

LINDSAY LOHAN
AND
THE BEAST FROM HELL

Written by
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"LINDSAY LOHAN AND THE BEAST FROM HELL" is a work of fiction.
None of the events described herein have actually taken place,
as far as I know."

-- Mark R. Rinker

FADE IN:

EXT. NONDESCRIPT OFFICE BUILDING - NIGHT

A cool fall evening. The sun has just gone down.

A side door opens and a LITTLE GIRL and her MOTHER step out of the building and begin walking across the parking lot. The girl is about four or five years old.

MOTHER

Well, did you have fun anyway,
honey?

GIRL

No.

MOTHER

(trying to be cheerful)
No? Why not?

GIRL

It took too long. And they were
mean.

MOTHER

Who was mean?

She stops and gets down to her daughter's level, looks her in the eyes.

MOTHER (CONT'D)

Who was mean, honey? Was someone
mean to you in there, in the
audition?

GIRL

They all were! I hate it in there!
I don't wanna go back!

The woman starts walking again, taking her daughter's hand.

MOTHER

Well, we're certainly not coming
back here, I can guarantee you
that.

GIRL

Good.

MOTHER

Those people don't know the first damned thing about casting, auditions, or--just about any other damn thing!

The girl stops walking, her hand falling at her side. Her mother looks back, irritated. Her expression changes when she sees the sad look on her daughter's face.

MOTHER (CONT'D)

Aw, I'm sorry, baby. Look, if those people--those nicer people--don't call back about the Wendy's commercial, then we'll forget it. Sound good?

The girl shrugs. She's undecided.

MOTHER (CONT'D)

Or maybe it's just a bad day. You still want to be an actress, right?

The girl nods.

MOTHER (CONT'D)

A famous actress?

She nods again.

MOTHER (CONT'D)

(offering her hand)

Come on, let's go check out that carnival and then we'll head back home.

The girl smiles, takes her mother's hand, and they set off across the parking lot once more.

Across from the lot is a set of train tracks, and beyond that is where we see a local carnival. As they walk, the girl looks up at the rides, a carousel, a Ferris wheel, bright lights in the darkening sky.

EXT. CARNIVAL ENTRANCEWAY - NIGHT

The two of them walk through the carnival entrance. Written on the gates are the words "THE MIDNIGHT CARNIVAL". It's a relatively small operation, and is quite crowded, CARNIVAL GOERS everywhere. Bright lights, lots of noise.

The girl is enthralled by all she sees, as they walk past ticket booths, a MAN ON STILTS, a few game booths, and various other carnival attractions.

EXT. PRETZEL STAND - NIGHT

The woman pays the VENDOR and hands her daughter a soft pretzel. The girl takes a bite out of it, but her eyes are drawn to the Funhouse nearby.

MOTHER
(indicating the pretzel)
How is it?

GIRL
(nodding)
Good.

She points to the Funhouse.

MOTHER
You wanna see that?

The girl nods her head.

MOTHER (CONT'D)
OK, we can do that. Come on, let's go check it out.

The girl takes her mother's hand again and they walk over.

EXT. FUNHOUSE - NIGHT

The Funhouse is one of the largest exhibits at the Carnival. The FUNHOUSE ANNOUNCER, a man dressed in a gaudy, creepy clown costume, welcomes them.

FUNHOUSE ANNOUNCER
Well, well! Look who we got here!
Step on up, come on up, and check
it on out! 'Less you're too
scared, of course! The Funhouse is
not for . . .
(leering at the girl)
...scaredy cats.

He smiles a large, unsettling grin. The girl laughs nervously.

FUNHOUSE ANNOUNCER (CONT'D)
Well, hell, this one ain't too
scared! Come on in, honey!
(MORE)

FUNHOUSE ANNOUNCER (CONT'D)

And your mother too--can't have the
little ones tempting these damned
devils themselves!

The woman hands him a couple bucks and gives him a dirty look, as though she'd actually let her daughter go into the Funhouse alone.

They step inside.

INT. FUNHOUSE - OPENING CORRIDOR - NIGHT

The girl clutches her mother's hand as they walk through the dimly lit opening corridor of the Funhouse. The walls are all different angles, producing an uneasy effect as the two walk through.

They turn a corner and the sounds of creepy circus music meet them in the corridor. A ROBOTIC CLOWN pops out of a curtain and its mechanical jaw drops open.

ROBOTIC CLOWN

Welcome, welcome! We have crazy
and exciting things to show you!

The woman grips her daughter's hand tighter.

MOTHER

You OK?

The girl nods her head, and they continue walking. They pass a mechanical display featuring a FIGURE being decapitated by a guillotine. Very fake-looking, but the little girl regards it seriously.

EXT. FUNHOUSE - NIGHT

A strange man (MARTIN ALVIE), wearing a buttoned-up dark purple trench coat stands outside and gazes up at the Funhouse. He flicks a cigarette onto the ground.

Out of the crowd, a little person approaches. This is LEO. Alvie regards him coolly.

ALVIE

Have you found him yet?

LEO

No, no, we haven't, sir. And I apologize.

ALVIE

Your apology is worth shit, but never mind. I have ... I have a good feeling that he is in the Funhouse.

LEO

The Funhouse, sir?

ALVIE

Yes. I believe that's where he's gotten to.

LEO

Have you sent someone in to retrieve him?

ALVIE

No.

LEO

But, sir, why not?

ALVIE

Because, Leonardo, I don't believe he needs, er, "retrieving." He is young, no doubt, enjoying his first night in this world, but he knows what he's doing. He'll be along in a few moments, I'm quite confident of that.

Leo looks cautiously up at the Funhouse.

INT. FUNHOUSE - MIRROR ROOM - NIGHT

The little girl wanders through a maze of mirrors, a room made up of distorted surfaces and images, one making her look small and squat, the next showing her big and tall.

The mirror room leads into a

INT. FORCED PERSPECTIVE WALKWAY - NIGHT

Circular walls appear to spin as the girl steps onto the walkway, and immediately drops to her knees. She crawls across the walkway, confused, beginning to get scared.

GIRL

(looking back)

Mom?

Her mother is not there.

INT. WAX ROOM - NIGHT

The girl's mother walks quickly through the Wax Room, which has on display life-size replicas of famous serial killers.

MOTHER
(calling, nervous)
Honey? Where are you?

INT. FREAK ROOM - NIGHT

The girl stumbles out of the Forced Perspective Walkway and into a small room featuring cages and aquariums housing a variety of freakish CREATURES: a BIRD with human feet sits in a suspended cage; an ANIMAL resembling a cross between a dog and a boar sits idly in a hay-covered cage; an IGUANA with large, unnatural feet sits in another cage. It is hard to tell if the creatures are real or not.

The FREAK MASTER, a middle-aged man with a large mustache and a cane, wearing a multi-colored suit, steps out from behind the curtain.

