a gas station. Seth is in the middle of a conversation with the party on the other end.

**SETH**

Things are real hot here. Crossing's gonna be a bitch.

(pause)

Don't worry, we'll get across. But when we do, where do we go?

(pause)

Can we make it as close to the border as possible? Texas wants our balls. The quicker we're in your protection, the better I'll feel.

(pause)

Okay, where?

(pause)

The Titty Twister?

(he laughs)

I love it already. Okay, Carlos, I'll see you and your men at the "Titty Twister" tomorrow morning.

(pause)

Bye, my friend.

Seth hangs up the phone, lights up a cigarette with his Zippo lighter and exits frame. After Seth exits, leaving the frame empty, a subtitle appears:

**EL PASO  
5 MILES FROM THE MEXICAN BORDER**

**CUT TO:**

**INT. SETH AND RICHARD'S MOTEL ROOM - NIGHT**

Richard lies on the bed by himself, propped up by pillows, watching TV, taking on hits from a water bong in the shape of a wizard.

**ON TV**

A local newscaster named KELLY HOUGE is reporting a story about the brothers.

**KELLY HOUGE**

(talking to camera)

This bloody crime spree started just a week ago today. The oldest of the two brothers...

**MUG SHOT OF SETH**

**KELLY HOUGE (V.O)**

...Seth Gecko was serving time in Rolling's Kansas State Penitentiary for his part in the 1988 Scott City bank robbery in which two law enforcement officers lost their lives.

**BACK TO KELLY**

**KELLY HOUGE**

Having served eight years of his twenty-two year sentence, Seth Gecko was brought to Wichita Municipal court house for his first parole hearing. It was while at the court house that this man...

**MUG SHOT OF RICHARD GECKO****KELLY HOUGE (V.O.)**

... his younger brother Richard Gecko,  
a known armed robber and sex offender,  
pulled off a daring daylight escape...

**BACK TO KELLY****KELLY HOUGE**

...resulting in the death of four  
Wichita law enforcement officers, and  
this woman...

**PHOTO OF WOMAN SMILING****KELLY HOUGE (V.O.)**

...Heide Vogel, sixth grade teacher  
who was run over by the Geckos during  
a high speed pursuit through downtown  
Wichita.

**MAP OF AMERICA**

A red line travels from Wichita to Oklahoma.

**KELLY HOUGE (V.O.)**

From there the brothers traveled  
from Kansas through Oklahoma...

The red line enters Texas and the camera moves into Texas.

**KELLY HOUGE (V.O.)**

...into the great state of Texas, and  
then finally...

WE ZOOM in on a red-circled Abilene.

**KELLY HOUGE (V.O.)**

...into Abilene.

We hear GUNFIRE and SCREAMS.

**CUT TO:****EXT. THE CRIMINAL COURT BUILDING - DAY**

Kelly Houge walks down the courthouse steps of the criminal  
courts building of Abilene. She talks to the camera. Cops,  
lawyers and citizens bustle in the background.

**KELLY HOUGE**

The list of the dead climbed up three  
more notches since our last telecast.

**CUT TO:**

PHOTO: OFFICER SHERMAN GOODELL in full police uniform.

**KELLY HOUGE (V.O.)**

Officer Sherman Goodell, who was in  
intensive care following the gun  
battle outside of the Valley Federal  
bank building...

**CUT TO:****EXT. COURTHOUSE - DAY**

Kelly Houge standing on the court house steps talking into  
the camera.

**KELLY HOUGE**

...died about forty-five minutes ago  
at Hopkins General hospital. And about  
six hours ago, during a daylight  
liquor store robbery in Big Springs,  
The Gecko Brothers killed another  
Texas Ranger...

**CUT TO:**

PHOTO: EARL MCGRAW in uniform.

**KELLY HOUGE (V.O.)**

...Earl McGraw...

**CUT TO:**

PHOTO: PETE in a Hawaiian shirt holding up a big fish.

**KELLY HOUGE (V.O.)**  
...and liquor store clerk Pet  
Bottoms.

**CUT TO:**

VIDEO FOOTAGE: Of Benny's World of Liquor burning down.

**KELLY HOUGE (V.O.)**  
Then they proceeded to burn the store  
down to the ground.

**CUT TO:**

VIDEO GRAPHIC: Picture of The Gecko Brothers with a tally underneath:

**THE GECKO BROTHERS**  
  
**WICHITA JAIL BREAK**  
**VALLEY FEDERAL BANK ROBBERY**  
**BIG SPRINGS CONVENIENCE STORE ROBBERY**

**DEATH TOLL**  
13

**TEXAS RANGERS - POLICE OFFICERS - CIVILIANS**  
4 7 2

**KELLY HOUGE**  
That changes the death toll to fifteen.  
(It changes under "Death toll")  
Five Texas Rangers...  
(it changes)  
Eight police officers  
(it changes)  
Three civilians.  
(it changes)

**CUT TO:**

**BACK TO KELLY**

**KELLY HOUGE**  
And one hostage...

**CUT TO:**

**PHOTO: GLORIA HILL**

**KELLY HOUGE (V.O.)**  
... bank teller and mother of four,  
Gloria Hill.

**KELLY TO CAMERA**

**KELLY HOUGE**  
Heading the case to bring these  
fugitives to justice is FBI agent  
Stanley Chase. We talked with agent  
Chase earlier this afternoon.

**CUT TO:**

**VIDEO INTERVIEW**

Kelly Houge interviewing STANLEY CHASE of the FBI.

**STANLEY CHASE**  
For the time being we are very  
confident we will apprehend the  
fugitives in the next forty-eight  
hours. The Bureau, local law  
enforcement and the Texas Rangers  
have all joined forces in forming a  
dragnet to snare Seth and Richard  
Gecko.

**KELLY HOUGE**  
Agent Chase, does it appear that they  
are heading for Mexico.

**STANLEY CHASE**  
Yes, it does, Kelly. We have already  
alerted the Mexican authorities. They  
intend to cooperate every way possible  
in bringing these fugitives to  
justice.

**KELLY HOUGE**  
Are you optimistic about the safety of

the hostage they took in Abilene,  
Gloria Hill?

**STANLEY CHASE**

We've received no news one way or the  
other. We can only hope for the best.

**KELLY HOUGE**

What about the report from an  
eyewitness at the liquor store who  
said one of the brothers was shot?

**STANLEY CHASE**

This can't be confirmed at this time,  
but we do believe it to be true. We  
have reason to believe it was the  
youngest brother Richard, and he was  
shot in the vicinity of his neck and  
shoulders by the store's clerk.

**KELLY HOUGE**

Is it safe to assume that because the  
death count involved and the loss of  
life of law enforcement officers, that  
the Bureau, the Rangers and the police  
force are taking this manhunt  
personally?

**STANLEY CHASE**

I would say that's a very safe  
assumption.

**CUT TO:**

**RICHARD SMILES.**

**RICHARD**

(Newscaster's voice)

Is it safe to assume since the law  
enforcement authorities in the great  
state of Texas are homosexuals of a  
sick and deviate nature, that they  
will be too busy fucking each other  
up the ass to actually catch The  
Gecko Brothers?

(in an FBI voice)

I would say that's a very safe  
assumption.

He changes a channel on the television. We see a Casper the  
Friendly Ghost cartoon on the screen.

**CASPER**

Would you play with me?

A big burly COP turns around.

**COP**

Sure, little boy... A GHOST!!!

The cop heads for the hills. Casper cries.

Seth enters the room carrying a six pack of beer and two  
take-out bags of Big Kahuna burgers.

**RICHARD**

Shit, I started to get worried. Where  
the fuck ya been?

**SETH**

Sight seein'.

**RICHARD**

What'd ya see?

**SETH**

Cops.

**RICHARD**

Didya look at the border?

Seth dumps the burgers on the bed. Both men pop open beers  
and Richard goes to town on a hamburger. Seth flips off  
the TV

**SETH**

Yeah, I saw the border. Through  
binoculars from on top of a high  
building. That's about as close as I  
risked getting. What's the TV say?

**RICHARD**

They're going to apprehend us in  
forty-eight hours.

Seth sits down and takes a hit off his beer.

**SETH**

(to himself)  
I gotta figure a way to get across  
that goddamn border. Longer we fuck  
around El Paso our lives ain't worth  
a shit.

**RICHARD**

Look, fuck the border. Let's just dig  
in and wait for things to cool down.

**SETH**

Richie, it's gonna get a lot fuckin'  
worse before it gets any fuckin'  
better. We showed our ass in Texas. We  
killed Texas fuckin' Rangers. They  
ain't gonna stop lookin' till they  
find us, and when they find us,  
they're gonna kill us. Texans take it  
very personal when ya kill their law  
enforcement officers. The El Paso  
police have already started a motel  
and hotel search for us.

**RICHARD**

How do you know?

**SETH**

I heard it on the radio. We gotta get  
our asses into Mexico tonight. Carlos  
is gonna meet us tomorrow morning at a  
rendezvous on the other side, then  
Carlos and his boys will escort us to  
El Ray and --

Seth stops talking and looks around.

**SETH**

Where's the woman?

**RICHARD**

What?

Seth's out of his chair.

**SETH**

What'd ya mean, what? The fuckin'  
woman, the hostage. Where the fuck  
is she, Richard!?

**RICHARD**

She's in the other room.

**SETH**

What the fuck is she doin' there?!

He goes to the door of the adjoining room.

**RICHARD**

Seth, before you open the door, let  
me explain what happened.

Seth stops and looks at his brother. He knows what he means.  
He can't say anything, only point at his younger sibling.  
Then he BURSTS open the door.

The dead, naked body of Gloria Hill lies on the bed. It's  
obvious Richard raped her and killed her.

Seth covers his eyes with his hands. He slowly enters the  
room with the dead body.

**SETH**

(to himself)  
Oh, Richard, what's wrong with you?

Richard rises from the bed.

**RICHARD**

Now, Seth, before you flip out, let me  
just explain what happened.

Seth slowly turns to his brother, then walks toward him.

Richard backs up.

**SETH**



Yeah, explain it to me. I need an explanation. What's the matter with you?

**RICHARD**

(low and calm)  
There's nothing wrong with me, brother. That woman tried to escape and I did what I had to do.

**SETH**

No.  
(pause)  
That woman wouldn't of said shit if she had a mouthful.

**RICHARD**

Wrong, wrong, wrong, wrong, wrong, wrong, wrong! Once you left, she became a whole different person.

**SETH**

(slowly approaching)  
Is it me? Is it my fault?

**RICHARD**

It's not your fault, it's her fault!

Seth grabs Richard and THROWS him in the corner of the room, holding tightly to his wrist.

**SETH**

Is this my fault? Do you think this is what I am?

**RICHARD**

What?

**SETH**

This is not me! I am a professional fucking thief. I steal money. You try to stop me, god help you. But I don't kill people I don't have to, and I don't rape women. What you doin' ain't how it's done. Do you understand?

**RICHARD**

Seth, if you were me --

**SETH**

Just say yes! Nothing else, just say yes.

**RICHARD**

Yes.

**SETH**

Yes, Seth, I understand.

**RICHARD**

Yes, Seth, I understand.

Seth hugs his little brother. Tight.

**SETH**

(whispers in Richie's ear)  
We get into Mexico, it's gonna be sweet Rosemary, hundred-proof liquor, and rice and beans. None of this shit's gonna matter.

#### **INT. MOTOR HOME - NIGHT**

Scott and Kate are in the front seat of their parked motor home. The motor home's parked in front of the Dew Drop Inn's front office. We see Jacob inside getting a room from the Old-Timer.

**KATE**

I can't believe he's stopping here.  
This place looks totally cruddy.

Jacob walks out of the office. Kate yells from the motor home.

**KATE**

Dad, why are we stopping here?

He opens the motor home door and climbs in.

**JACOB**

There's nothing wrong with this place.

**KATE**

It's a flop house.

**JACOB**

It's not a flop house. It's basic and simple. That doesn't make it a flop house.

**KATE**

If it doesn't have a pool, we're looking for a new place.

Starting the huge car and slowly maneuvering it through the courtyard.

**JACOB**

It has a bed. That's all I care about.

**KATE**

Other places have beds, they also have cable TV, a gym, room service...

#### **EXT. COURTYARD - NIGHT**

Seth walks out of room #9 with a beer in his hand. He's thinking about how he's going to get over the border tonight. Lost in thought, he steps out in the path of the Fuller's motor home.

Jacob slams on the brakes. Seth jumps back, startled. Both Kate and Scott are TOSSED out of their seats onto the floor.  
**THUD... THUD...**

**KATE**

Owww, my head.

Jacob (pissed) honks his horn at Seth and yells out the window.

**JACOB**

Watch where you're going!

#### **THROUGH WINDSHIELD**

Seth just stands right in their way without moving, gazing up at the giant motor home.

#### **JACOB BEHIND THE WHEEL**

Kate and Scott join him up front looking at this weirdo.

**SCOTT**

What's this guy's problem?

**JACOB**

I have no idea.

Seth continues standing in their way, making no attempt to move. Not threatening, just looking at them.

**HONK!**

**JACOB**

Anytime, man.

The horn snaps Seth back to this world. A smile breaks out on the escaped fugitive's face and he politely steps to one side to let them pass.

Pass they do!

**KATE**

Creepy guy.

#### **SETH**

The Sword of Damocles is lifted from above Seth's head. He's just solved a problem that a mere thirty seconds ago seemed unsolvable. He knows exactly how he's going to cross the border. Whistling a happy tune, he turns and walks back into room #9.

#### **INT. FULLERS' MOTEL ROOM - NIGHT**

The Fullers are in room #12. It's identical to the one that the Gecko boys are in, except that the paintings above the beds are different. Jacob has fallen asleep in his clothes

on the bed.

