My Bloody Valentine

by

Zane Smith

Current Revisions by

Todd Farmer (03-17-08)

Based on the 1981 Film written by John Beaird and John Dunning
Story concept by Stephen Miller

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Property of Lionsgate Ent.
FADE IN:

EXTREME CLOSEUP ON A FACE

Drained, ashen white, tubes in the nose, kept alive. Only the sound of a respirator. Eyes dead. CAMERA MOVES IMPOSSIBLY CLOSE on the eyes. They flicker.

FADE TO BLACK:

INT. SHAFT NO.5 - 1998 - NIGHT

PITCH BLACK. A PINPRICK OF LIGHT approaches - grows larger to reveal two teens - one TALL, one CHUBBY - mere shadows behind their flashlight beams. They look down a narrow 'escape shaft' - a twisted and battered ladder clings to the side.

TALL TEEN
This is creepy man.

CHUBBY TEEN
Yeah. So cool.

Chubby Teen suddenly grabs Tall Teen from behind, giving him a 'gotcha', jerking him near the edge of the dark shaft.

TALL TEEN
HEY!

Tall Teen's light drops -- tumbling END OVER END right at us from above. The light bounces off the ladder's metal rungs until it skitters by us into the dark.

CHUBBY TEEN
C'mon, let's check it out.

Chubby descends. Tall follows reluctantly.

INT. TUNNEL NO.5 - LOWER LEVEL - NIGHT

Tall retrieves his light, illuminating Chubby's silhouette.

TALL TEEN
There's nothing here to see but your fat ass.

CHUBBY TEEN
Harry Warden and his crew were stuck down here for six days after the accident. Six days, man.
TALL TEEN
Dude, one hour would make me crazy.

Tall Teen lets out another waft of smoke. Then, the sound of junk food being unwrapped.

CHUBBY TEEN
(biting into a Twinkie)
No food. No water. About a day's worth of air for an entire crew.

TALL TEEN
How'd he do it?

Chubby stops suddenly, pans his light, revealing...

A WHITE SPRAY-PAINTED outline beside a faded red smear.

Tall Teen pans his light as well revealing...

More painted outline, then old FLAPPING Police boarder tape and sawhorses. This place was a crime scene!

CHUBBY TEEN
He killed everyone so he could breathe.

Tall Teen grows more and more nervous.

TALL TEEN
That's fucked up, dude. What happened to him? I mean...he's not still...

CHUBBY TEEN
Are you gay? That was a year ago, man. Harry Warden is a vegetable. Locked up.

Is it our imagination or do we see a glint from down the shaft?

INT. TAVERN - NIGHT

CLOSE ON a shot glass being spilled...

ELI HANNIGER, 60s, drunk, fumbles to pick up his drink. Beside him is BEN, the mayor of this small town. They are both polluted.

ELI
Barkeep, another round.
BARTENDER
I think you're about done Mr. Hanniger. You too Mr. Mayor.

BEN
And I think you're about to lose your liquor license. Pour the drinks, Lou.

Bartender reluctantly refills their glasses. Eli raises his into the air.

ELI
To Valentine's Day. The first anniversary.

Ben's glass meets Eli's, their faces somber.

BEN
To the heroes of Shaft No.3.

They drink. Then a soft voice behind them.

TOM (O.S.)
Dad? I'm here to take you home.

And now we see TOM HANNIGER, 18, handsome. His beautiful girlfriend, SARAH, beside him.

ELI
Tom, can't you see I'm drinking?

TOM
Yeah pop, I see that. Why you gotta do this to yourself?

Eli turns back to his drink.

ELI
To remember that it's all my fault.

TOM
It wasn't your fault.

Eli turns his drunken eyes on Tom.

ELI
Men are dead because your father put his trust in the wrong man...in the wrong boy.

Tom looks crushed. Sucker punched.
BEN
Stop being an ass, Eli. We all
make mistakes. Some worse than
others. Go home, Tom.

SARAH
Mr. Hanniger, I think you should
come with us.

He looks up at her for a moment. She has such a calming,
kind quality. He breaks down and cries. Tom is distraught.

EXT. MEMORIAL HOSPITAL - NIGHT
CAMERA MOVES slowly into the quiet hospital.

INT. MEMORIAL HOSPITAL - HALLWAY - NIGHT
A NURSE, holding an IV bag, moves down the hallway. Eerily
quiet. Preoccupied, all business, she reads a chart and
checks the label on the bag as she walks. We track with her
as she turns the corner.

INT. MEMORIAL HOSPITAL - HARRY WARDEN’S ROOM - NIGHT
...into a room, prepares to hook up the IV. For the first
time she looks up from her busy work, and...

HER POV:
The bed is empty.
The Nurse gasps! She slowly looks around. Something shakes
her to the core. She drops the IV. We don’t see what she
sees. Terror fills her eyes, and...

EXT. MEMORIAL HOSPITAL - NIGHT
A police cruiser SHRIEKS to a stop. SHERIFF BURKE, 30s,
emerges, marches passed several cruisers, their lights
strobing and enters the hospital.

INT. MEMORIAL HOSPITAL - NIGHT
Burke stumbles in from the stairwell, his face pale. Through
the open door behind him we can see blood spattered walls.
Burke steadies his breathing, collects himself then moves down the hallway.

He passes TWO paramedics as they move a sheet covered body to a gurney. The sheet already soaked in blood. Walls and ceiling sprayed with crimson.

Farther down a woman's legs protrude from the nurses' station. A pool of blood rivering its way across the hall.

Burke looks into the nurses' station and reaction with disgust.

INT. MEMORIAL HOSPITAL — HARRY WARDEN'S ROOM — NIGHT

Heart shapes, smeared in blood, arch across an entire wall as Burke enters, still pale around the edges. He stares for a long beat then mutters --

BURKE
Happy fuckin' Valentine's Day.

Blood spatter covers the curtain separating the two beds. The PATIENT in bed two has been cut in half.

At the foot of the bed, the Nurse's corpse, her rib cage open like a cracked clam shell.

A UNIFORMED OFFICER kneels near the Nurse. He rises and turns revealing a Heart Shaped Candy Box.

UNIFORMED OFFICER
Sheriff, I think you should see this.

Burke SNAPS latex gloves on, lifts the lid.

It's a human heart.

An older cop, HINCH, approaches. The Sheriff turns to him slightly overwhelmed and fumbles the lid closed on the box.

BURKE
Hinch, what the hell's going on here.

HINCH
It's a goddamn massacre, Sheriff. Besides these two, both nurses at the station are dead, Security Guard in the stairwell. Basically anybody that got in his way.
WHITE 3/1708 w/Blue pl 1st pass : not for dist

BURKE
His way? Who’s way?

Burke glances at the empty bed.

BURKE
Who’s room was this?

HINCH
Harry Warden.

BURKE
Harry Warden? That’s...he’s been unconscious for a year. Brain dead.

HINCH
Guess he woke up.

EXT. MINESHAFT - LOT - NIGHT

A car stops near the mine opening. In the front seat, the driver, AXEL PALMER, 18, takes a swig of booze, leans over to his slightly older date IRENE, attractive in a trashy way...

A second car pulls up beside them, a monster '69 Charger with twin overhead cams in pristine condition. Tom climbs out with Sarah. She grabs a blanket. He stops, takes a deep breath and stares at the mine.

HIS POV:

Several teenagers are partying in front of the mine. A few head inside with booze and blankets.

This entrance to the mine has been recently closed. The kids have pulled the barricades aside. But signs saying: DANGER and NO ADMITTANCE are still visible. And ignored.

Beyond, the working section of the mine is visible and close. But the ore cars and elevators are silent. No one’s working this Valentine’s Day.

Sarah nuzzles up to Tom, who stares toward the mouth of the mine, his jaw flexing...tense.

Axel, drunkenly SLAPS Tom on the shoulder.

AXEL
Gotta hand it to ya, brother, didn’t think I’d ever see you back here.
TOM
I've made my peace with it. Let's just have some fun.

Sarah eyes Tom. It's clear his heart's not in this.

AXEL
Damn right, but I'm gonna miss that whole tortured soul thing. That was his secret with the ladies, you know. I blew up the mine and now I am a heavy and deep dude.

IRENE
Worked for me. I'd do him.

AXEL
You'd do a dead man.

IRENE
Why don't you drop dead and we'll find out.

They all laugh. Tom's laugh is forced but he's trying.

TOM
Happy Valentine's Day, guys.

As Tom leads them toward the mines, Sarah snuggles up to him.

Axel watches - looks at Sarah longingly. She turns and hands him a portable camera.

SARAH
Axel, take a picture of me and Tom.

Axel takes the camera.

AXEL
Say cheese.

Just as he is about to take the picture, Sarah leans in and kisses Tom on the cheek.

FREEZE ON: Sarah kissing Tom's cheek.

Axel tosses her back the camera as Irene grabs him.

IRENE
Let's go Axel. Need to get this show on the road. I'm working the late shift at The Whiskey.
AXEL
Hop aboard the love train.
Giggling she jumps on his back and they race toward the mine.

AXEL
(calling back)
We'll save you a spot. Tunnel No.5

Then they vanish into the darkness.

Alone, Sarah takes the opportunity and kisses Tom, tenderly puts her arm through his.

SARAH
Come on.

INT. TUNNEL NO.5 MOUTH - NIGHT

Sarah leads Tom inside. Deep within we can hear pounding MUSIC, LAUGHTER. There's clearly a party going on.

Once across the threshold, Tom stops. Cold sweat trickles on his brow.

TOM'S POV: Sarah ahead of him in the tunnel - turning to look back. The very walls seem to CONVERGE and COMPRESS around her giving dizzy sense of vertigo.

Tom blinks rapidly. Tries to control his breathing.

SARAH
Tom, I can't.

TOM
Sarah, I can't.

SARAH
Tom, it's been a year. Stop blaming yourself. Harry Warden killed those miners not you.

TOM
They were trapped down there because of me.

SARAH
You need to stop it. This party's been planned for weeks. Now come on.
Sarah turns and stomps toward the THUMPING MUSIC fully expecting Tom to man-up and follow. She glances over her shoulder then stumbles to a stop.

HER POV

Through the mouth of the mine she watches as Tom climbs into his Charger, FIRES up the engine and pulls away.

We linger on Sarah’s face, clinching her teeth in shock and anger. The music building behind her. Someone CACKLES with laughter. She turns and marches toward the sounds.

INT. MINE - TUNNEL NO. 5 - NIGHT

Several mineshafts branch off from the mouth. Many with signs announcing them closed. Sarah walks past a handful of kids making out, drinking.

SARAH
Axel! Irene!

Sarah continues, deeper into the mine. Flashlight on.

SARAH
Axel. Where are you?

She sees the sign, Shaft No.5. She hears some GIGGLING and VOICES. She turns toward the noise.

SARAH
Axel...

Her beam reflects off of something. A GLINT OF METAL from a work boot? Sounds like FOOTSTEPS. It disappears.

She turns back and pans her flashlight as...

WHAT!

The beam illuminates a face in a MINERS GAS MASK!

Sarah SCREAMS! The miner pulls off his mask and...

It’s just Chubby Teen (from our opening), laughing.

CHUBBY TEEN
Got you!
(calls out, laughing)
Hey, Michael! Check this out!

SHUNK!
His laugh is cut short - HIS EYE SUDDENLY ERUPTS AT US from his skull -- it seems to hover in mid-air until we reveal that its stuck on the end of A PICKAXE splitting his head.

Sarah leaps back, SCREAMS, her flashlight falls, the beam illuminating steel toed work boots. There's a sickening sound -- like metal being ripped from bone and flesh -- then Chubby's body falls heavily at US into the beam of light.

REVEALING: a dimly lit silhouette -- of THE MINER. He flicks on his head lamp - BLINDING SARAH!

She bolts, a feint light in an alcove around the corner, she runs for it, turns the corner, and...

THUMP! She trips over something. She shakes off the cobwebs and realizes that she has tripped over a partying couple, dead - their flashlight still on. Her eyes follow the light beam. There is carnage everywhere. She hears footsteps, and can see a light beam approaching closer, closer around the bend, and...

A hand grabs her mouth, pulls her back into an alcove.

It's Axel. Beside him is a trembling Irene, huddled in the corner.

A light appears from around the bend and behind the miner's headlamp they can barely make out...

A Shadowy Figure dangling a bloody pickaxe at his side. Just as he's about to reach them, he shuts off his headlamp.

Pitch black. Then: A voice calls out.

TALL TEEN (O.S.)
Hello. Anyone there? Barry?

Tall Teen frantically moves his flashlight in every direction.

He catches a glimpse of Sarah hiding. Before he can take a step, a beam of light blinds him. He starts to back away.

TALL TEEN
(unsure, nervous)
Jason? Jason is that you? Cut it out dude, you're scaring me.
C'mon. Okay? I'm outta here.

He turns racing down the tunnel, reckless. Looks back and:

THWACK - Tall PLOWS headfirst into a LOW CROSS BEAM.
He drops, dazed. His eyes trying to focus on:

THE MINER LOOMING OVER HIM - Before he can even scream -- The Miner THUNDERS the pick right at us.

THWACK! His head is split in two.

Sarah and Irene SHRIEK and as the Miner turns around, he bathes them in light and makes eye contact.

We get our first good look at THE MINER - wearing a leather frock, tortured eyes behind a gas mask. As he pulls his PICK AXE out of Tall Teen's skull...

All three run SHRIEKING up the passage. Then --

KUH-FWAMP!

Axel trips and face-firsts into the floor.

SARAH

Axel?

Irene keeps running. Never looks back.

Axel frantically scrambles to his feet but it's too late. The Miner is right on top of him.

Axel falls over stacked barrels. The Miner SMASHES them aside with the pick, swinging at Axel -- backing him into a corner. Nowhere to run. It's over.

The Miner swings his pick as -- WHAM!

Sarah bashes him with a SHOVEL!

 Sparks fly as the pick SKIDS across the stone wall!

The Miner spins in silent rage, his focus now on the interrupter, pick held high, ready to strike.

Sarah swings again but the Miner rips the shovel from her.

She stands there, off balance, pressed against the wall. She saved Alex. And she's going to die for it. All she can do is say --

SARAH

No...

And somehow. The Miner...hears her. Hesitates.
Another teenage STRAGGLER runs up on the scene... almost into The Miner - but Straggler stops short - The Miner lashes out at US - RAMMING shovel into Straggler’s throat.

Axel’s up, pushes Sarah away down the tunnel.

