

Head Trip  
by  
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Slang names for drugs flash and blink in an almost subliminal fashion across a sepia backdrop that looks old, scratched, flawed. We hear harsh heavy metal or industrial music.

Acid, angel dust, blow, coke, crack, crank, ecstasy, eightball, foxy, fry, goofballs, grass, H, hemp, horse, jennies, kick, magic mushrooms, Mary Jane, nose candy, opium, PCP, peyote, pot, ruffees, rock, sherm, smack, smoke, snow, speed, speedballs, white cross, windowpane.

INT. DARKENED ROOM - DAY

From what little we see, the place is a hovel. Bars of light stream through gaps in boarded up windows, cross cut with shadows. The room is deathly quiet.

LIZZY CHAMBERS, used up and played out at fifteen, seedy looking in rumpled, ill-fitting clothes, kneels before the PUSHERMAN. The Pusherman is every bit as dangerous as he looks.

LIZZY

I am not worthy to receive your  
blessing. But only say the word and  
I will be healed.

Pusherman reverently holds up a black pill as though it were a Eucharist. He lays it on Lizzy's extended tongue.

PUSHERMAN

Child, you have heard the word and  
are healed. Now, open your eyes and  
see with God's vision.

SWOOSH. In a jerky flash, we zoom from Lizzy's beatific face to an extreme close up of her eye. The pupil dilates abnormally large. We push in until the entire screen is her black pupil.

A pulsing red thread appears, meant to signify the optic nerve that carries information to the brain. With another SWOOSH, the screen goes black as we disappear into the darkest recesses of Lizzy's brain.

FADE UP FROM BLACK

INT. SCHOOL LUNCHROOM - DAY

A bouncy, hand-held, low resolution image of high school senior ROBBIE PETERSEN. Lean and athletic, he sits on the opposite side of a lunchroom table, looking into the camera. The lunchroom is a buzz with activity.

DAN (V.O.)

I really hate those movies with voice over narration. Let me just say one thing. Man, we were stupid.

ROBBIE

(low quality audio)

Dude, will you get that stinkin' camera out of my face?

Robbie stretches his hand out to cover the lens, pushes the camera down.

CUT TO:

No longer a poor quality image. DAN REED pulls his small video camera back from Robbie's grasp.

DAN

You're going to smudge the lens.

INT. DAN'S REC ROOM - DAY

The messy domain of a suburban eighteen year old. A half bag of chips is on the coffee table next to an open cookie tin half-filled with marijuana. A fat candle burns on the table. Obnoxious music plays loudly on the stereo.

sits on the couch. He is preternaturally good looking and dressed like he just stepped out of a catalog. Despite the music, Robbie is intent on the images playing on a television.

Sitting next to him, his head bouncing to the music, is his best friend. DAN REED has the lanky form of a basketball player. His sloppy clothes match the sloppy room. He takes a hit off a bong and sprawls back on the couch. He nudges Robbie, tries to pass him the bong.

DAN

C'mon. Take a hit. You make me feel like a pathetic loser getting high all alone.

ROBBIE

Watch this. When he throws the  
chair through the French doors.  
Look at her. She wants him.

Dan silences the music with a remote, then leans over and  
makes kissing noises. Robbie pushes at him, ignoring him.

ROBBIE

Get away, you perv.

DAN

C'mon, you're eighteen. You gonna  
wait until you get glue-coma to get  
high?

ROBBIE

You know, some of us value our  
brain cells.

We hear the sound of a door opening overhead. Someone enters  
and the door closes. Dan freaks. He stashes the bong and  
cookie tin. Robbie blows out the candle. Ominous, heavy  
footsteps cross the floor directly over their heads.

The door down to the rec room opens with a creak. MR. REED  
comes thundering down the stairs. He looks like a world  
class shit-kicker. Dan and Robbie are subdued.

MR. REED

Are you boys smoking cigarettes in  
my house?

DAN

No, Dad. We just had a candle lit.

Mr. Reed peers at the still smoking candle suspiciously,  
sniffs the air.

MR. REED

Robbie, I think it's time for you  
to go home.

DAN

Aw, Dad, we're watching a movie.

Mr. Reed kicks the coffee table so that one end slides away  
from the couch. He points a menacing finger at Dan.

MR. REED

You'd better grow another foot  
taller before you think about  
talking back to me.

(drops his hand in disgust)  
And clean up your shit. It's a  
pigsty down here.

EXT. TRIPP AVENUE - DAY

Robbie walks from Dan's house down to the corner and across the street.

EXT. ANNIE'S HOUSE - DAY

The corner house is the showcase of the neighborhood. The landscaping is immaculate. May flowers bloom along the edges of the walk.

Robbie walks to the front door and rings the doorbell. ANNIE JAMES, a pretty high school junior, opens the door with a smile.

ROBBIE  
Hey, lollipop.

He lowers his head to kiss her. Annie makes a face and pushes him away.

ANNIE  
You reek. You were smoking pot over  
at Dan's house, weren't you?

ROBBIE  
(wounded)  
You know I don't do that. I just  
dropped in to see him.

ANNIE  
If my father gets one whiff of you,  
he'll be on the phone to the  
police.

Annie steps outside and closes the door behind her. They start walking closer to the street.

ROBBIE  
Your dad's cool. I think he likes  
me more than you.

ANNIE  
(slaps his chest)  
You really piss me off.

Robbie kisses her. The kiss becomes intense and she pushes him away.

ANNIE  
Somebody's going to see us.

ROBBIE  
There's nobody here.

ANNIE  
No public displays of affection.

ROBBIE  
(shouting)  
THERE'S NOBODY HERE!

The door opens and MR. JAMES, holding a newspaper, sticks his head out.

MR. JAMES  
Annie?

ANNIE  
It's okay, Papa.

ROBBIE  
Hi, Mr. James.

MR. JAMES  
Oh, hello, Robbie.

ANNIE  
Go away. I'll see you in school tomorrow.

MR. JAMES  
Annie, dinner's ready. Come in and wash up.

ANNIE  
Go!

Robbie walks backwards smiling. He points a finger at her.

ROBBIE  
Here's looking at you, kid.

INT. SCHOOL LUNCHROOM - DAY

Amid the clatter and bustle of a high school lunchroom, Robbie and Dan eat and talk.

ROBBIE  
Terminator 2 is the perfect movie.  
There isn't a wasted scene in it.

DAN

We should get wasted tonight. My pees are going to my aunt's house. They won't be home until late.

ROBBIE

You score anything new?

DAN

Ever heard of joints soaked in embalming fluid? It's supposed to be some wicked shit.

ROBBIE

Sounds gross. Is this new or used embalming fluid?

DAN

Definitely used. They pump it right out of the corpse.

Annie comes up behind Robbie and bops him lightly on the head with her textbook.

ANNIE

Hello, boys.

ROBBIE

Hey.

DAN

Annie, we're having a party over at my house tonight. Why don't you come over after dinner?

ANNIE

I know what your parties are like. Bongs and pizzas.

DAN

And sloppy sex. Don't forget the sloppy sex.

ANNIE

(makes a face)

I'd like to graduate with my brain cells intact, thank you very much.

ROBBIE

He's kidding. We're just going to watch some TV.

ANNIE  
Why don't you walk me to class?

INT. SCHOOL HALLWAY - DAY

Robbie and Annie walk down a hall passing other students and faculty.

ANNIE  
You could come over to my house  
tonight and watch TV.

ROBBIE  
I -- I already promised Dan.

ANNIE  
You like getting high more than you  
like seeing me.

ROBBIE  
I do not. Tonight's Friday. Hang  
with my bud night. We're going out  
tomorrow night, right?

ANNIE  
Yeah.  
(pause)  
You spend too much time with Dan.  
He's not a good influence on you.

ROBBIE  
You're going to tell me who to be  
friends with?

ANNIE  
No.

Robbie leans in to kiss Annie and she turns her back on him. When he puts his arms around her from behind, she clinches her shoulders and giggles.

ANNIE  
PDA! PDA! PDA!

EXT. SCHOOLYARD BASKETBALL COURT - DAY

Dan dribbles a basketball, dressed in approved school gym shorts and T-shirt. His buddies CLIFF, JEFF, and BAKER are dressed suitably, as they play two-on-two. Dan looks at the edge of the street and sees Lizzy. She is talking to a stranger, an adult, the Pusherman. Behind him is his ride, a



car of distinction. Lizzy hands the Pusherman money and he gives her a bag. The Pusherman stares straight at Dan, cold, menacing. CLIFF steals the ball away from the preoccupied Dan. JEFF shoves Dan.

JEFF

Come on. Wake up. Are you playing or not?

BAKER

He's checking out his girlfriend.

Lizzy walks to the edge of the basketball court, her hands in the pockets of her jacket, her long, tangled hair half in her face. She stops to watch the boys. The Pusherman is nowhere in sight.

DAN

Her? She's a freshman. Can you say jailbait?

CLIFF

That chick's got the hots for you, Danny boy.

BAKER

Why don't you go talk to her? Go get some titty.

Dan starts running backwards away from them, grinning. He spins around and trots over to Lizzy. She takes a step back from him as he comes to a sudden halt right in her face. She looks at him suspiciously. Her eyes are glazed.

DAN

Do you like basketball?

LIZZY

It's okay.

DAN

I saw you watching us. I thought you might like basketball.

Lizzy says nothing. She puts a strand of hair in her mouth and begins chewing on it.

DAN

I'm Dan.

Dan holds out his hand for her to shake it, but she doesn't take it.

DAN  
Your name's Lizzy, isn't it?

Lizzy nods.

DAN  
Do you like to get high?

Lizzy's smile blossoms broadly, as she shows emotion for the first time. They talk a little longer, but we don't hear them. Dan trots back to his buddies.

DAN  
What are you guys doing tonight?

INT. DAN'S REC ROOM - NIGHT

Dan is trotting down the stairs, followed by Robbie.

ROBBIE  
Unforgiven with Clint Eastwood is  
on cable tonight.

DAN  
I'm glad you're here. We almost  
started without you.

ROBBIE  
What's up man? You got some weed?

They go to the end of the rec room to a far door.

DAN  
Better. We got some pie.

INT. DAN'S BEDROOM - NIGHT

Dan opens the door and we see Lizzy on his bed, stoned.

LIZZY  
Hi, Robbie. We're having a party.

Around the bed are CLIFF, BAKER, and JEFF. Robbie walks up to Lizzy.

ROBBIE  
What are you doing here, Lizzy?

LIZZY  
Just having fun.

BAKER  
You gotta go last.

CLIFF  
Yeah, you come last, you come last.

LIZZY  
I want Dan to go first.

ROBBIE  
This is fucked up. I'm not doing  
this.

DAN  
(shrugs)  
Whatever, man. Might as well sit  
and watch.

BAKER  
Shit. I wish I had my dad's video  
camera.

ROBBIE  
No. Nobody's doing this. Come on,  
Lizzy. I'll take you home.

LIZZY  
No.  
(She kicks her legs like a  
little kid.)  
I want you to fuck me.

ROBBIE  
Stop it.

Lizzy lifts off her sweater. She's naked underneath. Her arms get caught in the sleeves and her neck is caught in the collar. She looks pathetic. She lets out a shrill, frustrated scream. Robbie sits on the bed and pulls down her sweater.

JEFF  
Come on, Robbie. Don't be a dick.  
She wants to get fucked.

LIZZY  
I want to get fucked.

ROBBIE  
(staring Jeff down)  
So what are you going to do about  
it?  
(Jeff fidgets but says

nothing. Robbie stares at  
Dan.)  
How about you?

DAN  
Whatever, man. Take her.

CLIFF  
Dan!

DAN  
Shut up.

ROBBIE  
Let's go.

LIZZY  
I don't feel so good.

CLIFF  
(as Robbie and Lizzy exit)  
You're paying for that X she took!

EXT. LIZZY'S DRIVEWAY - NIGHT

Robbie drives his car into her driveway and stops.

INT. ROBBIE'S CAR - NIGHT

Robbie looks over at Lizzy. Her head lolls back on the headrest.

ROBBIE  
We're here. Is anybody home?

LIZZY  
Probably. Do you want to come in?

ROBBIE  
Naw. I have to get going.

LIZZY  
I wish I was high all the time. I like the colors best. The purples and the yellows.

ROBBIE  
What?

LIZZY  
The reds scare me.

They sit for a time saying nothing. Lizzy turns her head to him, loose, like its about to fall off her neck.

