

DOLPHIN STREET

by

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EXT. DOLPHIN STREET - PHOTOS

Newspaper photos of a crime scene, showing images of policemen removing plastic wrapped bodies from under a dilapidated house, fill the screen.

NARRATOR (V.O.)

One in seven young adults will runaway before the end of their teenage years. In the United States, there are 1.3 million homeless youth on any given night. Most runaways are victims of abuse with half never reported missing. Thousands roam the inner cities invisible to the world.

The streets are a world of survival filled with violence and crime - an underworld of dolphins and sharks. Some runaways will make it out of the street surf like dolphins at play and go back home, others will become sharks, hustlers of different sorts, to persevere, and an unlucky few will disappear never to be found alive again.

The last photograph is of the street corner with the dilapidated house in the background.

DOLPHIN STREET -- TITLE

EXT. JASON'S SUBURBAN ROOM NIGHT

Newspaper clippings line the floor of JASON's bedroom. They range from tales of runaways who disappeared to crimes of the streets.

Jason looks from one to the other of the rogue characters in black and white. A trench coat wearing KNAPPY had been taken in for attempted assault, shoplifting, and arson. SYD, a red haired fire brand, and HEX, a real butch, make up a psychotic lesbian couple who stole a baby once. Jason pushes aside a picture of LIEV, a once white supremacist with a tear drop tattoo below his left eye and scar across his face - a known felon rumored to have killed someone in a knife fight. And then there was HOUND, a hulking, shadowy figure who was mute and had killer shining out of his dead

eyes. Shoving the clippings around, he stops on TREVOR who had disappeared two years ago. Jason moves his index finger across the printed face then grabs his wrist and rubs on the rough skin of an old scar, brought by his own hand.

A scream causes Jason to jump. He rushes to the window and looks out on his backyard. His best friend, KELLY's house is across the way, another two-story suburban house. Her bedroom window is dark. A night breeze softly flaps a quilt on a clothesline in Kelly's yard. Jason waits, but the scream does not come again. The silence in suburbia is eerie.

EXT. SUBURBAN PARK -- GRAY SKIES

The woods that surround the park are well kept with trails, a ball field, and a playground infused with a sense of man-made artifice.

JASON brushes the bangs out of his face as he sits at a picnic table smoking a joint with his friends. He glances at KELLY with her blonde hair, flowing back on her Hot Topic punk attire, then glares at the darker skinned TANYA who twirls a curl of her red streaked hair with a finger. Absently, Jason spins a wheel on his skateboard as he listens.

KELLY

I get what the both of you are saying, but it's not like he is going through my panties or something sorted.
(sighing)
He's just hard to deal with when he drinks.

Jason takes the joint from Tanya, avoiding her judgmental eyes to focus on Kelly, fully aware she is lying.

JASON

I am here for you, girl.

TANYA

You could always stay with me.

Tanya lets the red curl bounce from her finger.

KELLY

Yeah, only if your mom didn't live there.

TANYA
(exhaling)
She's better to be around, now
that she's never home. You could
just think of it as a long
sleepover.

KELLY
Be for real, Tanya. I can't stay
with you.

JASON
Are you guys dyking out on me
again?

KELLY
(cheerfully)
You wish.

TANYA
(glaring)
You wouldn't know what to do if
you had it.

JASON
(winces)
Very funny. But seriously, the
problem is that we all still live
at home.

TANYA
I don't see you getting a job with
your white trash skills.

A low rumble of a V8 engine rises in volume as a lime green
1968 Mustang pulls into the empty lot of the park. Jason
considerably brightens as he stands up.

JASON
Hey, check it out. It looks like
John is back.

TANYA
Great.

Tanya folds her arms across her chest.

KELLY
Do you want to leave?

TANYA
Where would we go?

JASON
Y'all do what you want. I'm not
going anywhere.

The Mustang's motor is shut off. Tall, lanky JOHN steps out from the driver's side a little bruised for wear. ADAM exits opposite, wearing a leather jacket in late spring, he emits total coolness.

KELLY
Who is that with John?

TANYA
(disgusted)
That's Adam.

KELLY
Is it really? He looks kind of
messed up.

TANYA
The both of them probably are.

Jason smiles and puts in his headphones as he leans over the table to prop up his chin.

JASON
I think he looks alright.

Tanya has a flash of anger.

TANYA
You would.

JASON
I mean, he's hot.

KELLY
Good luck with that.

TANYA

The only reason John is back is to
get some money or steal something.

KELLY
I thought you were dating him.

TANYA
Dating? He's got a nice one but
not much else.

The threesome watch as John and Adam horse around, play fighting on the verge of real, with a punch or two

connecting.

JASON
I like watching them fight.

TANYA
Typical stupid boys.

KELLY
What aren't you telling me?

TANYA
Nothing.

KELLY
Tanya, come on now.

The ruckus of the fight grows louder. John is stubborn but Adam is relentless. Full of sadistic mischief, he takes control.

TANYA
(whispers)
I think I'm pregnant.

Jason pretends not to hear.

KELLY
(whispers)
No way?

TANYA
(whispers)
It's been a couple of weeks and still no curse.

KELLY
(whispers)
Have you told him?

TANYA
Look at him, he's a loser. What should I tell him, that I want to play house? Are you fucking kidding me?

KELLY
What are you going to do?

John weakly grabs a hold on Adam and gets sucker punched in the ear.

KELLY
Are you going to keep it?

TANYA

God no, it probably would be retarded like him.

KELLY

There is a clinic where you can do *that*, near downtown.

TANYA

You'll go with me?

KELLY

You know it.

TANYA

Love you, Kelly, because I would hate to do it a....

The fight drained out of them, Adam and John walk over killing the conversation. Kelly and Tanya stare up all surface smiles. Jason pops out his ear buds wondering if they know he heard every word.

KELLY

What happened to your face?

John awkwardly touches his black eye.

JOHN

Do you mean this?

Kelly nods while Tanya chews her nails. Adam casually leans on the table close to Jason.

JASON

I bet John was being a tough guy, taking care of business.

ADAM

(half-snorting)

Ole John didn't seem so tough when Knappy hit him with a rake.

TANYA

(laughs)

Somebody hit you with a rake?
Somebody named Knappy?

Jason looks interested but stays quiet. John looks away to the pines on the edge of the park.

JOHN

It was a misunderstanding, that's all.

KELLY

There seems to be a lot of that going around.

ADAM

He just opened his mouth at the wrong time, in the wrong house, to the wrong girls.

Jason could watch Adam act tough all day.

TANYA

(eyes blazing)

So, what are y'all doing here?

JOHN

There's a party tonight. I needed some money. And I wanted to see you.

TANYA

You could have called.

JOHN

My minutes are out.

TANYA

Sure, they are. Maybe you should pay your bill sometime.

Jason tires of the moment.

JASON

Tell us about the party, John.

John smiles glad for a way out.

JOHN

There is the house party in the back of the neighborhood, some rich bitch's parents are out of town for the weekend.

ADAM

It's down on Brook Shadow, the undeveloped part. It's going to be off the hook.

Adam glances at Jason. The look not going unnoticed.

JASON

Let's go. You bitches need to lighten up anyways.

KELLY
(faraway look)
I guess I should get away from the house for a while.

TANYA

Why not? Does anyone have a tab?

ADAM
We will at the party. I'll make sure to save you one.

JASON
Save me one too.

ADAM
Don't worry. I definitely save you one.

JOHN
You got to come, Tanya.

TANYA
Right, as long as I don't come down with something.

JOHN
What are you playing at, girl?

TANYA
God, you are useless.

JOHN
You're lucky I like you.

Kelly and Tanya exchange glances and look at him curiously.

ADAM
Come on, C.J., we got to get going if we are going to score.

JOHN
Don't call me C.J. You know I don't like that. What time is it anyways?

ADAM
Time to go, C.J., I mean, Johnny boy.

JOHN
See y'all at the party.

TANYA
See you, C.J.

John winces.

KELLY
(whispers)
What?

TANYA
(whispers)
I'll tell you in a minute.

Adam puts his hand on Jason's shoulder.

ADAM
You better be there.

JASON
(breathless)
I wouldn't miss it for the world.

The threesome stand, gathering their stuff, to watch the departure until the Mustang's engine roars to life.

KELLY
Spill it, girl.

TANYA
Oh that, the C.J. stands for
Crackhead John because that is
what they call him on the street.
(pained laugh)

KELLY
Oh that's messed up. You're right,
what a loser.

TANYA
(whispers)
That's why I need to go to that
place and get rid of it. One loser
like him is enough in the world.

The tires of the Mustang spin out leaving a cloud of dust to hover over the park.

JASON
(beams)
Isn't Adam cool?

KELLY
I suppose.

TANYA
If you like street trash.

JASON
Come on, he is hot.

TANYA
Whatever. That's gross

KELLY
I am going to do it. We're leaving
this place.

JASON
When?

TANYA
Kelly, are you sure?

Tanya gently takes Kelly's hand in hers.

KELLY
I am. Look, if John can make it,
as dumb as he is, then why can't
we?

JASON
I am in.

TANYA
We would have to have money, more
than enough, to get by.

KELLY
We will have enough to take care
of everything.

JASON
We can all pitch in.

TANYA
I guess. If that's the case, I
will go.

JASON
Looks like a future a trip to the
city.

KELLY
It will be real soon, so be ready.

Jason drops his skateboard and rides ahead.

EXT. SUBURBIA DUSK

The trio of oddly matched friends walk down the familiar suburban streets like ghosts. Nobody acknowledges them as if they do not exist.

JASON
I hate this fucking place.

TANYA
That is the only thing we agree
on, corn hole boy.

JASON
Watch it, beaver slit.

KELLY
(laughing)
Enough. You two fight like a
married couple. Why don't you kiss
and make up already?

TANYA
Yuck! That isn't even remotely
funny, girl.

JASON
Plus, It takes a special kind of
crackhead to get her attention.

Tanya punches Jason in the arm.

JASON
Hey, don't leave a mark.

TANYA
Is that what you used to tell your
daddy?

Jason gives her the evil eye, nodding to Kelly.

KELLY
(exhaling pent up
frustration)
Fuck.

TANYA
I'm sorry. I didn't mean....

KELLY
It's all just a joke, like all of
this here, suburbia, just one big
fucking joke.

JASON
Kelly, you don't have to go back
there tonight.

TANYA
I can sneak you in my window after
the party.

KELLY
No, maybe tonight will be
different, after a pill or two.

Kelly and Tanya put their foreheads together in a weird
communion, causing Jason to laugh.

KELLY
What's so funny?

JASON
(chuckling)
All of it.

Jason drops the board and skates ahead. Farther down the
street, he pushes faster and jumps a curb, sliding down the
middle of his board to flip it and land back on top. The
hum of the wheels on the concrete settles him.

INT. SUBURBAN HOUSE PARTY NIGHT

In the middle of the party, Jason dances half-heartedly
with himself with a red Solo cup in hand. Across the room
of partiers, Kelly and Tanya thrash about in a strange
dance. Jason laughs. Losing the beat, he grows bored and
makes his way out, maneuvering through dancers with glow-
sticks.

EXT BACKYARD SUBURBAN HOUSE PARTY NIGHT

In the backyard Jason bumps into Adam and tries to converse
over the loud music.

JASON
Hey, I was looking for you.

ADAM
What's up? Did that X hit you yet?

JASON
Yeah, dude, it's cool. I mean
thanks.

ADAM
Don't worry about it.

Jason tries to think of something to say over the loud music.

JASON
Do you want a beer?

Adam holds up his red cup.

ADAM
I already got a full one.

JASON
Oh, can I ask you something?

ADAM
What's that?"

JASON
I um, can I get your number?

ADAM
What was that?

JASON
So we can hang out sometime.

ADAM
You want *my number*?

JASON
Yeah, I do.

Adam sees someone and nods impatiently.

ADAM
Sure, remind me later.

JASON
Don't forget.

Adam pauses, his hazel eyes like a cat's in the dark.

ADAM
Hang on, Jason. I'll be right back.

Jason heart beats fast as he watches Adam disappear back into the party. He looks down to find his red cup empty and sighs. Lost in thought, he makes his way through the thinning crowd to the keg and pumps out some beer. A mocking voice calls out to him from the shadows of the

yard.

CHAD

You're pretty good at that,
faggot.

JASON

(mumbling to himself)
Oh shit, not them.

The pump hose slips from Jason's fingers as he sees the orange glow of cigarettes in the dark. The jocks come to light revealing themselves as a group of clean cut All-American males. It is too late for Jason to run as they form a semi-circle around him. MIKE is the ringleader, flanked by his followers, Aryan looking CHAD, and always angry BRIAN. Mike smacks the side of the keg's trashcan, rattling the ice inside.

MIKE

What's up, Jason. What are you
doing here?

JASON

Nothing, Mike.
(trying to keep his eyes
steady)
I am just getting a beer.

MIKE

Who invited you? I bet you don't
even know Sara.

JASON

I just met Sara tonight, that's
all.

BRIAN

(curls lip in disgust)
He even talks like a little bitch.

JASON

I got to go.

Jason takes a couple of steps, but no one budes. The posture of the three is as hard as steel, violence in the waiting.

MIKE

Where are you going? I thought you
might want to party with us.

JASON

Not tonight.

Jason looks around and the yard has cleared.

MIKE

I see how you look at me at the gym. I figured you wanted something.

CHAD

(mumbling)

Fucking queer.

JASON

I don't. I don't look at you.

MIKE

(storm crosses his face)

You see that? You were just looking at my dick.

JASON

(weakly laughs)

I really got to go.

BRIAN

Goddamn it, Mike. Are we going to do this or what?

MIKE

(slowly smiles)

You better run, boy.

Jason bolts to the side and is tackled by Brian, taking the keg down in a torrent of ice. In a flash, Chad indiscriminately slams his fists down. Brian punches Jason in the eye and backs off so Mike and Chad can get their kicks in. Jason tries to cover his face as he is pummeled. On impulse, Jason grabs a leg, toppling Mike to no avail as he falls under their violent power again. The fight ends as abruptly as it began. Chad kicks Jason in malice and holds his side, panting. Brian wipes sweat from his face. Mike watches the aftermath in fascination. Jason's bruising gaze locks on to all of the jocks exuding muscle and hate and he kind of likes the strange feeling that washes over him.

MIKE

See you around, faggot.

Mike leads the pack away without argument, satisfied with their work. Jason closes his eyes and sees stars. Opening them, he checks himself and rises up. He sorely walks to the keg and refills his red Solo cup, downing it to pour another. The keg sputters and he pumps it angrily when a hand comes down over his arm.

ADAM

Hey, your friend Tanya is beating on the bathroom door causing a scene. You should... What happened to you?

JASON

Oh this.

(motions to his face)

I fell down.

ADAM

Like hell you did. Who did this to you?"

JASON

I don't want to talk about it.

Adam grabs Jason's arm tighter and pulls him closer.

ADAM

Tell me who did this, Jason?

