

Jack Vs. The Devil  
A Comedy/Horror

by  
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EXT. STULL CEMETERY - 1993

We move across a quiet cemetery in the last hour before dawn.

The silence is broken by a screeching whine that builds in volume. The ground suddenly rips open.

Young Jack (16) covered in blood comes out of the ground dragging Karen (16) who is unconscious. Demons are trying to pull them back into the ruptured earth.

YOUNG JACK

My girl...my girl. Get your own.

Jack is holding desperately onto Karen. It's a fight he's losing, but then the golden rays of dawn appear. The demons scream as the sun's rays burn their flesh.

Taking his chance, Jack pulls Karen free. The ground closes leaving no trace of the earth's disruption. Silence returns to the graveyard.

JACK

You owe me a blowjob everyday of my life for this shit.

OPENING CREDITS

News stories and TV reports about Stull Cemetery, Kansas are interspersed with the film's credits with INXS' "Devil Inside" playing.

THE DEVIL FATHER'S A CHILD WITH LOCAL WOMAN.

STULL CEMETERY IS THE 7TH GATEWAY TO HELL.

DEVIL APPEARS ON HALLOWEEN. CROWDS GATHER.

BIG VIOLENT DOGS SEEN IN THE AREA.

THE POPE DIVERTS HIS PLANE, TO AVOID FLYING OVER STULL CEMETERY

FADE IN:

BROADCREAK ASYLUM - 15 YEARS LATER

Jack (30's) is defending himself in front of his parole board.

JACK

...67% of the public believe in angels. 78% believe in God and the Devil, but you are the 22% who don't believe in the devil.

The parole board shuffle their papers.

JACK (CONT'D)

So, to recap - I'm innocent, the Devil did it, and you need to let me out of this asylum, because I'm not mad. Thank you.

He sits down.

DOCTOR 2

Jack do you think I'm the devil?

JACK

No.

DOCTOR 2

Were any of your friends the Devil.

JACK

No.

DOCTOR 2

Good enough for me.

He rubber stamps a form. Jack jumps up holding his fists above his head like he's just won the heavyweight crown.

INT. ASYLUM - JACK'S ROOM

Two men are boxing up all his stuff. There are newspaper clippings of strange events and murders. There are pages from the Bible and holy symbols drawn and pulled from magazines and books on the wall.

It all gets thrown into boxes. They close one of the lids and the address is:

RICHLAND KANSAS

INT. ASYLUM HALLWAY

DOCTOR 1  
Why are we releasing him?

DOCTOR 2  
Because he's harmless.

DOCTOR 1  
Harmless?

DOCTOR 2  
Look with all the financial cut  
backs...

He shrugs.

DOCTOR 2 (CONT'D)  
He's a lot safer than most of our  
patients.

DOCTOR 1  
He's been planning his revenge  
since the first day he got here.

DOCTOR 2  
He has, but I figure the Devil can  
take care of himself.

EXT. RICHLAND, KANSAS - HALLOWEN - PRESENT DAY

A group of kids are parked in a big open Kansas field  
drinking beer on the hood of their beaten-up truck.

Craig (17) has a hand held camera and is filming everybody.

John (17) crushes his empty beer can and tosses it into the  
tall grass.

JOHN  
I'm bored

Sara (17) John's girl

SARA  
I can cure that.

They start kissing. Jess looks on jealously. Craig zooms in  
with his camera on the kiss.

JESS  
We could go to Stull cemetery.

John and Sara stop kissing.

JOHN  
What's the point? They turn  
everybody away before midnight.

JESS  
I can get us in.

JOHN  
Bullshit.

CRAIG  
I'm bored too. Let's go

SARA  
It's better than hanging out here.

JOHN  
I thought I was going to get some  
action.

SARA  
We could make out on the Witch's  
grave stone?

JOHN  
I'm in.

Craig turns his camera to Jess.

CRAIG  
How are you going to get us in?

JESS  
My cousin got hired as a security  
guard for the night.

CRAIG  
(To his camera)  
Halloween at Stull Cemetery written  
and directed by Craig Williams

SARA  
Come on Spielberg.

