

Lost Highway - The Screenplay

David Lynch

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AS CREDITS ROLL

EXT. TWO-LANE HIGHWAY - NIGHT

We see a clean moving POV illuminated by headlights. We're floating down an old two-lane highway through a desolate, desert landscape. This gliding, eerie POV continues as credits roll. when the credits end, the headlights seem to dim and soon we're moving through BLACKNESS.

FADE OUT:

FADE IN:

INT. THE MADISON HOUSE - BEDROOM - DAY

in the blackness, a man, FRED, is sitting on a bed smoking a cigarette. we see his back, but with each glow of the cigarette ash, we see his face reflected in a mirror on the wall across from him. In the darkness, there starts the sound of a motor which draws curtains back across a large picture window just off screen. As the curtain moves, hard-edged light begins crawling across the room, and we see everything clearly. Fred is wearing a robe and pajamas, it's early morning.

CLOSE UP ON FRED'S FACE IN THE MIRROR - Blank expression - face somewhat obscured or distorted by smoke from the cigarette.

CLOSE UP ON FRED'S ACTUAL FACE - Unshaven, haggard look, eyes seem empty, glazed over. Fred is 32 years old, with dark hair.

THE DOORBELL RINGS. Fred looks up, startled by the noise. He looks at the digital clock: 5:30 a.m.

FRED STANDS, goes to an INTERCOM on the wall next to the mirror. He pushes a button.

A VOICE comes over the intercom.

VOICE OVER

INTERCOM

Dick Laurent is dead.

Fred leaves the bedroom and goes through the house. He is on the upstairs level. He looks through a narrow slot window, but can't see the front door below. He goes further in the house to a picture window that overlooks the street below. There is NOBODY there.

CUT TO:

EXT. THE MADISON HOUSE - DAY

We can see Fred standing at the picture window, looking out.

FADE OUT:

FADE IN:

INT. THE MADISON HOUSE - LIVING ROOM - NIGHT

Fred is dressed to go out: Black sport coat and slacks, buttoned up white shirt. He picks up a music case. A woman comes into the room. This is Fred's wife, RENEE, 30 years old, dark hair, dressed smartly, a drink in her hand.

RENEE

You don't mind that I'm not coming tonight?

FRED

What are you going to do?

RENEE

I thought I'd stay home and read.

Fred looks her over, she's sexy without trying.

FRED

Read?... Read what, Renee?

Renee sits down on a couch and sips her drink.

Fred comes over to her, kisses her on the neck, which makes her laugh.

FRED

It's nice to know I can still make you laugh.

RENEE

I like to laugh, Fred.

FRED

That's why I married you.

RENEE

Wake me up when you get home.

Fred brushes her cheek with his fingers, allowing them to linger for a moment on her face.

CUT TO:

EXT. CITY STREET - NIGHT

A blue neon sign reads: LUNA LOUNGE.

CUT TO:

INT. LUNA LOUNGE - NIGHT

Fred is on the bandstand. He takes a solo on his saxophone. Fred plays hot, hard, neo-bop. The BAND wails madly behind him. The PATRONS *explode* onto the dance floor, making it a wild scene. Fred Is a lion now, roaring away on his tenor, driving everyone nuts.

CUT TO:

INT. LUNA LOUNGE - LATER

After the band quits to take a break, FEMALE FANS come onto Fred, but he moves away, refusing their attentions.

CUT TO:

INT. LUNA LOUNGE - BACKSTAGE - LATER

Fred dials a pay phone.

CUT TO:

INT. The MADISON HOUSE - NIGHT

We move through the empty living room - empty bedroom, etc. The ringing telephone goes unanswered.

CUT TO:

INT. LUNA LOUNGE - BACKSTAGE - NIGHT

CLOSE UP ON FRED'S FACE as he listens to the ringing. Sweat is still rolling off his face. His eyes are blank.

CUT TO:

EXT. THE MADISON HOUSE - NIGHT

Fred's car pulls up in the driveway in front of his house. Fred gets out, and goes into the house carrying his music case.

CUT TO:

INT. THE MADISON HOUSE - NIGHT

Fred puts down his music case, goes to the bedroom, and sees Renee sleeping soundly.

FADE OUT:

FADE IN:

EXT. THE MADISON HOUSE - DOORSTEPS - DAY

Renee in a bathrobe, opens the front door to collect the mail. She sees a plain, clean, manila envelope lying on the step. She picks it up.

CLOSE UP ON THE ENVELOPE - No stamp, no writing, blank. She takes the mail from the box, and goes back into the house.

CUT TO:

INT. THE MADISON HOUSE - LIVING ROOM - DAY

Renee opens the manila envelope. She's noticeably nervous when she sees a videotape inside. She stares at it.

Fred enters, also wearing a bathrobe. He sees Renee staring at the videotape - before she hears him enter. When she does hear him, her eyes jerk away from the tape.

FRED

What's that?

RENEE

A videotape.

FRED

Who's it from?

RENEE

I don't know... There's no return address on the envelope... In fact, there's no address on it.

FRED

Does it say anything on the tape?

RENEE

(looking it over)

No, nothing.

Fred walks over and picks up the tape.

FRED

Well, let's see what's on it.

Fred takes the tape to the VCR. He inserts it into the machine, and turns it on. Fred goes toward the couch.

FRED (CON'T)

(to Renee)

Come on.

They sit on the couch in front of the television.

The TV monitor: We begin on the TV, then the videotape fills the entire frame. The videotape shows the front of THE MADISON HOUSE, the camera panning slowly over it. The picture is accompanied by an eerie DRONING SOUND. After the camera pans back to the front door, the tape image turns to snow.

Fred and Renee stare at the snow for a few moments. Renee looks relieved.

RENEE

It must be from a real estate agent.

FRED

Maybe.

We see a WIDE SHOT encompassing Fred, Renee, and the snowy image on the TV.

FADE OUT:

FADE IN:

INT. THE MADISON HOUSE - DINING ROOM - DAY

Renee is seated at the dining room table - coffee cup and grapefruit in front of her. She is wearing glasses, reading a book. Fred enters, and sees Renee, who does not look up or acknowledge him. Fred goes into the kitchen,

which is just off the dining room. He comes back into the dining room with a cup of coffee, and sits down with it opposite Renee. He lights up a cigarette, sips his coffee, and looks at her.

FRED

Good book, huh?

RENEE (she looks up)

Huh?... oh, yeah, it is.

FRED

Same one you were reading the other night?

RENEE

What night?

FRED

When you didn't come to the club.

RENEE

Oh. Oh, yeah. No. This is a different one.

FRED

I called, you know.

RENEE

Called? When?

FRED

From the club. You didn't answer.

RENEE

I must have fallen asleep. I was asleep when you got home, wasn't I?

FRED

You were asleep when I got home, yes.

Renee goes back to her book. Fred sips his coffee and smokes.

RENEE (without looking up)

I told you you could wake me up if you wanted to.

Renee looks up at him now, takes off her glasses, and stares at him.

CLOSE UP OF FRED'S FACE - a disturbed expression.

Renee seems about to say something more, but stops, puts her glasses back on and resumes reading.

FADE OUT:

FADE IN:

INT. THE MADISON HOUSE - BEDROOM - NIGHT

Fred is in bed waiting for Renee. He hears noises from the bathroom - bottles clinking, drawers opening and closing. Renee comes out wearing a robe, which she sheds just before getting into bed. Naked under the covers,

she switches out her bedside lamp. The only light in the room comes from the outside, through the windows. Fred moves closer to Renee, puts his lips to her cheek, a hand on her breast. She does not respond. Fred pulls Renee to him, and kisses her passionately. Renee accedes to his demands, but does not participate willingly. He makes love to her voraciously, but her lack of passion disturbs him. Fred can't stop, however, and when he comes she acts consolingly, stroking him maternally while he calms down. He climbs off of her and retreats to his side of the bed.

CLOSE UP ON FRED'S EYES - which express his horror and humiliation. They lie there in the dark silence for a while.
Fred turns back toward Renee in the darkness.

FRED

I had a dream about you last night...

RENEE

Yeah?

FRED

You were in the house... calling my name... but I couldn't find you.

CUT TO:

INT. THE MADISON HOUSE - NIGHT

FRED'S DREAM

Fred is walking slowly across the living room.

Fred's POV: moving - searching.

Fred stops and listens.

RENEE (tentatively - distant and off screen)

Fred? Fred, where are you?

The camera turns slowly back toward the hallway, and as it drifts it RISES UP following along the hall and turning slowly into the bedroom. Renee is lying below in the bed.

FRED V.O

Then there you were... lying in bed... but it wasn't you... It looked like you... but it wasn't.

The camera suddenly dives violently at Renee - into a TIGHT CLOSE UP. Her face registers TOTAL FEAR.

CUT TO:

INT. THE MADISON HOUSE - BEDROOM - NIGHT

Fred is lying in bed with Renee, who is now backlit by her bedside lamp. Fred looks at her shadowed face, but it's *not* Renee's face. It's a face Fred

has never seen before. Fred quickly turns and switches on his bedside lamp, and looks quickly back at Renee, whose face is now her own.

RENEE

Fred, are you all right?

Fred reaches out a hand and tenderly touches her face. Renee covers his hand with her own, and closes her eyes.

FADE OUT:

FADE IN:

EXT. THE MADISON HOUSE - DAY

Renee finds another envelope on the doorstep. She opens it, pulls out a videotape. A large dog is BARKING incessantly somewhere in the neighborhood. Renee looks around to see if she can see the dog.

CUT TO:

INT. THE MADISON HOUSE - LIVING ROOM - DAY

Renee brings the videotape upstairs with the rest of the mail. She is a bit puzzled and unsettled. She puts the tape down on a table. She stares at it. Fred comes in.

FRED

You're up early.

RENEE

That dog woke me. I lay there for a while, then decided to get up.

FRED

Who the hell owns that dog?

Fred notices the tape and manila envelope on the table.

FRED

What's that? Another tape?

RENEE

Yes, I just found it on the step.

Fred picks it up.

FRED

Don't you want to watch it?

RENEE

I guess so.

Fred goes to the VCR and inserts the tape. He turns the television on. He is about to start the tape - he looks up for Renee. She's hanging back.

FRED

Well, do you wanna watch it?

Again, Renee seems to be nervous about what could be on the tape, but she hides this from Fred and walks toward the couch.

RENEE

Yeah.

Renee sits on the couch. Fred starts the VCR and joins her.

As before, we first see it on the TV, then the videotape fills the frame. This tape shows the front of the house, as before, then shows the INTERIOR of Fred and Renee's house - AT NIGHT.

The eerie DRONING SOUND goes throughout.

The camera glides at a very high angle near the ceilings looking down as it travels along a hallway and turns into their bedroom, where we see Fred and Renee sleeping. The tape image then goes to snow.

Fred and Renee stare at the snowy TV picture. After a few moments of silence, Renee gets up and switches off the set. She is visibly shaken, trembling. She stares fearfully at Fred who seems less disturbed.

RENEE

We've got to call the police.

FRED

All right.

CUT TO:

INT. THE MADISON HOUSE - LIVING ROOM - DAY

Renee is on the telephone. Fred is pacing, smoking, behind her.

RENEE

...yes, I've been on hold for ten minutes... I can't... All right, thanks.

Renee looks around anxiously. Fred gives her his cigarette, which she puffs on. He lights another and continues pacing.

RENEE

Hello, yes... Good... My name is Renee Madison... My husband is Fred Madison, the jazz musician... we live at 442 Hollis Street... Right... 442 Hollis... near the observatory... Someone's been in the house... at night... while we were sleeping... I know because they sent, dropped off a videotape... two videotapes... to show us... That's right... Yes... it... the second one... shows us asleep... Someone broke in and taped us while we slept!... Isn't that enough?... Okay, sure... We will... 442 Hollis... Yes, we'll be here.

Renee hangs up.

FRED

So?

RENEE

Two detectives are coming out.

CUT TO:

INT. THE MADISON HOUSE - LIVING ROOM - DAY

Two men in suits - the Detectives, ED and AL, are seated on the couch, watching the last part of the second videotape. The screen goes to snow and stays that way for several moments, until Fred shuts it off.

FRED

That's it.

ED

Let's have a look at the hallway outside the bedroom.

CUT TO:

INT. THE MADISON HOUSE - HALLWAY - DAY

All four of them go to the hallway, where Ed and Al look around, especially up toward the ceiling.

AL

Very strange.

RENEE

What is?

AL

The angle. The high angle shot on the tape.

ED

How'd the camera get so high like that?

AL

And smooth... Almost no movement - back and forth, I mean.

ED

Like you'd get if it was hand held.

AL

Right ... This just glided along.

CUT TO:

INT. THE MADISON HOUSE - BEDROOM - DAY

The Detectives enter the bedroom. Fred and Renee follow.

ED

This is the bedroom.

The Detectives look around without touching anything.

AL

Do you always sleep here?... In this room?... Both of you?

FRED

This is our bedroom.

ED

There's no other bedroom?

FRED

No... There is, I mean, I use it as a practice room... it's soundproofed.

AL

You're a musician?

FRED

Yes, I thought my wife ...

ED

What's your axe?

FRED

Tenor... Tenor saxophone. Do you...

ED

(shakes his head) Tone deaf.

AL

(to Renee) Do you own a video camera?

RENEE

No. Fred hates them.

The Detectives both look at Fred.

FRED

I like to remember things my own way.

AL

What do you mean by that?

FRED

How I remember them. Not necessarily the way they happened.

ED

Do you have an alarm system?

RENEE

Yes, actually we do... but we haven't been using it.

AL

Why not?

FRED

It kept going off for some reason. False alarms.

ED

Might be a good time to try using it again.

AL

Anybody else have a key to the house.

RENEE

No.

AL

Maid? Relative?

RENEE

No, one of us is always here to let the maid in. Nobody else has a key.

ED (to Al)

Let's check the doors and windows... See if there's been a break-in.

They all leave the bedroom.

CUT TO:

INT THE MADISON HOUSE FRONT DOOR - DAY

Ed is checking the door for marks.

CUT TO:

INT. THE MADISON HOUSE LIVING ROOM - DAY

Fred's POV: He's watching Ed and Al with Renee who are outside the house, walking around the property, checking it out.

CUT TO:

EXT. THE MADISON HOUSE - DRIVEWAY - DAY

Ed and Al are standing by an unmarked police car with Fred and Renee. The Detectives are about to depart.

AL

We'll keep a watch on the house.

ED

As best we can.

AL

If anything else happens, you'll call us. Al hands Fred a card. Ed hands Renee a card.

RENEE

We will.

FRED

Thanks, guys.

ED

It's what we do.

Ed and Al get into the car and drive off. Renee and Fred look at each other, warily, then go back into the house. THE CAMERA SLOWLY PANS OVER THE FRONT OF THE HOUSE AS IN THE VIDEOTAPE.

FADE OUT:

CUT TO:

INT. LUNA LOUNGE - NIGHT

Fred is on the bandstand, sweating, and honking his saxophone. He handles the horn roughly, braying like a beast as the CROWD gathered in front of the stage gyrates as one swept away in the madness of the moment.

CUT TO:

INT. LUNA LOUNGE - SAME

At the back, near the side door, Renee can be seen with TWO MEN, only one of whose faces we see. The trio are going out the side door led by one of the men; we see only the back of his head. Renee glances briefly at the bandstand before she exits with the two men.

CUT TO:

INT. LUNA LOUNGE - BANDSTAND - SAME

CLOSE UP OF FRED as he plays, seemingly oblivious to his surroundings. His eyes open and shut as he clamps down on the horn.

CUT TO:

INT. LUNA LOUNGE - SAME

In the back of the club, the side door slowly closes.

FADE OUT:

CUT TO:

**INT. THE MADISON HOUSE - STAIRWELL / LIVING ROOM
- DAY**

Fred is standing in the living room looking in the direction of the stairwell. We HEAR someone's steps coming up the stairs. It's Renee, who eventually comes into view. She is holding *another manila envelope*. She arrives at the top step.

She and Fred lock eyes.

Fred takes the envelope, opens it, and pulls out a third videotape. without saying anything, Fred takes the tape to the VCR. He inserts it very carefully, slowly. He hits play, turns on the television and he and Renee sit down on the couch together and begin to watch with great apprehension.

Again we begin with a WIDE SHOT and then the TV monitor fills the screen: We see the interior of the house at night. The camera glides looking down from a high angle along the hallway and into the bedroom, where Fred and Renee are sleeping.