JASON

It was Mike. He started it with his buddies, Brian and Chad.

ADAM

Goddamn it, you can't let those jocks do this shit.

JASON

They always do.

ADAM

Come on, let's get your friends and find Mike.

JASON

No, I just want to go.

ADAM

Not this time, Jason.

Adam pulls Jason roughly, guiding him to the house. Spilling half his beer, Jason finishes the rest letting it happen.

INT. SUBURBAN HOUSE PARTY NIGHT

Eyes glance as Jason and Adam pass and voyeurs whisper under the heavy sound of the techno bass. Adam pulls Jason by the hand to the commotion of Tanya angrily banging on

the bathroom door, barely holding on to a limp Kelly.

KELLY

I think I am going to be sick.

TANYA

You always do this shit.

KELLY

Help me.

Kelly slides down, but Tanya pulls her up.

TANYA

I'm trying but you ain't light,
girl.

Tanya bangs on the door again.

TANYA

Hurry up in there, snort it and
get out!

Muffled voices come from the other side then John opens the door.

JOHN

Hey, baby.

TANYA

Move it, John.

Tanya tries to go around with Kelly.

JOHN

Hang on a sec.

TANYA

I don't have time for your shit.

Tanya pushes John aside and sees who he was hiding - a girl with smeared makeup, adjusting her bra.

JOHN

(face in hands)

It's not what you think.

Tanya's eyes are wide as saucers. Jason knows what is coming next and gauges Adam's reaction, seeing that the threat of violence excites him too.

TANYA

Both of you get out. I don't have
time for this.

SHEENA
Can you help me hook this, John?

John is dazed.

TANYA
No fucking way, Sheena.

Sheena snaps the hook in place.

SHEENA
I can't believe you stuck your
dick in that, John.

TANYA
I am so fucking ending you.

SHEENA
(laughs)

Tanya tosses Kelly to John who catches her with effort and the catfight with Sheena is on in a whirl of slapping, scratching, and hair pulling. John drags Kelly into the restroom where she gets sick. Before closing the door, he nods to Adam. Girls are so cruel when they fight.

ADAM
Awe hell, as much as I want to
stay and watch we need to find
Mikey.

Jason's stomach lurches. Adam grabs his hand again. Almost to the door, Adam pivots left and slams Jason into the wall, knocking the wind out of him.

ADAM
Look, Jason, I have seen you get
picked on a lot lately and I am
sick of it. You need to quit being
so fucking weak.

JASON
(out of breath, panting)
I can't.... I mean there are too
many of them.

ADAM
Weak. You can't give me those
pussy excuses.

JASON
What am I supposed to do? They are
bigger and stronger.

Adam moves closer to crushing Jason against the wall with his body.

ADAM
You are smaller and faster. All
you have to do is attack first. Do
anything, leave them afraid.

JASON
(turned on and scared)
Show me how.

Adam slyly smiles and pulls Jason out the door by his hand.

EXT. STREET OUTSIDE OF SUBURBAN HOUSE PARTY NIGHT

Lights flash while shadows dance in the windows of the party house. Mike is in the driver's seat of his F150 truck, while Brian fidgets with the seat motioning for Chad to get in. Letting go of Jason's hand, Adam darts forward and reaches between the jocks to slam the truck door on Chad's hand, knocking Brian to the side.

CHAD
(screams holding his
hand)

BRIAN
What the fuck do you think....

Adam jabs Brian in the throat. Mike hops put, leaving the truck to idle.

MIKE
Don't fuck with my friends.

Adam coldly stares as his switchblade opens with a solid click. Mike puts up a hand to guard his face and is slashed across the palm.

MIKE
(in shock)
What the fuck? You cut me!

Chad is slack-jawed. Brian scoots back on the uneven ground.

BRIAN
(mumbling)
We don't want any trouble.

ADAM
It's too late for that. Trouble is

here.

MIKE
Take whatever you want.

ADAM
I ain't robbing you.

MIKE
Then what is this about?

Adam winks and nods behind.

ADAM
Hey, get over here, Jason.

Jason steps forward. Adam puts an arm around his shoulder and hands him the blood streaked knife.

ADAM
What do you want to do to them?

Jason takes hold of the knife feeling the power of the moment.

ADAM
I think you should cut one of them.

Brian lunges and Adam shifts to slam his head into the side of the truck.

MIKE
Hey man. We were teaching him a lesson. That's all.

BRIAN
Fucking queers.

Brian is unable to get up from the curb and Chad is too scared to run. Both wait to see what Mike will do.

ADAM
Do it, Jason. Cut one of them.

MIKE
I swear to God if you cut me I will hunt you down.

Jason steps forward, feeling the eyes on him. He is no longer weak. He shocks himself and the jocks as he strikes out, stabbing Mike in the shoulder.

JASON
None of you are ever going to
touch me again.

Mike watches the blood flow in creeping horror. Brian's
lips move without sound. Chad puts an arm around Mike.

CHAD
(trembling voice)
We got to go. Let us go, okay?

JASON
Go then.

MIKE
(nervous)
I'll get you for this.

JASON
No, you won't.

Brian gets up and staggers into the driver's seat of the
F150.

BRIAN
Get in!

CHAD
Come on, Mike. He's a psycho.

MIKE
(demeanor changed)
Is it bad?

Chad removes Mike's hand from the wound, takes a look and
puts it back.

CHAD
You're going to be okay.

MIKE
I... I didn't mean it.

Chad pulls Mike away with his bad hand. Jason smiles
reinforcing the idea he is a psycho.

ADAM
You did good, Jason.

JASON
I did, didn't I?

ADAM
You did. Now give me my knife

back.

Reluctantly, Jason hands the knife back, the power fading. The F150 truck peels out. Adam wipes the blade on his jeans and pockets it.

ADAM

Hey, I got to go find John.
(studies Jason)
You are alright. I thought you
were a punk.

JASON

(eyes widen)
How do you mean punk?

Adam moves dangerously close.

ADAM

You're not weak.

JASON

I guess I'm not, well not anymore.

Adam's lips are teasingly close.

ADAM

Good, that's what I like.

JASON

Oh yeah, I like that too.

Adam backs away.

ADAM

I'll see you around, Jason.

JASON

Sooner than you think, Adam.

Adam struts back to the party. Jason is relieved to find his skateboard in the bushes where he left it.

EXT. SUBURBIA NIGHT

A strange quiet hangs over suburbia. Silently, the trio of Jason, Kelly, and Tanya fall into place, walking the streets. Jason, bloody and bruised, massages his jaw. Tanya's shirt is torn and she walks with a shuffle as one of her low high heels is broken off. Kelly stumbles forward with tell-tale signs of vomit on her clothes. Driveway lights automatically turn on at their approach.

EXT. KELLY'S SUBURBAN HOME NIGHT

The trio stop in front of a two-story house.

KELLY
Thanks for getting me home, guys.

TANYA
Call me if you need me, girl.

JASON
(mumbles)
Night, Kelly.

Kelly pauses to look at her house then reluctantly walks to the front door.

JASON
So, are you going home?

TANYA
Looks like it.

JASON
Do you want to...?

TANYA
Please don't start now.

Jason puts his hands up in surrender.

JASON
Later, bitch.

TANYA
(smiling)
Fuck you too, Jason.

Jason cheerily smiles and flips her off. Not looking back, they both walk opposite ways. Jason drops the skateboard and rides.

EXT. SUBURBAN ALLEY NIGHT / BACK OF TANYA'S SUBURBAN HOUSE

Nicely rowed fences make a freshly cut wood lined way with trash cans neatly arranged.

Jason flips his skateboard to hand and circles back down an alley. A stray dog sniffs, finds nothing, and meanders on.

Jason stops behind Tanya's house. Water laps the sides of a swimming pool. A light comes on upstairs and Tanya looks out. Jason shrinks back into the shadows.

TANYA
(voice drifting from
open window)
Fuck, fuck, fuck, why did you do
this to me, John?

The faint sound of toiletries being knocked over sound off as Tanya returns to view with a phone to her ear, crying.

JASON
(silently)
Who are you calling?

Jason returns his mind to his skateboard and the calm the rolling wheels bring.

EXT. JASON'S SUBURBAN ROOM NIGHT

Jason leans his skateboard on his bedroom wall. Reaching under the bed, he grabs one of a few shoeboxes and reaches into his pants to add some bills to the wad of money inside. A loud banging on his door causes him to fumble the box.

MOTHER (V.O.)
(voice through the door)
Have you been in my purse again,
Jason? Some money is missing.

Jason stashes the box underneath, but it snags on another tumbling photographs onto the floor. The doorknob rattles.

JASON
No, Mom, I haven't been in your
damn purse.

MOTHER (V.O.)
Don't talk to me that way, young
man.

JASON
Go away!

MOTHER (V.O.)
Jason, this has to stop. I can't
afford it.

JASON
I didn't take anything.

MOTHER (V.O.)
(long silence)
Have you been getting in fights
again?

JASON
I don't want to talk about it,
Mother.

MOTHER (V.O.)
You know this "gay" thing you are
doing is just a phase.

JASON
Not likely.

There is an audible sigh and the scratch of red painted
fingernails down the other side of the door.

MOTHER (V.O.)
Your father is right about one
thing.

JASON
What, leaving you?

MOTHER (V.O.)
(vigor and pain)
He said the only way to make a man
out of you is the military or you
can move out.

JASON
Fuck off!

MOTHER (V.O.)
Mark my words, it will be sooner
than you think.

JASON
I should leave like Trevor did and
never talk to you again.

MOTHER (V.O.)
(tears and sobs)
How dare you bring him up....

Jason slumps against the side of his mattress, knowing she
is gone.

JASON
I'm sorry, Mom. You just don't get
me.

Jason notices the fallen pictures and pushes aside one of Trevor to uncover one of Adam, shirtless at the neighborhood pool. Jason picks it up and studies it. Imagining Adam, he unzips his pants. The moment lost to the ring of his phone.

KELLY (V.O.)
(static filled voice)
Now I lay myself down to sleep.

Jason holds the phone closer to his ear.

KELLY (V.O.)
(static filled voice)
I pray to God, my soul to keep. If
I die....

On the phone, there is a loud crash and Kelly screams. Jason drops it and catches it before it hits the floor. He rushes to the window to look out across the yard and sees a light on from Kelly's room. Static roars from the phone.

KELLY (V.O.)
(more static filled)
Stay away from me!

In Kelly's window, Jason sees a menacing shape grab a hold of her in a brief fight in shadow. A lamp falls beside them. There is a flashing spark of light followed by a deeper darkness, then the phone goes dead. A few leaves blow across the desolate yard. Jason backs away and lies down on his bed. He runs a hand over a bruise on his stomach and takes comfort in the poster of his favorite punk band, Institutionalized. The singer, Ian Paisley, tattooed and shirtless dares to be worshipped. Jason closes his eyes and tries to forget.

EXT. TRAIN TRELLIS DAY

Ill prepared for the journey on foot with meager bags, a knapsack, and a skateboard, the trio stand at the precipice of the train trellis. The tracks cross a gulf that divides their path. Kelly stares down at the bayou, greenish brown water flows in its banks far below. Tanya stays away from the edge afraid of falling in. Jason takes a look back to see if suburbia is still in sight and adjusts his skateboard strapped to his pack, while Kelly takes a tentative step.

TANYA
That's a nice shiner, honey.

Kelly gingerly touches her bruised face.

JASON
Hey, you didn't notice mine.

TANYA
You always look beat up.

KELLY
(laughs)
Yeah, that's why we're here in
this paradise.

JASON
And to think I got up early for
this.

TANYA
(eyes narrow)
No one asked you to come.

KELLY
I'm glad you are here, both of
you.

Jason looks down at the swirling muddy water, feeling
sheepish with gratitude.

JASON
Thank you, it means a lot to hear
that.

Kelly follows his stare to the water and the strong current
below.

KELLY
I had to go, I couldn't take it
anymore. Last night was the
worse... In a long time.

JASON
I understand.

TANYA
(shivers)
I don't think I can cross. I mean
it is so far down.

KELLY
There is no other way, nothing
seems as fast. We have to cross
here.

TANYA
(swallows)
Are you sure?

JASON
Come on, you two, follow me.

Acting tough, Jason steps out on the tracks, walking forward. He nearly loses his balance and gives Tanya a daring look. Kelly follows looking down into the abyss.

KELLY
(silently)
As I walk through the valley of
death, my Lord will protect me.

Jason is exhilarated with the wind buffeting his clothes. Tanya starts after them. Step by step, the track boards pass beneath her feet.

KELLY
Just don't look down.

TANYA
Now she tells me.

Tanya looks down and stumbles.

TANYA
Oh shit!

JASON
(laughs)
Look ahead to the other side,
hooker. It'll be okay.

TANYA
(concentrating)
Damn you, Jason.

A pebble falls, far below it plops into the murky water. Kelly walks closer to Jason almost pulling him off balance.

KELLY
Sorry.

JASON
Watch it, girl. You'll take us
both down.

KELLY
I said I'm Sorry, keep going. It
is kind of scary up here.

Kelly playfully pushes Jason forward.

JASON
Careful already.

Tanya watches her feet make progress and is scared.

TANYA
(mutters)
I'm gonna get that little faggot.

JASON
I heard that, muff lickie.

Jason concentrates on keeping his balance.

KELLY
Chill out, both of you. I'm trying
to walk here.

There is momentary peace as they cross over and to the safety of solid ground. All three of them look up at once as the sound of a melancholy train whistle blows from afar. A train comes around the bend, rumbling down the tracks. The heat of the locomotive hits them with a wave of hot air as it passes in its fury.

EXT. URBAN TRAIN TRACKS DAY

The threesome walks along the tracks through a warehouse district of old graffitied buildings, the downtown skyline looms in the distance.

KELLY
This place is kind of creepy.

TANYA
Don't start.

JASON
Wow, this is kind of cool.

TANYA
You would think so.

KELLY
I don't know about y'all but I
don't have that much money.

TANYA
I should have some left over after
that, that thing you know.

JASON
Aside from your blood money or
whatever it is, I have saved up
almost a couple of hundred or so.

TANYA
(under her breath)
Punk ass bitch.

JASON
What? What was that?

TANYA
Nothing, douche. You probably
stole it anyways.

JASON
Hey, I've been saving. We just
need to find Adam. He will hook us
up.

TANYA
We are going to need a place to
crash not a bag of dope.

JASON
Don't worry your pretty little
head. It will all work out one way
or another. It always does.

Jason spins a wheel on his skateboard.

TANYA
We can always go back if we have
to.

KELLY
(defiant)
I won't. I am never going back
there again.

A crossroads is passed, an invisible line of sorts that
divides places, and the tracks are left behind.

EXT. URBAN AREA DUSK

The fiery red sun lowers in the sky. The urban neighborhood
seems dirty with old houses turned bars, resale shops, and
tattoo parlors.

Jason turns his head back as he rides his skateboard

JASON
It's official! We are now
runaways!

Kelly and Tanya take in the sights and smile.