LIZZY  
Do you want me to give you a  
blowjob?

ROBBIE  
(staring straight ahead)  
I got a girlfriend.

EXT. LIZZY'S DRIVEWAY - NIGHT

Lizzy stumbles out of the car. She staggers up the walk to the front door, her purse swinging wildly. We see she is crying silently, her face torn with unimagable grief.

INT. LIZZY'S BEDROOM - DAY

Sun shines through Lizzy's window. She lies in bed, on her back, dead to the world. Her mouth hangs open. She wears one of her dad's old dress shirts as a nightgown, the breast pocket torn away slightly. She wears one sock, one foot bare.

INT. STAIRS - DAY

Lizzy's mot comes to the foot of the stairs and looks up pensively.

MRS. CHAMBERS  
Elizabeth!

INT. KITCHEN - DAY

MRS. CHAMBERS enters the kitchen then sits across from where MR. CHAMBERS is eating breakfast.

MRS. CHAMBERS  
Lizzy's breakfast is getting cold.

MR. CHAMBERS  
Let her sleep. It's Saturday.

MRS. CHAMBERS

It's such a beautiful day. She shouldn't be in bed.

MR. CHAMBERS

If she was up she'd be watching TV and eating Cheerios out of the box.

MRS. CHAMBERS

I think she came home drunk last night. Drunk or on drugs, I don't know with her anymore.

MR. CHAMBERS

Christ, Stephanie, she's only fifteen.

MRS. CHAMBERS

You think fifteen-year-old girls don't drink alcohol?

MR. CHAMBERS

Not our daughter. Did you smell alcohol on her breath?

MRS. CHAMBERS

No.

MR. CHAMBERS

There you go.

MRS. CHAMBERS

It must be drugs then.

MR. CHAMBERS

Quit getting yourself worked up. I'll go talk to her.

INT. STAIRS - DAY

Mr. Chambers plods up the stairs.

INT. LIZZY'S BEDROOM - DAY

Mr. Chambers enters quietly.

MR. CHAMBERS

(softly) Elizabeth.

Mr. Chambers sits on the edge of her bed and tenderly brushes the hair off Lizzy's face.

MR. CHAMBERS  
Elizabeth.

Lizzy's eyes flutter and open. She stretches sleepily.

LIZZY  
I don't have school today, daddy.

MR. CHAMBERS  
I know, honey. I just wanted to talk to you. I know that being a teenager isn't easy. There's a lot of pressure from other kids to do things. To experiment. Drugs are bad, okay? Kids do them because they make you feel good. But that feeling isn't real. It's just in your head. Real life is what makes you feel good. If you feel good about yourself, you don't need to do drugs.

LIZZY  
I need to pee, daddy.

MR. CHAMBERS  
Oh. Okay. If you ever need to talk you can always come to me or your mother.

(He cups her cheek and kisses her on the forehead.) I know you're a smart girl and you'll make the right decisions.

INT. HALLWAY - DAY

Lizzy shuffles across the hall, dragging her slippers.

INT. CHAMBERS BATHROOM - DAY

Lizzy swings open the medicine chest and starts rummaging through the contents. She tries sniffing fumes from mouthwash and Tinactin.

EXT. ANNIE'S HOUSE - NIGHT

Robbie stands before the door. A cheery porch light illuminates the wall beside the door. Annie opens the door suddenly. A storm brews across her face.

ROBBIE  
Are you ready to go?

INT. ANNIE'S LIVING ROOM - NIGHT

Robbie enters and moves to a shelf unit. He studies shelf upon shelf of DVDs in hypnotic rapture. Annie comes up behind him, fuming, and folds her arms across her chest.

ROBBIE  
I wish I had half these movies.

ANNIE  
I saw you with Lizzy Chambers  
yesterday.

ROBBIE  
What do you mean?

ANNIE  
I saw you come out of Dan's house  
with her. I saw you leave with the  
little slut.

ROBBIE  
(innocently, naively)  
I was just taking her home.

ANNIE  
You had your arm around her.

ROBBIE  
She took some ecstasy and I don't  
know what else. She could hardly  
walk. Are you spying on me now?

ANNIE  
Dan's house is right across the  
street. That's hardly spying. What  
was she doing there anyway?

ROBBIE  
I don't know. Dan invited her, I  
guess.

ANNIE  
Her and half the basketball team.

ROBBIE  
Nothing happened. You're getting  
mad over nothing.



ANNIE

What am I supposed to think? I see you and four other guys with the school whore --

ROBBIE

Annie, nothing happened. I swear to God. As soon as I saw what was going on, I left. You wouldn't want me to leave a girl alone with those guys, would you?

ANNIE

I guess not.

ROBBIE

I'm sorry you got upset.

(He kisses her)

Why don't we go get something to eat?

EXT. TRAIN STATION PARKING LOT - NIGHT

Establishing shot of Robbie's parked car, engine and lights off.

INT. ROBBIE'S CAR - NIGHT

Robbie and Annie are making out in the front seat of his car. He gropes her breast with one hand and she pushes it away.

ANNIE

What was that?

ROBBIE

Nothing. You're hearing things.

ANNIE

I should go home. It's getting late.

ROBBIE

It's not even ten-thirty.

(he reaches for her breast)

Come on.

ANNIE

Stop it. I'm not some tramp like Lizzy Chambers.

ROBBIE

I don't want you to be. I just -- I love you.

ANNIE

So last night . . . did you take anything?

ROBBIE

What do you mean?

ANNIE

You said Lizzy did some X. Did you take any?

ROBBIE

No. I was only there like five minutes.

ANNIE

I don't want you to turn into a druggie like Dan.

ROBBIE

All we do is smoke a little pot. We don't do anything dangerous. It's not like I'm shooting heroin or something. Jeez, lighten up.

ANNIE

Promise me you won't do anything harder than pot?

ROBBIE

Don't be goofy.

ANNIE

Promise me.

ROBBIE

I promise.

EXT. SCHOOL GROUNDS - DAY

Establishing shot of front of high school in the morning as students stream in. The bell rings.

INT. SCHOOL LIBRARY - DAY

Robbie is walking through the stacks. He sees Lizzy at the end of a row. She just stands there for a moment, staring at him, then walks out of sight. He moves to the end of the row. She stands much farther away than expected. She motions to him to come to her, then vanishes down the row where she stands. Robbie follows to the row and turns down it. She isn't there. Robbie steps forward. The shelves of the row run all the way to the wall. There is no way Lizzy could have gotten out. Robbie turns and Lizzy is behind him. They stare at each other. She gnaws on the knuckle of her thumb. He pulls her hand away from her mouth, keeps hold of her wrist.

ROBBIE

What do you want?

LIZZY

(looking away)

I wanted to thank you for the other night. For taking me home.

ROBBIE

No problem.

LIZZY

I got something for you.

Lizzy reaches into a pocket of her oversize jacket and pulls out a plastic baggie. Robbie takes it and looks at it. It looks like three black tabs of LSD. He stuffs it hurriedly in his pocket.

ROBBIE

What is it? Acid?

LIZZY

Better. Better than anything.

ROBBIE

Thanks.

LIZZY

Just be careful of the reds.

Lizzy steps sideways and vanishes. Some distance behind where she stood we see Annie, revealed now, staring hurtfully at Robbie. She does an about face and rushes from the library.

## EXT. SCHOOLYARD BASKETBALL COURT - DAY

Dan, CLIFF, JEFF, and BAKER play basketball. Robbie approaches. Dan breaks away with the ball and heads for Robbie, dribbling. He stops directly in front of Robbie, flips the ball behind his own back so that it drops over his shoulder and he catches it. Without hesitation he bounces it off Robbie's chest. Robbie shoves him, though not with any real effort.

ROBBIE

Asswipe.

DAN

We'd better talk over here. Those guys are still pissed at you.

ROBBIE

They can all stroke me. Have you seen Annie?

DAN

No. You want me to give her a message?

ROBBIE

I think she's mad at me. She saw me talking to Lizzy in the library.

DAN

(smiling)

You asshole. You fucked her, didn't you?

ROBBIE

No, I didn't. And you better not tell Annie I did.

(pulls the plastic bag out of his pocket)

Lizzy gave me these. Take 'em. I don't want 'em.

DAN

(opens the bag and fingers them)

What are they?

ROBBIE

Will you put them away for Christ sakes? I think it's LSD.

DAN

Come over tonight. We'll trip.

ROBBIE

Yeah, well if this is what Lizzy takes, I think I'll pass.

DAN

Come on. Just the other night you were looking to try something new. Live a little, man.  
(fishes one out of the bag)  
Take one.

ROBBIE

Put that away.

DAN

Not till you take one.

Robbie puts the offered tab in his pocket. Dan rolls up the baggie and shoves it down his jock strap.

DAN

You'll thank me in the morning.

INT. PETERSEN KITCHEN - NIGHT

Robbie, MR. PETERSEN, MRS. PETERSEN, and Robbie's ten-year-old sister JENNIE sit at the kitchen table, finishing dinner. The phone rings.

MR. PETERSEN

Who would be calling at dinnertime?

ROBBIE

It might be for me.

Robbie gets up too slowly. Mr. Petersen ignores him and gets up to answer it himself.

MR. PETERSEN

(into phone)

Hello. Oh, hey, Stan. We were just sitting down to dinner. Yeah, I've got a minute.

Robbie looks crestfallen.

JENNIE

Annie didn't call Robbie all day today.

ROBBIE

Shut up.

MRS. PETERSEN

Don't talk to your sister like that.

Jennie sticks out her tongue. Robbie stands at starts to leave the table.

ROBBIE

May I be excused?

MRS. PETERSEN

Dishes.

Robbie puts his silverware on his plate. He takes his plate and glass puts them in the sink.

INT. ROBBIE'S BEDROOM - NIGHT

Robbie enters. He takes his telephone, sits on his bed, and makes a call.

ROBBIE

Hi, Mr. James. This is Robbie. Is Annie there? Would you ask her to call me when she's done? Oh. Well, tell her I'll see her at school tomorrow.

Robbie hangs up and sits, brooding. Soon we hear the muffled raised voices of his parents arguing downstairs.

MR. PETERSEN (V.O.)

They need me back at the store. Is that so hard to understand?

MRS. PETERSEN (V.O.)

Why can't you stay home for just one night?

As they continue to argue, Robbie pulls out the tab from his pocket and looks at it closely. The phone rings once -- silencing the shouting downstairs -- and is picked up. Robbie stares at it expectantly. A door slams shut downstairs. He makes the choice that will alter his life forever. He raises the tab to his mouth and places it on his tongue. He lets it dissolve in his mouth. Suddenly, nothing happens! More nothing happens as he sits in his shadowy room.

He kicks off his shoes and lies back on his bed, hands behind his head. As he stares at a black speck on the ceiling it appears to crawl in a circle. A spider web lattice of cracks begins to appear in the ceiling. Robbie sits up, appears to rise up out of his body as it remains lying on the bed. His body trails behind him blearily.

He looks at the round face of his alarm clock. It opens like a mouth with thick, blubbery lips. A fat tongue hangs out, panting. His bedspread starts to flow across the floor like it's melting. He walks to the window and looks out. The sky is yellow and the stars are large swirling blotches of purple.

He pushes against the window. It yields to his touch like elastic. His fingers pierce the fluid glass and the window flows around his hand, back to its original flat surface. He steps forward, his whole body passing through the glass as insubstantial as a ghost.

EXT. SURREAL SKY - ALIEN NIGHT

He floats upwards. His feet brush the treetops as he walks across them. The leaves become hands and they reach for him. But the hands have weak grips and they cannot hold him. Robbie ignores their clutching fingers. Thin lines of light stretch out from the purple stars. Robbie climbs over them like they are rungs of a distorted ladder. He climbs head downward to:

EXT. ANNIE'S HOUSE - NIGHT

He comes to Annie's bedroom window and crouches on the outside wall of the house, hanging upside down. He peeks inside. Annie sits at a vanity table in a short, sleek, silk robe, brushing her hair languidly.

INT. ANNIE'S BEDROOM - NIGHT

We reverse angles and are inside the bedroom. A colossal eye, Robbie's eye, fills the window. A single rose lies on the vanity. The lighting is soft and glamorous, seductive. Annie sets down her brush. She puts one leg up on the vanity table and begins to touch herself between her legs. One shoulder of her robe slides down, revealing her breast. She strokes her nipple with her other hand.

EXT. ANNIE'S HOUSE - NIGHT

Robbie crouches on a tree limb outside her window.

