

DIE VIRGINS DIE

Written by

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EXT. LOVER'S LANE - NIGHT

A lone vehicle is parked overlooking town that, even in the dark, you can see has had better days. Seventeen year olds, JOHNNY and JANE, are in the vehicle doing what young kids do when they get the chance.

JOHNNY

Come on, Jane, we've been going together for six weeks. Last girl I was with gave it up on our second date because she was afraid of. . .

JANE

. . . Stop that nonsense talk, Johnny. I'm too smart a girl to fall for some old spooky story.

INT. VEHICLE - CONTINUOUS

Johnny and Jane are as close as two people can be and still not be conjoined.

JOHNNY

It's not a old spooky story, Jane. And if you were so smart you'd know that.

Jane swiftly pulls away pushing Johnny backwards.

JANE

Don't try your game on me, mister star quarterback and founder of the culinary arts club. You're just trying to scare me to get into my pants.

JOHNNY

That's not true at all. Look at the size of my thighs. They'd never fit in those pants. What I think you mean, Ms. Valedictorian and three time district MMA champion, is I'm trying to save your life

JANE

Don't try your dumb ploys on me, Johnny. I know what you're trying to do and it's not going to happen.

Jane pushes herself deeply into the seat while folding her arms across her chest.

JANE (CONT'D)
Take me home right now.

Johnny looks at Jane for a moment before shaking his head.

JOHNNY
You don't get it, Jane, I don't really want to sleep with you. Honestly, I'm not even that fond of you. I really am doing this so you can have a productive life and, quite possibly, become the CEO of a successful dry cleaning chain.

Johnny pauses dramatically.

JOHNNY (CONT'D)
But, if you want to risk certain death I guess that's your right.

Johnny puts on his seat belt, his driving gloves, an English driving hat and sunglasses (he flips the lenses up so he can see) then starts up the vehicle.

Jane reaches across and turns the key into the ignition off.

JANE
Wait a minute, Johnny.

Johnny undoes his seat belt, takes off his driving gloves, his English driving hat, flips down his sunglasses before taking them off and then turns to Jane.

JANE (CONT'D)
You're really only doing this to protect my future?

JOHNNY
And the future of your two lovely children. Sadly from your first disastrous marriage but it did lead you to becoming the CEO of a successful dry cleaning chain in the divorce.

JANE
But I don't know, Johnny. I don't know if it's right. I don't know if it's time. I don't know if you're handing me the biggest load of horse shit since you literally handed me that horses shit.

JOHNNY

Well, I wasn't going to carry it.
This is real and I can prove it.

Johnny opens the door and starts getting out of the vehicle.

JOHNNY (CONT'D)

Come with me to the back seat.

Jane's expression becomes unbelieving.

JANE

Real original. Last time I went
into your back seat I got stuck
sitting on your little sisters
soccer cleats for an hour.

JOHNNY

I've already said I'm sorry for not
realizing that.

JANE

Isn't my saying, "Something's
poking my ass" over and over enough
of a clue?

JOHNNY

I thought that was you talking
sexy.

JANE

I still have a cleat mark back
there.

JOHNNY

Never mind about that. I cleaned
the back out myself.

JANE

So, why do you want me back there?

JOHNNY

To prove to you the story is real.

Johnny closes the door.

JOHNNY (CONT'D)

Come on.

Johnny starts to walk away but his jacket is caught in the
door. Johnny falls to the ground.

EXT. LOVER'S LANE - CONTINUOUS

Johnny is hanging from the door. He's trying to extricate himself but he's just dangling.

JOHNNY
A little help.

The door swings open and Johnny crashes to the ground and struggles to get to his feet.

JOHNNY (CONT'D)
I was hoping you'd come outside to help.

Johnny is wounded but undeterred he opens the back door.

JOHNNY (CONT'D)
Come on. I'll show you it's real.

Johnny gets into the back seat.

JANE
And how are you going to do that?

INT. VEHICLE - CONTINUOUS

Jane turns around to look at Johnny pulling down the TV screen.

JANE
Oww!

Jane pulls away holding her nose.

JOHNNY
By showing you the documentary I saw on the guy last night on the D&D network.

Johnny puts in a DVD and sits back to wait. Jane sees no way out of it so starts to get out of the vehicle.

JANE
This had better be worth it.

Jane gets out of the vehicle.

EXT. LOVER'S LANE - CONTINUOUS

Jane slides out of the vehicle and her purse falls to the ground unbeknownst to her. She opens the back door and gets in.

INT. VEHICLE - CONTINUOUS

Jane gets in the vehicle as Johnny starts the DVD.

JOHNNY
Oh, it will be.

The DVD starts and the Death and Dismemberment Network logo comes on the screen.

ANNOUNCER 1 (V.O.)
The death and dismemberment
network. Tracking your impending
doom since 2014.

The disclaimer begins.

ANNOUNCER 2 (V.O.)
This program contains gore, mayhem,
sex, violence, partial to full
frontal nudity, and most of all
murder. Viewer discretion is
advised even though I know you
haven't heard a word I've said
since I said nudity.
(pause)
Why do I even bother?

The opening of the program 'Myth Or Murder?' begins.

ANNOUNCER 3 (V.O.)
On tonight's ultra creepy episode
of myth or murder we explore the
strange and twisted case of Roy
Underwood, the so called virgin
killer.
(pause)
So let's find out if this is a case
of myth or murder.

EXT. BUSTER HIGHMAN HIGH SCHOOL - DAY

The courtyard is bustling with STUDENTS and TEACHERS. The bell rings and people start running into the building. By the end of the voice over the courtyard is empty.

ANNOUNCER 3 (V.O.)

It started out just like any other day in any other high school in anywhere USA.

(pause)

It was a time of spring when the student body turns it's thoughts less to schoolwork and more toward proms and maybe even getting some.

(pause)

And that included a junior by the name of Roy Underwood.

INT. SCHOOL HALLWAY - DAY

ROY is going through his locker. Roy looks into the camera.

ANNOUNCER 3 (V.O.)

Roy was nothing more than average. Average grades, average life, average masturbation schedule.

Roy turns away, shuts his locker and walks down the hall.

INT. SCHOOL HALLWAY - CONTINUOUS

We're following Roy down the hallway.

ANNOUNCER 3 (V.O.)

But there was one thing about Roy that was less than average. Much less.

Roy stops. We see nothing but Roy's face.

ANNOUNCER 3 (V.O.)

Seriously, amazingly less.

Roy pushes past the camera. We see him walking quickly down the empty hall.

ANNOUNCER 3 (V.O.)

Can't take the truth, Roy? You now it's true. You have the smallest dick in the . . .

Roy turns to face the camera.

ROY

. . .Shut up. Just shut up. Can't anyone leave me alone?

Roy runs around the corner.

STUDENT 1 (O.C.)
Hey watch it!

Books and papers come flying and sliding down the hallway.

ANNOUNCER 3 (V.O.)
It was that tiny fact that put Roy
on the road to ruin and the lives
of virgins anywhere in jeopardy.

EXT. FIELD - DAY

Roy is in the middle of a field with a dog by his side. Roy tosses a ball but the dog doesn't move. Roy tries to get the dog to fetch but he won't budge. So Roy runs after the ball and tosses it to the dog. The dog doesn't even look at it. Roy runs back to get the ball and repeat.

ANNOUNCER 3 (V.O.)
Roy was having his normal afternoon
playtime with his dog. Later, after
news of the grisly events began to
filter out, his mother said they
could be out there playing for
hours.

Roy is holding the ball to the dogs face who still has no interest. RACHEL, a beautiful senior, walks up to Roy. Roy drops the ball.

ROY
Go home you stupid dog. I never
liked you anyway.

The dog, of course, stays. Roy looks at Rachel.

ROY (CONT'D)
Hi, hi Rachel, hi.

RACHEL
Hi. Is that your dog?

ROY
No.

RACHEL
Then how come I always see you with
him?

Roy is unnerved and knows he has to talk fast.

ROY

Well, as the great philosopher, Shopenhäagen-Dazs, said, he who thinks he owns another is the one who is owned. He labors in the delusional dungeon of his own tortured soul. Where he will be owned by a million tormented souls.

RACHEL

Wow, that's deep. But is that your dog?

Roy is defeated.

ROY

Yeah, yeah, it's my dog.

RACHEL

I like cats.

Rachel opens her coat and there are cats in pockets hanging there.

ROY

I can see that.

RACHEL

Hey, Roy, I was wondering what you're doing tonight. I mean, if your busy and stuff I could just go to my birthday party.

ROY

No, no, nothing planned. Pretty much, free. No commitments. My schedule is cleared. As a matter of fact, it's so clear I threw it away.

RACHEL

Good.

Rachel takes out a marker, tears open Roy's shirt and writes:

For a good time call 781-555-6969

RACHEL (CONT'D)

Call me around five and I'll give you the address.

ROY

You don't know your address?

RACHEL

My parents are having my stupid birthday party there. I want our time to be private.

Roy has questions but Rachel's flirting is too much for him to resist.

ROY

Sounds good. Really good. Great actually.

RACHEL

So call me at five and I'll give you a night you'll never forget.

Rachel starts walking away. Roy stands there watching her. He's beyond excited. He pats his unmoving dog, tries to get him to play with the ball and throws it one last time.

ANNOUNCER 3 (V.O.)

If Rachel knew then just how right she was she may have wanted to take back her words.

The ball hits Rachel in the head.

Roy cringes.

ROY

Sorry.

Rachel rubs her head and staggers toward the parking lot. The dog looks up at Roy, turns and walks in the opposite direction.

EXT. WALKWAY - NIGHT

Roy is walking up a walkway to a front door. He's a little nervous. He smells his breath, checks his armpits, fixes his hair, and then a look of fear crosses his face. He reaches down to his crotch and, yes, he's got a boner.

He looks around hoping no one can see him in this state. But he's also calculating about what to do. He sees a couple of bushes off to the side and makes his way behind them. When he's behind there, for a feverish five seconds, the bushes vibrate uncontrollably.

ANNOUNCER 3 (V.O.)
Roy Underwood was innocently
walking toward the event that would
change his life and the lives of
many forever.

Roy starts to come out from behind the bushes.

ANNOUNCER 3 (V.O.)
Well, it seems Roy is not only
small but he's quick, too.

RACHEL (O.C.)
Roy? Roy? Are you out there?

Roy starts to walk toward the door.

ROY
Yep, yes, here I am.

RACHEL
What were you doing in the bushes?

ROY
Bushes, yeah, my keys. I dropped my
keys.

RACHEL
In the bushes?

ROY
Yeah, I had my hand in my pocket
and pull it out to ring the bell
and they flew over there.

Rachel seems satisfied.

RACHEL
That happens all the time.

Rachel turns away from the door.

RACHEL (CONT'D)
Come in.

Roy rushes in before she can change her mind. Rachel smiles
at the camera as she slowly closes the door. On her foot.

RACHEL (CONT'D)
Ow ow ow. How come I keep doing
that?

Rachel pulls her foot in and closes the door.

ANNOUNCER 3 (V.O.)

If Rachel knew what her little
prank would unleash upon the world
it's safe to say she may have kept
her foot in that door all night.

INT. BEDROOM - LATER

Roy is standing uncomfortably in an overly girly room. He keeps blowing a feather boa out of his face. Rachel is trying to be seductive but there's a very awkward quality about it. Rachel moves in on Roy. Roy blows away the boa.

RACHEL

Would you like me to dance for you,
Roy?

Roy is speechless. As his eyes get wider all he can do is nod. Rachel blows a kiss at him and takes a few steps back. She performs a ballet flawlessly all around the bedroom. On the bed, over the bed, spinning on dressers, she leaps and it looks as if she's going out the window but Roy reaches out and grabs her. Rachel backs away.

RACHEL (CONT'D)

I haven't got to the end yet, Roy.
This is a move I'm been working on
for years. I've really perfected it
in the last few weeks. And you're
the first boy to see it.

Rachel turns around and starts twerking slowly but it builds up speed until it's a blur. After about ten, fifteen seconds she stops moving. But her butt keeps shaking. Roy looks concerned.

ROY

Should that still be doing that?

RACHEL

It's okay. It'll come to a complete
stop in about ten minutes.

Rachel steps closer to Roy. Roy is nervous. Rachel is in control. She gets close to Roy's ear and whispers in it.

RACHEL (CONT'D)

This is going to be special
because, well, I'm a virgin. And
I've been waiting for this night
forever.

Rachel looks at Roy shyly. Suddenly she pulls away.

RACHEL (CONT'D)

But first I gotta poop. Doing that always makes me poop. I'll be right back.

Rachel exits. Her ass still shaking. Roy watches her and then starts walking around the room. It's a girls inner sanctum and totally out of any experience Roy has ever had.

Roy picks up a perfume bottle and sprays it. His eyes start to burn. He can't see anything so randomly starts grabbing items. Sadly, his choices are just more perfume. He's spraying perfume and the room is getting thick. Finally he drops to the ground beside the bed. Still blinded.