KELLY
(pointing)
What club is that?

A gray stoned building with black doors and white running lights beckons with a grungy pull. Jason stops and flips his skateboard up, absently strapping it to his pack.

JASON
That dive is Visions.

TANYA
How would you know?

JASON
(sighs)
My brother used to go there when he snuck the car out. I followed him once.

KELLY
Have you heard from Trevor?

JASON
No, not in a long, long time.

A broad shouldered woman in extra high heels and a low cut dress crosses their path.

TANYA
Is that a man?

JASON
(lower)
No, that's a tranny hooker.

KELLY
Really?

JASON
Don't make a scene.

TANYA
The freaks are everywhere.

The denizens are colorful with hustlers, street punks, bums and random strangers looking for the next drink of the evening. A scruffy hustler whistles at their approach. The whistle is answered from somewhere up ahead. A bum pushing a shopping cart full of aluminum cans is almost hit by oncoming traffic. The cart tilts over spilling its treasure in the gutter.

TANYA

Wow!

KELLY

I can't believe we are actually here.

JASON

Bad ass, this is one crazy place!

KELLY

(half-whining)

I'm hungry. We should find a place to eat and sit down.

TANYA

Good idea, my feet are killing me.

JASON

(mumbles)

I am glad something is.

Jason goes unheard for the ruckus of the street.

Night is coming fast.

EXT. TACO SHACK NIGHT

Off the main strip, a seedy Mexican fast food restaurant rests on a corner ringside to the chaos of the street. A small low patio, bathed in green neon, adorns the front of the Taco Shack.

Along one of the graffitied outside walls sit two female punks. One sports a crew cut with jeans and a wife beater, while the other has dark stringy hair and stares with wild eyes. Jason stares and notices who they are from the newspaper clippings, HEX and SYD. Kelly runs her hand in front of Jason's face breaking his daze.

KELLY

Get us something cheap.

JASON

Sure, I guess it's tacos.

Kelly hands Jason some one dollar bills, the exchange does not go unnoticed as the punks raptly watch.

TANYA

Come on, Kelly. Let's grab a table over there.

Tanya chooses a table with the least graffiti and disdainfully pushes aside a crumpled napkin. Kelly delicately sits on the bench across from her. Jason is mildly amused at their discomfort and takes a moment to add some ones of his own to their money.

TANYA

I'm a little worried.

KELLY

About what?

TANYA

(urgent)

Where are we going to stay tonight?

KELLY

I don't know, in a park or something.

TANYA

Be for real, girl.

Situated, Jason leaves his pack and skateboard to shuffle past the other dirty tables. Kelly and Tanya continue on in hushed dramatic tones. Jason looks to the punks, Hex and Syd, and sees them in profile. No longer watching, they animatedly talk.

INT. TACO SHACK NIGHT

The Taco Shack dining room is small and cramped giving the high counter dominance.

Jason orders six tacos and three drinks from a harried hispanic woman. He reaches up on his toes to pay for the order and she snatches the money giving him change and a number, sixty-nine. Putting away the change he angles towards the restroom.

INT. RESTROOM TACO SHACK NIGHT

The door seems stuck and is hard to push open but Jason manages. He takes in the visual in an instant as a scarred skinhead, LIEV, is exchanging a bag of something for cash from a black man with bleached blond hair.

BLEACH

That's what I'm talking about,
Liev. You have the best shit.

Before replying, Liev senses the door is open and looks at Jason, instantly grabbing and throttling him against the tile. The door shut slowly by itself as the bleached blond man watches. A switchblade clicks open to Jason's face, cold steel with harsh pressure.

LIEV
(icy eyes)
You didn't see a fucking thing.

Jason eyes the scars on Liev's face and the tear drop tattoo.

JASON
(shakily)
No, I didn't. I just needed to piss.

LIEV
Right.

Liev moves the blade closer to Jason's eyes, settling on the left one.

LIEV
If you did, I will take your eyes.

JASON
I promise. I didn't see anything.

Jason feels the pressure release as the retracting metal nicks his cheek and the blade clicks back in. Surprisingly, the punks leave, the bleach blond with a wink and Liev with malice. Jason exhales. Trembling at his reflection in the grimy mirror, he splashes water on his face from the faucet.

JASON
(low)
Everything is fine.

INT. TACO SHACK NIGHT

Outside the restroom door, Jason scans the small space and does not see Liev. The food is ready, so he urges himself on to get it, before someone else does. He drops the number on the counter and takes the tray.

EXT. TACO SHACK NIGHT

Jason sets the tray down in front of Kelly and Tanya and slides onto a bench next to his pack and skateboard.

TANYA
We could rent a motel room.

KELLY
How long can we afford that, a couple of days? I say we crash wherever and worry about it tomorrow.

TANYA
Well I ain't staying in some damn park.

Tanya looks at Jason.

TANYA
What happened to you?

Kelly leans forward.

KELLY
Did you cut yourself, Jason?

JASON
It's just a nick.

TANYA
Are the taco shells that hard?

Jason's eyes wander, drawing Kelly and Tanya's attention.

KELLY
Something is wrong here.

Jason looks for Liev and sees a wild eyed Syd staring. He breaks the momentary eye contact and sees Hex talking to KNAPPY, a frumpy guy in a trench coat with many facial piercings. Jason's eyes widened and all of the punks turn to stare.

TANYA
Ignore them.

Tanya grabs a taco.

KELLY
(manufacturing a smile)
Right.

TANYA
Quit staring, Jason.

JASON
Yeah, I know.

KELLY
What's wrong?

Jason looks from the punks to the Taco Shack then to his greasy taco.

JASON
Nothing, let's eat.

Absorbed in the food, they forget the surroundings and do not notice as wild eyed Syd softly approaches.

SYD
(manic)
Hey, do you have a dollar?

KELLY
Sorry...

TANYA
No, we don't.

Syd slightly sways, but her piercing eyes are steady.

SYD
Awe, come on. How did you buy your food?

JASON
(hypnotic)
Just give her a dollar.

Kelly silently shakes her head as Jason notices the rougher, Hex, strolling over.

TANYA
The bitch can get a job.

SYD
Like the one you have.
(flash of hate)
We're hungry, come on.

Hex moves in.

HEX
Are they giving my girl trouble?

SYD
Yeah. I was only asking for a dollar, so we can eat.

HEX
So what's the deal? You guys are

sure dressed like you could spare
a dollar or two.

Kelly tosses her napkin on the table and stands up.

KELLY
Let's go.

Jason slowly rises and sees Liev on the corner with his
hands in his tight jeans pockets, watching intently.

JASON
We don't want any trouble.

Jason locks eyes with Liev.

JASON
We're leaving.

Tanya grabs an untouched taco off her plate and reluctantly
rises.

TANYA
Sure, we'll go.

Hex moves closer to Kelly.

HEX
You know someone like you should
not be out after dark.

SYD
(closer)
Can I have that dollar now?

KELLY
I don't have one.

SYD
Maybe you have something else
then.

Syd licks her lips.

JASON
(urgent)
We're going now.

Lightning fast, Syd turns away from Kelly and snatches the
taco from Tanya's hand. Tanya tries to pry it back from
Syd's strong grip, crunching the shell and raining
fragments of lettuce, tomato, and greasy meat to the
ground. Hex uses the chaos to reach around and grab Kelly,
immobilizing her arms behind her back.

KELLY
Get off me!

Hex gropes Kelly, keeping her struggle in check.

HEX
(laughing)
It feels like chicken.

Syd vice grips Tanya's forearm as the remaining shreds of taco fall down.

TANYA
Stop this!
(creeping fear)
Leave us alone.

Syd pulls a blade out her pocket, a homemade shank of sorts.

SYD
(intense)
I'm going to cut you and flush
you, bit by bit.

Kelly whimpers as Hex licks the side of her neck. Tanya stumbles as she is loosed and bumps into another table.

TANYA
You people are fucking crazy.

SYD
You have no idea who we really
are.

Jason pulls Tanya toward him and notices that the others at the Taco Shack have either left or are passively ignoring them.

JASON
We're really sorry, and we are
leaving.

Time seems to slow. Jason's eyes return to Liev, who curls his lip in a smile. At his side, Knappy licks his row of lip rings and reaches into his trench coat, revealing a small stun gun. The electricity passes in a blue arcing volt, crackling as Knappy switches the gun on and off as he edges closer. Jason is mesmerized. Hex, holding Kelly tight, stomps her foot causing Tanya to jump. Syd moves the shank from hand to hand.

SYD
(chanting)

Cut and flush.

KELLY
Please, stop.

HEX
(sadistic laugh)
Why would I do that?

Tanya offers a couple of dollars.

TANYA
Here, take it.

Holding on to her squirming hostage, Hex sidesteps, predicting Tanya's next move.

HEX
It's too late for that, darkie.

SYD
(whisper)
Cut and flush.

Knappy approaches softly, incomprehensible at first then growing louder in timber with each step.

KNAPPY
...coming here from suburbia --
think they know it all....

The stun gun clacks in a blue spark.

KNAPPY
...think they are better than
us....

Knappy's finger depresses the trigger, stopping the blue, then clacks it again.

KNAPPY
...need a little education on the
way things are....

Clack, a-clack, the stun gun snaps out more voltage.

KNAPPY
...is in order here.

The blue electricity arcs out in three long clacks. Kelly is almost in tears.

KELLY
Why are you doing this?

Hex manhandles Kelly like a rag doll.

HEX
Because you are weak.

TANYA
Jason, get somebody.

Jason is frozen, staring at Liev who taunts him.

LIEV
(mouthing the words)
You're ass is mine.

A black and white police cruiser pulls into the Taco Shack parking lot breaking the tension like a board in the surf.

LIEV
Knappy, Hex, Syd, out of here. The
pigs have rolled up.

Knappy holsters the stun gun and walks past them to the street, instantly blending into the crowd. Hex lets go of Kelly and smiles a freakishly fake smile. Syd stows her shank and grabs Hex's arm, eyes darting from the police and back.

SYD
We'll play later.

The door on the police cruiser opens. Hex kisses Syd on the lips.

HEX
Let's get out of here, baby.

Night denizens move about minding their own business. Syd and Hex wander away opposite. Last to leave, Liev smiles and blows a kiss to Jason before putting his hands in his tight pockets and going in a third direction.

Tanya goes to Kelly's side and holds her as she breaks down and cries. The young militant police officers survey them darkly as they approach. Jason grabs the tray of leftovers and trashes it in a can. Tanya embraces Kelly harder, patting her back as the cops walk by them. The first patrolman nudges his partner.

OLDER PATROLMAN
(under his breath)
Fucking dykes everywhere.

The second patrolman shakes his head at the girls.

YOUNGER PATROLMAN
Thank God we will be off this beat
soon.

Kelly sniffles trying to stop the tears as Tanya comforts her, till Jason interrupts.

JASON
(softly)
We need to go now and find a safe
place.

EXT. URBAN AREA NIGHT

Jason, Kelly, and Tanya move in a pack down the street. Assorted street people stare from the shadows. Jason skates in a half-circle, staying close.

KELLY
We shouldn't have come.

TANYA
I'm here, it'll be alright.

JASON
We should go back, somewhere with
people around.

TANYA
Where, Jason? Where the hell do
you want us to go?

JASON
I'll figure it out, dammit.

Jason skates in an arc again.

KELLY
I just want to sit down.

A catcall whistles from the dark, the same sounding one from the scruffy hustler earlier. Jason stops skating and kicks the skateboard to his hand to listen. Kelly and Tanya move closer together as they walk. They all flinch when the whistle rings out closer. The rumble of a lime green 1968 Mustang breaks the silence. Adam leans a muscled arm out the driver's side.

ADAM
Get in.

Jason steps up to the car.

JASON
Where are you going?

ADAM
Does it matter?

JASON
No, I guess not.

KELLY
No, we should find a place on our own.

TANYA
Where, honey?

Kelly shrugs.

TANYA
We can't stay out here.

KELLY
I don't know, I guess.

JASON
Let's go with Adam already.

ADAM
Hurry up and get in. I know a place.

Jason takes a last look for the whistler then rounds to the passenger side and holds up the seat. Tanya leads Kelly and carefully pushes her in. Jason clicks the seat back hitting Tanya who gives him a dirty look. Adam looks at Jason sideways, clicks on the radio, and drives down the street.

JASON
Where are we going?

ADAM
I know a place where we can crash.
It's not far. Trust me.

Adam winks and eyes the mirror to see if the girls are looking.

JASON
Alright, I'm game.

ADAM
That you are.

The Mustang cruises off the strip, driving deeper into the

neighborhood. The houses are older and rundown. The night teems with the occasional sorted after dark life. Other lost souls check out the cars passing with untrusting eyes. Adam turns a sharp corner knocking the girls into each other's lap. Jason grips the dash, his smile widening with the thrill.

EXT. PARKING LOT BEHIND DILAPIDATED APARTMENTS NIGHT

Stealthily, Adam pulls the Mustang into a quiet spot behind a dilapidated apartment complex.

INT. 1968 LIME GREEN MUSTANG NIGHT

ADAM
This is the place I was talking about.

TANYA
(perplexed)
A parking lot?

ADAM
Nobody will mess with us here.

Adam lets the car idle.

JASON
It will be fine. He knows his way around.

TANYA
How did you find us?

KELLY
Yeah, it is sort of random that you drove up the way you did.

Adam watches them in the mirror.

ADAM
I was cruising down the strip and saw y'all get into a scene at the Taco Shack. You know, you shouldn't be out here at night.

JASON
You saw us?"

ADAM

The three of you aren't hard to miss out here.

JASON

I guess so.

KELLY

Thanks for picking us up, but maybe we should stay somewhere else.

Tanya grabs Kelly's shoulder.

TANYA

Come on, Kelly. I'm tired too and at least we can get some sleep.

KELLY

(whispers)

I don't like...

TANYA

(whispers)

No, listen...

KELLY

Till morning then.

TANYA

Trust me, this is better.

Tanya digs into her bag finding some long sleeve shirts to use as blankets. Jason moves his skateboard, on the floorboard, with his foot.

JASON

Thanks for helping us out, Adam.

ADAM

No problem.

Adam shifts to get more comfortable. Jason can not control his eyes and looks at Adam who raises his eyebrows and clicks off the ignition. The hum of crickets and night birds fill the dead air. Jason leans back trying to look cool.

TANYA

This is John's car.

Tanya touches the Mustang's interior, fingers trailing the underside of the roof.

TANYA
Where is he?

Adam shifts back upright.

ADAM
CJ got himself into some trouble.

TANYA
(stern)
Don't call him that.

KELLY
Why? I thought you were mad at him.

TANYA
(conflicted)
I am, but I don't hate him.

KELLY
(sighs)
John is always in some kind of trouble.

TANYA
Yeah, but this is his car.

Danger was in the air, magnetic enough to taste.

JASON
What did John do?

Adam bit his lower lip.

ADAM
We were tripping and John... Well John just opened his dumb mouth again.