Scott sits in a chair, headphones on, playing an unplugged electric guitar. Kate is nowhere in sight.

KNOCK... KNOCK... KNOCK... on the door. Scott doesn't hear shit but his music. Jacob stirs a bit, but doesn't wake up. POUND... POUND... POUND... on the door. Jacob SPRINGS UP. He looks over at Scott, who, lost in guitar heaven, is oblivious of the knocker, then to the door.

**JACOB**

(yelling)

What?

From the other side of the door comes a friendly voice.

**VOICE (O.S.)**

I'm your neighbor in room 9, I hate to disturb you, but I'd like to ask a favor.

Jacob swings his feet to the floor, stands up and walks to the door. As he passes Scott, he says, in his direction --

**JACOB**

I hope none of this is disturbing you.

Scott can't hear him, but when he sees his dad look at him, he smiles.

Jacob opens the door and sees...

... Richard Gecko standing in the doorway, looking like the nicest guy in the entire world.

**RICHARD**

Hi there, I'm from room 9, my name is Don Cornelius. No, not the Don Cornelius from Soul Train. Me and my lady friend need some ice and we don't seem to have an ice bucket. Could we possibly borrow yours? I'll bring it right back.

**JACOB**

(still partially asleep)

Sure.

We follow Jacob as he turns to the dresser to get the motel ice bucket. He grabs it, turns back to the door, takes a couple of steps towards it, then stops: in his tracks.

He sees Richard and Seth both inside the room with the door closed, both with .45's in their hands, both aimed at him.

**JACOB**

What is this?

Seth SLUGS Jacob in the mouth, KNOCKING him to the ground.

**SETH**

It's called a punch.

Scott suddenly becomes aware of what's going on around him and instinctively stands. Richard shoves his .45 in Scott's mouth.

**RICHARD**

Sit down.

Scott lowers himself back down onto his seat.

**RICHARD**

Good boy.

Jacob lifts his head off the floor and wipes blood away from his lip. He looks at his opponent who stands over him.

**SETH**

(to Jacob)

What's your name?

**JACOB**

Jacob.

**SETH**

Okay, Jacob, get up and sit your ass down on the bed. Make a wrong move and I'll shoot you in the face.

Jacob rises and sits on the edge of the bed.

**SETH**

(to Richard)

Okay, move the Jap over there.

Keeping the gun in Scott's mouth, Richard makes Scott rise...

**RICHARD**

Upsy daisy.

...guiding him over to the bed by his father.

Richard removes the gun from Scott's mouth and stands next to his brother, looking down at their two hostages.

**SETH**

(to his hostages)

What's the story with you two? You a couple of fags?

**JACOB**

He's my son.

**SETH**

How does that happen? You don't look Japanese.

**JACOB**

Neither does he. He looks Vietnamese.

**SETH**

Oh, well, excuse me all to hell.

**JACOB**

What's this about, money?

**SETH**

It's about money, all right, but not yours. You see, me and my brother here are in a little hot water and we need your assistance.

The door to room #12 opens and a dripping wet, bikini clad Kate walks in.

The brothers spin their guns in her direction.

Kate, startled, screams. Jacob and Scott get on their feet and move forward. Seth spins back towards the two men, gun ready to spit.

**SETH**

(to Scott and Jacob)

Stop!

Jacob and Scott freeze.

Richard moves like quicksilver, shutting the door and positioning himself behind the terrified Kate.

**KATE**

What's going on?

**RICHARD**

We're having a wet bikini contest, and you just won.

**JACOB**

(to Kate)

It's okay, honey. Everything's going to be all right.

**SETH**

Just listen to daddy, sugar, and don't do nothin' stupid.

(he turns to Jacob and Scott,  
who are still standing)

You two, Simon says sit the fuck down!

They slowly sit.

Richard can't take his eyes off the dripping wet Kate.

Both Jacob and Seth see this and neither men like it. Both for their own reasons.

**SETH**

(to Jacob)

Where are the keys to the motor home?

**JACOB**

On the dresser.

**SETH**

Richie, take the keys. Start that big bastard up, and drive it up front.

Richard doesn't move from his position behind Kate. Kate feels his eyes on her. She slowly turns and looks at him.

He looks in her face.

**CLOSE-UP KATE**

She smiles at him.

**KATE**

Richie, will you do me a favor and eat my pussy?

**CLOSE-UP RICHARD**

**RICHARD**

Sure.

**SETH (O.S.)**

Richard!

Richard's eyes go to Seth.

Everybody is where they were. Kate never turned around.

**SETH**

Not when you get around to it, now.

Without saying a word, he takes the keys and leaves the room.

**SETH**

(pointing at Kate)  
You, Gidget, go in the bathroom and put on some clothes.

She grabs some clothes from the floor and moves towards the bathroom.

Seth GRABS her wrist.

**SETH**

You got three minutes. One second longer, I shoot your father in the face. Do you understand what I just said?

**KATE**

Yes.

**SETH**

Do you believe me?

**KATE**

Yes.

**SETH**

You damn well better. Go.

She goes into the bathroom.

**JACOB**

Look, if you want the motor home, just take it and get out.

Seth grabs a chair and slides it up to his two male hostages.

**SETH**

Sorry, Pops, it ain't gonna be that easy.

We hear the motor home "HONK" twice outside.

**SETH**

Get ready to move out, we're all going on a little ride.

Jacob shakes his head "no."

**JACOB**

Not a chance.

**SETH**

Come again?

**JACOB**

If you're taking people, take me. But my kids aren't going anywhere with you.

**SETH**

Sorry, I need everybody.

**JACOB**

My children are not going with you, and that's that.

**SETH**

(angry)  
That's not fuckin' that...  
(holds up his gun)  
this is fuckin' this.  
(he calms down and looks  
at Scott)  
Go sit over there.

Scott gets up and walks to the other side of the room, leaving the two men alone. Seth speaks in a quiet, conversational tone.

**SETH**

I ain't got time to fuck around with you, so I'll make this simple. Take your kids and get in the car, or I'll execute all three of you right now.  
(he cocks the gun and puts  
it right in Jacob's face)  
What's it gonna be, yes or no answer?

Jacob looks at him.

**JACOB**

Yes.

**SETH**

Good.  
(to Scott)  
Your old man's all right, he just saved your life.

Seth BANGS on the bathroom door.

**SETH**

Times up, Princess.

The bathroom door opens. Kate stands there, wearing a T-shirt, jeans and bare feet.

**SETH**

Okay, ramblers, let's get to rambling.

**CUT TO:**

**EXT. HIGHWAY - NIGHT**

The motor home with the powder-keg interior drives through the Lone Star night.

**INT. MOTOR HOME NIGHT**

Richard's in the back bed area with a gun trained on Kate and Scott. The two scared siblings hold hands.

**KATE**

Excuse me.

Richard zeros in on her.

**RICHARD**

What?

**KATE**

Where are you taking us?

**RICHARD**

Mexico.

**KATE**

What's in Mexico?

**RICHARD**

Mexicans.

He doesn't smile.

In the front part of the motor home, Jacob sits behind the

wheel, driving into the night. Seth sits in the passenger seat, going through Jacob's wallet and talking to him calmly.

**SETH**

(reading his driver's license)  
Jacob Fuller. Jacob, that's biblical,  
ain't it? What am I askin' for, of  
course it is.  
(motioning behind him)  
What are their names?

**JACOB**

Scott and Kate.

Seth repeats the names as he thumbs through the wallet.

**SETH**

Scott and Kate... Kate and Scott...  
Scott Fuller... Kate Fuller...

Seth comes to a snapshot of Jacob and his wife.

**SETH**

Who's this?

**JACOB**

My wife.

**SETH**

Where is the little lady?

**JACOB**

In heaven.

**SETH**

She's dead?

**JACOB**

Yes, she is.

**SETH**

How'd she die?

**JACOB**

Auto wreck.

**SETH**

Come on, gimme some more details.  
How'd it happen? Some fuckin' drunk  
kill her?

**JACOB**

No. It was a rainy night, the brakes  
on the car weren't great. She had to  
stop suddenly. She slid on the road,  
she crashed, she died.

**SETH**

Died instantly?

**JACOB**

Not quite. She was trapped in the  
wreck for about six hours before she  
passed on.

**SETH**

Whewww! Those acts of God really stick  
it in and break it off, don't they?

**JACOB**

Yes, they do.

Seth looks back at the wallet. He sees Jacob's minister's  
license.

**SETH**

Is this real?

**JACOB**

Yes.

**SETH**

I've seen one of these before. A  
friend of mine had himself declared  
a minister of his own religion. Away  
to fuck the IRS. Is that what you're  
doing, or are you the real McCoy?

**JACOB**

Real McCoy.

**SETH**

You're a preacher?

**JACOB**

I was a minister.

**SETH**

Was? As in not anymore?

**JACOB**

Yes.

**SETH**

Why'd ya quit?

**JACOB**

I think I've gotten about as up close and personal with you as I'm gonna get. Now if you need me like I think you need me, you're not gonna kill me 'cause I won't answer your stupid, prying questions. So, with all due respect, mind your own business.

**SETH**

I seem to have touched a nerve. Don't be so sensitive, Pops, let's keep this friendly. But you're right, enough with the getting to know you shit. Now, there's two ways we can play this hand. One way is me and you go round an' round all fuckin' night. The other way, is we reach some sort of an understanding. Now, if we go down that first path at the end of the day, I'll win. But we go down the second, we'll both win. Now, I don't give a rat's ass about you or your fuckin' family. Y'all can live forever or die this second and I don't care which. The only things I do care about are me that son-of-a-bitch in the back, and our money. And right now I need to get those three things into Mexico. Now, stop me if I'm wrong, but I take it you don't give a shit about seeing me and my brother receiving justice, or the bank getting its money back. Right now all you care about is the safety of your daughter, your son and possibly yourself. Am I correct?

**JACOB**

Yes.

**SETH**

I thought so. You help us get across the border without incident, stay with us the rest of the night without trying anything funny, and in the morning we'll let you and your family go. That way everybody gets what they want. You and your kids get out of this alive and we get into Mexico. Everybody's happy.

**JACOB**

How do I know you'll keep your word?

**SETH**

Jesus Christ, Pops, don't start with this shit.

**JACOB**

You want me to sit here and be passive. The only way being passive in this situation makes sense is if I believe you'll let us go. I'm not there yet. You have to convince me you're telling the truth.

**SETH**

Look, dickhead, the only thing you need to be convinced about is that you're stuck in a situation with a coupla real mean motor scooters. I don't wanna hafta worry about you all fuckin' night. And I don't think you wanna be worrying about my brother's intentions toward your daughter all night. You notice the way he looked at her, didn't ya?



**JACOB**  
Yes.

**SETH**  
Didn't like it, did ya?

**JACOB**  
No, I didn't.

**SETH**  
Didn't think so. So, as I was saying,  
I'm willing to make a deal. You  
behave, get us into Mexico, and don't  
try to escape. I'll keep my brother  
off your daughter and let you all  
loose in the morning.

**JACOB**  
You won't let him touch her?

**SETH**  
I can handle Richie, don't worry.

The two men look at each other for some measure of trust.  
Seth sticks out his hand.

**SETH**  
I give you my word.

Seth can't help but think about the last time he gave his  
word.

**SETH**  
(hand sticks out)  
My words, my law. Better you not take  
it, and that's just where we are,  
then take it and not mean it.

Jacob takes his hand, but looks right into Seth.

**JACOB**  
If he touches her, I'll kill him. I  
don't give a fuck how many guns you  
have, nothing will stop me from  
killing him.

**SETH**  
Fair enough. You break your word, I'll  
kill all of you.  
(calling to the back)  
Kate, honey!

**KATE**  
Yeah.

**SETH**  
You must have a bible in here, don't  
cha?

**KATE**  
Yeah, we got a bible.

**SETH**  
Get it and bring it up here, will  
ya, please?

Kate goes into a drawer, pulls out a bible and brings it up  
front.

**SETH**  
Hold it right there, sweetie pie.  
(to Jacob)  
Put your hand on it.

Jacob does.

**SETH**  
Swear to God, on the Bible, you won't  
try to escape and you'll get us across  
the border.

**JACOB**  
I swear to God I won't try to escape  
and I'll do my best to get you into  
Mexico.

**SETH**  
You best better get it done, Pops.

Seth places his hand on the Bible.

**SETH**

I swear to God I'll let you loose in the morning. And your daughter will be safe. And I also swear if you do anything to fuck me up, I'll slit all your throats.

**TIME CUT TO:**

**INT. MOTOR HOME - NIGHT**

Richard's in the back with Kate and Scott. Richard, expressionless, looks at Kate's bare feet.

**SLOW ZOOM KATE'S BARE FEET**

EX CLOSE-UP KATE'S TOES. They wiggle.

His eyes go to her hands.

**SLOW ZOOM KATE'S HANDS**

**EX CLOSE-UP KATE'S FINGERS**

His eyes go to her neck.

**SLOW ZOOM NAPE OF KATE'S NECK**

EX CLOSE-UP KATE'S ADAM'S APPLE. She swallows.

His eyes move up.

**SIDE PROFILE OF KATE, SLOW ZOOM TO KATE'S LIPS**

Back to Richard.

**RICHARD**

Did ya mean what you said back there?

Kate turns to him.

**KATE**

What?

**RICHARD**

In the room. Were you serious, or were you just foolin' around? I'm just bringing it up, 'cause if you really want me to do that for you, I will.

**KATE**

Do what?

**RICHARD**

(in a whisper)

What you said to me in the room.