INT. ANNIE'S BEDROOM - NIGHT

Annie stands and lets her robe and nightgown slide down to the floor. Colors swirl on the walls behind her like a kaleidoscope. Her bedroom door opens and her father, Mr. James, walks in, naked. Annie walks toward him.

EXT. ANNIE'S HOUSE - NIGHT

The limb begins to crack under his weight. Robbie plummets to the ground. Everything turns red like through a filter. Giant teeth -- no headstones -- yawn below him and snap shut, biting him in half.

INT. ROBBIE'S BEDROOM - NIGHT

Robbie awakes with a start on his bed. He checks his belly, afraid that he will find it bitten in two. He is unharmed. He falls back in relief. The room spins lazily and FADES TO BLACK.

INT. ANNIE'S BEDROOM - NIGHT

Annie sits at her vanity table, plucking her eyebrows. The lighting is harsher. Her vanity is cluttered with a plethora of objects: make-up, nail polish, a dental retainer, etc. Photos are stuck along the edges of her mirror. She is dressed in a utilitarian flannel nightgown that covers her from chin to toes. The sound of a tree branch cracking outside her window draws her attention suddenly. She goes to the window and looks out at a branch that dangles from the trunk. She looks down at the ground, but sees nothing. She pulls down her shade, pulls closed her curtains, and turns her back on the window. A distressed expression graces her face as she shivers.

EXT. SCHOOL GROUNDS - DAY

Annie and other students walk along the sidewalk, heading for the front entrance. She sees Robbie leaning against a tree, waiting for her. She passes by him without a word. Robbie catches up to her.



ROBBIE  
Annie. What's the rush?

ANNIE  
I'm still mad at you.

ROBBIE  
Annie, come on.

ANNIE  
What were you doing with Lizzy in  
the library?

ROBBIE  
Nothing. We were just talking.

ANNIE  
Do you think I want my friends  
starting rumors about you and that  
slut? Just stay away from her.

ROBBIE  
I will. I promise. Hey.

Robbie grips Annie's elbow and they stop walking. She looks  
at him sourly.

ANNIE  
What did you do last night?

ROBBIE  
Nothing. I was home. I was hoping  
you'd call.

ANNIE  
I got really creeped out last  
night. I was getting ready for bed  
and I swear somebody was watching  
me.

ROBBIE  
That's silly. Who would be watching  
you?

INT. BOY'S LOCKER ROOM - DAY

Dan is changing out of his basketball uniform. Robbie joins  
him.

DAN  
Hey, bro. You patch things up with  
the ball and chain?

ROBBIE  
Yeah, it's cool.

DAN  
You are so whipped.

ROBBIE  
Did you try that stuff Lizzy gave me?

DAN  
Did you?

ROBBIE  
Yeah. It was some trip. I felt like I floated right out of my room. Everything was so vivid.

DAN  
I know what you mean.

INT. DAN'S BEDROOM - NIGHT

Dan pulls the baggie with the two tabs out of his jacket pocket. He swallows one.

DAN (V.O.)  
I took a hit after dinner.

Dan lies down on his bed. He looks at the back of his hand where a drop of water has hit it. He looks at the wall and sees a thin stream of water running down from the ceiling. He gets off the bed and finds his bedroom is flooded with two inches of water. Dan takes a few steps forward and plummets into a hole.

Dan is surrounded by water. No way is up. He splashes frantically as he starts to drown. A hand reaches down from above and grabs a handful of his hair. It yanks him upward,

INT. REED BATHROOM - NIGHT

This scene is in black and white or some other monotone. Mr. Reed yanks a naked Dan out of the bathtub by a handful of hair and throws him onto the bathroom floor. Dan gasps for air while his father towers over him.

MR. REED  
(distorted, nightmare voice)  
What did I tell you about playing in the bathtub?

Dan reaches out for the plunger next to the toilet. When he draws it to his face, he sees it's a revolver. He rolls over and shoots his father in the forehead. Mr. Reed grips the shower curtain and pulls it off the hooks as he slides into the bathtub.

Dan grabs his father's legs and starts feeding them into the toilet. Mr. Reed goes down the toilet easily until all we see are his arms raised above his head. Dan forces the head into the bowl. The arms start twitching. One hand grips the edge of the bowl, hanging on for dear life. Dan takes up the pistol. It is a plunger in his hands. He jams the plunger into the toilet bowl until the hand loses its grip and disappears. Dan flushes the toilet.

INT. BOY'S LOCKER ROOM - DAY

Robbie stares at Dan.

ROBBIE

And you thought that was a good trip? You're one twisted motherfucker.

DAN

It was so real. I was sure I had murdered him.

ROBBIE

Some of my trip was kind of creepy, but nothing like that.

DAN

I just about shit when I saw him at breakfast.

ROBBIE

Can you get some more of that stuff?

DAN

You're the one who scored it.

ROBBIE

I can't talk to Lizzy. I'll get in trouble with Annie.

Dan makes a whip sound.

ROBBIE

It's not like that.

DAN  
I'll see what I can do.

EXT. ALLEY - DAY

Lizzy stumbles up an alleyway, past dumpsters and the backs of stores. She wears a leather min-skirt and her oversize jacket. Dan follows two or three steps behind her. They reach the end of the alley where the Pusherman leans against his car. Lizzy goes up to him and he kisses her.

PUSHERMAN  
What's happening, girl? Who's the chicken?

LIZZY  
This is Dan. He wants some of your special stuff.

PUSHERMAN  
When am I going to get some of your special stuff?

Pusherman gropes Lizzy's breast. She doesn't stop him. Dan looks affronted.

DAN  
Jeez, you perv. She's just a kid.

PUSHERMAN  
You got a mouth on you, boy. You come to me, to my place of business, and all you show me is disrespect?

DAN  
I'm sorry. I -- look -- there's -

PUSHERMAN  
I know what you want.

Pusherman reaches into his pocket and fishes out a pill bottle. He shakes it.

PUSHERMAN  
They don't come cheap.

DAN  
I've got money.

Pusherman wiggles his fingers, gesturing for Dan to cough it up. Dan pulls out his wallet and hands him some bills. Pusherman turns it this way and that, examining the wad. He tosses the pill bottle to Dan.

DAN

So what's this stuff called?

PUSHERMAN

Baby, that's dark magic.

DAN

What is it? Like acid?

PUSHERMAN

It's dreams, baby. Dreams made real. You need any more you can find me here.

INT. BUS - DAY

Dan and Lizzy sit next to each other in the very last seat of a bus. She stares out the window. Dan looks straight ahead. He puts his hand on her bare leg, inches it up under her leather min-skirt. Her legs part the slightest fraction. She continues to stare out the window and he keeps looking straight ahead.

INT. ROBBIE'S CAR - NIGHT

Robbie and Annie are making out in the back seat of his car. Robbie's hands are everywhere. Annie pries herself loose, pushes him away.

ANNIE

Stop it. We have to stop.

ROBBIE

What's the matter?

ANNIE

Somebody could catch us.

ROBBIE

Annie, I love you. I can't keep my hands off you. It could be so nice for both of us. You're going to turn eighteen and still be a virgin.

(slams the bottom of his fist against the side window)

ROBBIE  
You make me so horny!

ANNIE  
Take a cold shower when you get home. Or you can fantasize about Lizzy and jerk off.

ROBBIE  
Why are you bringing her up again? If you're going to keep accusing me of messing around with Lizzy Chambers, maybe I should. I'm sure not getting what I need from you.

ANNIE  
Need? NEED? So now sex is right up there with oxygen and water? Are you going to shrivel up and die if you don't get laid?

ROBBIE  
Annie, I love you. Of course I want to do it with you.

ANNIE  
If you love me, stop giving me such a hard time.

ROBBIE  
You won't let me give you a hard time. That's the problem.

ANNIE  
(slapping his chest)  
Ha ha. Not funny.

ROBBIE  
We don't have to have sex.

ANNIE  
Thank you. How kind.

ROBBIE  
What if we just get high?

ANNIE  
Robbie, I tried smoking pot for you. It just gave me a headache.

ROBBIE  
Not pot. This is something different.

ANNIE

Robbie, I don't want you messing around with drugs. What makes you think I want to do them?

ROBBIE

No. This is stuff is safe. It's just tripping.

ANNIE

How do you know it's safe? Did the FDA sell it to you? You promised me you wouldn't do anything stronger than pot.

ROBBIE

I just thought this would be something we could do together.

ANNIE

It's late. I should go home.

Annie gets out of the car, opens the front passenger door, and gets back in. She stares out the side window. Robbie looks up at her.

EXT. ANNIE'S HOUSE - NIGHT

Robbie's car pulls into the driveway. Annie gets out and hurries to the front door. The car backs out without waiting for her to get safely inside. The car crosses the street and parks.

INT. DAN'S REC ROOM - NIGHT

Dan is playing a video game. Someone knocks on the window from outside. Dan opens the narrow basement window and Robbie squeezes in.

DAN

Hey, dude. I thought you were seeing the princess tonight?

ROBBIE

We got into a fight.

DAN

That's cool. I got just the thing to cheer you up.

Dan pulls out the bottle of dark magic.

ROBBIE  
Dude, you scored!

DAN  
Problem solved.

They each take a tab from the bottle. Robbie stares at his. The light catches the black surface and a skull appears briefly, then vanishes.

DAN  
Bottoms up.

They each swallow their tabs. Dan's eyes roll up in his sockets and his lids flutter rapidly. Robbie watches with concern.

ROBBIE  
Dan? You okay? Mine's not working.

Dan is gripped by a seizure. Robbie slaps his face.

ROBBIE  
Dan! Dan!

A girl's hands slide forward from behind Robbie's head and cover his eyes playfully.

LIZZY  
Guess who.

Robbie turns and sees Lizzy. She's dressed in her usual baggy pants and baggy coat.

ROBBIE  
Lizzy?

LIZZY  
Maybe.

Robbie gazes about in fear as grass sprouts up out of the carpet. The basement transforms into an open field of grass and wild flowers.

EXT. FIELD - DAY

Bright sunlight shines down on Robbie from a clear blue sky. He looks at Lizzy and sees she is wearing only her baggy coat. She lets it slide off her back and stands before him, naked. She goes down on her hands and knees and begins to crawl toward Robbie like a stalking lioness.



LIZZY

Annie doesn't know how to treat a man like you.

Robbie looks down at himself and sees he is suddenly naked as well. Lizzy crawls on top of him and pins his shoulders to the ground.

LIZZY

She wants it all roses and candlelight. Blah, blah, blah. A guy like you needs it raw and wet.

Astride him, Lizzy begins thrusting and writhing. An arm emerges from the earth at Robbie's shoulder and the hand splays across his face.

DAN

Guess who.

Robbie throws Lizzy off him in terror and rolls the other way. As he rolls off the ground, we see Dan is directly under him, naked, lying in a recess in the ground that is carved perfectly to fit his body. Dan sits up smiling.

DAN

You guys didn't wait for me?

Lizzy gets up and goes to Dan. There is no sign of the depression in the earth. They lie side by side on the grass.

LIZZY

Just saving the best for last.

Robbie crawls up behind Lizzy as she and Dan make out. His eyes are crazed, his jaw slack. His movements are stiff. He puts his hand on Lizzy's shoulder. Lizzy grows a second face out of the back of her head.

LIZZY

What's the matter, honey? Feeling neglected?

Her back morphs into a mirror image of her front. She looks like a conjoined set of twins who share the same spine. She pulls Robbie's face to hers while her twin still makes out with Dan. Robbie is gasping for air like a beached fish.

LIZZY

Annie is cold. She can't give you what you need.

Robbie looks up at the sky in fear. A cloud passes over the face of the sun and the world takes on a bluish tint. Dan and Lizzy are oblivious to the change. Robbie looks at his hand and sees he is clutching a handful of dirt. Twin Lizzy showers kisses on Robbie's neck as he looks past the top of her head. Towering over them is a gravestone, with an angel carved on top. The inscription reads: HERE LIES Annie JAMES, WON'T BE PLAYING Annie GAMES. Robbie cries out in anguish.

INT. DAN'S REC ROOM - DAY

Robbie is stretched out on Dan's couch, dressed in his underwear and socks. A pillow with no pillowcase is under his head and a light blanket half covers him. His face is half-buried in the pillow. He opens his eyes suddenly, but we only see one eye. He pushes himself up slowly. He's not sure where he is, not sure if he's awake. The rec room is quiet, shadowy, creepy. The door to Dan's bedroom opens. The shot is at a forty-five degree angle. Dan stands in the doorway, wreathed in light.