Again, the DRONING SOUND plays throughout.

in the bedroom where Fred and Renee are seen sleeping, SUDDENLY, Fred, on the tape, slowly awakens as the camera holds on him. He rises and turns unnaturally in the bed, as if drawn up by his awareness of some strange presence in the room. He comes to a sitting position, his head straining

upwards, looking in the direction of the camera. At this point, the videotape image turns to snow.

CUT TO:

INT. THE MADISON HOUSE - LIVING ROOM - DAY

Fred and Renee are on the couch. The TV remains on, showing snow. Renee is very upset, crying.

RENEE

What the hell is going on?!

FRED (equally horrified - frightened)

I wish I knew.

Fred reaches over and tentatively takes Renee's hand in his. She trembles, allows him to touch her, but otherwise does not respond. Suddenly, she jumps with fright.

RENEE

What was that?!!!

FRED

What?

RENEE

On the tape! There was something else on the tape.

Fred gets up and rewinds it, passing an image.

RENEE (CON'T)

There! Play it!

Fred runs the tape forward.

We see snow - then a half-second long MEDIUM SHOT of Fred on his knees near the bedroom wall on Renee's side of the bed. He is looking directly at the camera - his face a ghastly grimace, contorted. His eyes are WIDE WITH HORROR.

Fred runs it back again and FREEZES the tape there on his tormented image. This image fills the screen. He and Renee stare at it.

DISSOLVE TO:

INT. THE MADISON HOUSE - LIVING ROOM - DAY

The Detectives, with Fred and Renee are seated on chairs and the couch. The three videotapes in their manila envelopes are stacked on a coffee table in the center.

AL

You don't remember being awakened? It looks like you were aware of someone.

ED

Or something.

FRED

No, I don't remember anything. it looks like I... but... I don't remember.

RENEE

Why would anyone do something like this?

AL

Has anyone made any threats to either of you recently?

ED

Or not so recently?

FRED

No, not to me.

Al, Ed and Fred all look at Renee.

RENEE

I... no. No. No threats.

ED

We'll take the tapes with us, if that's all right with you?

Ed looks at Fred, then Renee, both of whom nod their agreement.

AL

We'll see that the patrol of the house is doubled.

RENEE

I don't know if I want to stay here. I don't feel safe.

FRED

Where would you feel safe?

RENEE

I don't know. maybe a hotel.

Ed and Al are watching this exchange between Fred and Renee with keen interest.

There is a strained silence between them.

ED

Did you use the alarm system since we were here last?

FRED

The first night ... Not the last two.

AL

Why not?

FRED (shrugs)

I forgot. Anyway, I hate the idea of acting paranoid.

RENEE

Acting paranoid?!!! Someone is in our house while we're sleeping, *filming* us, and you don't want to act paranoid?!!! I thought you set the alarm!

Fred gets up, lights a cigarette, paces.

FRED

I'll make sure the alarm is set from now on.

RENEE

But that doesn't solve the problem. Who is doing this? And why?

Ed and Al rise from their chairs. Ed picks up the envelopes.

AL

We'll find out, Mrs. Madison.

Renee stands with the Detectives. Fred stands apart - his expression, pained and bewildered.

CUT TO:

INT. ANDY'S HOUSE - NIGHT

A swinging party is in progress at *Andy's* house - the man whose face we saw at the Luna Lounge with Renee. **ANDY**, 37 years old, a slick guy, is seen moving through the crowd, making small talk, kissing and being kissed. The **PEOPLE** here are wannabe players, the men mostly shady, gold-chain-wearing, slightly unsavory types; the women dressed provocatively, big hair and skin-tight dresses. Through sliding glass doors we see nude and semi-nude people cavorting in a swimming pool. Everyone has a drink in his or her hand. Renee finishes her drink and hands the empty glass to Fred who walks away with it. Andy grabs Renee, and dances with her. They laugh and talk. Renee appears to be a bit intoxicated.

Fred, who appears less than thrilled with the carryings on, makes his way to the open bar where he orders two drinks. When the drinks arrive he drains one of them completely, then sets the empty glass down on the bar. Then he swallows the other drink, too, and sets down the glass.

A **MYSTERY MAN**, tall, well-dressed and groomed, older than Fred, approaches him.

MYSTERY MAN

We've met before, haven't we?

FRED

I don't think so. Where was it that you think we've met?

MYSTERY MAN

At your house. Don't you remember?

FRED (surprised)

No, no I don't. Are you sure?

MYSTERY MAN

Of course. In fact, I'm there right now.

FRED (incredulous)

What do you mean? You're where right now?

MYSTERY MAN

At your house.

FRED

That's absurd.

The Mystery Man reaches into his coat pocket, takes out a cellular phone and holds it out to Fred.

MYSTERY MAN

Call me.

Fred snickers, like this is a bad joke. The Mystery Man puts the phone into Fred's hand.

MYSTERY MAN (CON-T)

Dial your number.

Fred hesitates, puzzled.

MYSTERY MAN (CON-T)

Go ahead.

Fred shrugs, laughs, dials his number. We HEAR a pick up as we stay on FRED'S FACE.

PHONE VOICE OF

MYSTERY MAN

I told you I was here.

Fred, still holding the phone, stares at the man standing in front of him.

FRED

How did you do that?

The Mystery Man points to the phone.

MYSTERY MAN

Ask me.

Fred, mirthful at first, as if it is a party trick of some kind, suddenly turns serious - it's obvious he's thinking now of the videotapes. He speaks into the phone.

FRED (angrily)

How did you get into my house?

PHONE VOICE OF

MYSTERY MAN

You invited me. It's not my habit to go where I'm not wanted.

Fred looks at the man in front of him, but speaks again into the phone.

FRED

Who are you?

The man laughs - identical laughs - both over the phone and in person.

PHONE VOICE OF

MYSTERY MAN

Give me my phone back.

The man in front of Fred reaches out his hand for the phone. Fred hears the line go dead, and he slowly passes the phone back to the Mystery Man who takes it, folds it, and puts it in his pocket.

MYSTERY MAN

It's been a pleasure talking to you.

The man walks away from Fred. Renee appears and comes up to Fred.

RENEE

I thought you were getting me a drink?

FRED

Just a minute.

He takes Renee by the arm and goes over to the host of the party, Andy. He grabs Andy and points across the room toward the Mystery Man, who is engaged in conversation with OTHER GUESTS.

FRED

Andy, who is that guy?

ANDY

(looking at the Mystery Man) *I don't know his name. He's a friend of Dick Laurent's, I think.*

FRED

Dick Laurent?

ANDY

Yes, I believe so.

FRED (remembering something)

But Dick Laurent is dead, isn't he?

ANDY

He is? I didn't think you knew Dick. How do you know he's dead?

Andy and Renee exchange a worried look, which Fred does not notice.

FRED

I don't. I don't know him.

ANDY (angrily)

Dick can't be dead. Who told you he was dead?

RENEE

Honey, who?... Who's dead?

Fred takes Renee by the arm away from Andy.

FRED

Let's go home.

RENEE

But...

FRED

Now! We're leaving now! I didn't want to come here in the first place.

Fred drags the reluctant Renee out of Andy's house.

CUT TO:

INT. CAR - NIGHT

Fred is driving fast and recklessly. Renee is drunk and is smiling at him.

FRED

How'd you meet that asshole, Andy, anyway?

Renee stares out the front window - thinks back.

RENEE

It was a long time ago... I met him at this place called Moke's... We... became friends... He told me about a job...

FRED

What job?

RENEE

I don't remember... Anyway, Andy's okay...

FRED

He's got some fucked up friends.

CUT TO:

EXT. THE MADISON HOUSE - DRIVEWAY - NIGHT

Fred and Renee's car pulls up in front of their house. Fred jumps out of the car.

FRED

Stay in the car!

Fred enters the house, careful to turn off the alarm first.

CUT TO:

INT. THE MADISON HOUSE - NIGHT

There are only a couple of dim lights on, the house is mostly dark. Fred moves slowly and carefully through his house - searching each room for a possible intruder.

Fred's POV - moving creepily room by room through the dark house - past the telephone - down the hall to the bedroom.

There is NO ONE there.

He goes back outside for Renee.

CUT TO:

EXT. THE MADISON HOUSE - DRIVEWAY - NIGHT

Renee is standing next to the car, shivering.

FRED

I told you to stay in the car!

RENEE

Why? what is it? Why did you make me wait out here?

FRED

I thought there might be somebody inside.

RENEE

Was there?

FRED

No... of course not.

They enter the house.

CUT TO:

INT. THE MADISON HOUSE - NIGHT

Fred switches on more lights.

RENEE

It's so odd... Waiting out there, I had the strangest feeling... Like this had happened before. I mean, your telling me to stay outside while you went in like that.

Fred looks at Renee, then continues to look around the house, disturbed, seriously disquieted. Renee, still tipsy, follows him, moving from room to room.

CUT TO:

INT. THE MADISON HOUSE - BEDROOM, ETC. - NIGHT

Fred and Renee are preparing to go to bed. Renee goes into the bathroom off the bedroom. Fred takes another look out into the hallway.

CUT TO:

INT. THE MADISON HOUSE - HALLWAY - NIGHT

Fred walks down the hallway.

CUT TO:

INT. THE MADISON HOUSE - LIVING ROOM - NIGHT

Fred looks around the dark living room. Then absentmindedly, he begins to inspect objects. He picks up an ashtray and studies it - lost in thought.

CUT TO:

INT. THE MADISON HOUSE - BATHROOM - NIGHT

Renee is washing her face, standing at the sink in her slip.

CUT TO:

INT. THE MADISON HOUSE - LIVING ROOM - NIGHT

Fred is staring at himself in a mirror.

CUT TO:

INT. THE MADISON HOUSE - BEDROOM - NIGHT

Renee comes in. Fred is not there. She goes to the door and peeks down the hallway.

RENEE (tentatively)

Fred? Fred, where are you?

CUT TO:

INT. THE MADISON HOUSE - LIVING ROOM - NIGHT

No one is in the living room now - but a SHADOW moves slowly across a wall.

CUT TO:

INT. THE MADISON HOUSE - HALLWAY - NIGHT

Renee's POV - down the hallway. There is just darkness at the end of the hall. It is EERIE. After a moment, Fred slowly walks out of the darkness toward Renee. He walks out of the shot and the camera remains on the rectangle of darkness at the end of the hall.

FADE OUT:

FADE IN:

INT. THE MADISON HOUSE - LIVING ROOM - DAY

Footsteps can be heard on the stairs. Fred's head appears at the top of the stairway. He comes up into the living room carrying a *manila envelope*, like the ones previously received. His expression is strained. He is alone. Fred pulls a videotape out of the envelope and inserts it in the VCR, turns it on. He sits on the couch and watches. We go from a WIDE SHOT to a FULL FRAME SHOT of the video.

On the tape is the same nighttime interior of the house, accompanied by the DRONING SOUND. The camera moves eerily down the hall toward the bedroom, sliding at a high angle. The camera turns slowly into the bedroom - looking down.

BLOOD is splattered over the floor, bed, walls. The camera drifts. THE DEAD BODY OF RENEE lies on the floor at the foot of the bed. She is badly mutilated. Fred is hovering over her on the tape, ON HIS KNEES, A HORRIFIED, UNBELIEVING EXPRESSION ON HIS FACE. On the tape, Fred turns away from Renee - his hands raised, dripping blood - her blood. His movements are almost mechanical, constricted, as he strains strangely upwards seemingly against his will, as if feeling some enormous pressure. He looks directly at the camera, his face a ghastly grimace, contorted, just before the taped image goes to snow.

CUT TO:

INT. THE MADISON HOUSE - LIVING ROOM - DAY

Fred, sitting in front of the TV, shudders as the tape ends. He sits trembling, attempts to speak, almost chokes, and finally releases a tortured, warbly cry.

FRED

Renee!

Fred looks up as if seeing something, he starts to stand, -staggering, partially paralyzed.

FRED (CON'T) (Shouting)

RENEE!

CUT TO:

INT. POLICE STATION - INTERROGATION ROOM - NIGHT

Fred's POV: A BIG FIST slams into Fred's face, knocking him back in a chair. Ed and Al are standing in front of Fred.

ED

Stay put, killer!

The Detectives' POV: Fred's face is a bloody mask. He is crying, whimpering.

FRED

I didn't kill her! Tell me I didn't kill her!

CUT TO:

INT. JAIL CELL - DAY

Fred, his lips and eyes swollen, sits on a cot, dressed in jail clothes. He studies his hands, which appear crippled. He flexes the fingers, slowly, painfully.

CUT TO:

EXT. THE MADISON HOUSE - DAY

We are in back of the house tracking slowly past the bedroom and living room windows. Inside the house, INVESTIGATORS and FORENSIC EXPERTS are moving around, measuring, scraping samples of carpet, searching for fingerprints on furniture.

CUT TO:

INT. CITY MORGUE - NIGHT

Renee's CORPSE on a slab is rolled into an examining room by an ATTENDANT. The entrance of the body is shown reflected in a chrome-framed mirror that juts out from a tile wall. The Attendant prepares for the impending autopsy, laying out a rack of instruments, positioning the corpse. As he is doing these things, the MEDICAL EXAMINER enters, accompanied by his GIRLFRIEND. The M.E. is dressed formally, in a tuxedo. The young woman is wearing a slinky dress with a fur wrap, pearls, spike heels. The couple are close; she has an arm through his, and she laughs, nervously. He is smoking a cigarette.

ATTENDANT

Hi, doc. Workin' late tonight, huh?

M.E.

Party at the mayor's house, George. This is his daughter, Joyce.

ATTENDANT

Howdy, Joyce.

JOYCE

Howdy, George.

The Attendant uncovers the body - individual parts are wrapped like packages from a butcher's shop, and labeled: L. ARM, HEAD, R. BREST (misspelled).

M.E. (looking at the packages)

Just like Christmas.

He begins to unwrap them.

JOYCE

I don't know if I can watch this.

The M.E. tosses his cigarette down on the floor. The camera goes down on the smoking cigarette butt on the floor drain; smoldering there among hair and flesh gristle on the drain's filter screen.

M.E. (Voice-over)

Leave any time you want, lover. I won't take it personally.

The camera stays on the drain as we HEAR the M.E. unwrapping the packaged body parts. Joyce's high heels enter the frame around the drain.

She is stepping nervously, like a spooked horse. The clatter of her heels is very loud. We hear the M.E. chuckle.

M.E. (Voice-over)

Easy, girl, easy.

JOYCE

You talking to me or... her?

M.E. (laughs)

A corpse can tell you plenty, Joyce.

CUT TO:

INT. COURTROOM - DAY

The camera is behind a female FOREMAN in the jury box. The shot begins on her shoes and travels up her body as she stands. Over her left shoulder we see Fred standing at the defense table. Over her right shoulder the JUDGE is seated.

JUDGE

Have you reached a verdict?

FOREMAN

Yes, we have, your honor.

JUDGE

Please hand it to the bailiff.

The BAILIFF goes to the Foreman, takes the paper from her, then takes it to the Judge. The Judge opens it and reads it to himself, then hands it back to the Bailiff, who returns it to the Foreman.

JUDGE

And what is your verdict?

The camera moves to Fred, registering his tension. The camera goes to the Foreman's face.

FOREMAN

We the jury find the defendant guilty of murder in the first degree.

Fred faints. He is lifted up by his ATTORNEY and GUARDS in attendance. Fred revives slightly.

JUDGE

Fred Madison, the jury having found you guilty of murder in the first degree, it is my order that on a date to be determined, you be put to death in the electric chair.

We see Fred's eyes roll open as he cranes his neck around and upwards, looking at the video camera high on the wall of the courtroom, pointing down on him.

CUT TO:
INT. LINGERIE SHOP - DAY

MARIAN and RAQUEL, two exquisite young women, are looking over the merchandise.

RAQUEL

Did you see that about the guy who chopped up his wife into a million pieces?

MARIAN

How could I miss it? The TV won't quit with that stuff.

RAQUEL

They're gonna cook him.

MARIAN

Andy's from Utah. He says there you have a choice... You can die by hanging or by firing squad.

RAQUEL

Which would you choose?

Marian holds up a black teddy to her body.

MARIAN

Andy would go for this, don't you think?... Firing squad, definitely.

RAQUEL

Do they aim for the head or for the heart?

MARIAN

The heart, I guess.

RAQUEL

I wouldn't... The brain would know what's going on. Your heart would be ripped open trying to pump blood, blood pouring into the chest cavity. Savage pain, Marian.

Raquel takes a red teddy and holds it up to her chest.

MARIAN

Oh, that's hot... So you'd rather be hung, huh?

They both giggle at the obvious joke.

RAQUEL

Absolutely... Soon as your neck snaps, you black out. It might take a while for the body to die, but you wouldn't feel it.

