

Detour

Written by

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FADE IN:

INT. SPECTRUM CENTER - CHARLOTTE, NORTH CAROLINA

The arena is dark except for a sea of cellphone lights. There's a rumble of anticipation. Someone starts to chant: "Re-Up! Re-Up!" It catches on. Soon, the entire arena is chanting the name of the biggest rap group in the world.

All of a sudden, there's a gigantic pyrotechnics explosion. Flames burst out from the sides of the main stage. The crowd loses their minds. The stage goes dark again. The only thing you can see is the smoke dissipating from the pyrotechnics.

VOICE

*A coward dies a thousand deaths, a
soldier dies but once.*

It's the opening verse of 2Pac's "If I Die 2Nite". "But once" echoes. The lights shine on the stage. There's a platform. Smoke spirals out of three areas and the three members of Re-Up rise up from below the stage like superheroes.

On one of the platforms is a DJ booth. This is where **MAYDAY** (mid 20s, shy and cerebral) operates. A projector shows the "Every Dog Has Its Day" scene from *SCARFACE* where Tony Montana defends his mansion against the cartel assassins.

After Tony unloads the bazooka, the stage goes dark again. The crowd is orgasmic. Mayday starts a new beat. A spotlight comes up on **SANSKRIT** (mid 20s, artistic and strong-willed), the lone female of the group. Think Young Ma. Lauryn Hill. She does a freestyle that leaves us breathless. The freestyle has some social and political points to it. It's not fluff.

When she's done, a new beat drops. One the entire crowd recognizes. Re-Up's smash: "Doomsday". This is when **LIL SLIP** (mid 20s, kinetic and grandiose) appears. The group's star. Bust down Audemars. Diamond pinky ring fit for a Pharaoh. The showstopper is his *iced-out Lucifer pendant made of rubies*.

He has that "it" factor and charm. A natural born performer. When he smiles at a girl in the crowd, he makes her feel like she's the only girl in the world. When he raps, he makes us believe each line like he lived it, even if he hasn't.

As Slip hypnotizes the masses, Sanskrit works the sides. She recites certain words for added emphasis, but fades off in the shadows. She only has a couple minor verses. Mayday, the same. After the song ends, the crowd chants "Slip! Slip! Slip!" Instead of "Re-Up". Sanskrit looks over at Slip basking in the spotlight. It feels like his show. His tour.

INT. STRIP CLUB - AFTER PARTY - NIGHT

"Doomsday" now booms in a high end strip club as we follow behind a SEXY HOSTESS like Henry Hill through the Copacabana in *GOODFELLAS*. She carries a tray of Ace of Spades with sparklers sizzling out the tops to Re-Up's VIP booth.

En route, we meet the group's manager **ISAAC** (early 30s). He looks like one of those doughy white guys who hangs out at Uncle Paulie's Deli rocking a NewEra cap and rare ass kicks from Flight Club. He works two iPhones at the same time.

ISAAC

No, they aren't doing New Year's in the B slot. They're the A slot. No exceptions. Sphere in Vegas. The ball drops when they drop the mic.

The Sexy Hostess weaves around Isaac and through a throng of GROUPIES who jockey for position on the outside of the velvet ropes before the VIP area. We meet a hulk of a man. **CHARLIE** (mid 30s). He's Slip's cousin, turned security guard, whose NFL dreams were cut short due to a knee injury. Bruce Bruce vibes. He keeps messy groupies at bay. Lets the baddies play.

GROUPIE 1

Slip said we could get in.

Her friend takes out her iPhone.

GROUPIE 2

Here's his DM. Right here!

Groupie 2 shoves her iPhone right in Charlie's grill.

CHARLIE

I'll show you the door if you get that phone any closer to my face.

Groupie 1 tries to slip past Charlie into the VIP area, thinking he's distracted. But he quickly blocks her path.

Groupie 2 gives up on showing the alleged DM from Slip and tries to dive in like a QB sneak on the one yard line, but Charlie snatches her up with the other arm like a middle linebacker. Now, he has both groupies under his giant arms.

The Sexy Hostess carrying the Ace of Spades reaches him.

CHARLIE (CONT'D)

Look at this shit. Two at once.

The Sexy Hostess pays him a little wink and a smile. He steps aside to let her enter the VIP area he's been guarding.

We follow her as she weaves with the Ace of Spades to Re-Up's booth where Zaza smoke hangs like Zion on the rim. We push through the smoke like an airplane through clouds.

She finally sets the Ace of Spades down at Re-Up's table in front of Slip. Like it was his birthday, even though it's not. "Approved" Groupies flank him on both sides. A decadent platter of hot wings of all different flavors and varieties.

Slip pops a bottle of Ace of Spades. He fills champagne flutes for the Approved Groupies first, before he pours one for himself. Finally, the bottle reaches Sanskrit and Mayday. Sanskrit tries to pour herself a glass. *Not even a drop left.*

SANSKRIT

Can you believe this shit?

She shows Mayday, but Mayday is buried in his iPhone.

MAYDAY

Do you know how to put those little triangle accent thingies over words? I'm trying to spell "pâté".

He shows her his iPhone. It's a picture on his IG he took of a plate of food with a review he's written in the caption.

SANSKRIT

Are you really doing one of your food posts right now?

Sanskrit sighs and takes the iPhone from him. Types it.

SANSKRIT (CONT'D)

There.

She hands it back to him.

MAYDAY

Sweet.

An EXOTIC DANCER sprawls across the table on her back. Their tour bus driver, **DARNELL** (a hair past 40, if Kevin Hart and Eddie Griffin had a baby) does a shot off the exotic dancer.

Darnell pops his head up from the Stripper like he was doing a line of blow. Shot glass still in his mouth. He looks like blowfish, eyes all wide and shit. They applaud. Darnell bows.

The DJ working the party gets on the mic.

DJ AT THE CLUB

I'd like to give a warm Charlotte welcome to the biggest hip hop group in the whole entire world. In our club tonight. Everyone turn up.

Everyone applauds and whistles. Isaac is up in the DJ's booth. He whispers into the DJ's ear. The DJ reports back.

DJ AT THE CLUB (CONT'D)

And, breaking news, Re-Up now owns the most streamed album debut on Spotify. Ever. Breaking Drake's streak. So, give it the fuck up!

The crowd goes even more insane. The DJ puts "Doomsday" back on, a remix version. Everyone starts dancing to it again.

Darnell jumps up on the cushions.

DARNELL

I'd like to propose a toast.

He raises a bottle of Martell he's been sipping.

DARNELL (CONT'D)

To making it in a world where your ass is dead on arrival.

They toast and sip. Darnell takes a big swig of his cognac.

DARNELL (CONT'D)

Now, while I still have your attention, I was wondering if perhaps I could expand my role a little. You know I did drop out of nursing school to be y'all's side kick. I can do more than just drive a bus. I'm very resourceful. A natural multitasker. I was thinking I could do some fan meet and greet coordination. Maybe run social too?

Darnell does a corny little dance for the booth.

DARNELL (CONT'D)

My shit's on the rise, bro!

Everyone laughs with and at him. After the laughter subsides:

SANSKRIT

On a serious tip, I want to thank ourselves. Yes, us.

(MORE)

SANSKRIT (CONT'D)

For putting all the hard work in when no one else was looking. May this tour be one of many. However, I never want to do those casinos when we old as fuck though. Facts.

EVERYONE

No casinos!

Mayday raises his glass.

MAYDAY

I want you to know how much it means for me to see everyone shine. To see how far we've all come. It's incredible. Charlie, Isaac, thank you for all you do too behind the scenes. You are appreciated. And Darnell, thank you for always being there for us and driving us safely.

Finally, Slip raises his glass. He smiles. His flawless diamond grill sparkles like when the Emerald City first appears in *WIZARD OF OZ*. Everyone quiets for his speech.

LIL SLIP

I want to thank you for making this tour possible. Even if you don't feel seen, you are seen. Charlie, my cousin. Thank you for keeping us safe when God's too busy. Darnell, lay off the yak. Please. In all seriousness, you're the best driver ever. Our only driver ever too. And just maybe you can run social too.

Darnell makes prayer hands and nods to Slip.

LIL SLIP (CONT'D)

Every successful group needs an Isaac. Thank you for never limiting our expectations when the sky's the limit. Finally, May and Skrit. I just want us all to soak this moment in. Right now. Live tonight like it's our last night on earth.

He raises his glass. They raise theirs. Everyone toasts.

...LATER ON THAT NIGHT

INT. CLUB - AFTER PARTY - NIGHT

It's pure chaos up in the club. The group is several more bottles in. Nothing is clear. Or makes sense. It's just noise. Pulsating lights. Dancing bodies. The movie *BALLER BLOCKIN'* projects on the club walls like an art installation.

LAMELO BALL of the Hornets daps up Slip.

LAMELO
That chain is wet, son!

LIL SLIP
Wet as that jumper.

They bump fists.

LIL SLIP (CONT'D)
Ballin' in these sticks.

LAMELO
Big fish, small pond.

LIL SLIP
Big fish. All that matters.

We glide by a Brand Jordan booth where partygoers can get customized Air Jordans with the Doomsday logo. A halo of weed blankets the dance floor like mist on a lake at dawn, somehow Sanskrit finds Mayday in the haze. She has a bottle of Clase Azul Tequila in hand. She's tipsy, maybe a little high too.

SANSKRIT
You're alive.

MAYDAY
I prefer: "pleasantly existing".

SANSKRIT
This party is in *your* honor too.

MAYDAY
And yours.

SANSKRIT
But it's really his.

MAYDAY
I found his speech rather touching.

SANSKRIT
What was with all that kumbaya,
let's "soak it all in" shit? He's
the only one who's getting soaked.

She motions across the club where Slip is in a different booth now. There looks like there's a lot of important people up in there. They watch Isaac make introductions for Slip.

MAYDAY

Don't let it get to you. His popularity only helps us all.

SANSKRIT

We're a group though.

MAYDAY

Every group has a star.

SANSKRIT

I just want the credit we deserve.

No response from Mayday. She turns to find him on his iPhone.

MAYDAY

I only have 60 likes.

He hands her his iPhone with his Instagram food post up.

SANSKRIT

Because pâté looks like cat food.

MAYDAY

I miss Angela.

SANSKRIT

If she was here, you would be back at the hotel watching *Chef's Table*.

MAYDAY

That sounds amazing right now.

SANSKRIT

Oh, come on. Soon you'll be a father and you won't be able to stay out late like this. Live it up. Only one tour stop left.

MAYDAY

You're right. You only live once.

She hands him the bottle. He raises it.

MAYDAY (CONT'D)

To life.

He takes a sip, then hands it back to her.

SANSKRIT
To life.

The music cuts out. The crowd goes nuts. Lil Slip has made his way into the DJ booth to take over guest DJ duties. He puts on "A Week Ago" by Jay Z feat Too Short. The crowd goes bananas, even though most probably never heard early Jay.

A GROUPIE enters the DJ booth. She whispers something in Slip's ear, then disappears down in front of him. Slip's eyes widen. You get it. Like I said, night of their lives.

Rather his.

MAYDAY
That just happened.

Sanskrit takes a shot off a tray that passes by.

SANSKRIT
I have some catching up to do.

She does the shot and heads out onto the dance floor.

MAYDAY
Be safe!

In the non-VIP area, a white guy with braids stares at Mayday and Sanskrit, but they don't feel his eyes burning a hole through them. He smiles weird. Looks out of place. He wears big shades like DeNiro in *CASINO*. They looked hard on DeNiro. This guy looks like a total bozo. I call him **SUPERFAN** (30s).

INT. FOUR SEASONS - HOTEL SUITE - MORNING

The curtains open. Unwelcome morning light floods in.

...This is where the night ended up.

There's gold cellophane wrapping off a bottle of Cristal stuck in a ceiling vent, flapping about like one of those blow up things at a used car dealership. Sanskrit is asleep on a couch. Mayday is curled up on the floor. Guess he got his party after all. The only sober body belongs to Isaac.

ISAAC
Bus leaves in thirty. Let's go.

INT./EXT. FOUR SEASONS - MASTER SUITE - MORNING

Slip is laid up in bed with a gaggle of groupies in the bedroom. Isaac draws the curtains in this room too. Slip turns over. There's a collective moan from the groupies.

ISAAC

Clothes on, ladies. I have NDAs for you to sign. Take a pen. Any pen.

They trickle out of the suite. After the last one exits, the door swings shut. Right before it does, a *business card is stuck between the door and the lock*. We only see the person's plastic gloved hand who did it. Not the rest of them. They enter. We hear heavy breathing and panting. It's unnerving.

INT. FOUR SEASONS - MASTER SUITE - MORNING

The person with the plastic gloved hands enters the main bedroom where Slip was "busy", but the bed is empty. Slip is not there. It feels like this person is stalking someone down like Jason Voorhees. They disappear into the bathroom.

INT. BATHROOM - EARLY MORNING

The plastic gloved hands start to collect items: Q Tips, used Magnum condom wrappers, tissues - even strands of hair - anything the group may have touched. Every time the plastic gloved hands touch a different item, their breathing gets louder. They place the collected items into a zip lock bag.

All of a sudden, a toilet flushes. The person with plastic gloved hands looks up in the mirror. **We reveal the person with the plastic gloved hands is Superfan from the club.**

He quickly hides in the bathroom closet.

Slip starts to brush his teeth with an electric toothbrush. Hiding in the closet, unbeknownst to Slip, Superfan stares at Slip's buffed toenails in his Versace slides through the slatted door. We can tell Superfan is excited by them.

The electric tooth brush stops. Slip spits out in the sink. The water turns on. Superfan holds his breath. But he coughs.

Slip's face suddenly appears, having just opened the closet.

LIL SLIP

What the fuck?!

Slip recoils, staring at this weird ass guy in the closet.

SUPERFAN

I love your slides. Toes on point
too. Everything you do is cool.

LIL SLIP

WHAT THE FUCK?!

SUPERFAN

Don't be angry, please. The last
thing I want to do is upset you.

LIL SLIP

CHARLIE!

Charlie bolts in.

LIL SLIP (CONT'D)

(hyperventilating)

Who let this freak in?!

CHARLIE

Motherfucker.

Charlie drags Superfan out of the closet, kicking and screaming like a child. He slams him against the wall.

SUPERFAN

(yelling, crazily)

Please, don't be angry at me! I
love all of you so much. Just give
me a moment to explain! Please!

The ziplock bag falls out of Superfan's grip. Charlie picks it up, cringing at the sight of the contents. Hair and shit. Superfan is on his knees now. He pleads before them. Crying.

SUPERFAN (CONT'D)

I wasn't going to sell them.

They're just for myself. I swear!

Charlie turns to Slip, still holding the bag up.

CHARLIE

People buy this shit?

Isaac skates in next.

ISAAC

What the hell is going on?

CHARLIE

Some psycho fan got in.

SUPERFAN
I'm not a psycho.

Sanskrit and Mayday appear in the bathroom doorway.

SANSKRIT
Whoa!

MAYDAY
Wait. I've seen this guy before.

SUPERFAN
I haven't missed a show yet.
(prayer hands)
Please, don't end my streak.

ISAAC
(at Charlie)
How did you let this happen?

CHARLIE
(motions at Slip)
I've got ten of his motherfuckin'
groupies I'm trying to wrangle.
I'm not a motherfuckin' octopus.

Superfan reaches for the ziplock with Slip's hair in it.

LIL SLIP
Fuckin' creep!

Slip goes to stomp Superfan's face in. Isaac holds him back.

ISAAC
(glares at Charlie)
Charlie, clean it up.

Slip seethes, still wanting to get at Superfan.

LIL SLIP
Dude is into my feet!

Sanskrit can't help but laugh. Mayday too.

SUPERFAN
I love how you guys banter.

CHARLIE
You won't love what comes next.

Charlie drags Superfan out of the bathroom, screaming out.

SFX - Thunder cracks.

INT./EXT. FOUR SEASONS - HOTEL LOBBY - MORNING

The group exits out the lobby in designer athleisure. Palm Angels track suits, Gallery Dept., Fear of God ESSENTIALS. It rains. But there are fans already waiting with stuff to sign. Our group obliges a few. *Except Slip*. He wants nothing to do with anyone. Still traumatized from the Superfan encounter.

EXT. RE-UP'S TOUR BUS - MORNING

The bus is wrapped with pictures of the Re-Up off the album cover and the name of the tour blazes the side too: *DOOMSDAY*.

The tour bus doors part and **JED** steps off, a stocky man in his 60s. He greets them with a smile. He wears overalls.

JED

Good mornin'. I'm "Jed". I'll be filling in for your driver today.

SANSKRIT

Where's Darnell?

ISAAC

Unfortunately, Darnell let the night slip away from him.