JASON
You know who those punks are, the ones we had a run in back there at the Taco Shack.

KELLY
Wait a minute, you know them. Those freaks are crazy.

TANYA
Yeah, those punks attacked us.

ADAM
Hear me out. This is a different

world out here. It is a lot smaller than it seems. You have to make alliances, not enemies.

TANYA

There was also a guy in a trench coat with a stun gun mumbling a bunch of crazy shit.

KELLY

I swear that girl was going to cut me.

Kelly makes eyes with Tanya who has her hand on the door handle.

JASON

And a skinhead with a teardrop tattoo.

ADAM

Liev and Syd weren't always that messed up, not like they are now. People change out here.

Jason nods to the girls to stay put.

JASON

Tell us what happened with John and those punks y'all hang out with.

ADAM

It's a long story.

JASON

We have all night, in this car.

Adam grips the steering wheel tightly as he talks.

ADAM

Alright, I will tell how it went down. John and I were in this house on Dolphin Street partying with the gang: the punks that roughed you up are Hex and Syd, then there's Liev, who's not really a skinhead by the way, and Knappy in his long coat. Oh, and a big quiet guy called Hound.

INT. FLASHBACK HOUSE ON DOLPHIN STREET NIGHT

Adam sits on a filthy couch in a flophouse. The gloom is abated by mismatched and long burning candles. John sits next to him, sporting bruises and a scrape from the rake. On another dirty sofa, sit Hex and Syd. All four face each other and grab a paper blotter of acid from Knappy's upturned palm.

JOHN

So, we are cool now?

KNAPPY

(glaring)

Cool enough for me to let you stay...

(mumbling)

douche, after the other day.

JOHN

You won't regret it, Knappy.

ADAM

How fast will it hit?

KNAPPY

I can't believe...

(laughing slowly)

You will know, little guy, when it hits.

Knappy laughs more maniacally.

ADAM

Right on.

HEX

I taste metal.

SYD

Me too, it's like licking tin foil. This is fierce!

Knappy reaches into his coat and pulls out a short sword brandishing it with admiration.

KNAPPY

Look at this metal.

Adam licks his gums.

ADAM

Tastes like pennies.

HEX
So, is that what they are paying
you with now.

ADAM
(smiling)
Fuck off.

JOHN
So, why do they call you Syd?

SYD
It is short for acid. I spell it
my way with a y.

KNAPPY
I love this blade, the steel
sings....

Knappy smacks his lips at some twisted memory.

KNAPPY
...the things this can do. This is
power.

HEX
You are such a psycho.

SYD
But that is what we love about
you!

Knappy smiles and moves the sword by John's face before
sheathing it.

JOHN
(flinching)
Hey, watch it.

Knappy tilts his head.

KNAPPY
Nah, a little later - yeah,
later.... I got to see if Hound
has cooked up something or
another.

ADAM
That is a bad ass sword, dude.

Knappy maniacally laughs again and leaves them to trip. Hex
pushes Adam and he tries to push her back but falls off the
couch onto the floor laughing. Hex leans back taking in
unknown sights of the ceiling oblivious to John and Syd on

the opposite couch. John moves in closer to Syd.

JOHN
So, are we going to do this?

SYD
Are you retarded? I... like...
women.

JOHN
You were with Liev.

SYD
No, we both do our own kind.
Haven't you learned anything from
the last time?

ADAM
Careful, John, she might bite you.

Adam laughs some more rolling onto his side, while Hex is
lost on some strange visual.

HEX
You should see this, baby, there
are little lights coming out of
the candles floating to the
ceiling. This tracer shit spins
around them real fast, then I
blink and it disappears. And now,
it starts over.

Adam looks up in awe.

ADAM
Oh my God, I see it!

JOHN
Come on Syd, just touch it.

SYD
Stop it, CJ.

JOHN
Don't call me that.

John slides a hand up Syd's leg.

JOHN
Come on, I'll turn you on.

SYD
I said fuck off!

Syd turns vicious. John puts a hand over Syd's mouth and she tries to bite him. Bigger and stronger, he pins her down and tries to force himself on her. Syd writhes under his frame, angry and scared that he caught her unaware. Liev storms into the room.

LIEV

What the fuck do you think you are doing, John!

JOHN

Nothing she doesn't want.

In a blinding rage, Liev pulls John off. Syd bites John's hand, drawing blood.

JOHN

Bitch, fucking bit me!

Adam rolls back laughing.

ADAM

I told you to be careful. See, she does bite.

Liev slaps John across the face.

LIEV

Pay attention and fucking explain what the fuck you were doing.

The laugh dies in Adam's throat. John realizes his error.

JOHN

I can explain. We were just....

SYD

Explain nothing. Let me have at him, Liev.

JOHN

We were fooling around, she wanted it.

Liev punches John in the side, causing him to gasp and stumble. Hex stirs out of her vision and gets on her feet.

HEX

What is happening? Is my girl alright?

SYD

(seething)

CJ made a move on me.

HEX

You stupid piece of shit. I told you last time what would happen if you touched her again.

Hex spits on the ground and Adam scoots back putting his feet under him. Liev lunges and grabs John by the head and arms.

LIEV

I'm going to throw this trash out.

Syd stands up.

SYD

Fierce!

Hex joins in, grabbing John by the waist.

HEX

Yeah, take the trash out.

John becomes truly scared of the situation.

JOHN

No, don't do this. Please don't. I'm sorry. Come on, Adam, help me.

ADAM

I can't get up.

Liev drags John out of the room and the girls hotly follow. Adam rolls on the floor still tripping hard. Loud noises come from the other room. Adam manages to stand up and tries to catch his snap. After a moment, Liev comes back, face flushed, and confronts Adam.

LIEV

Adam... Hey, Adam, get up.

ADAM

Liev, what's wrong?

LIEV

I need you to take John's car.

ADAM

Why? What's up with CJ, I mean John?

LIEV

He ran out after we roughed him up. I am worried the pigs may show up. It wouldn't be cool if his car

was here if they did.

ADAM
He left his car?

LIEV
Yeah, he ran out.

Liev dangles the keys, letting them jingle with a strange bell-like sound that fascinates Adam.

ADAM
Oh, he forgot his keys.

LIEV
That's right. That's why I need
you to get it out of here. Take it
somewhere safe.

Adam takes the keys, stopping the bell.

ADAM
I guess I can do this.

LIEV
Do it for me.

Liev roughly kisses Adam.

ADAM
I'll do whatever you want, Liev.

INT. 1968 LIME GREEN MUSTANG NIGHT

Inside the 1968 Mustang, all were quiet for a moment absorbing the story.

JASON
You kissed Liev?

ADAM
I think I did. I was pretty fucked
up.

JASON
I thought....

ADAM
What?

Jason hears Liev in his head.

LIEV (V.O.)
(mouthing the words)
Your ass is mine

JASON
I don't know what I thought.

TANYA
What happened to John?

ADAM
I haven't seen him since. I've
been looking for him, too.

JASON
What are you going to do with the
car?

ADAM
If he doesn't show up soon, I
guess I will drop it off near his
folks house.

KELLY
Serves him right, after what he
tried to do to that crazy girl.

TANYA
I knew it.

Tanya touches her belly.

TANYA
John deserves whatever happens to
him.

JASON
You said they were dangerous.

ADAM
They are dangerous, if you don't
know them.

JASON
How did you get to know them so
well, Adam?

ADAM
(smiles)
I was all by myself and Liev
helped me out, showed me some
things.

JASON
Liev doesn't like me. That's for sure.

ADAM
How do you know that?

JASON
I saw the way he was looking at me, that's all.

ADAM
He is rough, but he takes care of his own. I trust him, mostly.

KELLY
Why should we trust you?

ADAM
(shrugs)
What choice do you have?

There is an awkward silence.

JASON
Tonight will be fine.

ADAM
Seriously, I'm the only one looking out for y'all.

TANYA
(stretching)
It will be okay, Kelly, tomorrow we can fix everything.

KELLY
I guess so. I'm so tired. Let's get some sleep.

Tanya and Kelly lay across the back seat using their packs as pillows. Adam eyes leave them in the rearview mirror and focus on Jason.

JASON
You and Liev, I mean John is okay, isn't he?

ADAM
John will turn up at the house eventually. He always does.

JASON
Adam?

ADAM

What?

JASON

There is something I want to ask you.

ADAM

Not now.

Adam leans over.

ADAM

(whispers)

I'll tell you more when we are alone.

JASON

Okay.

ADAM

I'll even tell you about your brother.

JASON

Trevor?

ADAM

I didn't know him, but Liev did.

Jason opens and closes his mouth.

ADAM

Tomorrow is a new day.

JASON

Goodnight.

ADAM

(under closed lids)

Night.

FADE OUT.

INT./EXT. 1968 LIME GREEN MUSTANG / CLINIC PARKING LOT DAY
GREY SKIES

Adam lets the Mustang idle in the clinic lot. Jason looks out the window amazed at the difference of daytime in the neighborhood.

JASON

This is some place, huh?

Adam revs the engine.

ADAM
Here you go.

Adam's eyes move from Jason to Kelly and Tanya outside the windshield. Silently, Adam and Jason watch and listen through the dirty glass.

TANYA
Hold my hand. I'm scared.

KELLY
It's going to be fine. Do you have the ID and the money?

TANYA
Yes, yes. I have everything.

Tanya scans the front of the clinic.

TANYA
Do you think it is going to hurt?

KELLY
I don't know, but you're not the first one to do it. It's not an *AfterSchool Special*.

Tanya rolls her eyes and wipes a stray tear from her face.

TANYA
That is so cheesy. Let's walk before I lose my nerve.

KELLY
Chin up, girl.
(beat)
Do you really think I could stay at your house?

TANYA
Of course you can. I would like that.

KELLY
Me too. I need a home.

TANYA
Where are the protesters?

KELLY
What year do you think it is?

Through the dirty windshield, Jason and Adam watch them go past a security guard and into the clinic.

JASON
You know what's funny? She never officially told me she was pregnant.

ADAM
It doesn't matter.

Adam licks his lower lip.

ADAM
I don't think she likes you anyways.

JASON
You caught that.

Jason winks.

JASON
Somewhere inside she does.

ADAM
If you say so.

JASON
Do you think it is right?

Adam looks at the clinic then back to Jason.

ADAM
No, it's probably not.

I think the same, except I also feel like it is not my decision to make for somebody else.

ADAM
True, you have to make your own decisions and change them when wrong.

JASON
Are you talking about running away?

ADAM
Yep, you heard what they said. They are going to leave you.

JASON
I want to stay.

ADAM

If you stay, promise me you will
keep away from Liev.

JASON

Why? Is he your boyfriend or
something?

ADAM

No, sometimes he is there for me.
But he can be cruel if he doesn't
know you.

JASON

Oh.

Jason taps his fingers on the dash.

ADAM

Why are you so curious about me?

JASON

I just want to know you. I always
have.

ADAM

No you don't

JASON

I do.

ADAM

Jason, maybe you should go home.
There's nothing for you out here,
nothing good.

JASON

You said Liev knew my brother,
Trevor.

ADAM

He did. I only heard stories about
when they used to run around much
later on. Look, all of it was
before I was even out here.

JASON

So, you don't know where he went.

ADAM

Not really. Liev said he took off
some time ago.

JASON
I should talk to him. Well, maybe
after you talk to him first.

ADAM
Are you crazy? I told you that's
not a good idea.

JASON
What about...?

ADAM
What is it, Jason? You are not
going to find the brother you grew
up with after all this time. And
there is nothing here but trouble.

JASON
I like trouble.

ADAM
What?

Adam shakes his head weighing something.

ADAM
I guess I knew it the moment I
handed you my knife.

A couple of thick raindrops splatter on the windshield.

JASON
Is there anything you can tell me
about Trevor?

ADAM
He used to stay on Dolphin Street.

JASON
You mentioned it before, what is
Dolphin Street?

ADAM
It is this place where there are a
bunch of rundown, vacant houses.
The street punks stay there from
time to time.

JASON
I have never heard of a Dolphin
Street before.

ADAM
(laughs)

That's because it doesn't exist.

JASON

How can a street not be?

ADAM

When it is a metaphor.

JASON

Tell me something real.

ADAM

The vacant houses are real only
the name is not. Dolphins are what
we call runaways new to the
streets. They usually only stay a
short while to party, till they
run out of money.

JASON

Dolphins, that's funny.

(frowns)

Am I a dolphin?

ADAM

Yep, you are definitely not a
shark, not yet.

JASON

Whatever. Why do they go to those
houses?

ADAM

Because they are places to crash,
some have electricity, while most
have running water.

JASON

A place to get cleaned up and rest
and we're not there right now.

ADAM

It has been one night and you feel
dirty already. Now, that is funny.

JASON

Take me there.

ADAM

No, it ain't going to happen.

JASON

Why not?

ADAM

Because you are not ready.

Outside the windshield in the rain, the sounds of animals call out. Jason strains to hear but the sound is lost.

ADAM

There is something else I need to tell you.

JASON

What's that?

ADAM

It's about Liev.

JASON

Oh him.

ADAM

Look, when I first got out here I was so new. I thought it was going to be cool, you know like a party all the time, and it wasn't.

JASON

I get the point. You think I should go back home.

ADAM

No, this isn't about you. I soon had nothing out here and was begging for food money.

JASON

Is that when you started... Getting in cars?

ADAM

I did. I'm not proud of it, but I did what I had to do.

JASON

I don't know if I could do that.

ADAM

If you stay out here long enough, you will be surprised at what you can do.

JASON

And what about John, did he...?

ADAM
Quit asking the wrong questions?

JASON
Okay.

ADAM
You're scared. I was too one night
when I got roughed up by a trick.

JASON
And Liev helped you?

ADAM
No, not at first. He broke it up
and cut the guy across the face. I
tried to get up and must have
blacked out. I don't remember part
of it, not until Liev started
kicking me. He kicked me over and
over. I thought I was going to
die.

JASON
I don't understand. Why would he
break it up then kick you?

ADAM
He was out looking for a mark, you
know someone to rob.

JASON
That's horrible.

ADAM
I begged him to stop. I told him I
would do anything and he got a
weird look in his eyes. I was
bloody and beat and he put his
foot on my chest. He told that if
I licked his boot everything would
be fine.

JASON
Why do you still hang out with
him?

ADAM
I owe him. He protects us out
here.

JASON
What about me?

Adam switched open his knife and put the blade next to Jason's face.

ADAM

Don't you see... If you stay you
will belong to him too, or
something worse could happen.

Jason grabs Adam's knife arm and moves it away then pushes his face close to Adam's. Their hands intertwine around the blade. The kiss is rough and brief and a thin line of spit breaks between their lips.

JASON

I am not afraid of you.

ADAM

Maybe you should be.

JASON

You could leave him, you know.

ADAM

As long as I am out here, it's not
that simple.

JASON

Is it the drugs? Is that what all
of y'all are involved in?

ADAM

Oh that, that's part of it.

Adam raises his eyebrows.