Together Axel and Sarah race up the incline, fleeing the glow of the miner’s headlamp... until...

He shuts off the light. Darkness.

INT. MOUTH OF TUNNEL NO.5 - NIGHT

Axel and Sarah sprint toward the exit. A BEAM OF LIGHT hits them! They freeze until -

THE LIGHT LOWERS - revealing Sheriff Burke, gun drawn.

BURKE
Come on.

EXT. HANNIGER MINE - MOUTH - MOMENTS LATER

Axel and Sarah move around Burke who flicks his light down the empty tunnel then looks back at them.

SARAH
They’re dead. A...miner killed.

BURKE

He gestures for them to get out when --

WHAM! They all turn to see:

IRENE coming out of the brush, stumbling into Axel’s car.

IRENE
COME ON!!!

Burke swings the light back down the tunnel. No one. Then back at Sarah and Axel.

BURKE
Go on. Get outta here.

Burke raises his gun, shines the light back down the tunnel, steeling himself to go after The Miner.

WHEN THE MINER SUDDENLY STEPS OUT FROM THE SHADOWS right in front of him. Before Burke can fire:
THE PICKAXE LANCES UP INTO HIS JAW. THE MINER RAMS A FOOT ON BURKE’S CHEST, RIPS BACK THE PICK AND BURKE’S JAW WITH IT.

BEHIND THE MINER -- THE PICK’S MOMENTUM SWINGS THE BLOODY JAW RIGHT AT US -- BURKE SCREAMS WETLY DROPPING HARD.

AXEL AND SARAH SHRIEK AND SCRAMBLE TO AXEL’S CAR...

...WHERE IRENE IS WAITING IN A PANIC.

IRENE
HURRYHURRYHURRY!

AXEL FUMBLES THE DOOR UNLOCKED, ALL THREE CLAMBER INSIDE.

INSIDE AXEL’S CAR

SARAH
OH MY GOD! OH MY GOD! OH MY GOD!

ENGINE ROARS. AXEL SLAMS THE CAR INTO REVERSE.

THE GIRLS WHIMPER SEEING THE MINER STEP INTO THE MOONLIGHT.

AXEL’S CAR BACKS UP KICKING MUD, SEEKING TRACTION.

SARAH
HE’S COMING! AXEL, GO!

SARAH’S POV: MAJOR 3D MOMENT -- THE MINER HURLS THE PICKAXE. IT PINWHEELS THROUGH THE AIR STRAIGHT FOR US -- BUT BEFORE IT CAN CLEAVE US IN TWO:

CRACK: IT STICKS RIGHT INTO THE WINDSHIELD! THE TIP STOPS JUST MILLI METERS FROM SARAH’S EYE. IRENE SCREAMS.

AXEL JAMS THE GAS, SPINS THE WHEEL HARD. DROPS IT IN DRIVE.

16  EXT. AXEL’S CAR - NIGHT - MOVING

THE CAR FISHTAILS AROUND -- TIRES SPINNING IN THE GRAVEL AND RIPS INTO THE HIGHWAY. AS ITS LIGHTS FADE INTO THE DISTANCE WE ARE WASHED IN DARKNESS.

TITLE: 10 YEARS LATER

17  EXT. HARMONY TOWN SQUARE - EARLY MORNING

A POLICE CAR DRIVES THROUGH HARMONY - 2008. QUIET. PEACEFUL. FORGOTTEN MOM & POP SHOPS LINE THE MAIN STRIP.
CAMERA tracks with the car to the town square where a TV NEWS Commentator is doing a report.

COMMENTATOR
Harmony, Pennsylvania: Hard to believe this small town slice of Norman Rockwell is the murder capital of America. Only 10 years ago an event shook this God-fearing community to its core when local miner, Harry Warden, went on a killing spree taking the lives of 22 men, women, and children before being cornered in his home by local authorities, setting fire to the place and burning himself alive. After a decade have the residents of Harmony been able to recover from the trauma? County Sheriff, Axel Palmer, had this to say:

INT. LUNCHEONETTE - DAY

CLOSE ON A TELEVISION SET

As Axel’s face appears on screen followed immediately by his hand attempting to block the camera’s view.

SHERIFF PALMER (V.O.)
No comment.

Footage bobs, weaves, keeping Axel in it line of fire.

AXEL (V.O.)
What the (beep)s the matter with you people? Bunch of (beeping) vultures. Leave us the (beep) alone!

As the bobbing and weaving continues we --

PULL BACK TO REVEAL

Axel, Ben and assorted TOWNSFOLK at the counter watching the TV. Most are laughing.

BEN
Eloquent. You make us look like an inbred mining community.

Axel sips his coffee, not the least bit fazed.
AXEL

We are an inbred mining community.

More laughter as Babyfaced DEPUTY MARTIN (20’s) enters, sits next to Axel.

DEPUTY MARTIN

We got any coffee in this joint? What’s so funny?

Ben knocks Martin’s hat askew and gestures to the TV:

AXEL

I don’t know, Mayor, that is one intensely good looking sunofabitch if you ask me. I should have my own reality show.

DEPUTY MARTIN

You could be America’s next top model.

The men laugh.

A pretty teenager, MEGAN, looks over from the counter and smiles at Axel. He smiles back.

BEN

You boys smell that?

DEPUTY MARTIN

Helga burn the toast again?

BEN

That there’s the smell of tourism hittin’ the crapper.

AXEL

Tourism. Last thing this town needs is a bunch of nipple pierced lookyloos trying to dig up Harry Warden.

BEN

While you’ve been busy pursuing hardened bicycle thieves this town’s been dying. If we don’t get some new money in here you may as well start building the coffin.

AXEL

Jesus, Ben. What’s with all the doom and gloom?
Soon as the suits take over the mines we'll have more jobs, more money, higher taxes, all your dreams come true.

BEN

Maybe.

Axel grunts, returns his focus to the adorable Megan at the counter. She glows having regained his attention.

The Ladies' Room door opens, and out steps Sarah - 10 years older but still a natural beauty. She approaches Axel.

AXEL
You just missed me on TV.

SARAH
I'm sure you were great, but I've got to open up the store.

There's a definite tension between them.

AXEL
Okay, see you tonight.

SARAH
(to the group)
Have a nice day, gentlemen.

As Sarah walks out, Megan stops her...

MEGAN
Sarah, is it okay if I come in late today? I have a doctor's appointment.

SARAH
Of course. Get there when you can.

As Sarah exits, Megan shoots Axel a grin then follows.

AXEL
Well gentlemen, I got some Huffy bandits to track down.

DEPUTY MARTIN
Hang on, I'll come with.

Deputy Martin attempts to down his coffee.

AXEL
I got this, Martin. Finish your coffee. I'll call ya if I need backup.
EXT. ROAD NEAR HANNIGER MINES - DAY

Axel's Patrol Car is parked at the side of the road. Empty.
CAMERA MOVES into the brush...we see a boarded up house several hundred feet away.

EXT. BOARDED UP HOUSE - DAY

We move down a debris cluttered hallway, wallpaper peeling from the walls. The door ahead is open...

A barefoot man stands within the room, his back to us; his jeans unbuttoned. As we draw closer and closer, he pulls a shirt over his head.

ANOTHER ANGLE

The man is Axel. As he puts his arms through the shirt a pair of perfectly manicured hands appear from behind him and caress his chest.

He turns to Megan, the young girl from the luncheonette wearing only a cut off shirt. He pulls her close, her ass cupped in his big hands.

MEGAN
Place gives me the creeps. Can't we meet in a motel next time?

AXEL
Great idea. I'll just pull up and check in. I don't think anyone would notice the sheriff's car parked out front.

She pulls away. Axel straightens his shirt.

MEGAN
Well, maybe one day you'll tell your wife.

AXEL
Maybe.

Megan reaches over to her bag. Pulls out a big red, heart-shaped Valentine's Chocolate Box.

MEGAN
Figure you'll be with Sarah on Valentine's so...
Axel takes it. Opens the card. Forces a smile.

INSERT CARD: "To my Axel, BE MINE 4EVER, Your Megan"

AXEL
I...I didn't get you anything.

MEGAN
You don't need to. For now.

A playful smile then she kisses him. He kisses back and soon they are tearing at each other's clothes. Round two.

EXT. OLD DIRT DRIVE - DAY

A Charger with twin overhead cams pulls off the road. It looks like it's been driven through hell and half of Georgia. The driver steps out. It's Tom Hanniger. Still handsome, but the years have taken its toll.

He stares off in the distance.

HIS POV

A weathered sign with assorted buckshot markings reads, Hanniger Mines. Beyond it...

A dozen dark eyeholes stare out from the hillside, mineshafts. MINERS of all ages stream from within half of them calling an end to the workday.

Outside the Foreman's trailer the foreman, RIGGS, shakes hands with several MEN IN SUITS and JESSIE HACKFORD, powersuit, young, pretty, she stands out.

Tom watches, a curious look on his face. Then turns his head and the curious expression changes to something darker.

TOM'S POV:

Tunnel No.5: the site of the opening murders has now been sealed. A steel wall's fitted into the tunnel entrance, an iron door padlocked in the center. KEEP OUT sign prominent.

He's seen enough. Tom turns back to his Charger.

POV FROM MINES

We're just inside one of the mines, impossible to know which. In the distance we watch Tom climb into his car and pull back onto the highway.
EXT. THUNDERBIRD MOTEL - DUSK

Trucker haven. The lot is dotted with the usuals, big rigs on varying legs of their journeys.

Tom's Charger pulls beside one of them.

INT. MANAGER'S OFFICE - DUSK

A small dog with tenacious energy clatters toward us in 3D canine glory. SELENE, a small woman of 3'10" chases after the pooch.

SELENE
Precious! Get back here right now!

WHAM! A hand grabs the small dog, lifting it into the air, its little legs still a moving blur.

Selene looks up at Tom.

TOM
Maila around?

SELENE
God, I hope not. Maila's been dead for 7 years.

TOM
Trade ya the pooch for a room.

EXT. MOTEL ROOMS - NIGHT

Tom moves past a door, where the couple inside doesn't try to conceal SOUNDS of sex. His room, of course - next door.

INT. TOM'S ROOM - NIGHT

Tom puts his bag down on the bed. His hands increasingly shaky, rummages through his duffle bag and pulls out a jar of prescription pills.

INT. MOTEL ROOM 6 - NIGHT

A WOMAN moans, straddling a man, her fingers clamped on his nipples. As we PAN UP we see that the woman is Irene, Axel's ex-girlfriend! The years have hardened her.
After the man climaxes, she rolls over, nonchalant, wearing nothing but a pair of UGG boots, revealing the burly TRUCKER underneath.

IRENE
(crosses to the mirror)
You gonna be okay to drive back, or you want me to put in for another night?

TRUCKER
(slides on a wedding ring)
I gotta two day haul to do in one if I’m gonna make it home for Valentine’s.

The naked trucker rises, crosses the room.

IRENE
(fussing with her hair)
Did you know...Saint Valentine was the patron Saint of Love? Whole thing started in Rome in like the year five hundred or something...The Romans had this like, lottery.

The trucker is busy rummaging through the closet,

IRENE
Young men would draw the names of teenage girls from a box ... and that girl would be his secret sexual companion for the rest of the year. (re-applies lipstick) It’s where we got Valentine’s cards. Romantic in a sick kind of way when you think about it.

She looks over, confused as he fiddles with something.

IRENE
What are you doing?

She sees a tiny red blinking light shut off as he takes out a VIDEO CAMERA he had hidden in the closet. She stiffens.

IRENE
Frank? Fuck is that?

She reaches for the camera but he keeps it away.

TRUCKER
Just relax, okay? I make these for my own collection. I’ll pay you.
IRENE
I'm no hooker.

He throws a twenty dollar bill onto the bed.

TRUCKER
Now you are.

He exits, leaving her devastated.

INT. MOTEL ROOM 7 - NIGHT

A SHOWER HEAD sputters brown water. Tom leans on the sink. Looks like shit. He opens a prescription bottle and pops a couple of pills. Squeezes his eyes shut, like there's something he doesn't want to see.

INT. MOTEL ROOM 6 - NIGHT

Irene rummages through her handbag and finds a .32 revolver. Her clothes are balled up on the floor. She grabs a sweatshirt as she moves for the door but its tangled, she flings it across the room in frustration.

EXT. MOTEL PARKING LOT - NIGHT

As Frank heads toward his truck - a sixteen-wheel aluminum gas tanker blocking the motel lobby from the street - he doesn't see Irene charging out of her room behind him wearing only her UGGs.

IRENE
Frank!

He ignores her as he rounds the back of the tanker and hurries toward the cab.

IRENE
Frank, you sonofabitch!

She draws a bead as he reaches for the door and finally sees the gun.

IRENE
Give me the fucking tape. Or I swear...I swear...

He hesitates - suddenly steps up the cab step to get away. She bolts toward him as he flings the door open and --
A PICKAXE bursts from within and SHUNKS through his skull!
Irene slows, momentarily confused...
Frank’s legs collapse, the video camera tumbles from his limp hand – rolls halfway under the truck, recording.
IRENE inches forward, flabbergasted, gun trembling in her hand.
A BLACK-BOOTED FOOT emerges from the cab and onto Frank’s shoulder. In one move A GLOVED HAND snaps the pick out of his head and Frank sputters under the geyser from where his brain used to be as he SLAPS face-first onto the pavement.
Irene halts, now frozen in midstep. She suddenly bolts.
And flips over a car hood!
The gun SKITTERS beneath it!
As she runs toward the motel lobby --
HER POV
The miner has disappeared. Simply vanished. Impossible.

30	INT. MOTEL LOBBY – NIGHT
Irene throws open the office door.

IRENE
Help! (no sign of the old lady)   
Hello!?

Irene starts behind the counter and reaches for the phone when she notices a beam of light reflecting off of the switchboard. She turns and sees...
The Miner coming toward her.
Irene rushes into the owner’s bedroom attached to the office.

31	INT. MOTEL OFFICE BEDROOM – NIGHT
It’s dark. She frantically looks for a place to hide and slides under the small office cot.
CLOSE ON IRENE
Petrified as FOOTSTEPS move into the room. She can see the unmistakable glint of the miner’s boots moving around the room. They are now beside the bed.

Then...elsewhere a door opens and closes followed by...

SELENE (O.S.)
Precious! Where are you?

Irene looks toward the door as Selene approaches, stooped over, scanning for the hiding dog.