LIL SLIP

All that guy has to do is show up on time and he can't even do that.

SANSKRIT

That's not like him.

MAYDAY

He lives to drive us.

ISAAC

Well, you definitely don't want him operating heavy machinery in his state. I'm sure he's still drizz. He did have the foresight to call in a replacement driver though.

JED

Now, I know what you're all thinking. *Who's this fat hick looking dude? He must only drive white bearded rockers with Confederate flag shit.* But never judge a book by its cover.

(MORE)

JED (CONT'D)

I've driven Lil Uzi Vert, Pusha,
GloRilla, Kendrick, two babies:
"Da" and "Lil". In the words of my
youngest grandson: "I'm certified".

This puts the group at ease. They hand their luggage to Jed and get on the bus. As Sanskrit boards, she turns to Isaac.

SANSKRIT

Never say "drizz" again.

ISAAC

Duly noted.

After Slip hands off his luggage to Jed, their replacement driver acknowledges Slip's ornate devil pendant on his neck.

JED

Get behind me, Satan.

Slip pauses on the steps. It's pouring rain. Hard to hear.

LIL SLIP

I'm sorry. Did you say something?

JED

Oh, I was just commenting on your necklace. It's quite the statement.

Slip looks down at his ruby red Devil pendant, then lifts up another chain behind the Devil pendant. A diamond cross.

LIL SLIP

Jesus, take the wheel.

JED

(smirks)

It's an honor to drive you today.

LIL SLIP

Whatever, man.

He boards the bus. Jed just smiles.

After the bus leaves, we drift to the side of the hotel to find Superfan standing there, drenched in the pouring rain. His tongue protrudes to lick up a little blood running over his swollen lip, then he smiles. Undeterred by the setback.

"Get Throwed" by Bun B rises OVER as they leave Charlotte.

INT. TOUR BUS - MOVING - MORNING

Everyone nurses hangovers as the bus heads out of Charlotte. Slip has a Hermès throw blanket over his lap as he plays *CALL OF DUTY* online with a headset on. Locked in like a zombie.

LIL SLIP
Ego chall, motherfuckers.

After Slip takes out a bunch of troops from a hidden sniper position, Mayday sees his opportunity to interrupt him.

MAYDAY
Slip.

But Slip doesn't hear him. Mayday taps him on the shoulder. Slip pauses the game, lifts his headphones. He seems annoyed.

LIL SLIP
What?

MAYDAY
I want to play you these new beats
I've been working on when you're
rested. I think I'm onto something.

Slip nods, half caring. Sanskrit looks over. Observes this.

LIL SLIP
Yeah, cool. Let me listen later.

MAYDAY
Sure. All good.

Slip puts his headphones back on and goes back to his game. Sanskrit shakes her head. Mayday looks over, notices this.

MAYDAY (CONT'D)
What?

SANSKRIT
Stop kissing his ass.

MAYDAY
Relax. I'm Ringo. I know my place.

SANSKRIT
What's that supposed to mean?

MAYDAY
I'm just happy to be here.

SANSKRIT
That sounds so...defeatist.

MAYDAY

Do you know how many people would
kill to trade places with me?

No response.

MAYDAY (CONT'D)

Exactly. Now, he'll listen to my
beats when he gets a chance. Chill.

SANSKRIT

As long as you're "happy".

Sanskrit rises, stretches her arms and yawns.

SANSKRIT (CONT'D)

I'm gonna nap off this tequila.

She fist bumps Mayday as she heads to back. On the way:

SANSKRIT (CONT'D)

Beatles ain't shit without Ringo.

MAYDAY

That's why Ringo is content. He has
nothing to prove. Only to himself.

Isaac enters with a Goyard duffel overflowing with mail in
one arm and balances several boxes under the other arm.

ISAAC

Wanna sort through some fan mail?

MAYDAY

(still Yoda blissful)

Why not?

Isaac drops the take down in front of Mayday, then turns his
attention to Slip, who's still glued to *CALL OF DUTY*.

ISAAC

Slip.

Slip looks up. Isaac signals for Slip to join him in the back
of the bus. He seems like he knows that Isaac is waiting to
have a talk with him. He saves his game and heads to the back
of the bus. Mayday observes, but doesn't think much of it.

INT. TOUR BUS - SANSKRIT'S SLEEP POD - SAME TIME

Sanskrit lies on her back in her sleeping pod. It's confined
like a coffin. The only light is her iPhone. She FaceTimes
with her father, **CRUZ**, a professorial looking type.

SANSKRIT

You look good.

CRUZ

Costco keeps me fly. Do you still use the word "fly"?

SANSKRIT

(laughs)

I've *never* used the word "fly".

CRUZ

Not true.

SANSKRIT

Oh, really? You have proof of this?

Both laugh.

SANSKRIT (CONT'D)

I miss you.

CRUZ

Me too. When are you going to come home and get a real job?

SANSKRIT

Dad, this *is* a real job.

CRUZ

I know. But it's not forever. These record companies have no loyalty.

SANSKRIT

I made more this year than a school teacher makes in ten.

CRUZ

Teachers make a difference.

SANSKRIT

Not the ones who taught me.

CRUZ

Your mother did.

SANSKRIT

She was one of a kind.

CRUZ

And so are you.

SANSKRIT

Then don't worry about me. Wanna
see something cool?

Sanskrit lifts the blinds in her sleep pod and flips the FaceTime screen around so Cruz can look outside. The rain is gone. The sky is crystal clear. It's breathtaking. The sun flickers like strobe lights through the matchstick landscape of barren trees that span as far as the eye can see.

CRUZ

This country is still beautiful,
despite all its many warts.

SANSKRIT

It kinda is, isn't it?

INT. TOUR BUS - MOVING

Mayday opens a manila envelope with lipstick marks all over. Inside is a pair of used panties and a handwritten note.

MAYDAY

"Dear Slip, I soaked through thes-

Mayday discards the panties in a nearby trash can.

MAYDAY (CONT'D)

Nasty.

Next, a rather large vertical box from DHL catches Mayday's attention. He opens it. Inside is a carefully wrapped **traditional katana sword** from Japan with a note. In Japanese. Mayday breaks out his iPhone to translate it into English.

MAYDAY (CONT'D)

*"May this protect you from evil and
bring you glory to ongoing grace".*

The sword glints in the sun. Charlie looks over at him.

CHARLIE

That's some Uma Thurman shit.

MAYDAY

I'm keeping this for myself.

Mayday sheaths the sword and puts it back in the DHL box.

INT. TOUR BUS - MOVING - NOT MUCH LATER

Mayday FaceTimes his long term girlfriend, **ANGELA**. She's pregnant and at work, communicating from some Brooklyn warehouse converted into a generic millennial work space environment with ping pong tables and mango kombucha on tap.

MAYDAY
How's the baby?

She rubs her pregnant belly.

ANGELA
He's hungry again.

MAYDAY
Just like his daddy. Always hungry.

ANGELA
Well, unfortunately I have to get back to writing copy for backside enhancing yoga stretch pants for white girls who want booties like Megan Thee Stallion.

MAYDAY
I'm glad you don't need those.

ANGELA
Are you saying my ass is fat?

MAYDAY
In all the right places.

ANGELA
Right answer.

INT. TOUR BUS - MOVING - BACK OF THE BUS

Lil Slip is in the back of the tour bus having a private conversation with Isaac as Sanskrit exits the restroom. She overhears the two talking and remains still to continue eavesdropping. It sounds like a business conversation.

ISAAC
It's all taken care of, it's just up to you to do the rest. Feel me?

He's about to look up, sensing someone's presence. But Sanskrit disappears before they see her in the doorway.

INT. TOUR BUS - MOVING - MOMENTS LATER

Sanskrit comes up next to Mayday, who's making a Nespresso. Charlie is fast asleep on the couch. Snoring. Annoyingly.

SANSKRIT
Something's definitely up.

Mayday takes a sip of his Milano Intenso.

MAYDAY
Elaborate.

SANSKRIT
Slip and Isaac are talking about something important without us.

MAYDAY
What gives you that impression?

SANSKRIT
I just got a sixth sense about it.

MAYDAY
Relax. Slip and him are always off talking about stuff. He's the lead singer. You need to accept it.

SANSKRIT
This is a group. I don't know how many times I need to remind you.

Just then Slip appears. Sanskrit and Mayday go quiet.

LIL SLIP
I need to talk to you guys about something and it's important.

MAYDAY
Sure. Shoot.

Slip takes a seat across from Sanskrit and Mayday. He leans on his knees, looking down at the floor. It's clear Slip's nervous by the way he fidgets. Sanskrit looks over at Mayday.

Both sense this is about to get heavy.

LIL SLIP
Some opportunities have come up recently I want to pursue.

MAYDAY
"Opportunities"?

LIL SLIP

It's time to strike while the iron's hot, you know?

SANSKRIT

Totally. You want to get back in the studio sooner than we planned?

LIL SLIP

No, this is about me. Some stuff has come my way. Solo stuff. Even a couple movie things. I'd like to pursue them. I want to pursue them.

MAYDAY

Right now?

SANSKRIT

Wait. Are you breaking up with us?

LIL SLIP

No. I'm saying: *I need a break.* I don't know how long. I just need time to pursue other shit, feel me?

SANSKRIT

No I do not "feel you". At all. What the fuck's your problem, Slip?

MAYDAY

We're still on tour.

Mayday's tone isn't so understanding and Ringo-y anymore.

LIL SLIP

There's only one stop left.

SANSKRIT

And after this tour, we're supposed to record another album and keep this train going. That's the plan.

LIL SLIP

I want to be spontaneous for once.

MAYDAY

We've been grinding for a decade.

LIL SLIP

I know, and I'm tired.

SANSKRIT

But not too tired to pursue solo
stuff, movies and whatever the fuck
else you and Isaac have cooking.

ISAAC (O.C.)

(from the back of the bus)

Hey! Leave me out of this!

LIL SLIP

No group stays on top forever.

MAYDAY

But we just got to the top.

SANSKRIT

So you wanna be Drake now?

LIL SLIP

I don't wanna be Drake. I wanna be
me. Authentic to myself. My goals.

SANSKRIT

"Authentic to yourself"? You rap
about glocks when the only gun you
ever fired was a Super Soaker.

LIL SLIP

Okay, Missus "From the Struggle"
with two professor parents.

SANSKRIT

Adjunct professors.

LIL SLIP

And, for your information, I'm
actually an expert marksman. I hit
up the gun range in every city we
go, but you wouldn't know about
that 'cause you're too busy talking
shit with him behind my back.

MAYDAY

Me? I thought we were family, man.

LIL SLIP

This is a business. That's what you
two don't get. It's not personal.

MAYDAY

Fuck you. All this has gone to
your head. You're such a cliché.

It's the first time we've heard a swear out of Mayday. Gone is the whole Ringo / Yoda Zen state of mind. Dude is mad now.

SANSKRIT

This is about the publishing being split three ways, isn't it?

Sanskrit gets in Slip's face. The two are nose to nose.

LIL SLIP

It could be, but it isn't. Even though it's my songs people fuck with. My songs who got us a billion streams on Spotify. Our own tour.

SANSKRIT

It's your bullshit behind the scenes that nearly fucked all this up before we even blew up.

LIL SLIP

What are you talking about?

SANSKRIT

Cabo ring a bell?

LIL SLIP

That girl made that shit up.

MAYDAY

You still put yourself in that position. It could have backfired. On all of us. But we had your back.

LIL SLIP

It was easy to have my back because I didn't do shit. You both know that. Don't use that against me. Petty ass bitches. Fuck you both!

Slip stands, fuming.

LIL SLIP (CONT'D)

Your songs are weak, by the way. WEAK. My throwaways are your treasure. You should kiss my ass.

MAYDAY

Fuck you.

LIL SLIP

No. FUCK YOU!

SANSKRIT

I'm calling *my* lawyer. We have a contract. One you signed.

She takes out her iPhone. Starts scrolling her CONTACTS.

LIL SLIP

Contract ends after the tour.

Sanskrit looks up from her iPhone. She looks devastated.

LIL SLIP (CONT'D)

I already called *my* lawyer.

They stare each other down, neither one flinches or backs down. Sanskrit lunges for Slip. He trips and falls backwards.

They start to fight like siblings. At one point, Sanskrit uses the PS5 controller as a weapon. Mayday tries to break it up. Isaac comes running in from the back of the bus.

All of a sudden, **a loud POP GOES OFF.** Like a gunshot.

Everyone is tossed from side to side like rag dolls from one wall of the bus to the other. Everything that's not tacked down flies out. Trees brush against the windows. Everyone screams. At one point it feels like the bus might capsize.

EXT. TOUR BUS - MOVING

The tour bus snakes back and forth on the road, out of control. One of the front tires has blown out. Sparks fly as the metal wheel scrapes across pavement. A ravine nears. The bus finally screeches to a halt before it goes over the edge.

INT. TOUR BUS - NO LONGER MOVING

Everyone is scattered like bowling pins. Belongings, stuff from the kitchenette, equipment - everything - is in a big blender mess all over the bus floor. We hear moans of pain.

Sanskrit looks over at Slip across the floor from her.

SANSKRIT

Your ass is lucky this happened.

Slip says nothing. He just flips her the bird. Jed rushes in.

JED

Is everyone okay?

LIL SLIP

No, you nearly killed us.

JED

Right front tire blew out. We probably hit something in the road.

LIL SLIP

How come you didn't see it?

JED

I didn't see anything. It could also have been a rapid loss in air pressure or even a faulty tire. Tire's probably shredded to bits, so it'll be impossible to tell. All that matters is no one was hurt.

ISAAC

I thought you were a professional.

JED

I am. I did a total and complete maintenance check before leaving Charlotte. I'm very sorry this happened. I did my best to control the bus. In less experienced hands, we'd all be over that ravine.

ISAAC

We gotta get back on the road. We can't miss the last show in Philly.

SANSKRIT

Tour's already over.

ISAAC

Quit being a prima donna.

Sanskrit grabs Isaac by the collar of his AMIRI hoodie.

SANSKRIT

Fuck you say, motherfucker?

MAYDAY

Stop.

Mayday pulls Sanskrit off their manager.

ISAAC

You signed a contract to do that last show. All this other shit is separate. We'll work it out, okay?

Sanskrit is still raging like a bull. Mayday holds her back so she doesn't charge again. Jed breaks the tension.

JED
Y'all that angry or just hangry?

EXT. TOUR BUS - NO LONGER MOVING - DAY

They stand by the side of the road in the cold as Jed prepares the tire jack to put on the spare. Mayday and Sanskrit are on one side, Slip is on the other.

ISAAC
There's a town just up the way.
Grab a bite and hang out till we
get this situation figured out.
Charlie and I will stay behind.

CHARLIE
My job is to protect them, not you.

ISAAC
There's a million dollars of
equipment plus jewelry on this bus.

SANSKRIT
I'm not hanging out with him.

ISAAC
You guys have to work this out
amongst yourselves. You're a group.

SANSKRIT
One you want to split up.

LIL SLIP
I'm staying on the bus.

Mayday takes out his iPhone, turns to Sanskrit.

MAYDAY
(turns to Sanskrit)
I'm getting an Uber.

Almost as if on cue, a Tesla rounds the bend. A young woman with "influencer" looks is behind the wheel. Mixed race. She wears a Sailor Moon hoodie. Her name is **ALLY**. She's 19 or 20.

ALLY
(staccato)
You've got to be kidding me.
Re-Up. You're Re-Up, right?

MAYDAY
What gave it away?

The bus, of course, has Re-Up and *Doomsday Tour* on the side.

Isaac walks over.

ISAAC
Hey. Could you please keep it
moving, miss. They don't have time
for pics or anything like that.

ALLY
I didn't ask for pics. You look
like you could use a ride though.

Lil Slip makes eyes with Ally. With a hint of flirtation:

LIL SLIP
We could.

SANSKRIT
We're getting an Uber.

ALLY
I am Uber.

She nods to the sticker on her dash.

ALLY (CONT'D)
I'm off duty, but I can make an
exception for a famous rap group.

Sanskrit turns to Mayday.

SANSKRIT
I'm not going anywhere with him.

MAYDAY
I'm not getting any reception.

Sanskrit sighs. Looks like they're all riding together.

In the foreground, a **bouquet of flowers by a cross made of sticks lies by a MEMORIAL by the side of the road** just a few yards back from where the bus came to a screeching halt.

No one notices the flower memorial. Only we notice it.

INT. ALLY'S TESLA - MOVING

Slip rides shotgun. Sanskrit and Mayday are sardined in back. Sanskrit's patience is dwindling faster than FTX crypto. AppleCar Play on. "I Got a Story to Tell" by Notorious B.I.G.

ALLY
Buses break down a lot on the road?

MAYDAY
This is a first, actually.