FREAK MASTER
Ba-haaa! Welcome to the Freak Room! These poor, unwitting creatures have been--
(pause)
Dear? You're not here by yourself, are you? Haven't you got someone with you?

GIRL
(scared)
My mom ...

FREAK MASTER
Now, now, speak up! I can't hear you if you don't speak up!

He raises his cane and his voice.

FREAK MASTER (CONT'D)
I shall not tolerate unattended children in the Freak Room! The Freak Room is meant for adults and accompanied minors only!

As he rants and raves, the girl notices part of the curtain behind him raise up. Two sets of EYES peer out from ground level. She squints her eyes for a closer look.

FREAK MASTER (CONT'D)

I've always said--I say, I've always maintained--that the Carnival is a perfect place for children, provided those children are watched after! The Carnival and the Funhouse ...

His voice drowns out. The girl watches the SMALL CREATURE under the curtain. Its skin is a greenish-brown color, eyes bright yellow, but most of the creature is obscured from view.

The girl raises a hand, points towards the creature. It responds by disappearing back behind the curtain.

FREAK MASTER (CONT'D)

What? What is it?
(glancing back)
What are you pointing at?

The girl just stares silently up at him. At that moment, her mother comes charging into the room.

MOTHER

There you are!

She takes her daughter in her hands, picks her up. The Freak Master gives her a dirty look. She makes eye contact with him for a moment, then walks out of the room, back through the

INT. FORCED PERSPECTIVE HALLWAY - NIGHT

They walk through.

MOTHER

Just close your eyes, honey, it's easier to get through that way.

The girl shuts her eyes and clutches her mother tightly.

INT. FREAK ROOM - NIGHT

The Freak Master watches the space the two occupied a moment ago. He turns and looks down at the space where the girl had been standing.

FREAK MASTER
(mumbling to himself)
Children should not go
unaccompanied into the Freak
Room ...

EXT. FUNHOUSE - NIGHT

Alvie and Leo watch the woman and her daughter exit the Funhouse, the woman still holding the girl in her arms.

They pass Alvie and Leo, heading towards the Carnival gates.

LEO
That kid seemed scared. Woman did
too.

ALVIE
No shit, Leo.

Leo grunts and walks away.

FADE OUT

TITLE CARD: "YEARS LATER, ON THE OTHER SIDE OF THE COUNTRY".

FADE IN:

EXT. UNIVERSAL STUDIOS BACKLOT - DAY

The sun shines. It is a hot day.

A car pulls up to the security gate.

INT. UNIVERSAL BACKLOT - REHEARSAL SPACE - DAY

A medium-sized room. A stage occupies about a third of the space. On the stage, a BAND plays. LINDSAY LOHAN stands at the front of the stage, singing into a cordless microphone, a loud chorus to her new song, "Burn In Hell".

The song goes into the verse. As it does, four DANCERS come out on either side of the stage and dance as Lindsay sings and the band plays.

INT. SIDE STAGE - DAY

Lindsay's manager, JERRY GELLER, stands off to the side. A small GROUP OF PEOPLE scatter about, various EMPLOYEES going about their business. Jerry nods his head, enjoying the music.

A nervous man, early thirties, approaches Jerry. This is WALTER BERMAN.

WALTER
Excuse me, uh, Mr., uh ... are you
Jerry Geller?

JERRY
I'm sorry? Yes, yes, I am.

WALTER
(offering his hand)
Great to meet you, sir. Walter
Berman, Coast To Coast Charities,
Inc.

JERRY
(shaking his hand)
Oh, hey, yeah, yeah, Walter, great,
glad to meet you.

WALTER
(indicating the stage)
Is this ...? Is she on, then?

JERRY
(annoyed)
Yeah, that's her.

WALTER
She sounds great.

Jerry glares at him.

They watch Lindsay and her band. Lindsay wears dark makeup, heavy eye shadow, and is dressed in ripped black clothing. Her band are also dressed in black.

The backdrop of the stage is mostly red and black, and features a large devil's head, complete with horns and glowing red eyes.

WALTER (CONT'D)
Is this, the, uh--is it, uh ...

JERRY
Yeah?

WALTER

Is it ... It's just, well, I should talk to her first anyway. I know I gotta talk to her. Is it OK if--can I talk to her when--

JERRY

Yeah, yeah, sure, Wallie, of course. She oughta be done in a minute.

(checks his watch)

I gotta be outta here in a few, anyway.

WALTER

OK, yeah, I--thanks for--

Jerry waves a hand at him and Walter shuts up. But after a moment, he starts up again:

WALTER (CONT'D)

What should I call her? Just Lindsay, or is it LiLo or--

JERRY

Don't call her LiLo. For Christ's sakes, you think anyone calls, actually calls her that, outside of--ya know, just--can you just take a step back please? A step back? Please? I'm sorry, just a step please. Just a step back.

Walter does as requested.

INT. REHEARSAL SPACE - DAY

The band packs up their equipment. A few random PEOPLE are scattered about, moving equipment, putting things away.

Lindsay searches through her purse, eventually pulling out a scrap of paper, starts to read it, but is interrupted by--

--Walter, tapping on her shoulder. Slightly startled, she turns.

WALTER

Oh--sorry. Uh, excuse me, Ms. Lohan?

LINDSAY

Yes? Hi. What's up?

WALTER
 (offering his hand)
 Walter Berman, Coast To Coast
 Charities.

LINDSAY
 (smiling, shaking his
 hand)
 Oh! OK. Great, great, nice to
 meet you.
 (stops herself)
 God, I'm starting to sound like my
 manager.

They both laugh, Walter somewhat nervously.

LINDSAY (CONT'D)
 Did you catch the rehearsal?

WALTER
 Well, just the end, really--

LINDSAY
 It was rough, I know. But I'm
 doing a completely different show
 for tomorrow night, anyway, so--

WALTER
 You are?

LINDSAY
 Oh yeah, totally. This is an
 upcoming-- It's another project.

WALTER
 OK. God, wow, actually, you have
 no idea how relieved that makes me--
 No offense!

LINDSAY
 (shrugs)
 'K.

WALTER
 All I mean is, this looks great--it
 just isn't ... It isn't quite what
 we were thinking of at Coast--

She puts her on his shoulder, trying to reassure him.

LINDSAY
 Walter?

WALTER

Yeah?

LINDSAY

Relax. It'll be great. I'm really looking forward to it, honestly. It's a little last minute--but it's gonna be fine. I love kids.

WALTER

It's a benefit for the elderly.

LINDSAY

Kids and the elderly. They're my favorites.

She pats him on the back and picks up her purse and walks away, smiles and waves back at him.

He watches her go. A little uneasy but somewhat reassured.

EXT. UNIVERSAL BACKLOT - DAY

Lindsay steps out of the building. Her car is waiting for her. AL, the attendant, steps out.

LINDSAY

(sweetly)

Thanks, Al.