**KATE**

(whispers back)

What did I say?

**RICHARD**

(whisper)

You asked me if I would --

**SETH (O.S.)**

Richard!

**RICHARD**

(to Seth)

What?

Seth and Jacob.

**SETH**

I told you to watch those kids, I didn't say talk to 'em. You guys ain't got nothin' to say to one another. So cut the chatter.

Richard turns to Kate.

**RICHARD**

(quiet)

We'll talk later.

Kate still hasn't a clue what he means.

**CUT TO:**

**EXT. THE MEXICAN BORDER - NIGHT**

Automobiles are lined up, waiting one by one to go into Mexico. Cop cars with their red and blue lights flashing are all over the place. Border Patrol men and Police are stopping all cars. Pulling up to the end of the line is the Fuller's mobile home.

**INT. MOBILE HOME - NIGHT**

Jacob at the wheel, Seth in the passenger seat. Seth jumps up and goes into action.

**SETH**

Okay everybody, it's show time.  
Richie, take Kate in the bathroom.

Richard grabs the terrified Kate and drags her in the bathroom,

**SETH**

Scott, you come up front with your  
daddy.

Scott does. Seth, keeping low, gets behind Jacob.

**JACOB**

I'm telling you, don't hurt her.

**SETH**

As long as you're cool, she'll be  
cool. What're ya gonna say?

**JACOB**

I don't have the slightest idea.

**SETH**

Well, you just keep thinkin' of that  
gun next to Kate's temple.

Seth disappears into the bathroom with Kate and Richard,  
closing the door behind him.

Father and son are alone for the first time since this whole  
thing began.

**SCOTT**

What are you gonna do?

**JACOB**

I'm gonna try and get us across the  
border.

**SCOTT**

No, dad, you gotta tell 'em that  
they're back there.

Jacob is surprised to hear Scott say this.

**INT. BATHROOM - MOBILE HOME - NIGHT**

The bathroom, which consists of a shower, a toilet and a  
small sink, is a tight fit with three people in it.

Richard has his back against the wall, with his arm around  
Kate, holding her in front of him. One hand is over her  
mouth, the other holds a .45 against her head.

Kate's eyes are wide with fear.

Seth stands, .45 in hand, ready to fire if the wrong person  
should open the door.

Everybody talks low and quiet.

**RICHARD**

This isn't gonna work.

**SETH**

Shut up. It's gonna work just fine,

**RICHARD**

I just want to go on record as saying  
this is a bad idea.

**SETH**

Duly noted. Now, shut up.

Everyone's quiet for a second, till Richard breaks it.

**RICHARD**

(to himself)  
They're gonna search the van.

**SETH**

(offhand)

As long as you don't act like a fuckin' nut, we'll be just fine.

**RICHARD**

What does that mean?

**SETH**

(distracted)

What?

Richard lets Kate go, she quickly moves to the side.

**RICHARD**

You just called me a fuckin' nut.

**SETH**

No, I didn't.

**RICHARD**

Yes, you did. You said as long as I don't act like a fuckin' nut, implying that I've been acting like a fuckin' nut.

**SETH**

Take a pill, kid. I just meant stay cool.

**RICHARD**

You meant that, but you meant the other, too.

Kate can't believe what she's watching. Neither can Seth.

**SETH**

(serious as a heart attack)

This ain't the time, Richard.

**RICHARD**

(his voice rising)

Fuck those spic pigs! You called me a fuckin' nut, and where I come from, that stops the train on its tracks.

**SETH**

(real quiet and violent)

Keep your voice down.

**RICHARD**

(quiet back)

Or what?

**BACK TO JACOB AND SCOTT**

**JACOB**

Have you forgotten about your sister?

**SCOTT**

They're gonna kill us. They get us across the border, they're gonna take us out in the desert and shoot us.

**JACOB**

If they get over the border, they're gonna let us go.

**SCOTT**

Dad, I watch those reality shows. They never let anybody go. Any cop will tell you, in a situation like this, you get a chance, you go for it. This is our chance.

**JACOB**

What about Kate?

**SCOTT**

They're gonna kill her anyway. At least now with all these cops we've got a fighting chance.

**JACOB**

Son, I have this situation under control. I know exactly what I'm doing. You're going to have to trust me on this.

**SCOTT**

If trusting you means trusting those

fuckin' killers, I can't do that. If  
you don't tell the cops, I will.

Jacob grabs Scott by the front of his shirt, and yanks him  
to him.

**JACOB**

Now, you listen to me. You ain't gonna  
do a goddamn fucking thing, you hear  
me! Nobody cares what you think, I'm  
running this show, I make the  
decisions.

**SCOTT**

He's running the show.

**JACOB**

I'm running the show. I make the  
plays, and you back the plays I  
make. Stop thinking with your fucking  
balls. Kate in a room with a couple of  
desperate men with nothing to fucking  
lose ain't the time to "go for it."  
I need your cover. Cover my ass.

There's a HONK behind them.

They both look out the window. It's their turn with the  
BORDER PATROL GUARDS. JACOB takes the wheel and drives up.

A stern BORDER GUARD approaches JACOB'S window.

**BORDER GUARD**

How many with you?

**JACOB**

Just my son and I.

**BORDER GUARD**

What is your purpose in Mexico?

**JACOB**

Vacation. I'm taking him to see his  
first bullfight.

**BACK TO BATHROOM**

**RICHARD**

I'm curious. What was the nuttiest  
thing I did?

**SETH**

This ain't the time.

**RICHARD**

Oh, I know, was it possibly when your  
ass was rotting in jail and I broke it  
out? Yeah, you're right, that was  
pretty fuckin' nutty. Not to mention  
stupid. But you know what? I can fix  
that right now.

SETH HAULS off and PUNCHES Richard smack in the head.  
Richard HITS the floor, Guard, Jacob, and Scott hear  
Richard fall in the bathroom.

**BORDER GUARD**

What was that?

**JACOB**

Oh, that's just my daughter in the  
bathroom.

**BORDER GUARD**

You said it was just you and your son.

**JACOB**

I meant me, my son and my daughter.

**CLOSE-UP BORDER GUARD**

**BORDER GUARD**

Open the door. I'm coming aboard.

**BACK TO BATHROOM**

**CLOSE-UP KATE**

We can only see Kate's face. It's scared. We hear rustling  
around the bathroom, but we don't know what it is.

Then it's quiet. Then we hear talking outside the door, but we can't make it out. Then we hear a knock.

**KATE**

I'm in the bathroom.

**BORDER GUARD (O.S.)**

It's the Border Patrol. Open up.

**KATE**

It's open.

We hear the door open and see the light change on Kate's face. She's looking up.

BORDER GUARD in the doorway looking in.

HE SEES: Kate by herself, pants around her ankles, sitting on the toilet.

**KATE**

Do you mind? Shut the fucking door.

**BORDER GUARD**

Excuse me.

He closes the door. Kate lets out a breath. We wait a beat, Seth pulls back the curtain in the shower, we see Richie on the floor of the shower knocked out.

Seth and Kate meet eyes.

He gives her the O.K. signal.

**CUT TO:**

**BACK WINDOW MOTOR HOME**

We see through the back window of the motor home, the border getting smaller as we drive away from it.

Scott knocks on the bathroom door.

**SCOTT**

It's clear.

Seth BURSTS out of the bathroom.

**SETH**

Goddamn, that was. intense!

Seth goes to the back window. He sees the border getting farther and farther away. No cars following.

**SETH**

(to himself)

We did it.

(pause)

We're in Mexico.

Seth throws his head back and SCREAMS for joy.

Kate, emerging from the bathroom, reacts to Seth's scream, along with Scott.

Seth is so happy that he does a little jig in the back of the van.

Everybody else is still tense as shit. But Seth lets go of all his tension, and becomes a new man before our eyes. He turns to Kate.

**SETH**

(loud and happy)

Come here, Kate!

Kate, nervous, takes a step back.

He charges for her. GRABS her, hugs her around her waist, and spins her around. When he lets her go, she stumbles dizzily onto the bed.

**SETH**

(to Kate)

You were magnificent! You told him to shut the fucking door. I'm hiding in the shower, and I'm thinking to myself, "Did I just fuckin' hear what I just fuckin' heard? And what does he do -- he shuts the fucking door!

Kate kind of half smiles.

**SETH**

If I was a bit younger, baby, I'd fuckin' marry you!

Seth goes up front and slaps Jacob on the back.

**SETH**

I gotta hand it to ya, Pops, you raised a fuckin' woman.

Jacob doesn't share Seth's enthusiasm, but he is relieved.

**JACOB**

We did our part, we gotcha in Mexico. Now it's time for your part, letting us go.

**SETH**

Pops, when you're right, you're right, and you are right.

**KATE**

(suddenly brightens)  
You're gonna let us go?

**SETH**

In the morning, darlin', in the morning, we are G-O-N-E and you are F-R-E-E. Now, I know I put you guys through hell, and I know I've been one rough pecker, but from here on end you guys are in my cool book. Scotty, help me pick Richie up, and lay him down. Jacob, keep going on this road till you get to a sign that says, "Digayo." When you get to Digayo, turn this big bastard left, go on down for a few miles, then you see a bar called "The Titty Twister." From what I hear, you can't miss it.

**JACOB**

Then?

**SETH**

Then stop, 'cause that's where we're going.

He slaps him once again on the back, and leaves to attend to Richard.

**CUT TO:**

CLOSE-UP RICHARD without glasses. Unconscious, Seth slaps his face.

**SETH (O.S.)**

C'mon, kid, wake up. Don't make a career out of it.

Richard starts coming to and opens his eyes. Seth sits at the foot of the bed.

**SETH**

You okay?

**RICHARD**

(disoriented)  
Yeah, I think so. What happened?

**SETH**

I don't know, you just passed out.

**RICHARD**

I did?

**SETH**

Yeah, we were just standing there. You said something about your shoulder hurting, then you just hit the ground like a sack of potatoes.

**RICHARD**

Really?

**SETH**

Yeah, when you fell your head smacked the toilet hard. It scared the shit outta me. Sure you're okay?

**RICHARD**

Yeah, I guess. I'm just a little fucked up.

**SETH**

Well, let me tell ya something, gonna clear your head right up. We are officially Mexicans.

**RICHARD**

What?

**SETH**

We are...

(singing)

"South of the border down Mexico way."

**RICHARD**

We are?

**SETH**

Yep. We're heading for the rendezvous right now. We get there, we pound booze till Carlos shows up, he escorts us to El Ray. And then me and you, brother, kick fuckin' back. How ya like them apples?

Slowly shaking the cobwebs out of his head.

**RICHARD**

Far out.

(pause)

Where are my glasses?

**SETH**

They broke when you fell.

**RICHARD**

Oh, fuck, Seth, that's my only pair!

**SETH**

Don't worry about it, we'll get you some glasses.

**RICHARD**

What dya mean, don't worry about it. Of course I'm gonna worry about it, I can't fuckin' see.

**SETH**

When we get to El Ray, I'll take care of it.

**RICHARD**

Yeah, like a Mexican hole-in-the-wall's gonna have my fuckin' prescription.

**SETH**

It's not a big deal, unless you make it a big deal. Now, I'm real happy, Richie, stop bringing me down with bullshit.

Jacob calls to the back.

**JACOB**

Guys! We're here.

**CUT TO:**

A neon sign that flashes:

**THE TITTY TWISTER**

Hiker/Trucker bar, Dusk till Dawn

Underneath the joint's proud name on the sign, and on top of "Biker/Trucker bar, Dusk till Dawn" is a well-endowed woman, whose breast is being twisted by a neon hand.

**EXT. THE TITTY TWISTER NIGHT**

The neon sign sits on top of the rudest, sleaziest, most crab-infested, strip joint, honky-tonk whorehouse in all of Mexico.

The Titty Twister is located out in the middle of nowhere's ville. It sits by itself with nothing around it for miles. A plethora of choppers and eighteen wheelers are parked out in front. The walls almost pulsate from the LOUD, RAUNCHY MUSIC within the structure. Signs cover the walls



outside reading things like:

"NUDE DANCING", "WHORES", "BEER", "AUTHENTIC MEXICAN FOOD",  
 "BIKERS AND TRUCKERS ONLY", "OPEN DUSK TILL DAWN",  
 "THURSDAY COCKFIGHT NIGHT", "WEDNESDAY DOGFIGHT NIGHT",  
 "DONKEY SHOW MONDAYS", "EVERY FRIDAY BARE KNUCKLE FIGHT TO  
 THE DEATH, FEATURING THE LOVELY SANTANICO PANDEMONIUM",  
 "ATHENA AND DANNY THE WONDER PONY", and "THE SLEAZY TITTY  
 TWISTER DANCERS."

In the parking lot, a BIKER and a TRUCK DRIVER beat the shit  
 out of each other, one with a pipe, the other with a hammer.  
 A SECOND BIKER fucks a Titty Twister WHORE against the wall.  
 A greasy man, known as CHET PUSSY, stands in the parking  
 lot, soliciting customers through a Mr. Microphone.

**CHET**

Pussy, pussy, pussy! All pussy must  
 go. At the Titty Twister we're  
 slashing pussy in half! This is a  
 pussy blow out! Make us an offer on our  
 vast selection of pussy! We got white  
 pussy, black pussy, Spanish pussy,  
 yellow pussy, hot pussy, cold pussy,  
 wet pussy, tight pussy, big pussy,  
 bloody pussy, fat pussy, hairy pussy,  
 smelly pussy, velvet pussy, silk  
 pussy, Naugahyde pussy, snappin'  
 pussy, horse pussy, dog pussy, mule  
 pussy, fake pussy! If we don't have  
 it, you don't want it!