DAN

Welcome back to the land of the living.

ROBBIE

What happened?

DAN

You were too wasted to make it home last night.

ROBBIE

My parents . . .

DAN

It's cool. My mom called them.

Dan sits on the couch next to Robbie as he struggles to put on his pants.

DAN

Man. That stuff was awesome last night. Can you believe that shit with Lizzy doing us both at the same time? Man, when I woke up my balls were aching.

ROBBIE

What do you mean?

DAN

Lizzy. The whole back to back thing. Four tits, two cunts.

ROBBIE

But that's what I saw. That was my hallucination.

DAN

Yeah, I know man. I was there, too.

ROBBIE

How could we see the same thing?

DAN

Dark magic, dude.

EXT. DAN'S HOUSE - DAY

Bright morning sunlight blinds Robbie as he steps from Dan's front door. His clothes are wrinkled. His hair is uncombed. He looks like he hasn't slept in days.

EXT. TRIPP AVENUE - DAY

Robbie stumbles to his car at the curb. He looks down the street at Annie's house.

EXT. ANNIE'S HOUSE - DAY

The front door opens and Annie strolls out, schoolbooks in her arms. She walks to the curb and stands, waiting for the bus. She looks over and sees Robbie. She starts to walk toward him.

EXT. TRIPP AVENUE - DAY

Robbie watches her. He doesn't move, doesn't cross to greet her.

EXT. ANNIE'S HOUSE - DAY

Annie halts before she steps off the curb. She stares at Robbie. The school bus pulls up, but it does not obscure her. We see Annie turn from Robbie and walk to the bus door. The bus pulls away. Annie is gone.

EXT. SCHOOLYARD BASKETBALL COURT - DAY

The three stooges (CLIFF, JEFF, and BAKER) play basketball.

CLIFF

Hey, guys.

CLIFF gestures to the edge of the street. Lizzy stands at the curb, watching for a car to arrive. The stooges take their ball and circle Lizzy.

CLIFF

Hey, Miss Lizzy.

LIZZY

Get lost.

BAKER

I thought we were friends.

JEFF

Don't you love us anymore?

CLIFF

She likes us when she's high.

LIZZY

Leave me alone.

BAKER

How about five bucks? Would you suck my dick for five bucks?

JEFF

I wouldn't let that skank near my cock.

Robbie appears suddenly and pushes the ball out of JEFF's hands. He chases after it.

JEFF

Hey!

ROBBIE

Why don't you guys buzz off?

CLIFF

(in Robbie's face) You know, I'm sick of your shit. I think the three of us should kick your ass.

Robbie punches him in the gut. CLIFF doubles over. BAKER holds his hands up. JEFF looks on dumbly with the ball. Robbie feints a charge and JEFF flinches back. Robbie grabs a handful of Lizzy's jacket arm and pulls her away.

ROBBIE

Come on.

CLIFF

This isn't over.

ROBBIE

You okay?

Lizzy nods. She chews on a thumbnail, her hand buried deep in her sleeve.

LIZZY

You were thinking about me last night.

ROBBIE

What do you mean?

LIZZY

It's okay. I liked it.

Lizzy looks at the three basketball players.

LIZZY

I don't like them.

ROBBIE

What are you talking about?  
(grabs her shoulders and  
shakes her)  
Were you at Dan's last night?

LIZZY

Not at Dan's. I was at the field.

ROBBIE

You're not making any sense.

LIZZY

We did it in the grass.

ROBBIE

That was just a dream.

LIZZY

I liked it.

Robbie backs away from her, eyes wide. He turns, collides with another student, then dashes off. He leans up against a tree. He feels faint. He looks back at Lizzy. She is watching him, her back to the street. The Pusherman's ride slides up to the curb in slow motion. The back door opens. Pusherman steps out. His long, slow motion strides take him to Lizzy. She turns to face him just as he reaches her. He puts his arm around her and guides her to his car. Robbie turns away, leans his head back against the tree and closes his eyes.

INT. PETERSEN KITCHEN - NIGHT

Mrs. Petersen washes the dishes. Jennie dries. Robbie is pulling the garbage bag out of the can.

JENNIE

When will daddy be home?

MRS. PETERSEN

Jennie, please.

EXT. DRIVEWAY - NIGHT

Robbie comes out the side door with the garbage bag. He takes it to the trashcans and dumps it. We hear an abrupt buzz. Robbie looks at the bug-zapper on the side of the house as it crisps another bug with another nasty buzz. Annie steps out of the shadows.

ANNIE

Hi.

ROBBIE

Hi.

ANNIE

Are you mad at me?

ROBBIE

No. Are you mad at me?

ANNIE

Sometimes. I didn't see you all day at school. You didn't call me tonight.

ROBBIE

I didn't think you wanted to talk to me.

Annie stands in front of Robbie, arms crossed, head bowed. He lowers his head so that his forehead touches hers. She moves against him and he puts his arms around her. She starts crying with loud sobs. Her body shakes. Robbie comforts her, kisses her forehead. Her crying subsides.

ANNIE

I'm sorry.

ROBBIE

For what?

ANNIE

I've been such a bitch.

ROBBIE

No you haven't. Do you want to come inside?

ANNIE

(laughs and wipes her eyes)

I'm such a mess.

ROBBIE

No you're not.

INT. PETERSEN KITCHEN - NIGHT

Robbie comes in back door with Annie behind him. Mrs. Petersen is speaking into the telephone. Jennie is not present.

MRS. PETERSEN

Listen to me, you son of a bitch, I will take your house, I will take your children --

Mrs. Petersen slams the phone into the cradle and wipes tears from her eyes. She sees Robbie and Annie and composes herself.

MRS. PETERSEN

Oh, hi, Annie.

ANNIE

Hello, Mrs. Petersen.

MRS. PETERSEN

(washing dishes)

How are your parents?

ANNIE  
They're fine.

ROBBIE  
Mom, Annie and I are going to watch  
TV in my room.

MRS. PETERSEN  
Your father won't be home until  
late tonight. Another crisis at the  
store. Take my advice, Annie, don't  
ever get married.

ROBBIE  
Mom.

MRS. PETERSEN  
It's not like in the movies. They  
promise you the world, but it's all  
just lies. Once they get what they  
want --

A serving platter slips from her hand, falls to the floor  
and shatters.

MRS. PETERSEN  
God damn it.

She gets on her knees to pick up pieces. Great sobs rack her  
body. Robbie kneels down and picks up a fragment. Mrs.  
Petersen snatches it away from him.

MRS. PETERSEN  
Leave me alone. Both of you.

Robbie and Annie exit.

INT. STAIRWAY - NIGHT

As Robbie and Annie go upstairs, Jennie hops down each step.

JENNIE  
I know what you're going to do.

ROBBIE  
Shut up.



INT. ROBBIE'S BEDROOM - NIGHT

ANNIE

I'm sorry.

ROBBIE

(shrugs) You didn't do anything.

Robbie pushes some dirty clothes under his bed with his foot.

ROBBIE

I think they're going to get a divorce.

Annie comes up behind him and hugs him. He turns to her and hugs her back. They kiss tenderly. Robbie's kiss becomes voracious. He backs her up against his bedroom door where a full length mirror hangs. He starts to lift up her sweater.

ANNIE

Robbie, no.

Robbie turns from her embrace, wipes his sleeve across his eyes. He sits down hard on the edge of the bed and cries. Annie sits next to him.

ROBBIE

I'm such a baby.

ANNIE

No you're not.

ROBBIE

Everything's so fucked up.

ANNIE

Do you want to get high?

ROBBIE

What?

ANNIE

I'll get high with you if you want.

ROBBIE

I don't have any pot.

ANNIE

We could do that other stuff that you wanted me to try.

ROBBIE

I don't think that would be such a good idea.

ANNIE

I want to. It's something we could do together.

They peer into each other's eyes for desperate moments. Robbie goes to his dresser and pulls out the pill jar. He sits down next to Annie and shakes out a single pill.

Robbie holds the black pill in his fingers. Annie cups his hand and slowly brings it to her mouth. She takes the pill from his fingers with her lips like some unholy communion.

DISSOLVE TO:

Annie feeds Robbie a pill.

DISSOLVE TO:

Annie and Robbie kiss.

DISSOLVE TO:

Snowflakes begin to drift down over them. The snowflakes become stars. The stars begin to dance. Annie and Robbie fall back upon his bed, smiling. They are not alarmed when the bed slowly swallows them like it's made of water.

EXT. POOL - DAY

Annie and Robbie splash up through the surface of a natural pool with a waterfall, exultant. They are both naked. Exotic birds skim through tropical trees. They embrace and play.

Annie swims to the water's edge and climbs out of the pool. Robbie follows her. He catches her and they embrace.

White feathered wings like those of an angel sprout from Annie's back. She rises into the air. Robbie reaches after her, his hand trailing along her leg as she rises above him. He jumps up trying to touch her, but she is always out of his reach. She extends her hand down to him as she flies over his head. He grips it. She pulls him into the air. As he rises, we see he now has the wings of an angel as well.

They cavort through the air. The sky darkens. Annie sees an enticing glow. She dives for it. Robbie is frantic. He recognizes the glow as the bug-zapper. He dives after her. He catches her, but they are too close, going too fast. They hit the zapper coils and burst into flame.

INT. ROBBIE'S BEDROOM - NIGHT

Robbie wakes up in his shadowy bedroom, dressed in the same clothes as when he took the drug. He's sitting on the floor, his back against his bed. He scans his room, seeing no sign of anyone.

ROBBIE

Annie?

Annie rolls out from under his bed, right next to Robbie. She is lying on her back on an unseen automotive dolly, but it appears and sounds eerily similar to a morgue drawer being slid open. Her eyes are open, but she is still. Her skin is pale, corpselike. Her eyes are dark. She wears the same clothes as when they took the drug.

ROBBIE

Annie, you're scaring me.

Annie stares at the ceiling as though in a trance. She traces the curve of her bosom with the fingers of one hand.

ANNIE

Don't be frightened. This is what you wanted.

Dan appears as he rolls onto his side atop Robbie's bed. He is dressed in his gym shorts, shoes, and shirt.

DAN

Hey, sport.

ROBBIE

What are you doing here?

DAN

I think you need me to show you how it's done.

ANNIE

Show him how it's done, Danny.

Dan climbs off the bed. He seems to tower over Robbie who hasn't moved. The crotch of Dan's shorts seems ready to burst from the excessively massive bulge of Dan's manhood. He lowers himself on top of Annie. Robbie tugs at Dan's shoulder, but does not move from his sitting position.

ROBBIE

Hey, get off of her. She's my girlfriend.

DAN

Don't sweat it, sport. None of this  
is real.

Robbie seems dazed as the dolly beneath Annie and Dan slides in and out of view, forwards and backwards. Robbie looks away, his attention caught by the full-length mirror on the back of his door. From the shadowy reflection, red embers begin to glow. They shine brighter. Malevolent red eyes stare out from the depths of the mirror. Robbie is gripped with terror. Beside him, the dolly rolls back and forth at a demented pace, the sound of its wheels filling the room.

ROBBIE

It can see us.

The glowing red eyes grow larger. Robbie staggers to his feet, falls back against the small desk and chair in his room.

ROBBIE

It's coming out!

Robbie flings the chair at the mirror. Just as it strikes the surface of the mirror, massive canine jaws erupt from the surface. The demonic red eyes do not breach the mirror's surface. The mirror shatters and the jaws vanish.

Robbie falls to the floor, his back against the bed. He looks over at Annie who sits next to him. Her head is lolling back against the bed just as Lizzy's head had been on Robbie's car seat. Annie looks over at him, eyes glazed.

ANNIE

What?

Robbie looks at the mirror and sees it is not broken.

EXT. DRIVEWAY - NIGHT

Annie bolts out the door of Robbie's house. The screen door slams behind her. Robbie hops out, trying to put on his shoe.

ROBBIE

Annie, let me drive you home.

We see Annie's back as she runs down the driveway and into the street.

EXT. SCHOOLYARD BASKETBALL COURT - DAY

Dan is shooting hoops with, CLIFF, JEFF, and BAKER. Robbie crosses the court like a hurricane. He marches up to the guys who are immersed in their game. He shoves Dan, knocking him to the ground.

DAN  
Jesus Christ, what's the matter  
with you?