LIL SLIP
(flirtatious, charming)
Maybe it was fate to meet you?

SANSKRIT
How original.

Slip looks back at Sanskrit.

LIL SLIP
One more stop, then you'll never
have to hear from me ever again.

ALLY
Band drama?

MAYDAY
Long tour.

ALLY
Wait. Speaking of tours, you played
Ridge Fest last summer. Right?

LIL SLIP
I vaguely remember that. Real muddy
and shit. Rained the entire time.

ALLY
I wanted to go, but my parents
wouldn't let me.

MAYDAY
Parents.

ALLY
I was the one who listened to them.
My sister and a bunch of friends
went though. Not a rebellious bone
in my body. I'm a rules follower.

LIL SLIP
Really? You look badass to me.

ALLY

Thank you?

SANSKRIT

Where were you headed?

ALLY

I'm sorry?

SANSKRIT

When you picked us up by the side
of the road. Where were you headed?

ALLY

Oh, I wasn't headed anywhere. I was
coming back from a hike just
outside town. I Uber'd all day and
wanted to give myself a break.

LIL SLIP

Well, it was perfect timing.

ALLY

It really was. I've never met any
famous musicians before. Wait.
That's not true. I met Morrissey.
But I didn't know it was him at the
time. My Dad told me after he left.
He used the bathroom at my family's
shop when he was passing through.

LIL SLIP

Who's Morrissey?

SANSKRIT

(staring directly at Slip)
A British singer no one can stand.

There's a stretch of silence.

Sanskrit looks out at the scenery as they pass a dilapidated neighborhood. All of a sudden, a LITTLE GIRL plants her face against the windowpane of one of the homes. Sanskrit jolts.

Ally turns up the Biggie track louder. She nods her head to it. Slip looks over at her. They have to talk louder to hear.

LIL SLIP

You fuck with Biggie?

ALLY

Street poet laureate.

That was hella cringe. Sanskrit rolls her eyes.

LIL SLIP

He's top five. This one's about how
he smashed Anthony Mason's bitch
while he was playing a day game.

ALLY

Who's Anthony Mason?

LIL SLIP

He played for Knicks back in the
day on those 90s teams. R.I.P.

MAYDAY

Any more hip hop trivia you want to
regale us with?

Lil Slip looks back at Mayday. Both he and Sanskrit are mean
mugging him as he works his game on Ally. She senses tension.

ALLY

Must be amazing to see the world.
I've only been out of Ordnung once
to go to Busch Gardens when I was
ten, but the water park was shut
down because someone drowned.

They enter **ORDNUNG: VOTED ONE OF THE SAFEST TOWNS IN AMERICA.**
It's a prosperous farming community. Not a blade of grass is
out of place. A far cry from that rundown rural stretch they
passed. Ally turns the car stereo down to just a whisper.

ALLY (CONT'D)

Noise ordinance. Sorry.

SANSKRIT

"Noise ordinance"?

Slip sparks a blunt. Ally pulls over.

ALLY

Get rid of it. Now.

Her demeanor is so stern we almost don't recognize her.

LIL SLIP

You serious?

ALLY

No smoking. Anywhere. Dry town too.

Slip puts out the blunt and chuck's it out the window. Ally
pulls back onto the road. Mayday looks over at Sanskrit.

MAYDAY

Apparently you can litter though.

Ally flips back to her friendly self again.

ALLY

It's better than getting caught with it. They have check points everywhere. It's nuts. Trust me.

LIL SLIP

What you do for fun? Kill yourself?

ALLY

I count the days till I leave. I'm going to RISD next fall. I took a gap year. Doing this to save up.

MAYDAY

I have a cousin who went there.

ALLY

Cool. Say, you guys hungry?

LIL SLIP

Starving.

ALLY

I'll drop you off at this barbecue spot. It's legit amazing. Trust me.

MAYDAY

What style?

ALLY

Carolina.

MAYDAY

Ah, where they use that spice-and-vinegar mop while it's cooking.

Ally looks back in the driver mirror, impressed.

ALLY

You know your barbecue.

MAYDAY

Die hard foodie.

Ally turns into HOG TOOTH'S. A rainbow flag of inclusion hangs out front. A local chapter of the Kiwanis Club sign. Spirals of smoke billow from a pit out back where you can hear faintly squealing pigs. Talk about farm-to-table.

EXT. HOG TOOTH'S - SUNSET

Lil Slip leans down by the driver's window.

LIL SLIP

I know Philly is a trek, but you
said you wanted out of this town.

He presents a VIP pass to their final show.

ALLY

Wow. No way. For real?

LIL SLIP

No pressure.

ALLY

Not that I don't want to go.

She turns it over and notices Slip's also left his digits.

ALLY (CONT'D)

Ah, I get it. You should keep this
for someone who can make it.

She goes to hand it back.

LIL SLIP

No. Keep it. Just in case.

ALLY

Of what? I get lonely?

LIL SLIP

We're only human.

ALLY

Try the brisket. It's to die for.

She waves goodbye. After she leaves, we PULL BACK TO REVEAL someone watching the group head into the barbecue joint out the front window of an SUV that blasts Re-Up on the stereo.

INT. HOG TOOTH'S - NIGHT

A photo of the pit master and owner hangs on the wall: a very tall Wilford Brimley type with a handlebar mustache. There's a very low hick quota, considering its backwoods location.

All types of folks are gathered. In fact, it appears rather progressive. We saw the rainbow flag out front. The one thing absent is the blues you expect to be playing at a BBQ joint.

There is no music. Only the sound of lots of folks talking. The seating is communal. But all the tables are jam packed.

SANSKRIT
(turns to Mayday)
I'm just going to get some take-out
and sit outside.

MAYDAY
You don't want to eat together?

SANSKRIT
Not with him.

All of a sudden, a YUPPIE COUPLE in their 40s at a communal table start waving to them. They are **DEAN** and **ERICA**. Dean is African American. Erica is white. They rock matching Alo Yoga outfits and probably have Yetis with their initials rattling around in the cupholders of a brand new Jeep Grand Cherokee.

ERICA
We can make some room over here.

Our three sigh and head over. They are hungry after all.

ERICA (CONT'D)
Hi, I'm Erica. This is my husband,
Dean. Please, have a seat with us.

The group tentatively sits down across from the smiling couple. Sanskrit is stuck between Mayday and Lil Slip.

DEAN
I would regret it till the day I
die if my wife and I didn't
introduce ourselves as admirers.

ERICA
I'm not going to lie, we both
immediately recognized y'all.

DEAN
Versace Fly Trap is one of my
favorite albums of all time.

ERICA
I play "Sticky" at the Pilates
class I teach. The clean version.
They just love it as they workout.

LIL SLIP
Thank you. I'm glad it motivates.

Then Slip rubs his hands together and opens a menu.

LIL SLIP (CONT'D)
Say. Who's hungry?

SANSKRIT
So, are we going to just ignore
what you just said on the bus or
are we going to talk about it?

LIL SLIP
Not here.

DEAN
We can try and find another place
to sit if you want more privacy.

LIL SLIP
No, it's cool.

He looks over at Sanskrit, who forces a smile.

SANSKRIT
Fine. Let's just eat.

MAYDAY
So, what do you order here?

Just then the WAITRESS appears. She's one of those cheery
Southern types with heavy make-up. Faded tattoos from past.

WAITRESS
Had a chance to look at the menu?

LIL SLIP
Not really, but we're mad hungry.

WAITRESS
How about I bring out a bunch of
stuff, family-style, and do that?

SANSKRIT
(sarcastic a.f.)
Family-style. We love that.

She smiles and takes their menus.

DEAN
It's so rare to see a hip hop group
these days. So many egos at play.

MAYDAY
It's a work in progress.

ERICA
That's family for you.

DEAN

"Whoever claims to love God yet
hates a brother or sister is a
liar".

Our three stare at him.

DEAN (CONT'D)

John 4:20.

LIL SLIP

4:20, I wish. What's with it here?

Dean and Erica look confused.

LIL SLIP (CONT'D)

Can't smoke, drink, play loud
music. Who came up with that?

DEAN

It wasn't just one person, per se,
it was a community initiative.

Erica clutches her husband's hand.

ERICA

It works for us.

DEAN

But, in all honesty, I do wish you
could play music louder. The Bose
system in my jeep is a total waste.

A giant tray of barbecue samplings arrive.

WAITRESS

This plate here is something
special. Off the menu. Just for
you. Don't go telling anyone.

She sets down a plate of what looks like candied bacon
lardons with a barbecue dipping sauce on the side. Mayday
snaps a picture of it for The Gram. Sanskrit and Slip try
them. The Waitress waits there for their reactions.

LIL SLIP

Whoa. This *is* legit.

Mayday samples the "something special" next.

MAYDAY

I've never had barbecue like this.
I can't quite put my finger on it.

He tries another piece. Eyes shut, he savors it like wine.

MAYDAY (CONT'D)
 I get hints of cherry. Tobacco.
 Garlic. Cedar. Mascarpone. There's
 even a subtle hint of sassafras.
 (opens his eyes, curious)
 What's in the sauce?

WAITRESS
 That's a secret, darlin', but it
 seems like you already know.

Isaac storms in and locates the group.

ISAAC
 You won't fucking believe this.

He doesn't even acknowledge Dean and Erica.

ISAAC (CONT'D)
 They don't have the right
 replacement tire in town. We tried
 fucking everywhere.

ERICA
 Can you go easy on the swears?

ISAAC
 Who the fuck are you?

MAYDAY
 Not cool. These two made room so we
 could sit down and eat. Apologize.

Isaac holds a hand up like "my bad", but doesn't apologize.

ISAAC
 Good news. They're overnighting the
 tire, so we'll still make it to
 Philly in time. Bad news is we have
 to stay in this shit hole tonight.
 (to Dean and Erica)
 Sorry.

ERICA
 Do you guys need a place to stay?

SANSKRIT
 No. We'll be fine.

ERICA
 (ignores her, to Dean)
 Sweetie, is the AirBnb avail?

DEAN

Free and clear, I do believe.
(addresses the group)
We built a pretty nice Airbnb. Big
city people book it all the time.

ERICA

It's even been featured in *dwell*.

SANSKRIT

(ignores, on her iPhone)
There's a Hampton Inn a mile away.

ERICA

That won't be up to your standards.

Sanskrit looks to Mayday for support.

MAYDAY

Their continental breakfast is
nothing to write home about.

ERICA

Our place has privacy and security.

DEAN

On that HGTV grind, son.

ERICA

Dean's an architect.

DEAN

Beds seven. Even got room for a
thottie or two, nah mean?

Dean tries to fist bump Slip, Slip doesn't reciprocate.

LIL SLIP

Bro, stop.

ERICA

Seriously. Just send them the code
and let them enjoy their barbecue.

Distracted, Sanskrit watches their waitress disappear through
the kitchen door in back. *Sanskrit stares at the door
swinging back and forth. ZOOMING IN with her, we hear its
hinges squeak as we HOME IN on the darkness beyond it. It
feels slightly ominous.* All of a sudden, she snaps out of it.

ISAAC

What do we owe you?

DEAN

Your money's no good here. This is on the house. Pun intended. It's not everyday. Scratch that. It's not ever - we have a world famous rap group roll through our town.

ERICA

I don't mean to frighten you, but it is bear season, so don't go wandering off in the woods.

DEAN

She's being dramatic. The only bear is the bearskin rug by the fire.

He starts to rhythmically thrust his hips.

DEAN (CONT'D)

(doing "Marvin Gaye")

Wake up, wake up.

Charlie rolls up to their table.

CHARLIE

They don't sell any fucking beer!

INT. UBER - MOVING - NIGHT

Re-Up takes an Uber DRIVEN BY SOME LOCAL who doesn't talk, but dips, spitting in an empty Dr. Pepper bottle. He's the first true hick-looking type we've really seen up until this point. Sanskrit notices the brown tobacco spit slosh about in the Dr. Pepper bottle and becomes immediately nauseous.

Meanwhile, Charlie goes to town on the leftovers.

CHARLIE

That dude back there white as fuck.

SANSKRIT

More like *weird* as fuck. It's like they were waiting for us.

LIL SLIP

Fans are weird.

MAYDAY

They're "admirers".

SANSKRIT

Let's just go to the Hampton Inn.

She's ignored.

CHARLIE

Bro, if some groupies get up in the crib, you better tell them I played pro ball. I don't need any of that "he almost made the league". That don't get me laid. Just tell them I played for the Bears. Okay?

MAYDAY

Speaking of bears, you think that's true about it being bear season?

ISAAC

They just don't want you to find their illegal weed operation.

CHARLIE

I very much hope to find that.

The driver hawks a loogie of saliva and tobacco into the Dr. Pepper bottle. Sanskrit covers her mouth about to hurl.

EXT. GLASS HOUSE IN THE MIDDLE OF THE FOREST - NIGHT

The Airbnb appears at the end of the driveway. It looks like a glowing warm orb in the middle of the forest. Mayday stares at the glass house as they pull up. A true dwell centerfold.

MAYDAY

Being famous is so unfair.

Slip looks over at Sanskrit.

LIL SLIP

We can always turn around and go to the Hampton Inn.

This time she flips him the bird.

ISAAC

Charlie and I will be out of your hair. You need to talk this out.

SANSKRIT

How Zen of you, Isaac. Must be nice to know you'll still have a job.

LIL SLIP

Will you fucking stop? I'm sick of your passive aggressive bullshit.

SANSKRIT

This is not passive. This is
aggressive. Make no mistake.

CHARLIE

(licks off the last rib)

Hey, if you guys break up, someone
better hook me up. 'Cause I am not
going back to Amazon delivering
those fucking smiley face packages.
Hell to the no. I'd rather die.

EXT./INT. GLASS HOUSE IN THE MIDDLE OF THE FOREST - NIGHT

It's one of those smart homes. A fireplace roars to life upon
entry. There is modern art on the walls. Beautiful fixtures.

Sanskrit pokes around the kitchen. There are still stickers
on all the appliances, as if no one's ever spent a day here.

SANSKRIT

We must be the first to stay here.

LIL SLIP

Good. I hate knowing people have
slept in my sheets before.

MAYDAY

I thought he said "big city people
booked this place all the time"?

ISAAC

He just wanted to impress you.

Charlie finds a glass liquor bottle with a Post-It note.

CHARLIE

"Don't tell". What's that mean?

LIL SLIP

I bet it's booze.

CHARLIE

Oh, shit. They don't totally suck.

He pops the top off about to take a swig.

SANSKRIT

Hey. You don't know what's in that.

Charlie tries it anyway.

CHARLIE
Tastes like moonshine.

He passes the bottle to Slip, who tries it next.

LIL SLIP
I've had worse.

Slip offers the bottle to Mayday.

MAYDAY
I'm good.

SANSKRIT
I'm hitting the hay.

ISAAC
You guys should talk, c'mon.

SANSKRIT
I've had enough. Of both of you.

She brushes past him, intentionally knocking his shoulder. Isaac is about to retort, but Mayday stops him.

MAYDAY
Don't. Let her be.

CHARLIE
On that, I'm going to retire with
my good friend, Mr. Country Dank.

Charlie takes out a joint.

CHARLIE (CONT'D)
They better get DoorDash out here.

He disappears downstairs. Mayday opens the fridge.

MAYDAY
Oh, wow. They have Ghee.

EXT. GLASS HOUSE IN THE MIDDLE OF THE FOREST - NIGHT

We are back inside the same SUV blasting Re-Up that was parked in the corner of Hog Tooth's barbecue. This time the SUV is parked at a distance from the AirBnb in the woods.

The headlights and music switch off. We hear someone take anxious breaths. The car door opens. The driver stands looking out at the house and starts toward it. They pull the hood of an Off-White parka over their neon Palace beanie.

...But we don't see who it is.

INT. GLASS HOUSE - SANSKRIT'S ROOM - NIGHT

Sanskrit lies in a bathtub. The only noise is the occasional drip of water from the faucet by her toes. For a moment it looks like she might cry, but she holds her emotions inside. It's a rare glimpse of what lies beneath her tough exterior.

INT. GLASS HOUSE - BY THE FIREPLACE - NIGHT

Isaac texts away on his iPhone across from Slip, who just stares into the fire. He has the bottle of liquor in hand.

ISAAC

I just heard from The Rock's people. They think you're perfect for that part across from him.

LIL SLIP

Hey, I need a little time alone.

Isaac looks concerned for a moment, like he doesn't want his meal ticket having any second thoughts. But plays it off.

ISAAC

Totally.

He rises and pats Slip on the back.

ISAAC (CONT'D)

I know this is hard, but they'll get over it. It was a hell of a ride. One they'll never forget.

He leaves Slip alone with his thoughts. Slip takes a swig.