He nods and she slides into the front seat. He closes the door behind her.

At that moment, a CROWD OF PAPARAZZI shows up, seemingly from nowhere at all, and swarms the car, cameras snapping, voices garbled, shouting for Lindsay's attention, unintelligible.

Lindsay waves goodbye to Al and pulls away. A few Paparazzi chase after her car.

Shortly after she leaves, three cars start up and follow behind her.

EXT. WORLDWIDE ARTISTS OFFICE BUILDING - DAY

A medium-sized Los Angeles tower.

A YOUNG WOMAN passes by the front of the building, walking a small dog.

Lindsay's car pulls up to the curb. The three paparazzi cars pull up behind her.

She gets out of her car. The photographers come close, and she smiles and lets them take a few shots, before heading up the steps leading to the front doors.

An ATTENDANT opens the door for her and she starts in, but then pauses, turns back, makes a cute face and curtsies as a few more pictures are snapped, then goes inside.

INT. WORLDWIDE ARTISTS - DANNY GREEN'S OFFICE - DAY

Lindsay sits at a desk, across from her agent, DANNY GREEN. Danny is young, confident, less brash than her manager.

DANNY

I guess I just don't get it.

LINDSAY

You will, though, Danny. I think. It's gonna be so cool. I've been going through a lot of different ideas, some last minute stuff, yeah, but all along, really, with Ron C. and those guys, and-- I think when you see it once it's all ready, you'll change your mind.

DANNY

It's not too late to scrap it.

LINDSAY

Come on, Danny. I thought you'd be at least a little more behind me on this.

DANNY

Well, I don't know why. It's ridiculous. "Lindsay Lohan's Horror Show?" Seriously? You know what they're gonna say? "LiLo Horror Show? Horror show's in the papers, on the gossip shows."

LINDSAY

(rolling her eyes)
Don't call me that.

DANNY

You know what I'm saying, though.

LINDSAY

Yeah, I do. I do, Danny. I just ... I really want this. I want it to be perfect.

(MORE)

LINDSAY (CONT'D)

And if you could just see it in your head the way I see it ... It's gonna be so awesome.

DANNY

OK, well, I guess that's about it. You need anything from me before you fly outta here?

LINDSAY

Fly outta here?

DANNY

To New Jersey.

LINDSAY

New Jersey? I'm not going to New Jersey. Why would I be going to New Jersey?

DANNY

Last I checked, that's where your little benefit thing is.

LINDSAY

Huh? Coast To Coast? That's tomorrow night ...

DANNY

Right. I assume you're leaving tonight or early tomorrow. I know it's a stripped-down show, but aren't you--

LINDSAY

Oh god. Brian did not tell me this thing was in Jersey. Goddamn it ... Wait, did he tell me and I didn't remember? No ... I'm sure I'd remember something like that. Jesus, I don't think I would've agreed to do it if I knew it was all the way in New Freakin' Jersey.

Danny shrugs. Lindsay stands up.

LINDSAY (CONT'D)

Better get going. Gotta pack, I guess.

She smiles at him and hugs him from across the desk. She heads to the door, he gives her a military salute, and she laughs and walks out.

EXT. LINDSAY'S HOUSE - DAY

Shortly after. Lindsay is inside.

LINDSAY (O.S.)
(shouting)
Wakefield, New Jersey?

INT. LINDSAY'S HOUSE - KITCHEN - DAY

Lindsay is standing in the kitchen, both hands gripping a piece of paper, the same paper she briefly looked at after rehearsal earlier. The table next to her is littered with papers and envelopes.

LINDSAY
(quietly)
Wakefield ... I don't believe
this.

She puts one palm to her forehead, squeezes her eyes shut. She opens them and stares back at the paper.

The front door opens. She looks up, startled.

LINDSAY (CONT'D)
Brian? That you?

BRIAN (O.S.)
Hey, babe!

Her boyfriend, BRIAN BARNAKE, walks in holding a suitcase.

BRIAN (CONT'D)
What's up? You almost ready?

He kisses her.

LINDSAY
What? No, no, I'm not almost
ready. 'Cause I had no idea I was
flying to the other side of the
country--I guess, apparently--
tonight.

BRIAN
Oh. Are you sure I didn't tell
you?

LINDSAY
No, you didn't. It's on this
stupid piece of paper, though,
which I've had in my purse
(MORE)

LINDSAY (CONT'D)
for ... Anyway, it doesn't matter.
I can be ready soon, I guess.

BRIAN
Good, 'cause we gotta go soon.

She looks very stressed, sets the paper down.

BRIAN (CONT'D)
Come here.

He reaches for her, hugs her. She reluctantly allows him,
then hugs him back. He kisses her forehead.

LINDSAY
I just didn't know. And I didn't
know it was in Wakefield. Creepy
little town.

BRIAN
You know the place?

LINDSAY
I haven't thought of it in years--
since I was a little girl. But
yeah, I know it. It's silly.

BRIAN
The town?

LINDSAY
What? No. I mean, it's silly why
I said it's creep-- Come on, never
mind. I'll tell you about it on
the flight.

She heads out of the kitchen. Brian watches her go, somewhat
confused.

BRIAN
Let me know if you need my help
with anything, Linds.

LINDSAY (O.S.)
I won't. I'll just be a minute.

EXT. LOS ANGELES - HIGHWAY - DAY

Brian's car travels down the highway. The sun is beginning
to set.

LINDSAY (O.S.)
 Is Danny going? I didn't even
 think to-- I mean, he didn't say
 anything about--

BRIAN (O.S.)
 Danny'll be there later. I talked
 to him. He's coming up separately.

LINDSAY (O.S.)
 I still don't see why we have to
 separate from the band and, like,
 the crew and everybody.

BRIAN (O.S.)
 'Cause wait'll you see this plane,
 Linds. You're gonna love it. My
 dad's company bought it as a gift.

LINDSAY (O.S.)
 For him or you?

BRIAN (O.S.)
 So far just me. Tell you the
 truth, I think he's scared to fly.

INT. BRIAN'S CAR - DAY

Brian drives. Lindsay wears sunglasses and looks out the
 window.

BRIAN
 You'll see, this plane, I'm tellin'
 you, it's sweet as hell.

LINDSAY
 (half-joking)
 Well, that's some consolation,
 Brian, for the most half-assed,
 poorly planned-- I mean, isn't this
 your job?

BRIAN
 Calm down, baby.

LINDSAY
 (sweetly)
 Don't I seem calm?

EXT. HIGHWAY - DAY

Brian's car takes the exit leading to the airport.

EXT. AIRPORT - RUNWAY - DAY

Danny's private plane waits for them, the PILOT standing beside it. Lindsay and Danny walk towards the plane.

LINDSAY

Wow.

BRIAN

You like it?

The small aircraft is painted red and black. Very mean-looking.

LINDSAY

Is it safe?

BRIAN

Safe? Of course it's safe. Why wouldn't it be?