ADAM

I had pills at the party. How...
What do you know?

JASON

I saw Liev selling something to a
guy in the bathroom of the Taco
Shack.

ADAM

Oh shit, no wonder they are after
y'all.

JASON

After us, what the hell?

ADAM

Liev doesn't like anyone, and I
mean anyone, to know his business.

JASON

Those street punks, Syd and Hex,
and that freaky guy Knappy, were
they messing with us because of
me?

ADAM

I'm sure Liev told them to. They
are cruel and dangerous. That's
why it's not safe out here, for
any of you.

JASON

If we go back, will you come with
me?

ADAM

Jason, there is more I got to tell
you.

INT. FLASHBACK HOUSE ON DOLPHIN STREET NIGHT (VERSION ONE)

Adam returns to the flophouse, crossing the empty living
room he accidentally kicks a beer can. Signs of the earlier
struggle are apparent with knocked over furniture. The
candles have burned down lower. Liev startles Adam with his
entrance.

LIEV

Did you put the car away?

ADAM

Yeah, I put it in an abandoned lot
a few blocks from here. I will
drive it farther when I am not
tripping so hard.

Roughly Liev reaches out and grabs Adam by the neck.

LIEV

Are you sure it is safe?

JASON

Yeah, what have you been doing?

LIEV

CJ put up a fight...

(beat x)

I had to wash up...

(beat x)

ADAM

John is gone then, he left...?

(beat x)

Liev shrugs.

ADAM
What about Syd and Hex?

Liev lets go and brusquely rubs Adam's shoulders, in control.

LIEV
They're trying out Hound's new batch of trail mix.

ADAM
And if John's friends come...?
(beat x)

The grip tightens.

LIEV
Cj doesn't have any friends.

ADAM
But if they do, then what?

LIEV
(beat x)
...back, in Suburbia. That is the way it has to be.

INT./EXT. 1968 LIME GREEN MUSTANG / CLINIC PARKING LOT DAY
GREY SKIES

JASON
Have you seen John since?

Adam looks away.

ADAM
Nah.

JASON
Kelly and Tanya will go back. They aren't cut out for this.

ADAM
And you?

JASON
So, do you like it with Liev?

Adam puts the knife away.

ADAM
What do you think?

JASON
Who do you like better?

ADAM
I thought I told you to quit
asking questions.

Adam and Jason make out wildly, interrupted by a rap on the glass. Adam does not miss a beat and opens the door for Kelly and Tanya.

ADAM
Did everything go alright?

TANYA
I hope so.

JASON
Hey.

Tanya closes her eyes and sets her hands on her lap.

KELLY
Let's get out of here.

ADAM
Where to?

KELLY
Anywhere but here.

Adam clicks on the windshield wipers and puts the car into gear.

INT. 1968 LIME GREEN MUSTANG DAY GREY SKIES RAIN

Adam drives the Mustang through the urban neighborhood. Jason sees the silent teasing from Kelly in the mirror and ignores it.

ADAM
Hey Tanya, it may be messed up to
ask, but what did they do to you
in there?

TANYA
It was the most fucked up place I
have ever been in my life.

INT. ABORTION CLINIC DAY

Kelly squeezes Tanya's hand one last time as a blank faced security guard escorts her away. The gurney with Tanya is pushed into a sterile and oppressive operating room.

DOCTOR

The... procedure should not...
Take long. You will feel...

Sound is lost to white noise. Lights flick on and off from above. Tanya's legs are hoisted apart. Something metal is inserted. Tanya tries to speak but cannot. Tubes and restraints hold her back. A switch is flipped emitting a sound that is a cross between a vacuum and a blender. Tanya turns her head to the side to see a clear plastic container attached to a hose. The hose turns red and the small vat fills with liquid like a chunky slushy.

FADE TO BLACK.

INT. 1968 LIME GREEN MUSTANG DAY GREY SKIES RAIN

JASON

Oh my God, that is disgusting.

TANYA

I know....

ADAM

They vacuum it out?

Adam smiles in a twisted way.

KELLY

It's done and you did not ruin
your life with that loser.

TANYA

True.

JASON

Are you alright?

TANYA

What do you think?

JASON

No, I mean do you need to rest?

TANYA

I suppose so. The painkillers are
starting to wear off.

ADAM
I thought y'all were going to go home.

TANYA
I can't go back like this, not yet.

KELLY
Are you kidding me? She just left the clinic.

JASON
We can take you back in the morning.

Adam looks out in the distance.

ADAM
Okay, one more night then I will take you home.

KELLY
Good. Can we get something to eat?

TANYA
Can you leave me here? I want to lay down in the backseat, while you guys go. I don't feel so hot.

JASON
Well you never looked so hot either.

TANYA
Very funny, bum boy.

ADAM
Alright, I know a different place to park.

KELLY
I'll bring you back a sandwich.

TANYA
Maybe, a small one... Or better yet, some chips.

Jason watches them in the rearview mirror wishing he was alone with Adam.

INT./EXT. 1968 LIME GREEN MUSTANG / ALLEYWAY DAY GREY SKIES

Tanya seems better as they eat a meal, comprised of convenience store junk food, in the car.

KELLY

It's a lot different out here than I imagined.

JASON

I like it. This is an adventure.

ADAM

Things are never what they seem.

TANYA

I feel a little better. Maybe, we should go home.

ADAM

Yes, you and Kelly should go.

KELLY

What about Jason? Is he going to stay with you?

ADAM

Jason is... Jason is going back too.

JASON

I can't.

ADAM

Look I will come see you.

JASON

You say that now.

ADAM

I will. I promise.

JASON

Fine, can we at least do something while we are out?

KELLY

Like what?

JASON

I saw a flier for Institutionalized. They are playing Visions tonight.

ADAM
No, no way, Jason.

JASON
Oh come on.

KELLY
Tanya needs to rest, but she might
be up to it. I know I am.

TANYA
Tanya is right here. I suppose if
I had a pill I would be cool.

ADAM
No, it's a bad idea. I have to
ditch... I mean drop off John's
car.

JASON
Come on, just this and you can
drop us off after.

KELLY
We'll be good.

ADAM
Dammit. It'll be okay I guess.

EXT. URBAN AREA DAY GREY SKIES

Adam, Jason, Kelly and a limping Tanya walk down an urban
street checking out resale shops.

JASON
Is all of our stuff going to be
okay in the car?

ADAM
It's fine where we left it.
Anyways, the tags are out and I'd
rather only drive when I have to.

JASON
If you say so. I wish I would have
brought my skateboard.

TANYA
Thanks for taking me to that
place, Adam.

ADAM
It's cool.

KELLY
I really feel good.

JASON
I told you it was cool out here.

TANYA
I feel great too, except for my
sore kitty.

JASON
I am not even going to say it.

Tanya gives Jason a dirty look.

KELLY
You did the right thing.

TANYA
I know. I wish I was in my bed
right now though. So, when are you
taking John's car back?

KELLY
Yeah, has he called you?

ADAM
No, not yet... Soon.

Adam puts his arm around Jason.

ADAM
Jason, what is your cell?

JASON
I don't have it on me.

ADAM
No way, you have to be kidding.
You were really serious about not
coming back.

JASON
I had planned it that way.

Kelly shakes her head while Tanya reaches into her bag for
a flip phone.

TANYA
Here, I have mine. Don't judge me.

Adam reaches pulls out a newer phone and hands it to Tanya.

ADAM
Put your number in this one.

TANYA
Fine, the things I do for you,
Jason.

Tanya roughly types.

JASON
Cool. So, you will really take us
out?

ADAM
(icily)
Looks like it.

JASON
Are you sure?

ADAM
As long as you are.

KELLY
The club will be fun, much better
than another night in the car.

TANYA
Here.

Tanya hands back Adam's cell.

TANYA
More fun than this, Kelly?

KELLY
If we go clubbing, it will be
something to remember, something
that is good.
(softly)
Afterwards, I am going to stay
with you.

TANYA
Okay sister, then it looks like
you are going to be babysitting me
for a change.

KELLY
As if. How much is it going to be
to get in?

JASON
I don't think the flyer said.

ADAM

Visions is pretty cheap to get
into and they let anybody in.
It'll be maybe five or ten bucks
to see a local band like
Institutionalized.

JASON

That's not bad. I've always wanted
to go there.

TANYA

We know.

KELLY

Dancing!

Jason saw Adam searching the street with his eyes and the
smile slides off his face.

TANYA

Maybe slow dancing for me.

Tanya shakes her hips. Adam reaches swiftly into his front
pocket and slips a small plastic baggy into Jason's.

ADAM

Here are some tabs for later.

JASON

Whoa, how much was that?

ADAM

Just hang on to it for me and only
take one apiece tonight, okay.

JASON

(smiling)

Alright, I can do that.

Jason takes a chance and kisses Adam square on the lips.
The girls react but are not too surprised.

ADAM

(whispering in Jason's
ear)

Don't take yours, save it for
later, with me.

JASON

Alright.

The world rushes in another kiss. Adam breaks off leaving
Jason dazed. A strange animal call catches their attention.

TANYA
What the hell is that, a cat in
heat?

KELLY
I heard it last night on the
street.

The call is answered from somewhere unseen. A second sound
comes yowling from the opposite side of the street.

ADAM
(tense)
We have to go.

JASON
Wow.

ADAM
Come on.

Jason lets himself be taken. Kelly and Tanya match Adam's
pace, walking briskly down the street. On the other side,
Knappy trails them wearing dark sunglasses and a trench
coat.

KELLY
Why is he doing this?

TANYA
(limping)
Don't go so fast.

ADAM
Just stay with me and don't look
back.

Ahead on the sidewalk in front of a shop are Syd and Hex.
Seemingly absorbed in an outdoor rack of cheap clothes, Syd
holds up a flowery dress while Hex grins maliciously.

JASON
Look, it's those punks.

Adam dead stops and Jason runs into his back.

KELLY
What's happening?

TANYA
Crazy... It's broad daylight.

Syd and Hex edge closer, while across the intersection the
light turns green and Knappy crosses.

JASON
They're coming.

ADAM
Shit... Run!

Adam bolts off into the neighborhood, zig-zags across lawns and turns corners crazily. Jason stays close but Kelly lags behind, pulling Tanya along.

EXT. ALLEYWAY DAY GREY SKIES DAY

Adam chooses a path off the grid. Panting and out of breath, the foursome (Adam, Jason, Kelly, and Tanya) collapse on the sides of an alley hidden between the houses. Both ways out seem clear, but being in the middle is unsettling. Adam crawls to the hole in the fence and peeks out.

JASON
Are they out there?

ADAM
No, I don't think they chased us.

Adam pulls back and kicks his leg softly knocking Jason to sit on the hard ground with him.

TANYA
Oh my God, are you guys trying to
kill me?

Kelly walks in circles.

KELLY
This is nuts. Why won't they leave
us alone?

JASON
I think this has something to do
with John.

Jason gets up and looks both ways.

JASON
I mean we have been in his car.

Adam slowly gets up avoiding the broken fence.

ADAM
I told you we should have left.

Tanya scowls.

KELLY

What does that have to do with us?

JASON

We are all connected. They know all about us from John.

ADAM

You're right. They are looking for CJ. I bet Liev is pissed that I haven't taken the car back and... And found him.

TANYA

It doesn't make any sense. Can't those crackers see we aren't with him.

ADAM

Not a lot does make sense out here. CJ owes a lot of money on top of the bullshit he pulled.

TANYA

Great, no matter what I do I can't get away from that loser.

KELLY

He's not our problem. Not anymore.

JASON

What else happened with John?

ADAM

I told you already.

KELLY

I suspect you haven't told us the half of it.

TANYA

I don't care about what he did.

JASON

Tell us the rest, Adam.

Adam runs his hands through his hair.

ADAM

Fuck, he's been in trouble for a while. Look, John ran off and he can't come back no more. That's all.

KELLY

And they don't want us here
either.

TANYA

You know what? I'm fine with that.

JASON

So Liev wants us to go back home
away from this. And the others are
going to make sure we do.

ADAM

That is why you can't stay.

JASON

We party tonight, get our stuff,
then go, okay?

ADAM

I guess I will... Now.

JASON

One night - no more.

TANYA

I want a hit of that stuff you put
in Jason's pocket, before you fags
start making out again.

JASON

You want to do it now?

KELLY

Yeah, I'm game.

Adam subtly moves away.

ADAM

Are you sure, Jason?

JASON

I'm sure. I'll give them to y'all,
but we should do them later.

Kelly and Tanya put one on their tongues. Adam slides one
off of Jason's hand and sighs.

ADAM

So be it.

Kelly and Tanya swallow the pills. Jason hates the taste
and coughs the slightly dissolved pill into his hand and
discreetly drops it. He sees Adam spits into the weeds and

gravel and wonders if he did the same.

ADAM
This is a bad idea.

JASON
I know, my life seems to be full
of bad ideas.

Adam grabs Jason's arm.

ADAM
Promise me that you will go home
after the concert.

JASON
It will be late.

ADAM
Promise me.

JASON
Okay, okay, we will leave after
Institutionalized plays their last
song.

ADAM
Good, I'll get the car in a little
bit and park it in the lot.

JASON
That's cool, but are you going to
stay and see the show?

ADAM
I will come in for a second, go
get the car, then come back and
take y'all home.

JASON
Alright, will you stay with me for
a while and chill out after we
drop them off.

ADAM
I guess I can.

JASON
I'd like that.

The group falls into stride behind Adam as they walk down
the alleyway.

EXT. VISIONS PARKING LOT NIGHT (VERSION 1)

The city seems brighter, tracers pull off the moving cars, trails follow the neon, and colors pop out like an altered movie in Technicolor. Tanya still limps but feels no pain. Kelly laughs at the wind. Jason cannot keep from looking at Adam as he leads them to Visions. The parking lot is surreal and dark in blue tones. The group walks into the lot like travelers to a distant planet. Visions beckons with its flashing lights racing around a marquee with "Institutionalized" headlining.

JASON

Holy shit, I can't believe they
are really playing tonight.

KELLY

Wow, how perfect for you.

JASON

Kelly, it is Institutionalized.
You know how long I have wanted to
see them.

TANYA

Well, they are alright... I guess.

JASON

Alright, are you kidding me? They
rock!

KELLY

The singer is kind of hot.

JASON

Kind of... Ian Paisley is a god.

A cat call comes from the dumpster, dampening the mood.

TANYA

Not again, not while I'm tripping.

KELLY

Why won't they leave us alone?

TANYA

I wish all guys would.

Liev steps out from behind the dumpster in working class boots and red braces (suspenders.) Dominate in posture, he nods to Adam.

ADAM

(wide-eyed)

I got to talk to him.

JASON
Adam, don't.

ADAM
I'll be right back.

Adam leaves Jason with a quick sideways glance.

JASON
I don't like this.

Kelly and Tanya move closer to the front of the building.

KELLY
Let's go inside.

JASON
Hang on.