The Fullers' recreational vehicle pulls into the parking  
 lot and stops.

**INT. MOTOR HOME - NIGHT**

What's left of the Fuller family and the Gecko family look  
 out the windshield onto the sight that is the Titty Twister.

**SETH**

(to the group)

Okay, troops, this is the homestretch.  
 Here's the deal; this place closes at  
 dawn. Carlos is gonna meet us here  
 sometime before dawn. Which by my  
 guesstimate is somewhere between three  
 or four hours from now. So we're gonna  
 go in there, take a seat, have a drink  
 -- have a bunch of drinks, and wait  
 for Carlos. That could be an hour,  
 that could be three hours, I don't  
 know which. But when he gets here,  
 me and Richie are going to leave  
 with him. After we split, you guys  
 are officially out of this stewpot.  
 Let me just say I'm real happy about  
 where we're at. We got a real nice, "I  
 don't fuck with you -- you don't fuck  
 with me" attitude going on. Now, if  
 everybody just keeps playin' it cool  
 -- and I'm talking to you, too, Richie  
 -- everybody's gonna get what they  
 want. Comprende, amigos?

Everybody nods and mutters in agreement.

**SETH**

Okay hard drinkers, let's drink hard.  
 I'm buyin'.

**EXT. PARKING LOT - NIGHT**

The camper door FLIES OPEN and the two brothers and the  
 Fuller family step out into the night.

They look across the parking lot at the Titty Twister.  
 It literally looks in some ways like the entrance to hell.

**JACOB**

Out of the stew pot and into the fire.

**SETH**

Shit, I been to bars make this place  
 look like a fuckin' 4-H club.

**RICHARD**

I gotta say I'm with Jacob on this. I  
 been to some fucked up places in my  
 time, but that place is fucked up.

Seth can't believe it.

**SETH**

(in a baby talk voice)  
Aww-w, whatsa matter, is the little  
baby too afraid to go into the big  
scary bar?

The two brothers square off, not like strangers fighting,  
but like brothers fight. They talk real quiet, but real  
personal.

**RICHARD**

That's what you think?

**SETH**

That's how you're lookin', Richie.

**RICHARD**

I'm lookin' scared?

**SETH**

That's what you look like.

**RICHARD**

You know what you look like?

**SETH**

No, Richie, what do I look like?

**RICHARD**

You're lookin' green.

That's not what Seth expected to hear.

**SETH**

How?

**RICHARD**

Where are you right now?

**SETH**

What do you mean?

**RICHARD**

Where are you?

**SETH**

I'm here with you.

**RICHARD**

No, you're not. You're sippin'  
margaritas in El Ray. But we're  
not in El Ray. We're here --  
getting ready to go in there.  
You're so pleased with yourself  
about getting into Mexico, you  
think the job's down. It ain't.  
Get back on the clock. That's a  
fuck-with-you-bar. We hang around  
there for a coupla hours, in all  
likelihood, we'll get fucked with.  
So get your shit together, brother.

**SETH**

My shit is together.

**RICHARD**

It don't look together.

**SETH**

Well, it is. Just because I'm happy  
doesn't mean I'm on vacation. You're  
just not used to seein' me happy,  
'cause it's been about fifteen fuckin'  
years since I been happy. But my shit  
is forever together.

Richard believes Seth's response.

**RICHARD**

Okay, just checkin'.

They walk toward the bar's entrance. Chet Pussy talks into  
the microphone.

**CHET**

(yelling into the microphone)  
Take advantage of our penny pussy sale.  
Buy any piece of pussy a tour regular  
price, you get another piece of pussy,  
of equal or lesser value, for a penny.

Now try and beat pussy for a penny!  
If you can find cheaper pussy  
anywhere, fuck it!

Chet notices our heroes, especially young Kate.

**CHET**  
(in microphone, towards Kate)  
What's this? A new flavor approaching.  
Apple Pie Pussy.

**SETH**  
Step aside, asshole.

Chet POKES HIS FINGER in Seth's CHEST.

**CHET**  
Not so fast, Slick.

Seth GRABS HOLD of Chet's FINGER, BENDS it BACKWARDS till  
the BONE SNAPS in two.

Chet lets out a SCREAM.

Seth VIOLENTLY brings his HEAD FORWARD PULVERIZING Chet's  
**NOSE.**

Chet FALLS to his KNEES in front of Seth.

Seth HOOKS him with a powerful FIST UNDER his CHIN that  
SNAPS Chet's HEAD BACK, and THROWS him on his BACK.

After HITTING the GROUND, Seth SENDS a SAVAGE KICK straight  
to Chet's FACE, ROLLING HIM OVER.

Chet is OUT.

The whole altercation took two seconds.

Everyone's in shock and looks at Seth. Seth looks back at  
everyone.

**SETH**  
Now, is my shit together, or is my  
shit together?

Richard and Seth laugh with each other.

**RICHARD**  
(slappin' Seth five)  
Your shit is forever together!

They head for the door. Richard stays behind for a second,  
and gives the fallen Chet a few, swift kicks,

#### **INT. THE TITTY TWISTER NIGHT**

If the Titty Twister looked like the asshole of the world  
from the outside, in the immortal words of Al Jolson, "You  
ain't seen nothin' yet." This is the kind of place where  
they sweep up the teeth and hose down the cum, the blood  
and the beer at closing.

In the back, TOPLESS DANCERS do lap dances with customers,  
while a SLEAZY SEXY STRIPPER STRIPS to RAUNCHY MUSIC, played  
at ear drum-bursting level. TWO MEN are in a savage  
BAREKNUCKLE FIGHT, surrounded by screaming customers of  
bikers and truckers.

One of the dancers is a man with a saddle on his back, his  
name is DANNY THE WONDER PONY. The woman on his back, in  
the saddle, feet in the stirrups, hands on the reins, is  
ATHENA, his rider. They dance around to the cheers of the  
crowd.

Bikers and truckers play pool in the back. Fights break out  
here about one every ten minutes. The customers may start 'em,  
but the bouncer, BIG EMILIO, ends 'em.

Seth, Richard, Jacob, Scott and Kate walk through the door.  
They each individually take in the sights and the smells.  
Seth is the first to say something.

**SETH**  
Now this is my kinda place! I could  
become a regular.

The man behind the bar is RAZOR CHARLIE. He eyes the group  
as they approach.

Their difference from the usual road waif nomads who

populate the Twister disturbs him. He exchanges a knowing look across the room with Big Emilio, as the group bellies up to the bar.

**SETH**

Whiskey!

**RAZOR CHARLIE**

(in English)

You can't come in here.

**SETH**

What dya mean?

**RAZOR CHARLIE**

This is a private club. You're not welcome.

**SETH**

Are you tellin' me I'm not good enough to drink here?

**RAZOR CHARLIE**

This bar is for bikers and truckers only.

(points his finger to Seth)

You, get out!

Big Emilio almost magically appears behind Seth and places HIS BIG BEEFY SAUSAGE-FINGERED HAND HARD on Seth's shoulder.

**BIG EMILIO**

(to Seth in Spanish)

Walk, Pendaho.

Seth slowly turns his eyes to the big hand on his shoulder.

**SETH**

(low)

Take your hand off me.

**BIG EMILIO**

(Spanish)

I'm going to count to three.

**SETH**

No, I'm going to count to three.

**BIG EMILIO**

Uno...

**SETH**

Two..

Jacob jumps in the middle.

**JACOB**

Now wait a minute, there's no reason to get ugly. There's just a misunderstanding going on here. You said this bar is for truckers and bikers, Well, I'm a truck driver.

Everybody looks at Jacob.

As Jacob talks he takes out his wallet.

**JACOB**

If you look outside your door, parked in your parking lot, you'll see a big ass recreational vehicle. That's mine. In order to drive that legally, you need a class two driver's license. That is the same license that the DMV requires truck drivers to carry in order to drive a truck.

(he takes the license out of his wallet and lays it on the bar)

That is me, and this is my class two license. This is a truck driver's bar, I am a truck driver, and these are my friends.

Everybody's a little stunned after Jacob's speech.

Razor Charlie picks up the license, looks at Jacob, looks at everyone in the party and smiles.

**RAZOR CHARLIE**

(to Jacob)

Welcome to the Titty Twister. What

can I get you?

Seth BRUSHES OFF Big Emilio's paw.

**SETH**

Bottle of whiskey and five glasses.

Razor Charlie's eyes go to Seth. Even though he has a big smile on his face, he looks like he's going to kill Seth. But instead he just says,

**RAZOR CHARLIE**

Coming right up.

Razor Charlie goes for the bottle. Big Emilio gives the party one last look and walks away. Richard gives Jacob a buddy punch on the shoulder.

**RICHARD**

Good job, Pops.

Seth's still frying an egg on his head.

**SETH**

That's just fuckin' typical. Biggest number one problem with Mexico, it's not service oriented. I was feelin' so good, and those fuckin' spies brought me down.

Richard puts his arm around Seth.

**RICHARD**

Fuck 'em, shake it off.

Razor Charlie brings the bottle and the glasses. Seth looks at the guy, still pissed.

**SETH**

You serve food, Jose?

Razor Charlie knows Seth's taunting him with a racial slur, but he just smiles and says,

**RAZOR CHARLIE**

Best in Mexico.

**SETH**

I kinda doubt that. We're grabbin' a table, send over a waitress to take our order.

Seth walks away, and the group follows him.

We just hang on the evil wheels turning inside of Razor Charlie's head.

The five of them move across the floor to a table. As they walk, Kate attracts stares, wolf whistles and rude comments from some of the patrons. Jacob keeps near his daughter.

The dancers do their sexy routines. A big-chested, wild-haired blonde catches Scott's eye. She winks at him.

Richard leans over and whispers in Scott's ear.

**RICHARD**

Anytime you want a lap dance with that broad, say the word. It's on me, kiddo.

He gives the boy's neck a squeeze. Jacob's eyes survey the surroundings. Big Emilio and Razor Charlie quietly exchange words about the party in Spanish.

**RAZOR CHARLIE**

(in Spanish)

They're not the normal road trash we normally feed on. But it'll be okay. No one knows they're here.

The five of them find a table and sit down.

Seth, still in a bad mood, takes the cork out of the whiskey bottle and tosses it. He pours Richie and himself a glass.

**SETH**

Who else?

**JACOB**

Pass.

**SETH**

(picking a fight)  
Why not, against your religion?

**JACOB**  
(won't be baited)  
No, I do drink, I'm just not drinking now.

**SETH**  
Suit yourself, more for me.  
(to Scott)  
Scotty?

Scott shakes his head no.

**SETH**  
(to Kate)  
How 'bout you?  
(pointing at Scott and Kate)  
are safer in here with us than wandering around a Mexican border town all night long. Just don't do nothin' stupid and we'll all get along fine.  
(to Scott)  
Scotty, you sure you don't want a drink?

**SCOTT**  
Okay, I'll have one.

**JACOB**  
No you won't.

Seth pours Scott a shot.

**SETH**  
Sorry, Pops, but I'm drinkin' and I don't like drinkin' alone. Bottoms up, boy.

Scott takes the drink and he, too, experiences an on-drinker's tremor.

Seth turns to Kate.

**SETH**  
How about you, cutie pie? Ready for round two?

**KATE**  
Okay.

Seth just passes her the bottle. She pours her own shot and knocks it back.

**RICHARD**  
(to Seth)  
Hey, Dr. Frankenstein, I think you just created a monster.

Jacob turns to Seth and asks quietly.

**JACOB**  
Why are you so agitated?

**SETH**  
I'm still stewing about that ape laying hands on me. And that fuckin' bartender sticks a weed up my ass, too.

**JACOB**  
He backed down.

**SETH**  
He's smilin' at us. But behind his smile, he's sayin', "Fuck you Jack." I hear that loud and clear.

**JACOB**  
What are you going to do?

**SETH**  
(picking up the whiskey bottle)  
I'm gonna just sit here and drain this bottle. And when I've drunk the last drop, if I still feel then, the way I feel now, I'm gonna take this bottle and break it over his melon head.

**JACOB**

Before we stepped in here, you told  
all of us to be cool. That means you,  
too.

**SETH**

(tossing it off)  
I never said do what I do, I said do  
what I say.

**JACOB**

Are you so much a fucking loser, you  
can't tell when you've won?

Richard, Kate and Scott both turn to Jacob. Nobody can  
believe what he just said. Neither can Seth who calmly lays  
down his drinking glass.

**SETH**

What did you call me?

**JACOB**

Nothing. I didn't make a statement. I  
asked a question. Would you like me to  
ask it again? Very well. Are you such  
a loser you can't tell when you've  
won?

(pause)

The entire state of Texas, along with  
the FBI, is looking for you. Did they  
find you? No. They couldn't. They had  
every entrance to the border covered.  
There's no way you could get across.  
Did you? Yes, you did. You've won,  
Seth, enjoy it.

Seth looks at Jacob, then picks up the bottle.

**SETH**

Jacob, I want you to have a drink with  
me. I insist.

Jacob slides his empty glass over to Seth. Seth pours booze  
in Jacob's glass and his own. Both men pick up the glasses.

**SETH**

To your family.

**JACOB**

To yours.

They both knock 'em back and slap the empty glasses down.

**JACOB**

Now, is your shit together?

**SETH**

Forever together.

Seth turns to Scott.

**SETH**

In that camper out there I saw a guitar. I take  
it that's yours.

**SCOTT**

Yeah, it's mine.

**SETH**

Go out and bring it in. I feel a song coming on.

**CUT TO:**

Seth sitting at the table, playing guitar, singing Mexican  
songs. Some bikers, truckers, and whores have gathered  
around their table. Everyone's groovin'. Seth finishes the  
song. Everybody applauds.