INT. RICHLAND, KANSAS - GENERAL STORE

Jack is walking around the store with a small trolley filled  
with groceries and a nail gun, different size nails and a  
utility belt.

The general store is a small mom and pop business. The store keeper/owner is giving Jack the evil eye.

JACK  
Hi, Mr. Morgan.

SHOPKEEPER  
You have some nerve coming back here.

JACK  
I know. Do you have any black candles? I've run out.

SHOPKEEPER  
How can you joke about it on the anniversary of their deaths?

JACK  
Who died?

SHOPKEEPER  
Your business is not good here.

Jack places five twenties on the counter.

JACK  
Come on now - this is America.

EXT. OUTSIDE THE STORE.

It is a small town high street. Kids are running around in Halloween costumes. A group runs up to Jack.

KIDS  
Trick or treat.

Jack reaches into his bag for the candy he just bought, but the kid's parents appear quickly and drag them away.

JACK  
That's right - it's bad for their teeth.

The town's sheriff watches from his patrol car. When Jack gets into his truck and pulls off he follows him.

EXT. COUNTRY LANE

The sun is going down and the sheriff following Jack puts on his overhead police lights.

Jack pulls over. The sheriff gets out of his car and walks up alongside the truck. Jack rolls down his window.

JACK  
Yes officer?

SHERIFF  
Do you know that one of your tail  
lights are out?

JACK  
Really?

He goes to get out of the truck.

SHERIFF  
Stay in the car, sir.

The sheriff jams the door on Jack's leg.

SHERIFF (CONT'D)  
My brother was one of the guys you  
killed, you bastard.

JACK  
Brooks? Little Tommy Brooks? Did  
you get that rash sorted out?

BROOKS  
Shut the fuck up. I wanted you to  
know I'm watching you.

JACK  
Nice to know you're looking out for  
me.

BROOKS  
You'll fuck up and I'll be waiting.

He gives the door one more push before he releases it.

JACK  
You know that hurts don't you?

BROOKS  
One mistake and you're mine.

He walks back to his squad car. As he passes the back of Jack's truck he smashes the tail light.

BROOKS (CONT'D)  
Get your tail light fixed.

JACK  
Yes officer, thanks for pointing  
that out to me.

EXT. COUNTRY LANE.

The kids' truck speed by a small town sign, which their  
trucks' lights illuminate.

STULL TOWNSHIP POPULATION 666.

INT. RICHLAND, KANSAS - FABRIC STORE.

Sara's sister, Karen (30's) is just closing up her store. Two  
old ladies leave and Karen turns the sign from "open" to  
"closed."

We know immediately that Karen is the unconscious girl young  
Jack saved from the demons. Karen looks up at the sky, which  
is dark and ominous. There is a storm coming.

EXT. RICHLAND, KANSAS - JACK'S HOUSE.

Jack pulls his truck into the long driveway of an old  
southern mansion. It is beautiful, but it needs work.

He climbs the stoop steps. The front door has been forced  
open. Jack drops his grocery bag and enters his house.

In the front hallway there is a pile of cow shit and on the  
wall the word "murderer" has been spray painted.

JACK  
Nice.

EXT. SKULL TOWNSHIP.

The kids enter the town and it is bedlam. There all types of  
crazies out in town - devil worshippers, witches, wizards,  
spectators, and the local news reporters.

The local police and hired security are trying to maintain  
order. The kids park and mingle with the crowd.

JOHN  
Holy shit.



CRAIG

This is like Mardi Gras. Get your tits out for the camera, Jess.

Jess gives Craig the finger right to the camera.

LOCAL REPORTER

This is a public place, you can't stop me from filming.

LOCAL SHERRIFF

Come back tomorrow and you can film all you want.

LOCAL REPORTER

I'm going to report...

The kids move past them.

JOHN

So, where's your cousin?

JESS

Around back.

They make their way through the crowd to the back of the houses. Once off the high street it becomes quieter. They find Jess's cousin Simon and his friend smoking a joint.

JESS (CONT'D)

Simon.

Simon's friend throws the joint away.

SIMON

Shit. Jess you scared the crap out of me.

They start looking for the joint and find it.