Marian reaches for a pair of panties with a hole in the crotch.

MARIAN

You might be right, Raquel.

Marian sticks a finger through the hole in the panties and wiggles it. The girls giggle. Raquel sees Andy walking into the store. He is sneaking up behind Marian, and motions with a finger to his lips to Raquel not to say anything. When Andy gets directly behind Marian, he puts his hands over her eyes.

ANDY

Guess who?

CUT TO:

INT. PRISON - DEATH ROW - DAY

Fred, in the custody of GUARDS, wearing handcuffs and leg irons, is being escorted to his cell. He appears zombie-like as the guards open the cell door, unlock and remove his shackles, and lock him in.

GUARD

Make yourself to home, fella.

The guards leave. Fred stands near the cell door, begins to look around at the four walls, the single cot, the wash basin, and the toilet bowl without a seat. He hears the muffled, DISTORTED NOISES - VOICES from the surrounding cells. Lost voices - the voices of death row. Fred realizes where he is now. He walks over to the cot and slowly sinks down and sits on the edge. Fred perched on the cot in his cell resembles a man adrift on a tiny raft in the middle of an ocean.

FADE OUT:

FADE IN:

INT. PRISON - DEATH ROW - DAY

A TRUSTEE is pushing a meal cart along the row. At each door, the Trustee stops and takes a tray off the cart. He shoves the meal tray through a slot in the door. We watch him distribute the trays down the long row of cells.

DISSOLVE TO:

INT. PRISON - DEATH ROW HALLWAY - NIGHT

The hallway is quiet - distant sounds reverberate.

DISSOLVE TO:

INT. PRISON - FRED'S CELL - DAY

Fred sits on the edge of his bed, a tray of prison food sits on the floor - uneaten.

DISSOLVE TO:

INT. PRISON - FRED'S CELL NIGHT

Fred lies awake on his cot he stares at the ceiling.

DISSOLVE TO:

INT. PRISON - DEATH ROW HALLWAY - NIGHT

The hallway is quiet - distant sounds reverberate.

DISSOLVE TO:

INT. PRISON - EXERCISE YARD - DAY

This is a small narrow yard, not the large exercise yard for population. This yard is for use by death row prisoners only, to exercise in one hour each day, by himself. Fred is released into the area, which is more like a dog run. The Guards watch Fred as he walks slowly up and down the exercise yard.

CUT TO:

INT. PRISON - DEATH ROW - NIGHT

There is more activity on the row tonight than usual. A COUPLE of MEN in suits walk through with an air of authority.

There is a building murmur among the prisoners.

CUT TO:

INT. PRISON - FRED'S CELL - NIGHT

Fred sits on the edge of his bed, listening as sound of the prisoners builds. He's shaking.

CUT TO:

INT. PRISON - DEATH ROW - NIGHT

TWO GUARDS are standing at the guard station.

GUARD #1 (very quietly - solemnly)

Here he comes.

Several of the men in suits, along with several GUARDS, and a CLERGYMAN, a PRISONER in the middle of the group, enter the hallway. They proceed past the guard station down the hall. As the procession files by, DEATH ROW INMATES come to their doors and talk to the prisoner.

INMATE #1

See you soon, Sammy. Don't think takin' a jolt is gonna get you outta payin' me back the twenty you owe me.

INMATE #2

Don't take it personal, pal.

INMATE #3

Un fuerte abrazo, amigo!

As the men march down the hallway, they pass Fred's cell. His window panel is empty. The camera stops on Fred's cell door, as we HEAR other prisoners talking to the inmate on his way to the ELECTRIC CHAIR.

INMATE #4

Hang in there, honey.

INMATE #5

Keep an eye out for me, Sammy G.

CUT TO:

INT. PRISON - FRED'S CELL - NIGHT

Fred sits on his bed, listening fearfully. The camera stays on Fred as we HEAR:

INMATE #6

Show 'em you got big stones, bro.

CUT TO:

INT. PRISON - DEATH CHAMBER - NIGHT

The prisoner is strapped into the electric chair. Behind a glass partition WITNESSES are seated. One of the men in suits, the WARDEN, goes to a telephone on the wall and stands with his hand on the receiver. He picks it up.

WARDEN (into phone)

Line check.

(pause)

Okay.

The Warden hangs up the telephone and stays next to it.

We see one of the condemned man's WRISTS being clamped with an electrical device. The other wrist is clamped.

A metal halo is placed around the condemned man's head. A large electrical cable leads off from the halo.

Electrically conductive ointment is smeared around the areas where the clamps have been placed.

The Clergyman moves close to the condemned man continuing to give the man his last rites. When he is finished, he nods to the Warden. The Warden approaches the condemned man.

WARDEN

Any final words, Sam?

The condemned man shakes his head "no".

The Warden and the others clear the room and the doors are locked.

The EXECUTIONER steps into place near a huge lever. He looks to the Warden.

The Witnesses sit in silent anticipation.

The hands of the clock on the wall have moved past midnight.

The Warden takes one last look through a window at the condemned man - then nods to the Executioner.

CUT TO:

INT. PRISON - FRED'S CELL - NIGHT

Fred sits frozen at the edge on his bed.

A distant but LOUD ELECTRICAL HUM begins.

Fred's head jerks upward to the light on his ceiling. It has dimmed to almost nothing.

Fred sits in the humming darkness.

SLOW DISSOLVE TO:

INT. PRISON - EXERCISE YARD - DAY

The Guards release Fred into the yard for his exercise. At first the sunlight is blinding, and Fred covers his eyes. He moves along the wall, tentative, his fingers feeling the way. Finally he slumps down on his haunches, back leaned against the wall, eyes closed, letting the sun hit his face. Very soon, however, the sun passes behind a cloud and Fred is bathed in shade. Fred stands up, but is almost immediately hit by a searing pain in his head. Fred holds his head with his hands, sinks down to his knees. The Guard, who has been observing Fred from the doorway, comes over to him.

GUARD

Something wrong?

FRED

My... My head.

GUARD

Headache, huh? Too much sun, I guess. You want to come in? Still got forty- five minutes outside if you want it.

FRED

No, no. I want to go in.

The guard assists Fred back inside the building.

CUT TO:

INT. PRISON - FRED'S CELL - DAY

Fred is on his cot, holding his head. He is obviously in pain. He gets up and staggers to the cell door. Fred pushes a CALL button next to the door to summon a guard. The GUARD comes and speaks to Fred through a double mesh opening.

GUARD

What's bothering you, Madison?

FRED

The pain is getting worse. I need more aspirin.

GUARD

I can't give you anymore. I'll talk to the doctor.

The guard leaves. Fred collapses to the floor of the cell, writhing in pain.

CUT TO:

INT. PRISON - INFIRMARY DAY

Fred is brought in wearing handcuffs and leg irons, a GUARD on either arm. He is placed on a chair in the middle of the room. The guards stand one on each side of him. A DOCTOR enters. He is in late-middle age, with serious eyebrows. Fred's head is hanging down, chin on chest. The Doctor lifts Fred's head and we see dark circles under Fred's eyes; his face is pale, teeth clenched, eyes tearing. The Doctor takes a light utensil from his pocket, and inspects each of Fred's eyes. He feels Fred's forehead. After this, he allows Fred's head to drop down again. The Doctor takes Fred's pulse. He drops Fred's wrist. He next takes Fred's blood pressure.

DOCTOR

You sleeping okay?

FRED (strained whisper)

I can't sleep.

The Doctor goes over to a cabinet, unlocks a drawer, and removes a large blue pill. He fills a paper cup with water from a dispenser, goes back to Fred and places the pill in Fred's mouth. The Doctor tilts Fred's head up and pours the water down his throat, some of it dribbling down the front of Fred's shirt. The Doctor looks into Fred's mouth to make sure he swallowed the pill.

DOCTOR

You'll sleep now. (to Guards) Take him back to his cell.

The guards lift Fred by his arms, and shuffle march him out of the infirmary.

CUT TO:

INT. PRISON - FRED'S CELL - NIGHT

Fred awakens on his cot. He turns and sits up in the darkness. A stream of light through the slot window illumines Fred's head, the forehead of which is swollen and discolored. He staggers up and shuffles over to the call button, which he leans on. A few moments later, a GUARD appears on the other side of the mesh.

GUARD

What is it?

FRED

Aspirin... fly head. I gotta have more aspirin.

GUARD

The doctor said not to give you anything. You can see him in the morning.

FRED

But my head...

The guard looks at Fred through the window, and what he sees disturbs him. The guard makes a strange face.

CUT TO:

INT. PRISON - DEATH ROW HALLWAY - NIGHT

The guard walks away from Fred's door to the guard station, where another GUARD is sitting at a table, reading a magazine.

GUARD #1

Shit, that wife killer's lookin' pretty fucked up.

GUARD #2 (not looking up from his magazine)

Which one?

They both laugh.

CUT TO:

INT. PRISON - FRED'S CELL - SAME - NIGHT

Fred is on the floor lying on back. The camera comes slowly down at him from the ceiling, like a weight pressing on his head. Fred's pain is demonstrably overwhelming him now. He moans and rolls from side to side in the dimness, making grotesque, otherworldly sounds. As the camera moves into a CLOSE UP, the last image of Fred's head shows the discolored swelling has increased. Fred looks up, sensing something.

CUT TO:

EXT. THE MADISON HOUSE - NIGHT

There is a "For Sale" sign posted in front. The camera pans slowly as in the videotape across the front of the house. The interior of the house is dark, but fleetingly we are aware of movement, shadows inside.

CUT TO:

INT. ANDY'S HOUSE - NIGHT

Marian and Raquel are in the living room, attired in the undergarments they purchased at the lingerie store. HOT MUSIC is BLARING from a stereo. Marian and Raquel are dancing, as sexy and wild as it is possible for them to be. Andy is lying on his back on the rug, dressed only in undershorts and socks, the girls stomping feet stepping furiously around his head and body. His eyes are closed at first, but when he opens them, he sees their

feet in a blur. He tries to get up, but he is too strung out, and he collapses again. Marian and Raquel take him by his hands and feet and begin pulling him around the room as they dance. Andy is blitzed, smiling moronically. The girls' breasts tumble out of their teddies. Raquel drops her end of Andy, turns up the music even louder, and dances into a frenzy. Marian drops to her knees, Andy's feet on either side of her, shaking her shoulders and whipping her hair around. Andy makes another attempt to sit up - he looks at Marian, reaches for her but falls back, dead to the world. Raquel and Marian don't quit.

CUT TO:

INT. PRISON - FRED'S CELL - NIGHT

Fred is still curled on the floor, but spasms begin to rock his body. He goes into convulsions, blood gushes from his nostrils. His head is badly swollen. Fred vomits repeatedly, and drags around in his mess. Fred turns, straining upwards as we've seen him do before. His face and head are hideously deformed.

Fred brings his shaking, tortured hand to his forehead. He pulls his hand down across his face squeezing it as it goes. As his hand passes over his face, Fred's features are removed leaving a blank, white mass with eye sockets.

We move into the eye sockets and beyond.

DISSOLVE TO:

EXT. TWO-LANE HIGHWAY - NIGHT

We see a clean moving POV illuminated by headlights. We are floating down an old two-lane highway through a desolate, desert landscape. This gliding, eerie POV continues until the headlights illuminate a figure standing at the side of the road. This figure is a man, PETE DAYTON. Pete turns, unsettled, as he looks directly at us as we move closer to him. The ghost image of a house appears behind Pete. There is a girl, SHEILA, standing on the lawn in front of the house. She is afraid and is trying to communicate with Pete. Pete doesn't seem to hear her and continues to stare directly at us. Now Pete seems to move toward us as we move toward him. His head fills the screen.

DISSOLVE TO:

INT. PRISON - FRED'S CELL - NIGHT

Fred's blank face begins to contort and take on the appearance, feature by feature, of Pete Dayton.

Fred Madison is becoming Pete Dayton.

FADE OUT:

FADE IN:

EXT. PRISON - DAWN

We watch the sun rise outside the prison, ascending over the strands of barbed-wire above the wall.

CUT TO:

INT. PRISON - DEATH ROW - MORNING

A GUARD is making his early morning rounds. He stops at each cell and looks in, making a mark with a pencil on a piece of paper on a clipboard. when he comes to Fred's cell, he is about to make a check-mark, but looks in again and appears confused. THE MAN INSIDE IS *NOT* FRED.

GUARD

Who are you? What are you doing in this cell?

The MAN in the cell sits still on the cot, staring straight ahead. The man is thin, younger than Fred.

CUT TO:

INT. PRISON - DEATH ROW HALLWAY - MORNING

The guard hurries over to the guard station. He picks up the telephone and dials. He begins to sweat.

GUARD

This is Johnny Mack at station 8. Yeah, look, somethin' crazy's happened. No, I mean, Madison ain't in his cell. No, there's somebody in there, but it ain't Madison! Right, right. Okay... Captain Henderson's comin'?... Right.

Johnny Mack hangs up. He sweats. He walks back down the row and looks in again at Fred's cell.

JOHNNY MACK

F-u-u-u-ck me!

He walks back to the station. A supervisor arrives, CAPTAIN HENDERSON.

CAPTAIN HENDERSON

Now, Mack, what's the situation?

JOHNNY MACK

I'm not entirely certain, Captain. You'll have to see for yourself.

Together they walk quickly to Fred's cell and look in.

CAPTAIN HENDERSON

That's not Fred Madison?

JOHNNY MACK

No, sir, it's not.

CAPTAIN HENDERSON

Who is it?

JOHNNY MACK

I couldn't say, sir... Captain Henderson?

CAPTAIN HENDERSON

Yeah, Mack?

JOHNNY MACK

Captain... this is some spooky shit we got here.

CUT TO:

INT. PRISON - WARDEN'S OFFICE - DAY

Captain Henderson is standing in front of a desk, behind which the Warden is seated. A nameplate on the desk reads: WARDEN MARSHALL R. CLEMENTS.

WARDEN

Repeat that, Bill.

CAPTAIN HENDERSON

Warden, it's not him. It .was not Fred Madison in that cell.

WARDEN

Of course, it's Madison!!! Who else could it be?

CAPTAIN HENDERSON

I don't know. The guards say they've never seen him before.

WARDEN

Where is he now?

CAPTAIN HENDERSON

He's in the infirmary, being examined.

WARDEN

Did you ask him who he is?

CAPTAIN HENDERSON

He... He can't talk. it appears as if he can't talk, anyway.

WARDEN

If he's not Madison, then where's Madison?

CAPTAIN HENDERSON

I've got men searching the building and the grounds now.

The Warden stands up and comes around the desk.

WARDEN

I want to take a look at this man myself.

CUT TO:

INT. PRISON - INFIRMARY - DAY

The man from Fred's cell is just finishing being fingerprinted.

The doctor with serious eyebrows - DR. ROGOFF - is inspecting the man's face. The Warden enters with Captain Henderson. GUARDS are standing by the door and at strategic spots in the room.

WARDEN

What is this, Rogoff?

DR. ROGOFF

I don't know yet.

Dr. Rogoff begins to draw blood from the man's arm. He takes several vials. The man watches the blood coming out of his arm, but doesn't seem to understand where he is or what is happening to him.

WARDEN

Who is this man?

DR. ROGOFF

He's just been fingerprinted, and I'll run these blood tests right away. We'll find out soon enough.

Dr. Rogoff opens the man's mouth and peers in with a pencil light.

WARDEN

He's not Madison?

DR. ROGOFF (slowly, deliberately)

Not even close.

Dr. Rogoff stands up, puts the light in his breast pocket.

DR. ROGOFF (CON'T)

I examined Madison last night, Marshall. He had a headache.

WARDEN

A headache?

DR. ROGOFF

I did a routine once-over, and gave him a sleeping pill. I've never seen this man before. Neither have the guards. I don't think he's in the system.

The Warden moves closer to the man - he looks closely at him.

WARDEN

Where the hell did you come from, mister?

CLOSE UP OF THE MAN - he's staring straight up.

CUT TO:

INT. PRISON - WARDEN'S OFFICE - DAY

Present are the Warden, Captain Henderson and TWO other PRISON OFFICIALS. The Warden is looking at a computer next to his desk.

WARDEN

Well, gentlemen, we know who the stranger is. His name is Peter Raymond Dayton. He's twenty-four years old. His birthday is April 21st. He was born and raised right here. He lives with his parents, William and Claire Dayton at 814 Garland Avenue. Pete Dayton was arrested five

(MORE)

WARDEN (cont'd)

years ago for auto theft, for which he was put on probation for one year. That was his first and only offense. No record since then.