Razor Charlie behind the bar grabs the greasy microphone  
that he uses to announce dancers.

**RAZOR CHARLIE**

(announcer voice in Spanish)  
And now for your viewing pleasure. The  
Mistress of the Macabre. The Epitome  
of Evil. The most sinister woman to  
dance on the face of the earth. Lowly  
dogs, get on your knees, bow your  
heads and worship at the feet of

**SANTANICO PANDEMONIUM!**

The lights go down low. A light hits the stage. The opening  
notes of the Coaster's "Down in Mexico" fills the room.

The crowd hushes up.

And on the stage steps SANTANICO PANDEMONIUM.

This Mexican goddess is beautiful, but not the beauty that Stendhal described in "As the Promise of Happiness," but the beauty of the siren who lures men to their doom.

She dances to the raunchy music, not like she owned the stage, but like she owned the world.

And if the patrons of the Titty Twister are her world, the world is proud to be her possession.

All activity in the bar, save Santanico, stops. Even the Fuller/Gecko table falls under her spell. Especially Richard, Scott and Kate. Seth knows this song and accompanies from the table with the guitar.

When the music builds to its explosive section.

Santanico LEAPS from the stage, LANDING in the middle of the room.

She does an eyes-closed voodoo dance in perfect step with the beat. As the music continues to play, a very fucked-up looking Chet Pussy walks in. He goes over to Razor Charlie and points at Seth's table, describing what happened.

As the last verse plays, Santanico, like a snake, comes up from the ground, on top of the Fuller/Gecko table.

Richard, Kate and Scott are enraptured.

Santanico scans the table, zeroing in on our boy Richard. She STANDS OVER him.

While moving her body to the music, she lifts up the whisky bottle from the table, and pours the whiskey down her leg.

She lifts up her foot, with the whiskey dripping from her toes, and sticks it in Richard's face.

**SANTANICO**

(to Richard in Spanish)

Drink up.

Richie, mesmerized, sucks the whiskey off her toes. The CROWD GOES WILD. Santanico smiles, master of all she surveys.

Jacob and Scott are embarrassed.

Kate, oddly enough, is turned on by the controlling power this woman has over a man she's deathly feared.

Seth laughs out loud a Mexican "yi yi yiii" laugh, keeping the beat with his guitar.

Across the room, Razor Charlie, Chet by his side, motions over Big Emilio. He begins explaining with pointing what Seth and company did to Chet.

Richard continues to suck her toes.

The song ends, Santanico extracts her foot from Richard's mouth. Steps off the table. Takes a drink of whiskey. Looks down at the seated Richard.

She GRABS the back of his hair, YANKS his head BACK. His mouth OPENS because she's hurting him. She LEANS her FACE OVER his like she's going to kiss him. Then let's the whiskey from her mouth fall into his. They never touch. The crowd applauds. She lets go of Richard's hair. Except for Jacob and Richard, both for their own reasons, the table applauds, none louder than Seth.

**SETH**

Bravo! Bravo! Bravo! Now that's what I call a fuckin' show!

One of Santanico's FLUNKIES brings the naked woman a robe, which she puts on.

Richard, still in a daze, looks up at his new friend.

**SETH**

(snapping his fingers)

Earth to Richie. Don't you wanna ask your new friend to join us?



**RICHARD**

Yeah.

**SETH**

Well, then ask her, dumb ass.

**RICHARD**

(looking up at Santanico)  
Por favor, Senorita. Would you care to join us?

**SANTANICO**

(to Richard)  
Muy bien, gracias.

Santanico sits down next to Richie. Seth pours her a drink.

**SETH**

Richie, you lucky bastard!  
(to Santanico)  
Now, little lady, you could of just as easily done that to me. Who a Nelly!  
You got my dick harder 'n Chinese arithmetic.

The table laughs.

**SETH**

Which reminds me of a joke. Little Red Riding Hood is walking through the forest and she comes across Little Bo Peep, and Little Bo Peep says:  
"Little Red Riding Hood, are you crazy? Don't you know the Big Bad Wolf is walking these woods and if he finds you he's gonna pull down your dress and squeeze your titties?" Then Little Red Riding Hood hitches up her skirt and taps a .357 Magnum she has holstered on her thigh and says: "No he won't."

As Seth tells his joke, Jacob notices Razor Charlie, Big Emilio and Chet moving rapidly towards their table.

**JACOB**

(to himself)  
Oh, shit.  
(to Seth)  
Seth --

Seth waves him away.

**SETH**

Not now. So finally she comes across the Big Bad Wolf and the Big Bad Wolf's laughing and says: "Little Red Riding Hood, you know better than to be walking around these woods alone. You know I'm just gonna have to pull down your dress and squeeze your titties." Then Little Red Riding Hood whips out her .357, cocks it, sticks it in the Big Bad Wolf's face and says: "No you won't. You're gonna eat me, just like the story says."

Seth starts laughing at his own joke uproariously. Richard, Kate, Scott and Santanico join in too. Before Jacob can say anything --

The Titty Twister trio stand over the table.

**RAZOR CHARLIE**

(to Chet in Spanish)  
Which one?

**CHET**

(pointing at Seth)  
This piece of shit broke my finger and my nose...  
(pointing at Richard)  
then this fag kicked me in the ribs while I was down.

That's all Big Emilio has to hear.

**BIG EMILIO**

(to The Gecko Brothers)  
Up!

**RICHARD**

Fuck off, ape man!

Big Emilio leans in with his beefy hand, GRABS Richard by the shoulder. Richard lets out a howl as blood pours from his wounded shoulder.

Santanico steps back from the table.

Seth jumps to his feet and FIRES a round from his .45 into Big Emilio, sending his bullet-ridden body to the floor. Razor Charlie whips out a straight version of his name sake and SLASHES Seth across the face.

Seth SCREAMS at the top of his lungs as his hand goes up to his laid open cheek.

Richard, who has fallen to the ground holding his wound, brings up his .45 and starts BLASTING.

Razor Charlie takes a bullet in the head, chest and belly before he hits the floor.

Jacob and his children have hit the floor as well to stay out of gunfire.

The bikers, truckers, waitresses and whores all stop what they were doing.

The music continues to play, though the dancers stop dancing.

Santanico, who's closest to the two brothers, smells something.

Her NOSTRILS FLARE.

Richard moves to his brother, who takes out a handkerchief and puts it to his face.

**RICHARD**

How are you?

**SETH**

Scarred for life, that's how I am!

Seth looks up and sees Chet still standing there.

**SETH**

You thought it was pretty funny,  
didn't you?

Both brothers FIRE on Chet. Chet's blown left... right... left... right... then drops, pointing their guns towards the crowd.

**SETH**

Everybody be cool, or you'll be just  
as dead as these fucks!

SLOW MOTION: Blood drips down the side of Seth's face.

SLOW MOTION: It splatters to the floor.

The CAMERA scans the crowd. The patrons are scared, but the waitresses, whores and dancers lick their lips.

SLOW MOTION: Blood drips from Richard's shoulder. It falls to the floor, splattering.

WE MOVE INTO SANTANICO'S FACE. A special aroma fills her nostrils. Her eyes lock on Richard. The look on her face could easily be read as intense sexual desire.

**CLOSE-UP KATE ON FLOOR**

Looks up and watches, eyes wide with fear, Santanico's transformation.

Her NOSE RECEDES INTO her face like a rodent's. The whites of her eyes turn YELLOW. The FANGS of a beast PROTRUDE from her mouth. Kate yells from the floor.

**KATE**

(yelling)  
Richie, look out!

Before Richie can turn around.

SANTANICO LEAPS ACROSS THE FLOOR, LANDS on his BACK and SINKS her FANGS into Richie's wounded SHOULDER.

Richard LETS LOOSE with an agonizing SCREAM.

Seth turns to his brother's cry.

He sees SANTANICO PANDEMONIUM, like a mongoose attached to a cobra, legs wrapped around Richard's waist, fangs buried deep in his shoulder, and Richard screaming and slamming about, trying to knock her off.

Richard screams to Seth:

**RICHARD**

Shoot her! Shoot her! Get her off!

Seth tries to aim his gun, but there's too much movement. He can't get a clear shot.

Jacob and his children can't believe what they're seeing.

Richard can't take it anymore, his knees buckle. Santanico rides him down to the floor.

Seth gets a clear shot, he takes aim and FIRES, hitting the vamp in the head, blowing her off his brother.

Richard, who's on all fours, tries to stand and gets about half way before he stops, saying:

**RICHARD**

(with his dying breath)

Fucking Bitch!

He tumbles over, a corpse.

**SETH**

Richie.

Suddenly, the eyes of Big Emilio, Razor Charlie and Chet Pussy pop open. The "dead" men sit up with evil grins on their faces.

The patrons scream.

A WHORE locks the front door (which is a complicated lock with steel rods going into the ground), turns toward the bar and yells:

**WHORE**

Dinner is served!

The bikers and truckers who have been transfixed, watching the impossible, realize that the waitresses, naked dancers and whores who they were pawing just five minutes ago, have turned into yellow-eyed, razor-fanged, drool-dripping **VAMPIRES**.

The vamps attack.

What follows is a shark feeding frenzy. Whores, who had been sitting on customer's laps, sink their teeth into unshaven necks.

Naked strippers and bikers wail the shit out of each other. Truckers get their heads caved in by women half their size. The patrons use what ever they can find to fend off the monsters: chairs, chair legs, broken bottles, switchblades, anything.

Jacob, Kate and Scott make a dash and dive behind the bar. They hide and watch.

Seth stands where his was, limp dick of a .45 in his hand, too freaked, scared and stunned to do anything. He stands motionless, watching what he can't believe.

Behind him, Santanico, who lies next to the dead Richard, eyes POP OPEN.

She RISES in her snake/dance way.

Seth feels her and SPINS in her direction, gun raised.

**SANTANICO**

Let's see if you taste as good as your brother.

She approaches Seth, who FIRES at her. BAM... BAM... BAM... CLICK... CLICK... CLICK... CLICK. She laughs and gives her hair a toss back. Seth, moving backwards, is terrified.

Santanico gives Seth a SWINGING ROUND HOUSE PUNCH to the JAW, that sends him FLYING over a table, SLIDING ACROSS the FLOOR and INTO the WALL.

A bad-ass biker named FROST, with a hideous burn on the side of his face, stands on top of a pool table, swinging a pool cue, left to right, fending off vamps.

Big Emilio picks up a biker who stabbed him with a switchblade and throws the poor bastard from one end of the bar to the other.

The biker-winner of the bare knuckle fight, SEX MACHINE, goes head to head with a stripper.

The vamp might have superhuman strength, but Sex Machine has close to superhuman strength, and he's matching the vamp bitch blow for blow.

Then he GRABS her by the waist, LIFTS her up over his head and BRINGS her DOWN HARD on an upturned table, IMPALING her on the wooden leg.

FROST is still swinging his POOL CUE, when Razor Charlie appears, straight razor in hand.

Frost JUMPS off the table to meet the challenge. Razor Charlie SWINGS at him, Frost LEAPS back, SWINGING his pool cue at him. They do this dance, till Frost CRACKS Charlie UPSIDE the HEAD with the pool cue, breaking it in half. Charlie FEELS the HIT. Frost PLUNGES the splintered end of the cue in Razor Charlie's heart.

Green blood comes out of his chest, as Charlie screams the vampire's death scream.

Seth comes to and finds Santanico standing over him. He tries to rise, but Santanico places her bare foot on his chest, pinning him down to the floor. He tries to move, but the pressure of her foot is equivalent to an engine block placed on his chest.

#### **SANTANICO**

I'm not gonna drain you completely.  
You're gonna turn for me, You'll be  
my slave. You'll live for me. You'll  
eat bugs because I order it. Because  
I don't think you're worthy of human  
blood, you'll feed on the blood of  
stray dogs. You'll be my foot stool.  
And at my command, you'll lick the dog  
shit from my boot heel. Since you'll  
be my dog, your new name will be  
"Spot". Welcome to slavery.

SLOW MOTION: A WHISKEY BOTTLE FLIES THROUGH the AIR, sailing  
end over end.

#### **CLOSE-UP SANTANICO**

looking down at Seth, her face contorts to FEED MODE, when  
the bottle HITS her SQUARE in the HEAD, SHATTERING.

We see that Jacob behind the bar threw it.

Santanico, bathed in whiskey and broken glass, is  
momentarily dazed. She looks down at Seth.

Seth sits up, .45 in hand, and fires.

Santanico is HIT in the CHEST. The bullet from the gun makes  
the liquor-soaked robe ignite.

Santanico SCREAMS as she GOES UP IN FLAMES.

Big Emilio sees Santanico's fiery death. He lets out a cry.

#### **BIG EMILIO**

Noooooo!

He turns his hateful gaze on the two humans.

Seth and Jacob see Big Emilio zeroing in on them, then they  
see him move his big frame in their direction. Seth turns to  
Jacob.

#### **SETH**

We may be in trouble.

Big Emilio walks steadily through the bar like Godzilla  
walks through Tokyo. Tipping over tables, knocking fighting  
vamps and humans alike on their asses on his way to stamp  
out Seth and Jacob. A TRUCKER JUMPS in his path to attack  
him, with a QUICK SWING of his hand the trucker is brushed  
aside, receiving a broken neck for the effort.

Big Emilio never breaks his stride or takes his eyes off Seth and Jacob.

Seth and Jacob both grab pieces of wood, holding it like a weapon, but the wood looks puny compared to their opponent.

Big Emilio stands in front of them. The two men hold their wood tight. Fangs grow in Big Emilio's mouth that make him look like a huge walking shark.