When he's sitting there a hand holding a phone is visible. The hand slowly retracts. Roy leans against the bed rubbing his eyes.

Rachel enters the room, butt not jiggling, and immediately starts waving her hand in front of her face.

RACHEL (CONT'D)

Did the perfume factory down the street explode?

Rachel looks around but can't spot Roy.

RACHEL (CONT'D)

Roy? I don't like to be scared.
Roy?

Roy slowly stands up and tries to recover.

ROY

It was terrible. I lightly touched one bottle and next thing I know I'm being attacked by fragrances from every actress who was on the A list for more than two months.

Rachel makes her way over to Roy who is finally standing. Rachel moves closer. Roy moves closer. Rachel moves her head to the left as they move closer. Roy moves his head to the left as they move closer and they smash noses.

They both back away holding their noses.

ROY (CONT'D)

That always hurts.

RACHEL

Look at the bright side. We can't smell the perfume anymore.

ROY

Good point.

Roy starts to move closer but Rachel pushes him away. At first Roy is confused but starts to come around when Rachel starts to unbutton her blouse. Roy settles back to enjoy the show.

Rachel pulls out all the stops with her striptease. But finally the top comes off and Roy is experiencing bliss for the first time in his life.

RACHEL

Now you.

Roy tears his shirt off with reckless abandon and we see that 'For a good time call 781-555-6969' is still bright on his chest.

Rachel dances over to Roy and turns him around so their positions are exchanged. Rachel takes a couple steps back.

RACHEL (CONT'D)

There's only one thing to do, Roy,
before the real fun begins.

Roy hesitates but he's going to get laid for the first time so that overrides any hesitation. Roy starts undoing his pants and slowly pulls them down. He's standing there with his pants at his ankles with his sneakers still on.

RACHEL (CONT'D)

Oh my god! It looks like a newborns
pinky!

Rachel starts laughing as three GIRLS pop out of the closet and one GIRL slides out from under the bed. They're all taking pictures and laughing.

RACHEL (CONT'D)

Can that even be considered a
penis?

A mortified Roy takes a step back but falls which brings larger laughter. Rachel and the Girls step closer to Roy to get a good look. They're standing over him still taking pictures as he struggles with his pants.

Finally he gets his pants up and gets to his feet. Rachel and the Girls are still laughing as Roy's expression changes from one of abject fear to one of someone who has lost something inside and he'll never get it back. In a calm, modulated tone Roy let's them know things have changed.

ROY

I will get you all. You will pay
for this. Everyone will pay for
this.

Roy turns and exits the bedroom. The Girls are all on their
phone sending the pictures out to everyone in the school.

RACHEL

What'll you do? Make us die
laughing when looking at your dick?

The laughter and picture sending continues. When he's gone
they crowd together and each begins taking selfies. The flash
is so blinding the screen flashes white.

EXT. WOODS - NIGHT

Roy is sitting on a log tossing a tennis ball from hand to
hand. He has no expression. He has no movement. He's just
sitting there.

ANNOUNCER 3 (V.O.)

That was the last time anyone saw
Roy Underwood.

(pause)

But it's not the last time they
heard from him.

INT. VEHICLE - NIGHT

Johnny and Jane are sitting in the back seat of the vehicle.

JOHNNY

See? I told you it was real.

But Jane is still skeptical.

JANE

Please, it hasn't proven anything.
Roy Underwood. What kind of made-up
name is that.

JOHNNY

Shh, the commercials are over.

Jane looks out the windshield and there's a reflection of a
man. She looks at it for a second before spinning her head to
look out the back. Nothing's there.

JANE

Just a reflection from the TV.

JOHNNY

What?

JANE

Nothing. I thought I saw something.
I guess the story is kinda scaring
me.

Johnny slides closer.

JOHNNY

Enough for me to save your life?

Jane punches Johnny in the shoulder.

JANE

You should be so lucky. Watch your
damn show.

But Jane still looks over her shoulder.

INT. TRUCK - NIGHT

Roy is sitting at a bench in a truck pouring a boiling hot fluid into a tennis ball held in a clamp. He's working slowly.

ANNOUNCER 3 (V.O.)

Roy Underwood seemed to vanish overnight. His parents said one day he packed up a few things and said he was going to find himself. Being old hippies themselves, but now running many successful businesses, they didn't stand in his way.

Roy pushes himself away, pulls his gloves and goggles off and exits the truck. Roy looks into the truck for a beat before slamming the door shut.

INT. SCHOOL HALLWAY - DAY

STUDENTS walk past Roy's locker pointing and laughing. The locker is written on and dented. His locker is covered with this assortment:

Can you even pee out of that thing?
Suffering from micro phallus syndrome? Get a little help.
Call 800-Lil-Dick and talk to someone at Small & Proud.
A drawing of Roy naked with a scientist bending over to look into a microscope at his groin.

And a poem:
 There once was a student named Roy
 Whose dick wasn't even a toy
 When he tried to untuck it
 When it came time to fuck it
 They found it to small too enjoy

ANNOUNCER 3 (V.O.)
 But maybe they should have. Maybe
 if they had actually parented the
 boy the carnage may never have
 existed.

EXT. TENNIS COURTS - DAY

The tennis courts are empty awaiting a gym class. The only things on the courts are a large bucket of balls and a ball machine. Suddenly a lone figure is seen coming out of the nearby woods.

ANNOUNCER 3 (V.O.)
 But we can't just blame the
 parents. From all accounts until
 Rachel exposed Roy's shortcomings
 to the world he was just your nice
 average boy.

EXT. TENNIS COURTS - CONTINUOUS

The bucket of balls and the ball machine are on the court. Suddenly a hand reaches toward the ball machine and drops in one lone ball. Before it exits the hand turns the machine up to the highest velocity.

ANNOUNCER 3 (V.O.)
 But then even your nice average boy
 has a breaking point.

EXT. OUTSIDE TENNIS COURTS - DAY

With a group of adoring GIRLS surrounding her Rachel is leaning on the fence outside the tennis courts. Since she pulled off the picture prank her standing in the school has risen. A GYM TEACHER enters the scene and walks into the courts.

GYM TEACHER
 Okay ladies, this is gym not the
 lounge so get in there.

The Girls grumble but start to walk into the courts. With her new popularity Rachel is, of course, the first one to go. The Gym Teacher walks up to the ball machine and begins filling it.

Rachel is clearly enjoying her new popularity and is playing it up for all it's worth.

GYM TEACHER (CONT'D)
Okay, are you ready?

RACHEL
I'm always ready.

The Girls twitter at her sassy behavior. The Gym Teacher starts the ball machine. It whizzes into action and we follow the ball as it flies straight into Rachel's head with a sickening thud.

Rachel hits the ground as the Girls start screaming. Some run toward her others away. The Gym Teacher is first on the scene. The ball rolls slowly into the court where it stops and begins a small puddle of blood.

EXT. TENNIS COURTS - MOMENTS LATER

POLICE, FIRE, SCHOOL OFFICIALS, STUDENTS and PEOPLE litter the area as Rachel is being wheeled off the courts by EMTs. No one has bothered to turn off the ball machine so balls keep flying into the fence and passing people.

ANNOUNCER 3 (V.O.)
What at first appeared to be a tragic accident would later be considered Roy Underwood's first diabolical murder.

Slowly the scene fades away as vehicles drive off and people wander away. In a short time there is nothing in the shot outside of the still firing ball machine.

ANNOUNCER 3 (V.O.)
In their haste to try and save poor Rachel no one considered that this was a crime scene.

EXT. TENNIS COURTS - CONTINUOUS

The bloody ball is surrounded by others as it lays in a puddle of blood.

ANNOUNCER 3 (V.O.)

And that oversight lead to years of wonder.

A hand reaches into the scene and picks up the bloody ball and take it away. Another ball can be heard hitting the fence and rolling into the now vacant spot.

ANNOUNCER 3 (V.O.)

Because the murder weapon was never found.

EXT. SCHOOPYARD - DAY

A schoolyard bustling with boys in tuxedos and girls in gowns all together to enjoy their prom night.

ANNOUNCER 3 (V.O.)

It's been exactly twenty years since only suspect Roy Underwood began to extract his revenge upon unsuspecting virgins throughout the land.

Over the shot newspaper headlines pop up timed to the wiener reveal comes after the pause. They read:

Spunky Senior Silenced
 Good Girl Gone
 Vivacious Virgin Vivisected
 Cheerleader Clubbing Conundrum
 Elegant Existence Extinguished
 Hotties Hotdog Hell
 Wiener Wacko Worries Women
 Melrose Murder Mimics Maniac

ANNOUNCER 3 (V.O.)

When the killings first began no one tied them together. Young relationships often end tragically. It wasn't until two police departments shared one curious item found at all but the original murder scenes, little cocktail wieners.

(pause)

They began to check with other departments with murdered young virgins and they had nineteen victims. It wasn't long before the case was known as the Lil' Wieners case.

EXT. WOODS - NIGHT

Roy is walking towards the camera.

ANNOUNCER 3 (V.O.)

We may never know if it is truly Roy Underwood behind these brutal murders but we do know that every year for the last twenty years, somewhere in these great United States, a virgin has been murdered on May 4th.

Roy stops.

ANNOUNCER 3 (V.O.)

Let us hope this year brings an end to this hideous crime spree.

Credits begin to run over the shot.

ANNOUNCER 1 (V.O.)

This has been murder or myth on the death and dismemberment network. Be sure to stay tuned or maybe you'll end up as one of the guest stars.

(pause)

The death and dismemberment network. Tracking your impending doom since 2014.

INT. VEHICLE - NIGHT

Johnny and Jane are in the vehicle. Johnny shuts off the DVD. They're both sitting there contemplating.

JOHNNY

What do you think now? You think I'm still full of shit?

JANE

That doesn't prove anything.

JOHNNY

Oh right. Do you know what the date is in less than half an hour?

Jane rolls her eyes.

JOHNNY (CONT'D)

Well? Do you?

JANE

May fourth. Big deal. Even if it is real what are the chances he'd come to our shitty little town?

Johnny nods his head back and forth sadly.

JOHNNY

I'm sure that's exactly what those twenty other girls said. Those unfortunate dead virgins.

JANE

Oh stop. You're only trying to do yourself a favor. Just take me home.

Johnny opens the door and gets out of the vehicle.

JOHNNY

It's your funeral.

Johnny closes the door. Jane watches him go away in disbelief.

Johnny gets into the front seat.

JOHNNY (CONT'D)

I tried to help.

JANE

You're such a hero. Just drive.

Johnny puts on his seat belt, his driving gloves, an English driving hat and sunglasses (he flips the lenses up so he can see). He pauses for a second to see if Jane will change her mind. She glares at him in the rear view mirror.

JANE (CONT'D)

Home.

Johnny checks behind him and starts to back up.

EXT. LOVER'S LANE - CONTINUOUS

Johnny's vehicle backs up and then shoots gravel in his get away.

Once the vehicle is out of sight for a few seconds a figure appears from behind the bushes. He walks to where they were parked and picks up Jane's purse.

The figure opens the purse and takes out a wallet.

EXT. LOVER'S LANE - CONTINUOUS

An adult ROY UNDERWOOD, 37, takes out Jane's ID. We see it's her student ID. Roy tucks the purse under his arm and slowly walks away.

EXT. IN FRONT OF JANE'S HOUSE - NIGHT

Johnny pulls down Jane's street passing a construction type truck parked a couple of doors down.

Johnny parks in front of Jane's house. Through the windshield we see him turn towards Jane but she wants none of it. She swings open the door and jumps out of the vehicle. Johnny wastes no time at pulling away.

JOHNNY (O.C.)

I hope you get killed! I was only trying to help.

Johnny screeches out of the scene and Jane watches him go before walking up her walkway.

EXT. JANE'S DOORWAY - MOMENTS LATER

Jane is at her doorway but then stops. It's the first time she realizes that she doesn't have her purse with her. She thinks for a second while taking out her phone. But then thinks better of it.

JANE

No, no, no. If I call him he'll think I've changed my mind and I'll never get rid of him.

Jane walks over to a tree.

JANE (CONT'D)

Good thing my parents leave a spare key.

Jane begins to climb up the tree like an expert. She's pretty far up there before climbing back down with the key between her teeth. She rapidly climbs down and hits the ground.

Jane walks back to the door, opens it and enters.

The camera turns to see the construction truck.

INT. ROY'S TRUCK - CONTINUOUS

Roy is at a sharpening wheel working diligently. We can't really see what it is but he holds up a little wiener and it slices through it with ease.

In the truck there are tools, a microwave, a security monitor showing Jane's house, and a large pan. The place is spotless and extremely neat.

Roy shuts off the sharpening wheel, stands up, picks up Jane's purse placing it under his arm, walks out of the truck and shuts the door.