Irene watches as the Miner’s boots turn slowly, facing the doorway.

Selene moves toward the room.

SELENE
Precious, you little shit. Stop hiding from momma.

The Miner’s boots move toward the wall. Selene won’t see him until it’s too late.

ON IRENE, she wants to call out but if she does, the miner will find her too. We see her mouthing the words, “Don’t.” And “Go away.”

And with that, Selene turns and starts back in the opposite direction until.

CREEEEEEEK

Irene turns and can just see the Miner’s foot nudging a closet door. The old hinges complaining.

Selene turns and quickly moves toward the room.

SELENE
Precious, you are in such trouble.

Suddenly the miner steps out in front of her, his pick already swinging upward!

Selene never saw it coming. The pick IMPALES her under the chin, POCKS through the top of her head and lifts her whole body until the pick SLAMS into the florescent lights.

SPARKS SHOWER THE MINER staring at her tiny feet twitching at his eye level.

Irene watches as blood drips from above. She holds her scream, trembles. An involuntary noise escapes her throat.
Suddenly the miner’s boots spin toward her!

The mattress SAGS over her head. She holds her breath. He is clearly walking across the bed. CLUMP, she hears his boot hit the floor. The cranes her neck to see but...where’d he go? Then --

She SCREAMS as she is suddenly dragged by her feet out from under the bed. She desperately reaches for the leg of the bed, fighting for her life. The Miner does not let go. Irene, holding on to the bedpost for dear life, the bed moves along with her.

Kicking wildly, she frees herself and scrambles to her feet, lifting the small cot with her...using it and mattress as a shield between her and the Miner.

Then...the mattress falls way...reveal the Miner through the woven metal springs. Just standing there, staring.

WHAM! Suddenly he lashes out! Shoving the springs against the wall, pinning Irene in place. She struggles but she can’t move. She’s forced to watch as --

The Miner lifts the pick in one hand...rears back and --

THWACK! ... THWACK! ... THWACK!

---

EXT. THUNDERBIRD MOTEL - DAWN

The motel parking lot is cordoned with police tape - a Sheriff’s COUNTY DEPUTY questions a TRUCKER as a group of PATROLMEN jot witness reports from the detained GUESTS. Crime scene TECHS snap photos of the area around the tanker, where we see Frank’s body covered beside a dried red smear.

---

INT. MOTEL OFFICE - DAWN

Deputy Martin kneels into frame beside Irene’s covered corpse and peels off the sheet, giving us a quick glimpse of her bloated blue face.

AXEL
Jesus. Irene. Took her heart.

DEPUTY MARTIN
Jilted lover with a screw loose?

AXEL
More’n one screw but no. Irene never did the jilting.
DEPUTY MARTIN
She wasn’t a fan with the local wives.

AXEL
You make a wife for this mess?

DEPUTY MARTIN
No. No I don’t. Sheriff? Is it true that you two used to...

AXEL
Long time ago, Martin. Witnesses?

DEPUTY MARTIN (CONT’D)
Several heard arguing between two and two thirty a.m. Still questioning them.

Axel takes Irene’s .32 out of an evidence bag, pops the clip. No bullets.

DEPUTY MARTIN
Found it under that Chevy. Registered to her.

AXEL
Probably for show. Dumb. You bring a gun, be prepared to use it.

DEPUTY MARTIN
We checked the hotel registration. Couple of fakes. Probably just adulterers. We’re looking into it.

Axel holds out his hand, Martin hands over the book. Axel scans the list then...

AXEL
This name? This one’s fake?

Martin eyes the name, then --

DEPUTY MARTIN
We got a credit card on that one. Name’s familiar isn’t it?

AXEL
Tom Hanniger’s back in town.

DEPUTY FERRIS, female, approaches.
DEPUTY FERRIS
Sheriff, we got something.

Axel eyes two OFFICERS with Frank's video camera.

DEPUTY FERRIS (CONT'D)
You ain't gonna believe what's on it.

INT. MERCER'S GROCERY - DAY

Megan bursts in. Sarah is behind the counter stacking Valentine Candy boxes. Just like the one Megan gave Axel. And just like the ones Harry left behind 10 years before.

MEGAN
Sorry I'm late. Did you hear? They found someone dead at the Thunderbird!

SARAH
You're kidding.

MEGAN
They got the whole block roped off. Call Axel. Get all the juicy details.

SARAH
Megan, if someone's dead Axel has better things to do than answer our questions.

Megan pouts.

SARAH
There's a new shipment in the back that needs to be stocked. I'll work the register.

As Megan departs, Sarah resumes doing inventory behind the counter when someone drops a six pack of beer on the counter. Sarah looks up and comes face to face with the customer...

SARAH
Tom? Tom Hanniger?.

TOM
You're even prettier than when I left.

Sarah struggles to wrap her mind around this.
SARAH
Left? You say that like you went
off to school or something normal.
Tom, it's been ten years. You were
at the funerals then you just...

TOM
I know, I'm...I'm sorry about that.

Megan curiously watches while she stacks the shelves.

SARAH
Sorry? What about your father? No
letters? No phone calls? Jesus,
Tom. We thought something...we
thought you were dead.

She stares, her eyes pleading for an answer.

TOM
I just...I needed some time to
clear my head. A month became a
year, a year became...the longer I
was away the harder it was to come
back and face the people I'd hurt.

Sarah doesn't know what to say...how to respond.

THELMA (O.S.)
Ahem.

Tom and Sarah look up to find, THELMA, an aging old bird
with blue hair and a basket overflowing with cans of Tuna.

THELMA
That's nice dear, do you suppose
you could clear your head long
enough for me to buy my tuna?

SARAH
Thelma, please.

TOM
That's a beautiful looking family.

Tom's staring at a picture on the wall of Sarah with Axel and
their little son.

TOM
I never thought Axel would settle
down, but he always did like you.

Thelma spins around and calls to Megan.
THELMA
Megan, sweetie, could you stop eavesdropping long enough to open lane two? Preferably before I shed a salty tear over here?

TOM
I should go.

SARAH
Tom, wait.

THELMA
Let him go, dear. It's best to go home with the one who brung ya.

We linger on Sarah as she watches Tom leave the store.

INT. BEN FOLEY'S HOUSE - DAY
The mayor hunches over a desk that dominates the front parlor of his old house. Clearly he works from home.

There's a KNOCK on the door. Ben opens the door, SNORTS.

BEN
Tom Hanniger. Sort of hoped you were dead.

TOM
I'm sure you're not the first.

BEN
Nor the last, come on in.

Ben motions him to a chair across from his desk. But Tom continues to stand uncomfortably. Ben laughs.

BEN
Tom fuckin' Hanniger. You have any idea how many letters have left this town over the years trying to find your sorry ass? Your pop wrote his fair share I can tell ya.

Tom can't hold Ben's gaze. He stares at the ground.

BEN
Course my letter had several million reasons for you to crawl out from under whatever rock--
TOM
--can we get on with it?

BEN
Sure thing, champ, sure thing.

Ben snatches a file from his desk.

BEN
Pretty standard contract. You own the mines, the town owns the land. We sign on the dotted line and suddenly a big outfit from Detroit owns both. You get rich and I can start gettin' this town back on its feet.

TOM
I'm not selling the mines, Ben.

Foley stops cold.

BEN
I'm sorry?

TOM
I'm gonna stick around, run the mines myself.

BEN
Fuck are you talking about? Those mines are worn out, Tom. They need money thrown at them and that's what this new outfit's gonna do. More jobs, updated equipment --

TOM
--Those mines have been in my family for almost a hundred years. I'm not gonna be the one to lose them.

BEN
You lost them ten years ago when you fucked off outta town, left your girl, left your father -- he died alone you know! No clue if you were alive or dead.

TOM
I know that, Mayor, and I'm gonna make up for--
WHITE 3/1708 w/Blue pl 1st pass : not for dist

BEN
--Judas H. Priest! You need to make peace with your daddy? Well he's over there on the coffee table -- go for it.

TOM'S POV: A shoebox on the table - ELI HANNIGER'S REMAINS written on a tag on the top.

BEN
But if you fuck up this sale you're gonna fuck up the future of this town.

36
INT. PALMER HOUSE - NIGHT
Sarah watches from the doorway of her boy's room as housekeeper ROSA 40s finishes putting their 3-year-old son NOAH PALMER to sleep. He's the spitting image of Axel.

SARAH
Is Mr. Palmer home yet?

ROSA
No, Mrs. Palmer.
Sarah nods, not surprised.

SARAH
You can go home Rosa. I got it from here.

CAMERA FOLLOWS SARAH as she walks into her bedroom.

37
INT. PALMER HOUSE - MASTER BEDROOM - CONTINUOUS
Sarah enters and walks toward a dresser. She removes a memory box, tucked away in her clothes. She opens it and pulls out a picture...

ANGLE ON PHOTO:
It's one we've seen before. The picture of Sarah kissing Tom Hanniger in front of the mine on Valentine's Day.

ANGLE ON SARAH:
It conjures up so many memories.

Her son calls out from the other room.
NOAH (O.S.)
Mommy

SARAH
Coming, honey.

She places the photo on the dresser and leaves.

INT. PALMER HOUSE - HALLWAY - CONTINUOUS
Sarah stops outside of Noah’s room. Looks inside.

SARAH
Noah?

NOAH (O.S.)
What are you doing here?

His voice, small and alone, comes from downstairs. Sarah quickly takes the stairs.

SARAH
Noah? Who are you talking to?

INT. PALMER HOUSE - KITCHEN - CONTINUOUS
From the kitchen we see Sarah in the foyer, looking for Noah.

NOAH (O.S.)
You’re funny.

Sarah turns to his voice, moves towards us. Stops. Cold.

SARAH’S POV:

The back door is open. Noah stands at the threshold. A BRIGHT LIGHT shines in the boy’s face. Like from a flashlight. Or a Miner’s headlamp.

SARAH
(tense)
Who...? Who’s there Noah?

But Noah ignores her. Just looks into the light. Giggling.

NOAH
What’s your name?

Sarah moves to the cutting block, plucks out a knife. She holds it low to her side, not letting Noah see it.
THE LIGHT ON NOAH abruptly flicks off.

Sarah rushes to the doorway, grabbing her son and slamming the door shut. She throws the bolt.

SARAH
Noah! You shouldn’t open the door without Mommy or Daddy here.

She peeks out through the back door window:

POV: It’s dark. Just the backyard. THEN SUDDENLY:

FLICK - a bright light clicks on - illuminating the neighbors yard. She can see the NEIGHBOR moving under a motion detecting sensor on light over his garbage cans. He SLAMS a garbage can lid and walks away.

SARAH - sighs heavily. Relieved. She loves Noah feeling foolish. Slides the knife back in the block as the light from the neighbor’s yard suddenly goes out.

EXT. BAR - NIGHT

The parking lot is filled.

INT. BAR - NIGHT

3D darts burst through the cigarette haze and CRACKING 3D pool balls scatter; one such ball, slammed by a drunken cowboy breaks orbit and flies directly at us!

Among the local miners are SMITTY, insurance salesman, DOC MILLER, fresh out of med school and Tom nurses a beer next to Earl Hinch 60s, now retired from the police force (We will remember him from the Hospital crime scene ten years ago).

BARTENDER
Doc, is it true they took that poor girl’s heart out?

DOC MILLER
Uh, yes, it’s true. Never seen anything like it.

HINCH
Had you been around ten year ago you would’a.

BARTENDER
Hinch. Don’t.
HINCH
It's Harry Warden. He's back.

BARTENDER
Harry Warden is dead.

HINCH
Closed casket? No autopsy? Hell, only a handful of men can even claim they seen these "supposed" remains.
BARTENDER
Give me a break.

HINCH
You forget I was there ten year ago--

BARTENDER
--No, Hinch, you won’t let any of us forget that.

HARRY
...and this is the same guy. They found Irene slit from throat to belly? Cut out her heart? Yeah, Harry done it just like that ten year ago.

BARTENDER
So all this time, he’s really been alive but magically invisible.

A few of the patrons snicker.

HINCH
Magic’s got nothin to do with it. Most folks don’t know this but Harry was a smart fucker. Smart as they come. IQ off the charts. Could’a gone anywhere but nosir, he loved them mines too much. Mark my words, if Harry Warden don’t wanna be found, he won’t be.

The uncomfortable just got thicker, even the usuals who have heard all this before are suddenly spooked.

BARTENDER
Okay, Earl. Enough.

TOM
If Harry Warden was so smart then what went wrong?

The Bartender frowns and moves down the bar.

HINCH
Simple. The boss’s kid fucked up. Stayed out partying the night before. Stupid shit fell asleep before clearing the lines. Big explosion. Six days later only Harry survives. Some say he killed them other men for their air. Maybe he did. Maybe he didn’t.
Either way, that big ol' brain of his
couldn't get enough oxygen...went
into a coma and...

Everyone listens. Tom - shaken. Hinch pauses, pleased with
himself, then --

HINCH (CONT'D)
...well...you all know'd what
happened when he woke up. Fact is,
none of this would'a happened had
Hanniger's kid not...what was his
name...?

JESSIE (O.S.)
Tom Hanniger.

A young blonde plops down beside Tom. We've seen her before.
So has Tom. She was all business at the mines.

JESSIE
I was starin' at you for the last half
hour across the room...had to convince
myself I wasn't seeing ghosts.

Hinch gapes, finally realizing who he was talking to.

JESSIE
(pinches him)
Nope. You're real.
(laughs, tipsy)
You don't remember me do you?
Carpool Wednesdays after school.

TOM
Jessie Hackford?

JESSIE
That's me.

TOM
You look...different.

JESSIE
I hope so I was only 11 back
then...but I did have kind of a
crush on you.

It's clear Tom isn't interested but tries to be polite

TOM
Well, you've matured into a lovely
young lady.
This entire time, Hinch has been gaping at Tom.

HINCH
(sotto)
You...you're Tom Hanniger.

Everyone turns to stare at Tom. The MUTTERING begins.

HINCH
You're...you're the reason he's back.
Harry Warden came back for you.

BARTENDER
That's enough, Earl. Smitty, take him home.

For an old guy, Hinch is fast. He sidesteps Smitty and bounds toward Tom.

HINCH
You're puttin' us all at risk!
Don't you see that?!

The old guy's leathery skinned hands double into fists.

TOM
Easy, I don't wanna fight you...

Tom backs away but Hinch is gaining.

Jessie quickly steps between them.

JESSIE
Tom, why don't you give me a lift home.

