

TEXAS VENOM

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TEXAS VENOM

1 EXT. ARROYO GULCH, TEXAS - DAY - ESTABLISHING 1

Aerial shots, of the area. It's a desolate, featureless grassland save for the occasional abandoned, and now derelict, farmstead. The monotonous scenery is one of dry grass and dust. It gives an overriding image of decay.

A group of PEOPLE come into the shot -- a small family is setting up a picnic under the shade of a tree, on a patch of ground surrounded by the pervasive long grass.

2 EXT. A REMOTE FIELD - DAY 2

Dressed in austere heavy black clothes, despite the obvious heat, the family consists of a MOTHER (32), FATHER (34) and two children, a BOY (8) and a GIRL (12). The two males have long, unkept hair.

The females wear ankle-length black dresses. They all wear wide-brimmed, black hats.

The picnic is set up and Father and Mother sit down to watch the children run off excitedly to play in the long grass.

As the children run through the grass we see a rattlesnake, disturbed by the noise -- it curls itself up defensively. The children wade through the undergrowth in the snake's direction.

The snake and children get closer and closer -- near enough for the Girl to be in danger. The snake begins the distinctive rattle curled up, poised to strike as the girl gets ever closer. As the snake goes to strike, the Boy grabs it expertly by the head and raises the serpent above his head, shouting proudly to his parents.

BOY

I did it! I did it!

The Father acknowledges his Son's action with parental approval, beckoning the child to bring the snake to him.

As the boy and girl wade out of the long grass a battered pick-up truck approaches fast from the dirt track leading to the makeshift picnic area.

As the vehicle pulls up to an aggressive halt the driver, LONNIE DON (42) gets out, followed by LONNIE DON, JR. (18). Both men, with practiced ease, produce shotguns from the truck's gun rack. Lonnie Don fires a shot into the air and heads directly for the family, gun aimed menacingly.

BO (22), and JOE BOB (22) riding in the back of the truck, get out to support Lonnie Don and his son. Bo brandishes a baseball bat.

The Father of the picnicking family jumps up to confront the visitors, while the Boy still holds the snake nervously.

LONNIE DON
 (points shotgun at the
 Father)
 Better tell that kid to let him
 go now or y'all be seeing God a
 whole lot sooner than you
 planned.

Lonnie Don, Jr. points his gun at the Boy. In the b.g. there's the sound of another vehicle approaching fast.

LONNIE DON
 And the rest of this freak show
 family will be joining you.

FATHER
 The serpent cannot harm us and
 meeting our lord holds no fear
 for us.

LONNIE DON
 You deranged son of a...

The second vehicle pulls up -- it's a law enforcement car. SHERIFF DAVE WALKER (41) gets out. As he walks past Lonnie Don, Jr., he casually pushes the barrel of the raised shotgun towards the ground.

SHERIFF WALKER
 Put the guns away, boys.
 (to the Boy)
 Let him go son. Put the snake
 back in the grass little feller.

The Boy looks to his father for guidance. Lonnie Don has lowered his gun.

SHERIFF WALKER
 (to the Father)
 Tell your boy to do as he's told.

As his Father nods, the Boy puts the snake on the ground. It slithers away quickly into the long grass, out of sight.

SHERIFF WALKER
 (to the Rednecks)
 Take the boys home Lonnie Don.
 Show's over.
 (to the family)
 Y'all get off this land.
 (MORE)

SHERIFF WALKER (CONT'D)

You're trespassing. Where you came from it may be okay to walk around on another man's land, but this is Texas, and chances are you'll get hurt. So go on home. Jesus, ain't you got enough land of your own?

FATHER

I'd thank you to mind your language in front of my wife and children, Sheriff Walker.

As the family pack up their picnic, Lonnie Don and the guys climb into the pick up, gun the engine and drive off in the dust, shouting unheard insults above the roar of the truck. The family move off in the opposite direction.

With a weary sigh Sheriff Walker turns towards his car.

SHERIFF WALKER

(under his breath)

Screw this...

3 EXT. ARROYO GULCH, TEXAS - NIGHT 3

Sheriff Walker's car drives along the deserted main street of the little town, followed by a large, prestigious car, cow horns mounted on the radiator.

As the cars pass the town church we see that there is new sign, proclaiming...

INSERT: sign reads "Texas Church of God, His Signs and Wonders" -- Pastor, Preacher Miller"

As the cars drive by, the sound coming from within the church is not the expected hymn singing.

4 OMITTED 4

5 INT. ARROYO GULCH TOWN HALL/BARN - NIGHT 5

Lonnie Don stands, surrounded by an audience of the townsfolk who are sitting, sprawled on the floor of the barn.

Lonnie Don addresses the twenty TOWNSFOLK including Lonnie Don Jr., Bo and Joe Bob, MARTHA WALKER (72), CINDY LOU WALKER (17) ENNIS DON (18), and JED BRAMBLE (older than dirt).

LONNIE DON

We've lost four, no five. I ask you how many more will we lose to these people before we take action?

The noise from the crowd, almost a low hissing sound, indicates support for Lonnie Don.

In an effortless action, not consistent with his apparent age, Jed Bramble rises up.

JED

What do you propose Lonnie Don? Run them out of town like they do in them movies? You and your boys?

LONNIE DON

Be different if it was five of your cousins had been taken Jed. I warned there'd be trouble with these blow-ins.

MARTHA

(sits up from a prone position)

We were all blow-ins once Lonnie Don. Just give it time, things will settle down again. They always do.

LONNIE DON, JR.

(stands up)

I say we stop 'em now before we're not safe in our own town. Take back our own.

There's an element, although not overwhelming, of support for the teenager.

VOICE (O.S.)

He's here.

The crowd becomes silent as Sheriff Walker enters followed by DWANE WILSON (51), who wears smart, new cowboy gear -- black shirt with small red roses on the front pockets, pressed jeans, large belt buckle that says Texas on it and shiny black boots.

There's now a quiet tension in the room.

Sheriff Walker reaches the front and nods to Lonnie Don who moves aside.

SHERIFF WALKER

Most of y'all have met Mister Wilson here.

(MORE)

SHERIFF WALKER (CONT'D)

He's come back tonight to tell us
what he's planning on building on
his spread.

Dwane places his cowboy hat on the table at the front.

DWANE

Thank you Sheriff. Folks, tonight
I'm going to tell you about my
dream to bring the movies, here
to Arroyo Gulch.

There is less enthusiasm in the audience than you would
expect.

DWANE

Out on my ranch I'm planning to
create a new movie studio, and
later a theme park, all with a
western theme. There'll be money
and work for the people of Arroyo
Gulch. It'll put the town on the
map, not only work for y'all but
passing tourists which will help
all of the businesses here
abouts...

As Dwane speaks we mix to

6 EXT. ROAD OUTSIDE OF TOWN - DAY 6

Dwane's limo drives through the countryside.

7 EXT. RANCH STUDIOS - DAY 7

The limo turns off the road and drives under a gawdy sign
stating 'Ranch Studios.' The vehicle continues up the long
drive.

8 EXT. RANCH STUDIOS - DAY 8

In the parking lot, Dwane comes out to meet the limo -- out
comes a middle-aged Hollywood animal HARVEY (49 and trying
to go backwards), and behind him, a jean-clad young
director named JOHN WILLIAMS (38), a genuinely pleasant guy
who seems at home in this part of remote Texas.

Dwane and Harvey shake hands, while Dwane embraces the
younger man.

9 EXT. POOLSIDE OF DWANE WILSON'S HOUSE - DAY 9

Dwane sits at a poolside table with Harvey. On the table a
series of architectural drawings are spread out.

DWANE
 (refers to drawings)
 Forty thousand square foot sound
 stage just over there.

He points into the distance where there is nothing but scrub land.

DWANE
 Fully functioning western town
 over there.

He's now pointing at the wilderness in the opposite direction.

DWANE
 You see, Harvey, all I've ever
 wanted to do, ever since I was
 knee high to a pumpkin, was to
 make westerns.

Dwane pulls out a large picture from the bottom of the pile.

DWANE
 This is phase two. A theme park
 dedicated to classic westerns.
 What's your favorite western
 Harvey?

HARVEY
 Brokeback Mountain.

DWANE
 (puzzled)
 Can't say I know that one. Is it
 new?

Not waiting for an answer, Dwane picks up a script from the table.

INSERT: Script title reads... "Vampire Gunslinger."

DWANE
 You can imagine how excited I was
 when John brought me his script
 and then agreed to direct if I
 put up the money. John Williams -
 - directing the first movie at
 Ranch Studios - can you imagine
 that?

HARVEY
 (conspiratorially)
 John's a nice guy but it's been,
 what, seven years since he's done
 anything meaningful.

DWANE

I hear he went into a tailspin when his wife left him for that young actor he cast as the lead in his last picture. Took his kid with her. Now, what was the name of it...

HARVEY

Some you win...

DWANE

"The Devil Knows How to Ride"...what a classic!

HARVEY

I helped finance that one. Just about made my money back. Westerns -- they're hard to sell these days...

(beat)

Look, anyone with enough money can make a movie but nobody'll see it unless you have distribution.

DWANE

And that's where you come in Harvey. You're the man.

Returning from the bathroom, John walks onto the patio and takes a seat at the table.

HARVEY

So what you got here John is a spoof on westerns?

JOHN

No, Harvey, more like a re-envisioning for the new millennium. It's a genre-buster, a horror western.

HARVEY

Okay John, I'm listening.

JOHN

You could say this project is Shane meets Van Helsing. Our gunfighter hero is really a vampire hunter. He retires from fighting vampires, settles in a small town but gets caught up in a homesteader war. The local red-neck rancher brings in a vampire to get rid of the interlopers.

(MORE)

JOHN (CONT'D)

So its a showdown between two gunfighters, but the spin is that they are vampire, and vampire hunter. A classic shootout with teeth. But the hero's been bitten in the fight. Could lead to a sequel or even a franchise.

DWANE

When John first approached me, I stuck to my guns and said that anything made here has to be a good honest western but he was right. They must have had vampires out here in the old days. This countryside is full of weird critters even today...

As they continue to talk, a rattle snake emerges from the long grass onto the patio near the edge of the pool.

JOHN

That's how we came up with this. A horror movie and western combined. Don't even have to shoot it all at night, keeps costs down this way.

HARVEY

It might work. Vampire movies almost always make money, but westerns... tricky.

Millstein has chosen his moment.

HARVEY

Look, here's the deal. I'll distribute your movie but I need a cast I can sell. I want Tommy Devito as the hero and Caitlin Rosselli as the leading lady. They'll sell it worldwide. Safe bet.

JOHN

Oh come on Harvey, Tommy's nuts! Has he worked since that grip got shot? And Caitlin -- Jesus, she invented high maintenance.

HARVEY

Take it or leave it guys.
 (something has caught
 his attention in the
 grass)
 Christ! Is that a snake over there?

The snake on the edge of the patio is watching them intently -- listening even.

JOHN

It's Texas in the middle of summer, Harvey. We get snakes.

(laughs)

Caitlin's going to love it here.

Harvey raises his feet up off the ground.

John takes the pool pole, shakes it at the snake. The snake takes off back into the long grass.

Harvey lowers his feet.

DWANE

Excellent. Then I take it we have an agreement gentlemen!

10 EXT. CHURCH - DAY 10

We hear a service going on inside - an idyllic scene.

Lonnie Don, Lonnie Don Jr., Bo and Joe Bob walk up to the church, carrying between them a shotgun and an industrial flame gun.

Lonnie Don, Jr. kicks the door of the church open and they all enter. The singing stops instantly.

11 INT. CHURCH - DAY 11

The four rednecks enter the church, the flame gun ominously lighting the gloom within. Preacher Miller moves to confront Lonnie Don who pushes him roughly to the ground.

Lonnie Don, Jr. places one of his boots over the prone minister while his father crosses over to the large wooden box containing the snakes. He opens the box to see around half a dozen snakes inside.

LONNIE DON

Heathens!

(noticing a congregation member)

What you doing in here with these freaks. Come back to your own kind you old fool!

Joe Bob and Bo set fire to the large banner -- proclaiming the quotation from the Gospel of Luke, while Lonnie Don Jr. points a shotgun at the congregation.

Small CHILDREN cry. Lonnie Don kicks over the wooden box and the snakes slither towards the door. He drives them out. He indicates for his men to leave.

LONNIE DON

Okay, we're done here.

They all head out the door. TWO MEN from the congregation run to stamp out the blazing banner. The Father we saw with his family comes forward and helps Preacher Miller to his feet.

PREACHER MILLER

And in the final days, they shall
come against us. Brothers,
sisters, we are as the Israelites
in Babylon!

Preacher Miller rushes out of the door.

12 EXT. CHURCH - DAY

12

Lonnie Don and his men walk on up the street. The snakes are slithering along in front of them.

Preacher Miller shouts down the street, as other townsfolk look on

PREACHER MILLER

This town is full of devils, and
we must cast them out!

Lonnie Don Jr., looking back, fires his gun into the air in a celebratory fashion.

Preacher Miller winces, his anger just about hiding his fear.

13 EXT. LONNIE DON'S HOUSE - DAY

13

Reverse angle: the men get up on the front deck of a building just up the street. -- it's Lonnie Don's house. The three younger men stretch out on the deck sunning themselves -- there is no furniture. They are no more than 50 yards from the church.

Preacher Miller stands in the middle of the street, joined by a few of his congregation, who take him back into the church.

The younger men laugh amongst themselves, but Lonnie Don's face is a mask of rage. Out of the house appears the younger boy -- ENNIS.

LONNIE DON
Ennis, get me and the boys a cold
beer. We've earned it.

ENNIS
What's been going on Pa?

LONNIE DON, JR.
Just cleaning up the
neighbourhood little brother.
Come on with those beers Ennis.

14 EXT. ROAD OUTSIDE OF TOWN 14

Sheriff Walker is parked up by the roadside, having a pee.
The radio calls him.

SHERIFF WALKER
What's up?

The radio squawks and hisses -- but the Sheriff
understands.

SHERIFF WALKER
Oh for crying out loud...

15 EXT. FRONT OF LONNIE DON'S HOUSE - DAY 15

Lonnie Don lies on the floor of the porch sunning himself.

SHERIFF WALKER
So you and those boys went to
church. What you do that for
Lonnie Don? You and me ain't been
in church since we were in third
grade.

The Sheriff sits down on the edge of the porch.

LONNIE DON
Can't say I was the biggest Bible
scholar Dave, but I don't
remember nothing in there about
catching members of our community
to be part of their heathen
bullshit.

SHERIFF WALKER
Can't have any more of this
Lonnie Don.