Warden Clements looks up, takes a deep breath and stares at the men in front of him.

WARDEN (CON-T)

How about Madison? Have we had even a hint of his whereabouts?

CAPTAIN HENDERSON

Nothing, Marsh. Vanished. There's an APB out on him. His photo's been faxed nationwide.

PRISON OFFICIAL #1

I had a call from the governor's office about this.

WARDEN

How the hell does she know?

PRISON OFFICIAL #1

There's press outside right now.

WARDEN

How the hell... ?

CAPTAIN HENDERSON

One of the guards must have leaked it.

WARDEN

What's the word on the street?

PRISON OFFICIAL #2

Only that Madison has apparently escaped. Nothing about the other guy.

WARDEN

Good, let's keep it that way. Keep a lid on Dayton. Nothing gets out about him.

CUT TO:

INT. PRISON - DEATH ROW - DAY

Johnny Mack walks down the row and enters Fred's cell.

CUT TO:

INT. PRISON - FRED'S CELL - DAY

Johnny Mack looks around, up and down the walls, half peers under the cot, then - checking first to see no other guard is watching him - he looks inside the toilet bowl, then gets down on his knees and really looks under the cot. He gets up and sits down on the bed. He rubs a hand over his face. Johnny Mack is clearly perplexed.

CUT TO:

INT. PRISON - MEDIA ROOM - DAY

A press conference is being held. Present are REPORTERS, TV cameras, et al. The Warden and Captain Henderson represent the prison.

WARDEN

I have a statement to read... Fred Madison, an inmate being held on death row has, apparently... has escaped. An all-points bulletin has been issued to authorities not only statewide, but nationwide. We are confident that he will be apprehended very soon. No further details are available at this time. Thank you very much.

REPORTER

Warden, nobody's ever escaped from death row before. How did he get out?

The Warden and Captain Henderson leave the room without answering.

CUT TO:

INT. PRISON - LONG CORRIDOR - DAY

Pete's parents, BILL and CLAIRE DAYTON, escorted by a PRISON GUARD, are approaching the Warden's office. It is a long walk along the corridor and the camera examines them in detail as they get closer and closer to the office. The Daytons are a middle-aged, San Fernando Valley couple. Bill Dayton is wearing a sport shirt with the short-sleeves rolled up. His skin is leathery, tanned and his thinning hair is slicked back in a duck-tail. He's working-class, ex-biker. Claire Dayton was obviously a good looking "chick" who's gone to seed from too much sun, cigarettes and booze. She retains the remnants of a good figure, but it's going fast. Claire is wearing sunglasses.

CUT TO:

INT. PRISON - WARDEN'S OFFICE - DAY

The Daytons are ushered in by the guard. The Warden is standing behind his desk. Dr. Rogoff is standing to one side, and next to him is Captain Henderson. The Daytons stand just inside the room for a moment before the Warden extends his right hand.

WARDEN

I'm Warden Clements. This is Captain Henderson and Dr. Rogoff. Please, sit down.

Bill and Claire move to the chairs in front of the desk and sit down. The Warden, Dr. Rogoff and Captain Henderson all sit down.

WARDEN (CON'T)

Mr. and Mrs. Dayton, as you were told over the phone, your son, Peter, is here.

Claire Dayton removes her sunglasses. She and Bill wait - the warden is searching for words.

WARDEN (CON'T)

He... He was discovered this morning... in a cell on death row.

Bill and Claire look at each other - bewildered.

WARDEN (CON'T)

A cell that was supposed to be occupied by an inmate named Fred Madison.

BILL

The wife killer?

WARDEN

Yes.

CLAIRE

How is this possible, Warden?

The warden shakes his head.

WARDEN

...Tell me, what was Peter's condition the last time you saw him?

Bill and Claire look at each other again - briefly.

BILL

His condition? What do you mean?

WARDEN

His physical condition.

BILL (hesitates)

Same as always. Pete takes care of himself.

Bill and Claire look at each other once again.

CLAIRE

I saw him before he went to the garage day before yesterday. He's a mechanic. Look, is he okay? Can we see him?

The Warden looks at Dr. Rogoff.

DR. ROGOFF

He has a hematoma on his forehead and a condition called blepharitis... that's redness and swelling around the eyes.

BILL

Was he in a fight?

DR. ROGOFF

These conditions don't indicate a fight.

CLAIRE

But what is the cause then? ... And how did he get in that cell?

DR. ROGOFF

He can't talk. Or won't.

BILL

That doesn't sound like Pete.

DR. ROGOFF

Your son has experienced some sort of trauma, I'm afraid. We were hoping that the two of you could help explain the cause of the trauma and how he came to be here.

CAPTAIN HENDERSON

You don't know Fred Madison?

BILL

No... Only what was in the news.

CAPTAIN HENDERSON

Do you think Pete knows him?

CLAIRE

I wouldn't know how.

WARDEN

(to Claire) You say you haven't seen your son since the day before yesterday?

CLAIRE

When he went to work, right.

WARDEN

What about yesterday?

CLAIRE

He didn't come home.

BILL

Sometimes he stays at a friend's.

CAPTAIN HENDERSON

Any particular friends?

BILL

A girl's, a buddy's. I don't know. He's his own man; he comes and goes as he pleases.

CLAIRE

I want to see him.

WARDEN

Yes, and we need to talk to him... if we can.

(to Dr. Rogoff)

Mel, let's get Peter in here.

Dr. Rogoff leaves the room. While he's gone, nobody talks, increasing the tension. Dr. Rogoff returns with Pete Dayton, dressed in his own clothes: jeans, boots, sport shirt. Pete's forehead is lumpy and his eyes are red and swollen. He can walk, but unsteadily.

Pete looks around the room - sees his parents.

Claire jumps up.

CLAIRE (tenderly)

Pete...

She and Dr. Rogoff help get Pete settled in a chair. Bill is taken aback at the sight of his son, but says nothing.

WARDEN (CON'T)

Pete, can you tell us now, anything about this?

CLAIRE

Pete, what happened to you?

Pete has a dazed look on his face. He starts to speak, then stops.

CLAIRE (CON'T)

It's okay. Take your time, honey.

Pete's gaze drifts from his mother's face around the room and back to her face.

PETE (afraid - quiet)

Where ... am I?

The Warden and Captain Henderson look to Dr. Rogoff.

DR. ROGOFF

You're in the state penitentiary. You were found in a cell on death row.

PETE

My head hurts.

Pete rubs his head like it's about to explode with pain.

WARDEN

A man named Fred Madison was occupying that cell. He's missing. we're trying to find out how it is you were in there and not him.

PETE

I... I don't know.

CAPTAIN HENDERSON

Do you know Fred Madison?

PETE (straining)

No.

There is a silence in the room, as Pete massages his throbbing temples.

CLAIRE (worried)

Warden, can we take him home?

The Warden looks at Dr. Rogoff.

DR. ROGOFF (to Warden)

From a medical standpoint, I don't see why not.

CAPTAIN HENDERSON

We need to find out what happened here.

BILL (standing up)

Have you made any charges against him?

WARDEN

No.

BILL

Then he's coming home with his mother and me.

WARDEN

All right... but you see our predicament... Legally we can't hold him, but he may be able to help us... perhaps later. For now, he's free to leave.

Bill and Claire help Pete up and carefully escort him out of the warden's office. With a nod from the Warden, the guard accompanies them out of the room. The Warden, Captain Henderson and Dr. Rogoff stand but remain in the office.

CAPTAIN HENDERSON (to warden)

You just gonna let him go?

WARDEN

We'll get a tail put on him.

CUT TO:

EXT. DAYTON HOUSE - SAN FERNANDO VALLEY - DAY

Bill, Claire and Pete pull into the driveway of a bleached out, 60's ranch-style house on a street lined with many more of the same.

Bill and Claire get out of the car first, then help Pete out and up into the house.

CUT TO:

INT. DAYTON HOUSE - DAY

Bill and Claire take Pete to his room, which has a bed, desk, two chairs and a sea of disassembled motorcycle parts belonging to a classic Indian motorbike which Pete is rebuilding. Each part is shiny and clean.

Pete sits down on his bed and looks up at his parents - shaking his head with confusion and embarrassment.

BILL

Just rest easy, Pete. You're gonna be okay.

CLAIRE

Are you hungry, honey? I'll fix you something.

PETE

No... I don't feel so good. I would like some aspirin.

CLAIRE

Coming up.

DISSOLVE TO:

INT. DAYTON HOUSE - NIGHT

Pete sleeps.

In the living room, Bill is drinking a beer and watching television.

In the kitchen, Claire is finishing the dishes. She goes into the living room and leans down and whispers something in Bill's ear. Bill nods and Claire walks quietly down the hallway and opens Pete's door.

She looks in on him sleeping.

CUT TO:

EXT. DAYTON HOUSE - DAY

An unmarked police car pulls up across the street from the Dayton house. In the front seat are the Detectives, Ed and Al. Al, who is on the passenger side, is holding two styrofoam cups filled with coffee. Ed removes from his inside jacket pocket a 5" x 7" photo of Pete Dayton, which he props up on the dashboard so that it is visible for both himself and Al. Al hands one of the cups to Ed.

ED

Thanks, Al.

Al studies Pete Dayton's face in the photo.

AL

Now we'll see what this son of a bitch is up to.

ED

Yeah.

Ed and Al sip their coffee and stare at the house.

FADE OUT:

FADE IN:

EXT. DAYTON HOUSE - BACKYARD - DAY

Pete Dayton is lying on a chaise lounge. His forehead is still swollen, but his eyes are less red. He stares up into the sky - a hot breeze blows over him.

CUT TO:

INT. DAYTON HOUSE - DAY

The camera moves slowly through the interior of the empty house cast with shadows. The refrigerator running is the only sound.

CUT TO:

EXT. DAYTON HOUSE - BACKYARD - DAY

Pete slowly moves up to a sitting position, then stands. He stretches and walks around the yard feeling the dry, unwatered lawn on his bare feet.

He walks over and leans over the neighbor's fence. His eyes fall on a plastic toy boat floating in a child's plastic swimming pool. He watches the boat as the warm breeze blows it lazily in a circle.

A small plane drones overhead.

In the distance, a WOMAN finishes hanging out some wash and goes in the back door of her house. The slamming of her screen door sounds a thousand miles away.

Pete continues to observe these seemingly peaceful surroundings - but something doesn't feel right to him.

CUT TO:

INT. DAYTON HOUSE - NIGHT

Pete is eating a sandwich - he is looking much better. Claire opens a bag of chips and sets them in front of Pete as Bill comes in the front door.

CLAIRE

I'm in the kitchen.

Bill comes in and pops a beer - looks around.

BILL

Where's Pete?

CLAIRE

Out in back.

BILL

You talk to him?

CLAIRE (urgent)

No... Here he comes.

Their gazes follow a path from the backyard into where Pete has been sitting all the time.

BILL

How're you feelin'?

Pete looks at his parents - he can't figure out what has just happened.

PETE (unsure - brow furrowed)

Better.

BILL

Arnie called this morning while you were sleepin'. They miss you pretty bad down at the garage. I told 'im you still had a "fever".

PETE

Okay. Thanks.

BILL

Nice to know they can't seem to get along without ya.

PETE

Yeah.

BILL

You really don't remember the other night, do you?

PETE

What night is that?

BILL

The night before you showed up in the slammer...

CLAIRE

Do you remember?

PETE

No... I don't. Why?

Bill and Claire just stare at him. Pete shakes his head and takes another bite of his sandwich - but inside the worrisome feeling returns.

DISSOLVE TO:

INT. DAYTON HOUSE - PETE'S BEDROOM - NIGHT

Pete is stretched out on his bed watching television. He hears the front door bell ring - footsteps, and a moment or two later the door to his bedroom opens and three of his friends, CARL, LANIE and STEVE ("V") saunter in.

"V"

Where the fuck have you been?

Pete pulls himself up to a sitting position.

PETE

Hey.

CARL

You look like shit.

LANIE

What happened?

PETE

Just haven't been feelin' well.

"V"

You're not contagious are you?

PETE

I don't think so.

"V"

Good... You up for a drive?

PETE

Where to? Hey, Lanie, I heard you were out of it for a while, too.

LANIE

They found a cyst on my god damn ovary. Had to cut it out. You wanna see the scar?

Lanie pulls up her shirt and pulls down her pants a ways revealing a fresh scar about three inches long.

CARL (winking)

Hadn't slowed her down none.

LANIE (smacking him)

Shut up, bone-head.

Then Lanie laughs good-naturedly.

"V"

Just goin' up'ta "Tops"... Maybe the "Ten Pin".

PETE

Sheila'll be at "Tops".

"V"

Sure, what's wrong with that?

PETE

Okay.

Pete hauls himself up off the bed and throws on a black leather jacket.

The four of them go through the living room where Bill and Claire are drinking and watching TV.

PETE (to Bill and Claire)

Goin' out with these clowns for a while.

BILL

Do ya good.

After Pete leaves with his friends, Bill and Claire look at each other.

CUT TO:

INT. "V'S" CAR - VAN NUYS BOULEVARD - NIGHT

"V" drives a black, beat-up '66 Grand Prix. Carl and Lanie are in the back seat, and Pete rides shotgun. The four of them., are cruising down Van Nuys Boulevard along with many other MUSCLE CARS and LOW-RIDERS filled with KIDS looking for action. "V's" car is making a hell of a noise.

PETE

I hate ridin' in this fuckin' car.

CARL

Take it easy, Pete, "V" loves this rod.

"V"

Look at that goin' my way.

"V" has seen a couple. of GIRLS in short, tight dresses walking up the boulevard.

"V" (CON'T)

Oh my, oh my.

LANIE

Keep it in your pants, "V".

Some big cars nearby rev their engines. "V" guns his car and it lurches roughly forward. The sound of the rough running engine reverberates in Pete's brain.

PETE

This rod is a fuckin, embarrassment, Carl. Whatiya burn in this thing, "V"?

"V"

Texaco... What's wrong with that?

PETE

Listen.

"V"

You gotta be kiddin'... This is the boulevard... You can't hear yourself think.

Pete shakes his head with disgust.

"V" pulls the car off the boulevard into "Tops" drive-in. Cars are lined up at the "to go" window and all along the side of the building where people are hanging out under a long metal awning. MUSIC is playing LOUD.

"V" pulls into a parking spot by the awning. The headlights illuminate a group of HIPSTERS - some dancing, some just hanging out. THREE or

FOUR GIRLS hanging out together turn toward "V's" car. They see Pete in the front seat, and one of the girls, Sheila, smiles and walks toward him.

SHEILA

Hey. Where have you been?

Pete talks to her through the open window while "V", Carl and Lanie climb out through "V's" door. "V" leans back in.

"V" (to Pete)

You want somethin'?

PETE

No, I'm okay.

"V" walks off with the others to the "take out" window. Sheila leans in closer to Pete.

SHEILA

I missed you.

PETE

Yeah?...

SHEILA

Yeah.

Sheila's girlfriends saunter over and lean on the car around her - looking in at Pete.

GIRL #1

What happened to your face?

PETE

Nothin'.

SHEILA

What are you guys doin'?

PETE

Guess we're goin' over to the "Ten Pin".

SHEILA

You want some company?

PETE

Sure.

"V", Carl and Lanie return with burgers and drinks. "V's" got a mouthful of burger.

"V" (muffled)

What's happenin'?

PETE

They're comin' with us.

"V" (muffled and spitting)

Pile in.

Sheila and her girlfriends jump in the car with "V", Carl, Lanie and Pete. "V" fires up the rough-running engine and pulls out - leaving behind a cloud of smoke.

CUT TO:

INT. TEN PIN BOWLING ALLEY - NIGHT

The bowling alley is divided into a game room area, a bar/ restaurant area and a bowling area.

Pete and the group stroll into the bar and take a large booth. MUSIC is playing LOUD.

A WAITRESS takes orders for drinks.

Bowling pins clatter loudly in the distance.

"V" takes one of Sheila's friends and dances with her.

Sheila takes Pete by the arm and pulls him up to dance. The music is fast, but they dance slow.

SHEILA

Why haven't you called me?

PETE

Sorry... I...

Sheila looks around and moves closer to Pete. She whispers urgently, worried.

SHEILA (whispering)

What's happening to you? What happened to your face?

PETE

I don't know.

SHEILA (whispering)

What do you mean? ... You've been acting strange lately ... Like the other night.

PETE

What night?

SHEILA

Last time I saw you.

PETE

I don't remember... What happened that night?

SHEILA

You sure weren't acting like the Pete Dayton I've always known.

PETE

Whatiya mean?

SHEILA

You were acting like a different person.