TOM
Uh...yeah. Sure.

She quickly hurries him out of the bar.

40
INT. HARMONY SHERIFF'S DEPARTMENT - PRECINCT - NIGHT

Axel and various officers watch the video tape around a TV.

40pt
ON THE TV - a pixelated image of a miner's boot stepping past the fallen camera as The Miner moves after a terrified Irene. Haunting.
We see a sustained image of The Miner for the first time—the frock, mask and pickaxe by its side, as he turns and looks in the direction of the fallen camera—then cleverly walks back around the blindside of the freighter. We now see how The Miner was able to disappear and catch Irene in the lobby!

DEPUTY MARTIN
This certainly won’t make the rumors go away.

AXEL
What rumors?

DEPUTY MARTIN
That Harry Warden’s back.

AXEL
Harry Warden is dead.

Martin points to the screen as if to say, "oh really?"

AXEL
That’s just some bastard in a miner’s suit.

DEPUTY MARTIN
Don’t shoot the messenger.

AXEL
Lock the messenger up is what I should do?

(off Martin’s look)
Earl Rincon. Who else would be spreading Harry Warden rumors? Should lock his ass in the basement till this all blows over.

Martin laughs as Deputy Ferris approaches.

DEPUTY FERRIS
Sheriff, you got a Valentine.

Ferris sets the candy box on Axel’s desk. Axel can see the blood saturating the edges. Ferris suddenly looks at the blood on her hand, turns pale.

DEPUTY FERRIS
Aw, Jesus.

The others gather around as Axel SNAPS on a pair of latex gloves and opens the red box.

He drops it on the desk. Yup. It’s a heart.
DEPUTY MARTIN
Good Lord. We're positive Harry Warden is dead?

Axel doesn't even acknowledge that with an answer.

AXEL
Go back through the case files. Find out what the media didn't know and compare that to Irene's crime scene.

DEPUTY MARTIN
Copy cat?

AXEL
And let's follow up with any strangers in town.

DEPUTY MARTIN
Including this guy?

Axel turns to find Martin staring at a High School annual opened up to Tom’s class picture.

AXEL
Especially him. We were best friends once upon a time. Curious why he hasn't bothered to drop in and say hi.

DEPUTY MARTIN
Could be because you married his girlfriend?
  (off Axel's stare)
Sorry boss. It's a small town. People talk.

41
EXT. MAIN STREET - NIGHT - MOVING
Tom's car moves down a quiet.

TOM (O.S.)
Thanks for that back there.

JESSIE (O.S.)
Every time I turn around I'm making your life better.

Tom's car glides to the curb outside Jessie's house.
INT. TOM’S CAR – NIGHT

TOM
Uh...really?

JESSIE
You don’t know do you? Big check, lots of zeroes? Tom, I brokered the deal. I brought the Detroit Mining Company to Harmony.

TOM
Oh. Oh, I see. Well I...I haven’t...

Before he can break the bad news, he gets a closer look at her armpit of a house.

JESSIE
Yeah. I know. It’s a shithole. But I’ll trade up soon as the deal goes through. The bed’s cozy. Wanna see it?

Jessie’s look leaves no doubt he’d get lucky.

TOM
Uh...

JESSIE
(disappointed)
Come on Tom. I’m good at all sorts of things.

TOM
(laughs)
And I’m sure I’ll be thinking about that later...but no. I should...I don’t know. Go, I guess.

JESSIE
It’s a girl isn’t it?

TOM
Yeah. Maybe. I’m not sure.

JESSIE
Well, when you figure it out, come back and see me?

She leans over, kisses his cheek and gets out. Tom watches her. She doesn’t look back. But she knows he’s watching and she likes it. She vanishes into the dark house.
Tom stares at the wheel for a long beat, his face, unreadable, before finally starting the car and pulling away.

EXT. JESSIE’S SHOTGUN SHACK – BATHROOM – NIGHT
Someone watches Jessie enter and strip through her window.

INT. JESSIE’S SHOTGUN SHACK – BATHROOM – CONTINUOUS
She turns the hot-water handle off as steam fogs the glass.

EXT. JESSIE’S SHOTGUN SHACK – CONTINUOUS
A GLOVED HAND turns the doorknob, it’s unlocked, the door creaks open.

INT. JESSIE’S SHOTGUN SHACK – BATHROOM – CONTINUOUS
Jessie relaxes in the tub, closes her eyes, dips her hair back in the water and then slides all the way under.

INT. JESSIE’S LIVING ROOM – NIGHT
KILLER’S POV moves through the darkened living room. Moonlight spikes in through dirty windows. The Killer turns down the hallway, a dim light shines under the bathroom door

INT. JESSE’S BATHROOM – NIGHT
SOFT MUSIC PLAYS from a pink CD player balanced dangerously on the side of the tub as Jessie slides into the steaming water. She pulls the shower-head into the water with her and turns on the spigot. She tests the temp with her hand and when satisfied, leans back, moves the shower-head between her legs.

...She closes her eyes, allowing the music and the sensations to take her. Her breathing quickens. As her ears slip under the water...

--The bathroom door CREAKS open.

She bites her bottom lip...she’s close now...she takes a breath and...slips under the water.

The surface of the water ripples as her body quakes beneath.

UNDERWATER POV
She opens her eyes... It's distorted, but peaceful and soothing, a circle of candles flickering above.

The overhead light switches OFF.

A headlamp switches ON, the glare in her eyes...

Before she can surface...

A pickaxe comes right at the camera...slicing through the water...through her skull!

UNDERWATER

In Jessie's last nerve-dead seconds of life, the bathwater clouds red, swirls in front of her eyes...

...and we FADE TO RED.

And the SOUNDS of sex fade up.

---

49A

INT. PALMER HOUSE - BEDROOM - NIGHT

Simple Decor. Stark shadows from outside play across the cluster of family snaps all of Axel, Sarah & Noah that line the wall. We push past them to the bed's lone occupant--

SARAH - suddenly bolts up, as if from a bad dream. Hold on her... listening. Something isn't right.

She slides out of bed. Moves slowly to the door. And steps out into the moonlit hall.

---

49

INT. PALMER HOUSE - FOYER

Sarah comes down the stairs. Reacts to hearing someone fucking in her house. Pushes open the door to her husband's home office to find:

Axel at his desk watching the crime scene video tape.

49pt

ON SCREEN: Irene and the trucker are going at it. Sarah enters the room. Axel pauses the tape, sits up.

AXEL

What's wrong? Is it Noah?

SARAH

Noah's fine, Axel. It's two in the morning and I wake up to that...
She gestures to the freeze frame of sex on the TV.

AXEL
I'm surprised you remember what that sounds like.
(off her glare)
Look, I'm just trying to find the guy that... Irene was your friend too, you know.

Sarah softens.
SARAH
I know. I'm sorry. It's just... after you two...then we...she had a rough life, Axel. And then this happens. I'll let you get back --

AXEL
--Tom Hanniger is in town. He didn't stop by to visit you did he?

He studies her but she plays straight face.

SARAH
Why would he?

AXEL
If he does, you'll let me know? It's important.

Now there's a reaction, a flicker of concern - he clocks it.

SARAH
Why, what's going on?

AXEL
I think the love of your life might be involved in some very deep shit, honey.

SARAH
He's not the love of my life.

AXEL
Well if he ain't, then who is? By the way, you left this on the dresser last night.

Axel pulls out a photo from his coat.

ON PHOTO: Sarah and Tom on Valentine's Day, 10 years ago.

AXEL
It almost brought a tear to my eye. The last time you and Tommy were together.

SARAH
I'm not in the mood right now Axel. I gotta be at work in five hours.

Axel puts the photo in his office desk drawer - slides it shut. Sarah starts out.
AXEL
We found this tape at the murder scene. Guess who makes a cameo.

Sarah stops, her curiosity peaked.

Axel scans the tape. Irene fucks the trucker at high speed. Axel jams the pause button. Rock and rolls the tape.

49pt
ON SCREEN: Irene riding the trucker. What we notice now – it also catches a figure with a duffel moving past their window, throwing a glance inside before he heads to his room next door. Tom.

AXEL (O.S.)
If he contacts you, let me know. Right away will ya?

HOLD ON THE FROZEN IMAGE OF TOM’S FACE...

49B
EXT. MERCER’S GROCERY – DAWN

The town of Harmony is sleepy. Quiet. Sarah, alone, fumbles with her keys to unlock the store.

CLOSE ON THE LOCK – the key inserted. Sarah looks up to see a reflection approaching her from behind.

SARAH – turns, snapping the keys into her knuckles, ready to claw at the potential attacker...

TOM
Easy, Sarah!... Just me.

SARAH
Tom. Please... don’t do that. Especially now. With Irene and...

He stands there, a little awkward.

TOM
I’m sorry. Didn’t mean to...

SARAH
It’s okay. What... what are you doing here?

TOM
Waiting for you. I was wondering if, you know, we could take a walk or something.
SARAH
I’m going to work, Tom.

He looks at his watch. Then at the store hours on the door.

TOM
It’s not even seven. Store doesn’t open ‘til half past.


SARAH
Fifteen minutes.

49C
EXT. HARMONY - RIVERWALK - MORNING

It’s quiet and secluded along this stretch of the river that runs through town. Sarah walks with arms folded. Her keys still poked through her fingers like a claw. Just in case.

TOM
So, Mrs. Axel Palmer.

SARAH
That’s me.

TOM
Man did I fuck up.

SARAH
(softens at his honesty)
Yeah. You sure did.

TOM
Are you happy? You and Axel?

SARAH
I... I want to think so. But...

TOM
(stops to face her)
I should’ve stayed. I should’ve been the one to marry you.

SARAH
(softens)
Can’t take it back now. It’s done.

TOM
Is it? Does it have to be? You know, I’m not fixing to leave anytime soon. Maybe....
SARAH
I have a family, Tom. A son. You
can't just come back...

And he kisses her. Soft. Sarah stiffens at first. Then
feels all the years evaporate. And kisses him back.

Then pulls away. Surprised. By herself.

TOM
I'm sorry... I shouldn't have...

SARAH
No... you shouldn't. I, ah...

She looks around. A car drives across the bridge into town.

TOM
You should go.

And smiling in spite of the confusion within her... she goes.

FROM A DISTANCE --

We see Sarah cross towards the street. Tom watching her go.
Pull back to reveal we're watching from INSIDE A CAR:

AXEL - behind the wheel. He suddenly LASHES OUT, smashing
his fist on the steering wheel. Enraged. He gets out, ready

to kick Tom's ass into the next state...

AXEL'S POV: Tom's already gone.

EXT. HANNIGER MINES - COAL YARD - DAY

Tom wears black miner coveralls and walks in stride with
Riggs through a maze of machinery and coal. Riggs frowns as
Tom precariously leaps over a puddle. It's very... city boy.

RIGGS
This really what you want? You could
tire. You know that don't you?
Never work another day in your life?
And if you don't mind my saying, these
mines would get the money influx and
upgrades they need.

TOM
You really believe trusting your
futures to a bunch of suit-wearing
outsiders is the way to go?
I can get a loan to upgrade the mines. We all win.

Riggs considers this as they hit a metal stairway and descend under a conveyor.

INT. HANNIGER MINE – UPPER LEVEL – DAY

As they walk into a crowded manway, every head in the room turns to them. Miners are in various states of dress, some in waders, most in one piece zip ups but several wear the full leather frocks and gasmasks. Any one of them could be the The Miner.
Riggs checks his watch then...

RIGGS
Who's bleeding the lines on 3?

A couple of men gesture toward RED, a monster of a miner with a thick red beard.

INT. MINING MANTRIP - MOVING - DAY

Tom and Red lean against the mantrip railing as it descends deeper and deeper down the shaft.

TOM'S POV

The shaft, the dull light, the overwhelming darkness. It's like the walls are closing in as he jerks his head from one shadow to the next.

Red is watching him...the way a lion might watch an insignificant shit beetle.

It gets darker as they sink past caves. Shadows dance in the halogen lights. Tom's growing nervous.

Finally Red lowers a handbrake and the man-trip stops.

INT. MINE - TUNNEL NO. 3 - LAST STOP - DAY

TOM
This it?

Red gestures toward a large protective cage 50 yards down housing the valves and gas lines, then dons his mask, Tom mimics the gesture. Now when they speak, their voices CRACKLE through helmet radios.

RED BEARD
Just don't touch noth--

TOM
--Let me do it.

Even saying the words makes Tom jumpy, looking left and right, watching the shadows close in on him.

RED BEARD
Let you do it? Last time you were supposed to "do it" six men--
TOM
--yeah. I know that. For ten years I've known that. Please. I can do this...I need to do this.

RED BEARD
It won't change what you--

TOM
--I need to do it...

Red's never seen a man beg like this. It's foreign to him. After a long beat, Red steps aside and without a word gestures toward the equipment cage.

Tom nods then moves deeper into the mine.

INT. HANNIGER MINE - PROTECTIVE CAGE - DAY

Tom swings the door open and enters the cage. Glancing over his shoulder he can see Red leisurely leaning against the mantrip without a care in the world.

Tom kneels and begins working on the first valve, the door open behind him.

CLOSE ON TOM'S FACE

As he senses something. Movement or a presence. He spins.

TOM'S COMPRESSED POV

Out of the shadows, a figure quickly moves at him: THE MINER!

Then Tom sees Red, still 50 yards back at the mantrip.

TOM
What the...who are...

Suddenly, The Miner raises his giant pickaxe and swings it!

Tom dives to the floor as --

WHAM!

The pick catches the steel mesh! The wire door SWINGS and SMASHES into Tom, sending him tumbling backwards where he --

BASHES his head on a huge metal valve. His light goes out!

He fumbles for it. Panicking. Suddenly it flickers back on. He's leaning against the wire mesh wall.
As he looks around his helmet light illuminates the Miner's Mask. They are face to face on either side of the cage.

Tom can even see his reflection in the black hollow-eye disks of the Miner's mask.

Tom doesn't even breathe...then...the Miner backs away, so fast, Tom nearly loses it.

Tom rips off his mask, claustrophobic, gasping for breath.

TOM'S POV

His vision is distorted. The Miner is still moving away from him...toward Red, who's back is to the both of them.

Tom tries to call out...but he can't find the air.

Suddenly our focus tears away from Tom and blurs rapidly until it settles in a CU of the Miner.

OVER THE MINER'S SHOULDERS

We can barely make out Tom (out of focus) in the distance. But we can see Red, reflected in the eyes of the Miner's mask.