EXT. JANE'S DOORWAY - MOMENTS LATER

Roy rings the bell then stands there patiently with the purse in his hands. The light goes on.

JANE (O.C.)

Johnny, you'd better be bringing
back my purse and that's all.

The door opens and Jane is startled to see that it's not Johnny. She steps outside and closes the door behind her.

ROY

I'm not Johnny but I did find your
purse.

Before Roy can even offer the purse Jane snatches it from him. She opens it and starts looking through it.

JANE

Where did you get my purse?

ROY

I found it during my walk. It was
right there on the ground so I. . .

JANE

You opened this. You better not
have taken anything.

ROY

No ma'am. Just doing a good deed.

JANE

But you went through it.

ROY

I am sorry but it was the only way
I could find your address to return
it.

JANE

Yeah, but it's still sketchy as
shit.

ROY

A nice girl like you shouldn't
curse.

JANE

And an old man like you shouldn't
get your jollies going through
girls purses.

ROY

Now that's no way to speak. . .

Jane pulls her cellphone out of her pocket.

JANE

I'll speak to you any fucking way I
please. And if you're not off my
property in thirty seconds I'm
going to call the. . .

Roy grabs her by the throat and lifts her slightly. The phone
drops to the ground.

ROY

You know, I was just trying to do a
good deed. Just like that Johnny
was trying to do.

Jane's eyes get wider. Roy slowly lets her down then releases
her throat.

JANE

What the fuck?

ROY

You should have fucked him.

Roy jams the sharpened student ID into Jane's jugular vein.
We see blood begin to spill over Jane's smiling photo.

Roy turns and walks away.

Jane is struggling. She tries for the door but she falls to
her knees. Blood is spilling at an alarming rate.

Jane falls to the ground leaning against the door. Her eyes begin to flicker. Her arms drop. She slumps over. She is dead.

A shadow of a figure moves up her body. It's Roy and he's carrying a pan. He looks at his handiwork for a moment. Not admiring it. There is no expression. He begins to dump the contents of the pan onto Jane. Tiny cocktail wieners spill onto Jane's body. Roy shakes the pan a few times before turning and exiting.

Wieners roll away from the crime scene down the walkway.

Roy's construction truck pulls down the quiet street. Seconds later a vehicle pulls into Jane's driveway. The garage door goes up, the car pulls in, the door goes down. Nothing moves for a few seconds until we hear the front door lock and the light go out.

Through the ambient light we can see that small animals and birds are swarming into the yard to feast. Bold ones waste no time running up to Jane's lifeless body to steal away a wiener or two. We're left with that scene until we:

FADE TO:

EXT. JANE'S DOORWAY - MORNING

The scene looks pretty much like the one we just left except there is only one wiener visible and it's currently being eaten by a squirrel.

The front door begins to shake. The squirrel takes that as a cue to finish his breakfast and get out of there.

JANE'S MOTHER (O.C.)

Honey the door seems jammed.

JANE'S MOTHER pushes it and pushes it. As she does that Jane's body begins to dislodge until she finally falls down the steps on her stomach.

The door swings open and Jane's Mother is standing there. It takes her a second before the scene registers so she

JANE'S MOTHER (CONT'D)

Screams.

FADE TO:

EXT. JANE'S DOORWAY - LATER

The entire yard is a crime scene. A UNIFORMED OFFICER is talking to Jane's Mother. CAPTAIN O'Captain is kneeling over the body. COPS and FIRE and CIVILIANS are swarming over the yard.

We zoom in to Captain O'Captain and Jane. All the color has drained from her face. Captain O'Captain pulls the object from Jane's neck.

CAPTAIN O'CAPTAIN

It looks to me as if she somehow was fumbling around in her purse to get her keys. She must have stumbled and lodged her student ID into her neck.

Captain O'Captain stands up. We pull back to follow him never losing sight of the body. He takes a few steps away as a FEMALE OFFICER leans over the body to prepare it to be moved.

OFFICER 1

A tragic ending to an unfulfilled life.

CAPTAIN O'CAPTAIN

I couldn't have said it better myself. Well, I guess this case is closed.

The sound of a helicopter can be heard. Everyone looks up as the wind begin to blow around. Leaves, grass clippings, newspapers, a paper boy, a dog, people fall, hats are blown off, a woman's shirt is ripped open, shingles, a mailbox, etc. fly through the scene.

The helicopter lands in the middle of the street. AGENT DELUCA confidently exits the helicopter. He jogs up to the crime scene. He gets to Captain O'Captain with a hand extended.

AGENT DELUCA

Agent DeLuca.

CAPTAIN O'CAPTAIN

Captain O'Captain.

AGENT DELUCA

Really?

CAPTAIN O'CAPTAIN

What?

Agent DeLuca ignores the idiocy.

CAPTAIN O'CAPTAIN (CONT'D)
What can we do ya for, agent?

Agent DeLuca looks over the crime scene.

AGENT DELUCA
I have a hunch this is another lil'
wiener murder.

Captain O'Captain laughs.

CAPTAIN O'CAPTAIN
Nah, this time you fed boys got it
all wrong.

Captain O'Captain waves at the scene.

CAPTAIN O'CAPTAIN (CONT'D)
This here is just a case of a
clumsy girl.

Agent DeLuca really isn't buying it.

AGENT DELUCA
How can you be so sure?

CAPTAIN O'CAPTAIN
First off, there wasn't a wiener to
be found.

AGENT DELUCA
Interesting. That does break the
pattern. But I've been following
this sicko for ten years and
everything else falls into place.
The date, the ritualistic killing,
the virgin. It all falls into
place.

CAPTAIN O'CAPTAIN
Except for one thing.

AGENT DELUCA
Damn it! I thought I had him this
time.

FEMALE OFFICER
Captain O'Captain! It looks as if
something's in her hand.

Agent DeLuca and Captain O'Captain exchange looks.

CAPTAIN O'CAPTAIN

Well, open it up so we can see what it is.

Captain O'Captain looks up toward the sun and wipes his brow.

CAPTAIN O'CAPTAIN (CONT'D)

And make it fast. We'd better get her out of here before she starts smelling like my wife after chilli night.

The Female Officer opens Jane's hand and a single wiener rolls towards Captain O'Captain. You can hear gasps and murmuring as some people see what it is.

Captain O'Captain is shocked by what he sees. Agent DeLuca has a smug look in his face.

CAPTAIN O'CAPTAIN (CONT'D)

Hot damn! If it isn't the lil' wiener murderer right here in our town.

Captain O'Captain looks around to the Officer surrounding him.

CAPTAIN O'CAPTAIN (CONT'D)

You boys and girls know what that means, don'tcha?

They all raise their fists and then pull them back. As a group they say,

OFFICERS

Cha-ching! Overtime!

CAPTAIN O'CAPTAIN

Damn straight.

Captain O'Captain leans over and picks up the wiener. He inspects it. He's holding it aloft so people can see it.

CAPTAIN O'CAPTAIN (CONT'D)

What we have here is positive evidence that a psycho maniac crazed lunatic serial killing bastard could have stood right on this spot.

As a group everyone moves over. Captain O'Captain is examining the wiener as if it holds all the clues to the crime.

Agent DeLuca tries to take the wiener from Captain O'Captain but the Captain isn't ready to relinquish the spotlight yet.

CAPTAIN O'CAPTAIN (CONT'D)

A piece of evidence like this,
well, it could send this murderer
to jail for life.

All around murmur their agreement.

CAPTAIN O'CAPTAIN (CONT'D)

This may look small but in a case
like this. . .

Just then a bird swoops in and snatches the wiener from Captain O'Captain's fingers. Everyone watches the bird fly away. Captain O'Captain looks around. Agent DeLuca pulls out his gun and starts shooting at the bird. He stops firing and starts looking around.

AGENT DELUCA

Did anyone at least get a picture
of it? Maybe while taking a selfie?

Agent DeLuca looks around but everyone is shaking their head no. He's exasperated.

AGENT DELUCA (CONT'D)

I can't believe it. A hundred
cameras in this crowd and not one
picture.

Agent DeLuca begins to walk away.

AGENT DELUCA (CONT'D)

But I bet they all have thirty of
themselves in the john from just
today.

Agent DeLuca walks over to a vehicle, leans on it and watches the scene. The EMT's are beginning to load Jane onto the stretcher. Agent DeLuca slowly starts to look at the crowd.

AGENT DELUCA (CONT'D)

I know he's still here. I can feel
it.

Agent DeLuca raises his hands over his head and screams,

AGENT DELUCA (CONT'D)

I can smell wiener!

INT. ROY'S TRUCK - CONTINUOUS

From a safe distance Roy is watching the proceedings. Again, he's mainly expressionless. Roy starts the truck and slowly starts to drive down the street.

Roy passes the helicopter in the middle of the street. He tosses a handful of little cocktail wieners at the helicopter then drives down the street, turns a corner and he is gone.

Agent DeLuca starts walking toward the chopper.

AGENT DELUCA

I thought I had him. But without that wiener, no matter what I know, this will be chalked up to just another student I.D. related death.

Agent DeLuca arrives at his chopper and starts to get in. But something catches his eye. Agent DeLuca leans down and picks up one wiener. He inspects it before holding it aloft and screaming,

AGENT DELUCA (CONT'D)

I will get you if it's the last thing I do!

INT. NEWSROOM - DAY

A bustling newsroom of today (which means thirty empty desks), a RECEPTIONIST at the front and one lone reporter, ERIC WONG, in the middle of the desk maze.

The Receptionist is going through items dropped off overnight. Suddenly she gasps.

RECEPTIONIST

Eric! Eric! You need to see this.

Eric's head pops up from his desk.

ERIC WONG

What is it?

RECEPTIONIST

It says it's from the lil' wiener killer.

Eric jumps over desks, knocks everything in his path out of his way. He arrives at reception and, with a pair of tongs, takes the letter and begins reading it.

ERIC WONG

I am the lil' wiener killer. If you
don't believe me smell this letter.

Eric slowly, carefully sniffs the letter. He's shocked and
excited.

ERIC WONG (CONT'D)

It's him.

We show the letter. The characters are all cut out letters
from various cereal boxes. Eric reads along.

ERIC WONG (O.C.) (CONT'D)

I have decided to give up my evil
ways. BUT only after I kill every
virgin in this town (or city. I
really haven't done my due
diligence). Let's see if you can
stop me, Agent DeLuca.

Eric Wong looks up from the letter. He starts waving it.

ERIC WONG (CONT'D)

Do you know what this means?

RECEPTIONIST

We've got to get this to press
right away?

ERIC WONG

No. This will catapult me to the
big time.

RECEPTIONIST

The New York Times.

ERIC WONG

Bigger. Gawker.

Eric starts to run back to his desk. He stops.

ERIC WONG (CONT'D)

Or maybe bigger. The televised
version on TMZ.

Eric is almost beside himself with glee. He runs back to his
desk to write the copy.

EXT. FRONT YARD - DAY

All we see is grass until a newspaper hits the ground. The moment it hits the ground a sprinkler goes off and the print begins to melt. The headline screams "Welcome To The Lil' Wiener Killers New Hometown!" By the time the scene ends the paper is a melted mess.

EXT. STREET IN FRONT OF HARDLEE INN HIGH - DAY

We're following a reporter, THERESA THROCKMORTON, and her CAMERAMAN walking down the sidewalk . She's recording a segment for future broadcast.

While she's walking down the street STUDENTS, TEACHERS and worried PARENTS are also walking toward the school.

At one point Theresa walks past three vans. Standing next to each van is one sketchy GUY. On the first van the words "Free Candy" is painted on it. On the second "Free Ride". On the third "I promise it won't seem like rape".

THERESA

I'm Theresa Throckmorton and we're at Hardlee Inn High where the lil' wiener killer has stated his desire to cherry pick his victims a sense of panic has gripped the student, the virginal, student body.

Theresa grabs a passing STUDENT.

THERESA (CONT'D)

Are you a student here?

STUDENT 2

Yes.

THERESA

Are you a virgin?

STUDENT 2

Yes.

THERESA

Are you scared?

STUDENT 2

I'm pissing myself right now.

The Student is pissing herself. Theresa breaks away from that Student and stops a MOTHER and her DAUGHTER.

THERESA

As a parent has fear gripped you tightly around the throat?

MOTHER

Like the time my ex-husband tried his MMA choke move on me.

THERESA

What are you going to do to protect your precious daughter?

MOTHER

Tonight I'm taking her to the meat rack and tossing bank at them boys until one of them consents to deflower my little princess.

Theresa breaks away from the Mother and Daughter and steps up to Johnny.

THERESA

And now we talk to the last person to see the recently slaughtered Jane alive, her boyfriend, Johnny.

JOHNNY

Hi, Theresa. You know, you're much hotter in person.

THERESA

Ah, thank you but I wanted to talk to you. . .