Pete laughs, but Sheila doesn't.

PETE

Who else could I be?

Sheila stares seriously at Pete, but then laughs too.

SHEILA

I don't know.

Sheila leans in very close to Pete and whispers in his ear.

SHEILA (CON'T)

You still care about me?

PETE

Sure. Sure I do.

Sheila pushes her mouth on Pete's and they kiss., Pete breaks away - looks at Sheila - serious.

PETE (CON'T)

What else about that night?... Did anything happen?

SHEILA

You really don't remember?

PETE

No... I told you.

SHEILA

It was weird...

PETE

Whatiya mean, Sheila?

SHEILA

I don't want to talk about it...

PETE

Sheila?!

SHEILA

No... I really don't want to talk about it.

CUT TO:

EXT. TEN PIN BOWLING ALLEY - NIGHT

Ed and Al sit in their unmarked police car watching the bowling alley entrance and "V's" car.

FADE OUT:

CUT TO:

EXT. DAYTON HOUSE - MORNING

Pete fires up his souped up Camaro and listens happily to the engine purring. He eases the big Camaro out of the driveway and blasts off down the street.

CUT TO:

EXT. ARNIE'S GARAGE - MORNING

Pete cruises into his parking place and cuts the engine. ARNIE comes rushing toward him, sporting a big smile.

ARNIE

Wonderful!!... Wonderful to see you, Pete. How are you?

PETE (climbing out of the Camaro)

Feeling good, Arnie. Ready to get to work.

ARNIE

Wonderful, Pete. Really wonderful. Alotta people Pete... alotta people are gonna be very happy.

Arnie takes Pete by the arm and they go inside the garage.

CUT TO:

INT. ARNIE'S GARAGE - MORNING

Other MECHANICS give Pete the "hi" sign and yell their greetings over the din. Arnie pulls Pete closer and shouts.

ARNIE

Mr. Smith has been waiting for you and Mrs. Trueworthy. Can you take care of Mr. Smith now?

PETE

Sure.

ARNIE

Mr. Eddy's called every day... Can I call him to come in?

PETE

Sure, Arnie. Bring 'em on, I'm ready.

Pete walks over to a Ford Station wagon and pops the hood. A happy MR. SMITH comes out of the office to join Pete at his car.

CUT TO:

EXT. ARNIE'S GARAGE - MORNING

Ed and Al pull to a stop down the street from the garage. Ed kills the engine and they stare at Arnie's.

DISSOLVE TO:

INT. ARNIE'S GARAGE - DAY

Pete is leaning down into the engine well of a Chevy Caprice working hard for Mrs. Trueworthy.

Arnie's Garage is busy.

CUT TO:

EXT. ARNIE'S GARAGE - DAY

A large black Mercedes 600 Pullman pulls into the garage.

CUT TO:

INT. ARNIE'S GARAGE - DAY

The Mercedes pulls to a stop and MR. EDDY and TWO of his ASSISTANTS climb out.

Arnie waves to Mr. Eddy from the office.

MR. EDDY

PETE!!! WHERE'S PETE?!!

Pete comes up out of the well and turns. When he sees Mr. Eddy, he heads across the garage to greet him. Mr. Eddy opens his arms wide and embraces Pete. When he pulls away, he sees Pete's face.

MR. EDDY (CON'T)

What happened? Somebody givin' you trouble?

PETE

No, it's nothin'... I'm all right.

MR. EDDY

Because if anybody's givin' you trouble, Pete, I can take care of the problem... like that. (snaps his finger - loud)

PETE

No, no... It's okay, Mr. Eddy.

MR. EDDY

I mean it, Pete... Like THAT!! (snaps his finger - loud)

PETE

Thanks, Mr. Eddy ... whatiya need? Just the regular tune-up?

MR. EDDY

I want you to ride with me. Somethin' doesn't sound right.

PETE

Okay... Lemme clear it with...

MR. EDDY

It's okay with Arnie... Come on, let's go.

CUT TO:

EXT. ARNIE'S GARAGE - DAY

Ed and Al don't notice that Pete is in the big black Mercedes, as it cruises past them.

CUT TO:

INT. MR. EDDY'S 600 PULLMAN - DAY

Mr. Eddy drives. Pete is in the passenger seat up front, and the two, stone-faced assistants ride in back.

MR. EDDY

Now listen... It only happens when I'm accelerating. I think it's the carburetors.

Mr. Eddy pulls out after a light turns green and gives the car a stab forward.

PETE

No, it's not the carburetors. Pull over, but keep it runnin'.

Mr. Eddy smiles as he pulls over.

MR. EDDY

Best god damn ears in town. (to the guys in back) You guys are lookin' at him. The man with the best god damn ears in town.

When the car stops, Pete gets out, pops the hood and disappears down by the engine.

Mr. Eddy sits, smiling at Pete as he works.

Pete pops up and gives Mr. Eddy the "thumbs up" and gets back into the car.

PETE

Give that a try.

MR. EDDY

All right!

Mr. Eddy carefully pulls out into traffic and accelerates when he gets the chance.

MR. EDDY (CON'T)

Beautiful Smooth as shit from a duck's ass. Let's take a ride.

PETE

Whatever you say, Mr. Eddy.

Mr. Eddy hangs a right turn and heads up into the hills.

DISSOLVE TO:

EXT. MULHOLLAND DRIVE - DAY

Mr. Eddy takes the big Pullman along the scenic Mulholland Drive - cruising smoothly. A silver-gray Infiniti is moving up fast behind the Mercedes.

CUT TO:

INT. MR. EDDY'S 600 PULLMAN - DAY

Mr. Eddy looks into his rearview mirror.

MR. EDDY

Oh, shit... Is that what I think it is?

Pete turns and looks back. A car is TAILGATING them, the silver-gray Infiniti. The two assistants in the backseat turn nonchalantly to take a look - then they return their look to Mr. Eddy.

Mr. Eddy starts to take a slow burn - keeps looking at the Infiniti in the rearview mirror.

The assistants look to one another take a deep breath.

Mr. Eddy slows slightly and then keeps the Pullman steady at 32 m.p.h. The Infiniti moves up ten feet behind the Pullman, and blows its horn.

Mr. Eddy rolls down his window.

The assistants are paying close attention - they buckle their seatbelts.

Pete notices a tension in the car. He watches Mr. Eddy's face.

Mr. Eddy pulls slightly to the right of the road, pastes a polite, courteous smile on his face, puts his left arm out the window and waves the Infiniti by.

The Infiniti jets forward and swerves around the Pullman. When the cars are side by side, the irate DRIVER in the Infiniti gives Mr. Eddy "the bird" and flies past.

CLOSE ON MR. EDDY'S RIGHT FOOT as it slams down on the gas pedal.

The Pullman catapults forward toward the Infiniti.

Pete is thrown back - he grabs on to the door handle and the seat for support.

The Pullman gains on the Infiniti in a flash. The Infiniti tries to go faster, but Mr. Eddy's Pullman has much more power.

MR. EDDY (clenched teeth)

This is where power and mechanical excellence pays off.

Mr. Eddy jams the Pullman into the back of the Infiniti and pushes it faster and faster along Mulholland. The Driver of the Infiniti tries to brake and blue-gray smoke streams out from beneath the Infiniti with a scream of burning rubber.

At a turn, Mr. Eddy steers his massive Mercedes and the Infiniti ahead on a gut-wrenching path off the road, up a mountain and into a little glade of trees. Dust and brush fly everywhere.

Mr. Eddy and his assistants leap from the Pullman and make for the Driver's side of the Infiniti.

Mr. Eddy throws open the Infiniti's door and pulls the trembling and screaming Driver out like a rag doll.

Mr. Eddy pulls out his .44 Ruger Blackhawk and pistol whips the Driver to the ground. He smashes the butt of his gun across the man's face, tearing a gash which starts to gush with blood.

Mr. Eddy's assistants each draw .45's and point them at the Driver.

Mr. Eddy, red-faced with anger, leans close to the man.

MR. EDDY

DON'T YOU EVER FUCKIN' TAILGATE.

Mr. Eddy hits the Driver in the side of the head with his gun.

MR. EDDY (CON'T)

WHAT DID YOU SAY?

DRIVER (scared shitless)

I... I didn't say anything...

ASSISTANT #1

Tell him you won't tailgate.

MR. EDDY

EVER!!!!

DRIVER

I won't ever tailgate.

MR. EDDY

DO YOU KNOW HOW MANY FUCKIN' CAR LENGTHS IT TAKES TO STOP A CAR AT 35 M.P.H.?

DRIVER

No.

MR. EDDY

SIX FUCKIN' CAR LENGTHS... THAT'S ABOUT A HUNDRED AND SIX FUCKIN' FEET, MISTER! YOU WERE FOLLOWING TEN FEET BEHIND ME... IF I'D HAD TO STOP SUDDENLY, YOU WOULD HAVE HIT ME. I WANT YOU TO GET A DRIVER'S MANUAL, AND I WANT YOU TO STUDY THAT MOTHERFUCKER... AND I WANT YOU TO OBEY THE GOD DAMN RULES. FIFTY FUCKIN' THOUSAND PEOPLE WERE KILLED ON THE ROAD LAST YEAR. (hitting the driver once again - hard) CAUSE OF FUCKIN' ASSHOLES LIKE YOU. TELL ME YOU'RE GONNA GET A MANUAL.

DRIVER

I'll get a manual.
(almost a whisper)
and study it.

MR. EDDY (kicking the man)

FUCKIN' "A".

Mr. Eddy and his assistants return to the Pullman - get in and slam their doors.

Mr. Eddy throws the Pullman into reverse and pulls back off the hill onto Mulholland Drive. He eases the car into "drive" and leaves the crying and beaten tailgater behind.

CUT TO:

INT. MR. EDDY'S 600 PULLMAN - DAY

Mr. Eddy rotates his neck - shaking out some adrenaline remnants. Pete is visibly shaken by what he has seen.

MR. EDDY

Sorry about that, Pete, but tailgating is one thing I can't tolerate.

PETE

I can see that.

MR. EDDY

I'll bet you know how many car lengths it takes to stop at... say 45 m.p.h.

PETE

Eight, nine car lengths. A hundred and sixty-two feet.

MR. EDDY

At sixty?

PETE

Fifteen car lengths. About two hundred and seventy feet.

MR. EDDY (to his companions in the rearview)

What'd I tell ya.

Mr. Eddy smiles and they continue along their way.

CUT TO:

EXT./INT. ARNIE'S GARAGE - DAY

The Pullman pulls off the street into Arnie's. Mr. Eddy and his assistants stay in the car. Pete opens his door.

MR. EDDY

Wait a minute ...

Mr. Eddy takes out a couple of one hundred dollar bills and puts them into Pete's hand.

PETE

Thanks, Mr. Eddy.

MR. EDDY

No... Thank you!... I'll be bringin' the "Caddy" by tomorrow.

Mr. Eddy reaches into the glove compartment and takes out a videotape. He holds it out to Pete.

MR. EDDY (CON'T)

You like pornos?

PETE

Pornos?

MR. EDDY

Yeah. Give ya a boner.

PETE

No thanks, Mr. Eddy.

Mr. Eddy tosses the tape back in the glove compartment.

MR. EDDY

Suit yourself, champ.

PETE

Okay... Well, I'll see ya then.

MR. EDDY

You will.

CUT TO:

EXT. ARNIE'S GARAGE - DAY

Ed and Al are staring at the Pullman. They see Pete get out. *They notice the man driving the Pullman.*

ED

You recognize that guy?

AL

Yeah... Laurent.

FADE OUT:

FADE IN:

EXT. DAYTON HOUSE - MORNING

Pete walks out his front door with a lunch box and jumps in the Camaro. He fires up the big engine and heads off for work. Ed and Al follow.

DISSOLVE TO:

INT. ARNIE'S GARAGE - DAY

Pete is on a skate - working under a car. The radio is on and a tune comes on that begins to drive Pete crazy - it gives him a headache. The tune is one

of Fred Madison's be- bop saxophone pieces. Pete gets out from under the car and goes to the radio. He changes the station. PHIL, another mechanic working nearby, looks at Pete.

PHIL

Why'd you change it? I liked that.

PETE

Well, I didn't.

Pete rubs his throbbing head and when he gets back under the car, he lays on the skate - unable to work.

A car horn honks and the sound reverberates inside the garage.

Pete looks up - from under the car he sees the wheels of a Cadillac roll up just outside the open garage doors. He sees a car door open and Mr. Eddy's feet appear and walk in his direction.

Pete winces and wheels himself out from under the car. He stands as Mr. Eddy walks up to him, then freezes as he sees - back behind Mr. Eddy, sitting in the passenger seat of the car - a beautiful blonde-haired GIRL, who looks *exactly like Renee*.

CLOSE UP BEAUTIFUL GIRL - she looks exactly like Renee except she is about eight years younger. The girl is staring right into Pete's eyes.

Mr. Eddy steps between Pete and the girl - blocking her from Pete. Mr. Eddy smiles at Pete - not noticing or not letting on that he notices the serious eye contact going on between Pete and the girl.

MR. EDDY

I'm leavin' the Caddy, like I told you. Think you'll get a chance to give her a once over today?

PETE (regaining his composure)

Sure... Sure, Mr. Eddy. You gonna pick it up later, or tomorrow?

MR. EDDY

If you think you can finish it, I'll be back later today.

PETE

It'll be ready.

MR. EDDY

You're my man, Pete.

Mr Eddy pinches Pete's cheek - which Pete doesn't like, but allows. Mr. Eddy gives Pete a big smile then turns, goes back to his car, escorts the beautiful girl outside where the Pullman is waiting.

Pete watches her walk and move. He watches her until Mr. Eddy drives her away. She steals one last glance back at Pete before she disappears.

When she is gone, Pete replays the scene of seeing this beautiful girl over again in his mind. The scene is accompanied by Lou Reed's version of "This Magic Moment".

FADE OUT:

FADE IN:

INT. DAYTON HOUSE - NIGHT

Pete is sitting perched unsteadily on the very edge of his bed. He HEARS a succession of highly-amplified SOUNDS at intervals with eerie stretches of silence: CRICKETS in fractured cadence a distant TELEVISION - a FLY buzzing slowly in the room a MOTH'S wings beating against light bulbs in the ceiling fixture - the washing of DISHES.

Pete's reaction to these sounds is one of petrified confusion. Underlying these sounds is a kind of unearthly, steady DRONE.

Pete gets up off the bed, unsteadily. He moves toward his bedroom door. As he moves the amplified SOUNDS shift.

He can hear laughter. The laughter seems to be LOUD, but at the same time coming from people who are trying to contain the laughter - to hide it.

Pete opens his door and peers out.

Pete's POV down the hall toward the living room - his mother and father have stopped laughing and are turned with guilty smiles in his direction. They are smoking a joint, passing it back and forth. They are not looking directly at him. They seem to be looking, but not seeing.

Pete's parents POV down the hall toward Pete's room. There is no one there - just an empty hallway.

Pete's parents continue to stare, but then turn away toward each other - they start to laugh quietly again.

Pete's Pov - the hallway and the living room - there is no one in the living room. It's empty.

CUT TO:

INT. DAYTON HOUSE - PETE'S BEDROOM - NIGHT

Pete turns from the hallway and comes back in his room - unsettled and confused.

He can hear laughter coming from the living room.

CUT TO:

EXT. DAYTON HOUSE - NIGHT

Ed is behind the wheel. Al is in the passenger seat. Ed is looking at the Dayton house. Al's head is bent, looking down. At first we hear nothing, then the sound of Al's piss streaming into an empty coffee cup. The camera

stays on the top of Al's head until he has completed the last few spurts of his micturition. Al's head comes up and he opens the passenger side door and dumps the urine into the street. He closes the door and zips up his trousers.

CUT TO:

INT. DAYTON HOUSE - PETE'S BEDROOM - NIGHT

Pete paces the room. Finally he stops himself, throws on his black leather jacket and opens his bedroom door. He looks down the hall. No one is in the living room. He walks out of the house.

CUT TO:

EXT. DAYTON HOUSE - NIGHT

Ed and Al watch Pete get in his Camaro and drive off. They follow.

CUT TO:

EXT. STREETS - NIGHT

Pete drives through the night - up Ventura Boulevard with the "Cruisers". He looks in the other cars and looks at the GIRLS on the street.

He drives past "Tops", but doesn't see anyone he knows.

He turns off the boulevard and drives through San Fernando valley neighborhood streets.

He pulls up in front of Sheila's house and honks his horn.

He lights a cigarette while he waits.

In a few minutes Sheila comes out and leans in the passenger side window.

SHEILA

What do you want?