Our focus swings again becoming --

MINER'S POV

Red turns to him. Offers little if any reaction. Seeing a miner in a mine isn't exactly newsworthy.

RED

You done down here or what?

WHAM!

Red never even saw it coming. The pick slams straight down through his throat, penetrating his chest.

CLOSE ON TOM

Horrified.

TOM

No... NO! Stop!

He scrambles toward the cage door. He bangs on it. Pulls, pushes. It won't open.

TOM'S POV
Through the wire mesh, the Miner continues to hammer his pick into Red’s collapsed body...over and over and over...

As the pick RIPS through Red’s body, as it POUNDS on the metal mantrip beneath, the sound ECHOES through the mine.

ON TOM

Pounding on the mesh door, he’s screaming now, scanning for some way out of the cage. Behind the pipes is an old worn pick. He grabs it - thrusts it in the cage to pry it open.

55 INT. HANNIGER MINE - UPPER LEVEL - CONTINUOUS

Riggs and men look up from their assorted tasks as a radio CRACKLES then they hear the pounding sounds. Tom’s screams.

56 INT. MINE - TUNNEL #3 - DAY

Cage links SNAP as Tom tears through them with the pick. He tumbles from within, SLAMMING onto the rocky floor. Tom looks up, dazed.

HIS POV

In the distance, the Miner rises. Blood-spattered.

Tom clambers to his feet, terrified...but the Miner has suddenly vanished.

Tom spins in all directions, his headlamp feeble as he searches.

Tom stumbles toward the mantrip, the old pick falls from his shaking hands.

Red lies there...not moving.

Tom falls next to Red, checks for a pulse then jerks his hands back, covered in Red’s blood.

Now we get a good look at Red. Good Lord.

Suddenly a giant set of hands grabs Tom by the shoulders!

Tom balls his fists but before he can fight back he’s thrown to the side.

Riggs and the men have arrived. Can’t believe what they’re seeing. Suddenly Riggs jerks Tom to his feet!

RIGGS

What happened! What did you do?!
The others rip Riggs away as Tom blinks...

TOM
It...it wasn’t me...it wasn’t me...

He falls on his back, staring at the ceiling...

FADE TO BLACK.

INT. HOSPITAL – DAY

Tom gazes straight ahead. An ELDERLY FEMALE DOCTOR stitches the last of two cuts on his face. Tom groans.

BEN (O.S.)
Oh, man up for crissakes.

Ben paces impatiently, the contracts under his arm.

BEN
It’s over. You know that, right? They’ll never ever trust you now. You sign. You sell. Before this queers the whole fucking deal.

TOM
I’m not selling, Ben.

FOOTSTEPS, then, Sarah rushes into the room.

SARAH
Tom?! Are you okay?

He perks up at the sight of her. The Doc departs.

TOM
I’ve had better days.

SARAH
There are alot of rumors floating around out there. Some people think you should leave town.

TOM
What do you think?

Her expression softens with clear affection.

SARAH
I think you know what I think.

He’s grateful. A moment passes between them. Then --
BEN
Yeah. Just pretend I'm not here.

Sarah stumbles back, unaware that the old man was there. She looks strangely guilty. Then --

AXEL (O.S.)
Well, well, well.

Axel enters.

AXEL
If it isn't my good friend Tom Hanniger with his ex-girlfriend, my wife.

TOM
It's good to see you too, Axel.

Axel then notices Ben.

AXEL
Mayor, pleasure to see you sober.

BEN
Blow me, sheriff.

Axel smiles, pleased that he got a rise then turns on Tom.

AXEL
Lots of excitement since you got back in town. What do you make of it, Tom?

TOM
You won't like what I'm thinking. You'll think it's crazy.

AXEL
Tom, I find so much about your being back crazy...why don't you try me.

TOM
Is it possible Harry Warden is alive?

AXEL AND BEN
No.

Axel and Ben exchange a glance. Ben actually looks a little unnerved.
AXEL
Harry Warden's being alive is interesting and all but what I find more interesting is the fact that for some reason everywhere you go people are dying.

SARAH
Axel, what's wrong with you?

AXEL
You stay at the Thunderbird, Irene and her friend end up dead. You and "Red" Burton head down into the number 3, alone, only two down there, and Red ends up decapitated.

SARAH
Axel?! It's Tom! You know him. How far back do you two go?

AXEL
Back to the part where he disappeared without a word for ten years. So no, Sarah, I don't know him. Not any more.

TOM
Harry Warden kills 22 people, puts their hearts in candy boxes and then torches himself? Really? How do we even know that burnt husk was his and not some--

AXEL
--Harry Warden's dead!

TOM
Because you say so?!

Axel turns to Ben.

AXEL
You gonna explain or should I?

The mayor pales slightly, then --

BEN
I don't know what the hell--
AXEL
--Fine. I'll explain. You see, not only was my father a miserable drunk, he was also horrible at keeping secrets.

Tom stares. He's not following.

AXEL
You're right, Tom. Harry didn't torch himself.

Axel jerks a thumb toward Ben.

AXEL
The Mayor here and your dad. Along with my drunken father...

BEN
Aw hell.

AXEL
...they killed Harry Warden.

Well that shuts the room up. After a beat...

TOM
Ben?

Ben simply looks to the ground.

EXT. DEEP WOODS — EARLY EVENING

Axel, Sarah, Tom, Martin and Ben walk through the deep bush.

BEN
This something you really wanna open back up? Killings affected everyone around here. Sumbitch killed your momma, Axel. Lotta ghosts to dig up.

Martin looks over at Axel, clearly he didn't know this.

AXEL
Past time to start digging. Because once we prove Warden is dead we can focus on locking up the real killer.

Axel shoots Tom a smile.
BEN
Fine. I shouldn’t have to explain this to you and Sarah. I reckon you know better than most. But as bad as it was for you two, there’s something about watching a mother weep over the loss of her child. And hell, we had a chorus that night.

Sarah stumbles. Both Tom and Axel reach for her. Tom pulls back as Axel shoots him a glare.

BEN
Don’t suppose we planned it really. Not out loud anyway. Just sort of happened. Me, Eli and Sheldon. Bless their souls...we hunted Harry down that very night. There’s a reason your daddy turned to the bottle, Axel. We done what had to be done. And Harry Warden is dead.

SARAH
The story about the fire?

BEN
After everything we’d been through? You really think the story of small town vigilante justice would have helped?

(sweeping back branches)
Should be right around here, near an old hemlock.

In the clearing stands the Hemlock, its branches now low and contorted. The Deputy shines a flashlight and becomes silent as Axel steps up beside him, sees what he’s looking at...

BEN
Shit.

A shallow pit, the size of a human body, scattered with overgrown stones. Axel kneels and studies the area. The foot end of the grave is still covered and the head half is tossed aside. If Harry was there...he’s gone now.

AXEL
You sure this is the place?

BEN
Positive...animals must’a--
AXEL
--Animals?! He was dead when you buried him right? (beat) Mayor?!

BEN
...He must’a been.

TOM
But he’s not here.

SARAH
Are you sure, Ben?

BEN
Well it was ten years ago! And we were pretty drunk and...I’m no doctor but he looked pretty damn dead to me!

Suddenly Axel leaps into the pit, scanning with his flashlight, raking leaves aside with his hand.

SARAH
Axel what are you...?

Martin approaches adding his light to assist.

DEPUTY MARTIN
Bone fragments, clothes, any sign that a body had been recently--

TOM
Axel, you’re wasting your time. You remember what those three were like when they were drunk. No offense, Ben, but you three caught big Harry Warden? The man was an oak. I’m sorry but it’s more likely you killed one of the manikins old man Hoyt kept behind the Walgreens.

Axel leans against the pit wall, winded.

AXEL
Nice Tom. It’s good to know you can still find humor in this situation. How very...sociopathic of you.

As Axel attempts to climb from the pit, Sarah turns her attention on Tom.
SARAH
So, if his body's not down there... if he's not dead...then...what they're saying is true?

She stares at Tom with concern. Axel can't help but notice.

SARAH
He really has come back for you.

AXEL
I'm gonna need a statement from both of you. Kick the skeletons from the closet. Now somebody help me out of this fucking hole!

EXT. POLICE STATION - NIGHT

Tom and Ben exit the station together.

BEN
You got lucky tonight, dickhead. If you're smart you'll sell and get your ass out of Dodge before Sheriff Asshole starts takin' another shine to you.

TOM
I haven't done anything for Axel --

BEN
--He ain't blind kid. He can see just like the rest of us that his wife's naughty bits are twitchin' at the sight of you.

TOM
Ben, she's a married--

BEN
--A man with Axel's authority...no telling what he might do to make things the way he wants'em as opposed to the way they are.

Tom nods, crosses toward his car.

BEN
Well? We got a deal? You'll sell and get yourself lost?

Tom ignores him.
BEN
Where you going?

TOM
If Harry's alive...if he's back, he's been everywhere I've been. Not a lot of places for him to hide. Only one that makes sense.

BEN
Maybe. But if you can't find him then I'm betting he'll find you.

Tom climbs into his car and pulls away.

EXT. MERCER'S GROCERY/INT. AXEL'S CRUISER - DUSK

Axel pulls up and stops the car in front of the grocery.

Sarah looks over at Axel. She starts to speak, then turns and opens the door. He starts to speak, then turns and stares into the store.

HIS POV

Megan is standing inside the store, staring at him with a glowing grin. She glances toward Sarah to make sure she's not looking then...waves.

Axel drops the cruiser into drive and pulls away without a second glance, without a wave.

Hold on Megan, her heart sinking. Sarah walks by, oblivious

INT. FOOLY HOUSE - NIGHT

CLOSE ON HARRY WARDEN:

A photograph in an old newspaper shows the murderous miner's face. Weathered. Angry. Even before the mine disaster.

WIDER: The paper falls from Old Ben's fingers as he drifts off to sleep with the rifle on his lap. It lands on an empty scotch bottle that sits next to the chair on the floor.

A banging on his door makes him leap up and in one swift move he trains his rifle on the door - an expert marksman.

KNOCK KNOCK
FULL LENGTH MIRROR - on the closet door next to the front door. Ben's reflected as he approaches the door.

    BEN
    Who is it?

No answer, he inches toward the peep hole...

FISH-EYE POV:

THE STREET OUTSIDE - QUIET AND EMPTY.

Ben pulls away from the door, catches himself in the mirror.

    BEN
    You look like shit, Mayor.

He leans back against the door, his head on the peephole.

KNOCK KNOCK

Ben swings around, whips the door open, ready to shoot.

The front porch is empty. So's the street beyond.

He closes the front door revealing his own reflection in the mirror again. The room dark behind.

SUDDENLY A SHAPE REFLECTED IN THE DARKNESS MOVES:

Ben turns to it, raises the gun...

BUT THE MINER LUNGES forward -- the PICK CLEAVING BEN'S GUT. The killer's been hiding in the room the entire time!

The gun drops. So does the mayor.

Ben looks up at the Miner raising the pick. Nothing visible beyond the gas mask's terrifying cold exterior.

    BEN
    Harry?

The pick HAMMERS down. Ben flinches -- the BLADE END rips into the hard-wood floor next to his head -- the pick-point sticking straight up.

Ben rolls over, tries to crawl away.

THE MINER grabs Ben's head - jerks it back -- pressing the mayor face first onto the protruding pick-point.

Ben tries to fight, pleads, all the time seeing:
THE PICK-POINT IS COMING RIGHT AT US -- EVER CLOSER

THE MINER SUDDENLY KICKS the back of Ben's skull ramming HIM EYE FIRST ONTO THE PICK-POINT with a sickening crunch.

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EXT. HANNIGER MINE - CLOSED TUNNEL NO. 5 ENTRANCE - NIGHT

We're close on the sealed entrance.

PULL BACK TO REVEAL: Tom frozen just a few feet away:
Staring...a crowbar shakes in his hand. Tom fumbles for his pills, dry swallows two, then flicks on his flashlight.

He steadies himself then POPS the crowbar into the lock and -- RIPS THE LOCK OFF --

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INT. MINE - CLOSED TUNNEL NO.5 UPPER LEVEL - NIGHT

Blackness...then the natural light of distant moon and stars filters in as the door SCREACHES open.

FROM OUR POV we can see Tom's silhouette heaving the door open. But Tom doesn't enter. He just...stands there.

Our POV moves slightly.

Still Tom remains standing.

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EXT. HANNIGER MINE - CLOSED TUNNEL NO.5 ENTRANCE - NIGHT

Tom stares into the darkness. Sweat beading his forehead.

TIRES SQUEAL!

Tom jumps and stumbles back as a car tears up the road behind him. Music THUMPING from within.

Tom backs even farther from the mouth. He can't do it. He fuckin won't do it.

The car's headlights illuminate the hill beyond the number 5. Windows reflect in the headlights. Then the headlights are gone. The car vanishes around a bend.

Tom stares. As his eyes adjust.

There's a house up there. Just a shack really. All but hidden in the trees.
EXT. BOARDED UP HOUSE - DAY

Tom scrambles up the hill and we get a closer look at the old house. We may recognize this place as the same house Axel and Megan had their secret rendezvous. Tom walks the whole perimeter of the place, crowbar in hand, tries to peek through the plywood but can't quite see anything inside.

Tom steps onto the back porch and tries the door. Locked. He SLAMS the crowbar between door and jam and --

KER-RUNCH!

INT. BOARDED UP HOUSE - BEDROOM - DAY

The door swings open. Tom shines his flashlight around the room...

...revealing a mattress on the floor. Beside it, are some empty bottles of wine and a few half burned candles.

He leans against a heavy bookshelf, musty and old, on wall perpendicular to the front door. Nothing here.

Tom's about to leave when his light catches:

A RAT -- nibbling at something.

Tom nudges the rat aside with his boot. Picks up:

A chocolate.

The flashlight sweeps the room. Lands on:

HEART-SHAPED CANDY BOX. Candies strewn over the floor. And a card attached. He reads it.

HOLD ON TOM'S FACE REACTING.

INT. POLICE STATION - BULLPEN - DAY

Sarah enters amidst a buzz of activity. Several deputies are manning the phones, including Ferris and Martin, who look more than a little frustrated.

DEPUTY MARTIN
(into phone) Yes...Yes I know he was reported dead ten years ago but we have reason to believe...
DEPUTY FERRIS
(into phone) Yes, ma’am, that picture is ten years old but that’s the best we can...yes ma’am he certainly may look different.