JOHNNY

No, really. On HD you look kinda ragged but in person POW! You know what I mean?

THERESA

Not really. But you were the last person to see Jane alive.

JOHNNY

Oh yeah, I was.

Johnny forces himself to cry.

JOHNNY (CONT'D)

I dropped her off just before midnight after spending all night trying to convince her to let me save her life.

THERESA

You mean have sex with her?

JOHNNY

Well, yeah but it's not like that.
I was doing it all for her.

THERESA

You are a caring boy, Johnny. It's
too bad she didn't listen to you.

JOHNNY

I know, she'd be here right now if
she just did it with me.

Johnny looks into the TV camera.

JOHNNY (CONT'D)

Don't let what happened to Jane
happen to you. Call me at 781-555-
4858 and I'll save your life
tonight.

Theresa pulls the microphone away from Johnny and addresses
the camera. Johnny is behind her mouthing "Call me" and
holding up his phone. Finally his phone rings, he talks for a
second, smiles, looks into the camera, gives a thumbs up and
runs out of the shot.

THERESA

As you can see, the lil' wiener
killer has caused a seismic change
in our well being and rules of
parenting. I'm Theresa Throckmorton
for WCAZ news.

INT. HALLWAY OF HARDLEE INN HIGH - MOMENTS LATER

We're going down the hallway from side to side to listen in
on the various conversations. The general emotion in the room
is panic. Students are freaking out and acting out.

A JOCK is standing there ignoring the GIRL 1 hanging all over
him.

GIRL 1

Please! Please! I know what I said
but I changed my mind.

JOCK

No, I'm sorry.

GIRL 1

Please!

JOCK

No means no. You should have taken me when you had the chance. You know I have a big game tomorrow and the coach has a strict no sex policy.

GIRL 1

I'm ready and I want you to be the one!

JOCK

But maybe after the game. If I'm not too tired.

The Girl starts crying.

GIRL 1

If I'm still alive!

The Jock looks down on the Girl. The Girl backs away and starts looking around. She spots someone.

GIRL 1 (CONT'D)

Hey! Ed! You got a minute?

The Girl walks quickly away as we go up to an amazingly ATTRACTIVE GIRL talking to a NERD holding a tablet. On the wall behind him is a sign that says:
Dr. Feelgood
It'll be quick and painless.

ATTRACTIVE GIRL

Is there anyway you could squeeze me in today?

NERD

It looks like I have a two fifteen.

ATTRACTIVE GIRL

But I have a softball game at two thirty.

The Nerd taps the tablet a few times.

NERD

No problem, you'll be there in plenty of time.

The Attractive Girl smiles.

ATTRACTIVE GIRL

Great. I'll see you then.

The Attractive Girl walks away and we follow her until we get to some GAY BOYS sitting at a booth with LESBIANS standing above them. No one looks too happy about being that close to the other gender. The banner on their booth says:
Homosexuals Unite!
No one's going to like it but, damnit, we're saving lives!

Going down the hall a NAKED GIRL runs into the scene and down the hall.

NAKED GIRL

Fuck me! Fuck me! Fuck me! Take me
right now!

Naked Girl turns the corner and keeps running.

We come up on a group of JEWS looking cool and calm. Above them is a sign that says:
Jews Do Jesus
Your Lord can't see us so it'll count to the killer but won't
to Him!

Leaning against a wall is a group of SLUTS. They're calmly looking at the scene amused at the carrying on. One SLUT shakes her head and speaks in a derisive tone.

SLUT

Virgins.

The Sluts push off the wall and walk away. In a doorway they pass the PRINCIPAL and VICE PRINCIPAL.

PRINCIPAL

This is getting out of control. The way this is going we're going to have to turn the gym in a day care.

VICE PRINCIPAL

And if we drop below a sixty percent virgin rate we'll lose our government grant. We've had that sex ed grant and same curriculum since the 1950's.

PRINCIPAL

I'm just glad that it's Friday and I don't have to think about these little bastards for a couple of days.

The Naked Girl runs by. The Principal and Vice Principal watch her run by.

NAKED GIRL

Fuck me! Fuck me! Come on! Somebody
fuck me!

The Principal and Vice Principal go back to their conversation as if nothing has happened.

PRINCIPAL

Relax, I'm sure Captain O'Captain
is closing in on him as we speak.

INT. POLICE STATION - DAY

Captain O'Captain is sitting at a desk.

CAPTAIN O'CAPTAIN

I got nothing.

EXT. LOVER'S LANE - NIGHT

The three vans from earlier are parked. One of the vans starts to pull away. A PARKING ATTENDANT waves them to the right and the van exits. Another PARKING ATTENDANT waves a car in. We follow a line of traffic as far as the eye can see.

A KID in the next car in line sticks his head out the window.

KID

How much longer?

PARKING ATTENDANT

Shouldn't be much longer. Turnovers
been good tonight.

The Parking Attendant looks behind him and sees another van exit. He waves the Kid in.

INT. OFFICE - DAY

Agent DeLuca is standing at a map of the city. The map is filled with black and red pins. Another AGENT pops his head into the office.

AGENT

We lost another one. Seventeen year
old at one eighteen Saint James.

Agent DeLuca shakes his head. He pulls out a red pin and puts in a black.

AGENT DELUCA

At this rate he won't have any victims left but we'll have a population explosion the likes of which we haven't seen since the end of WW two.

Agent DeLuca walks away from the map and paces the office.

AGENT DELUCA (CONT'D)

We've got to catch him. It's our duty to allow girls and women to have the choice of when they do it for the first time. Not frightened into it by some mad man.

The Agent pops his head in again.

AGENT

Two more in, sir. Thirty-two Charles and four Webber.

Agent DeLuca explodes.

AGENT DELUCA

Damnit all to hell! We've got to catch him before one more virgin is lost!

INT. ROY'S HOUSE - NIGHT

Roy is sitting in his very comfortable house. Nothing about it would betray that this is the house of a lunatic. A well appointed accountant? Sure. But not a murderous psycho.

Roy is sitting on the couch drinking a beer and watching the local news. Theresa Throckmorton's report from earlier is wrapping up.

THERESA

As you can see, the lil' wiener killer has caused a seismic change in our well being and rules of parenting. I'm Theresa Throckmorton for WCAZ news.

Roy turns the channel to a curling match. He takes a sip of beer. ROY'S WIFE calls from the kitchen.

ROY'S WIFE (O.S.)
Roy! Dinner's ready.

ROY
I'll be right there. I'm going to eat in here, alright? Curling is on.

ROY'S WIFE (O.S.)
You and that curling. I'd think one day you'd have enough of that.

Roy stands up.

ROY
That'll never happen.

ROY'S WIFE (O.S.)
Isn't it terrible about that little girl? And all those other girls having to do sex before they're ready?

Roy starts walking into the kitchen.

ROY
Yeah, it's a terrible thing.

Roy walks into the kitchen.

ROY'S WIFE (O.S.)
Can we go antiquing tomorrow?

ROY (O.S.)
I have to go to the office.

ROY'S WIFE (O.S.)
On Saturday? You're always working so hard. When are you going to rest?

ROY (O.S.)
Soon, honey, soon.

EXT. STREET - DAY

Roy is driving his construction truck slowly down the street. The streets are oddly empty. He has an audio listening device pointing out the window. Every house he points it at all he hears is the sounds of sex. The sounds get more frenzied as he drives. Suddenly he rips the headphones off his head and tosses the device onto the passenger seat. You can still hear the sounds slightly.

ROY
What the hell have I done?

Roy sits there for a few seconds before he looks at the listening device. He picks it up and puts the headphones on. As the Girl keeps talking Roy tries to find the exact house this is coming from.

TRISTA (O.S.)
I'm so scared. I can't! She grounded me for unplugging my grandfather's oxygen tank to plug in my cellphone.
(pause)
I know! I had like three percent!

Roy finds the house and pulls the truck over.

INT. LIVING ROOM - CONTINUOUS

Trista is sitting on the couch on the phone.

TRISTA
She just doesn't get it.
(pause)
I know! I've called everyone I'd even think of doing it with and, get this, they're all booked. I don't know what I'm going to do.
(pause)
Ewwwwwwww. I wouldn't even consider him.
(pause)
I guess. Fucking him would be better than death. Barely.

Trista hears the doorbell ring.

TRISTA (CONT'D)
Someone's at the door. I'll talk to you in a while. Have fun losing your virginity. Tell me all about it.

Trista stands up, tosses her phone on the couch, goes to the door and opens it. It's the PIZZA GUY.

TRISTA (CONT'D)
It's about time. I almost starved.

Trista pays the Pizza Guy and closes the door. After a beat she has a thought. She opens the door.

TRISTA (CONT'D)
Hey, pizza guy?

She looks at this sweaty, chubby, greasy, sauce smelling kid.

TRISTA (CONT'D)
Never mind.

She shuts the door.

TRISTA (CONT'D)
I'd rather die.

Roy, wearing a black hood, grabs her from behind.

ROY
I'm glad you feel that way.

Trista begins to scream but Roy puts a cloth over her face and she quickly passes out. Roy puts her on the floor and goes out to his truck.

INT. LIVING ROOM - MOMENTS LATER

Roy, without the hood, is putting Trista in a metal box with wheels. He closes the box and locks it. He looks around the living room and spots Trista's cellphone on the couch. He walks over there and puts a single cocktail wiener on the phone then turns and starts to wheel the box out of the house.

Roy opens the door and looks out. Some WOMEN are standing across the street from his truck watching their KIDS play. Roy closes the door, opens the metal box and takes out a baseball hat, sunglasses and a fake moustache. He puts these on before opening the door and wheeling the box outside.

EXT. STREET - MOMENTS LATER

Roy is trying to lift the box into the truck but it's a struggle.

OFFICER HENDERSON (O.S.)
Can I give you a hand?

ROY
Sure. Thanks.

Roy looks around the truck where the voice was coming from just as OFFICER Henderson, in full uniform comes around the truck. Roy is still for a moment but quickly regains his composure.

ROY (CONT'D)

These tools start to get heavy
around my age.

OFFICER HENDERSON

So you working on one of the houses
around here?

Roy and Officer Henderson lift the box and slide it into the truck. Roy quickly closes the door and locks it.

ROY

Down the street some. This lady
didn't want me parking my 'eyesore'
of a truck near her house.

OFFICER HENDERSON

Yeah, there are some very proper
folks around here. Do you have a
card? I may need some work done on
my house. Trying to fix it up a bit
and sell it.

ROY

Why? This looks like a nice place
to live.

OFFICER HENDERSON

It's just that we have some
concerns about the place. You hear
about that sicko whose been killing
all those young girls?

Roy walks to the cab of his truck and opens the door.

ROY

Yeah, quite a thing. Let me get my
card for you.

Roy leans into the truck and opens the glove compartment. From the glove compartment he pulls out a stack of cards and a gun. He puts the gun between the seats. He looks through the stack of cards and pulls one out. He throws them on the drivers seat and we see that they're business cards from all different carpenters.

ROY (CONT'D)

Have you been having any luck
tracking him down?

OFFICER HENDERSON

Not much so far. We got a fed up in
the office making all kindsa noise
but I haven't seen much action.

Roy gets back to Officer Henderson and hands him the business card.

ROY
That why you moving?

OFFICER HENDERSON
Not really. I've applied for a position in another county and it looks as if I'm going to get it.

Roy holds out his hand, Officer Henderson takes it.

ROY
Well, good luck on both things.

OFFICER HENDERSON
Thanks. You be careful out there.

Roy walks into his truck and slowly pulls away. Officer Henderson watches him for a few seconds. Roy is carefully watching Officer Henderson. He pulls the gun out from between the seats and places it on his lap. The truck turns the corner and Roy puts on a little more gas to get out of there.

INT. LIVING ROOM - NIGHT

Trista's MOTHER and FATHER open the front door carrying bags and enter the living room.

MOTHER
Trista! You better not have gone out.

The Father closes the door and walks past the couch.

FATHER
She didn't go anywhere. Look, her phone is on the couch. She'd go nowhere without her phone.

The Mother leans over to see the phone. She sees the cocktail wiener, her eyes get wide, she drops the bag and screams.

INT. LIVING ROOM - LATER

The living room is swarming with POLICE. A POLICE TECHNICIAN is dusting the phone for prints. An OFFICER is talking to Trista's Mother. Another POLICE OFFICER is talking to Trista's Father. Captain O'Captain walks in and right up to the Police Technician.

CAPTAIN O'CAPTAIN
What do we have.

The Police Technician starts to stand up.

POLICE TECHNICIAN
We've got a few clean prints. We'll
know more when I get it back to the
lab.

The Police Technician drops the cellphone in an evidence bag
then does the same to the cocktail wiener.

CAPTAIN O'CAPTAIN
Let me know the moment you get a
hit.

POLICE TECHNICIAN
Will do sir. But first I have to
take a piss.

The Police Technician exits.