LINDSAY

Sorry. These little planes just make me nervous.

She looks apprehensively up at the plane, then starts up the Steps, Brian following behind. She disappears inside the plane.

INT. PLANE - DAY

Lindsay sits next to Brian. The plane is surprisingly spacious. Lindsay watches a TV news show on a compact screen. A GOSSIP NEWSCASTER takes up most of the frame, but she is moved over to the left by a screenshot of Lindsay.

GOSSIP NEWSCASTER

Lohan takes to the road in just two weeks for an upcoming tour featuring music, dancing, and, well, the project's been fairly under wraps, so it's hard to say. But the tour, labelled "Lindsay Lohan's Horror Show"--

Lindsay changes the channel, but is greeted with static. She turns the TV off.

PILOT (O.S.)

(calling)

You guys set back there?

LINDSAY

Yep.

BRIAN

Yeah, we're good.

LINDSAY

(to Brian)

When's Danny coming up again? I should probably call him.

BRIAN

Relax. Danny'll be there in the morning. I know you're pretty much lost without him. Hopefully ...

(grinning)

... a little lost without me too sometimes?

She pulls him to her, kisses him hard, almost topples both of them.

BRIAN (CONT'D)

Hey! Hey!

LINDSAY

(kissing him repeatedly)

Feeling adequately appreciated yet?

BRIAN

(laughing)

Sure, sure.

The plane begins to move.

EXT. PLANE - SKY - DAY

The plane travels through the sky.

INT. PLANE - NIGHT

Lindsay rests her head on Brian's shoulder. She plays with her fingers, placing one on top of the other, and that one on top of the next one, repeating.

BRIAN

Is it the town that's been bothering you?

LINDSAY

(glancing up at him)

Huh?

BRIAN

You mentioned Wakefield before we left ... You've been there before, right?

LINDSAY

It's just, there's something so strange and ... odd about you taking me to this specific, particular town. I want to do the show, though. Jerry even seemed to think it was a good idea.

BRIAN

Not good enough to mark it on your calendar, though.

LINDSAY

Hey, that's on you--you chose not to include him. This is your idea.

BRIAN

OK, OK, fair enough. But what's the deal with the town? Tell me.

LINDSAY

I don't know exactly. I just know I was there before, when I was, when I was little. With Mom, I think.

BRIAN

Something bad happen?

LINDSAY

I don't know, that's just it. I don't remember. But ... I don't know.

She stares out the window. Brian shrugs. He puts his arm around her. She doesn't seem to notice at first, eyes locked on the night outside. After a moment, she leans back into his arms.

BEGIN MONTAGE

EXT. NEW JERSEY AIRPORT - AIRSTRIP - NIGHT

Early evening. Brian's plane comes to a landing on the airstrip.

EXT. NEW JERSEY AIRPORT - PARKING LOT - NIGHT

Brian and Lindsay walk out of the airport and into the parking lot.

EXT. NEW JERSEY HIGHWAY - NIGHT

Brian's rented car moves down the highway.

INT. BRIAN'S RENTAL CAR - NIGHT

Lindsay and Brian talk. She laughs.

END MONTAGE

EXT. CARNIVAL ENTRANCE/ROAD - NIGHT

The rental car pulls up to the Carnival entrance. Lindsay lifts up her sunglasses to take a look at the place. She looks worried.

BRIAN
You all right?

LINDSAY
This is the place?

BRIAN
Yeah, this is it.

He puts the car in park and gets out. Lindsay continues staring up at the Carnival gates.

BRIAN (CONT'D)
You comin'?

LINDSAY
(distracted)
Yeah.

She gets out of the car.

INT. CARNIVAL - ENTRANCEWAY - DAY

Brian walks through the gates, Lindsay trailing behind. Leo (about twenty years older than we last saw him, but otherwise looking about the same) is milling about the entranceway, with a big, dumb-looking bastard named OTTO.

LEO
Brian!

BRIAN
Hey there, Leo.

OTTO
Hi, Brian.

BRIAN
Otto.

He shakes their hands and gestures to Lindsay, who is still taking the place in.

BRIAN (CONT'D)
This is--
(pause)
Linds?

LINDSAY
Oh. Hey. Sorry, got kinda lost for a minute.

BRIAN
(putting an arm around her)
That's all right, babe. I want you to meet these guys. This is Leo and Otto. Leo, Otto--Lindsay.

Leo bows, very theatrically.

LEO
Very pleased, indeed.

Otto nods to her.

Lindsay motions Brian aside. He looks embarrassed but indulges her.

LINDSAY
Brian, is this a joke? Are we just stopping off here for something? Please tell that's it.

BRIAN
What do you mean? No, this is the place. This is where the benefit is.

LINDSAY
A carnival? What kind of weird charity is this?
(MORE)

LINDSAY (CONT'D)

I don't want to sound ungrateful,
Bri, but--a ... a goddamn county
fair? Really?

BRIAN

It's not a ...
(quieter)
... it's not a county fair. The
Midnight Carnival is a year-round
attraction. This part of the
state is famous for it.

LINDSAY

Really?

BRIAN

Yeah. They get a ton of people,
like all the time, trust me.

LINDSAY

(skeptically)
Year-round? Like, in winter?

BRIAN

Yeah--hey, I don't know, yeah.
It's just--it goes on a while.

LINDSAY

Doesn't even look half-set-up.

BRIAN

Yeah, they just re-opened it. Come
on, Linds, please. Just be cool,
just help me with this.

LINDSAY

Brian, I have been. But this--this
whole thing is pretty weird. If
you were me, you'd think it was
weird too.

BRIAN

'Cause you're weird.

LINDSAY

I'm serious.

He leans in close, tries turning up the charm as much as he
can with gritted teeth.

BRIAN

Babe. We'll be outta here tomorrow
night, soon as the show's over.
And ... it might even be fun.

(MORE)

BRIAN (CONT'D)

(pause)

Give me just a minute, I gotta go
talk to some people, get some shit
set up, and I'll be right back.

Lindsay glances apprehensively at Leo and Otto. She bites
her lip, rolls her eyes, sighs.

LINDSAY

OK.

Brian kisses her forehead and walks away.

EXT. CARNIVAL - MAIN OFFICE - NIGHT

The Main Office sits about halfway into the Carnival grounds.
Brian hurries to the door and tries the handle. Locked. He
knocks.

BRIAN

(calling)

Come on, let me in.

INT. MAIN OFFICE - NIGHT

Martin Alvie stands aside and lets Brian in, closes the door
after him. Like Otto and Leo, Alvie doesn't look much
different than he did years ago.

ALVIE

No hello?

BRIAN

Fuck yourself, Alvie. Where's my
dad?

ALVIE

(snorts)

He's fine. Waiting. He's patient.
You got the girl?

BRIAN

What do you mean? 'Course I do.

(pause)

Cocksucker.