LONNIE DON
"Let it go unless they stand on
us". That's what you said Dave
three months ago when these
heathens came to town.
(MORE)

LONNIE DON (CONT'D)

You being the law and all can call it kidnapping, indoctrination or what not. In my book, it's standing on.

SHERIFF WALKER

Any more trouble and this thing'll get out of my hands. Don't think any of us want the Texas Rangers crawling around, do we?

LONNIE DON

No. Okay... but if I see any of those snake snatchers on my property, they're mine.

SHERIFF WALKER

Just leave 'em to me. Go get some sleep in the sun Lonnie Don. Stay out of trouble, y'hear!

16 EXT. A STEEP PATH LEADING TO DEAD MAN'S CREEK - DAY 16

Blazing sun. Lonnie Don, Jr., Ennis and Cindy Lou descend a rocky path. Lonnie Don, Jr. and Cindy Lou hold hands, Ennis lags behind. The dynamics and familiarity between the three are that of a group of kids that have grown up together.

After the austere countryside we have seen before, we reveal a spectacular river course, secluded in the trees, and deep enough to swim. When the teenagers reach the bottom of the path by the river they begin to strip down to go swimming. They dive naked into the water, splashing around.

17 EXT. DEAD MAN'S CREEK - DAY 17

Just around the river bend a cliff frames the river into a deep natural swimming pool. The sound of the kids at play echoes around the natural amphitheater.

Preacher Miller looks up momentarily, reacting to the noise, which is suddenly drowned out by the sound of his congregation. We reveal that he is waist high in the water of the lagoon.

Along the water's edge, at a beach, the congregation chant in unison, looking on as Preacher Miller appears to be blessing the river.

CONGREGATION

Allah, aba...Shanna, ta la, shaba
wanna tu.

18 EXT. DEAD MAN'S CREEK - DAY

18

Further down the creek the three teenagers hear the chanting coming from around the bend.

CINDY LOU
What the hell is that?

ENNIS
Sounds like those church freaks.

LONNIE DON, JR.
It's coming from down there at the pool... let's go take a look.

CINDY LOU
I'll get my clothes.

LONNIE DON, JR.
(grinning)
Nah, Cindy Lou, you don't have to bother to dress for church...

Mischievous laughter akin to hissing.

19 EXT. DEAD MAN'S CREEK - DAY

19

Back at the ceremony, a COUPLE hand their baby to Preacher Miller. The chanting from the congregation has lowered to a collective, sinister hum.

Overlooking them on a high rock, three snakes bask in the sun -- watching, listening.

Preacher Miller holds the baby ceremonially to the sky before lowering the child into the water prompting the congregation to hold their hands upward in tandem. The chanting now rises to a crescendo.

CONGREGATION
God be with her, now and forever.

On the rock where the snakes had been, Lonnie Don, Jr. stands, stark naked. Cindy Lou and Ennis crouch behind him.

As Preacher Miller hands the baby back to its parents, Lonnie Don Jr. takes a running jump off the rock, screaming as he descends into the middle of the ceremony.

LONNIE DON, JR.
Christen my ass, you fucking weirdos.

He hits the water drenching Preacher Miller.

The congregation begin to flee in terror. The baby screams.

Lonnie Don Junior makes his escape from the pool

On the rock above, Cindy Lou and Ennis laugh hysterically.

20

EXT. ROAD OUTSIDE OF TOWN. DAY

20

Lonnie Don Jr. and Cindy Lou walk hand in hand along the middle of the road, Ennis following on behind.

A movement in the grass at the roadside catches Ennis' attention -- he swerves towards the sound, dropping to ground to see what's there. He pauses for a moment then reacts as a film unit truck barrels around the corner behind him.

Ennis slithers off the road as the truck goes by. The truck slams on the brakes as the young couple are still in the road up ahead. SAM SMITH, early thirties with the look of a film crew Grip, leans out of the driver's window.

SAM
 (to Cindy Lou and Lonnie
 Don, Jr.)
 Hey watch where you're walking...
 (driving off)
 bunch of fucking inbreeds

The truck roars off.

LONNIE DON, JR.
 Fuck you! Blow ins!

CINDY-LOU
 Who the hell was that? More of
 them bikers?

LONNIE DON, JR.
 Worse. Film crew. Working out at
 the pretend cowboy's place I
 reckon.

CINDY LOU
 Where's Ennis?

LONNIE DON, JR.
 Shit! Ennis where the hell are
 you boy?

Ennis emerges from the grass at the side of the road -- he is holding a field mouse.

CINDY LOU
 What you got there Ennis?

Ennis grins strangely.

ENNIS

Just a little something. Y'all want to go over there see what them film crew are getting up to?

CINDY LOU

Yeah. We could do with a little excitement in this place.

LONNIE DON, JR.

(killing the conversation)

You think?

The three friends move on up the road.

21 EXT. SINGLE TRACK ROAD - DAY 21

A limo drives along a dusty, single lane road.

22 INT. INSIDE OF LIMO - DAY 22

CAITLIN ROSSELLI (31), and TOMMY DEVITO (40 something), share a seat in the back of the limo. Tommy drinks from a bottle of Jack Daniels. Caitlin stares out of the window, looking bored. She looks down at the cell phone in her hand.

CAITLIN

Still no damn service.

Caitlin throws the phone on to the floor of the car.

TOMMY

And you thought Santa Barbara was remote.

CAITLIN

I mean how can a cell phone not work? Where are we, on the moon?

TOMMY

No, this is Texas. Phone won't help you out here honey. Snakes will get you before you can punch in 9-1-1.

Tommy, laughing at his own joke, reaches behind his waist and pulls out a gun. He starts to play with it alarmingly.

Caitlin looks nervous as Tommy points the gun around randomly as he plays with it.

TOMMY

Guess you need the money as much as I do Katie.

CAITLIN
It's Caitlin.

TOMMY
(effected Texan accent)
Well hell of course it is, Katie
Lee.

He offers her the bottle of bourbon. She ignores the offer.

CAITLIN
I need some chocolate.

She presses the button that opens the window to the DRIVER.

CAITLIN
Pull over when you see a store.

Caitlin reaches into her designer handbag and takes out a contact lens case and small vanity mirror. She starts carefully putting the lens in.

23 EXT. ARROYO GULCH, TEXAS 23

The limo sweeps into the main street, passing the water tower, and proceeds along the street.

24 EXT. OUTSIDE OF MARTHA'S STORE - DAY 24

JOEY (11), his blonde hair cut in a severe basin style, sweeps the wooden sidewalk outside the store. His style of sweeping is to hold the broom and shuffle backwards in a weird swerving manner.

Joey looks up at the approaching limo, drops his broom and runs towards the front door of the store.

JOEY
(with a lisp)
Grandma! Grandma! The movie
stars are here!

The limo pulls up, and the doors open.

25 INT. MARTHA'S STORE - DAY 25

Caitlin walks in followed by Tommy, still holding the bottle of Jack Daniels and slightly unsteady on his feet. He lights a cigarette. Joey stares, wide-eyed at the two stars. Martha stands, smiling behind the counter.

MARTHA
Welcome to Texas.

CAITLIN
 You're welcome to it honey.
 Where's your chocolate?

JOEY
 (points)
 Candy's over there.

Caitlin gives a withering look at the small display.

CAITLIN
 No Belgium?

MARTHA
 Belgium?

CAITLIN
 (rolls her eyes and
 turns to leave)
 Forget it.

Joey holds a bar of cheap candy.

JOEY
 This is my favorite. Can I have
 your autograph?

Caitlin walks straight past him.

Tommy takes a bored look around the store and walks towards
 the door. Joey looks expectantly at him.

TOMMY
 Where's your banjo kid?

He stubs his cigarette out on the floor and walks out.

Martha gives a look of disbelief. Joey is crying.

26

EXT. CHURCH - DAY

26

Preacher Miller walks out of the church as the limo passes
 by.

PREACHER MILLER
 (to himself)
 Woe unto those who bear false
 witness. This town is indeed
 Babylon.

He turns on his heels and goes inside the church slamming
 the door.

27 EXT. RANCH STUDIOS - NIGHT

27

A BBQ is in full swing. Dwane, resplendent in a cowboy outfit complete with Stetson hat, cooks.

A Texas swing BAND plays in the b.g.

Dwane, John, Caitlin, and Tommy and another dozen or so PEOPLE sit on long wooden benches eating ribs, coleslaw and beans from tin plates with matching cups. Everyone but Caitlin wears a Texas-sized bib.

MATTHEW JOHNS (24), tough, good looks, TIM VENTURELLI (22), gay and better-looking than Matthew and RORY MCKENSIE (15) more arrogant than either Matthew or Tim, join the happy eaters.

As the band finishes a song, Dwane gets to his feet, makes a gesture to the SINGER to beat the set and loudly strikes his tin cup on the table.

DWANE

I'd like to properly welcome
y'all to Ranch Studios. Hope
you're enjoying your first night.
I plan to live up to my promise
that we'll all spend the next
four weeks living the western
dream.

Caitlin pulls a withering expression and pushes the only china plate on the table away from her. Her salad has barely been touched.

DWANE

John, would you like to say
something?

John, sitting beside Dwane, gets up.

JOHN

Only to thank you Dwane for all
this Texan hospitality. I'm
assuming most of you know each
other.

TOMMY

(points his cup at Rory
further down the table)
Hey, Rory. Bratkid. No temper
tantrums or I'll kick your ass.

MATTHEW

Or shoot it.

Laughter around the table.

JOHN

I would like to take a moment to introduce my assistant.

(Points to Tim)

Tim Venturelli. Be gentle on him, it's his first time outside of LA.

More laughter.

JOHN

But he likes cowboys.

TIM

(laughing)

Who doesn't.

JOHN

Anyway, enjoy the night. The hard work starts tomorrow.

The band starts up again.

John extends a hand to Caitlin. They dance to a Bob Wills and the Texas Playboys song. As they begin to dance others get up to join them.

Caitlin smiles.

JOHN

(to Caitlin)

See I told you, you'd like it here.

28 EXT. RANCH STUDIOS - NIGHT - LATER 28

Tommy sings with the band -- an almost passable version of "What made Milwaukee Famous" Caitlin walks away from the party.

29 EXT. RANCH STUDIOS/NEAR HER TRAILER - NIGHT 29

Caitlin walks towards her trailer trying to make a call from her cellphone.

CAITLIN

Damn it. Fucking wilderness.

Caitlin walks on. A rattlesnake with distinctive albino markings slithers behind her. As she gets to the steps of her trailer the snake disappears underneath.

Caitlin stops on the first step, tries once more to use her phone, throws the phone as far as she can, opens the door and walks in.

John walks back towards the houses, sees Caitlin's tantrum.

JOHN

Oh oh...

John diverts and walks over to her trailer.

John knocks on the door. Caitlin answers.

CAITLIN (O.S.)

(in a gruff voice)

Who is it?

JOHN

It's me, Caitlin. John.

Caitlin opens the door.

CAITLIN

Sorry, John. I was just going to have some herbal tea. Would you like some?

JOHN

Sure. I just came by to go over the scene we'll be shooting in the morning.

CAITLIN

Great. Want to come in?

JOHN

No. Let's just sit out here under the stars. It's really nice.

CAITLIN

Whatever you say, John.

John takes a seat in one of two vintage aluminium chairs in front of the airstream. Caitlin comes out, carrying two glasses of herbal tea, and sits down in the other chair.

CAITLIN

You sure I'll be safe in this thing?

JOHN

Absolutely, security will be on patrol all night. And you have my cell if you need me.

CAITLIN

Threw mine away. Doesn't work here.

JOHN

I'll have Tim get you a satellite phone.

CAITLIN

You're the best, John. I guess this might be lots of fun after all.

The snake watches from under the trailer.

JOHN

That's my girl.

John pats Caitlin's hand.

30 INT. CAITLIN'S TRAILER - NIGHT 30

Caitlin is fast asleep. The albino snake slithers across the floor towards her bed.

Caitlin stirs but goes back to sleep.

The snake coils up at the foot of her bed, on the sheet covering her legs. The creature's head is raised -- looking at her sleeping face.

31 EXT. RANCH STUDIOS - DAY 31

DAWN. The sun rises painting the sky red -- a spectacular sun rise.

On the road a rattlesnake slithers across the road.

Suddenly it's run over by a film crew truck which heads for the set.

32 EXT. RANCH STUDIOS SET - DAY 32

The place is a hive of activity -- filming begins on an exterior set. GRIPS set up lights & reflectors and CAMERA ASSISTANTS mount the camera on the dolly.

Tim gives instructions to Sam, now working in his role as Key Grip.

John, shooting script in hand, is deep in conversation with THE FEMALE COSTUME DESIGNER and Matthew, dressed in a gunslinger black costume with a black poncho reminiscent of a vampire's cape.

Vampire teeth and pale makeup complete the transformation.

JOHN

Rachel, you've done us proud --
love it -- like the way you've
kept the gunslinger look but
added that cape.

MATTHEW

Clint Eastwood meets Dracula.

JOHN

That's the gig in one. Well done
guys.

MATTHEW

Mind if I hang out and watch?

JOHN

Not a problem. Stay in the shade
though, can't be having a tanned
vampire. Got to go.

(calling)

Tim come here dude.

John notices the kids looking on and smiles at them -- he
wants good politics with the locals.

33

EXT. EDGE OF RANCH STUDIOS SET - DAY

33

On the edge of the set the town's kids -- Lonnie Don, Jr.,
Cindy Lou, Ennis and Joey look on.

CINDY LOU

(pulls her hand away
from Lonnie Don's to
point at the set)

There he is. That's Matthew
Johns. Oh my God! I can't
believe we're this close to him.

LONNIE DON, JR.

Come on Cindy Lou. I'm bored.

CINDY LOU

You go. I'm going to stay here
for a while.

LONNIE DON, JR.

No you're not. Come on.

CINDY LOU

I've told you before Lonnie Don.
Don't tell me what to do.

Joey, walking in the same weird way he was sweeping the
porch, starts making his way towards the set.

CINDY LOU
 Joey, come back here.

Tim walks towards the group, gently guiding Joey back to his friends.

TIM
 You guys can watch from here but don't get any closer.

Tim has made eye contact with Ennis who reciprocates with a smile. Lonnie Don, Jr. storms off.

LONNIE DON, JR.
 Movie faggots...

34 EXT. RANCH STUDIOS SET - DAY

34

Tommy is dressed in his stylised western hero costume, is out of sight behind the studio buildings. He takes a swig from his hip flask and draws his sidearm - a practiced move which goes wrong when he drops the gun.

There is laughter behind him.

TOMMY
 Son of a bitch!

Tommy spins around. Standing there is Rory, dressed in his character costume.

TOMMY
 What you laughing at kid?