INT. GLASS HOUSE - MAYDAY'S ROOM - NIGHT

To take his mind off the drama, Mayday lies in bed staring at his iPhone as he edits a post for his review of Hog Tooth's. Next, he tags Sanskrit. He's about to tag Slip, but hesitates. Unsure if he wants to. He decides not to post it.

EXT. GLASS HOUSE IN THE MIDDLE OF THE FOREST - NIGHT

Charlie heads out back to smoke his joint. He's distracted by a noise. One coming from the woods out back. A rustling of some kind. He makes a curious expression. He calls toward it.

CHARLIE

Hello?

More rustling. Louder now. It's Charlie's job to protect.

CHARLIE (CONT'D)

Who's back there? Come out.

It starts to rain.

INT. GLASS HOUSE - SANSKRIT'S BATHROOM - NIGHT

Sanskrit, in a bathrobe out of the tub now, wipes off the vanity mirror and stares at her reflection. She sighs and goes to leave the bathroom when she notices something.

There is a tiny black, shiny dot in the air freshener that's plugged to the outlet next to the sink. She detaches it and looks it over. **She opens the back and finds a HIDDEN CAMERA.**

SANSKRIT

(to herself)

...The hell?

EXT. GLASS HOUSE IN THE MIDDLE OF THE FOREST - NIGHT

Charlie hears the noise from the woods again.

Putting his arms over his head to shield the rain, he enters the actual woods now, homing in on the strange noises.

All of a sudden - **THUD**. Charlie hits the forest floor. **He's knocked out cold.** His temples start to bleed. A roll of thunder echoes. We look back through the trees at the Airbnb.

INT. GLASS HOUSE IN THE MIDDLE OF THE FOREST - LITTLE LATER

Slip takes another gulp of the homemade hooch. His vision blurs and he sees double. He stares at his hand. It turns comically oversize for a moment - like the hand of a float in The Thanksgiving Day Parade. Then returns to normal.

LIL SLIP

(under his breath)

The fuck is in this shit?

Slip stares at the bottle in his hand and sets it down.

He takes out his iPhone and texts Charlie: "Come up upstairs, dog". Hits SEND. It's stamped "DELIVERED", but there's no reply. Slip taps his leg, impatient. He tries Charlie again.

Again, DELIVERED, but there's no reply. Slip calls him next. But Charlie doesn't pick up. He redials. It goes straight to VOICEMAIL. All of a sudden, Slip's eyes catch something.

He sees something out the window in the backyard where there is a wall of trees. A glowing light. Then it goes dark. Slip rings Charlie again. The glowing light appears in the backyard again. It goes straight to Charlie's VOICEMAIL.

Slip senses something is amiss. He heads to the glass doors where the second floor balcony looks out on the backyard. It's pouring. He heads down the stairs to look for Charlie.

EXT./INT. GLASS HOUSE - MAYDAY'S ROOM - NIGHT

Sanskrit bursts into Mayday's room.

MAYDAY
Hey! Ever hear of knocking?

SANSKRIT
(frantic)
There are cameras.

MAYDAY
It's an Airbnb. Of course there are cameras. It's called "security".

She presents the disassembled air freshener with a camera.

SANSKRIT
It was in my bathroom. *Hidden*.

MAYDAY
Okay, that's definitely not cool.

SANSKRIT
They're spying on us.

MAYDAY
You think there are more?

EXT. GLASS HOUSE IN THE MIDDLE OF THE FOREST - BACK PORCH

Slip shivers as rain and wind whip at him.

LIL SLIP
(squinting)
Charlie! You out there?!

As Slip leaves the porch to head out to the backyard to look for Charlie, **a figure whiskers by in the background inside the house.** But it's not one of rappers. Or crew. It's the same figure in the Off-White parka and Palace beanie we saw prior.

INT. GLASS HOUSE - MAYDAY'S BATHROOM - NIGHT

Mayday finds the same camera situation in his air freshener.

MAYDAY

Okay, I feel officially violated.

SANSKRIT

You feel violated. They just watched me take a bath.

MAYDAY

I went number two in here.

BRIEF 'FINDING HIDDEN CAMERAS' MONTAGE

Sanskrit and Mayday search the other wings of the house and find more cameras: in smoke detectors, clocks, air filters.

MAYDAY (CONT'D)

I guess they aren't just perverts, they want to spy in on everything. I bet the whole house is bugged.

SANSKRIT

But why?

MAYDAY

Maybe there's something valuable they don't want anyone to take?

All of a sudden, Sanskrit stops in front of a Dadaist take on a pastoral hunting painting. It looks psychedelic. She peers into the eye of a hound dog with a pheasant in its mouth.

SANSKRIT

Look.

Mayday comes over to see what she's pointing at. She directs him to a shiny orb inside the hound dog's eye. **A camera lens.**

MAYDAY

Another camera.

SANSKRIT

No. It's a peep hole. Look again.

He looks again and indeed you can sort of see through it.

SANSKRIT (CONT'D)
Something's behind this wall.

Sanskrit takes the oil painting off the wall. They find a latch built into the wall along with the glass covered hole which allows whoever is behind the wall to spy out.

MAYDAY
Don't you open that door.

She turns the latch and a hidden door opens. They both stare into the dark opening. It's a secret chamber of the house.

SANSKRIT
(ignores him)
Okay. This is officially weird.

MAYDAY
I would say don't go in there, but I know you're already going to.

She searches for a light switch and finds one. A red light glows on to reveal the secret room. On one wall, there's a series of screens showing every room in the house.

MAYDAY (CONT'D)
Something about this feels wrong.

SANSKRIT
You think?

Sanskrit notices a coffee cup on the console by the monitors. It's still piping hot. **Someone was clearly just here.**

SANSKRIT (CONT'D)
(under her breath)
We need to leave this place. NOW.

EXT. BACKYARD - NIGHT

Slip keeps ringing Charlie as he heads toward the reappearing glowing light of their bodyguard's iPhone.

LIL SLIP
Charlie, man. This isn't funny. I'm freezing my damn nuts off out here.

Eventually, he finds Charlie's iPhone on the ground, just inside the woods. Its screen has red smudges on it. *Blood.*

Slip looks a little past where he found Charlie's iPhone. The blood drains out of the lead singer's face, but we don't see what he's looking at. He lets out a blood curdling scream.

ON: ***Charlie's body lies by a tree, as he drifts in and out of consciousness.*** He's been beaten up by someone or some *thing*.

LIL SLIP (CONT'D)

Help!

But no one hears him over rain and thunder. He has no choice but to try and drag his enormous cousin back to the house.

EXT./INT. GLASS HOUSE - ISAAC'S ROOM - NIGHT

Sanskrit and Mayday burst inside.

ISAAC

What it is?

Before they can explain anything, they finally hear Slip's yells coming from outside. They head toward the yelling.

INT. GLASS HOUSE - BY THE FIREPLACE - MOMENTS LATER

They enter right as Slip drags Charlie inside the house. There's a gash on his temple from where he was knocked out.

ISAAC

What the fuck happened?!

LIL SLIP

I dunno?!

(stutters with fear)

I tried calling him, then I found him in the backyard like this.

Charlie isn't talking, but is still breathing.

MAYDAY

Call 9-1-1. He's still breathing.
We need an ambulance right now.

Shaking, Sanskrit fumbles with her iPhone.

MAYDAY (CONT'D)

NOW! HURRY!

LIL SLIP

Shit. Shit. Shit. Shit.

ISAAC
 (consoles Slip)
 It was an accident. We don't know
 what happened. Charlie will explain
 when he can. Don't worry.

SANSKRIT
 (covers receiver)
 Ambulance is on the way.

Charlie coughs up blood. His eyes open a little wider.

MAYDAY
 Hang in there. We got you, bro.

All of a sudden, we hear something break from another room.

LIL SLIP
 What the fuck was that?!

They follow the noise to a room adjacent to the living room.

INT. ENTERTAINMENT ROOM - NIGHT

It's a home theatre with a popcorn machine and a bar. There's broken glass on the floor. We hear the sound of someone breathing from behind a door. Sanskrit opens the door and they find Superfan, huddled up like a scared child. He has the black eye Charlie gave him back at the Four Seasons.

SUPERFAN
 Don't kill me, please!

LIL SLIP
 This motherfuckin' creep again!

Slip grabs Superfan and slams him against the popcorn machine. The popcorn machine breaks. Popcorn goes everywhere.

SUPERFAN
 I'm sorry, I'm sorry, I'm sorry! I
 just wanted to apologize. Please.

LIL SLIP
 What the fuck did you do to him?!

SUPERFAN
 Who?

ISAAC
 Charlie, you fucking freak!

Isaac kicks Superfan in the groin.

SUPERFAN

(doubled over and bleeding
from his mouth)

Okay, I deserve that.

SANSKRIT

What if this is his house?

SUPERFAN

It's not! I swear!

LIL SLIP

What are you talking about?

SANSKRIT

May and I found hidden cameras and
some kind of secret room. Someone
was just there and has been
watching us the entire time. The
hidden cameras are everywhere,
including the bathrooms and there's
a live feed with monitors inside
the secret room.

LIL SLIP

Why didn't you tell us this shit?

SANSKRIT

I was about to then all this shit
went down with Charlie.

ISAAC

You really found a secret room?

SANSKRIT

Go check for yourself.

Slip turns back to Superfan, lying on the floor, still
doubled up.

LIL SLIP

This must be his place.

SUPERFAN

I've never set foot in here until
tonight. I swear. I live in Vero
Beach with my grandmother and son.

LIL SLIP

We can't trust anything that comes
out of his motherfucker's mouth?

Isaac grabs Superfan by the collar.

ISAAC
You're fucked. Understand? FUCKED.
You're going away for a long time.

Slip goes to kick him, but stumbles. His vision blurs.

ISAAC (CONT'D)
You okay?

Slip grabs hold of the wall to steady himself.

LIL SLIP
They put something in that drink.

The walls go all wavy for him.

SANSKRIT
(at Isaac)
This is all some kind of set up.

ISAAC
Relax. Calm down. We don't know
what's going on, but we'll figure
it out. We need to stay in control.

Mayday flies in from the other room.

MAYDAY
We can't wait on this ambulance any
longer. We gotta get to a hospital.

SANSKRIT
We have no car.

SUPERFAN
I've got wheels.

They look down at Superfan on the floor. His mouth is still
bleeding. He looks like the actual Joker now.

EXT. GLASS HOUSE IN THE MIDDLE OF THE FOREST - NIGHT

In heavy rain, Slip and Mayday carry Charlie to Superfan's
SUV, parked off the road in the forest, obscured from view of
the AirBnb. Superfan is inappropriately excited.

SUPERFAN
Wait till you see the whip. It's
the exact same murdered out Urus
Lambo from the "Treasure Island"
video you shot in Miami. I even
found out the same place that
dipped the rims. So sick, right?

ISAAC
You or the car?

SUPERFAN
I know tonight is stressful, but do
you think you could all sign the
hood after I drop you off?

MAYDAY
Only if you can save our friend.

SANSKRIT
(checks iPhone)
Hospital is three miles away.

Superfan looks like he might soil himself from excitement.

SUPERFAN
"Where I got the money for this,
don't think rhyming". Dipset
Anthem. Love Cam'ron. Harlem world!

MAYDAY
Stop it. Seriously.

SUPERFAN
(suddenly super insecure)
You don't like The Diplomats?

He unlocks the fancy SUV. They carefully lay Charlie in back.

INT. SUPERFAN'S LAMBORGHINI URUS - NIGHT

He turns on the car. "Doomsday", the title track, comes
blaring on at an ear bleeding level. He turns it off.

SUPERFAN
Sorry.

The SUV pulls out onto the road. Superfan opens the glove
compartment and gleefully takes out a Glock 9 he's stored.

SUPERFAN (CONT'D)
Check this out. You inspired me to
stay strapped after hearing "Lurk".
I got a Draco back home, but this
here's my ride or die. Even has a
sight beam. Roll up and murk 'em.

He starts to wave it around.

ISAAC
Put that shit away. Right now.

Superfan does, suddenly self-conscious.

SUPERFAN
Sorry, I got excited. You, idiot!

He slams his head into the steering wheel. Like real hard.

LIL SLIP
Whoa. Cool down.

SUPERFAN
I'm trying too hard, aren't I?

He slams his head into the steering wheel again. He swerves.

SUPERFAN (CONT'D)
Idiot!

They try to calm him down, scared he'll crash or something.

MAYDAY
Please, stop. You're not an idiot.

SANSKRIT
We really appreciate your help.

SUPERFAN
(with puppy dog eyes)
You do?

LIL SLIP
Yeah, man. You're amazing. I can't
wait to sign the hood of this whip.

SUPERFAN
You have no idea what that means to
me. I would do anything for you.

His glances in the rear view.

SUPERFAN (CONT'D)
And I do mean *anything*. I'd even
give my life for you. Hell, you
saved mine. I was ready to end it
all until I heard "Blood In". It
gave me purpose to go on. To live.

All of a sudden, headlights of an oncoming car stream through
the windshield. They blind with intensity. Everyone screams.

EXT. SIDE OF THE DIRT ROAD - NIGHT

The Lamborghini SUV turns off the road to avoid the oncoming car and careens into an embankment, tumbles like dice into a creek below. The car never stops. It just keeps going.

The Lamb SUV eventually stops rolling and lands upright in the creek bed. There is no noise. Only silence. Just the sound of running water under the light of the moon above.

...Then we hear moans.

...There are survivors.

INT. SUPERFAN'S LAMBORGHINI URUS - A FEW MINUTES LATER

Mayday forces open one of the doors. Slowly, each member of Re-Up is able to drag themselves out. Isaac and Sanskrit delicately lift Charlie to safety, he's still unconscious.

Meanwhile, *Slip finds Superfan impaled by a tree branch that speared right through the windshield of the Lamborghini.*

Isaac comes over to the others.

LIL SLIP
He's dead.

ISAAC
What?

LIL SLIP
You heard me. DEAD.

SANSKRIT
That guy was telling the truth. He must not be in on whatever this is.

LIL SLIP
Clearly.

MAYDAY
That other car was trying to run us off the road. It was intentional.

Sirens are heard and flashing red lights appear above the embankment. **AMBULANCE WORKERS** arrive on the scene. The Ambulance Workers side step down the hill to the crash.

AMBULANCE WORKER 1
What happened here?

LIL SLIP

What happened is we had to take our hurt friend to the hospital because you didn't show and then some fucking truck runs us off the road. What kind of fucking town is this?

AMBULANCE WORKER 2

I'm going to need you to calm down, sir. We came as fast as we could.

Ambulance Worker 1 rushes to the driver side and finds Superfan's body. Checks the pulse. Ambulance Worker 1 stands up to confirm with Ambulance Worker 2 what we already know.

AMBULANCE WORKER 1

We lost him.

LIL SLIP

You gotta save my cousin, he was bleeding out before any of this!

AMBULANCE WORKER 2

We'll get him in the ambulance first. Do not to make any sudden movements. You could be injured and not know it yet. After he's in, we'll come back for each of you, one at a time. Try and remain calm.

Ambulance Worker 1 shines a flashlight in Re-Up's face.

AMBULANCE WORKER 1

Has anyone taken anything this evening? It's important we know.

LIL SLIP

(squints)

No, but I think I was poisoned.

AMBULANCE WORKER 2

Poisoned?

MAYDAY

People are out to get us.

AMBULANCE WORKER 1

I'll contact law enforcement the moment everyone's loaded in.

Isaac intervenes.

ISAAC

That won't be necessary. We're all
just in a state of shock right now.

AMBULANCE WORKER 1

You will be interviewed at the
hospital. Do you understand?

ISAAC

Of course.

EXT. AMBULANCE - NIGHT

The ambulance leaves, but it doesn't turn on its sirens or
flashing lights as it heads down the road. Farther back, we
see the vehicle that ran them off the road is parked in
darkness. ***It's the Uber that took them to the Airbnb.***

Its ignition wakens again. ***To follow the ambulance.***

INT. AMBULANCE - NIGHT

Slip, Mayday and Sanskrit ride in the back of the ambulance.
Charlie is bandaged up with a neck brace on, but he's
conscious. It looks like he's going to be okay. Slip stares
at the floor, head in his hands. Mayday looks over at
Superfan's body in a black body bag. Isaac is on his iPhone.

SANSKRIT

This shit would have never happened
if you listened to me. You hear me?

LIL SLIP

Oh, we speaking the truth now, are
we? You sure you wanna go there?

MAYDAY

Will you two cut it out? A guy is
dead back here. Show some respect.

LIL SLIP

Fuck that guy. He's probably behind
this whole fucking thing.

MAYDAY

He's not.

LIL SLIP

You two are so god damn naïve.