Sarah turns to find Axel standing in his office door, finishing with another deputy.

AXEL
(to deputy)
I know they’re selling the Goddamn candy boxes in every store in the state, but send Harry’s picture to all of them. We might get lucky.

The deputy steps away and Axel’s gaze falls on Sarah.

SARAH
I got your message.

AXEL
You seen Tom?

SARAH
Since we were all together? No.

AXEL
We lost track of him last night.

SARAH
You’re having him followed? I thought you were looking for Harry now.

AXEL
Oh, we’re looking for Harry. Despite the fact that the State Police considers me an idiot for putting out an APB on a guy ten years in the grave.

SARAH
Then why--

AXEL
--The Feds are coming, Sarah. Tom’s a key witness or the prime suspect. Either way they’re gonna want to talk to him and I’d rather not tell them to follow you to find him.

SARAH
Follow me?!
AXEL
You know what? Fuckin forget it.

Sarah looks as though she’s about to explode when Martin approaches, phone to his ear.

DEPUTY MARTIN
Boss? We got a problem.

Axel takes the phone, moves into his office. Sarah scans the bullpen.

The whole place has been turned into shrine pertaining to this case. This case and one other. There are photos tacked to a board. Irene, Frank, Red. But there are other photos too. Axel’s mom and their friends from ten years ago.

There’s a candy box within a forensic’s bag tacked beneath Irene’s picture. Beneath the older pics are photos of various candy boxes. The same kinds of candy boxes we’ve seen in Sarah’s store.

She turns at the sound of Axel’s muffled voice.

He’s pacing. Running his fingers through his hair. His face is red. Whatever it is…it’s bad. He slams the phone down.

Axel exits the office and moves quickly toward the exit.

SARAH
Axel? Axel, what’s wrong?

AXEL
Ben Foley and Jessie Hackford are dead.

Sarah watches Axel motion to the other deputies and exit.

EXT. CLEARING BY OLD HEMLOCK – DAY

Deputy Martin leads Axel through the woods.

DEPUTY MARTIN
Some hunters found them.

There’s an area of the woods cordoned off. Several gloved cops scan the ground with forensic bags. Axel approaches with Martin, and...

AXEL’S POV:
He sees the bodies of Ben Foley and Jessie Hackford dumped into the open grave -- formerly the resting place of Harry Warden. Ben clearly looks...more fresh. Jessie's body is naked and swollen.

Martin squints at the smell.

**DEPUTY MARTIN**
She's bloated. What do you think, two, three days?

**AXEL**
Maybe less. Her fingers are pruned. She spent some time in water.

**DEPUTY MARTIN**
Whoever did this...went back for her...brought her here since we were...

They both turn and stare at the surrounding forest...at the other deputies casing the immediate area.

**AXEL**
Extend the search area.

**DEPUTY MARTIN**
You think we'll find evidence that the guy was watching us?

**AXEL**
Actually I'm thinking a search will rule that out. No, Martin, I'm thinking only two other people knew about this spot.

**DEPUTY MARTIN**
Put an APB out on your wife?

Axel turns, glares.

**DEPUTY MARTIN**
Yeah, yeah, bad joke. I'm on it.

Martin pops open his cell phone and marches away, dialing.

**AXEL**
Martin, I want a car stationed outside the grocery. And one outside my house.

Martin considers, then nods and continues dialing.
EXT. MERCER'S GROCERY - NIGHT

Establishing shot of the Grocery Store. A NONAMED DEPUTY sips coffee from his cruiser parked across the street.

INT. MERCER GROCERY - NIGHT

Megan mops up for the evening and Sarah cashes out tills.

MEGAN
That Tom Hanniger is really cute. You ever hook up?

SARAH
Long time ago.

MEGAN
Because the way he looks at you... I'd love for a guy to look at me like that.

The front door DINGS open.

MEGAN
We're closed!

The customer exits.

SARAH
Always lock up the front first, hon.

MEGAN
I did lock it.

Sarah sets the till down, sobering,

MEGAN
Oh wait. Or maybe I didn't.

Sarah rolls her eyes as Megan moves away...

THE FRONT DOOR - Megan slides a key in the lock and flips the bolt twice, tugs on it to make sure,

SARAH
Got a big date for Valentine's Day?

MEGAN
Not really.
SARAH
Not really a date?

MEGAN
A few of us were gonna head over to the mines. A couple bottles of wine, (bawdy) maybe some blankets. But now...

SARAH
(frowns)
But now that's a really bad idea. It was stupid when I did it at your age.

MEGAN
(locking up the back office)
You were there. When Harry Warden, you know....

SARAH
I wish I hadn't been. That night...it...

Megan listens intently, letting Sarah get it out.

SARAH
That night changed everything.

MEGAN
Was Tom there?

SARAH
No. No he wasn't.
(Lost in thought)
I was so mad at him for leaving. But Axel was there. It was... Axel still has nightmares. Don't tell him I told you.
(shrugs it off)
So tell me about this new guy of yours. When am I gonna meet him?

MEGAN
Oh, yeah, soon, he's--

The front door DINGS and they both whirl.

SARAH
Didn't I say lock the front first?

MEGAN
I just did. -- No. This time for real.
(off Sarah’s look)
I swear!

SARAH
Store’s closed!
(no answer)
Excuse me!

Sarah grabs a broomstick, and they head toward the aisles...

CLOSE ON: THE ALARM BOX

Megan approaches and enters the code.

Sarah - looking down the rows of cereal and granola.

SARAH
Excuse me, we're closed!

Still no answer. They eye each other, alarmed.

SARAH
Wait here.

But as Sarah starts down, Megan clamps her arm.

MEGAN
Wait.
(sheepish)
I'm kind of a pussy sometimes.

SARAH
(lifts eyebrow)
Welcome to the club.

They both laugh...

CLANK...THE LIGHTS GO OUT

Megan backsteps and a liquor bottle CRASHES to the floor.

MEGAN
Okay, what the fuck.

SARAH
Let's just get to the door.

A FLOORBOARD CREAKS two aisles over.

Megan leans to one side, peers down the aisle...it's dark.

SARAH
Megan let's go.
Megan steps peers down the next aisle...also empty.

MEGAN
(wanting to believe it)
There’s no one here, Sarah.

A HEADLAMP SNAPS ON BEHIND HER

Sarah GASPS.

Megan spins into the light and silhouette of
THE MINER!

Megan stares, dumbstruck by fear as the pickaxe arcs through
the air!

Suddenly Sarah jerks Megan backwards!

The pickaxe SHATTERS a glass refrigerator door!

Megan and Sarah stumble backwards.

SARAH
Megan, run!

Megan snaps from her shock and the two HAULS ASS in opposite
directions.

But suddenly Sarah is snatched from behind! She SCREAMS as
she’s flung into another glass door...it CRACKS.

She throws up her arms as the Miner whirls on her, raising
his pickaxe, staring into her face and...

...hesitates...

Sarah SCREAMS and WHAM!

Cracks the Miner in the mask with a frozen ham!

The pick falls as he reaches for his mask, trying to protect
his secret.

Sarah breaks free and races toward the back of the store.

ON MEGAN

As she SLAMS hard into the front door and stumbles backwards.
Locked. Dazed she fumbles for her keys, finding the right
one...she sees...

A KEY IS BROKEN OFF IN THE LOCK!
MEGAN
But...Sarah!

From across the room...

SARAH
Megan Run! Get help!

MEGAN
It's locked!

SARAH
Then use your fucking key!

MEGAN
No, I mean! It's...there's a...

THE KILLER
Jerks retrieves his pickaxe and spins toward the sound of Megan's voice.

SARAH
The office! Megan, the office!

The Miner turns slowly toward Sarah, and stalks determinedly in her direction.

SARAH
Bolts through the end aisle, pulling aisle racks down behind her, spilling shit everywhere to slow the killer...

MEGAN
Crosses in front of Sarah at full speed, headed for the back office.

OVER SARAH'S SHOULDER
She can feel the killer close on her heels, she SCREAMS as she makes it through the back office doorway and...

THE DOOR SLAMS BEHIND HER

INT. MERCER'S GROCERY - OFFICE - NIGHT

...Megan LOCKS the door.

They look at each other, Megan's a mess...
MEGAN
What the...Sarah?

SARAH
Shhh, it's gonna be...

WHAM!

A spike drives through the door between their faces.

They jump back...

Sarah rushes to a file cabinet.

SARAH
Megan, help me!

Megan grabs an edge, strains...it finally moves and blocks the door when...

WHAM!

The Miner rams the door from the other side.

It knocks them back, the cabinet SHIFTS a few inches.

SARAH
The desk...

Together they drag the giant payroll desk behind the cabinet, knocking the store phone to the floor.

Megan rushes to a short window high up the wall and throws back the curtain revealing a set of security bars. She slides the window open, grabs the bars ...but they're locked.

MEGAN
The key, I need the key...

Megan pulls a key-ring loaded with keys from her pocket and begins thumbing through each one, searching.

WHAM!

The door is rocked from the other side and they FLINCH at the impact. The desk and the cabinet SHIFT...

SARAH
Megan, hurry!

MEGAN
Stop yelling at me!
Sarah grabs the phone from the floor. Punches 9-1-1

MINER
The desk! There should be a master
in the desk!

Megan rushes to the payroll desk, rifles through the drawers, when, WHAM! The door bows and the table jounces.

MEGAN
It, it's not here!

911 DISPATCH (V.O.)
9-1-1 State your emergency and
location.

SARAH
Mercers Grocery. He's here! Barry,
Warden’s here. Hurry!

WHAM!

Door rocks from the other side. The desk jolts back.

MEGAN
Oh shit...

Megan looks up. Sarah dumps the phone, puts her back against
the desk, pushing against the opposite wall with her feet.

MEGAN
Got it!

Megan rushes to the bars, fumbles the keys into the lock one
after another.

WHAM!

The door CRACKS down the center as...

THE RIGHT KEY SLIDES IN THE WINDOW BAR LOCK

Megan unlocks the bars, she swings the gate open.

MEGAN
Come on!

Sarah hears the killer running back, ready for another charge
at the door.

Megan begins squeezing her body through the short window,
Sarah right behind her, watching the door, ready for the next
impact...
But it doesn’t come.

SARAH
Something’s not right.

Suddenly Megan’s entire body is jerked violently through the window!

SARAH
Megan!

Sarah leaps forward hand outstretched, reaching for Megan as she vanishes into the darkness.

WHAM!
The Miner dives at her through the window up to his waist!
Sarah stumbles backwards but he’s too big. He won’t fit!
He struggles, stuck.
She sees an alarm box on the wall, sees the three panic buttons... Ambulance - Fire - Police.
She reaches for them as --
WHAM! The Miner swings his massive pick right at her!
She smashes herself against the wall as the pick TEARS through her shirt. She struggles, caught!
Then slowly, the Miner begins pulling her toward him.
Sarah screams, clawing at the cloth of her shirt and just as he’s about to grab her with his gloved hands--
RITIIIP!
She leaps and SLAMS her palm into ALL THREE alarms!

EXT. MERCER’S GROCERY - NIGHT
THE STORE ALARM SOUNDS...LOUD AS HELL, heard for blocks.

INT. MERCER’S GROCERY - OFFICE - NIGHT
Sarah looks back to the window...
The Miner is gone.
INT. MERCER'S GROCERY - NIGHT

Sarah squeezes through the office door and stumbles toward the front, quaking, tears streaming, her arm bleeding...

HER POV

Inching toward the front door - the glass is shattered...

She throws a quick glance toward the back office then bolts toward the exit and --

CRASHES into Axel! He's out of breath, sweating.

     AXEL
     I've...I've got you.

She collapses into his arms.

     AXEL
     ...Where is he?

She can't answer.

Axel looks at the trashed store, holsters his gun, snatches his radio.

     AXEL
     Seven-oh-four at Mercer’s Grocery.
     We need someone here ASAP!
     (to Sarah)
     Where's Megan?

     SARAH
     He...he...back alley.

We hear distant SIRENS now.

     AXEL
     Sarah, I gotta check. Stay right behind me. You understand?

She nods.

EXT. MERCER'S GROCERY - NIGHT

Axel exits the store, gun before him. Sarah follows.

Axel moves onto a driveway leading to the alley, FLICKS on his flashlight, scans ahead, keeps glancing over his shoulder at Sarah.
She's still there, soldiering on, arms folded across her chest, shivering. Axel holds his hand up for her to stop. She does. He peers around the corner into the back alley.

**SARAH'S POV**

She can see it on his face.

**AXEL**

Jesus. Sarah, stay back.

But she can't help herself. She stumbles forward.

**AXEL**

You don't want to see this.

She forces her way past him and stares. Her brain unable to translate what she's at first seeing.

**INT. MERCER'S GROCERY - BACK ALLEY - NIGHT**

Megan sits with her back against the alley wall. Her legs sprawled out before her. A Valentine Candy Box placed between her legs. Her rib cage has been cracked open like a clam. Eyes staring. Wide. Uncomfortably wide. Glassy.

Scrawled in blood upon the wall above her:

**BE MINE 4EVER**

**EXT. MERCER GROCERY - MOMENTS LATER**

Half a dozen cruisers are parked in the lot, lights strobing. MEDICS remove the body of Noname Deputy from his cruiser, place it on a stretcher and cover it with a sheet.

**ANOTHER ANGLE**

Axel is standing at the back of an ambulance. A MEDIC is bandaging Sarah's wounds.

**AXEL**

They're going to take you to the hospital to have you checked out.

**SARAH**

Why her Axel? Why Megan?
AXEL
I don’t know. All the victims were
tied to the mines…either back
then or now. But Megan…

Axel looks up as Martin waves him over from the back ally.
Axel trade a look with Sarah. She nods. Go. Do your job.

EXT. MERCER GROCERY – NIGHT

A camera FLASHES as a DEPUTY snaps pics of Megan’s body. BE
MINE 4EVER drying in blood over her head.

Martin gestures to the Deputy to bug off. He does.

AXEL
You find something?

Martin doesn’t respond at first, just stares at Megan.

AXEL
Martin, did you find—

DEPUTY MARTIN
—I know you were fucking her.

AXEL
Jesus…Martin, look—

DEPUTY MARTIN
—Don’t say anything, Sheriff. The
Feds, they’re gonna want to know this.

AXEL
And you’re gonna tell them.