The Officers who were talking to the Mother and Father come
over to Captain O'Captain.

CAPTAIN O'CAPTAIN
What do you have for me.

OFFICER 1
They both say the same thing, sir.
They went out shopping for a couple
of hours while Trista was here
alone.

OFFICER 2
She was grounded.

CAPTAIN O'CAPTAIN
So that's why she wasn't in her
lovers arms.

The Officers look at one another as if the Captain has lost
his mind. Just then Agent DeLuca enters.

AGENT DELUCA
Everyone stop. No one touch
anything. This is a crime scene so
that means it's my crime scene.

Everyone stops.

AGENT DELUCA (CONT'D)
Now that I have everyone's
attention, where's my wiener? I
heard my wiener was here so I want
it.

No one moves.

AGENT DELUCA (CONT'D)
Okay, you want to play it that way.
I can have a team of feds down here
in sixty seconds to rip into each
and every one of you until they
find my wiener.

The Police Technician enters and looks around.

POLICE TECHNICIAN
What's going on?

CAPTAIN O'CAPTAIN
He's looking for his wiener.

The Police Technician holds the evidence bag up.

POLICE TECHNICIAN
You mean this wiener?

AGENT DELUCA
What are you doing with my wiener?

POLICE TECHNICIAN
I didn't know it was your personal
wiener but, if you need to know, I
was in the bathroom with it.

AGENT DELUCA
Enough wasting time. Hand over my
wiener.

The Police Technician hand over the evidence bag. Agent
DeLuca stares lovingly at the wiener. Everyone backs away a
step.

AGENT DELUCA (CONT'D)
Now I've got you you murdering
psycho. I know you touched this
wiener. I know I'll be able to get
a print off this wiener. I'll
finally be able to end this arduous
ordeal.

The Police Technician holds up the evidence bag with the
phone.

POLICE TECHNICIAN
Wouldn't you rather print the phone
he touched.

Captain O'Captain reaches out and touches the Police
Technicians shoulder.

CAPTAIN O'CAPTAIN
Let him go.

AGENT DELUCA
People will never understand the
man hours I've spent trying to find
out if Roy Underwood was really the
killer. The birthday parties and
electrocutions I missed. The times
my wife was forced into the arms of
others because I was too focused on
wieners.

Officer Henderson enters the living room.

OFFICER HENDERSON
I hope I'm not interrupting.

CAPTAIN O'CAPTAIN
Not at all.

Captain O'Captain puts his hand on Officer Henderson's
shoulder and leads him outside. Everyone quickly follows
behind. The Police Technician is the last one out so hands
the evidence bag with the phone in it to Agent DeLuca.

POLICE TECHNICIAN
You might find this handy too.

Agent DeLuca takes the bag but he is fully focused on the
wiener.

AGENT DELUCA
Wiener.

EXT. STREET - MOMENTS LATER

Captain O'Captain and Officer Henderson are standing next to
a police car.

CAPTAIN O'CAPTAIN
That's a troubling story,
Henderson.

OFFICER HENDERSON

I know, sir, which is why I came to you as soon as I heard about the abduction.

CAPTAIN O'CAPTAIN

So you say he gave you a business card?

Officer Henderson pulls the card out of his pocket and hands it to Captain O'Captain. We see the business card as Captain o'Captain speaks. Your basic business card says:

Scott Randolph

"As handy with tools as I am with the ladies!"

Free Estimates - Moustache Rides

178 B Prickly Patch Way, Malrose, MA

781-555-TOOL

CAPTAIN O'CAPTAIN (CONT'D)

Scott Randolph, eh? Let's just pay a visit to this guy.

EXT. RUNDOWN TRAILER - LATER

Captain O'Captain and Officer Henderson pull up to the beat up trainer belonging to SCOTT RANDOLPH. It's not even in a trailer park. It is parked in a clearing in the back of someone's property.

Captain O'Captain knocks on the side of the trailer.

SCOTT RANDOLPH

Who the fuck is making all that racket?

Scott opens the door and sees Captain O'Captain and Officer Henderson. Captain O'Captain and Officer Henderson strain to see beyond the door. Scott steps out and closes it behind him.

SCOTT RANDOLPH (CONT'D)

Well it if it ain't Johnny Law and Dibble, 5-0 and the bull, Barney and cherry topper, DRC and flatfoot, the heat and the fuzz, Jake and the heavy, po-po and the man, roller and Smokey, the thin blue line and. . .

CAPTAIN O'CAPTAIN

. . .enough. Damn, do you stay up all night memorizing this shit?

SCOTT RANDOLPH

Oh, I see, you're get right to business types. I can play it that way.

Scott hands them each a card.

SCOTT RANDOLPH (CONT'D)

Scott Randolph, handy man and ladies man. And seeing that neither of you have what I'm looking for you must be here for a handy man.

CAPTAIN O'CAPTAIN

We're actually here looking for a killer.

Scott is shocked.

SCOTT RANDOLPH

Hey! I ain't never killed nobody. Oh sure, I've jaywalked and loitered, passed a few bad checks and stolen a few handbooks, done some drugs. Actually I was doing some drugs when you fellas up and knocked. There may be a few assault and batteries, a few B&E's. I'm not admitting to anything here but there may be a kidnapping and a carrying without a permit and driving without a license. But that's all in the past. And I consider the liquor store I knocked off in the past. So you ain't got nothing on me.

CAPTAIN O'CAPTAIN

You should get out and talk to people now and then. Get some of those words out.

Captain O'Captain looks at Officer Henderson then looks at the business card.

OFFICER HENDERSON

This card says free estimates and moustache rides. Where's your moustache?

SCOTT RANDOLPH

That ride's closed for the season.

Captain O'Captain looks at Officer Henderson.

CAPTAIN O'CAPTAIN
Is this the guy you helped?

Officer Henderson gets extremely close to Scott. Examining every pore.

OFFICER HENDERSON
No.

CAPTAIN O'CAPTAIN
How can you be so sure?

OFFICER HENDERSON
This guy smells as if he hasn't showered in eight days.

SCOTT RANDOLPH
Going on nine, so yeah, that's right.

OFFICER HENDERSON
The guy I saw had recently showered.

Captain O'Captain accepts the word and turns to leave.

CAPTAIN O'CAPTAIN
Sorry to bother you, Scott. Have a nice day.

SCOTT RANDOLPH
Yeah, you too. Always glad to help law enforcement because that's what good citizens do.

Officer Henderson follows Captain O'Captain to the car. They get in and start it up. Scott waves then steps back into the trailer.

INT. SCOTT'S TRAILER - CONTINUOUS

Scott walks through his trailer. He frowns for a moment.

SCOTT RANDOLPH
Get back to work.

Three MEN are sitting at a table burning bootleg DVDs.

SCOTT RANDOLPH (CONT'D)
Good thing they didn't get a look in here.

Scott starts to laugh but stops quickly when he hears Captain O'Captain's voice over the loudspeaker.

CAPTAIN O'CAPTAIN
Hey, ah, Scott? Don't go anywhere
I'm sending down a few cars to shut
down your operation. Have a good
day.

Scott stomps on the floor as the three Men start scrambling out the windows.

SCOTT RANDOLPH
Now how am I going to fill all
those orders for That's My Boy six?

Scott falls into the messy couch.

INT. WAREHOUSE - NIGHT

Trista is tied to a table. She's struggling and looking around as well as she can. She's mumbling because she has a gag on.

A smaller table is next to her. It has dangerous looking tools of torture. Pliers, awls, hatchets, knives, a blackjack, a feather.

A large overhead door is opening. It causes Trista to struggle even more. Roy walks in still wearing the black hood.

We hear something scraping on the floor. Trista's eyes get wide. We hear a metallic bang on the floor. Roy sits down and inspects the bottom of his shoe. There's a tack in it.

ROY
That noise was driving me crazy.
Scrape, scrape, scrape. So
annoying.

He takes pliers off the table and pulls the tack out of his shoe. He puts them both down on the table and dramatically pushes the table away. Where it, obviously, slides into a wall with everything falling onto the floor. Trista's body shakes.

ROY (CONT'D)
Oh, don't worry about that. That
was all for show.

We can't understand what Trista says but she mumbles these words.

TRISTA
I've got to go to the bathroom.

ROY
Don't be silly, Trista, I can't understand a word you're saying.

With more intensity this time.

TRISTA
I've got to go to the bathroom.

Roy laughs at her.

TRISTA (CONT'D)
If you don't let me go I'm going to piss my pants.

ROY
The sooner you stop all this mumbling the sooner we can get to business.

TRISTA
Suit yourself.

It only takes a second for the odor to hit Roy.

ROY
Oh my god.

TRISTA
I told you.

ROY
What did you eat? Asparagus and Brie? I think my nose is on fire.

Roy stands up and turns around to lift his mask.

ROY (CONT'D)
Oh, oh, it's worse out here.

Roy drops the mask and goes back and stands over Trista.

ROY (CONT'D)
I was going to take my time but you've made that impossible.

Roy takes off Trista's gag. She immediately starts screaming.

TRISTA
Help! Someone help me! A killer is going to, well, kill me! Help.

Roy puts his hand over Trista's mouth.

ROY

Shhh. Come on. This is an empty room. Noise like that just echoes forever. Do us both a favor and quiet down. We're just going to talk.

Roy takes his hand off her mouth.

TRISTA

You think you're going to get away with this? You're not. My father has a very particular skill set and he will find you and cause grievous bodily harm to you and everyone close to you. Including your mailman.

ROY

My mailman? What's he got to do with this?

TRISTA

Nothing. I just couldn't think of anything to say.

ROY

I understand. That's happened to me.

Roy gets his chair and pulls it back over to the table and sits there. He waves his hand in the air.

ROY (CONT'D)

It still stinks.

Trista shrugs her shoulders.

TRISTA

Told you I had to go.

ROY

Just for curiosity sake, what is it your father does?

TRISTA

Works for the IRS.

ROY

Wow, that is scary.

Roy leans over Trista.

ROY (CONT'D)

But we won't need to be bothering him about this.

TRISTA

You don't think he won't be mad that you killed his little girl?

ROY

Killed? Where did you get the idea that I was going to kill you?

TRISTA

You're the psycho serial killer, right?

ROY

What's with all the shaming?

TRISTA

I'm sorry, but. . .

ROY

. . .no, I get it but no one ever thinks that psycho serial killers have feelings too.

TRISTA

I'm sorry.

ROY

No, no. It's too late. The damage has been done. I'll have to find a way to work through it.

Roy sits up straight and takes three deep breaths.

ROY (CONT'D)

Remember why you're here, remember that you're a good person. Remember that not all of this is your fault.

TRISTA

That's right! I read somewhere. . .

ROY

. . .enough. You've done all you can do, thank you very much.

Roy leans back over Trista.

ROY (CONT'D)

Although I am feeling a little bit
murderly right now I'm going to
stick with my original plan.

Roy starts to untie Trista.

ROY (CONT'D)

I want you to know why I kidnapped
you. I want you do go back and tell
everyone that they have no fear
from me anymore. I'm not going to
kill anymore virgins.

TRISTA

You're not? You're quitting?

ROY

You think it's easy? I've been
doing this as a part time job for
twenty years while juggling a full
time job, a family life and the
occasional bowling league.

TRISTA

It does sound like quite a load.

ROY

You don't know the half of it. Do
you know how much time off work I
have to take just to do that one
kill? It's murder on my work load.

Roy stand up and starts to untie her legs. He can see the
wheels in Trista's head start rolling.

ROY (CONT'D)

But don't get any ideas.

Roy pulls a gun out from behind his back.

ROY (CONT'D)

Because it could go south at any
minute. It's all up to you.

Trista lie totally flat. Roy continues to untie her feet.

ROY (CONT'D)

And all I want you to do is tell
the story. How I swore to you that
this reign of terror is over. Sit
up.

Trista sits up.

ROY (CONT'D)

And I want you to give a specific message to Agent DeLuca. Tell him I hope he enjoyed his wieners.

EXT. SIDEWALK IN FRONT OF POLICE STATION - DAY

A TRUCK DRIVER is unloading a truckload of boxes of wieners in front of the police station. Agent DeLuca is standing on the top stair yelling at the driver.

AGENT DELUCA

You can't leave them here. This is a police station.

TRUCK DRIVER

You DeLuca?

AGENT DELUCA

Yes.

TRUCK DRIVER

This your address?

AGENT DELUCA

Yes.

TRUCK DRIVER

These are your wieners.

INT. WAREHOUSE - MOMENTS LATER

Trista is sitting on the table rubbing her wrists. Roy is coiling the rope.

ROY

Let me pull the car around. I'll drop you off at the nearest train station and I'm sure you can get home.

TRISTA

Yeah, no problem.

ROY

Let me go get the car.

Roy turns to exit and Trista jumps up and starts running in the opposite direction. Roy turns back around.

ROY (CONT'D)
No! Don't open that! It's not an
exit.