SANSKRIT

Says the guy who drinks from an
unmarked bottle of liquor at a
house he's never been to before.

LIL SLIP

I can't wait to never see you again
after this night. Jealous fucking b-

SANSKRIT

Say it! I fucking dare you!

MAYDAY

STOP IT! Both of you. Cool down.

ISAAC

Look, I hate to bring up business
at this point, but it's very
important we get our story straight
when we get to the hospital.

MAYDAY

We didn't do anything wrong.

ISAAC

Doesn't matter. It's about optics.
An accident happened to our friend -

SANSKRIT

You don't know if this was an
accident. Charlie hasn't spoken.

ISAAC

Exactly. So say nothing. Now, the
fan breaking in and us taking a
ride with him is more complicated.
But I'll find a way to spin it.

MAYDAY

What we do is tell the truth.

SANSKRIT

We didn't have anything to do with
what happened to Charlie. Just like
we had nothing to do with that guy
getting run off the road. What
exactly is your fucking problem?

ISAAC

I'm protecting you, so you don't
have problems. Trust me, this could
turn into something none of us
want, so just let me handle it.

LIL SLIP

Wait. How come we're going so damn slow? There's no lights. No sirens.

Lil Slip bangs on the partition between the front and back.

LIL SLIP (CONT'D)

Can you guys drive any faster?! Our friend is bleeding out back here!

No response. Mayday joins in banging on the partition.

MAYDAY

Hello?!

Mayday turns to Slip.

MAYDAY (CONT'D)

No way they can't hear that.

Sanskrit tries the back of the ambulance.

SANSKRIT

It's locked.

Charlie coughs. His eyes flutter open, he's awake.

MAYDAY

Charlie?

They all rush to his side.

MAYDAY (CONT'D)

What happened?

Charlie's chest rises a little, trying to muster strength.

CHARLIE

...they're...they're...

SANSKRIT

They're "what"?

MAYDAY

You're safe now. Don't worry.

LIL SLIP

Charlie, man. Talk to us.

Charlie's eyes move a little. He looks up at Slip. He tries to talk, but can't. His brain is still scrambled from trauma. All of a sudden, the ambulance stops abruptly. We hear footsteps come around. Maybe they're finally at the hospital?

The back door of the ambulance opens. It's not the two ambulance workers who've opened the doors though - **it's A MOB OF TOWNSPEOPLE** wearing **PLAIN WHITE MASKS**. They carry rifles.

MASKED PERSON 1
Stay exactly where you are.

Slip bursts out the back, he tries to make a run for it. **To go save himself.** He's quickly chased down and tackled to the ground. A needle plunges in his neck before he can scream.

Back at the ambulance, the others are overwhelmed by the Masked Mob, pinned down and restrained as needles violently plunge into their necks too. **Re-Up is fully sedated now.**

...A clock starts to TICK.

DISSOLVE TO:

INT. TOWN HALL - NIGHT

We HOLD ON a wall clock where the ticking originates and SLOWLY PAN DOWN to the main meeting room of a TOWN HALL. Gathered in the rows of seats are MASKED ADULT TOWNSPEOPLE. No children are present. Everyone has a plain white mask on.

A **VERY TALL MASKED MAN** presides, front and center, at a podium meant for members of the community to voice grievances on town issues. Tonight it feels like a courthouse. A trial.

On stage with him are more MASKED TOWNSPEOPLE. Front and center are at least four couples. They stand in silence.

We reveal Re-Up. **They're bound to chairs**, facing the stage. They've awakened from their sedation. Charlie's conscious too. They can't scream because their mouths are gagged.

VERY TALL MASKED MAN
Thank you all for making it out
tonight on such short notice.

The Very Tall Masked Man nods to an **ELDERLY MASKED MAN** off to the side the stage. The Elderly Masked Man walks with a cane, painstakingly slow. Each tap his cane makes on the floor echoes through the town hall. He takes over at the podium.

ELDERLY MASKED MAN
Luke 22, the Lord said: "Simon,
Simon, behold, Satan demanded to
have you, that he might sift you
like wheat, but I have prayed for
you that your faith may not fail;
(MORE)

ELDERLY MASKED MAN (CONT'D)
and when you have turned again,
strengthen your brethren".

The Elderly Masked Man strikes Slip across the face with his cane. He goes on to maim the faces of the others, then swings the cane as if it was a thurible, as he continues his sermon.

ELDERLY MASKED MAN (CONT'D)
And he said, "Lord, I am ready to
go with you to prison and to
death." He said, "I tell you,
Peter, the cock will not crow this
day, until you three times deny
that you know me".

Elderly Masked Man cracks his cane across Sanskrit's legs next. He does the same to the rest of them as he continues:

ELDERLY MASKED MAN (CONT'D)
Jesus will never let Satan destroy
us, despite his spawn of tentacles.
Tonight is a reckoning. Through the
Lord we speak louder than Satan.

He returns to where he stood at the side of the stage. The Very Tall Masked Man returns as master of ceremonies.

VERY TALL MASKED MAN
I believe you folks drew first.

A couple steps forward. A **HEAVY-SET MASKED WOMAN** and a Hispanic **MASKED MAN WITH GELLED HAIR**. The Heavy-Set Masked Woman takes out her iPhone. Because of the mask she wears over her face, her voice sounds staticky, breathy. Creepy.

HEAVY-SET MASKED WOMAN
*Tied to a chair/S&M/Melt you like
M&M's/I'm your Candyman/Pennywise
your brains in a sewer/Freddy
Krueger your ass in a Jason mask/
Nightmare for days/No bodily
remains, dogs searching for days.*

She lowers her iPhone and looks directly at Re-Up.

HEAVY-SET MASKED WOMAN (CONT'D)
Now you're the ones tied to chairs.

She motions for her partner to step forward.

The Masked Man with Gelled Hair has no speech. Only anger. He yells out as he slaps Slip across the face.

He does the same to the others.

The Heavy-Set Masked Woman takes vicarious pleasure in the punishment her partner unleashes on them.

He finally stops, breathless. He wrings his hand out.

VERY TALL MASKED MAN
Finished?

The Masked Man With Gelled Hair nods. The Very Tall Masked Man turns to the Heavy-Set Masked Woman. *It's her turn now.*

She approaches Mayday first.

HEAVY-SET MASKED WOMAN
Tell me. How was your friend?

Mayday furrows an eyebrow, confused.

HEAVY-SET MASKED WOMAN (CONT'D)
Oh, you didn't know. How could you?

She takes out her iPhone again.

HEAVY-SET MASKED WOMAN (CONT'D)
Let me show you then.

She shows him a picture on her iPhone. **Only Mayday can see it.** He moans through his gag. His face turns green, nauseous.

HEAVY-SET MASKED WOMAN (CONT'D)
That was my idea.

She hands her iPhone to her husband. Cracks her neck. She's been preparing for this moment like a prizefighter.

MASKED MAN WITH GELLED HAIR
You want me to hold your ring too?

HEAVY-SET MASKED WOMAN
Absolutely not.

She positions her diamond wedding ring so it faces inward.

HEAVY-SET MASKED WOMAN (CONT'D)
I want to show my commitment.

The diamond glints. She winds up and hits Slip so hard in his face, his chair falls back with him still in it. The Very Tall Masked Man motions to a **STOCKY MASKED MAN**. He stands Slip's chair back up. The Heavy-Set Masked Woman moves down the line, slapping our heroes so hard bloods splatters each time she connects. The Very Tall Masked Man has to intervene.

VERY TALL MASKED MAN
That's enough. Others are waiting.

He turns to another couple on stage. A **PETITE MASKED WOMAN** and her husband, three times her size, who looks like a powerlifter: **MUSCLY MASKED MAN**. He holds a golf club.

If he swung that club, he'd kill them. But she asks for it. He hands her the golf club and approaches the group first.

She tees off on Re-Up with the golf club. It's brutal. In fact, it's so intense, we SLOWLY PULL AWAY to the MASKED FACES IN THE PEWS, taking sadistic pleasure watching.

The Muscly Masked Man is next up after his partner. He doesn't use the golf club. He calmly walks up to Lil Slip.

He reaches into his pocket and takes out a CIGAR CUTTER. The Petite Masked Woman grabs Slip's arm and holds out it.

Slip's pinky finger sparkles with the audacious ring. Slip starts to shake, his eyes fan wide with fear. The Muscly Masked Man slips the cigar cutter over Slip's knuckle and **snaps Slip's finger off**. Slip screams out in intense pain.

His severed pinky finger falls to the floor. Squirting blood. Ring still attached. His chair rattles as his body shakes, then passes out from the pain. The next couple steps up.

The female raises a VASE above her head like a sledgehammer.

FADE TO BLACK.

INT. TOWN HALL - NIGHT

The hall is empty. All the Masked Townspeople appear gone. On the floor are the various weapons the couples used to inflict pain, from the golf club, household objects, even a sock filled with manure. This night's fucked up, to say the least.

Re-Up remain strapped to the chairs. Beaten within an inch of their lives. Eyes swollen almost shut. One of Charlie's eyelids peels open to survey his immediate surroundings. He spots a **shard of glass from a vase at this feet**. The vase we saw the woman about to smash over one of their heads.

Charlie deliberately makes his chair tip. The others' eyes are open now and watch him, confused as to what he's doing.

Then they catch on, seeing Charlie strain as he snakes his chair toward the shard of glass. Eventually, he gets it in his grip. It feels like the first victory of the night.

He starts to saw through the zip-tie binding him, slicing his own palms in the process. It's tense. If he drops the shard of glass, he'll never get another chance, so he is careful and deliberate. And, finally - **SNAP! Charlie is free now.**

He rips out his gag and gasps for air, still smarting from his head wound - but he's tough and it's about survival now.

The others see him free.

Their pupils widen with hope that he can free them too. He tears off a piece of his shirt. He wraps it around the shard of glass so he can grip without cutting himself.

One by one, he frees his friends.

MAYDAY
Where the hell are they?

CHARLIE
I dunno. But they're coming back.

ISAAC
My phone's gone.

LIL SLIP
Mine too.

MAYDAY
Same.

SANSKRIT
(sarcastic)
You think they'd let us keep them?

MAYDAY
Why would they leave us?

SANSKRIT
They're in control. They're not worried about us leaving. I bet this whole place is surrounded.

ISAAC
I don't think so. They never thought we'd get out of those binds. We can make it out of here.

CHARLIE
Good. 'Cause if that was round one, we'll never survive round two.

Lil Slip is on all fours.

MAYDAY

What are you doing?

LIL SLIP

Looking for my fuckin' finger!

SANSKRIT

There's no time for that.

LIL SLIP

It's my *finger*.

MAYDAY

That's the least of your worries.

LIL SLIP

What are you talking about?

MAYDAY

Nevermind.

All of a sudden, they hear a toilet flush in the distance. Someone washing their hands, then a door open and shut.

Everyone hustles back into their chairs remains completely still and silent. *But no one enters.* After a few moments.

CHARLIE

That came from in front. We go in the opposite direction. Out back.

Charlie gets out his chair, motions to the floor.

CHARLIE (CONT'D)

Grab what you can.

They pick up the used instruments off the floor the Masked Townspeople used on them: belts, golf clubs, bats, etc.

INT. TOWN HALL - FIRST FLOOR HALLWAYS - NIGHT

Quietly, they try to search for an exit or way out. All of a sudden, Mayday hits the deck. The others look over at him.

He motions for them to get down too. Right above Mayday, we see through a windowpane in a door The Masked Townspeople are gathered in a break room in the hallway. *Having refreshments.*

Re-Up huddles on the floor, whispering to each other.

SANSKRIT

What are they doing in there?

CHARLIE
Probably drawing straws as to who
gets to dig our graves.

MAYDAY
They're not done with us.

LIL SLIP
Sadistic motherfuckers.

ISAAC
(points)
There's an exit.

At the end of the hallway, an EXIT sign glows red.

LIL SLIP
What if there are more waiting
outside? What if we're surrounded?

CHARLIE
We stay here, we die.

MAYDAY
Charlie's right. We have no choice.

All of a sudden, the door with the Masked Townspeople opens. Re-Up scurries into the next hallway and holds their breath.

A MASKED TOWNSPERSON walks out. They pause in the middle of the hallway, looking right, then looking left down the hall.

They are about to head back into the room, when they stop and look down at their feet. On the carpet is blood. From Re-Up.

Charlie is waiting. With a fire extinguisher he took off one of the walls, he clubs a Masked Townspeople. They scream out right as Charlie connects. **Re-Up's cover is blown now.**

They race for the EXIT, but a Masked Townspeople appears at the end of the hall, blocking the way out. Re-Up searches for a new exit as more Masked Townspeople chase them down.

Re-Up can't stay and fight, they're too injured.

INT. TOWN HALL - SECOND STORY - NIGHT

The chase leads up to the second story. Re-Up knocks out some pursuing Masked Townspeople and buys themselves some time.

Sanskrit smashes a window at the end of the corridor. It's a one story drop, but it's worth it. **They have no choice.**

Charlie guards the stairs as the group helps each other through the window at the opposite end of the hallway.

Each group member jumps to safety, even though it's not a pleasant landing. Charlie is about to join them when-

Footsteps are heard racing up the stairs. There's no time to run for the window. Charlie has to hide. And does. Two MASKED TOWNSPEOPLE appear. Both strapped. Charlie jumps out from his hiding place and tackles MASKED TOWNSPERSON 1 to the ground.

Charlie wrestles to get the gun out of their hand while MASKED TOWNSPERSON 2 tries to shoot Charlie, but can't properly aim without risking killing the other Townsperson.

Charlie wrestles the gun free. He fires a shot, shooting TOWNSPERSON dead. TOWNSPERSON 2 raises their gun. Charlie fires at the them. They drop. Charlie runs for it. Right before Charlie reaches the window, TOWNSPERSON 2, who we think is dead too, raises his gun and gets off one last shot.

SMASH CUT TO:

EXT. TOWN HALL - OUT BACK - NIGHT

Charlie's dead body comes crashing out the window and nearly lands on top of Slip. Slip turns over to Charlie's lifeless body, shakes him. He's in total disbelief and shock. Screams.

LIL SLIP
Wake up, man! Wake up!

But Charlie isn't waking up. Sanskrit and Mayday join him.

MAYDAY
He's gone, Slip. He's gone.

LIL SLIP
He's my cousin, cuz.

SANSKRIT
He died wanting you to live. We
can't stay here or we're next.

Isaac offers his hand. A beat. Slip takes it. His manager pulls him up. They leave behind the town hall. And Charlie.

EXT. FIELD - DEAD OF NIGHT

They find themselves in a matted cornfield. They can't run because they're all injured, so they limp as fast as they can. They don't look back because they fear the next gunshot.

All of a sudden, a loud engine roars to life. Headlights come on. A tractor plowing after them, operated by a **MASKED FARMER**. This isn't some rickety piece of old farm equipment.

This tractor has a Mercedes engine and is as fast as a car at top speed, but with a plow of vicious churning blades.

We CUT BACK and forth between the churning teeth of the plow and Re-Up, trying to avoid being caught by the mechanical beast. The tractor is like a T.Rex stalking injured raptors.

The tractor cuts its headlights. Now it's an invisible beast in the night. The only way they know it's coming is by the sound of its grinding metal blades looking to shred apart our heroes. The tractor no longer roars. It's dead quiet now.

SANSKRIT
Where'd they go?

The headlights flood Sanskrit. The tractor circled around them. It's no longer chasing after our heroes - it's charging right at them. Head on. And at close range.

Mayday leaps out of the way, right before he gets crunched. The tractor does a 180 and barrels toward Sanskrit now.

Mayday sees she's compromised. In the dirt, Mayday spots a rock the size of a softball and grabs it. He throws it at the tractor cab, but misses the Masked Farmer. He picks up another rock. Tries again. Misses worse. He grabs another.

The tractor's high beams blind Sanskrit like a UFO. She slips and falls. She's about to be sliced up in the plow's blades when Mayday finally connects with one of the rocks.

He drills The Masked Farmer in the side of his dome. The Masked Farmer falls out of the tractor and the tractor automatically shuts off. The field goes pitch black again.

Slip and Isaac rush over. The Masked Farmer lies mask down on the ground. His head gushes with blood from the rock wound. He tries crawling away from them. Mayday steps on his neck.

MAYDAY
Who the hell are you people?!

The Masked Farmer doesn't respond.

MAYDAY (CONT'D)
Why are you doing this?

The Masked Farmer turns over on his back. Blood streams out of his cracked mask. He cackles as he spits up fresh blood.

MASKED FARMER

Fuck you.

MAYDAY

No. Fuck you, actually.

Mayday leans down and picks up a rock by his feet, five times the size of the one he used to knock the farmer off his tractor with. Mayday raises it over his head like a medicine ball and yells out as he slams it into the farmer's sternum.