SIMON (CONT'D)

What the fuck are you doing here?

JESS

I'm going to check out the cemetery.

SIMON

Cool.

He takes a pull on the joint.

SIMON'S FRIEND

She does have a nice rack, but we still can't let them in.

SIMON

Why not?

SIMON'S FRIEND

We'll lose our jobs.

SIMON

It's a one night gig man.

SIMON'S FRIEND

Yeah.

SIMON

And I never said you had a nice rack. I said you had a nice ass.

JESS

Fuck you.

INT. RICHLAND, KANSAS - KAREN'S HOUSE.

KAREN

(on the phone)

If you see Sara ask her to call me.  
Thanks.

She hangs up and goes into the kitchen. She picks up Sara's dinner and puts it into the oven. Taking her plate, she starts to clean it. She looks out the window. The storm clouds are a deep purple black color.

EXT. STULL CEMETERY

The kids walk into a ruined church and a graveyard, which is overgrown with grass and weeds.

SARA

OK. We've seen it. Let's go.

JOHN

What about my action on the grave stone?

Sara doesn't flirt back, she's scared. Jess pulls a book out from her jacket.

JESS

I planned to do a ceremony with Craig filming me. Everybody at school will go nuts when they see it on the Internet.

Jess moves towards the church.

CRAIG

That's awesome.

Craig runs after Jess.

SARA

I don't like it.

JOHN

I'll take care of you.

Sara smiles at John and they follow the others.

INT. STULL CEMETERY - CHURCH.

They've all together. John has a flashlight that he brought from the truck.

CRAIG

It's going to rain. I don't want to get my camera wet.

JESS

Let's do our Halloween service and get out of here.

CRAIG

The footage will be even better if you get naked for it.

As Jess opens the book Craig sets his camera up on a tripod.

JESS

Join hands and form a circle around me.

They do.

JESS (CONT'D)

Beelzebub, I call you forth on your night...

The kids snicker at Jess's emotional reading as she hams it up for the camera.

INT. KAREN'S HOUSE. KITCHEN.

She is drinking a cup of coffee. There is a knock on the back door. Brooks enters.

BROOKS  
I thought I saw the light on.

Karen gets up and starts making Brooks a cup of coffee.

BROOKS (CONT'D)  
Sara out late again.

KAREN  
Yes, I wish she would call...

BROOKS  
She's seventeen...

KAREN  
Even more reason for her to call.

Brooks comes up behind Karen as she is waiting for the water to boil and starts kissing her neck. Karen leans into him and draws his arms around her.

BROOKS  
We do have an empty house...

INT. JACK'S BASEMENT

Jack has a line of dummies on the floor. Boxes of different length nails are placed in neat lines at the feet of the dummies. He punches a nail through a male dummies leg. This is not his first attempt.

JACK  
Too short.

Lifting the dummy, we see that the nail has gone all the way through the leg. Jack reloads the nail gun with a longer nail and tries again.

JACK (CONT'D)  
Too short.

He reloads a longer nail. This time he pins the dummy to the ground.

JACK (CONT'D)  
Just right.

Satisfied he moves to a stack of boxes at the bottom of the stairs. These are the boxes from the asylum. He starts unpacking them.

EXT. STULL CEMETERY

The kids are still standing in a circle around Jess, but now they are heckling her as she finishes up.

JESS  
...enter now, enter through me your  
servant...enter now great master...

CRAIG  
Yeah baby.

JOHN  
Now you're talking my language.

Sara punches John in the arm, but then leans over and kisses him.

JESS  
...now is the time for your  
dominion...

SARA  
Jess you're a freak.

JESS  
Master now, now!

Jess slaps the book closed on the second 'now' and a clap of thunder followed by lighting lights up the sky, which blinds everybody. Craig disappears.

SARA  
Where's Craig?

JOHN  
Hey Craig stop messing around and  
get back here. It's starting to  
rain.

SARA  
We're out of here.

INT. STULL CEMETERY.

Craig is hiding from his friends so he can film them.

INT. STULL CEMETERY.

The gang start to leave when they hear an animal snarl/howl.

JESS  
What the hell was that?

JOHN  
It's probably a coyote.