Trista doesn't listen and opens the overhead door.

ROY (CONT'D)
Don't! It's a long drop.

TRISTA
Fuck you you little dicked psycho
murderer.

ROY
Now that's hurtful.

Trista takes a step and. .

EXT. BUILDING - CONTINUOUS

Trista begins to plummet. Roy runs to the edge of the
overhead door.

ROY
But not as hurtful as that.

Trista lands in a thorn bush. She's struggling and getting
cut.

ROY (CONT'D)
Wait there. I'll pull the car
around.

Ron runs from the overhead door. Trista struggles through the
thorn bush getting cut each time she moves. She extricates
herself from the bush and finds a fence. She puts her hand on
it and reacts to the electrified fence.

Trista finally pulls her hands from the fence. Steam is
coming off of her hands. She's cut, her hands are smoking but
she keeps moving.

She sees a clearing to the right. She moves toward it and
comes upon Roy sitting in a car waiting for her.

ROY (CONT'D)
Come on. Get in.

Trista turns and runs the other way.

ROY (CONT'D)
NO! Don't go that way! It's a
steep. . .

Trista tumbles down the hill.

ROY (CONT'D)
. . .hill.

Trista tumbles down a seemingly endless hill. She bounces from rock to rock and thorn bush to tree stump. No matter how hard she tries she can't seem to stop.

Trista finally reaches the bottom of the hill. She lays there trying to regain her composure.

ROY (O.S.) (CONT'D)
Stay there. I'll be right down.
I'll take you to a hospital.

Hearing Roy's voice Trista struggles to get up and keep going. She looks around and she sees one opening into the woods so she goes with it. Trista disappears into the woods.

EXT. WOODS - LATER

Trista is walking through the woods. She looks all around and sees no one. She feels it's a safe time to take a break. She's cut up, her hair is matted, her clothes are torn. She's all banged up. She fades off to sleep.

Trista hears a sound and her eyes pop wide open. She looks around but sees nothing. Then she slowly looks down to see a skunk at her foot.

She screams.

The skunk get frightened and sprays.

Trista continues screaming. The skunk continues spraying while Trista gets up and starts running deeper into the woods. She breaks through some branches and comes upon a clearing that looks like a camping spot.

Trista looks behind her and sees neither Roy or the skunk. She sees a seat in front of tent. She takes a seat and falls to sleep.

EXT. WOODS - LATER

Trista is fast asleep. It's darker but she is being illuminated. She struggles to wake and shade her eyes from the light.

WOODSMAN

Now who do we have trespassing on
my spot?

Trista is quick to get to her feet. She looks at the WOODSMAN and quickly comes to the conclusion that he is not going to take kindly to her being there.

TRISTA

Sorry. I got lost, found your place
and fell asleep. I'll be leaving.

WOODSMAN

Not so fast. You're trespassing. By
all rights I could shoot you where
you stand and it would be
justified.

TRISTA

Why would you want to do that? I'll
just leave and it's all good.

WOODSMAN

But you could tell people where I
am.

TRISTA

I don't even know where I am and,
with any luck, I'd never find my
way back here.

The Woodsman seems perplexed.

WOODSMAN

I don't know. I don't really trust
people.

The Woodsman reaches for Trista. She spins away and grabs the first thing she finds. It's an axe handle. She swings with all her might and hits the Woodsman in his head. He goes down but she knows that won't last long. So she keeps running and running.

WOODSMAN (CONT'D)

I'm going to find you and kill you.

Trista hears a gun fired and the leaves flutter. She keeps running.

EXT. WOODS - NIGHT

Trista is walking into a clearing and sees a stream. Off in the distance she can hear a road. She's exhausted but perks up at the thought of getting out of this.

Trista goes to the waters edge and puts her hand in it. It's a little chilly but she knows she has no choice. She steps in.

And immediately is up to her neck in water. The other side doesn't look to far away but the current and uncertain terrain is making the journey difficult.

Finally she gets to the other side and uses a post that has a sign on it to help pull her out of the water.

The sign is revealed to read:

UNSAFE WATER

Do not swim, fish or touch.

Will cause skin irritation and possibly death

If you get any in your mouth kiss your ass goodbye

Trista pulls herself out of the water never seeing the sign.

EXT. HIGHWAY - NIGHT

A dark highway. No traffic. No lights. Suddenly Trista breaks through. Her skin is already starting to show the effects of the water. But she's happy. She's out of the woods.

Trista begins to walk down the highway hoping a car will come soon. And soon one does. She stands on the side of the road and starts waving and screaming to get it's attention. To no avail. The car speeds by never seeing her.

Almost immediately she hears a truck coming down the road. This time she's not going to miss it. She stands in the middle of the road and begins waving frantically.

INT. TRUCK CAB - CONTINUOUS

The TRUCK DRIVER is singing to the country song on his CD player. We see Trista jumping and waving in the middle of the road. But the Truck Driver doesn't. He's too busy digging in his passenger seat for another CD.

Trista is getting closer. The Truck Driver is still digging. Closer and closer. She's still jumping. He's still digging.

EXT. HIGHWAY - CONTINUOUS

Trista is still jumping and screaming. The Truck Drivers head can barely be seen. The truck is on her. Trista screams and falls to the ground. The Truck Driver looks up just as the truck passes Trista.

Trista is laying motionless in the middle of the street. A car can be heard coming from the other lane. The driver sees something in the road and slows down.

ROY
I've been looking for you all day.
Are you ready to get in the car
now?

Trista is still motionless on her back on the highway.

TRISTA
Yes.

Slowly Trista gets up and limps into the passenger seat. She closes the door but Roy doesn't pull away.

TRISTA (CONT'D)
What?

ROY
Buckle up.

TRISTA
Buckle up? After the day I've had?

ROY
This car doesn't move until
everyone's buckled up.

TRISTA
For the love of. . .

Trista pulls the seat belt and buckles it.

ROY
Was that so hard?

Mockingly Trista answers.

TRISTA
Was that so hard.

Then slumps down in the seat.

INT. HOSPITAL ROOM - DAY

Trista is all bandaged up in a bed. REPORTERS and CAMERAMEN surround the bed while a DOCTOR speaks.

DOCTOR

Trista is a very fortunate young lady. Not only was she bitten by a community of ticks and is now undergoing treatment for lyme disease, she has both poison oak and ivy. Among her many laceration she is suffering from both dehydration and sunstroke. We're running every test known to the medical community to figure out exactly what the rash that covers her body to her neck is.

REPORTER

How did she get the rash?

DOCTOR

When she entered a polluted stream. The moment the water touched her skin it really didn't matter how long she stayed in there. She was screwed.

All the Reporters start to ask questions at the same time. Agent DeLuca enters the room.

AGENT DELUCA

That's it right now. This brave little girl needs her rest.

REPORTER

Any leads on who abducted her?

AGENT DELUCA

Right now from what Trista has told us this is a runaway that went bad real quick.

REPORTER

I heard she escaped the lil' dick killer.

AGENT DELUCA

That's news to me.

Agent DeLuca looks over at Captain O'Captain and Officer Henderson.

AGENT DELUCA (CONT'D)
Can you see these fine folks on
their way please?

Captain O'Captain and Officer Henderson start herding the
Reporters and Cameramen out of the room. Officer Henderson
closes the door.

AGENT DELUCA (CONT'D)
How ya feeling, Trista?

TRISTA
Like I've falling out of a building
onto a thorn bush then was
electrocuted then fell down a hill
then got sprayed by a skunk then
threatened by a crazy guy before
almost getting run over by a semi.
Did I forget anything?

CAPTAIN O'CAPTAIN
Swimming in a toxic stream.

TRISTA
Oh yeah, how could I forget that?

Trista scratches herself.

AGENT DELUCA
So you're feeling better, eh?

Agent DeLuca moves closer to Trista.

AGENT DELUCA (CONT'D)
I know you're tired and we'll let
you get some rest after you answer
one question today.

Agent DeLuca grabs Trista and starts shaking her.

AGENT DELUCA (CONT'D)
Where is he? Where is he? Where's
my wiener?

Captain O'Captain and Officer Henderson pull Agent DeLuca off
Trista. Trista is still bouncing on the bed.

TRISTA
I told you. I don't know where he
is. I don't know who he is. I don't
know where we were.

Agent DeLuca is still steaming.

AGENT DELUCA
How come I don't believe you?

TRISTA
Because you have trust issues?

AGENT DELUCA
That's beside the point.

TRISTA
All he told me is he's not going to
kill anyone else and wants me to
make everyone know.

AGENT DELUCA
How can anyone believe what that
lunatic says.

TRISTA
I don't know. He sure went out of
his way to make his point.

Agent DeLuca is still unhappy with this interrogation.
Captain O'Captain puts his hand on Agent DeLuca's shoulder.

CAPTAIN O'CAPTAIN
Maybe we should let her get some
rest. Try again tomorrow.

Agent DeLuca is reluctant but he knows he's out of options.
He, along with Captain O'Captain and Officer Henderson turn
to leave.

TRISTA
Oh, Agent DeLuca? I do remember one
thing he asked me to ask you.

Agent DeLuca quickly turns and heads back to Trista. She
motions for him to lean in. He does.

TRISTA (CONT'D)
He wanted me to ask you how you
liked the wieners?

Agent DeLuca goes berserk. It takes all Captain O'Captain
and Officer Henderson have to pull him off of her and carry
him out of the room.

INT. AGENT DELUCA'S OFFICE - DAY

Agent DeLuca is sitting at his desk. In front of him are
crime scene photos of Roy's twenty kills and evidence bags.

AGENT DELUCA

If he thinks, just because he says
he's stopping, I'm not going to
chase him to the ends of the earth
then he is mistaken.

Agent DeLuca reaches for one of the evidence bags. It's the
one with the wiener. Agent DeLuca is looking at it, fondling
it, it's his holy grail.

AGENT DELUCA (CONT'D)

One day, I swear, I will stop the
wieners from haunting me.

Agent DeLuca begins screaming.

AGENT DELUCA (CONT'D)

If it's the last thing I do I will.
. .

An Officer walks into the office.

OFFICER 3

. . .ah, sir, the results came back
from the lab.

AGENT DELUCA

And?

OFFICER 3

We got some good prints but they're
not in any database.

AGENT DELUCA

How can they not be in any
database?

OFFICER 3

I guess he hasn't committed a
crime, never needed a background
check, never served in the
military, never registered a
weapon. . .

DISSOLVE TO:

INT. AGENT DELUCA'S OFFICE - MOMENTS LATER

Agent DeLuca has his head on his desk. The officer is
slumped over his chair but he's still rattling off databases
with a voice barely over a whisper.

OFFICER 3

. . .and he never got a passport,
and he never visited a prison and
he never signed up for a SpendMart
rewards card and he never got a
library card from any library.

Agent DeLuca picks up his head. He's very groggy.

AGENT DELUCA

Is that it?

The Officer is hyperventilating. All he can do is nod his
head yes. Agent DeLuca explodes.

AGENT DELUCA (CONT'D)

There has to be a record of him
somewhere.

OFFICER 3

We've checked house and car sales,
boats, any item that leaves a trail
and there's nothing on this guy.

AGENT DELUCA

We've had a flag on his name for
twenty years and not once did we
get a hit.

Agent DeLuca stops and thinks.

AGENT DELUCA (CONT'D)

That seems impossible to me.
Everyone has some paperwork.

Suddenly something occurs to Agent DeLuca. He jumps up from
his desk.

AGENT DELUCA (CONT'D)

I've got him. I've got that son of
a bitch.

Agent DeLuca races out of his office leaving a bewildered
Officer still leaning on the chair.

AGENT DELUCA (O.S.) (CONT'D)

The wieners are about to stop. All
those wieners will stop penetrating
my dreams. I can almost taste it.

INT. INTERVIEW ROOM - DAY

Trista is at a table with a microphone in front of her. Next to her is her Doctor and Captain O'Captain. She's still banged up. Reporters and Cameramen are in front of her waiting for the news conference to begin.

CAPTAIN O'CAPTAIN

Let's have some quiet here. We're going to get started. There will be no questions.

The Reporters grumble at that.

CAPTAIN O'CAPTAIN (CONT'D)

Sorry. It's not time for that. Trista will read a prepared statement and that's it. Anyone doesn't like that can leave.

Three Reporters and Cameramen pack up and leave. Trista starts reading.

TRISTA

I'm here to tell you, to the best of my ability, what happened to me. Yes, it's true, I was kidnapped by the lil' dick killer.

Trista looks up.

TRISTA (CONT'D)

He really hates that name. He finds it very hurtful.

Trista goes back to reading her statement.

TRISTA (CONT'D)

He took me because he wanted to have someone speak for him. He knows his crimes were heinous but he was driven to it by a rage brought upon by bullying all those years ago.

Trista looks up.

TRISTA (CONT'D)

And who hasn't been bullied?