Alvie snorts again. He lights a cigar. He motions to a
filing cabinet against the wall.

ALVIE

Whatever you're lookin' for, it's
in there.

BRIAN
 What--how do you know what I'm
 looking for?

ALVIE
 I don't. But whatever it is, if
 it's in here, it's in there.

Brian regards him skeptically and goes to the filing cabinet,
 pops it open.

EXT. CARNIVAL - ENTRANCWAY - NIGHT

Lindsay sits on one end of a rusty bench. Leo and Otto sit
 at the other end, talking.

LEO
 You're sick, Otto, you're really
 sick.

OTTO
 What's sick? Every-damn-body I
 know looks at that porn shit.

LEO
 Yeah, no shit, that's not what I
 meant. 'Course everybody looks at
 it. It's what you're lookin' at,
 specifically, ya goddamn slob.

OTTO
 Hey, who are you talkin' to here?

LEO
 Who am I talkin' to?

Lindsay gets up and walks away from the bench. Leo's and
 Otto's conversation fades into the background.

Lindsay takes out her phone and dials Danny. She waits a
 moment, and Danny's away message comes up.

DANNY (V.O.)
 Hey, it's Danny. My phone's off,
 leave me a message. Word.

She grins, leaves her own message:

LINDSAY
 Hey, Danny, gimme a call when you
 get this. It's weird here. This
 place is ... just really weird.
 (MORE)

LINDSAY (CONT'D)

I'll tell you about it when you get here. Actually, I'm sure you'll get the vibe as soon as you walk through the gates. You know it's in a damn carnival? Brian's even acting really ... Well, anyway, call me when you get this.

She hangs up and looks around, before resigning herself to going back to the bench.

OTTO

(to Leo)

But you think with those sites that have the ex-girlfriends, you think those are real ex-girlfriends?

LEO

Well, they're somebody's girlfriends.

OTTO

But you think that's really, like, what do you say? ... Candid? Or you think the ex-girlfriends are on it?

LEO

Jesus, Otto, how do I know? Probably. Probably they're in on it. Or maybe they're not, and it's revenge, 'cause they did something shitty. How do I know?

OTTO

Like what?

LEO

Like what what?

OTTO

Did something shitty like what?

LEO

Otto, are you screwin' with me? I don't know, I don't know. I was just sayin' that.

OTTO

(thinking)

I guess if it was a girl just hurt some guy's feelings, that wouldn't be a good enough excuse.

Leo puts his head in his hand and rolls his eyes, turns away from Otto.

OTTO (CONT'D)

But if she, like, hurt some small animals or somethin--then, well, then I think it'd be OK for someone to put her on the ex-girlfriends site. 'Cause that's really terrible, that's sick. Nobody should hurt--

BRIAN (O.S.)

You're both sick. What's the matter with you, talkin' about this crap in front of a lady?

They're surprised at first, not having seen Brian come up behind them. Lindsay is surprised, as well, but happy to see him. He puts his arms around her. Leo and Otto sneer at them, but not so Brian can see.

OTTO

Aw, we weren't botherin' her, Brian. Were we, Miss Lohan?

He seems genuinely concerned. Lindsay smiles back at him, but Brian gives Otto a cold stare.

LINDSAY

You're all right, Otto. Don't worry about me.

(pause)

Uh, and, guys? They're all actors on those sites.

Otto and Leo exchange a look.

Lindsay turns away, gets up. She seems concerned, nervous again.

BRIAN

What's the matter?

LINDSAY

Nothing. I just wanna get outta here. It's creepy, ya know?

(brief pause)

Sorry.

BRIAN

It's all right. Come on, let's get to the hotel.

She takes his hand and they walk towards the gates.

EXT. HOTEL - NIGHT

A medium-sized hotel located off the town's main street.

INT. HOTEL ROOM - NIGHT

Lindsay sits at the table, with her feet propped up on the bed. She has a book in her lap but isn't really reading it.

Brian takes some clothes out of his suitcase and hangs a couple shirts up in the closet.

LINDSAY

How much did you bring? We're not gonna be here that long.

BRIAN

I just want plenty of options, and hey, you didn't exactly pack light.

LINDSAY

I'm a girl.

BRIAN

Hey, you want a drink?

LINDSAY

Sure.

BRIAN

Let's see what they got here.

He opens the mini-fridge and finds it fully stocked.

BRIAN (CONT'D)

Ooh ... where to start ...

Lindsay's phone rings. She checks it and sees Danny's name.

BRIAN (CONT'D)

Who is it?

LINDSAY

Danny. He's finally calling me back.

He looks confused and a little concerned. She sees his odd expression, and he turns back to the fridge.

LINDSAY (CONT'D)
 (into the phone)
 Hey, Dan, what's up?

She walks out the door. Brian watches her leave the room.

BRIAN
 (to himself)
 Shit. Coulda probably planned this
 better ...

INT. HOTEL - HALLWAY - NIGHT

Lindsay stands down the hall a ways from the door, talks to Danny on the phone.

LINDSAY
 Something's up with him. He's
 acting very ... unusual.

DANNY (V.O.)
 (on phone)
 What's he doing?

LINDSAY
 Nothing in particular. Just, I
 don't know, in general.

DANNY (V.O.)
 Well, look, I don't know what he
 told you, but I was never coming
 out there.

LINDSAY
 What? You weren't?

DANNY (V.O.)
 No, did I say I was?

LINDSAY
 No. Maybe. I don't know. Brian
 said--

DANNY (V.O.)
 Doesn't matter anyway. I'm on my
 way. In the air as we speak.

LINDSAY
 Oh, Danny ...

DANNY (V.O.)
 I got your message, and I'm on my
 way.

(MORE)

DANNY (V.O.) (CONT'D)
I think you're right, something's
up--and I couldn't find shit on
this Coast To Coast group.
(pause)
Just be careful. I won't be long.
And maybe don't tell Brian I'm
coming. And keep your phone on.

LINDSAY
Danny, you're kinda scaring me.

DANNY (V.O.)
That's your fault, for scaring me.

INT. HOTEL ROOM - NIGHT

Brian stands at the door. It is cracked just slightly, his
hand resting on the handle. He listens to Lindsay's
conversation.

LINDSAY (O.S.)
Well, hey, that's really awesome.
You're the best. Seriously.
(pause, she laughs)
You're crazy!
(pause)
Whatever, yeah, yeah. That was,
like, six years ago!
(pause)
OK, sounds good. See you then.

Brian shuts the door, pulling it shut as gently as he can,
then steps back from it.

The door opens and Lindsay walks in. Brian is back at the
mini fridge.

BRIAN
What do you want?

LINDSAY
Huh?

BRIAN
To drink.

LINDSAY
Oh, I don't know. Give me a vodka
and Sprite. They have that in
there?

BRIAN
(looking)
Uh ... vodka, yes, Sprite, no.