ROBBIE  
You're supposed to be my friend.

DAN  
(getting up)  
What are you so pissed off about?

ROBBIE  
Last night.

DAN  
I was home last night.

ROBBIE  
You know what I'm talking about.  
You stay away from Annie.

DAN  
Easy, sport.

Robbie delivers a hard jab to Dan's face. Dan grabs his nose and leans forward, blood spilling from between his fingers.

DAN  
You asshole.

CLIFF  
What's with you, Petersen?

ROBBIE  
Fuck you. All of you fuckers can  
drop dead.

Robbie storms off. Lizzy appears from side of frame, falling in behind Robbie.

EXT. SCHOOL GROUNDS - DAY

Lizzy catches up to Robbie.

LIZZY

Wait.

ROBBIE

What do you want?

LIZZY

I don't like them either. Those boys.

ROBBIE

So what?

LIZZY

I can show you how to get back at them.

Robbie stares at her. Lizzy takes his hand and leads him away.

EXT. CURBSIDE - DAY

Lizzy leads Robbie to the Pusherman's car parked at the curb. The back door swings open and the Pusherman steps out. Lizzy slides into his arms and he looks down at her.

PUSHERMAN

You looking so fine, ma petit cherie.

LIZZY

(giggling)

I brought you a new one like you asked me to.

PUSHERMAN

(checking Robbie out)

So you did. You got the hunger, don't you, boy? Had a little taste of that dark magic.

ROBBIE

Who are you?

PUSHERMAN

I'm the Pusherman.

LIZZY  
God damned the Pusherman.

PUSHERMAN  
And this little niblet belongs to  
me. Don't you try to steal her  
away.

ROBBIE  
I don't want her.

LIZZY  
Hey.

PUSHERMAN  
That's good. I'll kill her before I  
let her off my leash. Now why don't  
you and I step into my office and  
conduct some business?

ROBBIE  
We don't have any business.

Pusherman assesses him coldly. He puts his hand on Lizzy's  
shoulder and digs his thumb into her collarbone. Lizzy  
groans in pain.

PUSHERMAN  
You told me this one would bow  
before me.

ROBBIE  
Let her go.

PUSHERMAN  
I don't think you understand. She  
belongs to me. I'll wipe my ass  
with her if I want to.

Lizzy stares at Robbie, nodding. Pusherman pushes her away.  
He reaches into his pocket and pulls out a paper sack. He  
holds it out on the palm of his hand as though it were  
sacred.

PUSHERMAN  
This is the kingdom. This is the  
glory.

ROBBIE  
I don't want it.

In slow motion Pusherman pours the pills out of the paper  
sack and they cartwheel through the air, catching the sun's  
rays. They land in Pusherman's outstretched palm.

PUSHERMAN  
Take of this and eat.

Robbie knocks the pills out of Pusherman's hand. Pusherman stares at Robbie with malice. Lizzy looks in horror from one to the other. She drops to her knees and begins to scoop up the pills. Pusherman grabs her by the hair and yanks her head back.

PUSHERMAN  
Don't you ever bring this punk ass  
to me again. He has been found  
wanting.

Fast motion. Pusherman gets in his car and it speeds away. Revert to normal speed as Lizzy frantically scoops up pills. As Robbie turns and walks off, Lizzy scrambles to her feet, dropping pills as she goes.

LIZZY  
Wait!

EXT. SCHOOL SIDEWALK - DAY

Lizzy catches up to Robbie and grabs his arm. He wheels on her fiercely.

ROBBIE  
What do you want?

LIZZY  
I haven't shown you how to get back  
at them. Those boys.

Lizzy swallows one of the pills. From Robbie's point of view we stare into Lizzy's eyes. The image is grainy and grey and white. The sound is degraded as well. Robbie's voice sounds far away. Lizzy's voice sounds up close and like she is speaking into a cardboard box.

ROBBIE  
I don't have time for your games,  
and I'm not taking any of your  
drugs.

LIZZY  
You don't have to. Watch.

DISSOLVE TO:

Lizzy's point of view staring into Robbie's eyes. Robbie's eyes become unfocused. He stretches out his arms like he's blind.



ROBBIE

What did you do to me?

Lizzy's point of view swings away from Robbie. The camera carries us swiftly down the sidewalk.

LIZZY

Look through my eyes. Watch.

EXT. PLAYGROUND - DAY

Image and sound quality revert to normal. The sun is low in the sky and shadows grow long on the ground. Lizzy is on a swing set, rising high in the air, then falling back to the ground. She wears the colorful skirt and blouse of a younger, happier girl. She jumps off the swing, sails in slow motion, and lands on her feet. She walks over to the sandbox to stand behind BAKER who is engrossed in digging a hole with a small plastic yellow shovel.

LIZZY

Can I play?

BAKER

No. This is my shovel.

BAKER looks at her over his shoulder. We reverse angles so that Lizzy's back is to us and BAKER is in the background.

BAKER

Show me your underpants.

Lizzy lifts up the front of her skirt to show him. BAKER turns about to face her.

BAKER

Let me see your widgie.

Lizzy lets go of her skirt.

LIZZY

No.

BAKER

I'll show you my pee-pee.

LIZZY

I don't want to see your little pee-pee.

BAKER

If you don't show me your widgie,  
I'll tell everybody you sucked my  
pee-pee.

LIZZY

(fists at her crotch)  
This belongs to me. I get to say  
who looks at it, asshole.

BAKER

(stands)  
You're stupid. You're a stupid  
girl. I want to see your pussy,  
bitch.

LIZZY

You have so much respect for women,  
don't you?

BAKER

Yeah, especially slutty ones like  
you.

LIZZY

You probably don't even think I'm  
pretty. You probably think I'm a  
dog.

BAKER

You are a dog. You're a little  
bitch who needs to heel.

Lizzy's face begins to lengthen. It transforms into dog  
jaws. BAKER stumbles back in fear. Lizzy leaps at him and  
her dog jaws clamp over BAKER's face. He struggles, letting  
go a muffled scream of agony.

EXT. SCHOOL GROUNDS - DAY

Robbie's perspiring face is ashen. He bolts behind a tree  
and we hear him throwing up. Fingers run through his hair  
and he looks up to see Lizzy smiling serenely. Robbie is  
appalled.

ROBBIE

I can still taste his blood.

LIZZY

Poor Robbie. Bad trip, huh?

ROBBIE

What did you do to him? What did you do to me?

LIZZY

None of it was real. The chemical composition is a psychotropic that produces hallucinations more vivid than reality. It alters the neuron pathways in the brain to respond to stimuli that has no rational -

INT. ROBBIE'S BEDROOM - DAY

Robbie wakes up suddenly.

EXT. SCHOOL GROUNDS - DAY

Robbie sees Annie talking to two of her friends as other kids go into the school. She sees him and leaves the group to go to him.

ANNIE

Did you hear about the boy who was killed? It was awful.

ROBBIE

Who?

ANNIE

They think a coyote attacked him. Or . . . found his body . . .

ROBBIE

Who?

ANNIE

Tommy Baker.

Robbie sees Lizzy staring at him. Lizzy lays a finger across her lips, cautioning silence.

INT. SCHOOL LIBRARY - DAY

Annie sits across from Robbie at a table as they both write in their notebooks. Annie looks at Robbie. He looks back at her. She lays down her pencil and walks around the table to sit in the chair next to Robbie. She leans in close to his ear.

ANNIE

I'm sorry I freaked out the other night. Everything felt so real. I got a little scared.

ROBBIE

I shouldn't have let you do it.

ANNIE

No, it's okay. I . . . I want to do it again.

ROBBIE

No way.

ANNIE

Why?

ROBBIE

I don't have any more.

ANNIE

Liar. You had a whole jar.

ROBBIE

I threw it out.

ANNIE

That was stupid.

ROBBIE

Just drop it. All right?

LIBRARIAN

Shhhh!

Annie looks over at the stern-faced LIBRARIAN.

INT. SCHOOL GYMNASIUM - DAY

Thirty boys do laps around the gym in a tight group. JEFF, CLIFF, and Robbie are among them. The thunder of their feet reverberates loudly. The COACH in the center of the gym blows his whistle. The boys stop running and face the COACH.

COACH

Basketball practice has been cancelled for today, but I would like all team members to gather after school to honor the memory of Tommy Baker. Hit the showers.

Robbie approaches CLIFF and JEFF.

ROBBIE  
Listen, I'm sorry about Baker.

CLIFF  
Fuck you.

CLIFF and JEFF turn their backs on Robbie. Robbie bends to tie his shoe and the gym empties out. We hear a door open and shut. Robbie looks to the exit door to the hallway and sees Lizzy, a stack of books in her arm. She walks up to him.

ROBBIE  
What do you want?

LIZZY  
I just want to show you.

ROBBIE  
I don't want to see.

Lizzy puts a pill in her mouth and swallows. From Robbie's POINT. of view we stare into Lizzy's eyes. The image is grainy and grey and white. We hear a sound like from the inside of a sea shell. Lizzy's voice sounds up close and like she is speaking into a cardboard box. Her voice is not in sync with her lips.

LIZZY  
Watch.

DISSOLVE TO:

Lizzy's POINT. of view staring into Robbie's eyes. Robbie's eyes become unfocused. Lizzy's POINT. of view swings away from Robbie. The camera carries us swiftly across the gym and into the boy's locker room.

LIZZY  
Look through my eyes.

INT. BOY'S LOCKER ROOM - DAY

Image and sound quality revert to normal. Boys are stripping off their gym outfits and throwing them in their lockers, JEFF among them. JEFF suddenly looks tired, sad. He wipes his hand across his face, willing himself not to cry for his dead friend. Puzzled, he looks right. The row of lockers is unattended, some of them hanging open. He looks left. The locker room is empty.

He opens the locker in front of him. Dozens of gay men's magazines spill from his locker. He's horrified and tries to shove them back in, hide them. He slams the locker door shut. He takes his towel and heads for the showers where he hears water jetting from several shower heads and the echo of boys' voices against tile.

INT. SHOWERS - DAY

JEFF peeks around the corner like he is spying on the several boys who shower in the bright white area. He studies their buttocks and the muscles in their legs. His expression is fevered as his heart beats faster. He hears a laugh. His expression turns to dismay as the laughter swells cruelly. His expression is heartbreak. The bright white shower area is empty and nearly silent. Water drips slowly from one showerhead with a forlorn and lonely dripping sound.

JEFF shuffles to the center of the empty shower area. From his POV we look back at the empty entrance. We make a 360 degree turn as we scan the walls. When we arrive back at the entrance, Lizzy stands there calmly, lips pressed tight. She wears her customary baggy jacket and baggy pants. Supremely flustered, JEFF holds his towel in front of his crotch.

JEFF

What the fuck are you doing in here?

LIZZY

You were mean to me.

JEFF

Get out of here.

The crotch of Lizzy's pants bulges. The swelling travels down her right pant leg like some impossibly long snake crawling out of her crotch. It reaches the hem of her pant leg. A head emerges and we see it is indeed a snake. It crawls across the floor towards Jeff, its impossibly long body still issuing from Lizzy's crotch.

Jeff stands petrified. The snake reaches his foot, crawls across it, and begins to wind up his leg. The snake spirals up Jeff's body until it stares into his terrified face. It darts into his open mouth. Jeff's eyes widen in panic. He can't breathe. The impossibly long snake continues to crawl down his throat at a rapid pace. Finally the snake's end comes into sight, but it is not a normal tail.

The end of the snake's tail is like a parachute of latex or a thin mushroom cap that wraps over Jeff's face. From his

chin to his forehead, Jeff's face is encased in this thin layer of latex. His mouth is completely sealed off. His nose and eyes are blocked. He looks like he's wearing a rubber over his face that he can't peel away no matter how hard he struggles.

INT. SCHOOL GYMNASIUM - DAY

Robbie screams, his jaw open as far as it will go. We see he stands alone in the empty gymnasium. Suddenly the door from the hallway bursts open. In rush the COACH, followed by two PARAMEDICS and a gurney.

COACH

He's back this way, in the locker room.

They rush past Robbie like they don't even notice him. They hurry through the doors to the locker room on the opposite side of the gym. The gym is quiet again. Robbie is stunned into immobility. He shakes off his paralysis and stumbles toward the locker room.

INT. BOY'S LOCKER ROOM - DAY

From Robbie's POV, the scene is as hectic as any emergency room. The two PARAMEDICS try their best to revive JEFF who lies on the ground, naked, his face a grimace resulting from suffocation. The COACH stands by, shell-shocked. Boys mill around. The camera begins to spin slowly, picking up speed until everything is a blur.