Just when Big Emilio's ready to strike, he hears behind him,

**VOICE (O.S.)**

Hey, you, monkey man!

Big Emilio turns and sees Sex Machine across the room.

**SEX MACHINE**

Anything you gotta say to them, say to me first.

Both Seth and Jacob **ATTACK** Big Emilio from behind. He effortlessly knocks them away.

They both hit the ground.

Sex Machine gestures with his hand to Big Emilio to "come ahead."

Big Emilio **CHARGES** towards Sex Machine, like a runaway locomotive.

Sex Machine stands his ground waiting for **IMPACT**. The two huge men **COLLIDE**. What follows is literally a war of the Gargantuans. The two mastiffs **POUND** each other till one buckles. Finally, the one who buckles first is Big Emilio, who **HITS** the floor.

Once on the floor, Seth and Jacob, stand over the huge vamp, **BEATING** him with clubs and pipes, like L.A.'s finest. The vamp can do nothing except **SQUIRM** on the floor from the savage beating.

**SEX MACHINE**

That's enough.

Jacob and Seth stop.

Sex Machine holds a pool cue in his hand. He **SNAPS** off the end tip, making it jagged, and like a spear, **STICKS** it into big vamp's fallen body. Big Emilio, **SCREAMS**, **TWITCHES** and dies. The pool cue sticks out straight up from the dead vamp.

Chet Pussy spies Ms. Apple Pie Pussy herself, Kate. He breaks into a lecherous grin and licks the blood from around his mouth.

Kate and Scott are cowering behind the bar when Chet appears over the top. They both let out a scream. Scott goes to protect his sister and receives a punch in the face for his trouble. Chet dives at Kate.

**CHET**

You know what everybody says about me?  
I suck!

Chet goes to bite Kate, grabbing at her t-shirt, and sees her crucifix. HE recoils backwards. Scott grabs hold of his head from behind. Kate jumps up from the floor, rips off her cross and grabs Chet by his beatnik beard, opening his mouth. She **SHOVES** the cross inside. Chet's eyes roll up back into his head. Scott **SLAPS** Chet hard on the back.

**GULP.**

Chet has swallowed the crucifix. A **SIZZLING** sound is heard moving down from his throat to his belly. He opens his mouth and lets out a noise similar to a train whistle. He jumps up from behind the bar, doing a wild dance from pain. He jumps from wall to wall and floor to ceiling, screaming all the while.

Kate and Scott watch him from the bar, mischievous grins on their faces.

Chet is on his knees, arms stretched out, yelling at the top of his lungs like a vamp King Lear.

**CHET**

**I-AM-IN-AGONNNYYYY!**

Chet breaks off a chair leg, muttering to himself.

**CHET**

Stop the pain, stop the pain, stop the  
pain, stop the pain, stop the pain...

He plunges the stake into his own heart, but instead of the vampire's cry that escapes from the others upon being staked, Chet lets out a sigh of relief.

By this time there are not too many people left. Most of the vampire have been killed by wooden stakes and most of the customers have been butchered or drained.

All that's left on the vampire side are two naked dancers and two whores. On the human side are Seth, Jacob and his kids, Sex Machine and Frost. Aside from the children, who are hiding behind the bar, all the humans are holding wooden stakes.

The four human men group together. The four female vampires charge, teeth exposed, snarling and dripping with blood. Seth, Jacob, Sex Machine and Frost raise their weapons and slam, almost simultaneously, the four vamps. All four staked bodies hit the floor.

Kate and Scott run from behind the bar to their father's side.

They all stand looking at the horrible carnage that has taken place. The floor is littered with dead bodies.

**FROST**

Ain't they supposed to burn up or  
something?

At that moment a bright flash ERUPTS, illuminating everyone's face. The sound of quick burning flames fills the air. Everybody shields their eyes from the intense light, which lasts only a split second.

It vanishes, along with the bodies of the vampires. All that remains is a smoldering mess of goo where the bodies once lay.

They all stare at the mess for a few seconds and then RUN for the door. It's locked. They BANG on the door, but it's useless. It ain't budging, yet they all go on banging.

Except for Seth. He never ran for the door. He walks over to his dead brother's body and kneels beside it.

He takes his dead hand.

**SETH**

Richie, I'm sorry I fucked things up.  
You'd really like it in El Ray. We'd  
find peace there. I love you little  
brother, I'll miss ya bad.

Seth goes to kiss his brother's lips when, RICHARD 'S EYES POP OPEN. They're YELLOW. Seth RAISES his head in surprise.

**RICHARD**

I'm glad you feel that way, Seth. I  
love you, too.

Richard GRABS Seth by the front of his shirt and pulls him down to him. Fangs are now exposed. Seth tries to pull away. He SCREAMS for the others to help. Richard PULLS Seth down to striking distance and opens his mouth to take the big bite, when Sex Machine grabs Seth from behind and YANKS him from Richard's grasp. Jacob, Frost and the kids have surrounded Richard and proceed to KICK him and STOMP his head. Sex Machine picks up a chair and SMASHES it against a wall. He picks up one of the chair legs and walks over to where the others are holding Richard down. Richard sees the wood in the biker's hand. He knows what that means. Seth whips out his .45 and points it at Sex Machine.

**SETH**

Touch my brother with that stake,  
biker, and vampires won't need to  
suck your blood, they'll be able to  
lick it up off the floor.

**SEX MACHINE**

He ain't your brother no more.

**SETH**

That's a matter of opinion, and I

don't give a fuck about your's.

Jacob, Frost and the kids continue to hold Richard down to the ground.

**JACOB**

Don't be an idiot, he'll kill us all!

Seth aims his gun at the group.

**SETH**

Shut up!

Richard's giggling.

**RICHARD**

Yeah, shut up.

Seth, still holding the outstretched gun, takes the stake out of Sex Machine's hand. Seth lowers the .45.

**SETH**

Hold him down.

The smile evaporates from Richard's face.

**SETH**

Richie, here's the peace in death I could never give you in life.

Seth puts the stake over Richard's heart. Using the butt of his .45 like a hammer, he POUNDS the stake into Richard's heart. Richard screams and dies. They all stand around the body as it BURSTS INTO FLAMES and disintegrates into goo. Seth breaks away from the group and walks over to the bar. He grabs a bottle of whiskey and starts downing it. Kate, of all people, walks away from the group and joins Seth at the bar.

**KATE**

Are you okay?

**SETH**

Peachy! Why shouldn't I be? The world's my oyster, except for the fact that I just rammed a wooden stake in my brother's heart because he turned into a vampire, even though I don't believe in vampires. Aside from that unfortunate business, everything's hunky-dory.

**KATE**

I'm really sorry.

**SETH**

Bullshit! You hate us. If you had half a chance you'd feed us to them!

**JACOB**

Then why didn't I?

Jacob walks over to Seth.

**JACOB**

I saved your life. I didn't have to, but I did. And I'm sorry you lost your brother. I'm sorry he's dead. I'm sorry everybody's dead. Now, if we're gonna get out of this we need each other. And we need you sober and thinking, not drunk and...

As Jacob has been talking, a sound has started that has grown LOUDER and LOUDER. Jacob stops in mid-sentence to identify it.

**JACOB**

What the hell is that?

**FROST**

At first I just thought it was birds.

**SEX MACHINE**

No, it's more of a gnawing sound. Birds peck, they don't gnaw. Rats gnaw.

Seth puts the bottle in his hand down.

**SETH**

It's bats.

**EXT. TITTY TWISTER - NIGHT**

The outside of the Titty Twister is literally covered with hats, CLAWING, FLAPPING, GNAWING, trying like hell to get inside.

**INT. TITTY TWISTER - NIGHT**

Everybody listens to the bats SCRATCHING and clawing all along the walls, the roof and at the front door. Everyone's scared shitless and nobody has the slightest idea what to do next. The door begins to crack and splinter, little claws poke their way through.

**JACOB**

Give me a hand!

Jacob runs to a table top. He grabs it and covers the area the bats are trying to claw through. The others grab other items to help secure and barricade the door.

As the survivors are panickedly boarding up the door and the windows, a DEAD BIKER that the vampires fed on, pops open his yellow eyes. He sits up and sees all the furious activity. Everyone's so busy they don't notice their new friend. The dead biker vamp sets his sights on Kate, who's putting a board into place. He springs to his feet and POUNCES on her, just as Sex Machine turns from across the room in her direction.

**SEX MACHINE**

Watch out, girly!

The biker vamp GRABS Kate from behind. She lets out a scream. The vamp holds her close to him in a bear hug, but she's moving around so much he can't get a clear bite. The others hear the scream and look toward Kate. Sex Machine, Big Emilio's baseball bat in hand, is halfway to the rescue. As the biker vamp opens his mouth to take a juicy bite out of Kate's shoulder, Kate RAMS her head back, hitting the vamp in the mouth and breaking his fangs. He releases her and spits out his teeth just as Sex Machine runs up and SWINGS the baseball bat upside the vamp's head, breaking the bat in two and sending the vamp to the floor. As the vamp lies on the floor seeing stars, Sex Machine grabs one of the broken ends of the bat and SHOVES it in the vamp's heart. He dies and bursts into flames.

At that point, three other dead victims rise to a sitting position. Sex Machine grabs a chair and THROWS it to the ground, breaking it. He grabs the four legs.

**SEX MACHINE**

(mumbling to himself)

Goddamn fuckin' vampires.

The biker has turned into Captain Sex Machine, Vampire Hunter. He stakes two of the vampires as they get to their feet. Both SPEW green blood, scream, die and burst into flames. The third, a trucker vampire wearing a cat cap, SMACKS Sex Machine in the mouth, which sends the biker for a loop.

As CAT CAP runs toward the fallen Sex Machine, Kate JUMPS on his back from behind. Both of them go tumbling into a stack of whiskey cases. Sex Machine runs over and grabs Kate by the hand, pulling her up and out of the way. Cat Cap is lying in a pile of broken bottles and whiskey. Sex Machine raises his stake as Cat Cap dies and DRIVES it in the vamp's black heart. Cat Cap dies and bursts into flames, which hits the whiskey, starting a giant fire.

**SEX MACHINE**

Fire!

Frost and Jacob stop barricading and run to the fire.

**FROST**

(to Sex Machine)

We'll put this out. You stake the rest of these fuckers.

**SEX MACHINE**

Way ahead of ya.

(to Kate)

What's your name, girly?

**KATE**

Kate, what's yours?



**SEX MACHINE**

Sex Machine. Pleased to meet'cha.  
Kate, let's stake these blood-sucker  
fuckers.

Kate and Sex Machine give each other a high five and go to  
work STAKING the dead bodies.

Jacob and FROST beat down the fire with their jackets and  
whatever else is at hand.

A hole begins to appear where a window had been plastered  
over. Little claws scrape their way through. Scott stands  
in front of the window.

**SCOTT**

(yelling)  
We got a problem!

Seth, who is barricading doors and window, looks in Scott's  
direction. The hole in the plaster cracks open and out POPS  
a little, fleshy vampire bat/rat head. The bat/rat, which is  
SQUEAKING and HISSING its head off, tries to SQUEEZE its  
body through the newly formed hole.

Seth, gun in hand, RUNS to the window. He points the .45,  
point-blank range at the head of the bat/rat.

The bat/rat sees this, makes an "oh shit" face, and YANKS  
his head back through the hole.

Seth was ready to fire, he lowers his gun in bewilderment,  
when...

**WHAM !**

The bat/rat BURSTS through the hole, like shot out of a  
cannon, HITTING Seth in the gut and sending him FLYING,  
LANDING HARD on his back.

Once Seth hits the ground, the bat-thing (which has the body  
of a fat rat with a bat's large wingspan) lickity-split  
RUNS UP Seth's body to his juggler. Seth's hand GRABS the  
bat's neck, and tries to PUSH it away. But the bat-thing has  
its CLAWS DUG in Seth's clothes. The bat-thing is just  
inches from Seth's face. Its mouth is SNAPPING.

**SETH**

Get this bastard off of me!

Frost leaves Jacob with the fire, comes from behind and  
GRABS the bat-thing and YANKS it off of Seth.

Sex Machine and Kate are a green, bloody mess from their  
preventative staking of dead bodies. Sex Machine kneels by a  
dead body, raising the stake in his hand to spear him. The  
body SPRINGS UP and bites Sex Machine on the arm. Red blood  
squirts all over. Sex Machine screams, then brings the stake  
down in the body's chest. It dies, burns and turns into goo.  
Sex Machine holds his bit arm and wraps it with a piece of  
his shirt. He quickly looks around to see if anybody saw him  
get bit. Nobody saw it, everybody was too busy.

Frost holds the FLAPPING, FIGHTING, SNAPPING bat-thing in  
front of him at arm's length. He struggles with it for a  
while, then...

BASHES its head against the bar. The first bash takes some  
fight out of the little fucker, so... Frost BASHES his head  
against the bar six or seven times. He then THROWS the  
bat-thing on the bar, turns it over, garbs a pencil in a  
cup next to the register, and RAMS it in the bat-thing's  
heart. The bat-thing coughs and dies. There's a FLASH of  
FLAMES, followed by a pile of goo.

Sex Machine and Kate have covered up a hole in the plastered  
window with a table while Frost, Scott and Seth wrestle with  
the bat-thing.

Jacob has put out the fire. Everybody comes together,  
exhausted, and takes a breather. Outside, the bats continue  
to try and claw their way in.

**JACOB**

Is everybody okay?

Everyone mutters "yeah."

**JACOB**

Okay, does anybody here know what's  
going on?