Bones crunch. The Masked Farmer gurgles up blood and perishes immediately. Mayday takes a deep breath and exhales.

LIL SLIP

That was some Dahmer energy. Shit.

ISAAC

I didn't know you had that in you.

MAYDAY

(suddenly self-conscious)

I won't go to jail, right?

SANSKRIT

Nope. But you're going straight to The Savage Hall of Fame.

ISAAC

Search his pockets. Car keys, a phone, anything. Take it.

They search the dead Masked Farmer's pockets, but find nothing. Only cigarettes and a lighter. Slip takes those.

MAYDAY

They'll be here any minute. We need to find someplace to take cover.

EXT./INT. RUNDOWN BARN - NIGHT

They break into the dilapidated barn. It's empty, except for some moldy bales of hay and old farm equipment. Sanskrit finds a dusty work area where there's a rusted FIRST AID kit. She opens it up, but it's empty except for one lone band-aid.

SANSKRIT

Draw straws for the last band-aid.

Slip grabs it from her.

SANSKRIT (CONT'D)

Hey!

He holds up his missing finger. Fair enough. He painstakingly tries to apply the ridiculously small band-aid over the stump that was once his finger, but keeps failing. He keeps trying.

LIL SLIP

Remember when we stayed in that roach infested motel with the bed bugs in the mattresses and thought that was lowest possible moment?

SANSKRIT

Oh, and you got that ringworm!

LIL SLIP

It wasn't ringworm. It was a rash.

MAYDAY

A rash that was ringworm.

LIL SLIP

(sighs)

I'd go for that mattress now.

He finally gets the band-aid to stay, but it doesn't do much.

MAYDAY

(motions)

Hey.

Mayday has found a trap door in the floor. There's a ladder leading down. They follow him. Each of them disappears. Last is Isaac, who shuts the door. The barn goes totally silent.

INT. BARN - UNDERGROUND STORAGE AREA - NIGHT

Below the barn, Slip uses the lighter he took off the dead Masked Farmer to illuminate the space. They don't find any supplies, only a Coleman lamp and a jug of dirty water.

In the light of the lamp, we see each of them is bruised and battered. One of Slip's eyes is so swollen he can't open it. Sanskrit sweats excessively. Fighting some kind of infection.

There's a long moment of silence. No one talks. Then:

MAYDAY

Darnell's dead.

LIL SLIP

What?

MAYDAY
(stresses each syllable)
Darnell is dead.

ISAAC
Darnell is not dead. I FaceTime'd
him before we left Charlotte.

MAYDAY
They got to him.

SANSKRIT
How do you know?

MAYDAY
They showed me.

FLASH TO when Mayday was shown the iPhone at the town hall. This time we see the image he was shown. It's a CLOSE UP of Darnell's side filleted opened. A strip of flesh removed.

RETURN TO PRESENT.

Mayday takes a deep breath, then lets the truth bomb drop.

MAYDAY (CONT'D)
That barbecue we ate. That was him.

Slip leans to his side and throws up. Everyone else looks like they are about to do the same. Isaac dry heaves. Then quiet again. Slip wipes his mouth off. A silence lingers.

LIL SLIP
I don't understand. Why us?

ISAAC
None of this makes sense.

SANSKRIT
Why does it have to make sense?

MAYDAY
To them it does. Think about it.
They've targeted us, specifically.
This isn't random. It's by design.
They recited our lyrics. They've
studied us. They knew we'd be here.

ISAAC
You're giving them too much credit.
These are hillbillies. They saw an
opportunity and took it too far.

MAYDAY

They could have easily killed us by now. They had the chance. This is something bigger than that. Some kind of game. And it's not random.

SANSKRIT

He's right. Think about it. Our bus just *happened* to break down right outside their town? It's a set up.

ISAAC

The bus blew a tire.

MAYDAY

What if someone shot it?

SANSKRIT

None of it matters now. We just have to get out of this town before the sun comes up or we're dead.

Slip looks off, spacey. Like he's tripping from blood loss.

LIL SLIP

What if none of this is real?

MAYDAY

Please, right now is *not* the time for your simulation theories.

LIL SLIP

(ignoring him)

What if this is all one big dream?

SANSKRIT

You mean "nightmare"? Because that's what this is. No, *hell*. Because I'm stuck in it with you.

LIL SLIP

You two always shut me down. But I make valid points. The universe is vast. We don't know who's in control. We don't know anything.

MAYDAY

Look, we didn't drink that Jesus Juice back at the AirBnb, so maybe this *is* a dream for you. But I assure you, it's not. This *is* real.

SANSKRIT

You're a clown, man. A clown.

LIL SLIP

A clown?

SANSKRIT

You are a joke. This is all your fault. Not some cosmic force. You.

ISAAC

Stop it.

SANSKRIT

No, this town doesn't care about May or me. We aren't even part of this group. No one even sees us up there on stage. It's him they want.

LIL SLIP

Look at you. You're so fuckin' jealous. Full of envy. Hate.

SANSKRIT

You're a snake.

LIL SLIP

A snake hides things. I told you exactly what I wanted to do. You just didn't like what I had to say.

SANSKRIT

You're only in it for yourself. Always have been, always will.

LIL SLIP

But you're more than happy to ride my coattails. Sorry the gravy train stopped. At least you got a taste.

Sanskrit goes to fight him, but she's in too much pain.

ISAAC

Guys, stop. None of that matters right now. We'll work it out once we're on the other side of this mess. We need to stay together.

Slip and Sanskrit let it go. For now. Slip lights a cig.

MAYDAY

Put that out.

LIL SLIP

Why?

MAYDAY

If they come in here looking for us, they might smell it.

LIL SLIP

What difference does it make? The moment we leave here, it's just a matter of time before they find us and kill us. I don't give a fuck.

MAYDAY

Well I do, you prick. I'm tired of playing peace keeper. I'm done being Ringo. Fuck the Beatles.

Mayday snatches the cigarette out of Slip's mouth. All eyes are on Mayday. We've never heard him swear. Or lose his cool.

MAYDAY (CONT'D)

I have a baby on the way. There's no way I won't be there for her and her mother. I don't care what I have to do to survive. But all I know is you aren't going to get in my way any longer. Understand?

LIL SLIP

Oh, so this is all my fault.

SANSKRIT

Okay, you guys ju-

Sanskrit suddenly grabs her side. Wincing in pain. Sweaty. Mayday directs the light to it. Her shirt soaks with blood.

MAYDAY

Let me see that.

SANSKRIT

It's just a little wound.

MAYDAY

Let me take a look.

Mayday tenderly lifts her shirt to reveal a nasty gash.

MAYDAY (CONT'D)

We need to stop that bleeding.

SANSKRIT

I'll be okay.

LIL SLIP
We need a plan. We can't stay here.
We're sitting ducks.

ISAAC
Slip's right. We have to leave.

MAYDAY
What if we jacked a car?

SANSKRIT
You say that like it's easy.

MAYDAY
There's a gas station I saw. Lots
of cars and distracted drivers.

ISAAC
I like it. In theory. But we don't
have a gun to hold anyone up with.

LIL SLIP
What about this?

Lil Slip picks up a pitch fork off the barn floor.

SANSKRIT
A *pitchfork*?

LIL SLIP
You got a better idea?

EXT. EDGE OF THE FIELD - NIGHT - NOT MUCH LATER

They lie on their stomachs in the brush on the edge of a gas station parking lot. We hear the sound of cars whizz by on a road in the distance. There are no cars at the pumps. The station is empty. Inside the gas station booth, a teenage **CLERK** is on his iPhone, probably scrolling through Instagram.

SANSKRIT
No one's here.

LIL SLIP
Be patient.

A car quietly pulls up. A Tesla. **Ally gets out.**

MAYDAY
It's that girl.

SANSKRIT
What girl?

MAYDAY
The one who gave us a ride.

Mayday points. Ally is paying for a soda at the register.

LIL SLIP
(squints)
Oh, shit. That *is* her.

ISAAC
What girl?

LIL SLIP
This chick who drove us to town.

ISAAC
This is great. We don't need to
jack her up. Just work your charm.

MAYDAY
How do you know we can trust *her*?
We met her for all of five minutes.

SANSKRIT
Exactly. And don't you think it's a
little strange she just *happens* to
be here when we need a car. Again.

LIL SLIP
Cars need gas.

SANSKRIT
She drives a Tesla.

LIL SLIP
(flustered)
She's buying a drink and this town
is small as fuck. You see the same
people all the time. Besides,
everyone bad has a mask on.

MAYDAY
That's not a good enough reason.

LIL SLIP
Y'all paranoid. She's cool.

Sanskrit looks over at Slip, she's not sold. He continues:

LIL SLIP (CONT'D)
This girl wants out of this town as
much as we do. She said so herself.

SANSKRIT

No one on earth wants out of this town more than we do.

Ally heads back to her car. Isaac whistles. Ally stops, but doesn't see where the whistle came from. Mayday is irate.

MAYDAY

What are you doing? We haven't reached a decision on this yet.

ISAAC

Executive decision.

He whistles again. Ally turns. She peers in the direction of the wooded area where our heroes are trying to be incognito. He whistles again. Ally walks over to investigate this time.

LIL SLIP

Ally.

Ally jolts back, startled. She freaks the fuck out.

ALLY

Oh my god! What's happened to you?!

SANSKRIT

Shhh.

LIL SLIP

We need your help. Please, Ally.

Ally remains frozen in place. Trembling with fear.

MAYDAY

People are trying to kill us.

ALLY

What? Who?

SANSKRIT

We need a ride.

Ally takes out her iPhone, her hand shakes like a leaf.

ALLY

I'll call the police. Right now.

ISAAC

No, no. Please don't.

SANSKRIT

They're in on it.

ALLY

What do you mean "in on it"?

LIL SLIP

I swear, we'll explain it all.
Please, just get us out of here.

Ally is suddenly overwhelmed by the gravity of this.

ALLY

I don't want to get hurt.

LIL SLIP

You won't. I promise.

She takes a deep breath and runs back to her car. She fumbles with her keys and gets in. For a moment, we think she might hightail it out of there. But she doesn't. She drives back. She spins the car around and breaks by the edge of the woods. The door opens. Relief washes over Re-Up like a tidal wave.

INT. ALLY'S TESLA - MOVING - NIGHT

Ally's hands shake as she white knuckles the steering wheel. They've filled her in on what happened. She looks despondent.

ALLY

I don't get it. No one in this town would ever do those things. Ever.

MAYDAY

You don't know this town then.

Police cruisers blast by with their lights and sirens on, presumably called to the scene of where the tractor driver was killed. Terrified, our heroes duck down immediately. After Ally continues on a little more, she turns to Slip.

ALLY

They're gone now.

Slip rises back up. The others in back do the same. Sanskrit lets out a groan, wincing in pain as she sits back up again.

MAYDAY

We gotta do something for that.

SANSKRIT

Stop worrying about me. I'm fine.

ALLY

Where am I going?

LIL SLIP
As far from here as possible.

On both sides of the road they notice a sea of lights flicker through the trees - flashing lights - searching for Re-Up.

LIL SLIP (CONT'D)
What are all those lights?

ISAAC
It's a search party.

Ahead, red and blue flashing lights in the road.

ALLY
Shit. There's a check-point.

ISAAC
Turn around. We need to get off this road and take cover for now.

Ally obeys and goes in the opposite direction.

LIL SLIP
Where can we go?

Ally is put on the spot. She's flustered, thinking. Then:

ALLY
My parents are out of town, but they'll be back in the morning.

MAYDAY
We'll be long gone by then.

LIL SLIP
Godsend.

ALLY
It's the least I can do.

EXT. ALLY'S HOUSE - NIGHT

Ally pulls up the driveway of a sprawling ranch home on a good chunk of land. The kind of place that would cost two or three million in LA, but a fraction of that in these parts. The automatic garage rises and she drives in to park the car.

INT. ALLY'S HOUSE - LIVING ROOM - NIGHT

The living room is filled with taupe color furniture. There's a Lazy-Boy. A Carolina Panthers flag. Family photos.

Now it serves as triage for our wounded heroes who've just come off the battlefield from fighting the town.

Mayday dresses Sanskrit's wound with disinfectant and gauze, then wraps it with a towel and duct tape to secure it.

MAYDAY
That should stop the bleeding.

SANSKRIT
I feel better already.

Mayday takes her hand.

MAYDAY
You're gonna be just fine.

It's the first tender moment they've shared.

ALLY
Does anyone need anything else?

LIL SLIP
About a million percs.

ALLY
Tylenol is the best I can do. I have some upstairs, I think.

LIL SLIP
That'll have to do.

She leaves. We hear her footsteps pad the carpeted front staircase to the second floor of the expansive home.

After Ally disappears upstairs.

SANSKRIT
When she gets back down, we need to get her to drive us out of town. Take a back road. Anything. We can't stay here a moment longer.

LIL SLIP
I can get her to do that.

MAYDAY
How can we trust her she's not going to just go call the cops?

LIL SLIP
She won't.

ISAAC
He's right. It's not in her nature.

SANSKRIT
What are you an FBI profiler now?

ISAAC
I took psychology in college.

SANSKRIT
You told me you dropped out after
one semester.

ISAAC
I still took the class.

MAYDAY
She's our only hope at this point.

Sanskrit glances down the couch at a side table by her feet.

There are framed photographs on them. One is a family portrait. Everyone in matching outfits. Ally's mom is a heavy-set woman and her father is Hispanic with gelled hair. They're flanked by Ally and Ally's sister, we presume. Both have braces. Both look middle school age at the time.

Another framed picture we see the two sisters older. Ally in a graduation cap and of her sister in a cheerleader outfit.

SANSKRIT
I need a glass of water.

MAYDAY
Let me get it for you.

Sanskrit rises to head to the kitchen.

SANSKRIT
I'm good. Don't worry.

After she's gone:

LIL SLIP
(turns to Mayday)
She's one tough sonofabitch.

MAYDAY
She loves you, you know that?

LIL SLIP
C'mon, bro. She hates me.

MAYDAY

You're blind. You can't see it, can you? That's why what you're planning on doing hurts her so bad. She's not jealous about you doing your own record, tour, movies, whatever. She doesn't want to lose you. You're like a brother to her.

ISAAC

(flippant)

She'll get over it.

Taken aback, Mayday turns to Isaac.

ISAAC (CONT'D)

What?

INT. ALLY'S HOUSE - KITCHEN - SAME TIME

Sanskrit turns on a light. A mustard color kitchen comes to life with white linoleum floors that have turned brownish from being walked on by dirty feet over time. She finds a glass in a cabinet and fills it with water at the sink.

She gulps the water down and fills another glass. She stares at her wounded reflection in the window over the sink, then something catches her eye. In the reflection of the window, she sees a news clippings tacked up to the refrigerator.

Through Sanskrit's P.O.V., the headline reads: *"Memorial Held for Ordnung Tragedy"*. She walks over to the refrigerator and takes the clipping off. Her eyes scan: *"Fatal Crash Carrying Van Full of Local Teens to Ridge Fest"*. She reads more.

"Captain of Cheerleader Squad and Valedictorian Missed By All" next to a picture of the same girl in the living room.

...It's Ally's sister.

SANSKRIT

(under her breath)

Oh my god.

INT. ALLY'S TESLA - MOVING - FLASHBACK

Ally looks back in the mirror when she first picked them up.

ALLY

Wait. Speaking of tours, you played Ridge Fest last summer. Right?

LIL SLIP

I vaguely remember that. Real muddy
and shit. Rained the entire time.

ALLY

I wanted to go, but my parents
wouldn't let me.

MAYDAY

Parents.

ALLY

I was the one who listened to them.
My sister and a bunch of my friends
went though. Not a rebellious bone
in my body. I'm a rules follower.

INT. ALLY'S HOUSE - KITCHEN - PRESENT

Ally appears in the doorway of the kitchen.

ALLY

You look like you just saw a ghost.

Startled, Sanskrit nearly drops her water glass.

ALLY (CONT'D)

You really should be lying down.

SANSKRIT

Why were you at that gas station?

ALLY

I wanted a drink.

SANSKRIT

You go there for drinks a lot?

ALLY

I'm sorry, but I feel a little
interrogated. You don't believe me?

SANSKRIT

No, no. I do. I'm sorry. That came
off all wrong. I guess I'm not used
to the whole small town thing, you
know? Running into the same person
twice in one night. I'm so glad we
did though. You saved our lives.

Ally notices the news clippings Sanskrit has in her hands,
which she tries to obscure from view behind her back.

...But it's too late.

Ally knows Sanskrit has put the pieces together.

Ally tackles Sanskrit to the floor, knocking the glass of water Sanskrit held in the process. It shatters across the floor. They start to fight. It's ugly, ungraceful. Brutal.