RORY
 Some old guy who should have paid more attention in rehearsals.

TOMMY
 You cheeky little... I should teach you some manners. Easiest thing in the world for me to make you look like some lame child star on the downers. Don't forget that. Because how many years YOU got, bratkid?

RORY
 (chastened)
 Sorry Tommy... you're right, our agent said I should look up to you. Team huh?

TOMMY
 Yeah, team.

Tommy tosses the boy his hip flask. The boy takes a swig.

RORY
Bit early for this stuff huh?

TOMMY
I'll be the judge of that.

RORY
Want one of these?

Rory reaches for a pill case from his pocket.

TOMMY
Nah, don't need to be any more
wired than I am... first day
nerves I guess.

RORY
You still get them?

35 INT. MAKE-UP AND WARDROBE BUILDING - DAY

35

Caitlin sits in the make-up chair being attended by KATHY (42), the movie's Key Hair Stylist.

CAITLIN
Ow! These locks are my
trademark. Try to leave a few of
them in my head.

KATHY
Sorry Miss Rosselli.

Kathy throws a look of shared despair at SAMMI, the make-up artist who is preparing to finish work on Caitlin.

CAITLIN
(to Sammi)
And do you think you could make
me look a little less like a
hooker this time?

Sammi proceeds to touch up Caitlin's mascara. Caitlin pulls back sharply.

CAITLIN
Watch it! My eyes are worth more
than you'll ever make in a
lifetime. Pass me my contacts.

Sammi gives Caitlin her lens case. Caitlin carefully inserts a lens into each eye. The effect is to turn her eyes bright blue.

John walks in.

JOHN
Everything okay?

CAITLIN

Oh nothing a one-way flight back
to LA wouldn't fix.

Unseen to Caitlin, John smiles apologetically at the other
crew members.

36

EXT. RANCH STUDIOS SET - DAY

36

Tommy sits impatiently on a horse. John checks a monitor.

TOMMY

So where is she John?

JOHN

Make up. Give her five. Take the
time to get real comfortable on
that horse. Don't forget, you've
been brought up on a horse...

Tommy shakes his head, pulls the hip flask from his pocket
and takes a sip.

TOMMY

John, I've been riding since I
had a part in Alias Smith and
Jones...

(realizing he's giving
his age away)

Straight out of school into that
one. Fifteen years old...

Joey hovers on the edge of the set -- all eyes. John spots
him. Tim gives his boss a shrug.

JOHN

(to Joey)

You like the movies kid?

Joey stares at him, then nods.

JOHN

Like to work on one?

Joey nods.

JOHN

Okay. You're hired. Sam, show
him how to use the clapboard.

SAM

Follow me kid.

TIM

(to John)

Smart move boss -- he's the
Sheriff's kid.

Caitlin appears on the set with a flourish. She chews gum and blows a bubble before popping it.

Joey comes forward carrying the clapper board and watches her like a love sick puppy.

Caitlin sees Joey and does not look happy.

CAITLIN
(to John)
Where do you want me?

John points to the horse being held ready for her to mount.

CAITLIN
You have got to be kidding.

D.P.
John, we're losing this dawn
light sir!

Caitlin sighs and walks towards the horse.

Sam helps her mount -- she gives him a coy smile.

JOHN
Okay, we've got to try one
straight away. You okay with the
action Tommy?

Tommy nods and puts away the hip flask.

CAITLIN
John, hold on a minute here. What
scene is this? What am I doing?

JOHN
(quietly and patiently)
Caitlin -- we're playing this
over your shoulder, we'll get
Tommy with the spectacular sky
behind him.

Caitlin looks over at the sky.

JOHN
We'll play the rest of the scene
on you, so we'll come around for
your close up next. So here's
the story, you don't want Tommy
to head into town on his own, he
tells you not to worry. But you
are worried. When Tommy pulls his
horse around to ride off, you
wave, but with your left hand so
you don't block the shot on
Tommy. I'll take you through it
shot by shot.
(MORE)

JOHN (CONT'D)
 (less patiently to the
 others)
 Come on, let's get this done
 before we lose this light. We're
 ready. Set it up Tim.

TIM
 (shouts)
 Okay -- here we go folks.
 Positions please. Quiet on the
 floor. Roll camera, sound.

Caitlin motions for Sammi to come forward, hands her the
 bubble gum.

CAITLIN
 Hold this.

Sammi looks disgusted.

John nods to Joey who proudly claps the board.

JOEY
 Slate One -- Take One.

TIM
 Camera set... Action.

Caitlin smiles for the first time on her horse.

37 INT. MARTHA'S STORE - DAY

37

Preacher Miller enters the store. Martha can hardly
 contain her disdain.

MARTHA
 What the hell do you want?

PREACHER MILLER
 I need some provisions.

MARTHA
 You need your head examined and
 we don't do that here.

PREACHER MILLER
 I beg your pardon?

MARTHA
 I hear you people been kidnapping
 snakes again.

PREACHER MILLER
 You can't kidnap a snake.

MARTHA

Well, what would you call it when you capture one and hold it in a wooden box in your church? If I did that to you guess you'd call it kidnapping.

PREACHER MILLER

I'd call it taming the demons.

MARTHA

Then I'd call you nuts.

PREACHER MILLER

Judge not, lest you be judged.

MARTHA

Cast not the first stone. Get what you want and then git!

PREACHER MILLER

You can't treat me like this.

MARTHA

Yes, I can. This is my store.

PREACHER MILLER

I'll be back.

MARTHA

Can't wait. You gonna bring some more of your cults with you?

PREACHER MILLER

We are not a cult madam. We are a religion and free to worship in our own way in the United States.

MARTHA

Well that don't include these parts.

Preacher Miller storms out of the store.

38

EXT. RANCH STUDIOS SET - DAY

38

INSERT: Close on: a page from the Book of Revelations -- an exorcism.

Widen to see Tommy reading the words slowly (in character), and memorizing them. He sits on a fence against the huge Texas sky.

Rory (as the kid) comes out of the barn carrying his toy rifle. He sees the gunslinger deep in thought, and goes to talk to him.

RORY

Hi Mister. Is that a Bible? Are you a religious man? Pa says there ain't no point in going to church on account of the fact God ain't claimed this land yet.

TOMMY

Well Joey, that's all the more reason to go to church I guess, on account the fact the Devil's got his teeth into this country, and its up to us to free the land, and its people. That's kinda what I do.

RORY

So you are a Preacher?

TOMMY

No, I ain't a preacher, but I know a few. They don't take too kindly to what I do, though God knows we're on the same side.

RORY

So how come you're reading the Bible?

TOMMY

I only read the Apocalypse, that's the piece that's handy for the work I do.

RORY

Is the Apocalypse about Jesus?

TOMMY

No, its about another land the Devil's gotten his teeth into. It reminds me of home, and I learn a lot from it.

The conversation dies. A beat.

TOMMY

You were watching me checking those gravestones for quite a spell, weren't you?

Rory keeps his head firmly down.

RORY

(still looking at his feet)

Guess I was.

Tommy leans forward some more.

TOMMY

You know, I...

(beat)

I like a man who watches things
going on around him.

(beat)

Means he'll make his mark
someday.

RORY

You mean like those marks on
Georgia's neck?

Tommy reflects with concern on what he's heard.

Tommy slowly dismounts from the fence -- reveals Caitlin
walking towards them.

Tommy walks towards Caitlin when Rory cocks the rifle.
Tommy turns quickly, draws his pistol, and is poised to
shoot when he realizes what he has heard.

Rory looks suitably petrified. Tommy relaxes and puts his
gun away.

CAITLIN

Joey.

(long beat)

You know better than to point
guns at people.

RORY

I wasn't pointing at anyone,
Mother.

Caitlin gives a lingering look at Tommy.

RORY

(to Tommy)

I just wanted you to see my
rifle.

Rory walks towards Tommy, holding the gun to show him.

RORY

I bet you can shoot.

Tommy smiles.

RORY

Can't you?

TOMMY

A little.

Tommy walks up close to Caitlin.

TOMMY

What did the kid mean about marks
on Georgia's neck?

Caitlin looks dazed.

CAITLIN

Somebody help me!

Caitlin falls to the ground.

It's Joey who runs forward like a flash -- concerned.

JOEY

Are you okay Miss Rosselli?

TOMMY

For fuck's sake. Now what?

JOHN (O.S.)

Cut.

John slumps down in his director's chair.

39 EXT. RANCH STUDIOS SET - DAY

39

Caitlin walks off the set carrying a bottle of water. She passes John.

CAITLIN

What do you expect? Nobody can
work in this heat. It's not
natural.

She looks back.

CAITLIN

Did you get that sat phone
ordered?

JOHN

It'll be here tomorrow.

She passes Joey who watches her like a puppy.

CAITLIN

And keep that freaky kid away
from me.

Joey turns his head sharply. He looks hurt.

40 INT. SHERIFF WALKER'S HOUSE/KITCHEN - NIGHT

40

Martha stirs a pot of soup on the stove. Sheriff Walker comes through the door, pecks her on the top of the head.

MARTHA

Good day Son?

SHERIFF WALKER

(smiles)

I've had worse Ma.

(sniffs the pot)

Smells good.

He takes a seat at the table. Martha pours him a glass of iced tea and goes back to her cooking pot.

MARTHA

Kinda don't think it's a good idea Joey being with them movie people.

SHERIFF WALKER

Inclined to agree with you Ma but I'd hate to stop him having a bit of fun. No kids here his age. It's a problem.

MARTHA

You know he doesn't know how to present himself to people.

Sheriff Walker ponders the problem.

MARTHA

Suppose you've heard about Lewy. Done disappeared this morning. Seems them blow-ins have got him as well now.

SHERIFF WALKER

We don't know that yet, Ma. I'm going out to look for him tonight, probably turn up in some bar or other. He's too long in the tooth to fall for their games -- they won't have caught him.

MARTHA

Lonnie Don seems to think so.

SHERIFF WALKER

Not like Lonnie Don to jump to a conclusion.

He takes a sip of his drink.

SHERIFF WALKER

Was always going to happen one day Ma. If it wasn't these church folk or them movie types it would have been somebody else.

(laughs)

(MORE)

SHERIFF WALKER (CONT'D)
 May have been normal people --
 that would have been worse.

MARTHA
 You're right there, Son.

The door opens. Cindy Lou bursts in waving a piece of paper.

CINDY LOU
 (reads from paper)
 Look at this Grandma. "To Cindy Lou. Best wishes, Matthew Johns".

Joey is close behind her.

JOEY
 (claps his hands)
 Take two. Action. Take three.

SHERIFF WALKER
 (to Cindy Lou)
 Keep an eye on your brother Cindy Lou. You know how he can be around folks. Keep him close or you best stop going there too, you hear?

CINDY LOU
 Yes, Pa.

41 EXT. ROAD OUTSIDE RANCH STUDIOS - NIGHT 41

Cindy Lou walks alone out into the summer night getting closer to the studios. She hears the sound of a car behind her, and ducks down into the long grass beside the road. Sheriff Walker's car passes her and pulls up fifty yards along the road.

42 EXT. LONG GRASS BESIDE ROAD - NIGHT 42

Cindy Lou watches from the long grass for a moment thinking she has been seen. Beside her a snake approaches -- she nonchalantly turns around, picks up the snake and starts to stroke it, turning her attention back to the road.

43 EXT. ROAD OUTSIDE OF TOWN - NIGHT 43

Sheriff Walker gets out of the car, picks up the dead snake that we saw being run over earlier in the day, opens the trunk and places the snake inside. He gets back inside the car spins it around and guns the car up the road.

44 EXT. LONG GRASS BESIDE ROAD - NIGHT 44

Cindy Lou ducks down as the car lights pass over the area. She lets the snake go, which scuttles away into the grass -- we watch it disappear, when we come back around, Cindy Lou has gone.

45 EXT. RANCH STUDIOS - NIGHT 45

Matthew relaxes in a hot tub, with a bottle of beer and his script. He works on his lines -- playing them to two beer bottles strategically placed on the far side of the hot tub.

MATTHEW

Looks like this guy has a problem
with you Mr Ryker...

(pauses for another
character's line)

Stranger, frankly I don't give
a... shit!

Matthew jumps naked out of the hot tub as he sees a rattlesnake watching him from between the two beer bottles.

Matthew runs into the house not waiting to collect his towel. He slams the door in a panic behind him.

Seconds later he looks out of the full length glass door. Cindy Lou is sitting on the lip of the hot tub.

CINDY LOU

Snake's gone. You can come out
now.

46 EXT. RANCH STUDIOS SET - DAY 46

John, Tommy, Caitlin and Tim sit around a table. They all have shooting scripts in front of them. Lots of sweat -- it's hot. Caitlin is on the edge, Tommy is drunk.

CAITLIN

Can't we do this in my trailer?
My make up will run in this kind
of heat.

JOHN

I'm sorry but we're behind, and
fighting the light. The guys will
only be five minutes rigging.
That last rehearsal was alright.
Tommy, just remember. Less is
more. Think Alan Ladd or John
Wayne.

TOMMY

Good plan for most pictures John,
but here it doesn't work. Not
when you're opposite someone who
shows about as much emotion as a
washboard.

CAITLIN

Excuse me, what did you say?

TOMMY

You heard me, Katie.

CAITLIN

My name's Caitlin, not Katie, you
drunken has been. Read the
reviews asshole. Wuthering
Heights. I'm described as a
fountain of emotion. You, on the
other hand were called a washed-
up drunk.

She storms off.

JOHN

Great. Tommy, now you've done it.

TOMMY

Someone's got to say something. I
need a drink.

47 EXT. CAITLIN'S TRAILER - DAY 47

Caitlin stomps towards her trailer holding up her period
dress to reveal trendy running shoes. She enters the
trailer slamming the door behind her.

The albino snake is under the trailer.

48 INT. CAITLIN'S TRAILER - DAY 48

Caitlin uses a satellite phone.

CAITLIN

(cries)

Just get me out of here. It's
over a hundred and ten degrees
and they all hate me.

49 EXT. LA POOLSIDE - DAY 49

Harvey talks on his cell.

HARVEY

I'm sure they don't all hate you. Look sweetie, you asked me to get you a movie -- any movie. That I did. You can handle this in one of two ways. I suggest you prove everyone wrong and ... hello?

50 INT. CAITLIN'S TRAILER - DAY 50

Caitlin throws the phone across the trailer. It breaks up against the wall.

CAITLIN

(screams)

Bastard!

There's a knock at the door.

51 EXT. CAITLIN'S TRAILER - DAY 51

Tim is outside the door.

TIM

Miss Rosselli. The director is ready for you.

There's a scream of frustration from inside the trailer.

CAITLIN (O.S.)

Okay, okay, tell him I'm coming.