Trista goes back to reading the statement.

TRISTA (CONT'D)

He has promised that he will never kill another virgin. He felt he was forcing people into losing their virginity for the wrong reason.

Trista looks up.

TRISTA (CONT'D)

Here I think he's wrong. Not getting killed by a maniac is a perfectly reasonable good reason for lose your virginity. I know all my friends thought so.

Trista goes back to reading the statement.

TRISTA (CONT'D)

He wants to take that fear out of the mix so has promised that his reign of terror is over.

Trista looks up.

TRISTA (CONT'D)

Thank you.

REPORTER

Captain O'Captain, are you still going to chase him for all of his other murders?

CAPTAIN O'CAPTAIN

Yes, there is no statute of limitations on murder.

Captain O'Captain stands up, the Doctor stands up and helps Trista to her feet. They exit the scene amidst questions yelled at them by the Reporters.

INT. POLICE STOREROOM - DAY

Agent DeLuca is surrounded by boxes and boxes of Wood Cocktail Wieners. Along with the company name in each box there is a slogan, "A Lil' Bit Is All You Need!"

Some of the boxes are overturned, others seem haphazardly tossed to the side. Both the condition of the storeroom and Agent DeLuca himself tells a tale that he's been at this for quite a while.

Finally Agent DeLuca slumps back defeated. He throws one box against the wall.

It splits showering the room with cocktail wieners. Another box tumbles and lands on Agent DeLuca's lap. He begins to brush it away when he see something.

AGENT DELUCA
Can you fucking believe this?

Agent DeLuca stands up and an avalanche of boxes fall on and around him. But he doesn't care. He's tearing the bill of lading off one box. He pulls out the paper and opens it quickly.

AGENT DELUCA (CONT'D)
I've got him! I've got my wiener.

Agent DeLuca holds the paper aloft in celebration.

AGENT DELUCA (CONT'D)
I can smell wiener in the air!

Agent DeLuca tries to get out but he's pretty much trapped. He struggles but gets nowhere.

AGENT DELUCA (CONT'D)
A little help here! Is anyone out there? agent trapped in here. Aw, come on, guys. Help me out here, will ya?

Agent DeLuca falls into the boxes. He looks around a room where he is surrounded by wieners.

INT. OFFICE - NIGHT

Roy is in his office. It's a well appointed office of a man in charge. There is a television on but it's no more than background noise. He's working quickly but orderly. He has piles of boxes each carefully marked. News clippings and internet fans, magazines, books, video/dvd, personal notebooks.

Roy has two hard drives on the desk. He has one disassembled in front of him. He has a large pair of shears and is cutting the hard drive discs in half. When he finishes cutting it he tosses it into a box.

Roy starts opening the next drive to repeat the process. Every now and then he glances up at the television. We now become aware that he is watching the 'Myth Or Murder' episode from earlier. The television is shown.

EXT. TENNIS COURTS - CONTINUOUS

The bucket of balls and the ball machine are on the court. Suddenly a hand reaches toward the ball machine and drops in one lone ball. Before it exits the hand turns the machine up to the highest velocity.

ANNOUNCER 3 (V.O.)

But then even your nice average boy
has a breaking point.

INT. OFFICE - CONTINUOUS

Roy is taking shears to the last hard drive disc. He tosses everything in the box. Watches the television for a few seconds. The television is shown.

EXT. OUTSIDE TENNIS COURTS - DAY

The Girls grumble but start to walk into the courts. With her new popularity Rachel is, of course, the first one to go. The Gym Teacher walks up to the ball machine and begins filling it.

Rachel is clearly enjoying her new popularity and is playing it up for all it's worth.

GYM TEACHER

Okay, are you ready?

RACHEL

I'm always ready.

The Girls twitter at her sassy behavior. The Gym Teacher starts the ball machine. It whizzes into action and we follow the ball as it flies straight into. . .

Roy shuts the television off and ejects the DVD. He walks up to the DVD player and takes the DVD, cuts it with the shears and tosses in into the box marked video/DVD.

Roy picks up a box and walks to his office door. He opens it and we see the dark, empty reception area. In front of his door is a cart. He puts the box on the cart before going back to repeat the procedure.

INT. BASEMENT - LATER

Roy is standing at a furnace. He opens the faceplate and shields his face from the blast of heat.

He adjusts to it a little and begins tossing the boxes full of the memorabilia of his life as a killer in there.

Roy watches the box become engulfed and quickly tosses in another one. At this pace erasing his life of a serial killer will be over shortly.

INT. LAWYERS CONFERENCE ROOM - DAY

Around the table are Roy , his WIFE, SONS (2) and DAUGHTER and a LAWYER.

LAWYER

What it means is the moment you sign these papers the three of you will be the full owners of your father's businesses, all his property and any cash or stock on hand will be transferred equally into accounts under your control.

DAUGHTER

What about Mother?

LAWYER

Mr. Underwood made satisfactory provisions for Mrs. Underwood that she gladly accepted.

ROY'S WIFE

Don't worry about me, kids.

Roy's Wife pats Roy's hand.

ROY'S WIFE (CONT'D)

Roy has taken good care of me.

SON 1

But are you, like, getting a divorce?

ROY'S WIFE

No! Don't be silly. Roy's just going to travel and find just the perfect spot where we can enjoy our lives.

SON 2

But why now dad? You're still young.

ROY

That's right and I want to stay that way. My father passed it down to me when he was young enough to enjoy life so I'm going to do the same thing. And I trust each of you will do that for your kids one day.

ROY'S WIFE

If they ever make me a grandmother!

SONS 1 & 2

DAUGHTER

Mom!

Mom!

ROY

That's a topic for another time.

Roy looks at his watch.

ROY (CONT'D)

Let's get these papers signed. I've got a plane to catch.

The Sons and Daughter all sign on the dotted line then slide the papers to the Lawyer. He gathers them up and begins to stand.

LAWYER

I'll have these to the court house within the hour and by the end of the day today Wood Wieners will have new owners. Congratulations.

The Lawyer exits the room. The Underwood's sit there for a second.

ROY

I'm not kidding the plane isn't going to wait forever.

They all begin to get up.

SON 1

Of course it will.

SON 2

You own it, Dad.

As a group they head to the door.

ROY

Okay, you got me. But I'm just in a little hurry.

ROY'S WIFE
But you're retired, Roy.

ROY
Not just yet. I still have one more
thing to take care of.

They exit the room.

INT. OFFICE - LATER

Roy's office is empty. Anything hanging from the walls is gone. The desk is gone. Even the carpet has been torn up. The only thing that remains is the shade of paint. ROY'S ASSISTANT walks into the office with Roy.

ROY'S ASSISTANT
It's sure not going to be the same
without you around here.

ROY
It won't be that different. It'll
just be a different voice telling
you things you'll fix.

ROY'S ASSISTANT
I'll let you gather up the last of
your things.

Roy looks at his Assistant.

ROY
Have you looked around here? Do you
expect me to take the paint?

Roy's Assistant laughs and exits. Roy leans down and opens a cabinet to reveal a safe. He works the tumbler for a few second and opens the door.

Roy reaches into the safe and pulls out a tennis ball. From the way he's carrying it it has some heft to it. The blood has faded some but it's still visible.

Roy stands up and looks at the ball. It is the item that started him on his path. Roy isn't happy with the path he took in life. He wonders if it could have been different. If he'd acted different.

Roy exits the office.

EXT. FRONT OF WOOD'S COCKTAIL WIENERS - DAY

Agent DeLuca gets out of his car and walks into the building.

INT. RECEPTION AREA - MOMENTS LATER

A RECEPTIONIST greets Agent DeLuca in the reception area. It looks like your average reception area. The second floor is open and can be seen from the first floor. A stiarcase leads to the first floor.

RECEPTIONIST

Welcome to Wood's Wieners, how may I help you.

Agent DeLuca flashes his badge.

AGENT DELUCA

I'm Agent DeLuca. I'd like to see someone about getting an address for a customer.

The Receptionist picks up the phone.

RECEPTIONIST

I'll have someone from billing come right down.

AGENT DELUCA

Thank you.

Agent DeLuca looks around the area while waiting. He misses Roy standing at the top of the stairs but Roy doesn't miss him. He turns and gets away. Agent DeLuca turns and looks to the second floor but it is too late. Roy got away.

A BILLING CLERK steps up to Agent DeLuca.

BILLING CLERK

Hi, how may I help you?

Agent DeLuca turns around and begins taking the bill of lading out of his pocket.

AGENT DELUCA

I'm doing an investigation and I'd like to find out who purchased some of your wieners.

The Billing Clerk takes the bill of lading.

BILLING CLERK
That should be no problem.

The Billing Clerk looks at it for only a second.

BILLING CLERK (CONT'D)
No problem at all. This was an
internal order.

AGENT DELUCA
An internal order.

BILLING CLERK
Yes, it was ordered and shipped via
authority of an employee.

AGENT DELUCA
Is there any way to determine which
employee?

BILLING CLERK
Simply. It was ordered by the
owner, Roy Wood.

Agent DeLuca is taken aback.

AGENT DELUCA
Roy Wood?

BILLING CLERK
Yes.

AGENT DELUCA
Is there anyway I could speak with
him?

BILLING CLERK
At this time of day he's usually in
his office.

RECEPTIONIST
Yes, he went to his office about
twenty minutes ago.

AGENT DELUCA
Where's his office?

RECEPTIONIST
Up the stairs all the way to the
back. I'll let his assistant know
you're on your way.

AGENT DELUCA
No need. I'd like to surprise him.

Agent DeLuca starts rushing up the stairs. He takes out his cellphone and makes a call.

AGENT DELUCA (CONT'D)
Captain, I think I've got him. Can
you get a back up here ASAP?
(pause)
Thanks.

Agent DeLuca hangs up the phone and puts it away. He arrives at the door just as someone is taking Roy's nameplate off of it. He walks past into the reception area.

INT. RECEPTION AREA - CONTINUOUS

Roy's Assistant is at her desk. She looks up when Agent DeLuca walks in.

ROY'S ASSISTANT
Can I help you?

Agent DeLuca walks past Roy's Assistant's desk. She gets up and follows him. She is close behind Agent DeLuca in entering the office.

ROY'S ASSISTANT (CONT'D)
There is no one here. Can I help
you?

INT. OFFICE - CONTINUOUS

Agent DeLuca looks around the empty office.

ROY'S ASSISTANT
As you can see, no one is here. Is
there anything I can do for you?

Agent DeLuca turns to Roy's Assistant.

AGENT DELUCA
Where is he? Where is Roy
Underwood?

ROY'S ASSISTANT
Do you mean Roy Wood? He left a few
minutes ago.

Agent DeLuca is beside himself.

AGENT DELUCA
Where is he?

ROY'S ASSISTANT

I don't know.

Roy's Assistant walks over to the window and looks out. She see's a blue sports car.

ROY'S ASSISTANT (CONT'D)

I'd say he's somewhere in the building because his car is still in his parking lot.

A sense of urgency fill Agent DeLuca. He takes his phone out of his pocket and dials. After a beat he speaks.

AGENT DELUCA

He's here. Yes, he's in the building. I don't know if I have three minutes. Just block the damn road out of here if you have to.

INT. BASEMENT - CONTINUOUS

Roy is standing at the furnace. He closes the front panel then walks up to group of WORKERS who are doing their jobs. No one pays him any attention. He walks over to the Workers and begins shaking their hands.

ROY

Hey guys, it's been a pleasure working with you. I've been lucky to have some of the best employees ever.

WORKER 1

So it is true?

WORKER 2

I can't believe it.

ROY

Believe it. The time is right. The kids have done every job but mine so I guess it's time to let them have a go at that.

Roy leans in close to the Workers.

ROY (CONT'D)

Don't let them screw it up, will ya?

Roy and the Workers laugh. He shakes their hands again.

ROY (CONT'D)
I'll be around from time to time
but, right now, if I don't leave
now I may never leave.

Roy starts walking away as the Workers wave to him before going back to work. We watch Roy walks to a loading door and down a set of stairs. Agent DeLuca bursts into the basement.

AGENT DELUCA
Has anyone seen Roy Wood?

The Workers point to the loading door. Agent DeLuca races past them. He gets to the loading door just as Roy pulls his vehicle away. Agent DeLuca takes out his phone and dials.

AGENT DELUCA (CONT'D)
He's on the road.

Agent DeLuca turns and runs back into the building.

AGENT DELUCA (CONT'D)
Good. It won't be long now.

EXT. HIGHWAY - MOMENTS LATER

Traffic is at a standstill on both sides of this two lane highway. Roy is looking around trying to figure out how to get away.

He shuts off his car, takes the keys out of the ignition, reaches to the passenger seat and picks up a small overnight bag then gets out of the car.

Roy looks down the highway and all he sees are cars. He looks up the highway and it's the same. Gridlock on both sides. He looks at the two MEN in the car next to him.