Rain starts to fall and lightning smashes across the sky. A shadow of a large wolf flashes onto the church wall behind the kids.

SARA  
Let's go. Craig can walk his wet  
ass back to town.

She turns and screams.

INT. JACK'S BASEMENT.

Jack's boxes are empty and he is now busy drawing a circle on his basement floor with chalk. He starts adding pagan symbols to the outer circle. He is singing 'One little piggy went to market, one little piggy...

EXT. STULL CEMETERY.

The kids are surrounded by huge werewolves. The kids don't realize it, but they are being herded. Craig is filming all of this from his hiding place.

CRAIG  
Holy shit. Holy shit.

Jess, Sara and John are forced down four steps that lead to a blank earth wall. Jess's back hits the wall and demonic hands come through the wall and start pulling her through the wall.

JESS  
John. Help.

Jess is disappearing into the wall. John and Sara try to free her, but the hands are too strong. More hands appear and grab them. Sara speed dials her sister Karen.

KAREN'S HOUSE - BEDROOM.

Brook's and Karen are getting heavy. The phone breaks them apart.

KAREN  
It could be Sara.

Brooks groans and flops down on the bed. Karen picks up the phone. It is a bad line with heavy static.

KAREN (CONT'D)  
Sara?

SARA  
Karen...Help...

KAREN  
Sara. Sara! Where are you?

Brooks gets up on an elbow.

KAREN (CONT'D)  
Sara?

SARA  
Karen...help.

EXT. STULL CEMETERY.

Sara is trapped between a werewolf and the hands. Running out of room the hands get her. Her friends are fighting, but losing. Jess disappears through the wall and John is not far behind her.

SARA  
Stu...

One of the hands covers her mouth, but Sara bites down hard and spits out a few fingers.

SARA (CONT'D)  
Stull Cemete...

The phone is ripped from her hands and she gets pulled into the earth wall. The werewolves disappear into the night. Out of the fog Craig appears. He's still filming.

CRAIG  
This is the story of the century.  
What would Brokaw do? He'd go in.

He loops the camera's cord around his hand and touches the wall with his hands. Nothing happens. He hits the wall and then demonic hands grab him. He does not struggle.

INT. KAREN'S HOUSE.

KAREN  
Sara? Sara?

The phone has gone dead. She dials Sara's number.

BROOKS  
What's the matter?

The phone does not connect.

KAREN  
Damn it. Sara.

She tries again.

BROOKS  
What's happening?

The phone won't connect. In frustration Karen throws the phone across the room.

BROOKS (CONT'D)  
Karen, where's Sara?

KAREN  
Stull Cemetery.

BROOKS  
Shit. Let's go.

They make their way out of the bedroom and down the stairs.

BROOKS (CONT'D)  
I should have told you earlier.

He stops at the bottom of the stairs to face her.

BROOKS (CONT'D)  
Jack Shaw is back in town. He's  
been here two days.

A confusion of emotions run across Karen's face.

BROOKS (CONT'D)  
If he's got Sara or any of the  
other kids. I swear I'll kill him  
on the spot.

KAREN  
Jack? We've got go see him.



BROOKS  
What? But Sara?

EXT. JACK'S HOUSE.

Karen and Brooks pull up in his squad car. Jack is shovelling the cow shit that was in his house onto his flower beds. Jack is singing the Beatles' song "The Fool on the Hill."

JACK  
Day after day, alone on a hill,  
The man with the foolish grin...

BROOKS  
I want to ask you a few questions.

Jack ignores him. Brooks grabs his arm. Jack breaks the grip and pushes him off.

JACK  
Don't be touching what you can't  
afford young Brookie with the rash.

Brooks gathers himself to hit Jack. Karen steps into stop it.

KAREN  
My sister Sara. She's in trouble.

JACK  
You don't have a sister, so how can  
she be in trouble?

KAREN  
My parents had her after you...

BROOKS  
After you were put in the nut house  
for killing all your friends.

KAREN  
I think she's at Stull.

JACK  
And...

KAREN  
She'll need help.

JACK  
So...you want a mass murderer to go  
back to the site of his crime to  
help people? Interesting.