LINDSAY
Vodka and water, then. I'm only
gonna have one.

BRIAN
Comin' up.

Lindsay walks over to the bathroom. She steps in, leaves the door open.

BATHROOM/MAIN ROOM

Lindsay examines her eye in the mirror.

BRIAN (CONT'D)
Y'all right?

LINDSAY
Yeah, this contact's just bugging
me.

Brian looks over his shoulder, makes sure she can't see him.

BRIAN
(distracted)
Oh yeah? That sucks ...

He pours the vodka into a glass.

Lindsay stops looking at her eye and watches him into the bathroom mirror. She sees him finish pouring the vodka into her ice-filled glass, then adding some water from a bottle. Brian glances over his shoulder, and she looks away.

When she looks back, he has taken something from his pocket. We can see, but she can't, that it's a vial. He unscrews the vial, looks her way again. She just barely avoids his gaze.

He goes back to her drink, empties the vial into it. This she sees clearly.

Lindsay runs the bathroom faucet, clenches her fingers, tries to relax. She takes a breath, then walks back out to the main room.

He hands her the drink. She takes it and puts it to her lips. She mimes taking a sip, but her mouth isn't open.

LINDSAY
(moving past him)
Thanks. Hits the spot.

BRIAN
(laughing)
That's a corny thing to say.

LINDSAY
(smiling)
Fuck you.

She turns her back to him. He watches her intently, doesn't touch his own drink. She paces a bit, searching for something to say.

LINDSAY (CONT'D)
Your friends are, uh ... nice.

BRIAN
Otto and Leo? They're not really my friends, and they aren't that nice either. I know they're weird.

She turns to face him, taps her index finger on her glass. She turns back away as he continues talking.

BRIAN (CONT'D)
I've been coming here for years, though. It's funny, you mentioned being here when you were a kid--I was probably around here working when you were here.

LINDSAY
Working? As what, a ten-year-old?

BRIAN
I came from a carnival family. Always been around it, ya know?

He smiles at her. It's a very weird, creepy smile.

LINDSAY
(turning towards him)
I didn't know that.

BRIAN
Yep.

She walks past him.

LINDSAY
I'm gonna take a shower.

BRIAN
 (startled)
 But you haven't finished your
 drink.

LINDSAY
 I'll take it in the shower with me.

BRIAN
 Oh ... kay ...

She goes into the bathroom, shuts the door behind her.

INT. BATHROOM - NIGHT

Lindsay is in the shower. Her untouched drink sits on top of the sink.

She hears the door handle rattling. She peers out of the shower.

LINDSAY
 Brian?

BRIAN (O.S.)
 Why'd you lock it?

LINDSAY
 I don't know. Force of habit, I
 guess.

She looks worried.

INT. HOTEL ROOM - NIGHT

Brian stands outside the bathroom door.

BRIAN
 (mouthing silently)
 "Force of habit"?

LINDSAY (O.S.)
 Be out in a minute!

Brian walks away from the door.

INT. BATHROOM - NIGHT

Lindsay reaches for her drink, takes it off the sink, and empties it in the shower, careful not to let the ice slip out.

INT. HOTEL ROOM - NIGHT

Lindsay steps out of the bathroom, wrapped in a towel. Brian is lying on the bed.

She sets the emptied glass down on the night stand.

LINDSAY
That felt great.

BRIAN
You look great. Smell great too.
Come here.

LINDSAY
I can't.

She yawns, makes a big show of it.

LINDSAY (CONT'D)
I'm so ... exhausted all the
sudden.

BRIAN
Oh yeah? Guess you'd better get to
sleep then. I might go down to the
lobby and read a bit.

Lindsay opens her suitcase and takes out a pink nightgown.

LINDSAY
Wow, Mr. Barnake--backing off that
easily?

She walks back to the bathroom, taking the nightgown with her. He stares at her, a bit confused.

BRIAN
Oh, no, baby, I was just--

LINDSAY (O.S.)
I'm kidding.

She walks back out, now wearing the nightgown, and lies down on the bed, yawns again, stretches. He gives her a hug and kisses her once.

BRIAN
See ya in the morning.

She nods. He steps away from the bed and exits the room. She sits up in bed and watches the door.

She leans back, lays her head on the pillow, and sighs.

LINDSAY
What the hell's going on?

She stares up at the ceiling

SOME TIME LATER

Brian walks into the room. He doesn't make any effort to be quiet. Lindsay lies on the bed, faking sleep.

Brian picks her up. She lies limply in his arms. He walks with her to the door and exits the room.

EXT. HOTEL - PARKING LOT - NIGHT

A side door of the hotel opens and Brian walks out, carrying Lindsay.

He walks with her to his car, glancing over his shoulder, making sure he isn't being watched.

He reaches the car, unlocks it, and opens the passenger door. He thinks it over, closes that door, and opens the back door. He maneuvers Lindsay into the backseat.

He closes the door, careful not to shut her leg in, and walks around to the driver's side.

He gets in the car, starts up the engine, and backs out of the parking space.

EXT. ROAD - NIGHT

The rental car moves down a mostly empty road surrounded by some foliage, trees here and there.

INT. RENTAL CAR - NIGHT

Brian grips the steering wheel. He looks back at Lindsay. She lies motionless on the backseat.

BRIAN
Shit, babe, you gonna be out a
while.

He turns his attention back to the road.

EXT. CARNIVAL - PARKING LOT - NIGHT

The rental car pulls up outside the Carnival gates, in the nearby parking lot.

INT. RENTAL CAR - NIGHT

Brian turns the car off.

In the backseat, Lindsay bites her lip and springs to action. She jumps up from the seat, pulls a pocket knife out from under her nightgown.

Brian sees her in the rearview but is stunned and doesn't react quickly enough.

Lindsay whips the blade out of the knife, brings her left hand around his seat, and pulls his head back against the seat; uses her right hand to position the blade directly under his chin, the metal scraping his neck.

BRIAN
Jesus, shit, Linds!

LINDSAY
Thought I was asleep?

BRIAN
Well, yeah!

Lindsay blows a few stray strands of hair out of her eyes and says, dramatically:

LINDSAY
It was one of my best performances.

BRIAN
Listen, what are--

LINDSAY
Shut up! Now, tell me what the hell's going on--and don't bullshit me!

BRIAN
OK, OK, I will. Just don't cut my throat, for Christ's sakes!

The door to her left is yanked open, and two HANDS reach in and grab her.

Lindsay screams and tries to get away from the SKI-MASK-WEARING MAN attacking her from outside the car.

Brian shoves his door open.

BRIAN (CONT'D)

Grab her!

The Masked Man does his best, but Lindsay kicks at him and successfully holds him off, but drops the pocket knife in the process.

BRIAN (CONT'D)

Come on, get her!

The Masked Man looks at him, annoyed. Then he goes back to fighting with Lindsay.

He finally gets hold of her ankles and pulls.