ROY
Hey, one of you want a car?

MAN 1
You shitting me?

ROY
No, I don't have time to sit around
in this traffic.

Roy tosses the keys to the Man in the passenger seat.

ROY (CONT'D)
Take good care of it.

Roy looks around and then starts running.

MAN 1
Guy's a fucking nut job.

Man 2 holds up the keys.

MAN 2
But a nut job who gave me a fucking car.

Man 2 gets out of the car and runs over to his new car. He jumps in and, at first, is thrilled. After a beat he notices something and starts to get out of the car.

MAN 1
What's the problem?

Man 2 walks over to his friends car.

MAN 2
It's a stick.

Man 1 laughs and starts to get out of his car.

MAN 1
I guess that makes it mine.

Man 2 tosses him the keys and gets into Man 1's car. Man 2 gets into Roy's car. He's checking out his new car so closely he doesn't see POLICE slowly walking towards and surrounding his car with guns drawn.

POLICE
You in the blue car. Hands on the wheel.

It takes Man 1 a few seconds to comprehend what's going on.

POLICE (CONT'D)
NOW!

Man 1 quickly places his hands on the wheel.

POLICE (CONT'D)
Put your left hand out of the window and open the door from the outside.

Man 1 does as he is told.

POLICE (CONT'D)
Slowly slide out of the vehicle
with both hands visible at all
times.

Man 1 slowly gets out of the car.

MAN 1
What's the deal? The guy just gave
me the car.

POLICE
Now face down?

MAN 1
What?

POLICE
On the ground or we'll put you
there.

Man 1 slowly gets on the ground. The Police swarm him and quickly cuff him.

EXT. SIDE OF THE HIGHWAY - LATER

Man 1 is sitting in a police car. He's still wondering what is going on. Agent DeLuca and Captain O'Captain are standing outside. The traffic is passing by lightly.

CAPTAIN O'CAPTAIN
He couldn't have gone far.

AGENT DELUCA
With his wiener money he could be
anywhere by now.

The frustration on Agent DeLuca's face is to the boiling point. He balls up his fist and punches toward the police car's driver's side window.

But Agent DeLuca falls forward and bangs his face on the roof of the car. He didn't see that the window was open. His lips are already swollen. Captain O'Captain points and laughs.

CAPTAIN O'CAPTAIN
Your lips look like little wieners.

Agent DeLuca is holding his face unhappy with this turn of events. Suddenly Captain O'Captain's radio comes alive.

DISPATCH (V.O.)
Captain, a strange call came in for
you.

Captain O'Captain speaks into the microphone.

CAPTAIN O'CAPTAIN
How strange?

DISPATCH (V.O.)
The caller said he was Roy Wood and
that he was at the diner on old
county road waiting for you and
agent DeLuca.

Captain O'Captain and Agent DeLuca exchange looks.

CAPTAIN O'CAPTAIN
Did he say anything else?

DISPATCH (V.O.)
He said he can prove agent DeLuca
is chasing the wrong man.

CAPTAIN O'CAPTAIN
Thanks.

Captain O'Captain releases his microphone and lefts Man 1 out
of the back of the police car. Man 1 quickly gets out.

CAPTAIN O'CAPTAIN (CONT'D)
Sorry for the detainment.

MAN 1
No problem. Things like that can
happen.

Man 1 pauses for a second trying to get the nerve to ask the
question.

MAN 1 (CONT'D)
I don't have a ride, you made my
friend leave. So, ah, the guy did
give me his car.

Man 1 points to the car on the side of the road. Captain
O'Captain reaches into the dashboard of the police car, gets
the keys and tosses them to Man 1 who runs to his car and
quickly gets in and starts it up.

Captain O'Captain opens the police car door and starts
getting in. Agent DeLuca starts walking to the passenger
seat.

From behind them Roy's car rumbles to life, Man 1 is smiling, he checks out the traffic, it's safe to go, he gives it a little gas and the car flies across all four lanes of traffic and crashes into a tree.

Man 1 get out of the car dazed but unharmed. He looks at the car and then to the police.

MAN 1 (CONT'D)

Guess it was just a little more car than I was used to.

Man 1 is still standing as Police walk toward him and Captain O'Captain pulls away.

INT. DINER - LATER

Roy is sitting in an empty diner facing the front door. Only a bored WAITRESS and COOK are in the place. Agent DeLuca and Captain O'Captain walk in startling the Waitress.

WAITRESS

Sit anywhere boys, I'll be right with you.

Agent DeLuca and Captain O'Captain walk straight up to Roy and sit at his table.

ROY

The Boston cream pie is out of this world. It's the only thing not made here so take that under advisement.

Agent DeLuca and Captain O'Captain just sit and stare. They're not really sure how to proceed in this situation.

ROY (CONT'D)

I know you've been looking for me for some time, agent DeLuca.

AGENT DELUCA

Ten years long years I've been sniffing your wiener.

ROY

That sounds disgusting.

CAPTAIN O'CAPTAIN

You don't know the half of it. Trust me, he's wiener crazy.

ROY
Try making them every day and see
how they get to you.

Agent DeLuca explodes.

AGENT DELUCA
What is with all this small talk?

Agent DeLuca jabs his finger toward Roy with every word.

AGENT DELUCA (CONT'D)
I'm here to bust your ass and
there's not one thing you can do to
stop me.

WAITRESS
Anyone in the mood for our house
special?

ROY
That'll stop you.

AGENT DELUCA
Coffee. Go away.

WAITRESS
You don't have to bite my head off.

The Waitress exits. Roy calmly eats his Boston cream pie.

ROY
With what evidence, agent DeLuca?
You've been chasing the killer for
a decade so, tell me, what evidence
leads you to me?

AGENT DELUCA
You were the prime suspect in the
first murder and because you ran.

ROY
I didn't run. I transferred to
another school and moved into a
house my family owned.

AGENT DELUCA
You had motive, you had
opportunity.

ROY
Couldn't it have been a freak
accident?

AGENT DELUCA
The ball crushed her skull.

ROY
Maybe she had a soft head.

AGENT DELUCA
What are you trying to pull here?

Roy starts to get up.

ROY
I could ask you the same thing. If
you don't have any evidence I'm
walking out that door.

Roy takes one step and Agent DeLuca jumps out of his seat. He
puts one hand on Roy's chest.

AGENT DELUCA
Sit down. We've got evidence.
Fingerprints on the kidnapped girls
phone.

Roy holds up his hands.

ROY
No prints. Washed clean from all
the years with my hands on wieners.

AGENT DELUCA
That's why we couldn't find you in
any database.

ROY
Anything else?

AGENT DELUCA
The wieners you sent me.

ROY
Is that evidence of murder or proof
that I'm just a big practical
joker?

Agent DeLuca stares at Roy.

AGENT DELUCA
You changed your name so we'd lose
track.

ROY

You'd have something there if it wasn't a fact that my father started that when he started the wiener company. He thought Wood Wieners sounded better than Underwood Wieners.

CAPTAIN O'CAPTAIN

He's right. That's so much better.

ROY

Sorry to say, agent DeLuca, you've wasted ten years of your life chasing a ghost.

Roy stands up and starts to leave. Agent DeLuca jumps up in front of him.

AGENT DELUCA

There is one piece of evidence you can't refute.

Agent DeLuca and Roy stand face to face.

AGENT DELUCA (CONT'D)

Your tiny, microscopic dick.

The Waitress arrives with the coffee.

WAITRESS

I'll come back later.

Agent DeLuca and Roy stand face to face. Neither has blinked.

ROY

You'd better sit down for this.

Captain O'Captain slides closer to the edge of the table. Roy gestures for Agent DeLuca to sit where he was sitting. Agent DeLuca slides in.

ROY (CONT'D)

So your entire theory hinges on this?

AGENT DELUCA

Our specialists have drawn a full mental make-up of you and they concluded that your small dick causes you to murder. Isn't that why you murder, Roy?

Roy nods.

ROY
Good theory, good theory.

Roy starts to unzip his pants.

WAITRESS
Hey! We don't allow that type of
thing around here.

Roy opens his pants. He starts moving things around down there and then takes it out.

As it hits the table with a thud both Agent DeLuca and Captain O'Captain lean back. It is obviously the largest penis they've ever seen.

ROY
Who knew? I had a growth spurt at
nineteen.

Roy starts putting himself away.

ROY (CONT'D)
Oh look.

Roy points out the window at a limousine pulling into the parking lot.

ROY (CONT'D)
My rides here.

Agent DeLuca and Captain O'Captain are still sitting there stunned. Roy tosses money on the table, picks up his bag and exits.

ROY (CONT'D)
Good luck with your crime fighting,
gentlemen.

We hear Roy leaving the diner. The Waitress comes up to the table and starts wiping furiously. But it doesn't seem to make a difference to her minds eye.

WAITRESS
I don't know if I've ever seen
something like that. I don't know
if I'm ever going to be able to get
this table clean. We may just have
to burn it is what we may have to
do.

Roy gets into the limousine and it pulls away. Agent DeLuca and Captain O'Captain are starting to come to. The Waitress pulls the table away and takes it with her.

CAPTAIN O'CAPTAIN
What's next?

AGENT DELUCA
It's him. I know it's him.

Captain O'Captain begins to stand.

CAPTAIN O'CAPTAIN
Not one part of that is as good as
proof.

Captain O'Captain exits leaving Agent DeLuca sitting at the booth-less booth.

INT. BACK OF LIMOUSINE - LATER

Roy is sitting in the back of the limousine. The partition is up so Roy is totally alone. Roy undoes his pants and reaches down there. He starts adjusting and moving and pulling until the totally life-like prosthetic penis is in his hand.

ROY
Fools 'em every time.

Roy opens his bag and looks in. He pats something in there before putting the fake dick inside.

EXT. BEACH - DAY

A bright and sunny day in paradise. Roy is sitting on the beach with an umbrella casting shade sipping a drink. Roy picks up his phone and looks at the time.

ROY
Should be showing up right about
now.

Roy starts dialing the phone.

INT. OFFICE - CONTINUOUS

Agent DeLuca is back in his office in Washington. He's going over paperwork when his office line rings. He picks up the phone.

AGENT DELUCA
Agent DeLuca.

EXT. BEACH - CONTINUOUS

Roy is on the phone.

ROY
Hello agent DeLuca.

INT. OFFICE - CONTINUOUS

At first Agent DeLuca can't place the voice. But quickly he does.

AGENT DELUCA
Underwood.

EXT. BEACH - CONTINUOUS

Roy is on the phone.

ROY
You should be getting a package any second now.

INT. OFFICE - CONTINUOUS

Agent DeLuca is on the phone. There's a knock on his door. Hesitantly he responds.

AGENT DELUCA
Come in.

A DELIVERY GUY enters with a small square package and a clipboard.

DELIVERY GUY
Are you agent DeLuca?

AGENT DELUCA
Yes.

The Delivery Guy puts the box on the table.

DELIVERY GUY
Sign here.

Agent DeLuca signs the paper and the Delivery Guy exits.

ROY (O.S.)

Open it.

Agent DeLuca hesitates.

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

Go ahead. It won't blow up.

Agent DeLuca opens his drawer and pulls out a knife. He starts to cut open the package. When the tape is cut through he reaches in and pulls out the prosthetic penis. He quickly tosses it aside.

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

I thought you should know. There's something else in there.

Agent DeLuca is even more cautious going into the box this time. He looks in first and he becomes stricken. Agent DeLuca reaches in and pulls out the lead filled tennis ball.

EXT. BEACH - CONTINUOUS

Roy is on the phone.

ROY

She shouldn't have made fun of me.

A Waiter walks up to Roy with another drink. He takes the empty drink away. Roy makes the universal sign for 'check please.'

AGENT DELUCA (O.S.)

We'll find you. You know we will.

ROY

It's been twenty years.

AGENT DELUCA (O.S.)

But now we know you.

ROY

Keep assuming that.

The Waiter comes back and Roy mutes the phone. The Waiter puts the check down.

WAITER

Thank you, mister Monroe. Please come again when you visit the island.

ROY
I'll do just that, Phil.

Roy take off mute.

ROY (CONT'D)
I've got to go.

INT. OFFICE - CONTINUOUS

Agent DeLuca is holding the ball.

ROY (O.S.)
Maybe I'll call you if I run across
anything else you may be interested
in.

Agent DeLuca drops the tennis ball into the box.

AGENT DELUCA
You do that.

Agent DeLuca hangs up the phone.

EXT. BEACH - CONTINUOUS

Roy lounges out sipping his drink and looking out at the water. After a beat he stands up and walks into his cabana. He closes the door behind him.

INT. CABANA - CONTINUOUS

Roy walks into his cabana and walks into the bathroom. Hung from the shower rod is the nude, lifeless body of a woman.

ROY
You shouldn't have made fun of me.

Roy shuts the bathroom door.

FADE TO BLACK.