DEPUTY MARTIN
But owed it to you to tell you
first. This…this doesn’t look
good. Whether the killer was going
for her or going for Sarah and she
got in the way…either way…

Axel suddenly leans into Martin, cutting him off.

AXEL
You think it’s me, make your play.

Martin holds his ground but doesn’t make a move.
AXEL
Find tom Hanniger. Find out where
he’s been for the last ten years.

Axel storms off, leaving Martin to look back at Megan’s body
and the words in her blood overhead.

BE MINE 4EVER

EXT. PALMER HOUSE - NIGHT

A police cruiser pulls up across the street from the Palmer
house. Deputy Ferris glances toward the house.

HER POV

The house is bright. In fact, it seems every light in the
house is up. Upstairs and down. She can see the TV playing
a cartoon through the living room window.

INT. PALMER HOUSE - LIVING ROOM - NIGHT

Noah sits in his father’s high backed TV chair, watching
Nightmare Before Christmas. He looks up as Rosa calls to him
from the kitchen.

ROSA
Noah, I’m just taking out the garbage.

INT. PALMER HOUSE - KITCHEN - NIGHT

With a frown Rosa drops her basket of laundry, hefts a large
garbage bag, opens the back door and tosses it into a can.

She lifts the laundry basket and shoves the door with her
foot, moving off toward the laundry room.

Just as the door is about to shut...a gloved hand reaches in
and stops it.

INT. PALMER HOUSE - LAUNDRY ROOM - NIGHT

Pulls wet clothes from the wash and stuffs them into the
dryer...as a shadow falls over her.

ROSA
Is your cartoon over already?
She sees what we see, the shadow of a pick on the wall. She turns, startled as the shadow falls --

83
INT. PALMER HOUSE - LIVING ROOM - NIGHT

STALKING POV

Danny Elfman sings about Christmas land as we move toward the back of the high back chair. Closer and closer. We can’t see Noah, but we know he’s there...innocent...unsuspecting.

84
EXT. PALMER HOUSE - PATROL CAR - NIGHT

Ferris is reading a paper, suddenly stretches, POES her neck, goes back to reading.

Suddenly our POV...moves...toward the car.

INSIDE PATROL CAR: Ferris lets out a yawn.

There’s a loud tapping on the passenger window. Her head shoots over and a little boy’s eyes look at her. It’s Noah. He’s pale, in shock.

85
EXT. PALMER HOUSE - PATROL CAR - NIGHT

WHAM

Ferris slams the door, locking Noah into the backseat as she talks into her mic.

FERRIS
I need backup at the Palmer house, now!
(to Noah)
You stay put.

Noah just stares. He’s seen something and it terrified him.

86
INT. PALMER HOUSE - LIVING ROOM - NIGHT

Ferris moves through the house, gun drawn. She clicks off the TV. Silence.

87
INT. PALMER HOUSE - KITCHEN - NIGHT

Empty...the back door standing open. Ferris can hear the dryer THUMPING. It sounds...wrong.
She looks over to the open door of Axel’s office. The room’s been tossed - like there’s been a fight inside. Ferris turns back to the THUMPING.

88

INT. PALMER HOUSE - LAUNDRY ROOM - NIGHT

Ferris enters. Stares at the dryer. Sure enough, something’s wrong. She reaches out and opens the door...

AND ROSA FLOPS OUT - her body torn open and mangled.

89

EXT. HARMONY TOWN SQUARE - NIGHT

Tom’s car glides by then suddenly turns off a side street. In the rearview we see Tom looking behind him as he wheels the Charger into an alley just as a:

POLICE CRUISER goes down the main drag, Lights flashing. The cops inside just missed seeing Tom’s car.

90

EXT HARMONY STREETS - ALLEY - INT. TOM’S CAR - NIGHT

Tom lifts his cell phone to his ear.

TOM

Sarah. It’s me, Tom. Where are you?

SARAH (O.S.)

I’m in the hospital. I’m okay, but Tom, someone tried to...he killed Megan. I think it was Harry Warden. But Tom, they all think it was you.

91

INT. HOSPITAL - CONTINUOUS

Sarah is in the waiting area. She’s got her arm bandaged up, cell phone to her ear. A doctor is signing release forms.

SARAH

They’re releasing me.

92

EXT. HARMONY STREETS - INT. TOM’S CAR - NIGHT

TOM

Harry Warden is not the killer.

INTERCUT AS NEEDED
SARAH
What? But you've been saying from
the start that--

TOM
I know what I've been saying
but...I...I had it wrong.

SARAH
Then...then who?

TOM
Sarah, do you trust me?

SARAH
Of course, of course, I do.

TOM
I need to show you something.

INT. HOSPITAL - NIGHT
Axel approaches the front desk. A DESK CLERK, without
looking up, says...

DESK CLERK
Visiting hours are over.

AXEL
Which room is Sarah Palmer in?

The desk clerk looks up and notices who she is speaking to.

DESK CLERK
Oh, Hi Sheriff. She just checked out.

AXEL
Checked out? When? I was supposed
to pick her up.

DESK CLERK
About ten minutes ago. She left
with that Tom Hanniger. He was
always such a charming young man.
It's so nice to see him spending
time at the hospital again.

Axel, nearly in a dead run, stops...turns back to her.

AXEL
What do you mean by that? Back at
the hospital again?
Before she can answer, Martin’s voice cracks from the radio.

DEPUTY MARTIN (V.O.)
Hey Sheriff. I got that report in on Tom Hanniger.

EXT. MERCER’S GROCERY - NIGHT

Work lights and cops flood the scene. Martin leans against his squad car. He’s a guy not used to being wrong about admit he was wrong.

DEPUTY MARTIN
Looks like...looks like you were right. The guy’s been in and out of psychiatric wards seven of the last ten years. He’s a real nut case.

EXT. COUNTRY ROAD - NIGHT

Tom’s Charger heads toward the mines.

EXT. COUNTRY ROAD - INT. TOM’S CAR - NIGHT

Sarah sits in the passenger seat. Tom drives.

SARAH
I can’t get her face out of my head. Her eyes. Those words written in blood.

Tom seems jittery. He reaches for some pills. But the bottle’s empty. Sarah notices.

SARAH
What are those, Tom?

TOM
They, uh...they help me, sort of focus. Bugs me that I need them. That some little pill has that much power over...

SARAH
Half the town’s on Prozac.

TOM
Yeah well, these little jewels beat up Prozac and take his lunch money.
SARAH
Jesus, Tom. With what we all went through? What we’re going through? At least you’re doing something, right?

TOM
What about you? How did you deal with your demons?

SARAH
Twelve years of therapy.

TOM
Twelve, but it was only ten years—

SARAH
—I’m paid up through 2010.

She forces a smile, struggling for some memory of normalcy.

TOM
And Axel? How did he—

SARAH
--You know Axel. Bottle it up and move on.

TOM
You know what happens to a bottle under pressure don’t you?

SARAH
Axel? I don’t think so. He’s a rock. Sometimes wish he wasn’t. And he has his vents. Nightmares mostly. Horrible things.

Sarah shudders, remembering some of them.

TOM
Did you know Axel owns land up here?

SARAH
You mean his dad’s old place? What’s that have to do with—

TOM
I found something, Sarah. Something you should see....

Sarah’s cell phone RINGS.
TOM
Don’t answer it.

SARAH
(into phone)
Hello.

Tom looks disappointed.

EXT. QUIET ROAD - INT. AXEL’S CAR - NIGHT

Axel drives.

AXEL
Where are you?

Sarah doesn’t answer.

AXEL
He’s with you isn’t he?

INTERCUT AS NEEDED

SARAH
I don’t know what you mean.

AXEL
Fine. But let me ask you, has he started pointing the finger at me yet? Hinting that all these killings were my doing?

TOM
(whispers)
Who is it?

Sarah holds up her hand for Tom to hush.

AXEL
If not, he’s going to.

TOM
Sarah, there’s something you need to know about Axel.

AXEL
Sarah, he’s been in a mental institution for the last seven years. He’s not the guy we grew up with.

TOM
Sarah, listen to me...
SARAH
Stop it! Enough!

She's actually talking to the both of them...her head spinning. Her heart pounding.

Tom backs off, turns back to the road. But Axel persists.

AXEL
Sarah, Rosa is dead.

Sarah pales at this news then quickly throws up a wall as Tom glances back at her.

AXEL
Noah's fine. He's with me, but Sarah he killed her. He went after our boys.

She can feel Tom watching her.

AXEL
And now he's got you.

SARAH
I see.

AXEL
I know I'm a prick, always have been but you know me, Sarah. Leave me if you want. Divorce my ass but get away from him however you can.

SARAH
Okay, mom. I hope you start feeling better.

Tom frowns. He thought she was talking to Axel.

Sarah moves the phone.

SARAH
My mom's not feeling well. I need to get home.

Tom takes the phone from her and SNAP! it shut.

TOM
That wasn't your mother.

SARAH
Tom?! I really need to get home.
TOM
I can tell you don't trust me. And that's fine. All I ask is that you look for yourself. It's your choice.

SARAH
My choice is take me home.

TOM
Don't you get it? I let you go once before, I'm not letting you go again.

SARAH
Tom, listen to how crazy you sound.

TOM
(sweating)
I need you, Sarah. You're the only one who can help me.

Sarah JERKS the steering wheel, and...

POV FROM BACKSEAT
We can see Tom's eyes in the rearview, Sarah's profile as she leans close to Tom then grabs the wheel and jerks it.

SCREECH!!!

The Charger spins out of control, the landscape screaming across the windshield.

THROUGH WINDSHIELD
A fallen tree...a jagged branch SMASHES right through the glass.
Sarah jolts back, the branch barely missing her as it DRIVES RIGHT AT US!

EXT. TOM'S CAR - NIGHT
ON BACK GLASS as the tree branch RIPS through it...having gone right through the car from front to back.

EXT. TOM'S CAR - NIGHT
The car has come to a stop. The night is quiet, then --
Sarah climbs out under a brilliantly full moon. The land seems to glow from the bright lunar light. So bright she spots Tom’s crowbar, thrown during the wreck.

She grabs it, then scrambles into the brush covered hillside angle on side of road.

The headlights of the car illuminate a sign. HANNIGER MINES.

101 Ext. Hillside – Night

Sarah stumbles into the low brush. Glowing in the moonlight, stops and listens.

Silence.

She takes out her cellphone and dials.

SARAH
(whispering)

AXEL (O.S.)

SARAH
(whispering)

AXEL (O.S.)

Sarah appears from the brush and crosses quickly toward the front door. She stops, closes her eyes and listens.

Only the sound of her breathing.

She turns and scans the porch. There’s gloriously ugly clay pot on the rail. Clearly created by a child. “dady I luve you, Noah” painted on the side.

Sarah snatches it and sure enough, there’s a key beneath.

103 Int. Boarded up House – Day

Sarah enters, closes the door behind her and locks it. She scans the empty space, a small living room at one time. Empty now except for debris and an old bookshelf.
She rushes to the shelf and shoves—
It SCREECHES across the floor!
Sarah curses quietly then gently pushes the shelf in front of the door.
SHCMACK!
Something falls to the floor.

SARAH
F*ck, Sarah, could you make a little more noise?!

She looks down and stares at—
A Heart Shaped Candy Box.
She sucks in air. We can suddenly hear her HEARTBEAT.

FLASH ON: The heart shaped Candy Box shoved grotesquely between Megan's legs.
Without breathing, Sarah kneels and picks it up.
It falls open.
Empty wrappers rain down to the floor.
Sarah SIGHS, breathing again. It's just a normal candy box. Just like the one's at the store. Nothing out of the ordin--
She's staring at an inscription written with silver pen, a girl's big loops and smiley faces.
"Axel, Be Mine forever. Yours Megan"
She stares. At first confused. Axel, Axel who? Megan?
Then it hits her. Her face sinks. She turns green before our eyes, the bile rising up in her stomach. She wants to be sick...
She backs through the living room, dizzy. Her head spinning. The box drops from her hands. It opens. And she's sees what's inside:

THE PHOTOGRAPH OF SARAH AND TOM from 10 years ago.
Sarah's shaking at the sight of it. She saw Axel put it in his desk. And now it's here. Shivers ripple up her back.
Suddenly she trips and falls hard onto the mattress. It shifts beneath her weight, moving a few inches from in front of a closet door.

CREEEEEK...

Sarah looks up and for a moment nothing happens.

Inside the closet she can see a collage of red and gold color. Then the avalanche starts.

Hundreds of heart shaped candy boxes tumble from within. No wrappers. No candy. Just empty boxes ready for...

...human hearts.

SARAH

Axel. No.

She hears Tom's voice in her head.

TOM (O.S.)

You know what happens to a bottle under pressure don't you?

As she stares at the empty heart boxes, we see what she doesn't...the back door. The one Tom crowbarred his way into earlier...

...slowly begins to open.

Sarah, oblivious, backs away from the candy boxes, toward the opening door. Then...

SARAH

Tom...what have I done...

She spins right into the silhouette of --

THE MINER (his headlamp OFF).

Sarah SCREAMS and leaps backwards as the Miner gropes at her, the doorway too cramped to take a swing at her.

Sarah stumbles into the room, the barricaded, locked door before her...the Miner...right fucking behind her.
She makes her choice. Turns and --

EXT. BOARDED UP HOUSE - NIGHT

KER-SMASH!

Sarah EXPLODES through the window onto the porch, tumbles and CRASHES through the dilapidated railing.

It wasn’t pretty but it bought her time.

She scrambles to her feet, grimacing through the pain...

...as the Miner, awkwardly steps through the shattered window.

Sarah hobbles away from him, down the wooded hillside toward the mines.

The Miner is behind her. Gaining.

EXT. HANNIGER MINE - COAL YARD - NIGHT

Sarah stumbles from the brush into the mining lot. She scans the area then dives behind a coal conveyor!

HER POV

The Miner is moving right at her. He’s gaining. Fast.

Sarah glances up at the full moon, at the bright glow of everything around her. Hiding places don’t work when the seeker sees you hide.

SARAH

Fuck!

Sarah scrambles to her feet. The Miner swings at her, sparking the pick off equipment behind her. He swings again, just missing her.

She races over the hill that leads to the old closed TUNNEL No. 5, the miner never more that four paces behind.

EXT. MINE - CLOSED TUNNEL NO. 5 - NIGHT

Sarah slides down the muddy hill to the tunnel entrance. The Miner is closer. She can feel him behind her. Desperate to put something between herself and her attacker, she sees the steel door Tom busted open earlier.
SARAH

Fuckfuck...