PETE

Nothin'... You want to go for a drive?

SHEILA

I don't know.

PETE

Come on... get in.

Sheila hesitates for a moment, then gets in.

CUT TO:

EXT. STREETS - NIGHT

Pete and Sheila drive along dark streets.

PETE

Come here.

Sheila slides across and sits close to Pete. Pete puts his arm around her. She takes a drag from his cigarette and puts her head on his shoulder.

Pete pulls over into a dark shadow under a tree and stops the car.

He cuts the engine, turns to Sheila and kisses her. She breaks away.

SHEILA

Why don't you like me?

PETE

I do like you, Sheila.

Sheila puts her lips up' close to his and whispers.

SHEILA

How much?

Pete kisses her and she kisses him back. They start to feel each other and Sheila takes off her tight sweater. She's wearing no bra and Pete begins to feel her breasts while she unbuttons his shirt. They continue to kiss hard throughout.

CUT TO:

EXT. STREET - NIGHT

Ed and Al are stopped a half a block behind Pete and Sheila. They're watching the couple as they make love in the front seat of Pete's car.

CUT TO:

EXT. STREET - NIGHT

Pete and Sheila are naked in the front seat. Sheila clings to Pete as they make love. She's hopelessly in love with him.

FADE OUT:

FADE IN:

INT. ARNIE'S GARAGE - LATE AFTERNOON

Pete and the other MECHANICS are working in the garage. The clock on the wall reads: 4:45 p.m.

Some of the guys are cleaning up - washing their hands - putting tools away.

Pete is ragging off some grease from his hands when he notices a CAB pull up to the front of the garage. The beautiful blonde steps out of the cab and comes up to him.

Pete's heart races - she smiles at him.

BEAUTIFUL BLONDE (ALICE)

Hi. I'm Alice Wyatt.

PETE

Pete Dayton.

ALICE

I was here yesterday.

PETE

Yeah, I remember.

ALICE

How would you like to take me to dinner?

PETE (laughs uncomfortably)

I don't know.

ALICE

Okay, then, I'll take you to dinner.

Pete hesitates - thinks.

PETE

Look, I don't think it's a good idea.

Alice looks hard at him, then smiles.

ALICE

Where's your phone? I have to call another taxi.

PETE (pointing)

Over there.

Alice walks to the office inside the garage - picks up the phone and dials information.

ALICE (into phone)

Can you give me the number for United Cab?

She turns and looks at Pete while she's speaking, then listening.

ALICE (CON'T) (into phone)

Thanks.

Alice dials the number.

ALICE (CON'T)

(into phone)

Yes, I need a taxi at Arnie's Auto Repair, the corner of Fifth and...

Pete has walked over. He takes the telephone out of her hand.

PETE (into phone)

We won't be needing a cab, thanks anyway.

He hangs up the phone.

ALICE

Why don't we just skip dinner?

CUT TO:

EXT. ARTHUR'S HIDEAWAY MOTEL - NIGHT

Pete and Alice pull up to the cheap motel in Pete's Camaro. Pete gets out and leaves Alice in the car.

She waits and watches him go into the office.

CUT TO:

**EXT. ARTHUR'S HIDEAWAY MOTEL - ACROSS THE STREET
- NIGHT**

Ed and Al are watching Pete and Alice. They watch Pete come out of the office and take Alice into one of the motel rooms.

ED

'Fucker gets more pussy than a toilet seat.

Al shakes his head with anger mixed with a lot of envy.

CUT TO:

INT. ARTHUR'S HIDEAWAY MOTEL - A ROOM - NIGHT

Pete and Alice enter the room. There is a double bed, a little desk, two bedside tables with lamps, a floor lamp, and a bathroom. They don't notice any of this.

Just inside the room Alice takes Pete's hand and they turn to each other. Alice puts Pete's hand between her legs. She moves up close to him and closes her eyes.

They kiss tenderly at first - then hotter.

ALICE (whispers)

Take off my clothes.

DISSOLVE TO:

INT. ARTHUR'S HIDEAWAY MOTEL - THE ROOM - NIGHT

Pete and Alice are naked on the double bed in just the glow of the motel's neon lights coming in between the window curtains.

They're up on their knees - right next to each other. They look in each other's eyes as their hands move and touch.

Alice smiles with a wild, dreamy look in her eyes.

Pete puts his hand between her legs and Alice kisses him with a frenzy.

They fall back on the bed.

DISSOLVE TO:

INT. ARTHUR'S HIDEAWAY MOTEL - THE ROOM - NIGHT

Pete and Alice make violent love on the bed. Alice is hungry.

DISSOLVE TO:

INT. ARTHUR'S HIDEAWAY MOTEL - THE ROOM - NIGHT

Alice and Pete are dressed. Alice is still breathing hard.

She moves up close to Pete by the motel room door. Her hand is shaking as she touches his cheek.

ALICE (whispers)

I want more.

PETE

Me, too.

ALICE

Can I call you?

PETE

Yeah... Call me at home. I'll give you the number.

ALICE (kissing him)

Okay, baby.

CUT TO:

**EXT. ARTHUR'S HIDEAWAY MOTEL - ACROSS THE STREET
- NIGHT**

Ed and Al watch Pete and Alice leave the motel room, get in the car and drive off.

Ed starts his car and he and Al follow them.

CUT TO:

INT. PETE'S CAMARO - NIGHT

Pete and Alice are riding side by side - Alice's head is on his shoulder.

Alice looks up at Pete as he drives - she smiles.

The light from headlights behind them catch Alice's attention. Her eyes dart back to a car that could be following them.

ALICE (fear)

Is that car following us?

Pete glances in the rearview mirror - sees the headlights.

At the last moment he pulls a hard right and accelerates down the street. The car follows - they both see it.

PETE

I'll lose 'em at the light.

Alice steals a look back.

ALICE

I don't recognize the car...

At a traffic light, Pete revs up the big Camaro and expertly peels out between on-coming cross traffic. He swerves between two cars going in opposite directions - blasts up a block and hangs a hard right - disappearing from view.

Ed and Al go out into the traffic after them, but the swerving, screeching cars braking around them form a barrier and trap them. ANGRY DRIVERS lean on their horns.

Pete and Alice have lost them.

FADE OUT:

FADE IN:

EXT. DAYTON HOUSE - NIGHT

Establish.

CUT TO:

INT. DAYTON HOUSE - NIGHT

CLOSE UP ON TELEPHONE - it starts to ring.

PETE (voiceover)

I'll get it!

Pete enters the kitchen where his mother goes for the ringing phone and gets to it before she does.

PETE (into phone)

Hello.

ALICE (phone voice)

It's me...

PETE

Hi.

ALICE

I can't see you tonight.

PETE (disappointed)

Okay ...

ALICE

I have to go somewhere with Mr. Eddy.

PETE

Sure.

ALICE

I think he suspects something... We have to be careful... I miss you.

Pete is silent.

ALICE (CON'T)

Pete?

PETE

Me, too.

ALICE

I'll call you again.

Alice hangs up.

Pete throws the phone back down on the cradle. It bounces off and he has to hang it up again. He slams it down.

CLAIRE

What's the matter?

PETE

Nothin'.

CUT TO:

EXT. DAYTON HOUSE - NIGHT

Pete kick-starts his big Harley and roars angrily out of the driveway.

CUT TO:

EXT. STREETS - NIGHT

Pete rides his cycle fast through neighborhoods.

CUT TO:

EXT. VAN NUYS BOULEVARD - NIGHT

Pete rides up the boulevard with the "Cruisers". He spots "V's" car parked at "Tops".

He pulls in beside "V's" car and shuts down the engine. The usual crowd is at the drive-in, including Sheila.

Pete goes up to "V" and Carl and says hello. He lights a cigarette and leans up against a steel pole supporting the awning above. "V" and Carl both notice that Pete is in a bad mood.

Sheila is over with her girlfriends. She hasn't seen Pete arrive.

Suddenly Sheila looks over in Pete's direction. She looks like she's seeing something, yet not seeing anything. She keeps looking - staring.

Sheila's POV she sees "V", Carl and a lot of PEOPLE, but Pete is not there.

Pete looks at Sheila. He's unsettled and confused by her staring, but not seeming to see him. He watches her turn away and take one of her girlfriend's hands - leading her out to dance to the LOUD music.

Pete watches her dance. Suddenly, *he* can't see *her*. He thinks maybe she may be dancing on the other side of the building - out of view. He moves to look and his head is struck by a violent pain. He grabs his head with his hand and leans forward. "V" grabs his arm.

"V"

You okay, man?

PETE

What?

"V"

You okay?... What's wrong?

Pete looks up at "V". He doesn't seem to recognize him - "V's" head is a featureless blur. Pete shakes his head trying to drive out the pain.

He looks over again for Sheila. He sees her there dancing with her girlfriend.

"V"

Pete... You okay?

PETE

Yeah.

Pete stands back up against the post - turns to "V" - recognizing him.

PETE (CON'T)

I'm, okay... You okay?

"V"

Sure, I'm okay.

Some drunk GUYS move over to Sheila and her girlfriend. They cut in on the girls. The guy with Sheila puts his hand around her waist and pulls her against her will into a grind. She tries to push him away, but he holds on tighter - laughing with his buddy.

"V" and Carl look at Pete as he pushes off the post. Pete crosses quickly to the man dancing with Sheila. He slams his fist into the man's nose - almost snapping the man's neck in the process. The man goes down bleeding.

Pete attacks the other man who is turning toward him ready for a fight. He hits the man in the gut - the man's head goes down and Pete brings his knee up cracking the man's face. The man's torso flies up with Pete's knee - then continues on as the man falls to the floor. Pete picks him up, ready to hit him again, but the crowd pulls him off.

Pete stands and turns - pulsating with anger. Sheila is there beside him.

SHEILA

Where'd you come from?

PETE

I've been here. You were lookin', right at me.

SHEILA

I was?

PETE

Yeah.

Sheila sinks into his arms.

SHEILA

I didn't know you cared.

PETE

Come on.

Pete takes her to the Harley and they blast off.

CUT TO:

INT. ARTHUR'S HIDEAWAY MOTEL - THE ROOM - NIGHT

Pete is making desperate love to Sheila in the same room - the same bed, as with Alice.

SHEILA (whispered pain)

Pete... Pete...

Pete keeps on - harder - obsessed. When he comes, he crashes down on Sheila, who wraps her arms around him tight. She doesn't know what is going on with him. Her eyes are open wide as she listens to his frantic breathing.

She doesn't know what to say - or what questions to ask.

CUT TO:

EXT. ARTHUR'S HIDEAWAY MOTEL - NIGHT

Ed and Al are staring silently at the motel and the Harley parked out in front.

AL

What a fuckin' job.

ED

His or ours?

AL

Ours, Ed.

DISSOLVE TO:

INT. DAYTON HOUSE - NIGHT

Pete enters through the front door. His parents are sitting as if they have been waiting for him.

PETE

Hey.

BILL

Sit down a minute.

PETE

What's up?

BILL

Sit down.

Pete sits in a chair opposite Bill and Claire.

BILL (CON'T)

You don't look so good.

PETE

I gotta headache... What's goin' on?

BILL

The police called us.

PETE

Yeah? what did they want?

BILL

They wanted to know if we'd had a chance to find out what happened to you the other night. They wanted to know if you remembered anything.

PETE

But I don't remember anything. What did you tell 'em?

CLAIRE (whispers)

We saw you that night, Pete.

BILL

You came home. Your friend Sheila brought you here.

PETE

Sheila?

BILL

Yes, there was a man with you... She brought you here... She didn't know what else to do.

PETE

What is this? Why didn't you tell me? What?... I don't remember any of this.

CLAIRE

We know that.

PETE

Who was the man?

BILL

Never saw him before in my life.

PETE

Did you tell the police this?

BILL

We're not saying anything about that night to the police. We should all forget that night.

PETE

What happened to me?

Bill and Claire just stare at Pete.

PETE (CON'T)

Please tell me.

BILL

No.

FADE OUT:

FADE IN:

INT. DAYTON HOUSE - NIGHT

The clock on the wall reads: 1:30 a.m. The house is completely quiet, except for the refrigerator motor.

Pete is on the phone in the kitchen talking quietly.

PETE

Why didn't you tell me you brought me here that night?

(he listens)

To my house... my parents told me. What are you tryin' to hide?

(he listens)

Sheila... Tell me... Who was with me?... Who was the man?...

(he listens)

...When you brought me home!

(he listens)

What was he doin' there?

(he listens)

What are you cryin' about?... Sheila?

FADE OUT:

FADE IN:

INT. ARNIE'S GARAGE - DAY

Pete is working on a car. The Mercedes Pullman pulls into the shop. Mr. Eddy gets out with his two assistants. They stay by the car while Mr. Eddy walks over to Pete. Mr. Eddy smiles.

MR. EDDY

How ya doin', Pete?

PETE

Okay.

MR. EDDY

I'm sure you noticed that girl that was with me the other day... Good lookin' blonde? She stayed in the car?...

Pete just stares at Mr. Eddy. His heart begins to race.

MR. EDDY (CON'T)

Her name is Alice. You know I love that girl to death. If I ever found out somebody was makin' out with her, I'd take this ... (he opens his coat and pulls out his .44 Ruger Blackhawk and holds it up in front of Pete's face)

...and shove it so far up his ass it would come out his mouth... Then you know what?...

PETE (very quietly)

What?

MR. EDDY

I'd pull the trigger and shoot him right between the eyes.

Abruptly, Mr. Eddy becomes cool - he holsters his pistol and smiles at Pete.

MR. EDDY (CON'T)

So, Pete, you're lookin, better. What have you been up to?

CLOSE UP ON PETE'S FACE - staring at Mr. Eddy.

CUT TO:

INT. DAYTON HOUSE - NIGHT

The phone rings in the kitchen.

PETE (voiceover)

I'll get it.

Pete moves into the kitchen and picks up the phone.

PETE

Hello.

ALICE

Meet me at the Starlight Motel on Sycamore... I'll be there in twenty minutes.

PETE (hesitates)

Okay.

Alice hangs up. Pete stares at the phone for a moment, then hangs it up slowly.

CUT TO:

EXT. STARLIGHT MOTEL - NIGHT

Pete pulls his Camaro into the parking lot. When he gets out of the car, he hears a voice and looks up.

ALICE

Up here... Come on.

Pete takes a stairway past a "Coke" machine and meets Alice in front of a second floor room where the door stands open.

ALICE (CON'T)

I already got the room.

Pete follows Alice into the motel room and she shuts the door.

CUT TO:

EXT. STARLIGHT MOTEL - NIGHT

Ed and Al are parked across the street - watching.

DISSOLVE TO:

INT. STARLIGHT MOTEL - ROOM - NIGHT

Pete and Alice are sitting on the bed - dressed. A bedside table lamp is on.

ALICE

He'll kill us.

PETE

Are you positive he knows?

ALICE

I'm not positive... but... he knows.

PETE

So what do we do?

ALICE

I don't know.

PETE

We should stop seeing each other.

ALICE

No... no.

Alice moves closer to Pete and melts into him. She places his hand on her breast and looks in his eyes.

ALICE (CON'T)

I don't want to live without you.

She kisses Pete and pulls up her sweater to let him feel her bare breasts. Pete kisses her back - lost in his longing for her.

Alice breaks away.

ALICE (CON'T)

We have to get away... We have to get some money.

Pete just stares at her.

ALICE (CON'T)

I know a guy... He pays girls to party with him... He always has alotta cash...

Alice puts her hand up to Pete's cheek and lets it drift around.

ALICE (CON'T)

He'd be easy to rob... Then we'd have the money... and we could get away ... We'd be together.

Alice kisses Pete's lips over and over - looking in his eyes.

PETE

Have you partied with him?

ALICE

I used to.

Inside, Pete goes crazy with jealousy.

PETE

You like it?

ALICE

No, honey... It was part of the deal.

PETE

What deal?

ALICE

He works for Mr. Eddy.

PETE

What's he do?

ALICE

He makes films for Mr. Eddy.

PETE

Pornos.

ALICE

Yeah.

PETE

How'd you get in with these fuckin' people?

ALICE

Pete... Don't...

PETE

How'd it happen, Alice?

ALICE

It was a long time ago... I met someone at this place called Moke's... we became friends. He told me about a job...

PETE

In pornos?

ALICE

No... A job... I didn't know what. He set up an appointment for me to see a man.

CUT TO:

ALICE'S STORY

We see Alice wearing a sexy tight dress in a plain room. It feels like we are inside of a large building - maybe an office building.

Alice is waiting nervously.

A SLICKSTER in shiny shirt and pants is leaning against a closed door.