EXT. CARNIVAL PARKING LOT - CAR - NIGHT

Lindsay is yanked out of the car. She lands, hard, on the ground. She is winded, starts to get up, breathing heavily.

The Masked Man punches her as she raises her head. She drops completely to the ground, unconscious.

INT. CARNIVAL - BIG TENT - NIGHT

The tent is used as a general storage and meeting area. At one end sits a small stage, the back of which is littered with props, tools, various other items.

A number of the CARNIVAL CREW MEMBERS, including the Freak Master and the Funhouse Announcer, stand around the stage.

Martin Alvie is center-stage. He claps his hands twice, to get everyone's attention. All eyes turn to the stage.

MARTIN ALVIE

There's been some talk, some discussion here and there, I've heard it, about the success of Brian Barnake's extended trip to the land of sunshine.

He nods to Brian, in the crowd, when he says his name, and Brian nods back.

MARTIN ALVIE (CONT'D)

I am happy to report, or perhaps, confirm, what you may have already heard: that Brian has successfully returned with Miss Lindsay Lohan, the object of our Master's desire.

The crowd claps, and there are a few cheers.

MARTIN ALVIE (CONT'D)

Yes, yes, it's very exciting. For now, Miss Lohan is resting. She did take a rather ugly blow to the head.

Brian glares at the Masked Man, who is still wearing his ski mask. The Masked Man acknowledges the look, but his expression is difficult to read.

MARTIN ALVIE (CONT'D)

She's currently staying in the Funhouse, in a locked room, overlooked by--
(surprised, angry)
Freak Master? What the hell are you doing here?

The just-noticed Freak Master looks around, confused.

MARTIN ALVIE (CONT'D)

Who's watching Lohan?

FREAK MASTER

Sorry, boss.

Freak Master takes off, exits the tent.

MARTIN ALVIE

Jesus wept! That's the kinda shit that'll get us all in big trouble with the Beast. Goddamn it, goddamn it. How many of you wanna answer to the Beast if this gets screwed up?

A low grumbling murmur goes through the crowd.

MARTIN ALVIE (CONT'D)

Aye. Now, back to work. Whatever it was you were doin' before this meeting. Tonight's the ceremony, tomorrow's opening night.

He glances around, his mood still bummed from the incident with Freak Master.

MARTIN ALVIE (CONT'D)
 (grumbling)
 Have a good night, everyone.

He walks off stage.

EXT. FUNHOUSE - NIGHT

The Freak Master stomps over to the entrance of the Funhouse.

INT. FUNHOUSE - FREAK ROOM - NIGHT

Lindsay is standing in the middle of the room, her hands above her head, tied to a chain hooked to the ceiling, tape over her mouth. The setup requires her to stand on tip-toe.

Leo and Otto stand before of her, watching her. She shouts something at them, but it is too garbled to make out.

OTTO
 (grinning)
 Damn, she's pretty.

LEO
 'Course she's pretty. She's a movie star, asshole, they're all pretty.

Otto turns on him, clenches his fist.

OTTO
 I'm warning' you, Leo, don't talk--

FREAK MASTER (O.S.)
 Hey!

The Freak Master storms into the room.

FREAK MASTER (CONT'D)
 How'd you two get here before me?

Otto shrugs.

FREAK MASTER (CONT'D)
 Never mind that. How is she? You two idiots didn't damage her, did you?

LEO
No, no. She's fine.

FREAK MASTER
(looking Lindsay over)
OK. Now get outta here. Actually,
no, stay. I'll be right back.

OTTO
Where you goin'?

Freak Master sneers at him. He looks at Lindsay, then back at Otto.

FREAK MASTER
(quietly)
Goin' to the bathroom.

LEO
(loudly)
Eh, what's that?

Freak Master glares at him, shows his teeth, then stomps off.

LEO (CONT'D)
(to Otto)
Take that tape off her mouth.

OTTO
Ain't supposed to.

LEO
Who said? She ain't gonna scream.
I can tell.

Otto thinks it over, then does as asked. Lindsay lets out a brief cry as the tape is ripped from her mouth.

LINDSAY
Thank you. You wanna undo the
chain too?

LEO
Sorry, dear, can't help you there.
You gotta stay close by, for our
Master, the Beast.

LINDSAY
Yeah, I heard something about that.

LEO
You will meet him soon, dear.
(theatrically, arm raised)
You will meet the Beast From Hell!

OTTO
 (quietly)
 Take it easy, Brando.

LEO
 "Brando."

Leo spits, then addresses Lindsay.

LEO (CONT'D)
 He didn't even know who Marlo
 Brando was before I told him--last
week.

OTTO
 I'm warnin' you, Midget Man.

LEO
 (ignoring him)
 Don't let him deceive you, he
 doesn't know a damn thing about
 acting.

OTTO
 And you do?

Leo turns to Ott, and Lindsay is out of the conversation.

LEO
 Acting is my true vocation, you
 dumb, ugly dope. What do you think
 this is?

He indicates his stylish outfit.

OTTO
 I don't know what to call it, and I
 don't care. You don't know shit
 about acting or--or anything else.

LINDSAY
 Go to hell, both of you! God damn
 it!

Leo and Otto turn and regard her curiously.

LEO
 Personally, I don't see what in
 hell he likes about her so much.

OTTO
 She's pretty.

LEO
 (thinking)
 I have to admit, I do find her
 voice quite pleasant to listen to.

OTTO
 (nodding)
 Mm-hmm.

Lindsay lets out a deep breath.

LINDSAY
 How'd I get involved in this?
 Why's this Beast guy want me?

LEO
 Oh, you don't know? Brian didn't
 tell you?

LINDSAY
 No, he didn't! And I hope you're
 about to, 'cause this is getting
 really--
 (clenches her fists)
 --frustrating!

Leo puts a tentative hand forward. Lindsay recoils. Leo
 grins and pushes her, touches her leg, reaches up, pushes her
 stomach.

LINDSAY (CONT'D)
 Hey! Get off! Stop it--goddamn
 it, you little fuckin' troll--or
 whatever you are!

Leo moves closer to her.

LEO
 Hey, now that hurts my feelings.

Lindsay flinches from his approach. He seems to get a kick
 out of this.

LINDSAY
 I'm sorry. That was rude.

LEO
 Be nice, angel. Or I'll fuck you
 up good and just tell the Master
 you did it to yourself.

LINDSAY
 He wouldn't believe it.

LEO
 Maybe not, but do you wanna risk
 it?

He grins up at her, yellow, pointy teeth poking out of his gums. She looks away from him, up at the ceiling. A tear forms in her eye and rolls down her cheek.

EXT. CARNIVAL ENTRANCEWAY - NIGHT

Walter Berman, the charity rep who spoke with Lindsay in L.A., gets out of his car, talking on his cell phone, agitated. His nervous act is nowhere to be found.