Sanskrit gets back on her feet first, but Ally trips her back down and stomps her in the face. Ally has the upper hand. And she knows her way around the kitchen. It's her house. She grabs a knife out of the butcher's block to go slay Sanskrit.

Sanskrit moves out of the way just in time. Ally spins around and slashes Sanskrit with the blade, scoring the wound she already has. Sanskrit yells out in pain and collapses.

Ally is about to Michael Myers Sanskrit again when she slips and falls in the water on the floor. Her wrist hits first with a CRUNCH, followed by a scream from breaking her wrist.

The knife skates across the floor. Sanskrit grabs Ally by the back of her hair and smashes her face into corner of the kitchen island, over and over, until Ally is unconscious.

Sanskrit gasps for oxygen as her adrenaline surges. She stumbles back to her feet and runs back to inform the others.

INT. ALLY'S HOUSE - LIVING ROOM - NIGHT

Sanskrit bursts back into the living room, covered in blood.

SANSKRIT
We need to leave. Now!

ISAAC
What the hell happened?

SANSKRIT
(breathless)
She's in on it.

LIL SLIP
Who? Ally?

SANSKRIT
(catching her breath)
Her sister died in an accident with
a bunch of other teens from this
town going to that festival we
headlined last year. They had the
news clipping up in the kitchen.
(MORE)

SANSKRIT (CONT'D)

That's what this whole thing is about. It's fucking revenge. *On us.*

MAYDAY

But we didn't cause that. I never even heard about that happening.

SANSKRIT

They're psychopaths! Clearly.

ISAAC

Where's she now?

SANSKRIT

Incapacitated.

INT. ALLY'S HOUSE - KITCHEN - NIGHT

They enter kitchen. Ally's dead body is positioned like a rag doll, her back slumped against the kitchen island, hair covering her face. Blood everywhere. A slaughterhouse floor.

MAYDAY

What did you do to her?

SANSKRIT

What I had to do.

Lil Slip starts to freak the f out. He walks around in circles, tearing his hair out like he just did ayahuasca.

ISAAC

Calm down. We'll get through this.

Isaac searches Ally's pocket. He finds her iPhone.

ISAAC (CONT'D)

We have to assume she's alerted them.

He keeps searching her pockets, ***but the others aren't paying attention as he does.*** They're focused on what's coming next.

SANSKRIT

They'll be here any minute.

ISAAC

Listen up. We need a car. *Her car.* Slip and I will look around for her keys. You and May, try to unlock her iPhone. We can also start the Tesla using the app. We need to hedge our bets at this point.

He hands Mayday the bloody iPhone that belonged to Ally.

MAYDAY
What if it doesn't work?

ISAAC
One of us will succeed.

INT. ALLY'S HOUSE - LIVING ROOM - MOMENTS LATER

Slip starts searching desperately around for Ally's Tesla keys. Isaac doesn't join in looking. Slip looks over at him.

LIL SLIP
Why are you just standing there?

ISAAC
Follow me.

INT. ALLY'S HOUSE - KITCHEN - NIGHT

Slipping in blood, Mayday lifts Ally's head and parts the hair in her face. He reveals Ally's face is completely caved in, split right down the center. Like two slices of pizza hanging off the sides of her face in opposite directions. Mayday has to look away for a moment, about to barf all over.

MAYDAY
How did her face end up like this?

SANSKRIT
Self-defense.

Mayday lifts Ally's eyelids to trigger the iPhone's facial recognition and unlock her phone, but he loses his grip and they fall shut right before Sanskrit can unlock the iPhone.

Mayday turns green. He puts the back of his fist over his mouth. It looks like he's about to throw up. Sanskrit is focused as Kubrick directing Mayday on what to do next.

SANSKRIT (CONT'D)
Push the two sides of her face
together so the symmetry is right.

Mayday leans down and tries to push Ally's severed face back together in an effort to fool the facial symmetry software.

SANSKRIT (CONT'D)
Now keep it still. Right there.

But Ally's pummeled face is so bloody, so slimy, Mayday keeps losing his grip and Ally's face keeps falling back in half.

SANSKRIT (CONT'D)
(exasperated)
Just let me do it.

INT. ALLY'S HOUSE - GARAGE - SAME TIME

Slip follows Isaac into the garage where the Tesla is parked.

LIL SLIP
What's going on?

Isaac takes out the keys to the Tesla. He dangles them like a lucky rabbit's foot. Slip is confused and bewildered.

LIL SLIP (CONT'D)
When did you get those?

ISAAC
Get in and wait.

He unlocks the Tesla.

ISAAC (CONT'D)
I'll get the others.

Ecstatic, Slip gets in the passenger side. A second later, the driver side door opens. The Tesla quietly roars to life.

LIL SLIP
Hold up. What are you doing?

ISAAC
Saving your life.

INT. ALLY'S HOUSE - KITCHEN - SAME TIME

Sanskrit sits behind Ally like she was at a Lamaze class. She has a better angle to push the sides of her face together.

She hands Mayday the iPhone.

SANSKRIT
Alright, let's get this over with.

Mayday holds up Ally's iPhone.

Sanskrit carefully pushes Ally's face together again. Fusing the two sides like she was putting a puzzle back together.

MAYDAY
Steady. Keep it right there.

Ally's iPhone unlocks.

MAYDAY (CONT'D)
Yes!

SANSKRIT
Go into settings and turn off the
facial recognition and reset the
password so it stays unlocked.

Mayday finds the Tesla app.

MAYDAY
Ding! Ding! Ding!

At that exact moment. They hear the garage door open.

MAYDAY (CONT'D)
Who's here?

They rush to the window and see the Tesla quietly zip out of
the driveway. They run to the front door, but it's too late.

SANSKRIT
Slip fucked us.

A moment later, lights stream through windows of the house.
Flashlights. Sanskrit and Mayday turn around to see MASKED
TOWNSPEOPLE holding flashlights converging on the house.

Mayday and Sanskrit run out of the room, but soon all sides
of the house are surrounded. The mob of Masked Townspeople
descends on Ally's house. The front door dramatically opens.

INT. ALLY'S TESLA - MOVING - NIGHT

Slip feels like he's trapped with a lunatic.

LIL SLIP
Turn around. We can't leave them.

ISAAC
We go back, we die. It was only a
matter of time. We had no choice.

LIL SLIP
Yes, we did. They could have come.

ISAAC

They'd throw you under a bus in a heartbeat if they had the chance.

LIL SLIP

They're not like that.

ISAAC

You mean 'like you'?

LIL SLIP

If you think we're going to work together after this, you are dead fuckin' wrong. I never want to see your fuckin' face again.

Isaac turns out of the neighborhood and charges up the road.

ISAAC

You don't really mean that. Deep down you're relieved. Even excited.

LIL SLIP

You don't know me.

ISAAC

I do. Because I do all your dirty work for you. That's why you keep me around. I brokered your way out of the record deal behind their backs. I set up the movie meetings. All of that doesn't just magically happen. It happened *because of me*. You wanted those things, but I made them happen. I make good things happen and bad things go away. Just like that little incident down in Cabo last summer with the girl who said you choked her. Remember her?

LIL SLIP

I never laid a hand on her.

ISAAC

Doesn't matter. Not in this day and age. You could have been forgotten tomorrow. But, you're still here today. *Because of me*. Because I have one talent and one talent only - *anticipation*. I saw the pocket Ally put her keys in. I was already looking ahead. *For you*. As always.

LIL SLIP
I never wanted to leave them.

ISAAC
If you wanted to stay you would have stayed, but you willingly split up and followed me because you knew I had a plan. A way out.

LIL SLIP
That's not true. Turn around.

A highway sign illuminates a mile away. ***The way out of town.***

LIL SLIP (CONT'D)
NOW!

Lil Slip tries to take the wheel, but Isaac pushes him off.

ISAAC
Oh, stop pretending like you give a shit about them. This is me you're talking to. This is going to work out in ways you can't imagine, but I can. I can see the headline now:

Spreads hands in the air like he's reading headlines.

ISAAC (CONT'D)
"Rap star survives harrowing night after trying to save his group from dying at the hands of an evil town". The album writes itself. You'll get your own movie and the street cred you always craved. You'll be the hero *and* the victim. Society loves both the same. Most importantly: *you'll be the star.* See? I'm loyal to you and you only.

Isaac reaches into his pocket.

ISAAC (CONT'D)
I even saved your finger.

He takes out Slip's finger. The one severed by the cigar cutter. It's wrapped in wet, bloody gauze. The diamond pinky ring still on it.

ISAAC (CONT'D)
They can still reattach it.

He un-wraps it and drops it in the cupholder.

INT. ALLY'S HOUSE - LIVING ROOM - SAME TIME

Masked Townspeople enter the home. Leading the way are The Heavy-Set Masked Townsperson and The Masked Man with Gelled Hair. ***This is their home. They are the couple in the family photo we saw.*** They are followed in by the others, including The Tall Masked Townsperson and The Elderly Masked Man.

Sanskrit and Mayday put their hands up in surrender. All of a sudden, they hear a scream come from the kitchen. Ally's parents have presumably just found Ally's dead body on the kitchen floor. The second daughter they've now lost.

VERY TALL MASKED MAN

Move.

Two Masked Townspeople cock their rifles. They aggressively lead Sanskrit and Mayday out of the living room and into the kitchen where more Masked Townspeople are silently waiting.

INT. ALLY'S TESLA - MOVING - SAME TIME

Slip tries to open the passenger door, but it's locked.

ISAAC

Try to relax.

LIL SLIP

Dude, fuck you. Pull over.

All of a sudden, headlights blind the windshield.

ISAAC

Oh, shit.

Just ahead, the highway entrance is barricaded with four parked cars with their headlights on. In front of the cars are a handful of MASKED TOWNSPEOPLE. They raise their rifles.

Slip ducks down right as gun shots ring out and riddle the Tesla, shattering the front windshield. One of the bullets strikes Isaac, ***killing him.*** His head slumps down over the steering wheel right as they crash into the line of cars.

The airbags deploy.

SLIP

Issac?

He shakes him, but he's dead.

SLIP (CONT'D)

Shit!

INT. ALLY'S HOUSE - KITCHEN - SAME TIME

Sanskrit and Mayday sit with their backs against the kitchen island. Two Masked Townspeople have guns pointed at them. A couple of Masked Townspeople lift Ally's body away. The Heavy-Set Masked Townsperson - Ally's mother - cries hysterically.

VERY TALL MASKED MAN
Where are the other two?

SANSKRIT
They left us for dead.

The Muscly Masked Man slams her with the butt of a rifle.

MAYDAY
She's telling the truth.

He does the same to Mayday. The Very Tall Masked Man turns to another Masked Townsperson, who stands at attention.

VERY TALL MASKED MAN
Search out back.

INT./EXT. ALLY'S TESLA - NO LONGER MOVING - SAME TIME

The Tesla crashed into the line of cars and has pinned one of the Masked Townspeople between their car and the Tesla.

They keep screaming and screaming. Coughing from smoke, Slip slowly lifts his head to see the pinned townsperson screaming mere feet away through the shattered front windshield.

Slip pushes the airbag aside and opens the passenger door to get out and sees the Pinned Masked Townsperson's gun lying on the pavement. He grabs it. **Now Slip has a weapon of his own.**

PINNED MASKED TOWNSPERSON
He's over here! Quick!

Slip hides behind another car right before the other three Masked Townspeople come out. They reach their pinned friend, *but there's no sign of Slip*. All of a sudden, a gunshot rings out. One of the Masked Townspeople falls dead. Shot by Slip.

The other two turn around. Another shot rings out. Another Masked Townsperson falls dead. The remaining Masked Townsperson, who's still on his feet, takes cover on the opposite side of the Tesla. Slip rises up and fires at him, but misses. Slip dips down and hides behind another car.

Slip remains as quiet and as still as possible.

He sees the Masked Townsperson's feet move under the Tesla he's hiding behind. Slip cocks his gun and steadies his aim - he nails the skulking Masked Townsperson in their ankle.

They scream out.

Slip leaves his hiding place and comes around. He lights up the Masked Townsperson, whose ankle he just shot. Then Slip cocks the gun and turns around. The Pinned Masked Townsperson is still screaming out. He is the only one left on the scene.

Slip puts him out of his misery. ***Slip then takes another gun off one of the dead Masked Townsperson and their white mask.***

He drags Isaac's dead body out, then gets back in the Tesla.

Slip is at the wheel now.

He looks at the highway entrance - the exit to freedom. Then he looks up in the rearview back from where he came: hell.

INT. ALLY'S HOUSE - KITCHEN - SAME TIME

While Mayday and Sanskrit remain held at gunpoint in the kitchen, Ally's parents (The Heavy Set Masked Woman and The Masked Man with Gelled Hair) are inconsolable.

But The Very Tall Masked Man is cool as a cucumber. He opens cabinets, looking for something. Then finds it. *Canola oil.* He fills a pan on the stovetop, then turns the gas to HIGH.

VERY TALL MASKED MAN

My very first job was a line cook at a diner. Everything was about speed. You're cooking a dozen eggs a dozen different ways while mixing the tuna salad for lunch at the same time. I wasn't fast enough. I like to take my time. It's just how I'm built. For better or worse. But there's not a lot of work out in the world for someone who takes their time. The world rewards the quick. Stomps the slow. Darwinism.

The oil on the stove top starts to bubble.

VERY TALL MASKED MAN (CONT'D)

Then, one summer, my uncle had me out to his barbecue pit and that's when I found my calling. That's when I fell in love. With barbecue, *it's all about taking your time.*

(MORE)

VERY TALL MASKED MAN (CONT'D)

Taking the time to find the right cut of meat. The time to find the right sauce or rub. The time to get the temperature just perfect to cook it at. The time to tend to it right. And that is what we wanted tonight: *to take our time*. But you deprived us of that. You rushed us.

He takes the bubbling pan of Canola oil off the stove top. He walks over to presumably throw the hot oil over Sanskrit and Mayday when a GUNSHOT rings out. The window shatters.

The Very Tall Masked Man collapses, dropping the pan of hot oil in his grip. The hot oil sizzles across the floor. Another shot rings out and takes out The Muscly Masked Man.

Sanskrit looks over at Mayday. The Heavy-Set Masked Woman breaks away from her husband and scoops up the knife off the floor, left behind from Ally and Sanskrit's skirmish earlier.

She's about to stab Sanskrit when another gun shot shatters the window, a bullet hits The Heavy-Set Masked Woman.

She drops like a fly.

Sanskrit looks up and sees The Masked Assassin standing in the obliterated kitchen doorway. ***Their plain white mask lifts to reveal Slip.*** With two guns out. In *CALL OF DUTY* mode. IRL.

LIL SLIP
Ego chall, motherfuckers.

SANSKRIT
(to herself, in disbelief)
He came back for us.

Two Masked Townspeople who had guns pointed at Sanskrit and Mayday turn their weapons. They open fire at Slip. But Slip gets off two shots first, taking both out while their stray bullets whiz past him. The kitchen steams in fresh gun smoke.

Sanskrit and Mayday rush toward the door to join Slip, but The Masked Man With Gelled Hair trips Mayday to the ground.

Slip aims at The Masked Man With Gelled Hair. Right when Slip is about to fire another round, The Heavy-Set Masked Woman lurches up with the knife. She stabs him at the exact same moment he fires a shot in her stomach. They both fall down.

She's dead. Slip has the knife in his shoulder.

Mayday finally gets the upper hand and is able to use the refrigerator door as a vice to slam The Masked Man With Gelled Hair's head repeatedly, until he's smashed to silence.

Mayday crawls over to Slip, who is bleeding from the knife wound where the knife is still stuck.

MAYDAY

Hang in there, Slip. You'll make it. Here. Keep pressure on that.

Mayday hands him a kitchen towel. Sanskrit joins Mayday.

LIL SLIP

Save yourselves.

SANSKRIT

We aren't leaving each other.

MAYDAY

We'll find a way out.

Slip shakes his head "no".

LIL SLIP

Leave me. There's no time.

All of a sudden, the kitchen fills with lights. It's The Masked Townspeople from outside holding flashlights. They've completely converged on the blood bath in the kitchen.

Guns point at our three rappers who are made to sit with their backs against the kitchen island. With no weapons.

It's over. **All hope is lost.** I mean, Slip has a motherfuckin' knife still stuck in him. They make their last confessions.

MAYDAY

(turns to Slip)

I tagged your sister the summer before I got together with Angela.

LIL SLIP

I know. It's cool. Well, it wasn't. But it's cool now. I forgive you.

SANSKRIT

(turns to Slip)

At every hotel on this tour I've put your toothbrush in the toilet.

LIL SLIP

That is wrong. Very wrong. Jesus.