There is another door off the room which is open onto a room where a MUSCLE MAN in tiny briefs is doing bench presses.

No one is saying anything.

ALICE (voiceover)

I went to this place... They made me wait forever. There was some guy guardin' the door... I started gettin' nervous... In another room I could see some guy liftin'

(MORE)

ALICE (cont'd)

weights... Both these guys gave me the creeps... They never said anything to me... So I just smoked cigarettes and waited.

We move in on a nervous EXHALE OF SMOKE to a CLOSE UP of Alice waiting.

We see a CLOSE UP of the man guarding the door.

We see a CLOSE SHOT of the man bench pressing a lot of weight.

Suddenly, there are two knocks on the other side of the closed door. The Slickster moves off the door and opens it a crack. He talks quietly to someone Alice can't see, then he turns, opens the door and gestures for Alice to go through.

Alice puts out her cigarette - her hand is shaking.

She walks over past the Slickster and enters a much larger room. There are about FIFTEEN MEN in the room - all leaning comfortably at different points on the walls. There is only one chair in the room - Mr. Eddy is sitting in it.

No one says anything to her, but one man nods his head and from this nod, Alice feels she should walk to the center of the room. She does, and she instinctively turns to the man sitting in the chair.

They all just stare at her silently. She looks around nervously - her eyes return to Mr. Eddy's.

Suddenly, a man steps quickly up to her - draws a pistol and cocks it against her head.

Alice goes weak in the knees. Her eyes fill with fear.

The men continue to stare.

Mr. Eddy gives Alice a small gesture as if to say "well?".
Somehow she knows what they want, even though they haven't asked for it with words.

Alice starts to undress - slowly - in as sexy a way as she knows how.

The men just stare without expression.

When she is completely naked, Mr. Eddy gestures her over to him. Soon she is on her knees in front of him - making herself available for whatever he wants.

Mr. Eddy's POV - Alice looks in his eyes. She reaches her hand up to stroke his cheek...

CUT TO:

INT. STARLIGHT MOTEL - ROOM - NIGHT

Alice's hand reaches up and strokes Pete's cheek.

PETE

Why didn't you just leave?

Alice doesn't say anything. She drops her hand - looks down.

PETE (CON'T)

You liked it.

ALICE

If you want me to go away, I'll go away.

The feelings shift inside Pete. Alice looks in his eyes.

PETE

I don't want you to go away.

Alice smiles a little - leans in and they kiss.

ALICE (whispers)

I love you, Pete.

They kiss some more.

PETE (desperate whisper)

I love you, Alice.

They start to make love - undressing each other and kissing all the while.
Alice stops.

ALICE

So, should I call Andy?

PETE

Andy?

ALICE

That's his name...Andy. Our ticket out of here.

PETE

Yeah. Call him.

Alice gets serious.

ALICE

I'll set it up for tomorrow night. You'll meet me at his place at eleven o'clock... Don't drive there... Take a bus ... Make sure no one follows you... His address is easy to remember... It's 2224 Deep Dell Place... It's a white stucco job on the south side of the street... I'll be upstairs with Andy... The back door will be open... That leads into the kitchen - go through the kitchen to the living room - there's a bar there... At eleven fifteen, I'll ask Andy to fix me a drink... When he does, you can crack him in the head... Okay?

PETE

Okay...

ALICE

Lemme call him now. Make sure he's not already busy tomorrow night.

PETE

Okay.

Still entwined with each other, Alice reaches for the phone and dials a number. It starts to ring and she smiles at Pete when she hears it being answered.

ALICE

Andy?... It's me, Alice. How ya doin'?

(whispers)

Andy... I can get away tomorrow night... I could come to your house... That sounds good... Around nine... Yeah, me too, Andy... Great... See ya then.

She hangs up the phone.

ALICE (CON'T)

Set.

PETE

Why are ya goin' so early?

ALICE

'Cause that's how long it's gonna take, baby.

PETE

What if Andy tips off Mr. Eddy?

ALICE

Are you kidding?... I've got so much on Andy, it isn't funny.

PETE

What about tonight?... Whatiya gonna do about Mr. Eddy tonight?

ALICE

I'm not goin' home tonight ... I'm goin' somewhere else..
(off his look)

To a girlfriend's house.

(she smiles)

But, we still have a coupla things to take care of...

PETE

Oh, yeah?... What else?

Alice reaches down between their legs. Pete smiles.

ALICE

This... and this.

They start to go at it again - at first slowly and tenderly - then wildly.
Alice tears herself away and looks up at Pete.

ALICE (CON'T)

Are you my man?

PETE (getting hotter)

Yes.

ALICE

Are you gonna be a man about this, Pete?

Pete looks at her - starting to understand what she means.

ALICE (CON'T)

Are you?

Pete stares at her - then nods.

DISSOLVE TO:

EXT. DAYTON HOUSE - NIGHT

Pete drives up and parks his Camaro in the driveway. When he gets out of the car, he sees Sheila standing by the front step. She is looking in his direction, but doesn't seem to see him. She SUDDENLY turns and looks up the street - she YELLS.

SHEILA (total horror)

THERE'S SOMEONE WITH HIM!!

As she yells, she starts to look around wildly - then her eyes follow the path the Camaro took into the driveway - then the path Pete took to where he has been standing all this time. Her eyes find Pete and she stands by the front step.

PETE (frightened)

Sheila?

She heads toward him.

PETE

Sheila, what is it?... What are you doin' here?

SHEILA

You've been fucking somebody else haven't you?

PETE

Sheila...

SHEILA

You fuck me whenever you want... You don't call... Tell me who she is.
Sheila has come up and is grabbing Pete by the front of his shirt.

PETE

Hey... Sheila.

SHEILA

What's the BITCH'S name?!

PETE

Look Sheila... I'm sorry...

SHEILA

YOU'RE SORRY!!

PETE

Go home, Sheila.

Sheila starts beating him in the face and chest.

SHEILA

YOU'RE SORRY!! YOU PIECE OF SHIT!! YOU'RE SORRY!!

She starts crying and hitting him harder.

SHEILA (CON'T)

FUCK YOU!!

Sheila's screaming is reverberating around the neighborhood. **INSIDE PETE'S MIND** the **SOUNDS** are even **LOUDER**.

Bill comes out of the house. Claire is behind him waiting on the front porch.

Sheila beats Pete and trips him to the ground. She is sobbing as she tears at him.

PETE

Sheila... Stop...

SHEILA

FUCK YOU!! FUCK YOU!!

Bill comes up to Sheila and takes her gently by the shoulders.

Sheila jerks around and looks up at Bill.

BILL

Why don't you two come inside and talk things over quietly... Come on... Come on in, Sheila.

Sheila gets to her feet - crying. She looks down at Pete, who remains lying on the front lawn.

For Pete, every word and every sound is LOUD and DISTORTED. The DRONING SOUND returns.

SHEILA (to Pete)

You are different.

BILL

Sheila...

SHEILA (to Bill)

TELL HIM!

The phone inside the house starts to ring. Claire turns in the doorway and goes to answer it.

BILL

Sheila... Don't.

SHEILA

I don't care anyway... I'm sorry, Mr. Dayton... I won't bother you or any member of your family again.

Sheila runs off crying. Pete and Bill watch her go.

Claire comes to the door.

CLAIRE

Pete... There's a man on the phone. He's called a couple of times tonight.

Pete pulls himself up.

PETE

Who is it?

CLAIRE

He won't give his name.

Pete walks slowly inside - stares at the phone and picks it up.

PETE

Hello.

MR. EDDY (phone voice)

Hey, Pete... How ya doin'?

PETE

Who is this?

MR. EDDY

You know who it is.

Bill and Claire have stopped in the living room - watching Pete. Pete is going crazy with Mr. Eddy on one end, and his parents staring at him on the other. He waves his parents away, but they leave slowly and reluctantly.

PETE

Mr. Eddy?

MR. EDDY

Yeah... How ya doin', Pete?

PETE

Okay.

MR. EDDY

You're doin, okay? That's good, Pete.

PETE

Look... It's late, Mr. Eddy... I ...

MR. EDDY

I'm really glad you're doin' okay, Pete.

Pete doesn't know what to say.

MR. EDDY

You sure you're doin' okay? Everything all right?

PETE

Yeah.

MR. EDDY

That's good, Pete. Hey... I want you to talk to a friend of mine.

Pete can hear the phone being handed over to someone. There is a long silence. Pete can hear breathing.

VOICE

We've met before, haven't we?

Pete freezes. His mind is scrambling.

PETE

I don't think so. Where was it that you think we've met?

VOICE

At your house. Don't you remember?

PETE

No. No, I don't.

VOICE

We just killed a couple of people...

PETE

What?

Pete can hear Mr. Eddy laugh in the background.

VOICE

You heard me... We thought we'd come over and tell you about it.
Pete is getting pale with fear.

PETE

What's goin' on?

VOICE

Great question!! In the east ... the far east... when a person is sentenced to death... they're sent to a place where they can't escape... never knowing when an executioner will step up behind them and fire a bullet into the back of their head... it could be days... weeks... or even years after the death sentence has been pronounced... This uncertainty adds an exquisite element of torture to the situation, don't you think? It's been a pleasure talking to you.

Pete can hear the phone being passed again.

MR. EDDY

Pete... I just wanted to jump on and tell you I'm really glad you're doin' okay.

The phone goes dead and Pete sits - fearfully pondering his fate. He hears a NOISE and turns.

Down at the far end of the hall he sees his parents staring at him.

CLOSE UP ON PARENTS staring in the direction of the living room as if sensing something, but not seeing.

PARENTS POV - The hall and living room beyond. There is no one there.

DISSOLVE TO:

EXT. STREET - BUS STOP - NIGHT

A City Bus pulls up to the stop. The doors open and Pete climbs on.

CUT TO:

INT. BUS - NIGHT

Pete rides along in the empty bus. He stares at his reflection in the dark window.

CUT TO:

EXT. STREET - BUS STOP - NIGHT

The bus stops and Pete gets out. He starts walking.

CUT TO:

EXT. DEEP DELL PLACE - NIGHT

We see a street sign saying "Deep Dell Place". Pete walks up the street looking at numbers.

He finds 2224 Deep Dell Place - Andy's House.

He stares at the house from the sidewalk.

Lights are on upstairs and down. The hot wind moves big shadows of trees over the front of the house.

Pete looks at his watch. It reads: 11:05 p.m.

He walks down the driveway, crosses through some bushes and comes to a fence separating the front yard from the back.

He stops and listens. He pulls himself up and over the fence, but crashes on something on the other side.

He freezes - listening. He hears the wind blowing through the trees, and distant music from inside - a slow jazz piece. He hears echoing sounds of love making.

He makes his way around back - goes up the stairs and tries the back door. It opens.

CUT TO:

INT. ANDY'S HOUSE - NIGHT

Pete sneaks through the kitchen and comes into the living room. Pete stops short and stares. A movie projector is running in the living room. A porno film is being projected on a huge screen at the far end. Alice is in the porno film. A man is fucking her from behind - with LOUD SLAPPING SOUNDS of flesh banging flesh. Her face is in the foreground. Her eyes look out directly at Pete. She is loving every minute of it. Inside Pete, jealousy starts to rage out of control. He looks around. He sees clothes scattered about. He picks up a girl's sweater and smells it. He looks up the stairs.

Feet appear at the top of the stairs. They start down.

Pete runs for the bar.

Along the way, he grabs a heavy, bronze figurine of a well-stacked woman off a rectangular glass-topped coffee table, and ducks behind the bar.

He can hear Andy approaching. He can hear Andy gather two glasses. He can hear Alice being fucked harder in the porno film. He clenches his teeth with rage.

Suddenly, Andy moves right in front of him. They see each other. Andy's eyes widen - Pete leaps up, and thwacks the bronze figurine down on the top of Andy's head. Andy falls. The breasts of the figurine have made two bloody holes in his forehead.

Pete turns.

Alice is coming quickly down the stairway - naked, except for a pair of panties. Lipstick is smeared around her mouth. She is carrying a half-filled

pillowcase. Her porno film is playing on the wall behind her.

These images jump and spin in Pete's mind. He moves unsteadily toward her.

ALICE

You got him.

PETE (still holding the figurine)

Alice, I...

Pete starts to tremble. He drops the figurine. He tries to embrace her.

There is a crashing noise behind him.

Pete turns and sees Andy staggering, blood streaming from the wound in his head, THEN CHARGING FULL SPEED AT PETE.

Andy hits him hard, and Pete goes down. When Pete hits the ground, he pushes Andy up and throws out his arms. This, and Andy's momentum, catapult Andy into the corner of the rectangular glass-topped coffee table. There is a sound like a hammer going through a bucket of eggs as the glass corner embeds about eight inches into Andy's forehead.

CLOSE UP OF ANDY'S HEAD - impaled on the sharp corner of the table, his chest area suspended, his legs and stomach touching the floor.

ALICE (amazement - no feeling)

Wow!

Pete pulls himself off the floor.

Pete moves close to Alice, they drift to the glass coffee table, staring for a few moments at Andy's dead body.

While Pete stares, unbelieving, at Andy - Alice hurriedly picks up her sweater and puts it on. On the sofa next to it lay Andy's trousers. She goes through the pockets, finds a roll of cash bound by a rubber band. Alice hands the roll to Pete.

ALICE (CON'T)

Put this in your pocket.

Alice kneels next to Andy's body and quickly removes his Rolex wristwatch, a couple of rings and the gold chain dangling from his neck. These items she puts inside the empty pillowcase.

Alice finds the rest of her clothes scattered about the living room and puts them on. Pete watches her, trembling, unable to say anything.

She comes back to Pete, who starts breathing irregularly, hyperventilating.

ALICE (CON'T)

You all right?

PETE,
We killed him.

ALICE
You killed him.

PETE
Alice?
Alice slides up close to Pete.

ALICE
It was an accident... Accidents happen every day.
Pete clutches her, eyes squeezed tight, as if he is holding on for dear life.

PETE
Alice...

ALICE (pushing back)
We gotta get the stuff and get out of here.
Alice starts off across the living room with the pillowcase.

Pete opens his eyes, he sees Alice move as a blur. He looks around the room, which spins in and out of focus. His eyes land on, a PHOTOGRAPH in a frame on the wall. This photo troubles him. Pete squints, then points to the photograph.

PETE
Is that you? Are both of them you?

CLOSE UP OF THE PHOTOGRAPH - Four people appear in the frame: Andy, Renee, Alice and Mr. Eddy.

Alice stops and comes back. She looks at the photo, walks closer to it, and points at herself.

ALICE
That's me.

She turns to Pete. Pete is staring at the photograph - at Alice and Renee in the photograph. *His nose is bleeding profusely.*

ALICE (CON'T)
Pete?...
Pete starts to reel - blood from his nose soaking his shirt.

PETE
Where's the bathroom?

ALICE
Up the stairs - down the hall.

Pete runs up the stairs - about to get sicker. Alice watches him go with a nuance of disdain.

CUT TO:

INT. ANDY'S HOUSE - UPSTAIRS - NIGHT

Pete staggers toward the bathroom at the rear right of the hallway. THE HALLWAY SUDDENLY BECOMES HAZY, DIFFERENT AND LONGER THAN IT APPEARED TO BE.

Pete wanders down this "changed" hall. On his left, he identifies a door with the number 25 on it. He pauses for a moment in front of it, then goes on until, on his right, he comes to a door with the number 26 on it. He enters through this door.

Inside is a WOMAN in front of a mirror with a MAN. Her arms are resting on a shelf under the mirror as the man takes her from behind. The man's face is blank, featureless, and is buried in the woman's back - we can't see it.

Pete now sees that the woman is an extremely whorish version of Alice - she's looking at Pete's reflection in the mirror. He's looking at her reflection in the mirror. Pete's head is pounding.

WOMAN/ALICE (to Pete)

Did you want to talk to me?

Pete rubs his head - the pain is severe.

WOMAN/ALICE (CON'T) (laughs)

Did you want to ask me "why"?

Pete staggers out of the room.

He closes the door. The hallway has "changed" back to Andy's hallway. The doors no longer have numbers.

Pete walks, unsteadily, back down the hall - faltering. He starts down the stairs.

CUT TO:

INT. ANDY'S HOUSE - LIVING ROOM - NIGHT

Pete comes downstairs to the living room and sees Alice at the desk in the corner, filling the pillowcase with cash and jewelry.

She has a PISTOL in her hand.

Alice turns when she hears Pete and they study each other's face as Pete makes his way to her. His head is still throbbing with pain. His focus goes from her face to the gun - which is pointing right at him - back to her. Alice smiles.