BROOKS

Yeah, Karen, why the hell are you asking this piece of shit for help?

JACK

Officer Dick has a valid point.

Karen wants to say something, but she has kept quiet for so long she can't speak.

Jack goes back inside his house and slams the door.

KAREN

Let's go.

INT. SQUAD CAR. NIGHT

They are driving fast towards Stull township.

BROOKS

He killed my brother and you ask him for help?

KAREN

He didn't kill him.

BROOKS

How do you know?

Karen doesn't answer.

BROOKS (CONT'D)

You were unconscious. At the trial, you said you didn't remember anything.

KAREN

I know. I was there.

BROOKS

What aren't you telling me?

No answer.

BROOKS (CONT'D)

So, I guess the Devil came and killed them just like Jack said?

KAREN

Brooks...Look out!

There is a little girl in the middle of the road. Brooks tries to swerve, but the car hits her. They come to a stop a few feet from her.

Brooks and Karen look at each other before moving into action. He can see the girl's body lying in the road. He gets on the radio to call an ambulance, but he gets only static.

BROOKS  
Dispatch, this is rodeo one, come  
in?

Static.

BROOKS (CONT'D)  
Dispatch, this is rodeo one, come  
in please.

Static.

Brooks gets out of his car and sees that the accident has torn off the antenna.

BROOKS (CONT'D)  
Call 911 on your phone. I'll go see  
what I can do for the kid.

Brooks jogs back to the kid, and Karen tries to make a 911 call. She can't get a reception. The storm is getting worse.

Brooks reaches the girl. She's dead. Her arms and legs are pointing towards the sky and her face is in the dirt. In her right hand is his car's antenna. He walks back to his car.

BROOKS (CONT'D)  
Any luck?

KAREN  
No. How's the girl?

BROOKS  
Not good. We'll have to take her  
back into town ourselves.

KAREN  
Should you move her?

BROOKS  
She dead.

KAREN  
Oh no.

Brooks gets back into the car and tries to start it. The car refuses to turn over.

BROOKS  
God damn it.

As Brooks tries to start the car a shadow comes over his shoulder. It's the girl and her head is still twisted.

KAREN  
Brooks.

BROOKS  
Ah!

The girl opens the car door. Brooks plays tug-o-war with her over the door. He wins and locks it. On Karen's side a young boy pops up. He tries to break her window with his head.

KAREN  
Start the car. Start the fucking car.

Brooks keeps trying to start the car. The children are pounding the windows with their heads. The car's engine turns over. Brooks slams the car into reverse and spins the car around. Putting the car into drive, he accelerates away.

KAREN (CONT'D)  
I can't see them.

Brooks starts slowing down.

BROOKS  
What the hell...?

KAREN  
What are you doing? Don't slow down.

BROOKS  
I'm supposed to be afraid of kids?

Karen points at Brooks' window. The girl has held onto the car's door handle.

BROOKS (CONT'D)  
Shit. Shit.

Karen pulls Brooks' gun from his holster and fires point blank into the girl's head. The shot blows out the window and sends the girl flying across the road. Brooks stops the car.

BROOKS (CONT'D)

What the fuck are you doing? You shot a little girl with my gun.

KAREN

You mean that one?

Brooks looks and sees the girl getting up off the ground.

BROOKS

Holy fuck.

The boy has now caught up with the car. Brooks puts the car into reverse and runs him over. The kid goes down, but does not stay down. Putting the car back into drive he runs over him again and side swipes the girl.

BROOKS (CONT'D)

What the fuck?

KAREN

We need Jack.

BROOKS

What the fuck?

KAREN

Brooks, we need to go to Jack's

BROOKS

How am I going to explain this to the chief?

KAREN

You don't, unless you want a one way ticket to loony town. Now get us to Jack. He's Sara's only hope.

BROOKS

You're shitting me?

KAREN

Do you have any experience with the living dead?

Brooks doesn't answer he just stares at Karen.

KAREN (CONT'D)

Because that's just what we faced.

BROOKS

There's got to be another explanation.

KAREN

OK. How many girls have you seen with their heads on backwards and can take a bullet to the face recently?

BROOKS

There's got to be an answer to this shit?