Across the lot, Liev and Adam have a heated discussion unheard for the traffic and club noise. Suddenly, Liev slaps Adam and grabs him by the scruff of his neck wrenching one of his arms behind his back. In control, Liev turns, making eye contact with Jason.

LIEV
(mouthing the words)
You're ass is mine.

Jason backs up and trips on a curb.

JASON
(under his breath)
Fuck this.

ADAM
(silently)
Go home.

Liev snarls as he maneuvers Adam away into the darkness behind the building.

KELLY
Did you see that?

TANYA
Oh, I saw that.

Jason turns to see Kelly and Tanya facing the traffic on the strip.

KELLY
The colors are so cool.

TANYA
Oh girl, those tracers are crazy.

JASON
(quietly)
Let's go inside.

KELLY
(giggling)
Might as well go inside, Adam was
kind of creepy.

JASON
You don't know him.

KELLY
Honest, he was.

TANYA
You have only hung out with him
for a day. What are you in love
now?

JASON
Hey, enough of that. Did you not
see Liev drag him off?

TANYA
Those are his friends and his
problems.

JASON
Our stuff is in his car.

KELLY
CJ's car... No, John's car.

JASON
Fine, John's car. We should go and
get our stuff, right now.

KELLY
I'm not going out there with those
freaks lurking around.

TANYA
Now, when I'm seeing colors and
shit? You have to be out of your
mind.

JASON
(angry)
When should we go?

TANYA
In the morning, when the sun is
out.

JASON
I guess so. Would you call Adam?

TANYA
After the show.

JASON
Fine, we'll call him after the
damn show.

Jason moves them toward the door under the flashing lights.

TANYA
(cheerful)
Guess what?

KELLY
What?

TANYA
I don't feel my kitty anymore.

Kelly laughs maniacally.

KELLY
Your kitty.

JASON
Ha ha, hilarious, Kelly, come on.

Kelly and Tanya go inside laughing some more. Jason takes a moment, looking at the empty space by the dumpster.

JASON
(softly)
I hope you're okay, Adam.

INT. VISIONS NIGHT

The club is a kaleidoscope of bizarre people and colors. Kelly, Tanya, and Jason make their way inside. Punks, Goths, and plainly grungy folks are everywhere. Black velvet curtains seal off the stage. Kelly taps Jason's shoulder.

KELLY

We are going to the restroom.

JASON

I'll meet you by the stage... Up front.

KELLY

Okay.

TANYA

Come on, girl. I got to pee.

Jason moves through the crowd toward the curtains. The lights dim. The curtains whish back revealing the band, Institutionalized. The drummer beats out a backbeat while deep bass is followed by a melodic guitar from the musicians in the shadows. A blue light lights up Ian Paisley, tattooed and shirtless. Ian grips the microphone.

IAN PAISLEY

(singing)

The time has come to leave your
padded cell. And seek out your new
living hell. No guards, no hope -
it's a maze with no escape - it's
a Plexiglas internment camp...

Kelly and Tanya return to Jason's side. The mosh pit comes into full spin next to them. Jason feels the energy of the slamming bodies. On the far edge of the mosh pit, he sees Hex and Syd. The song changes to the faster paced "Straight Jacket." Tanya tugs on Jason's shirt.

TANYA

Those bitches are here.

JASON

I know. Watch the show.

KELLY

(screams)

Ian!

The singer reaches off the stage, briefly touching Kelly's fingers. Jason touches Ian's leg and Ian smiles. The crowd subtly parts behind Jason. Ian drifts to the other side of the stage. A trench coat clad arm moves in. The stun gun clacks. Blue lightning arcs. Knappy presses the gun into Kelly and she goes limp. Jason catches her and Tanya screams. The second shock is missed catching a slamming punk. Jason and Tanya pull Kelly through the crowd. Syd and Hex blow kisses and Tanya lunges at them.

JASON
Help me with her!

TANYA
Damn it! They can't do this!

KELLY
(moans)
What happened?

TANYA
Are you alright?

KELLY
I don't know. He was so hot.

JASON
We got to get out of here!

The three of them manage to get to a side door and exit into the night.

EXT. VISIONS PARKING LOT NIGHT

The outside is deserted with the exception of some cops nosing around the parked cars with flashlights.

TANYA
It is time to go home.

KELLY
I think I am going to be sick.

Kelly weakly walks a few yards away to vomit while Tanya pulls her hair back.

TANYA
I am going to get them.

JASON
It's okay, get that stuff out and you will feel better.

KELLY
Give me a moment.

The side exit door opens and Syd and Hex stare at them wildly. The cops quietly walk over.

YOUNGER PATROLMAN
In or out, girls.

OLDER PATROLMAN
There is no reentry.

SYD
Don't be silly. We are staying,
you big dope.

HEX
(raising her voice)
I can't wait to see y'all after
the show.

SYD
Tonight is going to be fierce!

Tanya and Jason stare back in disbelief as Syd and Hex go back inside. The policemen shake their heads, conversing silently. Kelly stands wiping her mouth.

OLDER PATROLMAN
You junky hoodlums shouldn't be
out here either.

The first patrolman listens to his radio, motioning for his partner to be quiet.

YOUNGER PATROLMAN
Let's go. I am not missing out on
all the action this time.

OLDER PATROLMAN
You three, beat it.

The cops abandon them. The second patrolman flashes his flashlight in warning.

JASON
Whatever.

TANYA
Let' get something to eat. I don't
feel so well.

KELLY
That sounds good.

INT./EXT. 1968 LIME GREEN MUSTANG / VISIONS PARKING LOT
NIGHT

Walking away from the club Jason notices John's Mustang in the parking lot.

JASON

The car is here. Adam came back!
We should get our stuff and ride
home.

TANYA

I don't see anyone in the car.

Kelly swoons and Tanya catches her.

JASON

Are you coming or what?

Jason tries the driver's door.

JASON

Dammit, it's locked.

KELLY

That's fine with me. I just got
electrocuted by some psycho friend
of his. I am not going back in
that car.

TANYA

I want my clothes, I'm calling
Adam.

Tanya flips opens her phone and dials. There is a weird
clacking noise.

TANYA

Hello.

Static and the sounds of pigs screech back at her through
the phone line and then nothing but silence as the battery
dies.

TANYA

What the fuck?

Tanya looks in disbelief at the fading phone screen.

KELLY

What was that noise?

JASON

Did he answer?

TANYA

No, it was weird and fucked up.
Now my phone is dead and my
charger is in the car.

KELLY

Great, it's not like we are going
to find a pay phone out here.

Jason walks to the other side and the Mustang's door opens.
He is surprised to find their stuff strewn over the cabin
of the car.

JASON

Help me find my skateboard.

KELLY

Somebody went through our stuff.

TANYA

Put what you can find back in the
bag, girl. My charger is gone too.

KELLY

I think my panties are missing.

Kelly shoves a blouse in her bag.

JASON

My skateboard, dammit, we never
should have left out stuff here.

TANYA

See, Adam is another fucker just
like John, all talk and bullshit.

JASON

I don't believe that he...

YOUNGER PATROLMAN

What the fuck do you think you are
doing?

JASON

(startled)

We are getting our stuff.

KELLY

We left our bags in here and our
friend is inside.

OLDER PATROLMAN

Out of the car.

TANYA

Almost, one more minute.

OLDER PATROLMAN

I said get out!

Most of their things are back in their bags. Some items hang out and others are lost to the interior of the car. The younger patrolman pulls out his handcuffs.

YOUNGER PATROLMAN

Do you want to take them downtown?

OLDER PATROLMAN

No, it's not worth the paperwork.

JASON

We're leaving.

EXT. VISIONS PARKING LOT NIGHT

Tanya and Kelly fuss with their stuff as they walk away with Jason.

YOUNGER PATROLMAN

Don't come back on the property tonight, punks!

TANYA

(lower voice)

Eat my fuck, pigs!

JASON

What exactly does that mean?

Tanya gives Jason the evil eye and all three bust up laughing.

KELLY

I think I'm ready for that diner now.

TANYA

Me too.

JASON

Let's go back to the main strip and figure out what we are going to do.

EXT. URBAN AREA STORMY NIGHT

In the distance thunder rumbles and the soft blur of far away lighting causes the coming clouds to glow orange for a moment.

TANYA

Did you see that?

KELLY

Oh my God, you have to be kidding.

JASON

We have to get off the street. A storm is coming.

Kelly shudders under another blue flash.

KELLY

It's getting cold out here.

Tanya glares at a closed diner.

TANYA

Any more bright ideas.

JASON

Maybe we can find a vacant house.

TANYA

What the hell, Jason.

JASON

I know a place.

KELLY

We should stay and look for a different diner. You know, be around people.

TANYA

Everything we've seen, including that one, is already closed.

JASON

And the cops are probably still at Visions.

KELLY

Why don't we catch a bus home then?

TANYA

Honey, the last bus left at ten o'clock.

KELLY

So, we are stuck out here all night?

JASON

I'll find us a place. Let me get my bearings first.

Lightning zig-zags across the dark sky, thunder rumbling afterwords with a deep bass.

TANYA

Okay, Jason, where are we going?

JASON

Hang on. I'm thinking.

TANYA

We can't just stand here.

KELLY

Let's go before it rains.

JASON

Fine, we are going this way.

Tanya mumbles under her breath.

JASON

I said this way.

KELLY

Are you sure?

JASON

Sure enough.

EXT. URBAN NEIGHBORHOOD STORMY NIGHT

Old trees form a canopy over the cracked streets. Houses seem darker and yards unkept. The sky flashes orange. A car comes around the corner, lights turned off, slowly cruising.

JASON

Walk faster, that car is following us.

TANYA

Which way?

JASON

On the sidewalk, then we will go left.

KELLY

Jason, get us out of here.

JASON

I am.

Down the street, a shadowy figure cat calls to another. It is answered by someone closer.

TANYA
What the fuck was that?

KELLY
I'm scared.

The car u-turns and stops far down the street, lights still off, waiting for their next move.

TANYA
That's John's Mustang.

KELLY
Maybe Adam has come back for us
and we can get a ride home.

JASON
I don't think it is Adam.

TANYA
Enough of this, I say we go back
to club where the police are.

JASON
Like those cops are going to help
us.

KELLY
I don't want to get in trouble.

TANYA
We already are in trouble.

The Mustang's lights click on flooding the street as it moves forward.

KELLY
Oh my God.

TANYA
No way.

JASON
Run.

No one listens.

JASON
I said, run!

TANYA
Where are you going?

JASON
Follow me.

Jason leads them into some hedges, to claw through the branches.

TANYA
My bag, it is stuck.

JASON
Leave it!

Kelly gets her hair tangled.

KELLY
Ow! It hurts. Get me out.

Frantically, Jason and Tanya free her, tearing out a lock of hair and tumbling through the hedge.

EXT. ALLEYWAY STORMY NIGHT

A long fenced alleyway spans each side. Gravel crunches underfoot as Jason, Tanya, and Kelly run. Every gate is padlocked.

JASON
Come on, we have to run faster.

The 1968 Mustang pulls up ahead, blocking that way. Tanya trips and falls bringing Kelly to a crashing stop. Jason pants and looks behind. In silhouette, four raggedy punks (Liev, Hex, Syd, and Knappy) stand waiting at the other end. Animal noises sound off in whisper to voice. Liev takes a step forward.

LIEV
(deep voice)
Hey, little piggies. You want to come out and play?

KELLY
(trembling)
No.

TANYA
(pleading)
Why are you doing this?

SYD
Because we can.

Knappy plays with the trigger of the stun gun, while the others laugh and make animal sounds.

HEX
Let's take them.

LIEV
Yes, let's take them.

Liev leads the gang of street punks toward them. The noises become more perverse and indecipherable.

KELLY
(frantic)
What are we going to do?

JASON
Run!

Jason grabs Kelly's wrist and paws at Tanya's as she stumbles on a rock. The car door whines open letting out the tall, hulking, shadow figure of HOUND.

LIEV
No, he is mine.

Hound pauses and Jason takes the moment to pull Kelly to the side, hoping Tanya will follow.

JASON
Go!

Jason pulls Kelly by the wrist.

TANYA
Where?

JASON
Up!

Jason points the way.

JASON
We have to go over the dumpster!

KELLY
I can't... I can't.

TANYA
Get, ugh, up!

The gravel crunches louder and the animal sounds increase in pitch as the punks near. Jason is on top of the dumpster. Tanya pushes Kelly up.

JASON

Now!

Kelly lifts herself, balancing on the rim of the garbage bin and having to step across to reach the fence. Tanya is instantly past her. Jason does not wait and jumps ahead reaching back, one hand on a picket. Kelly grabs his hand straining when another hand burst forth from the trash latching onto her ankle. Kelly screams kicking at the appendage.

KELLY

No, no, no, no!

The hand lets go of Kelly, trash falling back to reveal a bum wallowing in the filth of the dumpster. Kelly squeals and jumps over to the fence with Jason's help.

EXT. URBAN BACKYARD STORMY NIGHT

The low rumbling of a dog comes from the dark. Jason roughly pushes Kelly aside. A snarling Doberman Pincher, sharp teeth dripping saliva, charges. Jason kicks at the dog and it bites into the fabric of his jeans. Kelly and Tanya scream and run for the next fence. Liev pops his head over the first fence and laughs. Jason kicks the dog again and runs. Almost clearing the fence, his pant leg gets caught. Viciously, the dog barks and attacks.

JASON

Fuck! Ugh, ugh... Aargh!

The pants tear up to the knee as Jason makes it to the other side.

EXT. DOLPHIN STREET STORMY NIGHT

Haphazard, Jason leads Kelly and Tanya down to a street corner. Thunder rumbles and the first drops of rain splatter about. The girls stay close to each other and try to keep up.

TANYA

Are they still behind us?

KELLY

I don't know.

JASON
Don't stop! Keep going, faster!

Jason is winded and trips in stride in front of Kelly and Tanya, all three pairs of their shoes skid on the wet pavement of Dolphin Street.

EXT. HOUSE ON DOLPHIN STREET STORMY NIGHT

The house is old and dark, raised off the ground with bricks. The place gives off a cold uncomfortable air. Thunder roars and the clouds open up pouring a deluge of rain upon them. Regardless of the look of the house, Jason, Tanya, and Kelly run to the porch. Finding the door unlocked, they rush inside.

INT. DRAWING ROOM

Jason tries to lock the door but the latch is broken. Crawling on his haunches, he peeks out the window into the rainy night. Huddling down in the center of the room, the girls feel afraid of everything around them. Kelly breaks down crying while Tanya tries to comfort. Rain pounds on the roof above. Kelly hyperventilates, her body shaking.

KELLY
This is not happening, not happening.

TANYA
Shush, it's okay. We're safe here.

KELLY
Not touching me - putting...

Tanya gently rocks Kelly in her arms.

TANYA
I'm here.

JASON
Keep her quiet.
(softly)
Please.

TANYA
Okay.
(remorseful)
I'm so s...

JASON
Don't say it.

(weak smile)
I've got to check this place out.