**SETH**

Yeah, I know what's going on. We got a bunch of fuckin' vampires outside trying to get inside and suck our fuckin' blood! That's it, plain and simple. And I don't wanna hear any bullshit about "I don't believe in vampires" because I don't fuckin' believe in vampires either. But I do believe in my own two fuckin' eyes, and with my two eyes I saw fuckin' vampires! Now, does everybody agree we're dealin' with vampires.

Everybody agrees.

**SETH**

You too, preacher?

**JACOB**

I'm like you. I don't believe in vampires, but I believe in what I saw.

**SETH**

Good for you. Now, since we all believe we're dealing with vampires, what do we know about vampires? Crosses hurt vampires. Do you have a cross?

**JACOB**

In the Winnebago.

**SETH**

In other words, no.

**SCOTT**

What are you talking about? We got crosses all over the place. All you gotta do is put two sticks together and you got a cross.

**SEX MACHINE**

He's right. Peter Cushing does that all the time.

**SETH**

I don't know about that. In order for it to have any power, I think it's gotta be an official crucifix.

**JACOB**

What's an official cross? Some piece of tin made in Taiwan? What makes that official? If a cross works against vampires, it's not the cross itself, it's what the cross represents. The cross is a symbol of holiness.

**SETH**

Okay, I'll buy that. So we got crosses covered, moving right along, what else?

**FROST**

Wooden stakes in the heart been workin' pretty good so far.

**SEX MACHINE**

Garlic, holy water, sunlight... I forget, does silver do anything to a vampire?

**SCOTT**

That's werewolves.

**SEX MACHINE**

I know silver bullets are werewolves. But I'm pretty sure silver has some sort of effect on vampires.

**KATE**

Does anybody have any silver?

**ALL**

No.

**KATE**

Then who cares?

**SCOTT**

When's sunrise?

Jacob looks at his watch.

**JACOB**

About two hours from now.

**KATE**

So all we have to do is get by for a few more hours and then we can walk right out the front door.

**SEX MACHINE**

Yeah, that's true, but I doubt our barricades, that door, those plastered windows and these walls will last two more hours with those bat fucks fuckin' with 'em.

**JACOB**

Has anybody here read a real book about vampires, or are we just remembering what a movie said? I mean a real book.

**SEX MACHINE**

You mean like a Time-Life book?

Everybody laughs.

**FROST**

(in a cowboy voice)

John Wesley Hardin, so mean he once shot a man for snorin'.

**JACOB**

I take it the answer's no. Okay then, what do we know about these vampires?

**SETH**

Aside from they're thirsty.

**FROST**

Well, one thing, they might got super human strength, but you can hurt 'em.

**JACOB**

Yeah, that bottle upside the head of Santanico didn't kill her, but it didn't feel too good either.

**SEX MACHINE**

Another thing, you try and ram a broken chair leg in a human, you better be one strong son-of-a-bitch. The human body is one rough-tough machine. But these vamps got soft bodies. The texture of their skin is softer, mushier. You can push shit right through 'em. Conceivably, if you hit one hard enough, you could take their fuckin' head off.

**SCOTT**

You could take their head off.

**SETH**

Actually, our best weapon against these satanic cocksuckers is this man.

(he points at Jacob)

He's a preacher.

Frost and Sex Machine look toward Jacob.

**SETH**

As far as God's concerned, we might just as well be a piece of fuckin' shit. But he's one of the boys. Only one problem, his faith ain't what it used to be.

Jacob PUNCHES Seth in the mouth, sending him to the floor.  
Jacob stands over him.

**JACOB**

I've had enough of your taunts.

Seth looks up from the floor.

**SETH**

I'm not taunting you. We need you. A faithless preacher doesn't mean shit

to us. But a man who's a servant of God can grab a cross, shove it in these monsters' asses. A servant of God can bless the tap water and turn it into a weapon.

Seth rises.

**SETH**

I know why you lost your faith. How could true holiness exist if your wife can be taken away from you and your children? Now, I always said God can kiss my fuckin' ass. Well, I changed my lifetime tune about thirty minutes ago' cause I know, without a doubt, what's out there trying to get in here is pure evil straight from hell. And if there is a hell, and those monsters are from it, there's got to be a heaven. Now which are you, a faithless preacher or a mean, mother fuckin' servant of God?

Jacob has to laugh at that. So does everybody else. Jacob sticks out his hand and shakes Seth's.

**JACOB**

I'm a mean, mother fucking servant of God.

The laughter and good humor passes quickly and the only sound to be heard is that of the bats gnawing and clawing. It immediately reminds the group of the deep, deep shit they're in.

**KATE**

I don't know if I can take two hours of that noise.

**FROST**

You can. You'll take it 'cause ya got no choice. How'd ya like twenty four hours of it, lying in a muddy ditch with only the rotting corpses of your friends to keep you company?

**JACOB**

What are you talking about?

**FROST**

Back in '72 I was in Nam, trapped behind enemy lines, lying in a rat hole with my entire squad dead. They thought they killed everybody, and except for me, they were right. But it wasn't for lack of trying. A grenade blew up right next to me, that's why I'm so pretty.

They thought I was dead, so I played dead. They dumped all the bodies in a ditch. All I could do was lie there playing possum. Dead bodies under me, dead bodies on top of me, listening to the enemy laugh and joke hour after hour after hour...

As Frost goes into his monologue, the sound fades out and the camera moves to Sex Machine. He's having a hot flash. He can't hear anything. He's looking at Frost speaking, but he doesn't hear any sound. Then he hears a deep, MALE VOICE say:

**MALE VOICE (V.O.)**

Thirst.

"Who the fuck was that?" he thinks to himself. He turns around: nobody's there. No one else in the group seems to hear it, A FEMALE VOICE seductively says:

**FEMALE VOICE (V.O.)**

Thirst.

We hear Sex Machine's thought in a voice answer.

**SEX MACHINE (V.O.)**

Stop fucking saying that!

**TWO MALE VOICES (V.O.)**

Thirst!

**SEX MACHINE (V.O.)**

That bite weren't nothin'. It just

hurt like a son-of-a-bitch, that's all. It barely punched the skin.

Sex Machine looks at Frost, who's acting out his story. The biker is pantomiming fighting and slashing. He's describing all the while, but we can't hear anything. All we hear are many voices, male, female, children saying:

**VOICES (V.O.)**

Thirst... Thirst... Thirst...

Sex Machine begins looking at the other members of the group in a thirsty way. He stares at each of their necks, closer and closer until he can see the veins on Frost's neck actually pulsating, throbbing, beckoning to him. Sex Machine has turned into a vampire.

The sound comes back as Frost finishes his story.

**FROST**

...and then when I came back to my senses, I realized I had killed the entire V.C. squadron single handedly. My bayonet had blood and chunks of yellow flesh on it like some cannibal shish kabob. And to this day I don't have the slightest idea how I --

Sex Machine lets out a hideous cry.

**SEX MACHINE**

**THIRST!**

Frost SCREAMS as Sex Machine grabs hold of him and BITES into his neck.

The group tries to PULL the TWO men apart.

Jacob gets his arm around Sex Machine's neck and tries pulling.

Sex Machine takes his teeth out of the biker's neck and SINKS them in Jacob's arm.

Jacob SCREAMS and lets go.

Seth, Kate and Scott react to Jacob being bit.

Sex Machine GRABS Jacob and TOSSES him effortlessly over the bar, CRASHING into a shelf full of liquor bottles.

Frost HOPS around the room, mad as a hornet, holding his bleeding neck.

**FROST**

I been bit! He fuckin' bit me!

Sex Machine PUNCHES Seth in the face, dropping him like a sack of potatoes.

He smacks the shit out of Kate. She goes FLYING into a table.

Sex Machine turns, seeing Frost breaking off a big table leg. Frost looks at the big vamp.

**FROST**

(to Sex Machine)  
You're dead, mother fucker! You're gonna bite me! You just turned me into a vampire, asshole!

**SEX MACHINE**

What are you gonna do about it?

Frost, table leg in hand, RUNS, SCREAMING his head off, straight at Sex Machine.

Sex Machine's nostrils flare. He raises his meaty fist and pulls it back, so he can really haul off.

Frost, top speed, stake raised, screaming. Sex Machine lets loose with his punch, Seth, Scott and Kate look up from the floor. Jacob rises from behind the bar. Frost's face COLLIDES with Sex Machine's fist. Sex Machine hits Frost so hard it lifts the biker off the ground and propels him through the air.

Seth sees where Frost is heading and says:

**SETH**

Oh shit!

Jacob sees.

**JACOB**

Good lord!

Frost, in mid-air, HITS the barricaded, plastered overwindow and CRASHES through it.

Sex Machine lets loose with a maniacal laugh. Hundreds of bat-things fly into the bar. Seth grabs the two kids by the hand and runs for the backroom.

Behind the bar, Jacob grabs two pieces of wood from off the ground.

Ten bat-things are in hot pursuit of Seth, Kate and Scott, who are RUNNING for their lives. They get to the door of the back room, whip it open, dive in and SLAM it behind them. An ugly, fleshy bat-thing manges to get its head caught in the door as it closes. Kate and Scott PUSH on the door as hard as they can. The bat-thing's head, which is inside, screams, howls and snaps in fury.

Seth turns toward the bat/vamp in the door. He sticks his .45 in its big mouth.

**SETH**

You wanna suck something, suck on this!

He FIRES four shots that blow the bat vamp's head all over the wall.

Kate yells:

**KATE**

We have to go back for Daddy!

**SETH**

Daddy's dead.

**KATE**

Noooo!

She spins and grabs the door knob, ready to fling the door and help her father. Scott grabs her and pushes her up against the wall.

**SCOTT**

He's right, Kate. Daddy's dead! He was too far away. If flinging that door and filling this room with those bat-things would save him, I'd fling it. The only thing it'll do is turn us into one of them.

**SETH**

He needs our help!

**SCOTT**

He's beyond our help. You saw him get bit. I saw him get bit. We all saw it. You can't help him. I've got no one left to lose but you. I can't be alone again. We're sticking together.

Just then they hear Jacob's voice BOOMING from the bar room.

#### **INT. BAR ROOM - NIGHT**

Jacob, holding a cross made out of two sticks and reciting appropriate verse from the bible, is keeping the vampires at bay. But, as Seth predicted, it is the shining power of his restored faith that is his mightiest weapon. Jacob is making his way through the vampires, toward the back door. A lot of the bats have transformed into bat/devil/human creatures.

The creatures stand at the edge of Jacob's force field of holiness. Many bat things fly around the bar like mad, whirling dervishes. A cluster of bat-things over above and in front of Jacob. They all growl and hiss at the man of god. For every one step forward Jacob takes, the vampire stake one step back. Jacob recites the verse from the bible in a threatening, mean, mother fucking, servant of god tone. As he speaks with authority and strength, he sees Frost lying on the ground, bat-things on him like ants on a candy bar. But Jacob is too much in control to let even this repugnant sight trip him up.

Jacob has backed himself up by the door.

**JACOB**

Open the door.

The door FLIES open. Jacob jumps inside. The door SLAMS shut.

Jacob hugs daughter and son. As he hugs them, we see his bloody arm.

When he releases them, they can't help but notice.

**SETH**

Did he...?

**JACOB**

Yep.

Seth explodes, knocking over boxes, busting chairs, tipping over tables and cussing a blue streak.

**SETH**

Fuck, piss, shit! Mother fuckin' vampires! Mother fuckin' vampires! Goddamn mother fuckin' vampires!

Seth runs over to the barricaded door and yells to the creatures on the other side.

**SETH**

You all are gonna fuckin' die! I'm gonna fuckin' kill every last one of you godless pieces of shit!

**JACOB**

(to Seth)

You bet your sweet ass you are, and I'm gonna help you do it. But we ain't got much time.

Kate is crying, she knows what's happened to her father.

**KATE**

You're gonna be okay, aren't you, daddy?

**JACOB**

No, I'm not. I've been bit. In effect, I'm already dead.

Scott and Kate, crying, grab their father and hold on for dear life. Jacob wants to cry, but if he breaks down, the kids will never have the courage for what they must do.

**JACOB**

(to his children)

Children, listen to me. I love you two more than anybody. And I just want you to know you've made me proud all your lives. But never more so than tonight. And I wish we could sit here and cry till I pass on, but we can't. Because I'm not going to pass on. I'm going to turn into a monster. And when I do, I'm going to be dangerous. But before that happens, just know I love you.

(to Seth and the kids)

Now, I'd say in the next twenty or thirty minutes our friends outside will bust in this door. And I'll probably turn into a vampire within the hour. Now, you have two choices. You can wait for me to turn, then deal with me, then wait for them to burst inside here and the three of you will deal with them. Or, we can kick open that door and the four of us can hit 'em with everything we have, and carve a path right through 'em to front entrance. But if we're gonna go at 'em, we gotta go at 'em now. I confused them, I scared them, I took them off guard. But they're going to get unconfused, they're going to get unscared, they're going to get together and they're going to hit that door like a ton of bricks. And when that moment arrives, we gotta be ready.

Jacob sees that the back room is pretty damn big and filled with boxes and crates.

**JACOB**

What's this stuff?

**SETH**

My guess is that this little dive's been feeding on nomad road waifs like bikers and truckers for a longtime. This is probably some of the shipments they stole off the trucks.

**JACOB**

Well, I say lets tear this place apart for weapons. So when they burst through that door, we'll make 'em wish they never did.

**SETH**

I don't give a shit about living or dying anymore. I just want to send as many of these devils back to hell as I can.

**JACOB**

Amen.