KAREN

Yeah, well you sit there and think about it while you drive me to Jack's.

EXT. JACK'S HOUSE.

Brooks is on the porch on his cell phone.

BROOKS

...yeah meet me here in 15 minutes.

He hangs up the phone.

KAREN

They're going to get in the way.

BROOKS

At Stull, I want back-up I can trust. What aren't you telling me?

She turns away.

BROOKS (CONT'D)

Shit Karen. I'll walk through fire for you, but you've got to be straight with me.

KAREN

I've pushed it away for so long, I don't know what's real or what are my nightmares.

BROOKS

Are you saying you weren't unconscious that night?

KAREN

All I can tell you was that I wasn't surprised when those kids got back up.

BROOKS

Shit.

KAREN

And if I'm going to save Sara, I know I'm going to need Jack's help.

BROOKS

Why?

KAREN

Because the last time he was the one who found a way out.

BROOKS

Out of where?

KAREN

I can't explain...look Jack wasn't always like...how he is know.

BROOKS

A nut case?

KAREN

Stull changed him, but he didn't murder your brother...you'll have to trust me on this.

Jack is in the basement watching them argue from a small storm window.

INT. JACK'S HOUSE - FRONT DOOR.

Karen knocks on the door. There is no answer. Karen turns the door handle. It is open. They enter the house and look for Jack, calling out to him periodically.

They stand outside the door to the basement looking at each other. Brooks unhooks his holster.

BROOKS

You sure we need him?

KAREN

Yes.

BROOKS

Let's go.

He opens the door and tries the light switch. It does not work. He takes out his flashlight and walks down the stairs.

BROOKS (CONT'D)

Jack? Jack are you down here? It's Brooks and Karen. We need to talk to you.

KAREN

Jack it's me Karen. It's all right, you can come out.

BROOKS

Stay behind me.

The flashlight illuminates images that have been drawn and pictures that have been pasted on the walls. They also see the dummies with the nails in them.

BROOKS (CONT'D)

Jesus, I can't believe they let him out.

Suddenly, the basement bursts with light, blinding Karen and Brooks. Once their eyes adjust they see Jack standing in the middle of his circle. He is cuddling a toy bear.

JACK

It's so nice of you to drop by. If I knew you were coming I would have cleaned up.

BROOKS

No need, we already know you're a freak.

KAREN

We need your help.

BROOKS

What do you know about a couple of kids that bounce like rubber balls?

JACK

Lots and lots and lots...

KAREN

Jack, you need to help.

JACK

OK. When it rains don't go outside without an umbrella.

BROOKS

What the fuck? Karen, why are we here?



KAREN

Sara is in trouble and you are the only one who has a chance to get her out Jack.

JACK

You remember. Karen is a little liar.

KAREN

Jack, please I need your help.

BROOKS

I'm getting pissed off at not knowing what the hell you two are talking about.

JACK

You know. You don't want to believe, but you know.

BROOKS

This is bullshit.

They are disturbed by footsteps above their heads. A voice calls out.

COP 1/JONES

Sheriff. Sheriff are you here?

COP 2/WILLIAMS

Of course he is dumb ass. His squad car is outside.

COP 1/JONES

Shut up Williams, before I cram my night stick down your throat.

COP 2/WILLIAMS

I've told you before Jones, you're not my type.

COP 1/JONES

I'm not in the mood. I was watching the game, before Brooks put out the call.

BROOKS

I'd better go up. I don't want them to see nutcase here in his happy room. Will you be OK down here?

KAREN  
I'll be fine.

BROOKS  
(to Jack)  
Don't do anything stupid.

JACK  
Define stupid.

Brooks shakes his finger at him before leaving.

KAREN  
How did you get us out last time?

JACK  
(Singing 'The Fool on the Hill)  
Well on the way, head in a cloud  
The man of a thousand voices  
talking perfectly loud.  
But nobody ever hears him  
Or the sound he appears to make  
And he never seems to notice.

KAREN  
Please. I don't understand.

JACK  
My therapists have told me that I  
was not able to cope with the fact  
I killed my friends. So I invented  
a story to protect myself.