Lightning flashes setting the interior aglow. Some furniture lights up in silhouette. Reluctantly, Jason leaves Tanya and Kelly cradled together and walks into the darkness.

INT. HALLWAY

Jason flicks on a lighter to illuminate the dark passage. The walls seem tainted and the smell of rot overpowers. Jason turns a cracked glass doorknob, nicking the skin of his palm. He puts the wound to his mouth and opens the door.

INT. BOARDED ROOM

Jason enters a room with boarded up windows and a closet with slatted folding doors. A small lopsided reading light with a moth eaten shade shines in the far corner, casting a faint glow. Yellowed paperbacks are piled high against the walls. Jason crosses to the closet with his lighter guiding the way. He pulls the knob and the door slides open. The sound and smell of rain come in from outside. The floor has rotted away in the corner. A hole goes to the crawlspace underneath. The lighter burns Jason's fingers, leaving only the dim lamp.

INT. HALLWAY

The hallway is pitch black. Jason strikes the lighter again. Jason shudders at the thought of opening the next door. He reaches for it and a hand grabs his shoulder.

JASON
Fuck! You scared me.

TANYA
There are too many windows. Kelly doesn't feel safe out there. And I don't want to be in the front if they come looking for us.

JASON
Take her in there.

Jason points to the boarded room.

KELLY
(muttering)

Need to sleep... Yeah, sleep -- to
more....

INT. BOARDED ROOM / CLOSET

Tanya guides Kelly into the yellow lit room. She stops and lightly kisses Jason's cheek.

TANYA
Thanks.

JASON
Okay. Go in the closet and shut
the door, nobody will find you
there if you are quiet.

TANYA
What about the light?

JASON
Leave it.

Jason watches them get settled in the closet. Tanya and Kelly gently rock back and forth. Kelly closes her eyes, praying, while Tanya pets her hair looking around through a veil of fear. Jason nods as he shuts the folding closet doors.

INT. HALLWAY

Jason backtracks through the dark.

INT. DRAWING ROOM

The storm outside shows no signs of letting up. There are tell-tale signs of candle wax on the floor. Jason, avoiding the windows, leans down to find the wax dry. Lightning flashes. Jason turns his head from the brightness and notices a shadowed staircase.

INT. STAIRCASE

The stairs are rickety and feel unsafe. Jason's heart pounds hard as he ascends.

INT. UPPER HALLWAY

The upstairs has a similar hallway to the one below, but it is smaller, more cramped, and darker. A door opens into a gulf of darkness. Jason's lighter's fading flame does not help decipher much. The next door is eerily locked, the handle cold to the touch. The third door clicks loudly in the stillness and eases open.

INT. THIRD ROOM

Light pours under layers of clear plastic that bisect the room and form a curtain. There is a sharp tangent odor that causes Jason to wince. Bubbling and popping noises softly echo off the walls. The windows are foiled over. A loud cracking noise jolts Jason, it sounds like a door downstairs and the commotion of a group.

INT. UPPER HALLWAY / DRAWING ROOM (BELOW)

Jason quietly edged back into the hallway. He lowers down and makes his way to the end. Peering out the bannister, he sees Hex and Syd flop down on a couch, wet from the rain. Syd lights candles. Jason backs up a little out of fear of being seen. Knappy is out of sight. Liev runs a hand through his damp hair, feeling Hound's presence he turns. Jason watches in horror as the shadows play on Hound's face. Liev looks directly at the bannister.

LIEV

Go check on things upstairs, will you?

Hound nods submissively, slowly moving his hulking frame into the shadows. Liev lights a glass pipe, closing his eyes as he exhales thick smoke.

HEX

I wanna play with the dolphins.
They will be so much fun.

Syd playfully kisses Hex.

SYD

As long as I get to go first.

Jason moved farther back. There is a creak on the stairs. Jason takes a last look and sees the three punks conversing beside a vent in the wall. Quietly, Jason makes his way back down the hallway to the last door he left open.

INT. THIRD ROOM

Inside the murky room, Jason carefully shuts the door and moves to the other side of the plastic barrier.

Voices, familiar and almost decipherable, strangely echo through an air vent by his side. Jason listens.

LIEV (V.O.)
(voice through vent)
...tracks on the floor. You know
what that means... Time to play.

HEX (V.O.)
(voice through vent)
I so hope they are here.

SYD (V.O.)
(voice through vent)
This is going to be fierce.

LIEV (V.O.)
(voice through vent)
That's the spirit. You two can
handle this. I am going to see
what Hound sniffed out.

Jason backs away from the vent. The bubbling grows louder and the hanging plastic rustles as he backs into it. Jason turns and sees Hound through the backlit plastic.

JASON
Oh my God.

A sheet of dirty plastic comes down over Jason, forced by Hound's large arms. Jason inhales as it wraps around him, struggling as the hulking figure ties a rope around his midsection and slams him hard to the floor. The weight of the other pins him down and another rope binds his ankles. Jason tries to scream but sucks in plastic and his flailing arms are tied next. Panic and fear reign until dizziness overcome Jason and his eyes roll back as he slumps to the floor twitching. The door to the third room opens and Liev smiles extracting his switchblade with a gleam in his eyes.

LIEV
Well, well, well... look what we
have here.

Liev casually walks over and slices the plastic between Jason's lips, there is a gasp as breath is inhaled. Hound flips Jason over and his head lolls to the side. The room has expanded since the dirty plastic, that made up part of a dividing wall, is down. Liev cocks his head and walks

through the opening to the other side of the room.

LIEV

I told you your ass was going to
be mine.

(beat)

Bring him in here, Hound.

HOUND

(grunts)

Hound drags Jason across the floor by his feet. The
bubbling sounds are ecoming from a makeshift lab. A lone
worker toils in heavy rain gear and a red bandana. Liev
taps the worker's shoulder.

LIEV

Adam, your boy is here.

Adam pulls off the bandanna that wraps his face and leaves
the caustic work of making meth.

ADAM

Goddamn it Liev, I could of taken
them home.

LIEV

(laughs)

You were never going to do that.

ADAM

(toward Jason)

I was.

Hound drags and drops a semi-conscious Jason on the middle
of the floor. Jason struggles to free his mouth and not to
black out as he stirs under the dirty plastic. Hound, face
hidden by long hair, dries some powder in a glass dish.
Liev scoops up a fingerful and puts it to his taut lips.
Adam sighs, wiping the sweat from his brow.

LIEV

He should have never have been
here.

Liev licks his finger.

ADAM

John was bad enough, now this.

LIEV

It looks like he is coming to.

Jason takes some choked breaths from the pungent air.

JASON

What the fuck are y'all doing to me?

Adam kicks Jason in the ribs. Liev watches in amusement. The rope is looser than before. Adam aims another kick and Jason catches a strange look in his eye.

JASON

Adam, don't do this.

ADAM

I gave you a chance. Hell, I even left your damn clothes in the car, but no. You couldn't take a fucking hint.

JASON

We'll go now, I promise.

LIEV

You ain't going anywhere.

Liev listens. Animal noises whisper through the vent.

LIEV

I knew those bitches were downstairs.

Liev adds a baaing to the noise.

JASON

Don't you dare touch them!

Jason rustles in his wrap, hitting his forehead on the floor.

LIEV

The dolphins are for Hex and Syd, they like to play.

Liev steps forward.

LIEV

And so do I.

Adam kicks Jason again, forcing him back into the corner. Liev watches in sadistic fascination.

JASON

Adam, come on. I will do anything you want.

ADAM
I suppose you will.

JASON
(realizing)
John never left here. Did he?

LIEV
(darkly laughs)

ADAM
I guess I should tell you the
rest.

INT. FLASHBACK HOUSE ON DOLPHIN STREET NIGHT (VERSION TWO)

Adam returns to the flophouse, crossing the empty living room he accidentally kicks a beer can. Signs of the earlier struggle are apparent with knocked over furniture. The candles have burned down lower. Liev startles Adam with his entrance.

LIEV
Did you put the car away?

ADAM
Yeah, I put it in an abandoned lot
a few blocks from here. I will
drive it farther when I am not
tripping so hard.

Roughly Liev reaches out and grabs Adam by the neck.

LIEV
Are you sure it is safe?

JASON
Yeah, what have you been doing?

LIEV
CJ put up a fight...
(beat X))
**...thought he was going to get
away from us.**
I had to wash up...
(beat x))
**...I've never seen anyone bleed
like that.**

ADAM
John is gone then, he left...
(beat x)
...or is he under the house?

Adam looks down as if he can see through the floor.

LIEV
What do you think?

Liev shrugs.

ADAM
What about Syd and Hex?

Liev lets go and brusquely rubs Adam's shoulders, in control.

LIEV
They're trying out Hound's new
batch of trail mix.

ADAM
And if his friends come...
(beat x)
...**looking for him?**

The grip tightens.

LIEV
Cj doesn't have any friends.

ADAM
But if they do, then what?

LIEV
**Then they are going to wish they
were...**
(beat x)
...back, in Suburbia. That is the
way it has to be.

EXT. VISIONS PARKING LOT NIGHT (VERSION 2)

Adam watches, the lights masking his eyes in moving shadows. Liev steps out from behind the dumpster in working class boots and red braces (suspenders.) Dominate in posture, he nods to Adam.

ADAM
(wide-eyed)
I got to talk to him.

JASON
Adam, don't.

ADAM
I'll be right back.

Adam leaves Jason with a quick sideways glance.

JASON
I don't like this.

Across the lot by the dumpster, Liev and Adam have a heated debate under the street noise.

LIEV
(angry)
I thought you were dropping them off.

ADAM
They won't go. I gave them some tabs like you said. Look, we can leave the car here so they can get their stuff.

LIEV
What if they stay?

ADAM
Fuck, I don't know. I tried.

LIEV
You are coming with me to work.

ADAM
I should tell them something.

LIEV
Fuck them.

ADAM
Let me at least tell Jason.

LIEV
There is no time for that. Are you ready? We have to make this look real.

ADAM
But, Liev, he could be one of us.

LIEV
Are you ready?

ADAM
Okay. Don't hit me too hard.

Liev slaps Adam. Jason's jaw drops from the distance. Liev grabs Adam by the scruff of the neck while wrenching his right arm behind his back.

ADAM
I am going to get you for this.

LIEV
Shut up. You know you like it.

Adam struggles and looks to Jason.

ADAM
(mouthing the words)
Go home.

INT. THIRD ROOM

The horror washes over Jason as he watches Liev demonstrate the same headlock on Adam as before.

LIEV
(mouthing the words)
Your ass is mine.

Thunder rumbles.

JASON
John is under the house.

LIEV
Yeah, he is. And soon you will be too.

Liev tucks a thumb into the seam of his tight pants.

JASON
No! No! No!

ADAM
Hey, he could be of use to us.

LIEV
Oh, were you not planning on sharing?

ADAM
No, I just thought...

LIEV
You think what I tell you. Hound, loosen him up a bit.

JASON
Wait!

Jason's hands come a little apart from the loosened rope

but not enough. Hound storms across the room, manhandling Jason like a rag doll.

JASON

Please...

Hound slams Jason against the floor. The plastic is ripped and torn. Hard fingers graze his skin. Jason's hands come farther apart. Jason looks into Hound's eyes and sees a dark void of a monster. Hound's long stringy hair leaves wet marks across Jason's face.

JASON

Stop it!

Jason's arms are twisted almost to the breaking point. His ankles are untied and his legs roughly pulled apart. Liev flicks open his switchblade.

LIEV

Hound, get off him. He's mine.

Hound reluctantly obeys, removing his large hand from Jason's face.

LIEV

Why don't you go downstairs and make sure no one is nosing around outside? As loud as we are, who knows?

Hound slides back into the shadows. The fallen plastic flutters from a draft. Jason wriggles on the floor.

LIEV

Now, we can have some fun.

Liev raises his shirt above his navel and unbuttons his skin tight jeans.

JASON

Please. Let me go. I won't tell anyone. I promise.

LIEV

It's too late for that. This is how I roll.

The switchblade gleams, crossing over Jason's face. Liev is behind him. The metal touches the small of his back. Liev grabs Jason's jeans and saws them. Jason yells over the ripping of the fabric.

JASON
Adam, please.

ADAM
(sad eyes)
It is what it is.

The pain is sharp.

JASON
No, get off me!

Jason struggles. His scream is cut off by a piece of plastic stretched tautly over his face.

LIEV
This one's a fighter.

In his plastic blurred vision, Jason sees Adam approach. Liev is off of him and the plastic loose. Jason is slammed with their feet as they fight above him. He turns his head to free his mouth as both of them hit the floor, wrestling and throwing wild punches. Jason backs up, arms farther apart. Liev slams into Jason like a bull, sending him crashing into a wall. Jason bounces off and hits the soft wood, the rotted floor giving way.

FADE TO BLACK.

INT. AIRSHAFT / CLOSET (BELOW)

Jason opens his eyes and sees metal lines. Water leaks from above. Wet rivulets trickle into the shaft to puddle next to his face. Through a vent grate, Jason sees Tanya and Kelly below.

INT. CLOSET / CRAWLSPACE

Tanya puts a hand over Kelly's mouth and shoves a piece of splintered board under the folding doors, jamming them. The ruckus stops above. Kelly snaps out of her delirium, while Tanya's eyes grow wide as saucers. The sounds of muffled voices, followed by a click and a squeak, can be heard. Kelly feels into the corner, it is soft and damp, yet deeper. A draft blows up from the rain soaked outdoors revealing a jagged opening to below the house.

KELLY
(whispers)
There is a way out.

TANYA

What? Oh Kelly, thank God you are back.

KELLY

I think we can fit.

TANYA

I thought I lost you too. I am being punished... Like my mother was.

KELLY

Listen to me. We have to get out of here.

TANYA

But, Jason is still out there.

Kelly shakes her head, letting her hair blow from the draft below.

KELLY

This is the only way.

TANYA

I don't know if I can go down there.

Kelly lowers her front half down, snagging her shirt on a loose board.

INT. AIRSHAFT / CRAWLSPACE (BELOW)

The trickle of water in the vent becomes a stream. Jason tries to speak but has no voice as he watches Kelly descend. He strains to see in the gloom. Something or someone else is in the crawlspace. The fight of Adam and Liev starts up again in sound as bodies hit the floor.

INT. CLOSET / CRAWLSPACE

Tanya's eyes are wide as saucers as she looks up to the noise. Kelly briefly glances then realizes she is caught. She tries to untangle her shirt from the splintery wood, until she sees the body.

INT. AIRSHAFT / CRAWLSPACE (BELOW)

Jason sees the body too, taut and tightly withered, the pale face recognizable as John. Cold water pools around him

in the vent.

INT. CLOSET / CRAWLSPACE

Kelly tears her shirt a little. The effort drags her feet across John's corpse. His body totters partially over.

KELLY
(desperate whisper)
Tanya, get me out of here.

TANYA
Somebody is out there.

KELLY
Tanya, get me out. And don't
scream.