Tim shakes his head and walks away. He doesn't notice the albino snake near the bottom step.

Caitlin appears out of the door, gets to the bottom step and sees the coiled snake. She screams hysterically over and over again -- blood-curdling. The snake rises up, hissing and rattling.

52 EXT. SHANE SET - DAY 52

The full cast and crew hear Caitlin's screams. John leads the rescue party running towards her trailer.

53 EXT. CAITLIN'S TRAILER - DAY 53

John gets there first. The crowd behind him tries to see what is happening but nobody wants to get any closer.

Caitlin screams on the step -- the snake still hissing.

JOHN
Caitlin, don't move. Stand
completely still.

54 INT. PRODUCTION OFFICE AT RANCH STUDIOS - DAY 54
Dwane uses the land-line telephone.

DWANE
Sheriff, we've got a situation
here.

55 EXT. REMOTE LANE - DAY 55
Sheriff Walker takes a call in his parked car.

SHERIFF WALKER
I'll be there in five minutes.
Just don't do anything. He won't
hurt anyone.

56 INT. PRODUCTION OFFICE AT RANCH STUDIOS - DAY 56
Dwane hangs up the phone, then looks at it.

DWANE
He?

Dwane shakes his head, walks out of the office.

57 EXT. CAITLIN'S TRAILER - DAY 57
The standoff between Caitlin and the snake continues.
She's still screaming and the snake's still hissing.
Everyone is crowded behind John except Sam who is by his
side.

JOHN
Sam. Get rid of that snake.

SAM
No way. I'm a grip not a snake
wrangler. No offence boss but
this ain't in my contract.

In the b.g., a police SIREN can be heard approaching.

Tommy, in cowboy hero costume and drunk, pushes people to
one side, brandishing a Magnum revolver.

The Sheriff's car pulls up in a cloud of dust.

TOMMY
(pushes Tim to one side)
Leave this to me.

John looks horrified.

JOHN
Tommy, put that gun away.

Louder screams from Caitlin.

CAITLIN
Just shoot the fucking thing.
(beat)
Now.

Sheriff Walker, running, approaches the trailer.

Tommy shoots at the snake but has not removed the safety catch.

TOMMY
Fuck.

Sheriff Walker reaches the crowd. Everyone parts to let him through.

SHERIFF WALKER
(screams when he sees
what is happening)
No!

Tommy takes the safety catch off, Sheriff Walker tackles him to the ground. Tommy drops the gun. John kicks it away.

Moving incredibly quickly, Sheriff Walker gets up and with one movement picks the snake up with one hand.

Caitlin faints, falls to the ground.

SHERIFF WALKER
Sorry folks. Listen, this is
Texas and snakes go with the
territory.

He begins to walk off, carrying the snake.

SHERIFF WALKER
Snakes are gentle creatures that
only strike if they feel
threatened. So give them wide
berth and you'll be fine.

As is to prove his point he turns the snakes head towards him and gives the creature a chastising look.

The crowd moves back to give him a wide path. Some of them clap as he walks past.

TIM
Thanks, Sheriff.

Sheriff Walker nods his head slightly to say "you're welcome."

Tommy dusts himself off and picks up his gun.

JOHN
(apoplectic)
You crazy mother fucker. I told you. There will be no guns on this set.

TOMMY
(walks away)
No guns? In Texas? You can't be serious.

Sheriff Walker gets to the car where Lonnie Don, Jr., Ennis, and Cindy Lou stand.

He gives his daughter a look of reproachment before placing the snake on the passenger seat and driving off.

58 INT. SHERIFF'S CAR - DAY 58

Sheriff Walker talks to Joey riding in the passenger seat.

SHERIFF WALKER
Grandma was right. It's too dangerous there. I don't want you to go back.

Joey starts to cry.

JOEY
I was having fun. I never have any fun. They like me. Mom would have let me.

Sheriff Walker ponders.

59 EXT. FIELD - DAY 59

A snake slithers quickly through the undergrowth.

(FROM SNAKE POV) Preacher Miller and TWO MEN from his congregation give chase. The men carry the ornate snake box.

The snake slips underneath a wire fence. Seconds behind, Miller and his men climb over it.

60 EXT. FIELD - DAY 60

Miller and the two men make their way slowly through thick undergrowth, looking.

PREACHER MILLER
(points)
There! It's over there.

All three men give chase.

61 EXT. FIELD - DAY 61

Behind a large tree, and unseen by the church people, Lonnie Don, Lonnie Don, Jr., and Joe Bob wait in the pick-up truck.

The snake moves quickly towards them with Miller and his two men close behind.

62 INT. SHERIFF'S CAR - DAY 62

Sheriff Walker sees the chase in his rear view mirror. Does a double take, turns the car sharply round next to a "Don't Mess With Texas" sign, curses and drives towards the scene.

63 EXT. FIELD - DAY 63

Preacher Miller lies on the ground with blood gushing from his nose and mouth.

Lonnie Don stands over him, one foot on the Preacher's chest, holding the snake that was being chased and brandishing it towards Miller's face.

In the b.g., Lonnie Don, Jr. points a shotgun at the two men who were hunting for snakes with Preacher Miller. The Rednecks hoot and holler.

LONNIE DON
Let's test your faith now,
Preacher Man.

PREACHER MILLER
The serpent will not harm me.
The serpent will not harm me.

Lonnie Don holds the snake's head ever closer to Miller's face, taunting him. The creature hisses loudly. Lonnie Don pulls the snake back, then forward again towards Miller.

The reptile is poised to strike. The hand is dragged backwards by another hand. Sheriff Walker has a death grip on Lonnie Don's wrist.

SHERIFF WALKER
Both of you, back off.

The snake is still hissing violently.

LONNIE DON
He's on Joe Bob's land Sheriff.
Do I have to tell you the law?

Preacher Miller speaks in tongues.

PREACHER MILLER
Aka Laka. Laka sim.

SHERIFF WALKER
Put ...
(corrects himself)
Put the snake down, Lonnie Don.

Lonnie Don puts the snake on the ground. The creature stays put as if watching.

Preacher Miller's men help the preacher get up.

SHERIFF WALKER
(to Miller and his men)
Next time y'all trespass onto
another man's property you won't
get my protection. Are we clear?

Preacher Miller and his men nod in agreement.

64 EXT. STUDIO SET/BARN - DAY

64

A scene has been set up for filming outside the barn. John prepares Tommy and Rory, -- Caitlin sits off set, being fanned by Sammi, the make-up girl.

JOHN
This is great. Okay, let's do
this.

D.P.
Thirty seconds and we'll be with
you sir.

The camera crew makes a swift lens change. We can see this happening live on the director's monitor.

John shows Joey the screen.

JOHN

I can see every angle on this monitor... that way I know exactly what I'm getting. They're changing the lens so we can get a wider picture, just like in those big old westerns.

Joey is wide-eyed and happy.

In the b.g., Sammi takes the chance to touch up Tommy's make-up -- friendly banter between them. Unnoticed, Rory picks up Tommy's hip flask and helps himself.

Cindy Lou watches her little brother with Ennis by her side. Lonnie Don Jr. and Bo join them.

Joey looks fascinated as John explains things to him.

JOHN

So what we're going to do now is shoot the last part of the scene.

JOEY

I'd like to be a director just like you, Mister Williams.

JOHN

No reason you can't one day son.

John looks around, impatient to get on.

Sammi and Judy work on Tommy and Rory's hair and make-up.

JOHN

Tell me when, guys.

TIM

Less than a minute sir.

Tim sees the kids at the edge of the set.

65

EXT. RANCH STUDIOS SET - DAY

65

Lonnie Don, Jr., Ennis, Cindy Lou and Bo stand at the edge of the set.

Tim walks up to the group.

TIM

You guys enjoying yourselves?
(to Cindy Lou)
Your little brother seems to be having fun.

Cindy Lou nods. Tim seems to be more interested in Ennis who is obliging with a smile.

TIM
 (to Cindy Lou)
 Matthew asked me to invite you to
 the grub-house as his guest for
 lunch.

Cindy Lou looks excited.

TIM
 (to Ennis)
 Maybe you'd like to come along as
 well. I can show you around.

ENNIS
 I'd like that.

TIM
 (apologetically to the
 other two)
 I can only get a couple of you at
 a time in there. Another time,
 okay. Gotta go...

As Tim trots back to set, Lonnie Don Jr's face is like
 thunder.

LONNIE DON, JR.
 Just remember who you are Cindy
 Lou. Pa's right. Family's
 family. You can't be messing with
 these blow-ins.

Cindy Lou sneers at him and turns to walk off.

LONNIE DON, JR.
 (to Ennis)
 And it's about time Pa found out
 your little secret Ennis. Come on
 Bo.

Lonnie Don, Jr. storms off with Bo tagging along, leaving
 Ennis looking decidedly nervous.

66 EXT. RANCH STUDIOS SET - DAY

66

John checks the monitor.

The DIRECTOR OF PHOTOGRAPHY (D.P.) (32) checks a setting on
 the camera. Nods for John to go. John nods back.

TIM
 Okay, roll please!

D.P.
 We're rolling.

John puts on his headphones.

JOHN
Kill the A.C. guys.

Caitlin winces. John nods to Joey.

JOEY
Scene twenty-one. Shot Apple,
Take one.

Joey catches Caitlin's eye -- she pulls a face at him. Joey gives her a strange look and scuttles back to the monitor and his new friend John.

Tommy tidies his saddle bag, puts on his unusual gun belt, not noticing that Rory stands close behind, watching.

RORY
You promised you'd show me how to
shoot Mister.

Tommy looks thoughtful.

RORY
Can you teach me how to draw the
cross as well? Please?

TOMMY
Okay, son. I guess these are
dangerous times and you need to
look after your ma if your pa and
I ain't around.

67 EXT. RANCH STUDIOS SET - DAY

67

Moving around the far edge of the set, Lonnie Don, Jr. plots something with Bo.

Bo sneaks away in the general direction of Sam the grip who has a charge primed and is watching for his cue.

68 EXT. SHANE SET - DAY

68

Tommy checks the holster he's wearing. The right hand side has a revolver, the left one a silver cross.

RORY
Mister, why do you carry a cross
like a gun?

TOMMY
The gun is for bad people, and
bad animals, and the cross is for
real bad people that are worse
than animals. Hopefully you'll
never have cause to draw a cross,
Joey -- or a gun.
(MORE)

TOMMY (CONT'D)

If you ever do need to draw a cross... just hold it high in front of you.

RORY

Like this?

Joey holds a stick high over his head.

Tommy nods "yes."

TOMMY

These days you need to carry stakes with you too, in case you run into any of these creatures of the night. Hawthorn is good... you need to make them real sharp - like these.

Tommy shows Rory a row of sharpened stakes in his gun belt where bullets would usually be.

RORY

Gosh, do all preachers do that?

TOMMY

No. But they should. What I'm telling you is as good a way as any. And better than most.

RORY

Let me see you shoot.

TOMMY

What do you want me to shoot at?

RORY

(points)

How 'bout that white rock over there. See it?

Tommy gets up, straightens his back and draws his pistol, firing two shots in quick succession.

Sam the grip fires his charges twice -- we see this from a low slow moving pov.

Both charges go off at the white rock.

Sam smiles in satisfaction - perfect timing.

Caitlin steps forward and winces. Rory has a stunned look on his face and whistles through his teeth.

RORY

Gosh almighty, that is mighty good.

CAITLIN

Hello.

Tommy turns round, surprised to hear her voice.

TOMMY

Oh, hello.

RORY

You ought to see him shoot, Ma!

CAITLIN

I did Joey.

RORY

He's teaching me to shoot.

CAITLIN

Yes, I know dear. Now you run along and get ready for dinner.

RORY

Oh Mum.

Rory hesitates.

CAITLIN

Go on Joey. Go on.

Rory stomps off.

69 EXT. RANCH STUDIOS SET - DAY - CONTINUOUS 69

The low angle pov behind Sam moves closer to him.

70 EXT. RANCH STUDIOS SET - DAY - CONTINUOUS 70

Caitlin turns to look at Tommy.

CAITLIN

Guns aren't going to be my boy's life.

TOMMY

A gun is a tool, no better -- no worse than any other tool, an axe, a shovel, anything. A gun is as good or as bad as the man using it.

CAITLIN

We'd all be better off if there wasn't a single gun left in this valley.

She's nearly crying, looking at Tommy's gun.

CAITLIN
Including yours.

TOMMY
Right now we need something more
than guns. That man Ryker's
brought in. I know him. From
back in Louisiana. He's no normal
gunslinger. He's something...
worse...

71 EXT. RANCH STUDIOS SET - DAY - CONTINUOUS 71

Sam looks around and sees the snake right beside him.

SAM
Jesus!

72 EXT. RANCH STUDIOS SET - DAY - CONTINUOUS 72

Caitlin's about to deliver her line when Sam runs screaming
into shot. At first she looks angry; then notices the snake
and screams.

Tommy pulls a small automatic gun from behind his waist and
shoots the snake.

TOMMY
(surprised)
Yes! Got him!

Tommy is making the sort of hand gesture reserved for
sinking the winning put in the Masters and waving the gun
above his head.

TOMMY
Oh yes!

Cindy Lou and Ennis look shocked and disappear out of there
really fast.

73 INT. SHERIFF'S CAR - DAY 73

Sheriff Walker sits under a tree, waiting for a car to
speed past him. His cell rings. He flips it open,
listens.

SHERIFF WALKER
Screw this!

He starts the car and spins out, gravel flying everywhere.

74 EXT. RANCH STUDIOS SET - DAY 74

The Sheriff's car pulls up, he gets out, and walks toward a group of the crew who are looking at something on the ground.

75 EXT. RANCH STUDIOS SET - DAY 75

Tommy, who was holding court to the crew, notices the Sheriff approaching and slides the gun into the waist of his pants.

SHERIFF WALKER

Got a report that a gun's been fired.

TOMMY

We're making a western, Sheriff.
It's got guns in it.

Tommy's laugh is cut short by Sheriff Walker's threatening look.

JOHN

Shut up, Tommy. Sorry Sheriff,
we've had another problem with a
snake. Our grip was nearly
bitten.

Sheriff Walker gets to the front of the crowd and looks down at the dead snake.

SHERIFF WALKER

Who did this?

TOMMY

I did. It was about to bite our
grip.

SHERIFF WALKER

Didn't I tell you not to shoot
any snakes? To call me, if you
had any problems?

JOHN

(to Tommy)

Give me that gun and don't even
think about bringing one on the
set again. You know our stunt
guns are just safe blank firing.
This is a serious safety risk.
Where'd you get this gun?

TOMMY

Hey Whoa. I just stopped your
guy from getting killed.