KAREN  
That's not true.

JACK  
Karen the top professionals in the  
world can't be wrong.

KAREN  
They are wrong.

JACK  
I know. Do you want to know how I  
know?

Karen nods 'yes'.

JACK (CONT'D)  
What's the best way to get away  
with a murder?

Karen shakes her head.

JACK (CONT'D)  
You can't arrest somebody who  
doesn't exist.

KAREN  
Help me.

JACK  
I didn't get us out.

KAREN  
But...

JACK  
I did, but not because I defeated  
old bad breath.

KAREN  
What?

JACK  
He was about to get his jollies off  
with you, but stopped, sniffed you  
and then went bat shit.

KAREN  
He was going to...

JACK  
Oh yeah. And he's not small.

KAREN  
O my God.

JACK  
In the confusion, I was able to get  
us out.

KAREN  
So what are we going to do?

JACK  
Nothing.

KAREN  
But Sara's in trouble...

Jack shrugs.

KAREN (CONT'D)  
She's your daughter.

JACK  
And the shit just keeps on coming.

KAREN  
It's true.

JACK  
I know.

KAREN  
What? How?

JACK  
Well a man has semen and a woman...

KAREN  
We made love that evening before we  
went to Stull. He rejected me,  
because I was already pregnant.

JACK  
And we have a winner!

KAREN  
So you'll help me?

JACK  
No.

KAREN  
Why not?

JACK  
Are you fucking with me? What do  
you remember?

KAREN  
Not much.

JACK  
Well, I remember everything. It's  
fucked up.

KAREN  
I have to.

Brooks appears on the stairs. He is holding a shot gun.

BROOKS  
The guys are ready to go.

He cocks the gun

BROOKS (CONT'D)  
And we're ready for anything.

JACK  
Oh yeah, that's going to do it.  
Good luck.

Jack starts laughing and starts singing 'The Fool on the Hill'.

EXT. COUNTRY LANE.

The two squad cars are driving slowly in the fog. Their lights are on. Karen and Brooks are in the first car and Jones and Williams are following them.

BROOKS  
I can't see a damn thing in this fog.

KAREN  
Where are all the people?

BROOKS  
They must have gone home, once the fog came in.

KAREN  
What about the security?

BROOKS  
I don't know...

Suddenly a werewolf jumps on the hood of the car.

BROOKS (CONT'D)  
Fuck.

Brooks swerves violently, which throws the werewolf off the car, but he runs his car into a tree. Karen and Brooks get out of the car bloodied, but not seriously hurt.

WILLIAMS  
Are you guys OK? What the hell was that?

BROOKS  
It was the biggest damn dog I've ever seen.

WILLIAMS  
It looked more like a wolf...

The werewolf reappears and rips Williams' throat out. His head falls from his body.

JONES

Jesus.

Jones pulls his gun, but the werewolf disappears back into the fog. Brooks and Karen move to join Jones.

BROOKS

He's dead.

JONES

No shit. What the fuck is going on?  
I've done two tours and never seen  
anything like that.

Werewolf howls fill the night. Slowly, they start materializing from the fog. Jones doesn't hesitate. He starts shooting.

JONES (CONT'D)

I'll put you all down, you  
bastards.

Jones bullets hit the target, but do not put the werewolves down. His clip quickly runs out.

JONES (CONT'D)

Oh shit.

They race for Jones' car and get in. The werewolves surround the car. Jones has gotten into the back, Brooks is in the driver's seat and Karen is in the passenger seat.

Jones reaches forward and grabs one of the shot guns. Brooks grabs the other one. The werewolves are jumping all over the car, snapping at the windows.

Out of the mist the boy and girl appear and make their way towards the car. The girl's head is no longer twisted on backwards. The werewolves make way for them.

JONES (CONT'D)

Oh shit, they are going to be torn  
apart.

He reaches for the door handle.

BROOKS/KAREN

No.

JONES

Fuck man, they're kids.

KAREN

Trust us. These kids don't need protection.

The werewolves move away from the car. Two of them go and sit either side of the kids and start licking their hands.

JONES

I get the feeling you know them.

KAREN

They're old friends.