SANSKRIT
I'm sorry.

LIL SLIP
At Ice Box they gifted us three
chains and I kept them for myself.

MAYDAY
I know. But they were ugly.

LIL SLIP
I'm sorry I got all up in my own
bullshit. I wouldn't be anywhere if
it wasn't for you guys. No matter
what, we're family. That's forever.

SANSKRIT
I love you.

Sanskrit clutches Slip's hand.

SLIP
I love you too.

Mayday takes hold of their hands too.

MAYDAY
We had a good run.

The Elderly Masked Man steps forward.

ELDERLY MASKED MAN
(points his cane)
You have brought great darkness to
our town.

SANSKRIT
(scoffs, to herself)
"Darkness", I knew this shit was
racist at the end of the day.

In the background, The Petite Masked Woman weeps over her
Muscly Masked Man, her husband, who Slip took out.

ELDERLY MASKED MAN
But you cannot put out our light.

A townsperson brings The Elderly Masked Man a rifle that
belonged to The Very Tall Masked Man. He raises the rifle,
about to fire when something distracts. A noise from outside.

A distant humming of an engine. Growing louder and louder.
Tires screeching. Burning rubber. Going faster and faster.

...Then silence.

All of a sudden, the foyer of the house shatters apart. Smoke blankets the ranch house. After the smoke finally clears we see **Re-Up's tour bus has just plowed into the kitchen**, mere inches from taking out the members of Re-Up themselves.

Not everyone was spared though. The tour bus took out one of the Masked Townspeople immediately, *The Stocky Masked Man*. His body smashed into the wall. His mask falls off. **It's Jed, their "replacement driver". He was in on it the entire time.**

LIL SLIP

I knew that motherfucker a narc.

The tour bus door dramatically opens, like when the suicide doors of the DeLorean rise up in *BACK TO THE FUTURE* and Doc gets out amid all that mist. But, instead of Doc, **it's Darnell**. He's alive. Despite being nearly barbecued to death.

DARNELL

Get in.

SANSKRIT

...How?

MAYDAY

(turns to Slip)

The simulation is real.

DARNELL

Hurry.

The Elderly Masked Man raises his gun to finish off Darnell when Sanskrit tackles him to the ground. His rifle goes off simultaneously, accidentally killing The Petite Masked Woman.

SANSKRIT

Our first lucky break.

The Elderly Masked Man regroups, full of vengeance. Using his last bit of old man brute strength, he pins Sanskrit to the floor. Darnell jumps off the bus to help his friends fight.

Slip pries the knife out his own shoulder. **Slip uses it to stab The Elderly Masked Man in the back right before he can choke Sanskrit to death.** Slip helps Sanskrit up.

LIL SLIP

This tour's not over yet.

Meanwhile, Darnell spots something: *The Very Tall Masked Man, who Slip shot in the back.* He rises back up. His mask is off.

We recognize his face from the pit master photograph on the wall at Hog Tooth's. *KILL BILL* sirens go off for Darnell as -

- ***The Very Tall Masked Man was his captor.***

Darnell limps over to him with the make-shift bandage covering the wounds on his torso where he was filleted by this sick fucker. ***The Very Tall Masked Man knows he's fucked.*** Darnell smiles. It's Darnell's turn to go sicko mode.

On that note, Darnell grabs a metal meat thermometer next to the stove and stabs Very Tall Masked Man through the heart.

The Very Tall Masked Man's eyes bulge. His body collapses to the floor. He gurgles blood from his mouth. Dead. For good.

As this unfolds, we see two townspeople slip onto the tour bus. But no members of Re-Up see this take place. Only we do.

LIL SLIP (CONT'D)
You two have history?

DARNELL
Oh, you have no idea.

SANSKRIT
Let's go. Before more arrive.

They look over, Sanskrit is on the steps of the tour bus. She opens the door for them to board it with her. They rush over.

INT. TOUR BUS - NIGHT

Darnell gets back in the driver's seat and locks the doors shut. He turns the ignition and the tour bus roars to life.

DARNELL
Who's ready to leave hell?

He reverses out of the house. Furniture, pictures, carpets, dining room chairs, heirlooms all fly up in the bus' wake.

As the exhaust clears, we SLOWLY PULL BACK TO The Very Tall Masked Man lying on kitchen floor with the meat thermometer stuck in his heart. The temperature reading flashes "100".

EXT. ALLY'S HOUSE - NIGHT

Ally's house is just a mountain of rubble now. ***They escaped.***

Pick-up trucks roar down driveways, four in total, to try and smash into the bus and/or block the tour bus from leaving.

INT. TOUR BUS - MOVING - NIGHT

Darnell hits the gas and yells out.

DARNELL

Buckle up.

Our heroes rush to put seat belts on as Darnell uses the tour bus like a battering ram to break through oncoming traffic.

A pick-up truck side swipes the tour bus, we feel the bus careen to one side, but Darnell is able to right the ship.

A pair of pick-up trucks come up and try to crunch the tour bus by colliding with it on either side. Sparks fly.

Darnell slams on the breaks, two pick-up trucks fly out and smash into each other right in front of the tour bus. They ignite in a ball of flames. Darnell drives right through it.

The final obstacle is a series of cars, from Chrysler Pacifica mini vans (my sister has one, they're cool) to Yukon Denalis, that have lined up blocking the neighborhood entrance. Darnell speeds toward them. On a fuckin' mission.

MAYDAY

You'll never clear them.

DARNELL

I know.

Darnell spins a hard right.

DARNELL (CONT'D)

(grunts, focused)

That's why I'm avoiding them.

The tour bus turns onto the grass and blasts through backyards, then careens along the side of the woods that back up to the homes, then flies back up on the road, avoiding having to break through the wall of cars blocking the neighborhood. Everyone cheers. They join Darnell up front.

SANSKRIT

What's the way out of here?

DARNELL

The way we came.

Finally, a moment of relief. After they catch their breaths:

LIL SLIP

What happened to you?

DARNELL
You really wanna know?

LIL SLIP
Does a bear shit in the woods and
wipe his ass on a white fluffy
rabbit? The answer is: hell yes.

DARNELL
Okay then.

TITLE CARD: "WHAT EXACTLY THE FUCK HAPPENED TO DARNELL?"

...The following is a RAPID FIRE MONTAGE

-After the party in Charlotte, Darnell is seduced into a hotel suite of a SEXY WOMAN, whom he thinks is a GROUPIE. Once inside, the door shuts. A SHADOWY FIGURE waits. They cover Darnell's mouth with a rag soaked in chloroform.

-Bound and gagged, Darnell is thrown in the trunk of a car. From Darnell's P.O.V., JED and another accomplice enter view before the trunk shuts. -The car skids away driven by the other accomplice. Jed is left standing in the parking lot of the hotel and heads over to where the tour bus is parked.

-Darnell wakes to find himself strapped to a rusty metal table in the barbecue pit area behind Hog Tooth's. Darnell's iPhone is held up as he FaceTimes Isaac. Isaac can't see a gun is pointed at Darnell's head, being coached through this.

-The Very Tall Masked Man enters focus above Darnell like a surgeon. We recognize The Tall Masked Man, without his mask, as the pit master from the photograph on the wall of the restaurant when Re-Up walked in. Smiling, he brandishes a knife and sharpens it. Darnell screams in terror as the knife starts to carve into his side. He passes out from the pain.

-Darnell blinks his eyes open to find The Very Tall Masked Man massaging dry rub into a section of meat a table over. Darnell looks down in horror as he sees a bandage around his torso which blood seeps through from where a chunk of his own flesh had been removed. He passes out from shock.

-Later, Darnell sees the Waitress take his own barbecued meat out to Re-Up's table. She winks at him before she leaves.

-After Hog Tooth's shuts down for the night, the Waitress returns. She smiles at Darnell, then mounts the restrained tour bus driver to make him have sex with her. Darnell moans in horror - not ecstasy - as she tries to arouse him.

-As she rides him, Darnell is able to remove a pen out of her apron that patrons use to sign their receipts.

He uses it to break one of his arm restraints free. Right before she climaxes, Darnell stabs her in the jugular with the pen. You can imagine the rest, but he takes zero mercy.

...Darnell's free now.

-Darnell breaks into a veterinary clinic. Inside, he injects himself with painkillers and applies bandages.

-Trudging through brush along the main drag, Darnell tracks down the bus where it was towed to the auto shop in town.

-Darnell locates a set of spare keys he hid in the wheel well of the back tire as he sees someone is still inside the shop.

-He backs the tour bus out of the auto body shop. The owner comes out, gun raised. Darnell pancakes him on the way out.

-He drives down the main drag, searching for any signs of his friends, and spots the flashlight toting masked townspeople converge on Ally's house. This must be the place.

So, Darnell driving the bus through the house to save them isn't some Deus ex Machina shit. No. He earned that shit.

INT. TOUR BUS - MOVING - NIGHT

Darnell sighs, having just spit all that out.

MAYDAY

Did you get it up for the waitress?

DARNELL

I'm not answering that.

SANSKRIT

You did, didn't you?

DARNELL

It was an involuntary response!

MAYDAY

We're just glad you're alive.

LIL SLIP

I'm glad we're back together again.

On that, a gunshot rings out. Darnell's head slumps over the steering wheel. The horn sounds like one long drawn out cry.

They turn and look back to see two MASKED TOWNSPEOPLE. They lift their masks. **Dean and Erica.** Dean has a gun. They were the two figures who secretly boarded the bus at the house.

DEAN

We never got to say goodbye.

Dean steadies his gun, about to fire another round when the bus swerves off the side of the road, totally out of control.

EXT. ROAD OUT OF ORDNUNG - NIGHT

The tour bus skids off the road right past the memorial with the flowers and make-shift wood cross we saw earlier and busts through a guard rail. The tour bus's front end teeters over the side of a ravine where a river rushes below.

INT. TOUR BUS - IDLING OVER A CLIFF - NIGHT

Inside, everyone is scattered across the floor, Dean and Erica toward the back. Re-Up toward the front. A division.

The bus is like a see-saw, everything and everyone shifts back and forth. A stand-off where no one can really stand.

Sanskrit's in the most precarious position - in the very front hanging onto a seatbelt for dear life. At her feet Darnell lies dead across the shattered front windshield.

Past his dead body, she can see the raging white rapids of the river rush far below. Dean spots the gun in the aisle towards the middle of the bus. *So does Slip.*

LIL SLIP

(to Dean)

If you crawl this way, you'll tip over the bus and we all go over.

Dean disregards this and moves on his elbows like a NAVY Seal toward the firearm, but stops when he hears the bus squeak.

LIL SLIP (CONT'D)

See?

MAYDAY

We need to all move to the other end or we are going right over.

Dean looks over at Erica.

ERICA

Get that gun and kill them.

Slip looks directly at Dean, the gun right between them.

LIL SLIP
You go for the gun, we all die.

ERICA
Ignore them.

Dean takes a deep breath. He tries again. The bus lurches.

DEAN
They're right. It's gonna go over.

MAYDAY
We all have to move carefully
toward the road end of the bus, and
hopefully our weight will tip the
bus back. Slowly, don't rush.

Dean nods. He looks at his wife, she nods too.

ERICA
Okay.

She turns to Dean.

DEAN
Okay.

MAYDAY
You gotta break the window with
your foot and lose Darnell.

SANSKRIT
What?

MAYDAY
We need to lose as much weight from
the front as possible.

Sanskrit looks down at the window, already cracked. She can
break through it with a couple hard kicks - maybe.

MAYDAY (CONT'D)
Can you do it?

SANSKRIT
I think so.

Sanskrit lowers down from the seatbelt and is able to reach
the window with her foot. She hammers it with the heel of her
Nike Dunks. It cracks a little more. Then tries one more. It
breaks - **Darnell's dead body sails into the rapids below.**

SANSKRIT (CONT'D)
 (under her breath)
 Rest in Paradise.

The bus leans back toward the road more.

All of a sudden, Sanskrit loses her grip and slides down the seatbelt to the buckle. She dangles out the broken window.

Sanskrit, using all her will power to live, climbs up the seatbelt strap back through the window to safety. Mayday's waiting hand is there to pull her the rest of the way.

MAYDAY
 I got you.

Sanskrit carefully crawls towards the back of the bus with Mayday. The bus leans further toward the road. *The plan is working.* Slip looks up at Dean, both lying on their chests. The gun is still between them like a prize.

Dean stares at it.

LIL SLIP
 Forget the gun. We both move to the back at the same time.

Dean takes a deep breath.

DEAN
 Okay, let's do this.

All of a sudden, Erica lays out for the gun, but she trips before she grasps it. She slides down the aisle and tumbles out the broken front window to join Darnell in the rapids.

The bus teeters back toward the ravine, about to go over.

MAYDAY
 Everyone rush the back. NOW!

Everyone obeys. Except Dean. Slip has to tackle him as he's still in shock from seeing his wife just meet her death.

EXT. ROAD OUT OF ORDNUNG - NIGHT

The bus stops teetering over the edge of the ravine and tips back to solid ground.

INT. TOUR BUS - NOT MOVING - NIGHT

Everyone is piled in the back. Dean quickly crawls under the seats, searching for the gun. Hellbent on avenging his wife.

He locates it.

He stands, the gun shakes in his hand. Pointed at Re-Up.

DEAN
On your knees.

SANSKRIT
We just saved your fucking life!

DEAN
NOW!

LIL SLIP
We just want out of here. You get off this bus, we go our separate ways. It never happened. Alright?

DEAN
No, it has to end now.

MAYDAY
We have no moves left. Our friends are dead. We're nearly dead. We just want to get back to our families. You have a family too.

DEAN
You killed her.

LIL SLIP
No, she killed herself. Just like those teens from your town who crashed their van and died.

DEAN
You did that. You inspired them to go to that concert. Your Satanic music drew them to their deaths.

SANSKRIT
We didn't drive those kids over a fuckin' cliff. We didn't make them like our music or force them to go to that fuckin' show. You wanna crucify someone, crucify yourself. Way I see it, they wanted out of here so bad they'd rather die.

Mayday, wincing in pain, looks over and spots something on the floor - **the DHL box with the katana inside it.**

Quietly, he starts to crawl toward it.

He reaches the box. Dean turns, he sees Mayday. He aims his gun and shoots in his direction, but misses. Mayday runs into the back bunk area with the box. Dean stalks him.

Mayday opens the box. The katana shines inside. Dean appears. Before he can get off a round, Mayday runs the sword through Dean's chest, impaling him. He drops his gun to the floor.

He gurgles his last breath and dies.

Slip and Sanskrit turn to look at Mayday, still holding the sword, still dripping with Dean's blood.

LIL SLIP
Where the fuck did you get that?

MAYDAY
A fan.

SANSKRIT
Let's get the fuck off this bus.

Slip smiles. They start to laugh, all smiling. Just then the tour bus makes a loud, creaking noise. It lurches forward.

MAYDAY
He never put it in park.

They rush for the door. They get off right as the bus rolls over the side of the ravine, crashing into the river below.

DISSOLVE TO:

EXT. ROAD OUT OF ORDNUNG - SUNRISE

The three limp down the road, leaning on each other for support. *RACK FOCUS: the make-shift wood cross and flowers.* The night is finally over. The sun rises over the trees. Their backs are to us. We overhear Mayday tell the others.

MAYDAY
We need to make a pact.

SANSKRIT
Oh, yeah. What's that?

MAYDAY
We don't hitchhike.

LIL SLIP
Hell no.

FADE TO BLACK.

ONE YEAR LATER

INT. WELLS FARGO CENTER - PHILADELPHIA, PA - NIGHT

It's pitch black. The only lights are cellphones. There's a buzz in the arena. Then a spotlight comes on closed curtains.

RE-UP: REBIRTH

It's the name of their new album and new tour. The opening church bells of "Hail Mary" by 2Pac come on. The crowd goes insane. In darkness, Slip recites the opening lyric.

LIL SLIP (O.S.)
*I ain't a killer, but don't push
me. Revenge is the sweetest joy-*

"Hail Mary" cuts out. It was just a tease.

There's a large pyrotechnic explosion. The curtains peel open and the lights come up and we see the stage for the first time. There is a crashed tour bus. A facsimile of Ordnung.

Re-Up comes out together. As one.

Rather a new song comes on. It's called "Rapture" that encapsulates their entire, harrowing night from a year ago.

As the song progresses, photos of Darnell, Charlie. No Isaac, for obvious reasons. Sanskrit takes lead vocals first, before passing the next verse to Mayday. Lil Slip is last. But lets them have the spotlight first. **They're a group again. FAMILY.**

We SLOWLY RETREAT from the stage and find ourselves in the crowd. Holding up an iPhone with the sea of other lights, we recognize one of the townspeople from Ordnung. Still alive.

THE END.

For now, at least.