(MORE)

TOMMY (CONT'D)
It's a fucking snake I shot.
What's your problem?

SHERIFF WALKER
You're my problem.

To the wider group.

SHERIFF WALKER
What is it with you people?
Ain't you ever seen snakes
before? Don't they have them in
California?

He walks towards the dead snake.

SHERIFF WALKER
This is Texas. We have snakes.
Deal with it or go back to where
y'all came from. What makes you
think snakes are out to harm you
anyway. Most likely they're
afraid of you.

The Sheriff picks up the dead snake.

SHERIFF WALKER
(sad look on his face)
He wouldn't have hurt you.

The Sheriff, carrying the dead snake carefully, walks
towards his car.

He looks round at Cindy Lou, who has reappeared, and stands
with Joey.

SHERIFF WALKER
Y'all get in the car.

JOEY
Oh Pa, why can't I stay?

CAITLIN
(under her breath)
Good riddance.

Again, Joey's head snaps around, he has heard her.

SHERIFF WALKER
Get in the car boy.

CINDY LOU
Come on Joey.

76 INT. SHERIFF'S CAR - DAY

76

Cindy Lou sits in the passenger seat. Sheriff Walker looks into the rear view mirror to see Joey forlorn.

SHERIFF WALKER

Joe Bob always was one dumb sonofabitch, but damn I never expected this...

Both kids look sadder than you would expect.

77 EXT. GRAVEYARD SET - NIGHT

77

An OLD MAN walks alone in the graveyard carrying a bunch of flowers. He is dressed quite smartly to go visiting his wife's grave. As he crosses the cemetery he gets the feeling that someone is following him.

He gets to the grave -- it belongs to Mary Troy.

MR. TROY

Mary, my darling. I know I ain't had time to come and see you in a while...

Disturbed by a sound from nearby, he looks around -- sees nothing and turns to the grave. His eyes close and he breaks down.

MR. TROY

Looks like our boys are set to give up and move on... but I can't bear to leave you...

He opens his eyes -- wide.

A black cowboy hat sits on top of the gravestone. From the other side of the gravestone a frightening caped figure rises up and towers over him.

MATTHEW

Kinda late for you to be out visiting, eh old timer?

Mr. Troy falls backwards and screams as Matthew descends on him.

JOHN

Cut. Excellent gentlemen. Check that one. Very good.

The make-up and costume girls move in to check the two actors. We are back to film set unreality.

Tim wanders over to the two actors.

TIM

You gents okay? Need some water?

MR. TROY

I'm okay. Thank you, young man.

MATTHEW

No sign of the local kids tonight. Sheriff must have scared them off.

TIM

In which case, they'll be back.

MATTHEW

Keener than ever.

Tim and Matthew share a conspiratorial smile.

78

EXT. ROAD OUTSIDE OF TOWN - NIGHT

78

The Sheriff's car and Lonnie Don's pick-up are parked side by side. Both men sit on the tailgate of the pick-up drinking beers. Obviously trying to work out a strategy for a way ahead.

SHERIFF WALKER

These film guys tell me that they'll be done by the end of the week, then they'll be gone.

LONNIE DON

Until Cowboy Jack gets the next load of them in.

SHERIFF WALKER

By that time, the novelty would have worn off for the kids. Less of a problem each time. These guys have pretty much kept themselves to themselves any way.

LONNIE DON

They corrupt our women and our young Dave. If you won't make them leave, then I will.

SHERIFF WALKER

You know you can't do that. And if you put them out of bounds, it only makes people want to go and take a closer look.

LONNIE DON

You should know, you gotta keep your kids in line.

SHERIFF WALKER

You calling the kettle black old buddy and you know it. Anyway I've grounded the pair of them, put the fear of God in them, it'll soon be over.

LONNIE DON

When they high tail it, it still leaves them church freaks.

SHERIFF WALKER

Like I keep telling you, leave them to me. We'll push them out slowly. Told you. Don't want no Texas Rangers coming down here.

LONNIE DON

Yeah, I know. But I still gonna say my piece tomorrow night. It's a free country.

SHERIFF WALKER

Up to a point. Don't go past it.

LONNIE DON

You better not be threatening me Dave.

SHERIFF WALKER

Good to know you know a warning when you hear it Lonnie Don.

79

EXT. LONNIE DON'S HOUSE - NIGHT

79

Lonnie Don, Jr., Cindy Lou and Ennis sit fornlornly on the deck outside Lonnie Don's house.

LONNIE DON, JR.

It just ain't my fault -- how the hell was I supposed to know that crazy sonofabitch had a real gun? I thought it was all as fake as those people! Don't go pointing the finger at me. No sir!

CINDY LOU

You realize Joey's been grounded from working there, don't you?

LONNIE DON, JR.

He shouldn't have been there in the first place.

CINDY LOU

Why not? I've never seen him so happy.

ENNIS

There's going to be a whole heap
of trouble now.

LONNIE DON, JR.

Your father needs to decide whose
side he's on Cindy Lou. Pa's
right. Can't be both ways
anymore.

CINDY LOU

Come on, this has been the
biggest thing in this town ever.

LONNIE DON, JR.

What's that?

The film crew limo purrs into the street and pulls over
beside them.

The window rolls down and a drunken Tommy sticks his head
out of the window -- Tex Mex music fills the air.

TOMMY

Where's the party?

The door opens and Tommy falls to the ground, picking
himself up as if nothing happened. Matthew & Tim also climb
out.

Matthew walks up to Cindy Lou, extends his hand.

MATTHEW

Care to dance, Little Lady?

Cindy Lou giggles, takes his hand.

They do an inspired two-step on the makeshift dance floor.
Lonnie Don, Jr. watches them, his anger rising as they
dance closer and closer together. He doesn't pay as much
attention to Tim and Ennis dropping into a conversation.

LONNIE DON, JR.

You ain't welcome here.

(to Tommy)

Particularly you, you crazy
sonofabitch!

Tommy rounds on him, eyeball to eyeball.

TOMMY

You say something dickwad?

Drunken Tommy suddenly realizes that Lonnie Don's eyes have
changed -- for a moment they look almost reptilian in the
moonlight.

Tommy pushes Lonnie Don Jr. backwards, shocked and scared.

Lonnie Don Jr is poised to strike out at Tommy but is restrained by Ennis.

ENNIS

Take it easy Lonnie Don! Ain't worth it.

TOMMY

(uncharacteristically freaked)
I'm out of here.

Tommy gets into the limo as quick as he can.

Matthew and Cindy Lou stop dancing.

MATTHEW

Looks like we better be going, no point staying where we're not wanted.

CINDY LOU

Where you going?

MATTHEW

Back to the studios - Tommy's place.

TIM

You really don't want to miss one of Tommy's parties.

Cindy Lou and Ennis exchange glances.

LONNIE DON, JR.

I'm telling you Cindy Lou. And you, Ennis. If you go, you'll regret it.

Cindy Lou and Ennis get into the limo. It pulls away.

Lonnie Don Jr. watches it drive off down Main Street -- murder in his eyes.

80 EXT. HOT TUB OUTSIDE RANCH STUDIO'S GUEST HOUSE - NIGHT 80

Music and the sounds of a party can be heard in the b.g.

Tim and Ennis are in the hot tub.

Nearby Matthew and Cindy Lou dance very sensually, watched by Tommy and Sammi.

Sammi tries to get Tommy to dance -- but he's still spooked by his experience with Lonnie Don, Jr.

CINDY LOU
So what sort of studying did
y'all have to do to be a vampire?

MATTHEW
Watched some of the classics,
that's about it really.

CINDY LOU
Y'all didn't have to go and meet
vampires and speak with them and
such?

MATTHEW
(laughs)
No, vampires don't exist.

CINDY LOU
Course they do...

MATTHEW
You seen them on TV huh?

CINDY LOU
Of course, and werewolves, and
chubachabra.

MATTHEW
Those things, they ain't real.
They're scary stories folk make
up
-- there are no monsters.

CINDY LOU
They ain't monsters, that's the
point. They're just trying to get
along is all... probably wouldn't
trouble no one who didn't trouble
them.

MATTHEW
You're a funny girl, you know.
How would you fancy coming and
seeing me in LA when all this is
over?

CINDY LOU
Grandma and Pa would never let me
go, but I can talk to them... see
if they'd let you stay... you're
a nice guy. Guess you could fit
in here in time.

Matthew's face gives away the fact that he is not winning here as he would usually expect.

Tommy, still out of sorts after his experience with Lonnie Don, Jr., staggers across the patio, and over to the long grass to pee.

Suddenly there is a rattle and Tommy looks down to realize he's peeing on a very angry rattler.

TOMMY

Holy shit!

Cindy Lou dives in and grabs the snake.

TOMMY

Jesus Christ! Get my gun Sammi!

CINDY LOU

No need for that... I'll just put him back where he came from

TOMMY

What is the matter with you people and these fucking snakes! It's going to bite you you crazy little bitch!

CINDY LOU

(rising to Tommy's insult)

Who you calling a crazy little bitch? Huh?

MATTHEW

(concerned)

You okay with that thing?

CINDY LOU

Yes, no problem. He'll be fine in the morning.

The snake hisses and rattles furiously in Cindy Lou's expert hands.

CINDY LOU

Looks like the party's over. See you tomorrow Matthew. Ennis, we need to go.

Ennis leaves the hot tub and gathers up his clothes.

Tommy storms off towards the house.

TOMMY

Crazy rednecks!

MATTHEW

(calls after him)

I think you should be thanking
this girl for saving your drunken
ass.

TOMMY

And fuck you too!

Cindy Lou and Ennis exchange glances -- this is bad
behavior which they don't like.

ENNIS

Maybe Lonnie Don Junior is right,
Cindy Lou.

81 EXT. BACK DOOR OF SHERIFF'S HOUSE - DAY 81

Sunrise. Joey sneaks out of the back door carrying his
shoes. He stops on the porch to put them on and walks up
the road.

82 EXT. ROAD OUTSIDE OF TOWN - DAY 82

Joey, with a weird body shuffle, disappears into the long
grass at the side of the road.

83 INT. KITCHEN OF SHERIFF WALKER'S HOUSE - DAY 83

Martha cooks fried eggs.

Sheriff Walker sits at the table drinking coffee, reading
the local newspaper.

MARTHA

You sure Joey's going to listen
to you?

SHERIFF WALKER

He's a good kid. I gave him some
chores, should keep him busy
around the farm til the end of
the day. It's a pity, he was
enjoying himself but you were
right. There's some crazy people
up there.

MARTHA

Can't see Lonnie Don letting this
go.

SHERIFF WALKER

Takes his attention away from the
church folk.

MARTHA

He's called folks together tonight. Can't you do something? Run them out before he can get everybody all riled up?

SHERIFF WALKER

Problem is Ma, nobody has done anything wrong except shoot a snake as they see it. Tried to tell Lonnie Don that. We try to retaliate, we'll be up to our eyeballs in Texas Rangers.

The Sheriff takes a sip of his coffee.

SHERIFF WALKER

Fix me an extra egg, Ma. Got a feeling it's going to be a long day.

MARTHA

Coming right up. Heard it's going to be a hundred and fifteen today.

SHERIFF WALKER

Damn. Just what we need.

Martha cracks another egg into the skillet.

84

EXT. ARROYO GULCH - DAY

84

The film crew have moved into the town to shoot. They have taken over Main Street.

John and Tim are in mid conversation.

JOHN

The hottest day of the year so far, and we have to shoot interiors. Its going to be too hot to breathe in there.

TIM

Lucky most of the cast are undead.

JOHN

Lucky our leading lady has the day off more like. That's the only plus I can think of right now.

TIM

I was expecting her to be high maintenance but not this bad.

(MORE)

TIM (CONT'D)

What a brat. I guess you're right, on balance it's not such a bad day on set sir.

Joey walks up.

JOHN

Hi Joey, how's it going?

JOEY

Fine. Thanks for asking, Mister Williams.

JOHN

Good to hear. Lot of work for you today. Hope you like the heat.

JOEY

I love the sun Mister Williams.

JOHN

That's my boy.

Joey beams.

85 EXT. SALOON SET - DAY

85

Ennis and Cindy Lou mix with the crew as a scene is being set up.

Sammi puts some powder on Matthew, who's now dressed all in black leather and black poncho-like cape.

Matthew shows Cindy Lou the fangs in his mouth.

Cindy Lou looks at him, and bizarrely bares her teeth back at him.

Tim walks past Ennis and touches his backside, unnoticed by anyone. Ennis gives a toothy grin.

Tim collects Matthew from Cindy Lou's attention and takes him inside the set.

86 INT. SALOON - NIGHT

86

Inside the set the contrast from the near blinding light is total -- the set is low lit, smoky and atmospheric.

Matthew walks over to sit at a table in the corner, a carafe of blood in front of him. John joins him and whispers some instructions.

Joey proudly prepares his clapboard.

JOEY
(smiles ear to ear)
Scene sixty-two. Shot Apple,
Take One.

TIM
And...action!

RYKER (60), a man with a grey beard, sits at the far end of the bar. A BARMAN cleans a glass at the bar.

TWO HENCHMEN play cards at another table.

Tommy walks through the swinging doors. He has a gun in one holster and a silver cross in the other.

Tommy is now in the middle of the room. He looks around.

Matthew moves his drink to one side.

Tommy walks past the Barman and leans with his back against the bar.

Rory lies outside the swinging door, looking in.

Tommy looks over at Ryker.

TOMMY
I came to get your offer, Ryker.

RYKER
I'm not dealing with you.
Where's the sod buster?

Unnoticed by anyone, Rory crawls into the bar and lies under a table.

TOMMY
You're dealing with me, Ryker.

MATTHEW
Looks like this guy's got a
problem with you Mr. Ryker.

Matthew drinks a cup of the dark liquid -- blood. He slowly puts it down and shows his bloody fangs with a hiss.

TOMMY
So you're Jack Romero. Heard
about you.

MATTHEW
What have you heard?

Shane steps forward and adopts the gunfight stance.

TOMMY

I've heard that you're a low down
vampire liar.

Matthew hisses through his fangs.

Tommy reaches for the silver cross as Matthew launches himself at Tommy's throat. Tommy pulls the cross in time and Matthew falls to the floor screaming, trying to hide from the cross.

Tommy pulls a stake from his jacket and pushes it through Matthew's heart. Matthew shudders and dies. There is a momentary lull... ended with a gunshot.

Ryker has pulled his gun and shoots at Tommy. The shot misses and Tommy draws his gun and shoots Ryker. The two henchmen put their hands up.

Tommy gets to his feet and backs up towards the bar: the Barman shows his fangs.

RORY

(from under table)

Look out!