Tanya gets her wits, tries to free Kelly, and sees John's body. Kelly covers Tanya's mouth with her hand.

TANYA
(mumbles)
Oh my God.

KELLY
Now, help me.

Tanya focuses and rips the fabric part way.

TANYA
I'm trying.

Kelly's footing slips and she falls deeper into the hole stretching the shirt.

TANYA
Pull with me.

KELLY
Alright, just don't let me fall
in.

The shirt tears and Tanya and Kelly hit the wall. A gasping, deep, blood curdling scream shocks them both. In rising terror, they look up as pounding on the ceiling causes sheetrock dust to rain down.

INT. AIRSHAFT / THIRD ROOM

Slipping the last of the knot away, Jason puts his sore arms to his side and rises up on his elbows. Water leaks

past, continuing to flood the airshaft. Eyes an inch above the rotted floor, Jason flinches as the punks slam down near him. Adam, bleeding from the chest hits Liev in the face. Liev manages to manhandle him down and they wrestle, flipping on the floor. Jason tries to rise, but the metal blocks him. A door slams below. Jason lowers back to the grate, sloshing his chin in the water.

JASON
(hoarse whisper)
Get out. Get out. Get out of
there.

The storm outside and the fight drown out the sound of his voice.

INT. CLOSET / CRAWLSPACE

Water dribbles from the vent into the closet.

KELLY
(quietly)
I'm going.

Kelly slides back into the hole. Tanya cannot stop looking at the body.

TANYA
I can't.

KELLY
Yes, you can. Come on. Keep your
eyes on me.

Without warning, the closet doors fling open and Hex's rough hands pull Tanya away from the hole.

SYD (V.O.)
(high pitched laugh)

INT. AIRSHAFT / CRAWLSPACE (BELOW) / THIRD ROOM

The sounds come clearly to Jason, but he cannot see from his vantage point, but he can see Kelly below as she slides deeper in the dark space behind John's body. Kelly's hand sticks to the body's side. John's corpse lurches forward spewing maggots from his permanently open mouth. Kelly gags and pushes away into the darkness. Jason lifts up partway out of the airshaft. A blade slashes, barely missing his face.

LIEV

I'm not through with you.

Adam pops up from behind and bashes Liev using both arms like a sledgehammer. The knife slides a short distance across the wooden floor. Jason reaches for it. Adam blocks, face to face.

ADAM

Jason, I never meant for it to be like this.

JASON

Did you know?

ADAM

No, I guessed. They talk about doing stuff. I didn't think they would, but I was wrong.

JASON

Adam, I don't know if I believe you.

ADAM

I've been trying to help you.

JASON

Why were you cooking that stuff?

ADAM

It's better than jumping in cars. Please, you got to believe me.

JASON

I believe you.

Adam leans in and kisses Jason. A yell from below shrieks over the storm.

ADAM

(whispers)

That was too easy.

JASON

What?

(beat)

They have Tanya.

ADAM

We can stop them.

JASON

You will help me?

ADAM
Yeah, I will.

Adam reaches out to pull Jason up and Liev tackles him. Both of them crash into a table, knocking down glass and chemicals in chaos and strong fumes. Another scream comes from below. Jason returns to the airshaft and follows the passage past a fork. The rain water is deeper. The metal duct groans under his weight. Jason puts his face to the second grate and looks down into a nightmare.

INT. BOARDED ROOM

Flame shoots up from a small, blowtorch like lighter, bubbly the liquid inside the pipe. In a cloud of smoke, Syd keeps the flame steady. The glass glows a dull orange.

TANYA
(shaking all over)
No, look, I get it. I won't come back. I promise.

HEX
How sweet
Hex tilts her head.

HEX
You saw John.

Knappy pulls Tanya's hair and rubs a grimy hand along her tear stained face.

KNAPPY
...right, you won't be coming back now.

TANYA
Wait! Look, I don't care about what you do, just let me go.

SYD
(smiles)
Why would we do that? You came running here to our place. You can't go.

TANYA
No, somebody will come looking for me.

HEX
Really, like they came looking for

John.

TANYA

No!

SYD

It burns doesn't it?

Tanya screams at the touch of the pipe.

HEX

I love that smell.

(inhales)

It smells like bacon.

Knappy moves closes.

KNAPPY

(muttering
indecipherable)

HEX

That smell is so sweet. We could
have played dolls, you and I.

SYD

(deciding)

I want her eyes then.

Hex holds Tanya tight.

TANYA

(crying)

Stop, for God's sake stop.

KNAPPY

God is not of the flesh and blood.
He is in between, waiting to be
let out - the rest is the grave.

TANYA

(screams)

INT. AIRSHAFT / BOARDED ROOM

Jason tries to yell and gets a mouthful of water. The vent groans under the stress. He works at the screws with the knife, trying to turn them, face submerged. Frustrated, Jason tries to back out but is stuck. Rainwater sloshes around him and leaks out the grate in a broken stream, splattering on the floor next to the punks who give it no concern. Surrounded by water, Jason watches the terror.

INT. BOARDED ROOM

The dull orange of the glass blazes hotter from amber to fiery red. The pipe singes the air around it. Tanya feels the heat and fights back. The punks hold her down. The sound of sizzling flesh fills the air. Tanya's sight melts and chars as she screams, flailing until her eyeball ruptures in a torrent of goo and black blood.

INT. AIRSHAFT / BOARDED ROOM

Jason screams. Coughing water, he bangs back and forth in the airshaft. Wood and sheetrock crack. Water rushes out the grate in a waterfall, splashing next to Tanya's twitching body. Syd 's laugh dies on her lips as she looks up. Hex tries to stand and makes it to a half crouch. Knappy reaches into his trench coat, a look of awe tinged with fear crossing his dead eyes. Jason clutches the knife. Thunder rumbles. The airshaft breaks free, tearing out of the wall.

INT. BOARDED ROOM

Jason hits the floor, crashing and splashing down. Part of the ceiling tears off with the airshaft. Debris surrounds him. He moves his free hand over his body and only finds a few abrasions and scrapes. Tanya lies dying under the diminishing waterfall. Jason clutches the knife. A scraping sound breaks the moment. Jason looks toward the rotted floor of the closet. A shadow moves. Blue lightning of the stun gun arcs. Knappy's face appears with a smile as he drops into the crawlspace.

JASON

No!

Hex's hand shoots from the rubble and grabs his leg. Jason fights her off. Her hand tries to clutch at anything. Jason backs away and is shocked when Syd jumps on his back.

SYD

(high pitch scream)

Syd stabs with her shank. Jason bucks, keeping the shank from going deep.

JASON

Get off me!

Jason plants his feet down, bucks hard, and swings back. Syd's legs disengage. Jason turns to see her stuck on the blade at the end of his arm.

SYD
(shrieks)

Syd curls her body up like a spider. Jason tosses her against the wall. Shaking, he wipes the blood off the knife onto his tattered jeans. He walks to the crawlspace and lowers. John's body lay on its side in a writhing mass.

INT. CRAWLSPACE

Jason moved into the darkness under the house. Lightning flashes, illuminating the lattice work and chicken wire on the far edges. Crawling, Jason strains to see. The downpour of the rain is heavy. Ahead, he can hear Kelly trying to get through the wire. Jason also hears breathing other than his own. He stops and the blue flicker of the Taser gun lights up Knappy's face. The light blinds him as the shock in jaw jolts.

FADE TO BLACK.

INT. CRAWLSPACE

KELLY (V.O.)
(screams)

Jason comes to and panics in the dark until he finds the knife. White knuckled, he crawls.

KELLY (V.O.)
(screams)

Closer he hears the sound of ripping wire.

KNAPPY (V.O.)
(mumbling)
...who do you think I am? Shock,
shock, shock... No escape.

KELLY (V.O.)
Get away from me!

Jason sees shapes in the blue lights, behind them through the mesh is the muted street lights in the storm. Jason moves closer.

KNAPPY
I will show you the way to
eternity.

KELLY
You freak!

The blue lightning sizzles above Kelly's back as Jason stabs. Knappy turns the Taser to Jason who blocks it with the knife. All is in a blue glow.

KNAPPY

You can see it first, look into
the light.

JASON

Enough!

Jason forces forward moving the Taser to Knappy's chest. In his grip, Knappy can not let go and involuntarily squeezes the trigger forming a loop, clack after clack. The storm rages. Kelly pulls apart the metal, tasting freedom.

KELLY

Please, God.

Lightning crashes and roars.

JASON

Kelly, wait. It's me.

Not hearing, Kelly pushes out and is blocked by large combat boots. Kelly shakes her head side to side.

KELLY

Don't...

A large hand with a hunting knife deftly slides across her throat, skin folds and blood sprays. Hound bends down to look under the house. Jason rolls into the dark, praying not to be found. Jason waits then backtracks to a different spot to dig himself out.

EXT. HOUSE ON DOLPHIN STREET STROMY NIGHT

The rain washes away the blood and mud. Jason tears off the ruined pants, left in his boxers, T-shirt, and skater shoes. From a far, he watches hound carry Kelly's limp body into the house. After a time, he follows.

INT. DRAWING ROOM / HALLWAY

Jason grips the knife tighter as he follows Hounds wet footsteps. He pauses at the room he escaped and sees the tracks go farther down the hallway. The final door at the end of the hall is ajar.

INT. HOUNDS ROOM

The room is set up like a parlor of sorts with a few candles and sparse furniture. Jason creeps inside. Hound has set Kelly's limp, wet body on the couch and is fussing with her hair. Noises of a moan and settling sheetrock come from the other room, catching attention. Jason ducks down and feels a rush of air as he is passed. Kelly looks alive in the candlelight. Jason moves closer and lifts her pale head.

JASON

(whisper)

I am so sorry, Kelly. Please
forgive me. I wish I could take
you home.

Kelly's eyes stay stationary.

KELLY

(gasp of air)

Kelly's head lolls to the side and Jason backs away. A floor board creaks. Hound backhands Jason, knocking his breath out and sending him crashing into a wall. Behind the couch, Tanya is posed with a teddy bear missing one ear. A scarf had been pulled over her hair to cover her bad eye. Jason lies still on the ground, not daring to move. In dreadful fascination, he watches Hound drag Syd and Hex into the room by their hands. Hound places Syd on the couch arranging her as if she was talking to Kelly. Hex moans.

HEX

What the fuck? Hound, what are you
doing?

Hound positions his new doll, Syd, and opens her eyes. Long hair covers his face, leaving only glimpses of his animal eyes.

HEX

No, what are you doing?

Turning, she sees Jason.

HEX

You did this.

Jason shakes his head the tiniest bit, not moving a muscle.

HEX

Syd, there he is. Let's get him.
Let's play.

Hex rises on a twisted ankle. Jason grips the knife.

HEX
Come on, Syd.
(scrunching her face)
Oh Syd, we have to finish.

Wordlessly, Hound breaks Hex's neck with a loud crack. He places her body on its knees and puts a cup in her hand. The scene of dolls at a party complete. Hound raises a hand. Jason is frozen.

HOUND
Go upstairs, Jason.

JASON
Okay.

HOUND
Leave me to my dolls.

Jason rises away from the lifeless dolls as Hound seems to be listening to them. Smoke comes out of a vent.

INT. HALLWAY / DRAWING ROOM / STAIRCASE

Jason leaves behind the horror and follows the smoke across the house and upstairs.

INT. THIRD ROOM

The room is on fire. The meth lab destroyed. Liev stands over and unconscious Adam, holding a chink of two-by-four over his head.

LIEV
You should have never turned on
me.

Liev steadies his grip.

JASON
Stop!

Jason walks past the flames.

LIEV
What have we here?

JASON
You leave him alone.

LIEV

(laughs)

Look at you, come to fight me in
your underwear. That reminds me...
We haven't finished.

JASON

Right, let's finish them.

LIEV

Put down the knife and face me
like a man.

Liev is at home in the burning chaos.

JASON

I don't trust you. You probably
have another weapon.

Liev takes off his shirt and pats his pockets, cold eyes
never wavering.

LIEV

(dangerous smile)

No weapons, only me. Take me if
you can.

A glass container breaks creating a half-circle of flame
around them. Jason lets the knife drop.

LIEV

That's it. Fight me with your
fists. If you win... You win. If I
do, you are taking Adam's place.

JASON

No, I'll never be your boy.

LIEV

That's what Adam said.

Liev strikes first, blindsiding Jason with a blow to the
face. Jason reels, swings, and misses. Liev hits him three
more times. Jason makes a brief contact. The fire grows
hotter. Liev boxes like the street punk he is.

LIEV

Is that the best you got?

JASON

You bastard.

Jason swings with all his might and misses. Liev punches
Jason in the gut till he lies at his feet.

LIEV
I told you... Your ass is mine.

JASON
No.

Liev holds him down with his boot.

LIEV
Lick the boot, Jason, and we can
go.

Liev presses down the boot harder. Jason raises his hands and touches the dirty combat boot. Catching Liev's eye he glides his tongue across the leather.

LIEV
Awe, that's it. I knew you would.

Jason twists his hands, turning Liev's foot around roughly until he hears a dim crack. Jason gets on top and hits Liev over and over.

LIEV
(laughs)
That's the spirit.

JASON
Don't you laugh at me.

Anger flows and Jason hits harder.

LIEV
Finally.

Liev trails off into unconsciousness. Adam stares at Jason with big eyes.

ADAM
No, no more.

JASON
Adam.

Liev is bloodied and ruined by Jason's hand but still breathing.

ADAM
We should go.

Adam lifts Jason up to stand amidst the flames.

JASON
Go where?

ADAM
Away, from here.

JASON
You let this happen.

ADAM
I know.

JASON
They're all dead, why?

ADAM
I didn't know. How far gone they
were. I... I tried to warn you.

JASON
What about my brother?

ADAM
You don't remember what Trevor
looked like do you

JASON
No.

ADAM
Take a good look.

JASON
No way. That can't be.

Liev stirs.

LIEV
(moaning under his
breath)

ADAM
I bet the last picture you have is
from years ago.

JASON
It's not true. He wouldn't have
done that stuff.

ADAM
But he did. He wanted to destroy
everything of his old life,
including you.

JASON
His name was Liev for fuck's sake.

ADAM

No one uses their real name on the streets.

JASON

Who are you?

ADAM

Doesn't matter. I am Adam now.

Jason lets the shock wash over him

ADAM

The thing is, I couldn't let him kill you.

JASON

You should have.

Jason hits Adam in the chest. Adam takes it and let's Jason hit him again.

ADAM

You wanted me to come with you, well here I am.

JASON

No, this is wrong.

Adam kisses Jason in the fire as the house on Dolphin Street burns.

EXT. DOLPHIN STREET - PHOTOS

Black and white photos show body bags being pulled from the charred remains of the house on Dolphin Street.

JASON

I never knew what happened to Hound or my brother, Liev. I guess they are still out there. Everybody else is gone. I feel sad sometimes, yet I am not alone in a new city. I have all I ever wanted, Adam and my skateboard.