INT. NURSE'S OFFICE - DAY

From Robbie's POV, we stare up at the ceiling. We see Robbie lies on the settee in the school nurse's office. He sits up weakly. The NURSE appears and puts a hand on his forehead, checking his temperature.

ROBBIE

What happened.

NURSE

You fainted.

ROBBIE

No. What happened to Jeff?

The NURSE's face is serious, her lips pressed tight.

INT. ROBBIE'S CAR - DAY

Robbie sits with his arms crossed over the top of the steering wheel, his forehead resting against his arms. He looks over at the passenger window and sees Lizzy standing there. She opens his passenger door and gets in the car.

ROBBIE

What do you want?

LIZZY

I'm not finished.

Lizzy holds a black pill between her forefinger and her thumb. She begins to raise it to her mouth, but Robbie grabs her wrist in an iron grip. Lizzy winces briefly in pain.

LIZZY

Do you think I need to swallow it?

She relaxes her fingers so that the capsule falls into the open palm of her hand. The vague image of a white skull gleams from the surface of the black capsule and winks out. The capsule melts slowly into Lizzy's palm and vanishes.

From Robbie's point of view we stare into Lizzy's face, at her mocking smile. The image is grainy and gray and white. We hear a sound like from the inside of a sea shell. Lizzy's voice sounds up close and like she is speaking into a cardboard box. Her voice is not in sync with her lips.

LIZZY

Watch through my eyes.

DISSOLVE TO:

Lizzy's point of view staring into Robbie's uneasy face. Robbie's eyes become unfocused. Lizzy's point of view swings away from Robbie to look out the windshield.

Suddenly the camera is in the back seat, looking through the windshield. Image and sound quality have reverted to normal. We see the backs of Robbie's and Lizzy's heads. Only what we see through the windshield is grainy and gray and white. The exterior looks fake, like in old movies when people were "driving" and the scenery was projected on a screen in front of the windshield.

Judging by what we see through the windshield, the car is traveling forward through a grainy black and white landscape in surreal silence. The car moves through the school parking lot, racing toward the school building. The car heads up the front steps. The school doors swing open and the car drives



into the school. It races down the empty hall, past rows of lockers. It turns and races up a stairway too narrow for the car. The car suddenly halts, still in silence, and the camera lurches forward and flies through the shattering windshield. Everything is suddenly black.

FADE UP FROM BLACK

INT. SCHOOL HALLWAY - NIGHT

CLIFF closes his locker and walks down the dimly lit hall. He looks behind, sees only empty hall. He walks into a white, cottony strand the thickness of a clothesline. It sticks to him and he brushes it away in revulsion. He doesn't realize it's part of a gigantic spider's web. Lizzy stands at the end of the hall, draped in shadow. She is dressed in a sleek black evening gown. She saunters toward him seductively.

LIZZY

You want me, don't you Cliff?  
You've always wanted me.

CLIFF

Yeah.

Below the waist, Lizzy begins to inflate. Her legs grow longer and arachnid. Four arachnid legs burst from the fat, round body below her waist. Below the waist, she is a huge spider. From the waist up she is Lizzy, her expression demented. CLIFF cringes in horror. He retreats, but is stopped by a thick spider's web that stretches across the hall where moments earlier there had been nothing. He's trapped in the web. Spider-Lizzy charges down the hall and pounces on him.

FADE TO BLACK

INT. SCHOOL GYMNASIUM - DAY

The entire student body sits in the stands. The PRINCIPAL stands behind a podium on the stage. We see Robbie in the stands, a haunted look on his face.

PRINCIPAL

It's tragic that within the space  
of a single day we would be faced  
by the sudden deaths of three fine,  
young boys. They were all members  
of a basketball team that was on  
its way to taking us to a state

PRINCIPAL  
 championship. It's sad that we must  
 say goodbye to them so early.

Lizzy giggles, holds her hand in front of her mouth to try to stop the hysterical laughter. The students in the seats around her look at her with disgust.

DISSOLVE TO:

INT. ANNIE'S LIVING ROOM - NIGHT

Robbie and Annie make out on the couch. The only light in the room is cast from the television and dances across them.

ANNIE  
 I really missed you.

ROBBIE  
 Me too.

ANNIE  
 School has been so awful.

Robbie hugs her and she presses herself into his arms. He tries to stroke her crotch and she pushes his hand away.

ANNIE  
 Don't. My parents are right  
 upstairs.

ROBBIE  
 They never come down.

ANNIE  
 They might.

ROBBIE  
 We could go out to my car.

ANNIE  
 Right. Make out in my driveway. We  
 could . . . trip again. I'll do  
 that with you.

Robbie grabs her shoulders and looks into her face.

ROBBIE  
 That stuff is dangerous. Just  
 forget about it. It was a mistake  
 to take it with you.

ANNIE

Why would you say that? It was beautiful.

ROBBIE

Stop. We don't know what could happen tomorrow. I don't want to die without ever having made love with you.

ANNIE

That's a little dramatic.

ROBBIE

It isn't. I could get hit by a bus tomorrow.

ANNIE

Stop pressuring me. I'm not ready yet.

ROBBIE

What are you waiting for?

ANNIE

I want it to be right.

ROBBIE

A guy in my biology class works at a hotel. He can get us a room. I'll get flowers and music. It'll be real nice.

ANNIE

I want it to be the right guy.

ROBBIE

Oh, that's harsh. So I'm not the right guy?

ANNIE

Robbie.

ROBBIE

You don't want to fuck me? Well go fuck yourself.

Robbie jumps to his feet violently. He storms out of the room and we hear the door slam.

EXT. TRIPP AVENUE - NIGHT

Robbie crosses the street to where his car is parked in front of Dan's house. He leans his arms on the roof of his car and wipes tears off his face. He looks up at the full moon. The shadowy craters of the moon's face seem to shimmer and writhe.

The door to Dan's house opens and Dan steps out.

DAN

Hey, stud. What's the deal?

Robbie starts running. He runs down the middle of the street, away into the distance. Dan walks out to Robbie's car, watches Robbie run off.

FADE TO BLACK

INT. ANNIE'S FOYER - NIGHT

We hear a light rapping at the front door. Annie appears and opens it.

ANNIE

Robbie - oh.

Dan stands in the doorway cockily.

DAN

Aren't you going to invite me in?

ANNIE

It's late. I was just going to bed.

Dan reaches out to play with her hair. Annie bats his hand away.

DAN

Sounds like I'm just in time. Want me to rock you to sleep?

ANNIE

Pig.

DAN

Do you ever think about what we did? Right in your parents' bed.

ANNIE

That was four years ago. We were in eighth grade.

DAN  
Yeah, but you had the body of a  
ninth grader.

ANNIE  
As far as I'm concerned it never  
happened.

DAN  
Born again virgin? I'll bet Robbie  
wouldn't -

ANNIE  
You ever tell Robbie and I'll cut  
off your joint. and choke you with  
it.

DAN  
(grabbing his crotch) Ow! Hurt  
me, baby.

Annie slams the door in his face.

EXT. SCHOOL GROUNDS - DAY

Lizzy approaches Robbie.

ROBBIE  
Stay away from me.

LIZZY  
I wouldn't hurt you. I would never  
hurt you.

ROBBIE  
I don't care.

LIZZY  
Please I need help. It's Pusherman.  
He said he was going to eat me.

EXT. ALLEY - DAY

Strange trash litters the alley. Strange people litter the  
alley. Robbie and Lizzy walk past them carefully. At the end  
of the alley is Pusherman, standing outside his car. They  
approach him. Pusherman eyes them with hostile intent, then  
grabs Lizzy by the hair.

PUSHERMAN

I thought I told you I never wanted  
to see this boy again.

ROBBIE

Hey!

Robbie grabs Pusherman. Pusherman's hand comes up, holding a  
hypodermic needle at Robbie's neck.

PUSHERMAN

You want to die here mewling like  
some pathetic junkie?

ROBBIE

No.

PUSHERMAN

Weigh your decision carefully. I  
promise you, dying now will seem  
like a blessing.

ROBBIE

I don't want to die.

PUSHERMAN

And you, my little trim, you have  
been cast from the kingdom. You are  
a damned soul.

LIZZY

Don't send me away.

PUSHERMAN

Those who betray me are rewarded  
with death.

ROBBIE

(pulling Lizzy away) Stay away  
from her. She doesn't mean  
anything to you. She can't  
hurt you.

Robbie leads the sobbing Lizzy from the alley.

EXT. DOWNTOWN STREET - DAY

Robbie turns at the sidewalk and takes a few steps. Lizzy  
stops, looks about all around her. From her POV we see  
Robbie as though through a red filter.

ROBBIE

What is it? What's wrong?

From her POV, the camera darts left and right. Still viewed through a red filter. The world is ugly, savage.

From Robbie's POV, the color is normal. Lizzy screams long and loud, her mouth an "O" of terror. She spins away from him and runs for the alley. As she steps off the sidewalk, Pusherman's ride barrels out of the alley. As the car hits her, her body flies into the air, one arm and one leg torn off and flying apart. The pieces land in the middle of the street.

Robbie starts walking toward her. Halfway there his legs buckle and he sits in the street, in shock.

DISSOLVE TO:

Police lights flash around him as he hangs his head and cries. Lizzy's body is loaded into an ambulance.

DISSOLVE TO:

EXT. FUNERAL HOME - NIGHT

Establishing shot of funeral home and Robbie's car and many others in the parking lot.

INT. ROBBIE'S CAR - NIGHT

Parked in the funeral home lot, Robbie wears a dark suit. Both hands are on the steering wheel, gripping it hard, his knuckles white. He stares straight ahead through the windshield. Annie sits in the passenger seat wearing a dark dress. She looks at him with concern. She puts her hand on his arm.

ANNIE

Come on. Let's go in.

INT. FUNERAL PARLOR - NIGHT

Robbie and Annie enter. Mr. Chambers and Mrs. Chambers stand near the front of the room. Mrs. Chambers cries softly into a handkerchief. MOURNERS comfort them both. In the background beyond them, the casket is at the very front of the room. The lid yawns open.

Robbie walks past them, Annie a few steps behind him. He stops beside the casket. Robbie peers down solemnly at Lizzy in the coffin. Her hands are folded over her chest. Robbie's eyes widen in revulsion. It is now Annie who lies in the coffin. Robbie has the back of his hand to his mouth, like he might puke. Annie appears next to him.

ANNIE

What's wrong?

Robbie looks back at the coffin. It is closed now. AUNT LUCILLE comes up next to the uncomprehending Robbie.

AUNT LUCILLE

Such a shame. It's awful. A beautiful girl like her and not even enough left to hold an open casket ceremony.

Annie tugs on the dazed Robbie's sleeve. She draws him away. CLIFF, JEFF, and BAKER enter at the back of the room.

ROBBIE

What are they doing here?

ANNIE

Paying their respects. Though I didn't think they had enough class to show up.

ROBBIE

But they're dead.

ANNIE

What are you talking about?

ROBBIE

Cliff and the others. They were killed.

Annie places the back of her hand on Robbie's forehead, checking his temperature.

ANNIE

Are you feeling okay?

CLIFF, JEFF, and BAKER file past Robbie on their way to the front of the room. They each grin at him, lips spread back like the death grin of a skull.



INT. ROBBIE'S BEDROOM - NIGHT

The room is dimly lit, shadowy. Robbie lies on his bed on his stomach, his pillow bunched between his fists and his chin buried in it. His stare is unfocused. He wears his suit and shoes. Annie sits on the edge of the bed, her back to him. Both of her feet are planted on the floor. She has her coat on. She reaches over and rubs the back of his ankle comfortingly.

ANNIE

I'm going to go home.

Robbie swings his legs off the bed, wipes a tear from his eye. He sits with his back to Annie.

ROBBIE

Can't you stay?

Annie climbs up on the bed behind him. She circles her arms around his neck and lays her head on his shoulder.

ANNIE

You need something to dispel those gloomy thoughts. Why don't you dig out those pills for us?

Robbie leaps up, freaking out.

ROBBIE

Are you out of your mind?  
Somebody's dead and all you can think about is tripping?

ANNIE

I'm thinking of you.

ROBBIE

Those drugs are dangerous. It was that fucker who killed Lizzy.

ANNIE

What are you talking about? Lizzy slit her wrists.