Tommy turns but the Barman has sunk his teeth into Tommy's neck. Tommy pulls himself clear, and points the cross at the Barman who falls backward.

Tommy pushes another stake through the Barman's heart and staggers towards the door. He looks at the blood on his hands from his wound, terror in his eyes, then at Rory, before stumbling out through the door. Rory leaps up and runs after him.

JOHN

Cut. Very good, now this time...

We are back to reality.

87 EXT. DEAD MAN'S CREEK - DAY

87

A large group of Townsfolk sit in the water. There's none of the frolicking that usually occurs when a group of people take to the water. The people appear to be wallowing in the creek out of necessity.

88 EXT. DEAD MAN'S CREEK - DAY

88

Up stream from where the Townsfolk are swimming, Preacher Miller and a small group of followers wade into the water with a large net.

89 INT. GRUBHOUSE ON SET - DAY

89

The atmosphere is relaxed as the crew, along with Tommy, Matthew and Rory enjoy lunch. Tommy eats a large plate of pasta, washing it down with Jack Daniels out of the bottle.

TOMMY

Where's that creepy kid? How come he never eats with us?

TIM

Don't know. He was around this morning.

JOHN

Any sign of Caitlin?

TIM

She said it was too hot for her tai chi, then had a tofu burger sent over to her trailer.

SAM

Plus the A.C. unit from the saloon set.

JOHN

Okay... Tommy, we have the graveyard scene tonight.

TOMMY

Sounds good.

90 EXT. OUTSIDE OF GRUBHOUSE - DAY

90

Joey sits behind a bush eating a rat.

JOHN (O.S.)

Joey?

Joey hides the rat, comes out from the bush.

JOEY

Over here, Mr. Williams.

JOHN

You going to eat with us son?

JOEY

Thanks, I'm not hungry Mr. Williams.

JOHN

Okay, but it's a long day, make sure you keep up your energy. And drink lots of water.

Joey looks puzzled at the last bit of advice.

91 EXT. DEAD MAN'S CREEK - DAY 91

Some of the Townsfolk sun themselves on nearby rocks. Others remain motionless in the water. THREE MEN swim upstream.

92 EXT. DEAD MAN'S CREEK - DAY 92

Upstream, Preacher Miller and two of his followers are up to their waists in water.

From water level the Preacher towers over us.

PREACHER MILLER
(points)
There!

From a low POV Preacher Miller and his men drop a net over us.

93 INT. CHURCH - NIGHT 93

Preacher Miller, dancing around, exhorts his congregation.

PREACHER MILLER
You gotta have faith. Behold
thou art made whole, sin no more,
lest a worse thing come upon you.
John 5:14-15.

CONGREGATION
So sayeth the Lord.

A FAT WOMAN on the first row jumps up, shouts, dances in a circle, speaking in tongues.

Preacher Miller takes the lid off the ornamental box to reveal three snakes.

94 EXT. GRAVEYARD SET - NIGHT 94

The DP supervises setting up three 10K lights.

Sammi applies make-up to Tommy. He's dressed in the cowboy hero outfit.

John does not look happy. In the b.g., there's a distant noise coming from the church -- the set is just behind the main street of Arroyo Gulch.

95 INT. CHURCH - NIGHT

95

The service is in full swing. Preacher Miller chants with his eyes closed.

PREACHER MILLER
Aka Laka. Rama som som. Aka Aka
Lok.

Members of the congregation raise their hands to the sky, moving them back and forth.

PREACHER MILLER
And they shall take up serpents
and if they drink any deadly
thing it shall not hurt them.

The congregation are repeating his statement.

CONGREGATION
And they shall take up serpents
and if they drink any deadly
thing it shall not hurt them.

Preacher Miller repeats the same scripture, but louder this time.

PREACHER MILLER
And they shall take up serpents
and if they drink any deadly
thing it shall not hurt them!

As the crowd reaches a frenzy, Preacher Miller reaches into the box, pulls out a snake and wraps it around his neck.

PREACHER MILLER
Rejoice. The serpent will not
strike. So sayeth our Lord.

The crowd raise their hands in unison.

CONGREGATION
Glory be. Glory be.

96 EXT. LONNIE DON'S HOUSE - NIGHT

96

Lonnie Don, Lonnie Don, Jr., Ennis and Joe Bob, all armed with a combination of baseball bats and shotguns, are on Lonnie Don's deck.

LONNIE DON
You boys ready?

They raise their guns and bats to say "yes."

LONNIE DON
Then let's go git 'em.

97 EXT. GRAVEYARD SET - NIGHT

97

John, looking weary, nods at Joey.

JOEY
Seventy apple. Take fourteen.

Tommy is stationary on his horse, in the graveyard -- he is obviously hurt. Blood is seen on his neck wound.

Rory is nearby, looking at him.

Tommy hasn't noticed him.

RORY
Mister.

Tommy looks around, surprised.

Rory stands in a gunfight pose.

TOMMY
What are you doing here?

RORY
I'm sorry Mister.

TOMMY
You don't have to be. It'll be safe here now.

RORY
Can I ride behind you?

TOMMY
'Fraid not Joey.

RORY
Why not?

TOMMY
I got to be going on.

RORY
Why Mister?

TOMMY
Joey, I gotta get clear out of this valley before sun up. Vampire killing. Right or wrong, it does something to you and there's no coming back.

Tommy lets his words sink in.

TOMMY
Now you ride on home to your mother.
(MORE)

TOMMY (CONT'D)

Tell her everything's alright now. There aren't any more vampires in this valley.

Rory has noticed Tommy's wound.

RORY

You're all bloody. Does it hurt?

TOMMY

I'm alright Joey.

Tears run down Rory's cheeks. He wipes them off as quickly as they come.

Tommy turns his horse around and slowly rides off.

Rory watches for a moment and runs forward.

In the b.g., the sound of chanting from the church can be faintly heard.

Rory stops trying to keep up with Tommy.

Tommy rides off -- he slumps in the saddle -- a sad silhouette against the night sky.

RORY

(yells to Tommy)

Mister?

(beat)

Come back!

(louder)

Please!

(louder still)

Come back.

As Tommy rides off, the wailing from the church reaches a loud crescendo.

Behind the camera, John looks over at the AUDIO ENGINEER who shakes his head.

JOHN

Okay. Cut. How's the sound?

Tommy pulls up his horse sharply.

TOMMY

For Christ's sake. What's with that fucking noise?

AUDIO ENGINEER

Not good, Boss. That wailing's screwing it all up. We'll have to re-record this.

Tommy takes a hip flask out of his pocket, takes a long swig.

TOMMY

Screw that. I don't do ADR!
I'll be back.

He pulls the horse around sharply, kicks his mount into action and gallops, unsteadily, off the set.

JOHN

Oh, Jesus. That's just great.
Tim, go after him. Now!

Tommy gallops off towards the distant church.

98

INT. CHURCH - NIGHT

98

Preacher Miller has whipped his congregation to a manic level as Tommy bursts through the door.

TOMMY

Will you loonies shut the fuck
up? We're trying to make a movie
here.

His entrance shocks the crowd into silence. Preacher Miller, holds the snake in a threatening manner walking towards Tommy.

PREACHER MILLER

Are you a believer, Movie Man?

Tommy pulls a magnum revolver out of his belt.

TOMMY

Fuckwit.

He shoots the snake out of the Preacher's hand. The Preacher jumps back in shock, knocking the box of snakes over.

Lonnie Don and his men burst into the Church.

Tommy shoots wildly at the remaining snakes that now slither out of the box.

LONNIE DON

(to Tommy)

No!

Tommy turns to fire at Lonnie Don.

Two repeated shots in b.g

SHERIFF WALKER
 (fired gun above his
 head)
 Enough. What the hell's going
 on?

Tommy walks out of the church passing the Sheriff.

SHERIFF WALKER
 (to Tommy)
 You are going nowhere, drop the
 gun. Now put your hands behind
 your head.
 (indicates snakes to
 Lonnie Don)
 Get them out of here. Right now,
 Lonnie Don.

99 EXT. CHURCH - NIGHT

99

John and Tim arrive at the front of the church to see Tommy
 being handcuffed by the Sheriff, while Preacher Miller
 harangues him. Lonnie Don and his red necks carry the
 snakes away past the film makers, glowering as they go.

LONNIE DON
 (carries the dead snake)
 That's three now Dave. We need to
 talk some more old buddy.

PREACHER MILLER
 Sheriff they're taking our
 snakes. That's theft.

SHERIFF WALKER
 Those are wild snakes, and you
 have no right to keep them under
 state law. No wonder your church
 is banned in practically every
 state.

PREACHER MILLER
 Not in Texas, which is why we are
 here. We have freedom here. And
 tolerance, we thought.

SHERIFF WALKER
 I think you've picked the wrong
 place to set up home Preacher.
 Just remember I'm the law around
 here, not that book of yours.

JOHN
 You look kinda busy Sheriff, but
 can I have a word? About my actor
 there?

TIM

What is it with these fucking snakes?

PREACHER MILLER

(to Tim, with venom)

You speak of the servants of Satan, you child of Sodom. You use foul language around my flock...

SHERIFF WALKER

(drags the handcuffed Tommy away)

You might want to shut the fuck up too, Preacher Man!

100

EXT. CAITLIN'S TRAILER ON RANCH STUDIOS - NIGHT

100

Tommy walks past Caitlin's trailer on his way back to his house. Flashing Police lights light the area. The trailer door opens.

CAITLIN

Tommy, what's with the police?

TOMMY

Them Bible bashers ruined the farewell scene. Don't worry, I sorted it out.

CAITLIN

They tried to stop filming? Isn't that illegal or something?

TOMMY

Where you come from doll, but apparently not in Texas! I don't think Deputy Dawg will make his charges stick. Last day tomorrow, then I'll be out of his jurisdiction.

Caitlin can't help but be intrigued. She steps down onto the ground -- under the trailer there is movement -- the albino snake.

CAITLIN

Tommy, what did you do? I would have loved to have seen it. Those weirdos give me the creeps.

TOMMY

Walked right into the church. Then...Boom! Take that you old farts. Then he ran at me with one of those snakes.

In the b.g., the albino snake moves forwards towards Caitlin.

CAITLIN

Oh my God. What is it with this place? Everyone's so fucking weird. That boy, the Sheriff's son, generations of inbreeding there I guess. I feel really unsafe here, you know.

The snake moves towards Caitlin

TOMMY

It's Texas, get a gun.

CAITLIN

I did.

TOMMY

You did?

Caitlin produces a small automatic pistol.

TOMMY

Is it loaded?

CAITLIN

Had Harvey send it out all loaded up for me. Tommy will you teach me how to use it? I feel so vulnerable.

TOMMY

You're talking to the right guy.

101 EXT. RANCH STUDIOS - NIGHT

101

John talks to the Sheriff by the Sheriff's car.

JOHN

I've had it with him, Sheriff. Put him in jail if you want. He's in one more scene and to be frank, I could use a double. I appreciate you have a job to do here.

SHERIFF WALKER

Thanks for your understanding, John. I'll bear that in mind.

The Sheriff turns to leave but pauses.

SHERIFF WALKER

I want to thank you for making my boy so welcome.

JOHN

Pleasure. He's a nice kid.

SHERIFF WALKER

Not everyone sees him that way.

JOHN

He's just shy. Probably not used to being around new folk. Reminds me of my lad. He's a couple of years younger than Joey. Don't get to see that much of him.

(sadness)

His mother sees to that.

SHERIFF WALKER

Well thanks for looking after Joey anyway. Pity I had to ground him before the movie finished.

John looks puzzled.

JOHN

Grounded? He was here all day.

SHERIFF WALKER

Damn it. When did he leave?

CAITLIN (O.S.)

(Screams)

Caitlin's scream interrupts them.

John and Sheriff Walker exchange glances and run towards the continued screaming.

102 EXT. CAITLIN'S TRAILER - NIGHT

102

The albino snake is coiled and poised to strike rattling and hissing angrily.

Caitlin's hysterical -- she points the gun at the snake while Tommy yells instructions.

CAITLIN

Shoot it Tommy!

TOMMY

Son of a bitch took my gun away!

CAITLIN

Tommy, what do I do?

TOMMY

Katie, push that little lever on the right, its the safety catch.

Caitlin continues to try to pull the trigger but it won't move. In a moment of bravery, Tommy steps forward, helping Caitlin.

SHERIFF WALKER

Stop! Don't shoot!

Too late. Caitlin's gun goes off. The snake is killed instantly.

Silence.

Sheriff Walker stares at the dead snake in disbelief. He collapses to his knees.

CAITLIN

Sheriff, it was attacking me, it was...

Caitlin looks at the snake in shock, Tommy looks at the Sheriff and sees something in the unseen face that causes Tommy to shake his head in confusion and fear. He backs away.

John's look conveys that he knows that something very bad has happened.

103 INT. GRUBHOUSE ON SET - DAY

103

The assembled crew eat dinner. The atmosphere is tense -- none of the normal banter.

John draws everyone to attention by hitting the table with his tin coffee mug.

JOHN

Okay, let's just try and get through one more day with no more problems. Just these couple of scenes and we're done. If you see a snake just stand still and shout. They won't hurt you. If we shoot another snake, we won't be able to finish this movie. I gave my word to the Sheriff there'd be no more shooting.

People begin to break away.

TIM

(forced smile)

Okay everybody be careful out there. It's just one more day.

Caitlin walks up to John.

CAITLIN

Am I wrapped?

JOHN

No. You still have one scene to do.

CAITLIN

(wearily)

I'll be in my trailer.

Caitlin stomps off.

JOHN

(under his breath)

Fuckin' A.

104 EXT. PATCH OF LAND OUTSIDE TOWN - DAY

104

Sunset. Townsfolk walk reverentially behind a coffin being carried single-handedly by a stone-faced Sheriff Walker in his arms.

Immediately behind him Cindy Lou moves forward slowly, crying as she walks. Martha has her arm around her, trying to provide some comfort.

They head towards what is revealed to be an expansive, impromptu graveyard, with grave markers rather than crosses in a shallow glen. The town's real cemetery -- no church in sight.

Lonnie Don, Lonnie Don, Jr., Joe Bob and Ennis are at a shallow grave they have obviously just dug by another three fresh graves, which are already covered with simple flowers.

105 EXT. GRAVEYARD SET - DAY

105

DUSK. The sun sets on the horizon -- the sound of a coyote calls.

Caitlin crouches by a grave at the graveyard -- the sound spooks her. She tends some flowers at the grave becoming increasingly alarmed as the sounds of the night begin to rise.

Suddenly, there's a sound behind her -- she spins around, there's a figure behind her in the encroaching gloom -- Tommy the cowboy hero.

TOMMY

You need to be careful, coming up here on your own at this time of day... its dangerous for a woman on her own.