109

INT. MINE - CLOSED TUNNEL NO.5 - NIGHT

Sarah races inside and swings the iron door shut! She'll lock herself inside the mines to get away.

CLANG!

Suddenly the pick bursts through the crack, stopping the iron door from closing.

SARAH (V.O.)

No!

She tries to keep it shut. The door will never close now. The Miner starts to pry it open from the other side.

Suddenly Sarah leaps back and vanishes into the darkness.

The Iron door SWINGS wide with a clang, the sound reverberating through the mines. The Miner steps up into the opening and...unbelievably...stops.

He reaches up, FLICKS on his headlamp...and scans.

MINER’S POV

It's dark. Fuck dark. But his lamp slices through it like butter. The outer area is cluttered with equipment. Crates, mine carts, tool boxes, 50 gal drums.

If Sarah wanted a place to hide. She found it.

The Miner moves within, slowly, methodically.

SARAH’S POV

She's twenty yards deep. Crouched behind a massive jackhammer rig.

She watches as the Miner carefully checks every shadow, every possible niche. Fucking OCD fuck. He'll never just amble past her so she can escape.

She scans deeper into the mine, using the miner's light. Then she sees what she was looking for.

A shelf filled with mining hats. Filled with portable lanterns and flashlights. His light moves away, the shelves now just a wall of darkness.
Sarah eyes the Miner, the wall of darkness, the miner...
He stoops gazing behind several 50 gallon drums.
Sarah bolts!
The Miner spins.
And just as she'd hoped, suddenly her way is illuminated.
She snatches a light from the shelf.
CLICK. DEAD! FUCK!
She spins and hurls it at the approaching Miner.
He sidesteps and for a moment, Sarah is blanketed in darkness until...
FOOM
Suddenly a newly snatched flashlight glows brightly in hand.
WHAM!
And just in time, Sarah tumbles out of the way as the pickaxe, BASHES into the shelf, sending lights, helmets and lamps everywhere.
Sarah scrambles to her feet and races deeper into the mine.

INT. CLOSED TUNNEL NO. 5 - ESCAPE LADDER BOTTOM - NIGHT
Sarah's feet slip on the rusty ladder as she arrives on the lower level. Stumbling over debris, she runs deeper.

INT. MINE LOWER LEVEL - FORK - NIGHT
Sarah comes to a fork in the road. There are racks of gas masks, boiler suits, and protective gear hear. Three tunnels snake away from a central opening. She goes straight.

INT. MINE LOWER LEVEL - SERVICE HUB - NIGHT
Runs 30 yards then leaps behind an empty mine cart and CLICK, extinguishes her light.
There's a glow coming from the incline. Just a glow. Growing brighter.
Soon she sees the light. The figure completely obscured behind him it.

The FIGURE moves into the fork...then...to Sarah's horror, goes straight without the slightest hesitation.

No time to think. No time to run. Not time to...

Sarah leaps up and swings Tom's crowbar with all her might!

WHAM! OOF!

She bashes the figure in the shoulder! He stumbles and collides with a dozen five foot butane tanks. His light goes skittering...down the mine.

His flashlight...not helmet. Then...

AXEL (O.S.)

Jesus...

Sarah spins and shines her light on...

AXEL, sitting amidst the tanks, rubbing his shoulder.

Suddenly Sarah sees his revolver at his feet. Snatches it.

AXEL

(disoriented)
Sarah?

(looking around)
Christ, these are butane tanks. You trying to blow us to hell and back?

SARAH
Don't move, Axel.

AXEL
But...I told you I was--

SARAH
Just shut up. I found your hearts.

AXEL
Hearts? Fuck are you saying?

SARAH
Up in the house! Your fucking Valentine's hearts.

AXEL
The stupid Valentine from Megan...
Look, I'm sorry. It meant nothing.
SARAH
I'm not taking about fucking, Megan! The hearts Axel, the three hundred fucking hearts you used to...

AXEL
I didn't put any...Jesus, Sarah.
It's Tom, he's--

SARAH
--Stop it! It's your house, Axel! The picture of Tom and I. It was there! You took that.

AXEL
Tom must've put it there. I've been playing Sheriff 24 fucking 7. When would I have time to play psycho?!

Suddenly a light comes on from the direction of the fork. We recognize Tom's voice.

TOM (O.S.)
You're the sheriff, Axel. You come and go as you please.

Tom moves toward them. Dressed in street clothes, a miner's helm under one arm for light.

Confused, Sarah spins the gun toward him.

SARAH
Tom, just stop! Stay back.

Tom keeps coming toward her.

Feeling awkward on the ground, Axel starts to stand.

SARAH
Damnit! Stop! Both of you! Stop moving!

AXEL
Shoot him and he won't move.

TOM
Take your time, Sarah. He can't hurt you with me here.

AXEL
Oh Jesus, you are so full of shit.
But there's a sincerity in Tom's voice. Sarah's staring at him. Considering.

AXEL
Sarah, stop it! Stop looking at him like that!

TOM
Axel, I don't think you meant to hurt anyone. You're sick. You need help.

Axel looks up at Sarah. She has the gun on him now.

SARAH
Axel, I'm--

AXEL
Shoot us both.

SARAH
What?

AXEL
If you just shoot me, you'll still be down here with a killer.

TOM
Sarah. I have NEVER hurt you.

Sarah reacts - catching on Tom's words. She's now aiming the gun at Axel but her face has changed. Shifted.

SARAH
I know you haven't Tom.

This obvious teaming with Tom should have made Axel's head explode, but his focus is laser'd on Sarah's face. Her's on his. They are...communicating.

TOM
I never stopped loving you, Sarah.

SARAH
I believe you Tom, I really do. That's why you hesitated ten years ago.

Tom smiles as if waiting for the joke to be revealed.

SARAH
Just like you hesitated tonight, in the grocery. You could have killed me, Tom, but you hesitated.
Sarah steps next to Axel.

**TOM**

Sarah, you can't be serious! The words Megan wrote in her Valentine, Be Mine Forever. They were written on the wall over her head.

And that's it.

**SARAH**

But how could you know that?

**TOM**

What?

**SARAH**

It just happened, Tom. How could you know unless you were...

Suddenly Axel snatches the gun.

**TOM**

No!

Tom leaps at Axel.

The gun goes flying as Tom and Axel fall to the ground pummelling each other.

**AXEL**

Sarah! Run! Call Martin! Go!

She does as she's told. She races toward the fork! The raging sounds of COMBAT fading behind her.

INT. MINE - LOWER LEVEL - FORK - NIGHT

She races up the tunnel, weaving in and out of equipment and debris then...

Suddenly she stops. This doesn't look right...she spins. Scans her light all around. Shouldn't she be going up? She spins her light again...right into --

**TOM** stumbles out of the darkness, a massive pick axe in hand and grabs her.

She SCREAMS. But Tom covers her mouth and HISSES--

**TOM**

Hush!
He pulls her behind several crates.

**TOM**
I was wrong...we were all wrong!
It's him! He's here!

**SARAH**
Where's Ax--

**TOM**
--He's got him! Harry Warden! I told you! I told you both but you fucking wouldn't believe--
(hears something)
Shhhh!

Sarah stares. She fucking doesn't know what to believe.

**TOM**
Oh God.

**TOM'S COMPRESSION POV**

Gazing over the top of the crate, down the tunnel...HARRY WARDEN, the Miner, stalks into the light.

**TOM**
...here he comes.

Tom grabs Sarah, stares into her eyes.

**TOM**
I won't let Harry hurt you.

He force kisses her on the mouth then shoves her, she stumbles and falls as he runs SCREAMING around the crate.

**TOM'S POV**

As Harry spins, clearly caught off guard! Tom's pick nearly nails him but Harry is fast and BLOCKS with his own pick. Both stagger into a side tunnel.

Sarah climbs to her feat. She can hear the FIGHT around the corner. The HEAVY BREATHING. Metal CRASHING into rock!

She should run, but she doesn't. She stumbles forward and peers around the corner. Her face reveals shock. Intense shock. Her sanity may snap.

**SARAH'S POV**
Tom swings his massive pick. He's SCREAMING. Stumbling. The pick hammers into a rack of gas masks and boiler suits. They fly all over the place as Tom fights...no one. No one is there. It's just...Tom. Then...he sees her.

TOM
Sarah, run! Get help! Tell them it's Harry! I'll hold him off as long as I can!

Tom spins and swings his massive pick with a GRUNT at no one.

Again we're on Sarah's shocked face as a hand suddenly grabs her from behind and pulls her into the shadows.

It's Axel.

His face is bloody, his nose broken. His right hand's busted. But the gun is in his left.

SARAH
Axel you're--

AXEL
Sshhh...

THEIR POV: Behind a support crib they can see Tom swinging the pick furiously -- bashing at the walls. Screaming.

Axel leads with his gun, trying to get a clean shot at Tom.

HARRY!

Suddenly Tom stops swinging - his body going rigid. Like he's becoming something else. A predator that hides within.

AXEL
(to Tom)
Harry. I know it's been you all along. Tom was right. You've been hiding... not in these mines. But in Tom. You used him, didn't you. It was you, Harry - you killed them all.

FLASH - CLOSE ON THE GAS MASK - THE "VACANCY SIGN" of the Thunderbird Motel reflected in the blood-splattered glass eye sockets. A hand rips the mask off REVEALING: TOM

Axel rounds the crib. Has a clear shot at Tom. Aims.

But Tom spins faster - the pick launching from his hand.
IT SPIRALS RIGHT AT AXEL -- who FIRES RAPIDLY...
The shots go wide.
The pick does not. It takes Axel in the chest. He drops.

SARAH

NO!
She runs to Axel, scooping the gun from his limp hand. But before she raises it to blow Tom out of his fucking shoes...

Tom’s gone.
Axel gasps next to her. He’s bleeding badly. Sarah pulls him up. He gestures toward the darkness.

AXEL
That way... outta here...

She shoulders his weight as they move down the tunnel.

SARAH
Axel he’s... he’s fucking insane.

They stumble, Sarah tripping with Axel’s weight on her.

CLOSE ON HANDS
Grabbing a familiar gas mask.

SARAH & AXEL
She pulls him up. Blood gushes from his chest. He screams.

SARAH
Come on, Axel.

She tries to drag him down the tunnel.

CLOSE ON THE MASK – it slides over Tom’s head. His eye - haunted and possessed visible within it.

Tom Vanishes beneath the mask. Only Harry’s here now.

INT. MINE LOWER LEVEL - SERVICE HUB - NIGHT
Sarah and Axel lurch along. Their lights illuminate the fork ahead as they rush past the butane tanks...

Axel stumbles. Sarah can’t hold him. They crash to the dirt.
AXEL
Go...get out of here. Get
Martin...bring...

Sarah looks back down the shaft.

SARAH
It's too late for that.

FOOM...

Far down the tunnel behind them a hanging tunnel light
illuminates...FOOM...then another closer. FOOM and another.

FOOM...FOOM...FOOM...

SARAH
He's...he's turning out the lights?

The light directly above them glows revealing the long way
out ahead of them. Axel looks back the way they've come.

AXEL
Oh Jesus.

Far down the tunnel THE MINER walks into the light and--

SMASH! Shatters the overhead light with his massive pick.
He vanishes...then--

Materializes beneath the next light and SMASH! Vanishes.

The Miner stalks closer and closer, smashing lights.

Axel raises the gun, aims it...nearly falls. He's lost too
much blood. Sarah grabs the gun, checks the chamber...three
bullets left.

AXEL
Just don't waste them. Let him get
closer.

SMASH! Another light explodes in sparks. The Miner
vanishes, reappears. SMASH!

AXEL
Wait, until he's right beneath the
last one.

SARAH
Axel, no, that's too close!
AXEL
Just wait.

SMASH! Vanish.

AXEL
One more. Get ready.

Reappears. The miner raises his pick high.

AXEL
Now!

Sarah aims and POW!

Just as the miner SMASHES the bulb, it looked like... it seemed as though... she hit him.

Darkness ahead. The miner has vanished. If there was a sound of his falling it was devoured by the ECHOING of her gunshot.

Holding their lights steady they move into the darkness. Their beams scanning the ground... searching. Shattered glass creates a starfield below them...

SARAH
Jesus, he’s not...

THE MINER
looms AT US out of the darkness behind them, thundering with pickaxe held high!

Sarah spins, gun in hand!

SARAH
Tom!

The hesitation. The tilt of the head.

Sarah alters her aim... away from Tom, right at the butane tanks and fires.

KAPOW--BOOOOM!

The tanks explode next to Tom -- THE FIREBALL ROARS AT US IN EXPLOSIVE 3-D. The rock around him caving down on top of him in a thunderous ROAR.
INT. MINE - CLOSED TUNNEL NO.5 - UPPER LEVEL - NIGHT
Sarah shoulders Axel toward the surface as a smoke BILLOWS behind them. The ground RUMBLES.

AXEL
Jesus! The whole thing's coming down!

EXT. MINE - CLOSED TUNNEL NO.5 - NIGHT
Axel and Sarah dive out of the mouth as a burst of smoke and rock EXPLODE outward behind them.
They roll over, alive, as the dust begins to clear.
Sarah aim's both flashlight and gun at the mouth.
It's totally caved in.
Sarah starts to rise.

SARAH
I'll call an ambulance.

Axel pulls her back down. He holds her hand weakly.

AXEL
Just...just wait.

The full moon now high above. So bright no star is visible.
They lay there, arm in arm.
WE PULL TIGHT on the moon. Until its bright glare fills the whole screen.
Then WE PULL BACK REVEALING

INT. MINE - CLOSED TUNNEL NO.5 - LOWER LEVEL - NIGHT
It's no longer the moon. It's the eye of the miner's helmet. A cracked lens. Visible behind the mask:

AN EYE OPENS --
A hand claws at the mask ripping it off revealing:
Tom, GASPING for breath.
He tries to sit up, eyes bulging...struggling for air but he’s buried up to his chest. The side of his face is bloody, his hair matted with it.

TOM

Sarah...?

FLICK

A light glows from above. Tom rolls over, GASPING.

HIS POV: The caved in space CONVERGES and COMPRESSES.

And from this distorted view:

The Miner suddenly looms over him in full garb. Nearly hidden behind the glare of his head-lamp.

Tom’s face twists, like he’s realizing something new in his final moments.

TOM

Harry...

Suddenly a MASSIVE PICKAXE thrusts from above AND SHUNK!

CUT TO BLACK.