ALICE

Don't you trust me, Pete?...

She laughs and hands him the pistol.

ALICE (CON'T)

Stick that in your belt.

She shows him the pillowcase filled with loot.

ALICE (CON'T) (going through the loot)

Look at all this shit... I know a fence... he'll give us money and get us passports in exchange for this and the car...

(looks up at him)

We can go anywhere.

PETE

Alice?

Alice grabs Pete's arm and hurries him toward the door.

ALICE

Come on, baby.

CUT TO:

EXT. ANDY'S HOUSE - DRIVEWAY - NIGHT

Alice takes Pete to Andy's car and throws him the keys.

ALICE

You drive.

Alice jumps in Andy's car and tosses the bulging pillowcase in the back. Pete takes the revolver out of his belt. He opens the driver's side door of Andy's car and slowly sits inside. He sets the pistol on the seat between them. He looks up at her. She smiles wildly. Pete slams the door - starts the car and they drive off.

CUT TO:

EXT. RESIDENTIAL STREET - EDGE OF THE DESERT - NIGHT

Alice and Pete pull up into the driveway of a house at the end of a street at the edge of a desert. Alice gets out into a hot wind. Pete stays in the car as she goes up to the house.

Pete's POV: He watches Alice ring the doorbell. She waits in front of the door for a few moments, her hair blowing in the wind.

A HOUSEBOY opens the door. Alice says something to him - Pete cannot bear anything that is said, even though his driver's side window is down. All he can hear is the hot wind blowing.

The Houseboy moves out to where he can see Pete, waiting in the car. The Houseboy and Alice exchange information. The Houseboy points out toward the desert. Alice turns back to the car. The Houseboy watches her.

CUT TO:

INT. ANDY'S CAR - NIGHT

Alice gets into the car.

ALICE

Come on.

Pete starts the car and begins backing it out the drive. The Houseboy is still standing - watching them.

ALICE (CON'T)

We have to go to the desert. He's at his cabin.

Pete and Alice drive off. The Houseboy continues to watch them.

CUT TO:

EXT. DESERT - TWO-LANE HIGHWAY - NIGHT

We see the clean moving POV illuminated by headlights. We're floating down an old two-lane highway through a desolate, desert landscape.

CUT TO:

EXT. DESERT - NIGHT

Pete and Alice pull off the two-lane highway onto a barely discernible dirt road that cuts through the dark desert.

CUT TO:

EXT. DESERT - NIGHT

Pete and Alice drive up to a ONE ROOM CABIN built on stilts next to a dry lakebed. They both get out and go up the stairs to a porch where Alice knocks on the door. There is no answer.

Alice opens the door, but there is NOBODY INSIDE.

ALICE

We'll have to wait.

The hot wind continues to blow.

Alice and Pete walk back down to the car.

The HEADLIGHTS are on and Alice reaches in through the window and switches on the RADIO. She can't get anything in but static, with bits and pieces of old tunes fading in and out. She hits the "seek" button. The radio starts to search.

Pete is standing in the glare of the headlights watching her. Alice walks slowly to him.

The camera captures this from a back seat perspective - then drifts toward them.

PETE

Why me, Alice? Why choose me?

The radio sticks on a particular tune - a tune filled with longing. Alice begins to dance. She takes Pete's hand and pulls him close to her.

ALICE

So we can be together... You still want to be with me, don't you Pete?

Alice gives Pete that wild smile.

ALICE (CON'T)

More than ever?

She kisses Pete over and over. He begins to kiss her back. She starts to move him in a dance to the music in the glare of the headlights, the hot wind caressing them.

The scene is out of a dream. Alice and Pete help each other undress as they dance in and out of the light, and the wind whips at their bodies.

They sink down on the soft ground and start making love.

The lights from the headlights combine with the starlight, bathing them in a pristine glow.

The music fades and the radio begins to "seek" through static for another station. The music it finds now is LOUD and INTENSE.

Alice - her hunger appearing, now becomes carnivorous in her approach to love making with Pete. She is the aggressor, highly-charged - she wants more and more - taking, not giving, insatiable.

The headlights flare their bodies in blinding light. They become amorphous, glowing shapes burning in the light.

Pete is trying desperately to please her - to have her.

The driving music fills with cracks of piercing static. The radio strains to hold the station.

Pete's white-hot body clings to Alice. He chokes with emotion.

PETE

I want you... I want you...

With a burning smile, Alice rolls them out of the beams of light into the darkness. The wind billows a black cloud of dust around them.

Alice pulls away from Pete and brings her dark mouth to his ear.

ALICE

You'll never have me.

Alice glides away from Pete and stands up looking down at him from above.

She turns and walks, naked, to the cabin where she disappears within it.

Pete turns, face down on the ground in the darkness. He's holding his head and shaking.

As he starts to stand - he turns into the glare of the headlights and we see that it is NOT PETE - BUT FRED.

As Fred stands up, the car's LIGHTS DIM and the RADIO FADES.

Fred looks at the car. He sees some movement inside. Fred looks closer and sees the figure of a man in the back seat.

CLOSE UP OF THE MAN - it's the Mystery Man from Andy's party.

VOICE FROM BEHIND FRED

Hello.

Fred turns toward the cabin and sees the Mystery Man now standing in the doorway.

Fred turns again to the car, but this time it's empty. He looks back at the cabin and sees the Mystery Man still in the doorway.

MYSTERY MAN

Here I am.

Fred is dizzy with fear and confusion.

He pulls on his trousers and shoes and walks up the steps to the cabin toward the Mystery Man, who goes inside. Fred stops in the doorway. He looks around.

FRED

Where's Alice?

MYSTERY MAN

Alice who?

Fred looks around again but there is no one there except the Mystery Man - standing in the center of the room. Fred stares at him.

MYSTERY MAN (CON'T)

Her name is Renee. If she's told you her name is Alice, she's lying.

(filled now with anger)

AND YOUR NAME, WHAT THE FUCK IS YOUR NAME?!

Fred freaks, scared to death. He bolts down the stairs to the car, stumbling more than once.

Fred attempts to start the car which is drained of electrical charge by the use of the headlights and radio.

The Mystery Man appears in the doorway of the cabin. He starts toward Fred.

The starter motor moans as Fred twists the key frantically.

The smiling Mystery Man is almost at the car,

The engine catches. Fred revs it - throws the car in reverse and peels out away from the Mystery Man, whose hand is reaching for him.

Fred swerves the car around - throws it in drive, and takes off across the dark desert.

CUT TO:

EXT. DESERT HIGHWAY - NIGHT

Fred pulls up onto the two-lane highway. An old, rusted road sign is posted there. It reads: "LOST HIGHWAY".

CUT TO:

Fred is driving along the two-lane desert "lost highway". The wind is picking up even stronger than before. A big storm is blowing in.

Fred sees a sign glowing just ahead that reads: LOST HIGHWAY HOTEL. The sign is swaying and blinking as the gusts hit it.

Fred pulls in and stops under the sign and stares at it.

He gets out of the car, tucks the pistol in his belt under his shirt and enters the hotel, which is an old two-story building.

CUT TO:

INT. LOST HIGHWAY HOTEL - OFFICE - NIGHT

Fred walks up to the registration desk, where a CLERK is smiling at him in a half-baked way.

CLERK

You just got in before the big storm hits.

Fred pulls the roll of bills from his pocket.

FRED

I need a room.

CUT TO:

INT. LOST HIGHWAY HOTEL - UPSTAIRS HALLWAY - NIGHT

The hallway is strangely similar to Pete's vision upstairs at Andy's. Fred comes to the door numbered 25, looks at his key which says "25" and unlocks the door and enters.

CUT TO:

INT. LOST HIGHWAY HOTEL - ROOM 25 - NIGHT

Fred takes the revolver out of his shirt and puts it under the pillow on the bed.

He sits on the edge of the bed. He takes a cigarette from a pack in his shirt pocket and lights it with a match from a book of "Lost Highway Hotel" matches.

Fred smokes the cigarette, listening to the wind blow. Lightning cracks outside the window.

Fred crushes the cigarette out in the ashtray on the bedside table. As the last of the blue smoke drifts away, Fred falls back on the bed.

Fred closes his eyes.

FADE OUT:

FADE IN:

INT. LOST HIGHWAY HOTEL - CORRIDOR - NIGHT

The camera moves in on the door numbered 26.

CUT TO:

INT. LOST HIGHWAY HOTEL - ROOM 26 - NIGHT

Renee is in bed with Mr. Eddy/ Laurent. He and Renee are feverishly making love as the storm rages outside.

DISSOLVE TO:

INT. ANDY'S HOUSE - NIGHT

A criminal investigation is under way. Ed and Al are present, among a fleet of LAW ENFORCEMENT PERSONNEL who are busy dusting for fingerprints and examining the murder site.

ED

Hey, Al, look at this.

Al walks over to where Ed is looking at the photo on the wall. Al looks at it.

AL

It's her, all right. Fred Madison's wife ... with Dick Laurent and Mr. Dent- head over there.

CLOSE UP ON THE PHOTOGRAPH - that shows RENEE AS THE ONLY WOMAN IN THE PICTURE, standing between Andy and Mr. Eddy/ Laurent.

AL

We've got Pete Dayton's prints all over this place.

ED

You know what I think?

AL

What's that, Ed?

ED

There's no such thing as a bad coincidence.

CUT TO:

INT. LOST HIGHWAY HOTEL - ROOM 26 - PRE-DAWN

Renee is sitting half dressed on the edge of the bed, pulling on her stockings. Mr. Eddy/ Laurent is asleep next to her. Renee stands up, finishes dressing, then leans down and kisses her lover while he sleeps. Renee leaves the room, closing the door as quietly as possible behind her.

As the door CLICKS, Mr. Eddy/ Laurent wakes up. He sits up and gets a pack of cigarettes from the bedside table, shakes one out, lights it with a book of "Lost Highway Hotel" matches, and smokes it while seated on the edge of the bed.

CUT TO:

INT. LOST HIGHWAY HOTEL - ROOM 25 - PRE-DAWN

Fred, still fully dressed, is waking up, AS IF IN A TRANCE - *the same attitude he had on the videotape*. He strains upwards and looks eerily around the room. He gets up and crosses slowly to a window. He takes the edge of the window curtain and pulls it back.

The view is of the gravel parking lot of the hotel.

Fred's POV: He sees Renee, down below, walk over to a car, get in and drive away.

Fred walks back to his bed, picks up his revolver from under the pillow, crosses the room to the door and walks out.

CUT TO:

INT. LOST HIGHWAY HOTEL - CORRIDOR - PRE-DAWN

Fred crosses over to Room 26 and knocks softly on the door.

CUT TO:

INT. LOST HIGHWAY HOTEL - ROOM 26 - PRE-DAWN

Mr. Eddy/ Laurent is standing - almost dressed, when he hears the knock.

MR. EDDY/LAURENT

Renee?

He goes to the door and opens it a crack.

As the door opens, Fred smashes the gun into Mr. Eddy/ Laurent's face and pushes his way inside the room.

Fred hits Mr. Eddy/ Laurent viciously again with the gun barrel.

Mr. Eddy/ Laurent is bleeding profusely from gashes on his forehead and nose.

MR. EDDY/LAURENT

What the fuck? What's going on?

FRED (pointing the gun at him)

You're coming with me.

Fred puts the pistol up against Mr. Eddy/ Laurent's head and marches him out of the room - past the camera's eye.

The camera stays in the room and moves slowly toward the window, through which we see Fred and Mr. Eddy/ Laurent appear down below in the back lot.

Still watching out the window, the camera sees Fred knock Mr. Eddy/ Laurent over the head with the gun butt and put him into the trunk of a car. Fred slams the trunk lid and climbs into the driver's side of what is obviously Mr. Eddy/ Laurent's car - the Mercedes 600 Pullman.

As Fred drives away, a HAND appears in our window foreground. The hand moves the window curtain further to one side. The camera pulls back to reveal it as the hand of the Mystery Man. The Mystery Man leans fully into the frame and watches Fred drive off down the Lost Highway as day breaks.

CUT TO:

EXT. DESERT HIGHWAY - DAYBREAK

Fred is driving along the road. Suddenly he pulls the car off the road and drives over the dirt and brush to a deserted spot, stops and gets out.

Fred opens the trunk. When he does ...

Suddenly, Mr. Eddy/ Laurent charges up and attacks Fred - knocking them both to the ground. Mr. Eddy/ Laurent tries to strangle Fred, but Fred's anger is too great. Fred tears loose and gets Mr. Eddy/ Laurent in a hold bending his head back. Fred's hand reaches out behind him - feeling, searching.

A KNIFE appears.

it comes into Fred's hand from another.

Fred slices Mr. Eddy/ Laurent's throat, and throws him down.

Mr. Eddy/ Laurent squirms on the ground - his hand grasped around his throat - trying to hold his neck together. Blood is flowing rapidly through his fingers and over the front of him as he turns and opens his mouth with a gurgling sound.

Fred stands, facing him, his pistol out now - pointing right at Mr. Eddy/ Laurent's forehead.

CLOSE UP ON MR. EDDY/LAURENT - he lifts his head and stares at Fred. Blood is rushing out of him.

MR. EDDY/LAURENT (wet and jagged)

What do you guys want?

The camera pans around to Fred - we see that the Mystery Man is standing beside Fred, and it is the Mystery Man who is holding the gun, not Fred.

The Mystery Man reaches into his pocket and pulls out a little watchman TV. He turns it on and hands it over to Mr. Eddy/ Laurent, who manages to take it.

Mr. Eddy/ Laurent looks down at the small television screen.

Mr. Eddy/ Laurent's POV: As he watches the TV screen, we move in until the screen fills the frame - as with the former videotapes. The full frame of the TV screen reveals -

INT. ANDY'S HOUSE - LIVING ROOM - NIGHT

We see the movie screen on a wall in Andy's living room. Marian, Raquel and RENEE'S images are being projected on this screen, simultaneously involved in pornographic acts with two men. Watching this movie in Andy's living room are several people in shadows behind the light of the projector. Among them we see RENEE and MR. EDDY/LAURENT standing next to ANDY. Mr. Eddy/ Laurent and Renee are hot - kissing - his hand is up under her skirt. They are watching the porno film. They are watching murky images of sex turning to violence.

In a CLOSE UP we see Renee and Mr. Eddy/ Laurent in the shadows looking out at the film, both half-smiling, stoned, aroused.

The image on the Watchman changes now.

EXT. DESERT - DAYBREAK

On the Watchman TV screen Mr. Eddy/ Laurent sees an image of Fred and the Mystery Man staring at him. The Mystery Man's image speaks.

MYSTERY MAN (on TV screen)

Now you can hand it back to me.

Mr. Eddy/ Laurent sees the Mystery Man's image reach out a hand.

Mr. Eddy/ Laurent looks up. The Mystery Man has his arm outstretched just as it was on the video image. Mr. Eddy/ Laurent hands the Watchman back, and locks eyes with the Mystery Man.

MR. EDDY/LAURENT (wet and jagged)

You and me, mister, we can really out- ugly the sumbitches, can't we?

The mystery Man unloads the pistol into Mr. Eddy/ Laurent, who jerks and dies in the dust.

The Mystery Man then leans close to Fred and whispers in his ear.

The camera moves in, past the Mystery Man to a CLOSE UP OF FRED'S EYES as he listens.

The camera cuts back wide to reveal Fred holding the gun. He is standing alone - there is no Mystery Man. Fred turns to go back to the car.

CUT TO:

EXT. THE MADISON HOUSE - DRIVEWAY - EARLY MORNING

Fred drives up to his house in Mr. Eddy/ Laurent's Mercedes 600 Pullman and stops in front. He gets out of the car, goes to the front door and RINGS THE DOORBELL. There is a BEEP sound.

FRED (into intercom)

Dick Laurent is dead.

CUT TO:

EXT. THE MADISON HOUSE - STREET - EARLY MORNING

As Fred finishes this sentence we see the cop car containing Ed and Al pull in to the curb just up the street from Fred and Renee's house.

CUT TO:

EXT. THE MADISON HOUSE - DRIVEWAY - EARLY MORNING

Fred turns and sees the cop car. He jumps in his car, fires it up, and peels out. The cops give chase.

CUT TO:

EXT. DESERT HIGHWAY - DAY

Fred is behind the wheel of his car. Behind him are the cops.

CLOSE UP ON FRED'S FACE - through the front windshield. The shot is wide enough to reveal the cop car in hot pursuit.

Fred's face begins to change again, *grotesquely contorting* as he races into the vortex. His tormented SCREAM blends with the howling SIREN of the police car gaining on him.

THE END