CAITLIN

Why there haven't been any
redskins in these parts in years.

TOMMY

Redskins may be gone, something
else, worse has come to this
land. I've spent my life
fighting... this evil.

CAITLIN

The only evil in this place is
those cattle men, driving us off
land we've been farming, working
our fingers to the bone...

While Caitlin is speaking, Tommy watches something from the
corner of his eye.

TOMMY

So your husband tells me...

CAITLIN

Will you stay here and help us?
Please?

Suddenly Tommy draws -- Caitlin cowers -- but he has not
drawn his gun, rather the silver crucifix.

As Caitlin cowers, we reveal Sammi, wearing a nightgown,
fangs and little else. She cowers from Shane's crucifix,
and hisses. Tommy moves forward driving her down towards
the ground.

CAITLIN

Georgia! But you died...

Like lightening Tommy has drawn a stake and drives it as if
into Sammi's chest.

JOHN

Cut. That was fantastic. If
that's technically good, that's a
wrap!

The whole crew cheers.

Sammi and Tommy hug.

SAMMI

(seductively)
You need to be careful where
you're sticking that wood Mister!

John kisses Caitlin demurely on the cheek and crosses over
to Tommy.

JOHN
Well done old man!

TOMMY
So when does the wrap party
start?

D.P.
Right now. We're clear.

JOHN
(to the entire crew)
Got a good feeling about this
film. I want to thank each and
every one of you for all your
hard work... even you Tommy.

They all laugh -- the laughter carrying off into the empty
Texas night.

106 EXT. PATCH OF LAND OUTSIDE TOWN - NIGHT 106

Sheriff Walker, alone now, looks down at a carefully piled
group of stones covering the mound. A few simple flowers.

A marker placed in the ground with the engraved name
"Joey." He slowly falls to his knees sobbing.

Lonnie Don appears, as if from nowhere. He places an arm
around the Sheriff and kneels with him, as if in prayer.

LONNIE DON
Poor kid.

SHERIFF WALKER
He just wanted to be one of them.

LONNIE DON
But he couldn't be. None of us
can. We're a different breed.

The Sheriff stares for a moment at the marker before
looking directly at Lonnie Don.

SHERIFF WALKER
Do whatever you want.

Lonnie Don nods and leaves the Sheriff alone.

107 EXT. RANCH STUDIOS - NIGHT 107

John shakes hands with a group of the film crew who are
about to drive away.

JOHN

Its been real guys. I'll see you in the cutting rooms back in LA. We should have a rough cut in two weeks.

D.P.

I'll see you there. Sorry again to high tail it, but I have this promo on Monday, and we need to test the gear.

JOHN

Drive safe.

The trucks pull away and John walks back towards the party that's winding down on the studio.

Tommy sits in the hot tub with Sammi, a bottle of bourbon in his hand.

TOMMY

You stick with me, I'll make you a star, could get you a part in each of my movies...

Sammi's face shows that she has heard this all before. Tommy begins to drop off, Sammi makes her exit.

John makes his way to the outdoor fire pit, relaxed for the first time in a month.

Caitlin wanders around with a plate of cookies.

CAITLIN

(obviously stoned)

This is something my mother used to make.

SAM

These are space cookies! You crazy little bitch!

CAITLIN

(laughs uncontrollably)

Time you lightened up Sam. Wanna dance?

(Whispers in his ear)

Not here, back at my trailer...

Sam's face says, "who is this person?" Caitlin drags him away into the night.

Lonnie Don stands in the centre of the barn, addressing the crowd.

LONNIE DON

I tried to warn everybody. But no one would listen. Now we've lost another one. I say the time has come to end this nightmare. Are you with me?

TOWNSPEOPLE

We're with you. Yes. You betcha, Lonnie Don.

LONNIE DON

Then, follow me. We'll teach them not to mess with our kind!

Lonnie Don motions for them to follow him. He leads a mob of angry Townsfolk out of the barn. It's an ugly mob looking for revenge.

109 EXT. MARTHA'S STORE - NIGHT 109

We see Martha through a window, looking tearfully at a picture of Joey.

As the tears run down her face her eyes have turned reptilian.

110 EXT. MARTHA'S STORE - NIGHT 110

Martha runs out of the store, shimmies up an electric pole. When she gets to the top, she opens her mouth, reveals fangs. She uses her fangs to bite through the cable. It jolts her pretty good, but she manages to get back down the pole.

Sparks shoot everywhere lighting up main street.

111 EXT. RANCH STUDIOS - NIGHT 111

One by one lights go out all over the ranch.

General moans of disappointment from the crew who remain gathered around the place.

112 INT. CHURCH - NIGHT 112

Preacher Miller, a snake wrapped around his neck, addresses his chanting congregation that rock back and forth on their seats in the darkened church.

PREACHER MILLER

(eyes closed manically)

He who does not believe will be struck down.

Wails of support erupt from the audience.

PREACHER MILLER
(eyes wide open)
He who does not believe will be
cast out.

Preacher Miller opens the box with a flourish.

PREACHER MILLER
The Lord has sent us more
serpents. We will use these
creatures to drive out the
heathen non-believers.

The door of the church bursts open. Lonnie Don and his mob enter.

LONNIE DON
Don't think so, Preacher.

113 INT. GRUBHOUSE - NIGHT

113

The only light comes from the flashlights held by John and Sam.

SAM
I can get the generator up in
around ten minutes. Everything
else is out -- no lights anywhere
we can see.

JOHN
Where's Tim?

SAM
Last time I saw him, he was
walking off with that redneck
kid.

JOHN
What do you mean walking off?

SAM
Like walk off, walk off. Use
your imagination boss, you know
what Tim's like.

JOHN
Shit, that's all I need. Tommy?
Matthew? Rory?

Sam shrugs his shoulders.

JOHN
Caitlin?

SAM

Passed out in her trailer, thank
God. Best place for her.

114 INT. CHURCH - NIGHT

114

Preacher Miller marches forward to confront the mob who stand in the darkness.

PREACHER MILLER

Get out of my church, you
heretic. All of you, go... now.

LONNIE DON

Why don't we test your faith once
and for all preacher man.

As he speaks Lonnie Don steps closer, revealing his face has changed into a snake man.

PREACHER MILLER

(babbles)

The Lord is my shepherd. I shall
not want. He maketh me to lie
down in green pastures.

Lonnie Don's forked tongue now taunts Miller.

PREACHER MILLER

(shakes)

Yeah though I walk through the
valley of the shadow of death.

Lonnie Don's head moves back. He reveals his fangs.

PREACHER MILLER

I will fear no evil.

Lonnie Don strikes.

The Preacher's eyes go back into his head as he collapses on the floor.

Preacher Miller convulses with pain on the floor and froths at the mouth.

Lonnie Don steps back and lets out a hideous, hissing laugh.

LONNIE DON

You have no idea how long I've
wanted to do that!

A snake faced Lonnie Don, Jr. stands in front of a gang of rednecks at the door.

LONNIE DON, JR.
Let's get 'em boys!

As the terrified congregation frantically looks around, Lonnie Don's posse fan out in the darkness, surrounding the congregation. In the dim light we can see that their faces are the faces of snake people.

Carnage ensues.

Each congregation member is attacked, brought down and bitten by the snake people.

Others try to escape though a window -- but there are snake people outside -- from behind they are pulled back to their fates.

Two children hide under the church pews only to find snakes there waiting for them.

Men and women fight in vain as the snake people pull them down to the ground where they are bitten.

Others are bitten by actual snakes on the floor or on the pews of the church.

At the end there is an eerie silence with bodies twitching on the floor -- many display the horrific after effects of snake bites.

LONNIE DON
Well what have you got to say for yourself, Rip?

RIP, a man in his sixties stands where the congregation had been -- the snake people have spared him.

RIP
Well cousin Lonnie, I just thought that if I hung out with them, we might get the Lord back on our side.

LONNIE DON
Rip, you crazy old fool, he was always on our side. It's just the way they interpret the Book that's given us bad press all these years -- from page one.

Rip looks at the Preacher's body.

RIP
Yeah, I never did see eye to eye with the garden of Eden bit anyway. Pity, because I always saw myself as an Old Testament kind of guy...

- 115 EXT. OUTSIDE OF TOWN - NIGHT 115
- Sheriff Walker checks that his gun is loaded. He gets into his car and takes off with a vengeance into the dark night.
- 116 EXT. RANCH STUDIOS - NIGHT 116
- There is silence at the studios and no sign of life.
- In the car park Lonnie Don's Rednecks, still part snake, pull up the hoods of vehicles and bite through electric cables.
- Kathy the hairdresser walks towards her car -- sees the local guys and stops -- concerned. She sees Martha and relaxes somewhat.
- MARTHA
Hi, brought y'all a little going
away present.
- KATHY
Well, thank you, Mar....
- Kathy steps toward her as Martha tosses a rattle snake at her.
- Kathy screams and falls to the floor, rattle snake on top of her.
- Martha smiles with grim satisfaction.
- 117 EXT. GRUB HOUSE - NIGHT 117
- Sam and another male CREW MEMBER are outside. They hear Kathy's screams.
- SAM
What the hell was that?
- The crew member shrugs.
- CREW MEMBER
Be damned if I know.
- SAM
Come on.
- The two men head off in the direction of Kathy's screaming.
- 118 EXT. RANCH STUDIOS - NIGHT 118
- Kathy is having brutal spasms lying on the floor while the rattle snake crawls away. She shows the horrific effects of snakebites.

Sam and the crew member arrive and run forward.

SAM
No, don't touch her. There's
snakes everywhere!

The two men suddenly realize that they are surrounded by
half a dozen rattlesnakes.

CREW MEMBER
Look, the cars are trashed!

SAM
Okay, let's back off, and then we
run. Got it?

CREW MEMBER
Copy that.

The two men back away and then run off back towards the
grub house.

As they run they come across more and more snakes, jumping
around and over them.

One snake bites the crew member who falls to the floor. Sam
picks him up and they move off again for the grub house.

119 INT. BEDROOM OF CAST LODGE - NIGHT 119

JOE BOB climbs through the window of the cast lodge -- into
the Brat Kid's room -- which has a near empty bottle of
Jack Daniels and girly magazines strewn over the bed. Off
we can hear the sound of the boy having a pee.

Joe Bob deposits two snakes on the bed, produces a knife
and slashes two small holes in the mattress. The snakes
slither through the gaps. Joe Bob goes out the way he came
in.

120 INT. GRUBHOUSE - NIGHT 120

The remaining Crew have assembled in the grub house. The
atmosphere is one of mounting anxiety. John attempts to
take charge.

JOHN
Guys, its only a power outage for
goodness sake. We're way in the
country here. Once Sam gets the
gennie going I suggest we get
back to our bunks and call it a
night. We all have a long trip
home tomorrow.

Sam bursts through the door, carrying his colleague, and slams the door behind him. He checks it is closed firmly.

SAM
(out of breath)
There's fucking snakes
everywhere.

JOHN
Snakes?

SAM
He's been bitten.
(To Sammi)
Can you do anything for him?

Sammi rushes forward, and sees the bite mark on the crew member's leg.

SAMMI
Come with me, let's take a look
at this.

Her glance over her shoulder shows she has no idea what to do.

SAM
We heard a scream and we found
Kathy. Dead. Now there are
hundreds of snakes. They're
fucking everywhere.

Sammi gasps in shock with the news of her friend's death. A sudden rise in panic from the remaining crew.

JOHN
Where are the talent?

SAM
Don't know, in their rooms I
guess. I think we should just
stay put, until sunrise.

JOHN
I have to warn the cast, they're
my responsibility.

Sam sees the look of worry on John's face.

SAM
I'm sorry boss. I've never seen
anything like this. They're
everywhere. All the phones`are
dead.

JOHN
I'll try to get to my jeep. See
if I can get hold of the Sheriff.
(MORE)

JOHN (CONT'D)

He must be able to get an air ambulance out here.

SAM

There's more... someone has trashed the cars. And your jeep.

The level of terror amongst the crew rises yet another notch.

JOHN

What?

(Composes himself)

Check every door. Make sure no snakes can get under them. Block everything off and lock up. I'm going to look out for the talent.

(to Sam)

Is Caitlin's satellite phone working?

SAM

She broke it boss.

JOHN

(deflated)

Everyone to stay put. I'll be back.

John opens the door slowly. Happy there is nothing in the immediate vicinity he ventures outside.

121 EXT. RANCH STUDIOS - NIGHT 121

John gets to his Jeep, tries to start it. It won't turn over. He jumps back out and sees that there are a number of snakes nearby. He runs off towards the buildings.

122 INT. BEDROOM OF DWANE'S HOUSE - NIGHT 122

Dwane, resplendent in cowboy pyjamas stands in his bedroom, petrified, in the middle of the room. Something has woken him. He tries the lights -- no juice.

DWANE

Damn electric company. I told them I'd sue their asses if they let the power go down here...

There is a strange, loud shuffling noise coming from the air conditioning vent in the ceiling above his head.

Dwane turns his flashlight towards the vent. He pulls a chair towards him, climbs on it and has a closer look at the vent. It falls, just missing him. A heap of snakes fall out.

Dwane's head is covered in snakes. Screaming, he falls off the chair. Snakes hiss and attack him.

123 EXT. RANCH STUDIOS - NIGHT 123

John makes his way, very cautiously, around a corner when he hears Dwane screaming.

124 INT. BEDROOM OF CAST LODGE - NIGHT 124

The flush of a toilet. Rory enters the room sniffing and wiping his nose. He gets onto the bed and switches on a flashlight to look at his girlie magazines.

Opening one, he whistles to himself.

RORY

Hey baby, I'm Rory, you've seen me in a few movies. Would you like to come back to my trailer with me?

He sidles down into bed while looking at the magazine. He takes a swig of whiskey and jolts, dropping the bottle to the floor.

RORY

(with rising pain)

Ow! Oh shit, what's that?

He kicks the covers off the bed to reveal a snake's head coming through the mattress and latching on to his leg. Another snake breaks through just under his armpit and launches, fangs out, towards his face.

He is bitten again and tries to scramble out of bed. He's got away from the snakes when a human arm tears its way out of the mattress and grabs his leg.

A rattle snake emerges from under the covers.

Rory screams as he is dragged back towards the snake which is rattling, set to strike.

125 EXT. RANCH STUDIOS - NIGHT 125

Tim and Ennis walk into the studios.

TIM

Wow! Look at that Texas moon.

There's a distant scream. Ennis grabs Tim and kisses him passionately. The scream fades as they break from the clench. Tim takes Ennis by the hand and leads him towards the Make-Up room.

TIM
Come on. This way...