ROBBIE

No. She was hit by a car.

ANNIE

Robbie, she committed suicide.

ROBBIE

You're lying. Get out! GET OUT!

Annie backs away from him. As Robbie approaches her, she turns and dashes out the door. Robbie slams the door behind her, leans back against it, sinks to the floor.

INT. FOYER - NIGHT

Doorbell rings. Dan answers the door and finds Annie in her dark dress and coat.

DAN

Well, howdy, neighbor. Come on in.

Annie enters and Dan closes the door. Annie looks around. Looks everywhere but at Dan.

ANNIE

Didn't see you at Lizzy's funeral.

DAN

Don't care much for funerals.  
They're too depressing.

Dan comes up behind her and starts to put his arms around her waist. She pushes him away.

ANNIE

Stop it. I didn't come here for that.

DAN

What did you come here for?

ANNIE

Robbie's not doing too good.

DAN

It's those funerals. Get you every time. So you want me to go over and cheer him up?

ANNIE

No. I thought maybe . . . I thought maybe you could give me something to make him feel better.

DAN

God gave you something that would make him feel better.

ANNIE

You're such an ass.

DAN

Oh, I know what you're after.

Dan goes to umbrella stand at the side of the door. He reaches into it and pulls out a plastic baggie of black pills. Annie watches him closely, notes his hiding place.

DAN

These are the puppies you want.

Dan dangles the bag in front of Annie. When she reaches for them, he snatches them away.

DAN

Miss Goodyshoes doesn't do drugs.  
Robbie wouldn't like it if I gave  
you these.

ANNIE

They're not for me.

DAN

Robbie has his own stash.  
(getting in her face)  
But I'll give you some if you give  
me some.

Dan leans in and kisses her on the lips. Annie squeezes her eyes shut, contorts her face, but doesn't move her tightly pressed lips away right away. She twists her head slightly so that Dan's lips are now on her cheek. He moves his lips down the side of her neck. Annie's face is twisted in pain. She looks like she might cry. She pushes Dan away violently and runs to the door. She can't get it open. Dan saunters over and turns the deadbolt. Annie flings the door open and runs out. Dan watches, a cocky grin on his face. He swings the door shut. He raises his hands over his head like the plastic baggie is a basketball and he sinks a basket in the umbrella stand.

EXT. SIDEWALK - NIGHT

Annie walks, upset, hanging her head. Her hands are stuffed into her coat pockets.

INT. ROBBIE'S BEDROOM - NIGHT

Robbie takes off his tie and throws it on the floor.

EXT. SIDEWALK - NIGHT

Annie walks. We are watching her from behind.

INT. HALL - NIGHT

Robbie passes his parents' bedroom where they are arguing. He goes to the hall closet. It is filled with towels, games, whatever. He reaches up to the top shelf and pulls down a wooden case. He opens it and we see a revolver.

MR. PETERSEN

You have no idea what it takes to manage a business.

MRS. PETERSEN

And you have no idea what it takes to manage a family.

MR. PETERSEN

My job is to provide for my family.

EXT. SIDEWALK - NIGHT

Long down shot of Annie at an intersection, waiting for the light to change. She is alone; no pedestrians, no traffic.

INT. HALL - NIGHT

Robbie holds revolver's cylinder open. Two bullets are loaded. He loads two more.

EXT. SIDEWALK - NIGHT

Annie walks past houses.

EXT. DRIVEWAY - NIGHT

Robbie gets into his car and drives off.

EXT. ROBBIE'S STREET - NIGHT

Annie crosses a side street in the middle of the block.

EXT. DOWNTOWN STREET - NIGHT

Robbie cruises past the Pusherman's alley slowly. In the distance we see the Pusherman's car.

EXT. DRIVEWAY - NIGHT

Annie knocks on the Petersens' kitchen door. Jennie opens the door and lets her in. The camera draws closer and the door slams shut in the audience's face.

EXT. DOWNTOWN STREET - NIGHT

Robbie gets out of his car, holding the revolver at his side. He walks to the alley.

EXT. ALLEY - NIGHT

Robbie creeps down the alley cautiously. A BUM is sprawled against a dumpster.

BUM

Hey, kid! Gimme a dollar.

(beat)

Gimme a dollar, you little prick!

Robbie points the pistol at him.

BUM

Oh, God, don't shoot me.

Robbie leaves the BUM behind, walks deeper into the alley. The Pusherman's car waits at the end of the alley like a spider.

Robbie puts his hand and the gun into his jacket pocket. He goes up to the car with its tinted windows. He raps on the rear window. Robbie whirls around at a sound behind him and sees Pusherman standing there.

PUSHERMAN

I didn't call for you.

ROBBIE  
You son of a bitch.

PUSHERMAN  
Do I talk about your mama like  
that?

Robbie pulls out the pistol and points it at Pusherman.

PUSHERMAN  
So, school boy's got a gun. What  
you going to do with it?

ROBBIE  
Kill you.

PUSHERMAN  
That's cold, man.

ROBBIE  
You killed Lizzy.

PUSHERMAN  
Is that what you think?

ROBBIE  
Your fucking drugs. They mess up  
people's lives. Mes with their  
heads. It ends here.

PUSHERMAN  
People do what they want. Nobody  
holds a coke spoon to their nose.  
Man crawled out of the slime three  
million years ago. When storms  
rocked the sky, man saw the hand of  
God in the lightning bolts. The  
first thing he did was crawl into a  
cave and he hasn't emerged since.  
His skyscrapers, these brick walls,  
they're nothing more than caves for  
man to cower in. But no matter how  
scared he is, man still wants to  
reach out for God. It's the drugs  
that put man in communion with God.  
Man has been expanding his  
consciousness since he could eat  
mushrooms and lick toads. Drugs  
allow us to see beyond the limits  
of our five senses. Open your eyes,  
boy. What is it you've been  
searching for? What is it you want  
to see?

ROBBIE

I want to see you dead.

Robbie shoots and part of Pusherman's cheek is blown away, spinning him around. He staggers towards Robbie and Robbie fires three times, hitting Pusherman in the chest. Pusherman collapses onto some cardboard boxes set out for the trashman. Robbie stands over him, pointing the gun. Pusherman is weak, in pain, but still defiant.

PUSHERMAN

Your girlfriend's taking the trip.

ROBBIE

You stay away from her.

PUSHERMAN

Where she's going, you don't want her going alone.

The rear door on the Pusherman's car opens by itself. Red, glowing eyes shine from the dark interior. A huge dog-thing jumps from the back seat and then creeps forward, stalking towards Robbie.

Robbie aims the gun and pulls the trigger, but he has no more bullets. The dog-thing continues to advance at its careful pace. Robbie turns and runs from the alley. The dog-thing paces up to where Pusherman lies.

PUSHERMAN

Come to claim your prize?

The dog-thing stares at Pusherman with its burning eyes. Drool drips from its jaws. It lunges at him. Pusherman screams as the dog-thing tears at his throat.

INT. ROBBIE'S BEDROOM - NIGHT

Robbie enters, breathless. Annie sits on his bed, her knees drawn up tight to her chest. He goes to the bed, picks up a baggy of black pills.

ROBBIE

Where did you get these?

ANNIE

From your drawer.

ROBBIE

I threw these out.

Annie looks at him mournfully. Robbie throws the pills on the bed. He paces back and forth erratically.

ROBBIE  
How could you be so stupid?

ANNIE  
I just want us to be happy again. I want us to be together.

Robbie sits next to her. Her eyes glaze over. She smiles goofily and reaches for the ceiling.

ANNIE  
I'm going to go away now.  
Everything's so pretty.

ROBBIE  
(grabs her shoulders)  
Stop it. You're not going anywhere.

ANNIE  
(dully)  
I'm already gone. Robbie, where are you? I'm all alone.

EXT. ALLEY - NIGHT

Extreme close up of the Pusherman's lips.

PUSHERMAN  
Where she's going, you don't want her going alone.

INT. ROBBIE'S BEDROOM - NIGHT

Robbie grabs up the baggie, opens it shakily. He pours out the black pills. A few spill to the floor and bounce across the bare wood. He pops one into his mouth.

ANNIE  
Robbie, don't leave me.

ROBBIE  
I'm coming. Hold on, Annie.

ANNIE  
(looking around, dazed)  
What's happening?



ROBBIE  
What do you see?

ANNIE  
Nothing. It's empty. There's no  
God.

ROBBIE  
Come back. I love you, Annie.

Annie looks into Robbie's eyes, touches his cheek.

ANNIE  
I love you, too.

Robbie looks at both sides of his hands.

ROBBIE  
I don't think anything's happening.

ANNIE  
I want to go home.

Robbie and Annie exit.

INT. HALL - NIGHT

Robbie and Annie emerge from his bedroom. Jennie stands at  
top of stairs.

JENNIE  
I know what you did.

Mr. Petersen and Mrs. Petersen emerge from their bedroom at  
the end of the hall.

MR. PETERSEN  
You have no idea what it takes to  
manage a business.

MRS. PETERSEN  
And you have no idea what it takes  
to manage a family.

MR. PETERSEN  
My job is to provide for my family.

Mr. Petersen has reached Robbie. He grabs his son's shirt  
and slams him against the wall.

MR. PETERSEN  
And you, you little punk, I want my  
gun back.

Jennie wraps her arms around her father's waist.

JENNIE  
No, daddy, don't hurt him. I won't  
tell.

Mr. Petersen pulls Jennie off him with his free hand and  
shoves her away. She loses her balance and screams.

INT. STAIRWAY - NIGHT

Jennie tumbles down the stairs, lays at the bottom. Her neck  
is twisted at an ugly angle.

INT. HALL - NIGHT

MRS. PETERSEN  
Jennie! Oh my God, Jennie!

Mrs. Petersen runs down the stairs. Mr. Petersen thrusts his  
hand in Robbie's jacket pocket.

MR. PETERSEN  
Where is it? I want my gun back.

INT. STAIRWAY - NIGHT

Mrs. Petersen stands over Jennie's still body.

MRS. PETERSEN  
You bastard! She's dead! You killed  
my baby.

INT. HALL - NIGHT

Mr. Petersen pulls the gun out of Robbie's pocket, waves it  
in front of his face.

MR. PETERSEN  
How do you expect me to provide for  
my family without my gun?

Mrs. Petersen is behind him. She reaches around, clawing at  
his face with both hands. He bats her away, swings around,  
and shoots her twice. Annie screams as Mrs. Petersen  
crumples to the floor.

ROBBIE

Dad, no!

MR. PETERSEN

You want some, too? I'm a good provider. I've got enough bullets for all of us.

Mrs. Petersen's face appears over his shoulder. She is growing taller by the moment. Her head morphs into the head of dog-thing with blazing red eyes and slavering jaws. The jaws clamp down on Mr. Petersen's shoulder and he screams. His blood splashes Annie and she screams.

Robbie pulls Annie away down the stairs.

INT. STAIRWAY - NIGHT

Jennie's sightless eyes stare unblinking while Robbie and Annie run past.

EXT. DRIVEWAY - NIGHT

Robbie and Annie run to the sidewalk's edge. Annie looks at the blood on her arms. She tries to wipe it off her face, but only smears it.

ANNIE

Something's wrong. I want to go home.

ROBBIE

None of this is real. It can't be.

ANNIE

I'm worried about my parents.

EXT. ROBBIE'S STREET - NIGHT

Robbie leads her away down the sidewalk. As they pass beneath the trees, the branches reach for them. They run for the center of the street. The trees on both sides of the street sway toward them, but cannot reach them.

The sky lights up and it is suddenly day with a beautiful blue sky above them. One after another, a dozen commercial passenger planes crowd the sky. One scrapes against another. It spins like a boomerang and comes crashing down. All the planes start falling straight down from the sky.

One plane hits a house on the street and they flee from the explosion and shrapnel. The sky turns to night again.

As Robbie and Annie trot down the center of the street, packs of wild dog-things pace them on either sidewalk.

EXT. TRIPP AVENUE - NIGHT

Robbie and Annie reach Dan's house. Flames shoot up through the roof. The front door opens and a disheveled Dan shambles out. He joins them.

ROBBIE

Dan, your house is on fire. Where are your parents?

DAN

It's okay. They're inside.

Annie looks down and screams. The camera descends slowly to show Dan's fingers gripping the hair of his father's decapitated head.

ROBBIE

Dan, what did you do?

Dan holds up the head to his face and grins at it.

DAN

My father always wanted to see me get ahead, didn't you, pop?

