

FROM DUSK TILL DAWN

Screenplay by  
Quentin Tarantino

Story by  
Robert Kurtzman

Directed by  
Robert Rodriguez

**Cast List:**

Quentin Tarantino  
George Clooney  
Brenda Hillhouse  
Harvey Keitel  
Juliette Lewis  
Ernest Liu  
Cheech Marin  
Carlos  
Selma Hayek  
Danny Trejo  
Ernest Garcia  
Tom Savini  
Fred Williamson

Richard Gecko  
Seth Gecko  
Hostage Gloria  
Jacob  
Kate  
Scott  
Border Guard, Chet Pussy,  
  
Santanico Pandemonium  
Razor Charlie  
Big Emilio  
Sex Machine  
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 (CONT'D)

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 (CONT'D)

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 (CONT'D)

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 (CONT'D)  
(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 (CONT'D)  
Let me help you.

He helps him get his jacket off.

SETH (CONT'D)  
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 (CONT'D)

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 (CONT'D)

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 (CONT'D)

Open your eyes.

She does.

SETH (CONT'D)

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 (CONT'D)

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 (CONT'D)

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) (CONT'D)  
...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 (CONT'D)  
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 (CONT'D)  
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 (CONT'D)

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 (CONT'D)

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 warehouse in all of Mexico.

The Titty Twister is located out in the middle of nowhere 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. Comprendo, 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 (CONT'D)  
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 (CONT'D)

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 (CONT'D)

(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 (CONT'D)  
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 (CONT'D)  
To your family.

JACOB  
To yours.

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

JACOB (CONT'D)  
Now, is your shit together?

SETH  
Forever together.

Seth turns to Scott.

SETH (CONT'D)  
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 (CONT'D)

(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 (CONT'D)

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 (CONT'D)  
How are you?

SETH  
Scarred for life, that's how I am!

Seth looks up and sees Chet still standing there.

SETH (CONT'D)  
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 (CONT'D)  
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 (CONT'D)  
(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 (CONT'D)

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 (CONT'D)

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 (CONT'D)  
I-AM-IN-AGONNNYYYY!

Chet breaks off a chair leg, muttering to himself.

CHET (CONT'D)  
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 (CONT'D)

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 (CONT'D)

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 (CONT'D)

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 (CONT'D)  
 (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 (CONT'D)  
 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 (CONT'D)  
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 (CONT'D)  
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 (CONT'D)

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 (CONT'D)

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 (CONT'D)  
 (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 manages 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 (CONT'D)  
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 (CONT'D)

(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 (CONT'D)  
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 (CONT'D)

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 (CONT'D)

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 SHOTS 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 fire 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 (CONT'D)

(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.) (CONT'D)  
Seth.

Seth turns around.

                                KATE (CONT'D)  
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