126 INT. MATTHEW'S BEDROOM - NIGHT

126

Candles light up the room. Matthew and Cindy Lou cuddle in bed. Cindy Lou is wide awake, looking all around the room. A loud SCREAM wakes Matthew up with a start.

MATTHEW
What the hell was that?

CINDY LOU
What?

MATTHEW
That scream. Sounded like Rory.

CINDY LOU
There was no scream. You must have been a bad dream. Anyway I thought you'd be dreaming about me. Am I so scary?

Matthew still looks worried. Cindy kisses his shoulder.

Cindy works her way down his body.

Matthew begins to take notice of what she's doing. His reaction is now one of sexual pleasure -- suddenly turning to agony. He looks down and his pain is now combined with terror. His body jolts into a spasm.

MATTHEW
(screams)
Oh Christ! No. No. Don't!

Matthew rips back the blanket. Cindy Lou has disappeared. In her place, a snake slowly crawls up to his body.

The snake bares its fangs -- he's toast.

127 INT. MAKE UP AND WARDROBE ROOM - NIGHT

127

Tim and Ennis are in the shower. We see Ennis soap Tim's chest from behind. We only see them from the waist up. Tim laughs.

Behind him, Ennis's face is revealed as he looks over Tim's shoulder -- he is a snakeman. He bares his fangs and bites Tim.

As Tim begins to scream in agony, Lonnie Don, Jr. appears in the room, and laughs.

LONNIE DON, JR.
Nice one Bro. Dad would be so proud.

ENNIS
You think so? I don't know... don't say nothing Lonnie Don, please!

LONNIE DON, JR.
Hey, you're my brother ain't you? We got secrets you and me.

128 INT. GRUBHOUSE ON SET - NIGHT

128

Sam carefully places blankets against the bottom of a door. Sammi sobs helplessly as the crew member convulses in agony. Everyone else looks around nervously. Another distant scream is heard.

SAMMI
(hysterically)
That was Tim. I'm sure of it.

SAM
Look, we're safe in here. They're only snakes for God's sake. As long as we keep them out we'll be fine.

SAM
(looks at his watch)
It'll be light in about two hours then we ...

Sammi lets out a deafening scream, interrupting Sam.

Snake creatures have appeared at every window.

As the door is kicked open, snakes are thrown into the room, and the snake people rush in after them.

129 EXT. OUTSIDE OF CAITLIN'S TRAILER - NIGHT

129

John approaches Caitlin's trailer. He hears a lot of screaming. He turns and runs back towards the noise.

130 INT. GRUBHOUSE - NIGHT

130

It's a scene of total carnage. Snakes attack the crew one by one.

All around, snakes or snake-people attack crew members.

Sam is cornered against the bar, trying to fend off the creatures with a stool as Sammi is grabbed and bitten by two men. Her screams grow sickly louder.

Lonnie Don appears from behind the bar. He bites Sam's neck from behind.

Sam screams in agony and fights to get away.

Sam slips to the floor, the last film person to do so.

Lonnie Don surveys his work.

LONNIE DON

Sssweet!

131 INT. CAITLIN'S TRAILER - NIGHT

131

Caitlin is in bed. The screams from the grubhouse wake her and she grasps frantically for the bedside light. She reaches the light, but nothing happens when she turns it on.

CAITLIN

Oh my head... Sam, what the hell is that fucking noise? Sam?

(realizes Sam is not there, and shouts)

Some of us are trying to sleep you cretins!

Caitlin staggers out of bed on a mission.

132 INT. BATHROOM OF CAITLIN'S TRAILER - NIGHT

132

Lit by moonlight, Martha stands by the sink opening Caitlin's contact lens case. The old woman's face is that of a snake. She spits venom through her fangs into the case.

Martha backs into the shower and pulls over the curtain as Caitlin bursts into the room.

Caitlin reaches for the case and inserts both lenses. In the mirror she can see a shape behind the shower curtain (Psycho in reverse). The curtain pulls back.

Caitlin screams -- midway through her scream, the venom kicks into Caitlin's system and she writhes in agony, clawing at her eyes.

MARTHA

Did you know that the quickest way into someone's bloodstream is through their eyes? Well, I guess you know it now.

Although in agony Caitlin is aware of what Martha is saying.

MARTHA

Don't expect you thought that simple country folk would know that? Ever heard of the Indian Spitting Cobra? No, I guess you haven't even heard of India.

Caitlin grabs wildly at her eyes trying to rip the lenses out.

MARTHA

You had such pretty eyes dearie.

Martha makes a grotesque hissing noise. It's mocking Caitlin, whose body is now in spasm and whose eyes are bleeding.

MARTHA

(comes closer to Caitlin)

Our little Joey - he only wanted your autograph.

Caitlin understands what Martha says before her final shuddering spasm.

133 EXT. ENTRANCE TO RANCH STUDIOS - NIGHT 133

The Sheriff's car pulls into the studio -- no lights, no siren, it silently comes to a halt.

134 EXT. RANCH STUDIOS - NIGHT 134

Sheriff Walker gets out and walks off purposefully towards the accommodation blocks.

135 EXT. HOT TUB OUTSIDE RANCH STUDIO'S GUEST HOUSE - NIGHT 135

Tommy stands up, terrified and drunk, in the middle of the full hot tub. He holds a flashlight in one hand, pointing it at anything he thinks he sees.

There's a sound of something approaching.

TOMMY

Who's that?

Another noise

TOMMY

Fuck.

As he looks to his left, he sees Sheriff Walker standing silhouetted by the side of the hot tub. The Sheriff shields his face from the torch beam.

TOMMY
(total relief)
Sheriff. Thank God.

Tommy lowers the torch.

TOMMY
Jesus. What the hell is going on?
There are snakes everywhere. All
I've heard is screaming since I
saw them.

The Sheriff holds out his hand to Tommy who reaches back, gratefully. Sheriff Walker helps Tommy out of the hot tub. Tommy nervously scans the area.

TOMMY
(looks into the
darkness)
Sheriff I need my gun back. Come
on, let's you and me go shoot
these fucking snakes before
anyone else gets hurt.

SHERIFF WALKER
You shouldn't have killed my boy.

TOMMY
Excuse me?

Tommy looks round to see Sheriff Walker's face has turned into a snake.

SHERIFF WALKER
An eye for an eye. Isn't that
what your good book says?

Tommy stares, terrified, into the snake's face. For a moment Sheriff Walker lets his words sink in. Then with blindingly quick speed he uses his fangs to rip out one of Tommy's eyes.

Through his one remaining eye Tommy looks with disbelief at the Sheriff.

SHERIFF WALKER
You creatures just don't respect
life.

The pain has now hit Tommy. He grasps frantically at his missing eye as he falls back into the hot tub. His contorted face disappears under the, now bloodied, water.

Sheriff Walker watches Tommy thrash in the water and drown.

136 EXT. GRUBHOUSE - NIGHT 136

John cautiously approaches the building when he hears Tommy screaming. He backs against the wall. Total silence. He turns and looks through the window.

137 INT. SALOON ON SHANE SET - NIGHT 137

The room is full of dead crew. All have varying snake bite injuries.

138 EXT. SALOON ON SHANE SET - NIGHT 138

John takes in the scene, terrified and shocked.
He throws up and stumbles away into the darkness.

139 EXT. EDGE OF RANCH STUDIOS - NIGHT 139

John scrambles through the undergrowth. He comes to a rough path, turns a corner and is now in a small clearing.
Lonnie Don, Joe Bob and a few Townsfolk stand in a group.
For a moment John appears relieved.

JOHN

Thank God you're here.

LONNIE DON

You people shouldn't have come here.

JOHN

Why not? We were invited, and we've spent our money in your town. What have we done to you?

LONNIE DON

You stood on us.

JOHN

How do you mean? We've done nothing to you.

LONNIE DON

Few of us dead because of you. Sheriff's son was the last straw.

JOHN

(genuinely shocked and
saddened)
Joey? Dead? Oh my God! How?

LONNIE DON

That drunk and that city bitch
done shot him. You were there
according to the Sheriff.

JOHN

They shot a snake, it was wrong
but it was only a snake...

Lonnie Don walks forwards -- John sees his snake face.

LONNIE DON

Would have thought you would have
some respect for our kind, with
your monster movie and such.
Seems not...

JOHN

What are you -- were-snakes?

LONNIE DON

Good a name as any I guess.

John backs, terrified, into a tree. Lonnie Don moves
closer.

Lonnie Don, Jr. sitting in the tree holds a long snake. He
lowers the snake down and it wraps itself around John's
neck. John frantically tries to release the choking grip.
Lonnie Don, Jr. raises John off the ground by the throat.
The mob are baying madly - it's a grotesque hanging.

LONNIE DON

(laughs)

Looks like we've got us a
lynching boys.

John's feet kick the air desperately. He's choking to
death.

SHERIFF WALKER

Hold it there y'all.

Sheriff Walker stands at the back of the mob.

SHERIFF WALKER

Not this one, Lonnie Don. He
meant us no harm. Not like the
others. Let him go.

Lonnie Don reflects on the request. He's on the verge of
acquiescing then appears to think of something else.

LONNIE DON

He's seen us Dave. He even knows
what we are. We can't let him go
now.

SHERIFF WALKER

Drop him Lonnie Don Jr. I'll have a friendly word with him. Don't worry.

John falls to the ground, still choking, semi-conscious, unable to follow what is going on.

From John's POV we see the silhouette of the Sheriff walking towards him.

John reaches out for help -- the Sheriff crouches down beside him.

SHERIFF WALKER

A word in your ear, boy...

John screams as he sees the Sheriff's snake face nearing him.

140 INT. MARTHA'S STORE - DAY

140

Martha laughs excitedly as she watches an old TV. She glances out of the window of her store -- then back at the screen.

MARTHA

This is amazing! Damn.

On the screen is a news cast from a network station with typical female and male CO-ANCHORS.

INSERT: A headline runs on the bottom the bottom of the screen saying 'Over fifty dead in Arroyo Gulch, Texas. Caitlin Rosselli and Tommy Devito found dead.'

MALE ANCHOR

And here's breaking news from central Texas. In the small town of Arroyo Gulch this morning, the entire membership of a holy roller church and a film crew shooting a western vampire movie under the direction of John Williams have been found dead.

FEMALE ANCHOR

Caitlin Rosselli and Tommy Devito were both identified among the dead. Rosselli was slated for stardom but had done few films in the last few years, and this film was supposed to be the comeback movie for both stars.

Turning to her co-host with false sincerity in her eyes.

FEMALE ANCHOR
Tragic news indeed for fans of
these two fine actors.

MALE NEWS ANCHOR
(to camera)
Let's go to our reporter at
Arroyo Gulch now. Kristi, you
there?

The panning shot on screen cuts to a close-up of KRISTI
(25), news reporter holding a microphone and standing next
to Sheriff Walker.

141 EXT. OUTSIDE OF MARTHA'S STORE - DAY

141

Kristi interviews Sheriff Walker outside Martha's store.
Martha can be seen momentarily peeping out of the window
behind him grinning proudly at her boy who is on TV.

KRISTI
I'm here with Sheriff Dave Walker
in Arroyo Gulch.
(turns toward Sheriff)
It's been confirmed that all
victims died as a result of snake
bites. Have you any idea what
happened?

Kristi places the mike in front of Sheriff Walker.

SHERIFF WALKER
(different voice than
normal - hokey)
Seems like the snakes being kept
in the Church in town got riled
up with all this heat we've been
having, and then they got out.
Bit all them folk in the church
over yonder. Killed the lot of
them. Same thing happened way
over at the movie studio. Many
snake nests hereabouts, its that
kind of country.
(goes into message mode)
Don't mess with snakes folks.
They bite. You could get hurt...

KRISTI
Has anything like this happened
before? Have you had problems
with snakes in the past?

SHERIFF WALKER
Can't say as we have. Snakes are
snakes, keep themselves to
themselves.
(MORE)

SHERIFF WALKER (CONT'D)

Unless you stand on them. Don't bother no one. But you got to leave them alone. See in these parts...

KRISTI

(interrupts)

Thank you Sheriff Walker. We've also got the only survivor of this...

(beat)

...I suppose you would call it a massacre. Film Director, John Williams.

She turns to her other side where John stands.

KRISTI

Can you tell us what you saw John?

JOHN

(downbeat - still in shock)

There were snakes right across the film studio. It all happened really fast. It had been really hot, I guess it had got them angry with the noise we were making and what not...

Behind him, Martha waves at the camera through her store window while the Sheriff stares quizzically into the camera -- a bizarre, hokey redneck scene -- as intended for the media.

142 EXT. ROAD OUTSIDE OF TOWN - DAY

142

The Sheriff's car pulls up near to a waiting limo. John gets out of the police car. Sheriff Walker gets out and opens the trunk, pulling out a suitcase.

John shakes the Sheriff's hand.

JOHN

Don't worry Sheriff.

Sheriff Walker nods and smiles.

SHERIFF WALKER

I don't.

John walks towards the limo.

SHERIFF WALKER

Y'all come back now. Don't be a stranger.

John's face is unreadable as he gets into the car.

Sheriff Walker watches as the limo drives away across the parched dry grassland.

143 EXT. LA SKYLINE - NIGHT - ESTABLISHING. 143

High up in a large apartment building, a light is on.

144 INT. LOS ANGELES LUXURY APARTMENT - NIGHT 144

John sits at a desk typing into a laptop.

From over his shoulder we see the computer screen which reveals he is writing a script entitled "Vampire Gunslinger II".

The phone rings. John picks it up.

145 EXT. LA POOLSIDE - NIGHT 145

Harvey sits poolside, looking at a poster of Vampire Gunslinger -- A John Williams Film held up for him by two nubile interns.

HARVEY

Hey, John. Long time no talk.

146 INT. LOS ANGELES LUXURY APARTMENT - NIGHT 146

JOHN

How are you, Harvey?

HARVEY (O.S.)

Can't complain. Vampire Gunslinger's opening big -- just like I promised you son.

147 EXT. L.A. LUXURY APARTMENT POOLSIDE - NIGHT 147

With a view of the Hollywood Hills, the pool says "I made it."

HARVEY

I know it was a rough ride, but it's not all bad news, hey kid? A couple of postumous Golden Globes will help the DVD sales....

(beat)

How's the sequel coming along?

JOHN (O.S.)
Pretty good, I can let you have
the first draft by the end of the
week for sure.

HARVEY
Looks like I'll be able to fully
fund this one for you. Phones
have been red hot. Fancy a
return to Texas next summer?

148 INT. LOS ANGELES LUXURY APARTMENT - NIGHT

148

Lit by the computer screen, Johns's eyes are reptilian.

JOHN
Can't wait Harvey, can't wait.

FADE TO BLACK.

THE END