#### **MONTAGE**

The survivors are opening boxes and prying open crates. A lot of what they find is bullshit. Pantyhose, coffee, teddy bears, etc. But a few of the boxes are just what the doctor ordered. Cases from a sporting good supplier yield a shipment of baseball bats. Meant to arrive at toy stores are a shipment of Uzi replica squirt guns and a box of balloons. And captured en route to a hardware store are shipments of power tools, saws and jack hammers.

Seth and Scott saw the bats into wooden stakes.

Kate fills the Uzi squirt guns with tap water from the backroom sink.

Jacob, with Seth's knife, etches a cross into every bullet in the .45 automatic's last full clip of ammo.

Vampires all start converging on the back room door, getting their courage back.

Kate makes water balloons.

Scott sharpens the stakes to a point with the tools. Seth attaches a wooden stake to the end of a jackhammer.

Jacob blesses the water in the squirt guns and balloons, turning it into holy water.

Our heroes work together, preparing for the battle to come. The back room door, barricaded with crates and boxes, begins to be pounded on by the undead on the other side. The room tone is a combination of chewing, scratching, pounding, squeaking and screaming.

Finally they're ready.

Jacob turns to his kids.

**JACOB**

Before we go any further, I need you three to promise me something. I'll fight with you to the bitter end, but when I turn into one of them, I won't be Jacob anymore. I'll be a lap dog of Satan. I want you three to promise you'll take me down, no different from the rest.

The kids can't say the words.

**SETH**

I promise.

**JACOB**

Kate, Scott?

**KATE**

I promise.

**JACOB**

Scott?

**SCOTT**

Yeah, I promise.



Jacob doesn't believe them.

**JACOB**

Why don't I believe you?  
(he picks up the .45)  
I'm gonna ask you two again, then I  
want you to swear to God that you'll  
kill me. If you don't, I'm gonna  
just kill myself right now. Now,  
since you need me I think you better  
swear. Kate, do you swear to God  
that when I turn into one of the  
undead, you'll kill me?

Kate doesn't answer. Jacob places the .45 barrel against his temple.

**JACOB**

Kate, we don't have all day, so I'm  
only gonna count to five. One...two...  
three... four...

**KATE**

Okay, okay, I promise I'll do it!

**JACOB**

Not good enough, swear to God.

**KATE**

I swear to God, our father, that when  
you change into one of the undead, I  
will kill you.

**JACOB**

Good girl. Now, Scott, we have even  
less time, so I'm only giving you the  
count of three. One...

**SCOTT**

You don't believe in suicide.

**JACOB**

It's not suicide if you're already  
dead. Two...

**SCOTT**

Okay, I'll kill you when you change,  
I swear to God in Jesus Christ's name.

**JACOB**

Thank you, son.

**SETH**

Okay, vampire killers, let's kill some  
fuckin' vampires.

#### **INT. BARROOM - NIGHT**

The vampires, bat-things and what have you, start BREAKING  
down the door. They are in a mad frenzy. They burst through  
the door.

Waiting for them are Scott and Kate holding Uzi squirt guns  
and water balloons draped down their chests on a belt like  
grenades. Jacob is holding a cross made of sharp wooden  
stakes and the .45 with the cross bullets. Seth is holding  
the jackhammer. The survivors walk out of the back room  
into the bar. The vamps back up, letting them inside.

What we have here is a Mexican standoff, a la "The Wild  
Bunch." A moment of peace before the battle. The vamps just  
watch the humans. The humans just watch the vamps. Then,  
like the bull in the china shop, Seth ends the peace by  
starting up the jackhammer.

**SETH**

Kill 'em all!

Jacob holds up the cross, the vamps react.

The kids SPRAY the crowd with UZI fire, burning vampire  
flesh.

The pack of vamps retreat while the Fuller squad walk  
forward.

They are attacked on all sides, but they keep moving towards  
the door.

Seth slams the stakes into several of the vamps, it speeds

in and out of vampire chests, each time spraying him in green vamp blood.

Jacob shoves his cross stake into a vampire with one hand and SHOOTs three vampires with blessed bullets with the other.

Flame BURSTS from the vampires' chests when the bullets hit.

Kate and Scott both whip water balloons off their belts and toss them into the crowd.

They burst and FRY several of the vamps, who fall, screaming in pain.

From its perch on a wood ceiling beam, a bat-thing drops and HURLS toward the group.

Jacob sees it, raises his gun and FIRES.

The bat-thing bursts into a ball of screaming fire.

Seth continues carving a path to the front door by slamming the hammer stake into vampire chests.

The front door is barricaded again by a big table and other junk.

**SCOTT**

(yelling)

Why did they block the door again?

**JACOB**

(yelling)

To keep the daylight out! This is where they sleep! Get to the door!

Seth tries to get to the front door, when Sex Machine, now a half bat, half devil vamp, about six foot seven, drops from above in front of him. Seth RAMS the stake in its chest. The Sex Machine-thing screams out, LIFTING the hammer and Seth off the ground.

Seth is thrown from his hold on the hammer across the room, he CRASHES into a table.

The Sex Machine-thing falls back with the jackhammer sticking out of his chest, dead.

Kate, spraying Uzi fire like Rambo, sees Seth fall. She screams:

**KATE**

Seth!

Seth quickly gets up to find himself surrounded by vampires on all sides. With no weapons, he puts up on dukes.

**SETH**

Okay, dead boys, come on! Take a bite and feel all right!

Kate clusters with her father and Scott.

**KATE**

(yelling)

I'm going for 'em!

**JACOB**

No!

**KATE**

Everybody goes home!

Kate turns into a squirt gun firing, water-balloon throwing, one-woman army, as she breaks from her father and heads in Seth's direction.

**KATE**

(screaming)

Die, monster, die! Die, monster, die!

Kate mows down the group by Seth, they lie on the floor, burning in agony. Kate takes Seth's hand and gives him a couple of water balloons and a stake.

**KATE**

(to Seth)

Watch my back!

**SETH**

Anytime.

Cutting through vampires, the two make their way across the bar.

Jacob, firing the .45, takes out several more vampires in fiery death.

Scott fires the Uzi and chucks more water balloons.

As Jacob fights, all of a sudden the sound goes out. He can't hear anything. He wonders if he's gone deaf. He starts to hear the words: "Thirst, thirst, thirst." He notices the vampires have stopped attacking him. They look at him with happy smiles on their devilish faces. Fangs begin to grow. His eyes are yellow.

Scott turns to his dad. He sees his father is a monster.

Jacob, with a devilish grin on his face, GRABS Scott and sinks his teeth into Scott's forearm. Scott screams bloody murder as his dad begins to drain him of blood.

Scott takes one of the water balloons he's wearing and SMASHES it against Jacob's head.

The holy water melts half of Jacob's face away. He lets go of Scott, screaming, and drops the .45 on the floor.

Scott drops to the ground, picking up the gun. He brings it up to fire.

A totally evil Jacob, with only half a face, matches stares with the boy he once called his son.

Scott's eyes turn to steel.

**SCOTT**

I swear to God, in Jesus Christ's name.

He FIRES, sending a holy bullet into Jacob's forehead, creating a hole from which fire shoots out. Jacob's entire head bursts into flames, then explodes.

From across the room, Fate sees her daddy ignite. She cries out. In the thick of the battle, Seth yells:

**SETH**

Fight now, cry later.

Kate takes his advice and hits a vamp square in the face with a holy water balloon, which melts his head.

A bat-thing lands on the back of Scott's neck. He screams as it bites into him. He drops the .45.

Kate sees Scott get bit.

**KATE**

Oh my god.

Another bat-thing lands on Scott's arm and takes a bite. Scott screams.

**KATE**

You bastards!

She goes to spray them when her Uzi runs out of water.

Now seven bat-things are on Scott biting and sucking blood. Scott is in agony.

**SCOTT**

Kill me, Kate!

Kate runs for her brother, does a DIVE and a ROLL, coming up by the .45, SNATCHING it in one motion and FIRING three times.

One... two... three bat-things are hit, shoot flames, then all of them EXPLODE, BLOWING UP Scott.

The remaining vamps approach.

All the humans have left is a few bullets and one holy balloon.

**SETH**

How many bullets left, kid?

**KATE**

Not many.

**SETH**

Well, when you run out of weapons,  
just start cold cocking 'em. Make 'em  
sing for their supper.

The two survivors are backed up against a wall. Two bat  
things do a Kamikaze dive from the air toward Seth. Seth  
throws the holy balloon at them. Direct hit. The two  
bat-things burst into flames and spiral to the floor.

The two survivors look at the vampires, who stand before  
them. A moment of stillness before the attack. Kate stands  
holding the .45, arm outstretched.

**KATE**

(to Seth)  
Should I use the last bullets on us?

**SETH**

You use 'em on the first couple of  
these parasites that try to bite you.

The vamps begins to close in. Kate lines up the .45 sights  
on the face of an approaching vampire.

Seth holds the Uzi like a club, ready to bash in the first  
vampire's head that gets in swinging distance.

Beams of sunlight shoot through the holes that Kate shot  
through the wall. Approaching vampires burn. The scorched  
vamps scream like they've never screamed before.

**SETH**

Shoot more holes!

Kate turns away from the vamps and shoots holes in the wall  
behind him, Daylight comes through, providing Kate and  
Seth with a safe, lighted area.

The .45's empty.

The vamps hiss and scream at the frustration of not being  
able to get at them.

The two survivors hold hands, when...

All of a sudden the door to the Titty Twister is pounded on  
from the outside.

The vamps look towards it in horror.

From the other side of the door, we hear a voice with a  
Spanish accent.

**VOICE (O.S.)**

(in Spanish)  
I'm looking for my friend. Is Seth in  
there?

**SETH**

(yelling)  
Carlos!  
(in Spanish)  
Help us, bash the door. Bash the door  
in!

**CARLOS (O.S.)**

(in Spanish)  
Danny, Manny, knock down the door.  
Hurry, hurry!

The vamps are totally fucking freaked out! They run and fly  
around the bar in a panic. Crying, howling, grabbing onto  
each other.

The front door is TORN apart from shotgun fir coming from  
the outside, punching holes the size of basketballs in the  
door.

The table in front of the door gives and FALLS forward.

The door caves in and sunlight invades the bar. Many vamps  
are instantly fried, bursting into flames.

The Mexican gangster CARLSO and his two henchmen, DANNY and  
MANNY, are horrified at what they see. They cross themselves  
in fright.

Vampires search for dark corners, but all is lost. Sunlight  
hits a mirrored ball attached to the ceiling, sending  
hundreds of beams of sunlight scattering through the room.

Vamps try and dodge the beams. No dice. All around the vamps combust in fiery explosions.

The Titty Twister is now on fire, burning out of control.

Seth and Kate run through the building and leap through the door into the parking lot.

**EXT. TITTY TWISTER PARKING LOT - MORNING**

Carlos, Danny and Manny help them to their feet and walk them away from the blazing bar. They catch their breath by Carlos's Mercedes.

**CARLOS**

(to Seth)

What the fuck was going on in there?

Seth signals Carlos to wait a minute while he catches his breath. Then he hauls off and PUNCHES Carlos square in the kisser. Danny and Manny aim their shotguns at Seth.

**CARLOS**

(in Spanish)

Whatsamatter with you? Are you crazy?

**SETH**

Why the fuck, outta all the god forsaken shit holes in Mexico, did you have us rendezvous at that place?

**CARLOS**

I don't know, one place's as good as another.

**SETH**

Have you ever been there before?

**CARLOS**

No, but I passed by it a couple of times. It's out in the middle of nowhere. It seems like a rowdy place, so there wouldn't be a lot of police. And it's open from dusk till dawn. You said meet you in the morning.

**SETH**

Well, because you picked that place out of a hat, my brother's dead now. And this girl's family's dead.

Carlos stands up again.

**CARLOS**

I'm sorry to hear that. What were they, psychos?

**SETH**

Did they look like psychos? They were fuckin' vampires. Psychos don't explode when sunlight hits 'em, I don't care how crazy they are.

Danny and Manny react to the vampire news by crossing themselves again.

**CARLOS**

Oh, Seth, how can I ever make it up to you?

**SETH**

You can't, but fifteen percent instead of thirty for my stay at El Ray is a good start.

**CARLOS**

Twenty-eight.

**SETH**

Jesus Christ, Carlos, my brother's dead and he's not coming back, and it's all your fault. Twenty.

They look at each other, then shake hands, saying in unison.

**SETH AND CARLOS**

(in Spanish)

Twenty-five.

Seth gets the suitcase and gives Carlos 25%. Seth walks over

to a red 1990 Porsche 911.

**CARLOS**

You like the car?

**SETH**

I said new, this is an '90.

**CARLOS**

It's hardly been used at all. I got it from a drug dealer who only drove it 5 times in as many years. Swear to God. That's like new.

**SETH**

So do I just follow you?

**CARLOS**

Yeah, follow us.

**SETH**

So let's do it.

**CARLOS**

(to Danny and Manny)  
Vamanos!

Carlos, Danny and Manny pile into Carlo's white Mercedes.

Seth by his Porsche, looks back at Kate.

Kate stands alone.

The whole desert seems between them.

So much to say ... but no words.

**SETH**

I'm sorry.

**KATE**

Me too.

Long pause.

**SETH**

See ya.

**KATE**

Later.

Seth turns his back on her. Just as he opens the door, Kate says behind him:

**KATE (O.S.)**

Seth.

Seth turns around.

**KATE**

You want some company?

Seth smiles.

**SETH**

Kate honey, I may be a bastard. But I'm not a fuckin' bastard.

He blows her a kiss across the desert.

She blows one back.

Seth's in his car and GONE.

Kate turns around, faces endless desert before her, and begins her long walk home.

**THEME OF MOVIE BEGINS POUNDING**

**THE END**