Robbie and Annie back away slowly. Dan drops the head and runs to Robbie. He puts his arms around Robbie's neck, almost hangs off him.

DAN

Robbie, wait. I have something important to tell you. It's not the drugs. It was never the drugs.

ROBBIE

What are you talking about?

DAN

It's you. All this is coming out of you. Your mind. Only you can stop it.

ROBBIE

(pushing Dan away)  
Get away from me.

DAN  
 (sinks to his knees)  
 It's true! Only you can stop it!

Robbie turns and pulls Annie away.

EXT. ANNIE'S HOUSE - NIGHT

Robbie pulls Annie up the path to her door. Lights show in the window. The exterior light is on.

ROBBIE  
 Do you have your key?

ANNIE  
 I'm afraid.

The door swings open slowly by itself.

INT. ANNIE'S LIVING ROOM - NIGHT

Annie and Robbie enter slowly, cautiously. MRS. JAMES sits in a wingback chair and Mr. James stands behind her. They stare at Robbie and Annie as though waiting for them. They seem unconcerned about the blood on Annie.

MR. JAMES  
 Come in, princess. Your mother and I have something we want to say to you.

MRS. JAMES  
 You may as well come in, too, Robbie. This involves you.

MR. JAMES  
 We don't want you seeing Robbie anymore. He's a bad influence.

MRS. JAMES  
 All he wants to do is screw you and make you take drugs.

ANNIE  
 Mom!

MR. JAMES  
 He's a horny little bastard. All boys are at his age. I was the same way.

ROBBIE

Sir, I have nothing but respect for Annie.

MR. JAMES

Shut the fuck up.

MRS. JAMES

It's understandable that he wants to have sex with you. You're a hot little piece of ass. I'm surprised your father can keep his hands off you.

MR. JAMES

It isn't easy.

Annie starts crying. Robbie puts his arm around her.

ROBBIE

Annie, it's okay. None of this is real.

MR. JAMES

Listen, Robbie, try to see it from our perspective. It's bad enough she gave up her cherry to that boy across the street.

MRS. JAMES

I never did like that Daniel.

ROBBIE

Dan? You slept with Dan?

ANNIE

No, Robbie. It was only one time. It was before high school started. I didn't even know you then.

Robbie stands.

ROBBIE

This is bullshit. I didn't even want to take the drugs. I just came here to protect you.

ANNIE

Robbie, please. I need you.

MRS. JAMES

Don't beg, dear. It's unbecoming.

MR. JAMES

Robbie, I think it's time you left.

ROBBIE

You can go to hell.

A tentacle emerges from the floor at Mr. James feet and wraps around his leg. A mouth opens in the floor beneath his foot and he falls into it up to his ankle. Sharp teeth bite through his ankle and he sinks deeper into the mouth. He screams in agony.

Straps emerge from the chair and encircle Mrs. James's wrists and forehead. She struggles in vain. The ceiling fan above her chair projects razor sharp blades and begins to spin lazily. It descends toward Mrs. James.

ANNIE

Make it stop!

ROBBIE

I'm not doing it!

Another tentacle emerges and wraps around Mr. James's face. He is devoured bite by bite. Mrs. James is chopped into bits by the ceiling fan. Annie screams, collapses to the floor, then all is silent. Robbie tries to help Annie up, but she pushes him away.

Laconic clapping is heard. We see Pusherman leaning against the wall, clapping.

PUSHERMAN

Bravo. You have done well,  
disciple.

ROBBIE

I killed you.

ANNIE

Who are you?

PUSHERMAN

I am a peddler of dreams. I am a  
merchant of the divine. Kneel  
before me.

ROBBIE

No.

PUSHERMAN

Still afraid to see heaven? Perhaps  
you should be. When you touch God,  
sometimes God touches back.

ROBBIE

God damned you.

PUSHERMAN

God provides. Seek his bounty.

Pusherman's mouth distends abnormally wide and a torrent of black pills gushes from his mouth. Annie approaches the tall mound of pills as though in a trance. She reaches out. Pusherman grabs her and holds her with her back to his chest.

PUSHERMAN

Not all gods are creators. Some  
destroy. You have unleashed  
something dark and tragic.

Pusherman peels back the top of Annie's skull with his fingers. Annie screams.

PUSHERMAN

This is your girlfriend's brain.

Pusherman rips out her brain and throws it onto the pile of pills. Annie's eyes roll up into her head and she sinks to the floor.

PUSHERMAN

This is your girlfriend's brain on  
drugs. Any questions?

EXT. ANNIE'S HOUSE - NIGHT

Robbie runs from the house. Behind him it bursts into flames.

EXT. TRIPP AVENUE - NIGHT

One of the dog-things runs up to Robbie. It holds Mr. Reed's head in its teeth. It pauses, then runs off.

EXT. ROBBIE'S STREET - NIGHT

Robbie runs down the street, lost and despairing, small.



EXT. DRIVEWAY - NIGHT

Robbie stumbles up to his back door. The light beside the door flickers on and off.

INT. STAIRWAY - NIGHT

Robbie stumbles up the stairs, past the bodies of Mrs. Petersen, Mr. Petersen, and Jennie. Dissolve to:

EXT. ROOFTOP - NIGHT

Robbie sits on rooftop, crying. Suddenly he stands up and marches to very edge of roof. We see the long distance to the ground. He looks at a photo of Annie he holds in his handlook.

ROBBIE

Annie, I'm so sorry.

He lets the photo fall out of his hand. He sprints along the edge until he runs out of roof and leaps into space. He seems to float toward the ground.

EXT. LAWN - NIGHT

We look at his crumpled, broken body on the ground, pulling back until it is small on the grass. CREDITS begin to roll, but they are strange. They don't list the actor and the role he played. They list a bitter description and the names of the characters.

Tragic Teen Hunk                      ROBBIE PETERSEN

Drugged Up Idiot                      DAN REED

Miss Priss                              ANNIE JAMES

Despairing Teen Slut                  Lizzy CHAMBERS

Evil Son of a Bitch                    PUSHHERMAN

We hear the sound of breaking glass. The credits freeze and the screen looks like a fragmented piece of glass with the scene of Robbie's body behind it.

INT. ROBBIE'S LIVING ROOM - NIGHT

Robbie's head is leaning against the shattered screen of his television. He opens his eyes and pulls his head back. He stares at the broken screen uncomprehendingly. The scene on the television is his own crumpled body lying on the grass, a scroll of CREDITS running over it. He rubs the bump on his forehead. He wanders around the room aimlessly. He sees no bodies. Everything seems normal. He focuses on the phone, rushes to it, and calls a number.

ANNIE

Hi, you've reached the James residence, but no one is available right now. Please leave your name and number and we'll get back to you.

ROBBIE

Annie? Annie, pick up. Are you there? I've been having some - some bad dreams and I just wanted to make sure you're all right. I'm coming over.

ANNIE

Thank you.

Robbie hangs up.

EXT. TRIPP AVENUE - NIGHT

Robbie runs down the street.

EXT. ANNIE'S HOUSE - NIGHT

He hurries up the path to Annie's door. No lights show inside or outside the house. He rings the doorbell. He pounds on the door. He goes to a window and tries to see in.

EXT. TRIPP AVENUE - NIGHT

Giving up, he trots across the street to:

## EXT. DAN'S HOUSE - NIGHT

Dan's house and rings the doorbell. Muffled sounds of laughter and music are heard. MRS. REED opens the door and the sounds of partying swell. She holds a martini glass and wears a modest evening dress.

MRS. REED

Oh hi, Robbie. We're having a party.

ROBBIE

Mrs. Reed. You're okay.

MRS. REED

Why yes, thank you, I am. Come on in.

## INT. FOYER - NIGHT

Robbie enters. A stray party guest or two wanders past. MRS. REED shuts the door.

MRS. REED

Dan is upstairs.

MR. REED

Robbie, have some punch.

A smiling Mr. Reed hands Robbie a glass then grips his wife around the waist and tangos her away while she giggles. Robbie plunges up the stairs.

## INT. BEDROOM - NIGHT

Robbie bursts into Dan's unlit bedroom. Dan sits in a corner, in the dark.

DAN

Are they having fun?

ROBBIE

Why don't you turn on a light?

DAN

They sound like they're having fun.

ROBBIE

(looking out window towards Annie's house, sipping the punch)

ROBBIE  
Come on, Annie.

DAN  
Who do you think will play us in  
the movie?

ROBBIE  
What?

DAN  
When they make the movie about our  
lives. Who do you think will play  
us?

ROBBIE  
Screw you.

DAN  
I hate them.

ROBBIE  
(looking out window towards  
Annie's house, sipping the  
punch)  
Who?

DAN  
My stupid parents. Who do you  
think?

ROBBIE  
Don't talk like that. You get me  
worried. I'll read in the paper one  
day that you've murdered them with  
an ax.

DAN  
No, not that bad. But they're in  
for a big surprise.

From the window Robbie sees the flashing lights of a police  
car speed by and halt in front of Annie's house. He sips the  
punch.

ROBBIE  
What are you talking about?

DAN  
I spiked the punch. Pretty soon  
we'll all be stoned.

ROBBIE

NO!

Robbie throws down his glass in horror. The punch starts eating through the floor like acid. Smoke curls up from it, and then tentacles begin to sprout from the floor. Dan begins laughing hysterically.

DAN

Oh, man. I never knew there were so many shades of red.

Robbie starts to run out the door, but a tentacle grabs his ankle and trips him. He pulls his leg free and heads for the stairs.

INT. FOYER - NIGHT

At the bottom of the stairs, he sees the hellish spectacle that the party has become. People have mutated into grotesque shapes. Some people have abandoned their clothes. The laughter is loud and high-pitched. A man with five eyes and a topless woman dance by. A man whose mouth has doubled in length and whose teeth are huge stumps, sticks his head in the punch bowl. He knocks it over and falls to the floor with it. He melts into a puddle of flesh. Dan appears halfway down the stairs. He crouches, stooped over like an ape ready to spring.

DAN

This is the New World order,  
Robbie, better get used to it.  
Human form is superfluous. Only the  
mind will survive. Imagination is  
God.

Tentacles shoot out from above to encircle the grinning Dan. They grip his arms, legs and torso. In an instant he vanishes, yanked back to the dark recesses of the second floor at astonishing speed. Robbie flees out the front door.

EXT. TRIPP AVENUE - NIGHT

Robbie runs towards Annie's house. He stops when he sees:

EXT. ANNIE'S HOUSE - NIGHT

Two police cars in the driveway, lights flashing. Four POLICEMEN at various points.

EXT. TRIPP AVENUE - NIGHT

Robbie hears quick footsteps behind him, high heels on pavement. He turns his head slowly, his face ashen. Annie is in the street. The street lamp illuminates no higher than her waist. Her upper half is in shadow.

ANNIE

Robbie? They wanted to take me away. They weren't going to let me see you anymore.

Robbie cringes as she steps forward.

ROBBIE

No, Annie, not you.

Annie steps into the light, throws her arms around Robbie's neck, looks into his eyes. The top of her head is peeled back, her brain is missing.

ANNIE

Please, Robbie, I need you.

Robbie pushes her away. She falls to the ground. She pulls up her skirt and touches herself through white cotton panties.

ANNIE

I'm burning up for you. I need you so much.

A demon dog emerges from between her legs and springs on Robbie as he screams. The color of the scene changes to red.

FADE TO RED

EXT. DAN'S HOUSE - NIGHT

Red lights. Flashing lights from an ambulance and a police car dress the scene. The door to Dan's house is wide open. A POLICEMAN interviews a crying MRS. REED and Mr. Reed who consoles her. Two bodies lie on stretchers, wrapped in body bags. We see Robbie's dead face before a PARAMEDIC zips up his bag.

PARAMEDIC

Looks like a drug overdose.

Annie stands next to the ambulance as they load Robbie's body. She is crying and Mr. James is consoling her.

MR. JAMES

Such a waste. I don't ever want to catch you doing drugs.

ANNIE

You won't, Papa.

The ambulance drives away, followed by the police car and Mr. and Mrs. Reed's car. Mr. James begins to lead his daughter away.

ANNIE

Wait. They left their door open.

Annie jogs to the door.

INT. FOYER - NIGHT

Annie steps inside to grab the knob. She looks at the umbrella stand. She quickly snakes her hand between the umbrellas and pulls out a bottle of pills. She pockets them, steps outside, and disappears from view as she closes the door.

FADE TO BLACK

THE END