The girl has caught the eyes of Brooks. He fights her, but the little girl hypnotizes Brooks. He starts reaching for the door's handle. Karen leaps to stop him.

KAREN (CONT'D)

What are you doing?

BROOKS

Must get out. Must get out.

Brooks throws Karen off of him, but Jones wraps his arms around him pinning him to his seat. On a silent command from the kids the werewolves attack again.

One of the werewolves breaks Jones' window. He can't use his gun while holding Brooks.

JONES

I've got to let him go.

Brooks has not broken eye contact with the girl, but Karen accidentally knocks the cars lights on full beam. This breaks the girls eye contact.

BROOKS

What the fuck are you doing Jones?

KAREN

You were trying to get out of the car.

BROOKS

What?

KAREN

Let him go Jones.

JONES

Are you sure?

KAREN

Yeah.

Jones lets go of Brooks and reaches for his shot gun. He turns and blows the back off the head of a werewolf. Even this doesn't put it down for good.

JONES

Let's get the fuck out of here.

BROOKS

Damn right.

Brooks turns the key, but gets nothing. The engine is completely dead.

BROOKS (CONT'D)

You've got to be shitting me.

Another werewolf tries to get through the back window and Jones blows it away. He checks to see how many shells he has left.

JONES

We've got a shit load of trouble  
and not too many answers left.

The kids faces appear at Brooks window. He turns to look, but Karen grabs his head to stop him. She has armed herself with a handgun from the car and fires a bullet into forehead of each of the children's heads.

KAREN

Don't look.

All the car's windows are broken and it is only the guns keeping them out. The boy's hand snakes in through the broken window looking for the lock. Brooks tries to stop him, but the girl reappears and hypnotizes him again.

Karen shoots the girl again, but not before the boy has unlocked the door. He starts to open the door.

BROOKS

(to Jones)

Help.

JONES

I'm out of ammo.

Suddenly, Jack appears in the car's flashlights. He has a gun in his left hand that has a tube connected to a tank, which is strapped to his back. He has a utility belt on with a crossbow hanging from it.



He also has arrows with dynamite attached to them. In his right hand he has a bull whip, which ends with multiple crosses. The whip flashes out and hits the boy across his hand.

BOY  
(inhuman screech)  
EEEEEEh!

Where the bull whip has touched him the hand burns and blisters. The boy turns and runs into the night. The werewolves turn their attack upon Jack.

JACK  
Come and get it pussycats.

Jones, Brooks and Karen stare in disbelief as Jack stands his ground. Jack's bull whip lashes out and he starts firing his gun. Instead of bullets it sprays a fluid.

JACK (CONT'D)  
Somebody doesn't like having a bath.

The werewolves leap away in agony when touched with the whip or fluid. It takes Jack seconds to rout them.

The girl tries to sneak up on him, but he spots her. He sprays her right in the eyes. Her eyes start to burn and blister.

JACK (CONT'D)  
Try that Houdini shit on me now bitch.

The girl runs off screaming into the wooded side road. She runs into a tree hard, hits the ground, gets back up and continues to run away.

Calm descends. Jack walks up to the car and inspects the dead cop.

KAREN  
Jack?

JACK  
Did you kill this guy?

JONES  
No.

JACK  
Well, don't kill anybody.

Jones gets out of the car.

JONES  
We didn't kill him.

JACK  
Well, somebody did and now it's a  
problem.

Out of his tool belt he pulls a nail gun. He starts driving  
nails through the legs of the dead cop.

BROOKS  
What the fuck are you doing?

Brooks and Jones pull him away from Williams' body.

JACK  
If I don't secure him now, he'll  
only bother us later.

JONES  
He's dead man. Haven't you noticed  
he hasn't got a head?

JACK  
That's the problem.

BROOKS  
You're fucking crazy.

KAREN  
Hey. If you didn't notice. He just  
saved our asses.

JONES  
That doesn't mean I'm going to let  
him nail my buddies ass to the  
road.

The headless body of the dead cop Williams raises up behind  
them.

KAREN  
Maybe you should rethink that.

JACK  
Great. Now you've just made it ten  
times harder for me.

JONES  
Holy shit. Williams?