WALTER
 Look, I haven't talked to anyone.
 I haven't talked to anyone, OK? I
 just got here. My phone wouldn't
 work on the plane and I just--I
 just got here, OK, I just got here.

He almost walks into Brian, who's been standing in the shadows by the gate.

WALTER (CONT'D)
 Jeez--whoa! Oh, it's you.
 (into phone)
 I'll call you back, OK?

He hangs up and straightens his shirt.

WALTER (CONT'D)
 You startled me.

BRIAN
 I know.

WALTER
 So what's--what's going on?

BRIAN
 I'm not up to speed myself, just
 got here a minute ago. Had to get
 some shit together. I'm going to
 talk to Lindsay. Pretty sure she's
 pretty freaked out by now.

WALTER
 Yeah, probably. That's nice you
 care so much.

BRIAN
 (shrugs, walks away)
 That's the kind of guy I am. Real nice.

Walter snorts.

Brian stops, turns back.

BRIAN (CONT'D)
 Don't do that. That's a disgusting habit. Where'd you get that-- Did you get that from Alvie?
 (pointing a finger)
 Don't do it, OK? Not around me.

He resumes walking away.

BRIAN (CONT'D)
 (shaking his head)
 Disgusting. Absolutely disgusting.

INT. FUNHOUSE - FREAK ROOM - NIGHT

Lindsay is still standing connected to the ceiling. Leo and Otto are in their previous positions, engaged in conversation.

OTTO
 Blonde.

LEO
 Red.

OTTO
 Blonde.

LINDSAY
 Guys, really? Can you stop it please?

OTTO
 (sincerely)
 You look much more beautiful blonde--but please, I--

LINDSAY
 Thanks, Otto, that's really nice of you to say--and believe me, I'm flattered that you both have seen all my movies, but honestly?
 (MORE)

LINDSAY (CONT'D)

It doesn't mean much to me if
you're gonna leave me hanging here
from the ceiling, ya know?

Otto and Leo exchange a look. They've both broken down a bit since we last saw them. Otto shrugs. Leo raises a finger, about to say something, but is interrupted when--

--Brian storms into the room, followed by Walter.

LINDSAY (CONT'D)

Brian!

She's relieved at first, but that feeling quickly disappears.

BRIAN

(ignoring her)

What the hell's going on here? Who
chained her up like this?

OTTO

(mumbling)

Freak Master.

BRIAN

(yelling)

Who? Who did you say?

OTTO

Freak Master.

BRIAN

Of course. Why'd I even ask?
We're in the goddamn Freak Chamber,
right?

OTTO

Freak Room.

BRIAN

What?

OTTO

Freak Room.

BRIAN

Oh, piss all over it. Assholes.

(to Lindsay, casually)

Sorry about this, Linds.

(to Walter)

Unchain her, would ya? I'd ask one
of these guys to do it, but I doubt
either of 'em could handle the
responsibility.

(MORE)

BRIAN (CONT'D)
(glaring at Otto)
'Fuck's sake ...

Walter frees Lindsay's wrists, and she lets her arms down and nearly falls to the floor. Brian rushes over and catches her.

BRIAN (CONT'D)
You OK?

LINDSAY
Go to ... hell ...

She passes out.

EXT. CARNIVAL ENTRANCEWAY - NIGHT

Leo and Otto walk out of the gates. They move quickly and do not talk. Otto walks with his arms stiff, unmoving, at his sides.

EXT. CARNIVAL PATHWAY - NIGHT

There is a road that leads up to the Carnival, that leads out to the town's main street. There is also a dirt road that leads up past the Carnival, into a densely wooded area. Leo and Otto take this path.

They walk along the path, following it into the woods.

EXT. CARNIVAL OUTSKIRTS - WOODS - NIGHT

The path continues, but is less defined, in the forest. Leo and Otto walk with purpose, abruptly stopping about fifty feet in, on a small hill.

Leo bends down and dusts the ground with his hand. He finds what he's looking for--a rope handle, attached to something larger, in the ground--and motions to Otto, who reaches down and pulls up on the rope handle.

A secret door opens up from the ground. Otto pulls it wide open, revealing a set of wooden steps. Leo climbs into the hole in the ground and down the steps. Otto follows him.

INT. UNDERGROUND TUNNEL - NIGHT

They are underground in the hill in the woods above the Carnival. Leo turns on a flashlight and lights their way as they walk through a tunnel with a fairly high ceiling.

They don't walk long before reaching the Underground Chamber.

INT. UNDERGROUND CHAMBER - NIGHT

A large, hollowed out space under the hill. Wooden planks line the walls and the floor. It's makeshift, but seems relatively stable.

Two MASKED GUARDS stand, dressed all in black, by the stage. The stage is surrounded by a red curtain.

Leo and Otto approach the stage. One of the guards steps forward, a large axe in his hands, as though to stop them. Leo gives him an incredulous look, and the guard backs off.

They kneel before the stage. Leo growns as he gets to his knees.

LEO
Master? Are you there?

Sounds of movement from behind the curtain. Then a deep, loud voice, the voice of the BEAST FROM HELL:

BEAST FROM HELL (O.S.)
Yes. I am here.

LEO
Very good. I am happy to report--

Otto nudges him in the side.

LEO (CONT'D)
--we are happy to report that the girl--

BEAST FROM HELL (O.S.)
Lohan!

LEO
Yes, yes, Master, we have her.

BEAST FROM HELL (O.S.)
Where?

LEO
She's here, at the Carnival.

BEAST FROM HELL (O.S.)
Bring her here!

LEO
Yes, yes, of course, Master.

BEAST FROM HELL (O.S.)

When?

LEO

Tonight. We will all gather here tonight and Brian will bring her to you.

BEAST FROM HELL (O.S.)

Brian.

LEO

Right.

Leo squints his eyes, stares straight ahead.

LEO (CONT'D)

(ominously)

Brian ... your son.

EXT. CARNIVAL - FUNHOUSE - NIGHT

We move into the Funhouse through the main entrance--

INT. FUNHOUSE - OPENING CORRIDOR - NIGHT

--through the first hallway--

INT. TORTURE CHAMBER - NIGHT

--through the Torture Chamber, which is not quite set up yet, half-figures, models, etc. on display--

INT. MIRROR ROOM - NIGHT

--through the Distorted Mirror Room. Here, instead of continuing through the Warped Perspective Walkway, we turn right.

INT. BEDROOM - NIGHT

Here, strangely enough, is a fairly normal-looking bedroom. Not much decoration: a small desk, a poster from the Midnight Carnival's opening year, a dresser, a chair, and a bed.

Lindsay sits on the bed, by the headboard. Brian sits on the other end of the bed. She looks like she can't do enough to get further away from him.

BRIAN

You pissed at me, then?

She cocks her head, glares at him.

BRIAN (CONT'D)

I guess I would be too. Sorry, by the way, for how those two idiots handled you. One thing to keep in mind about people like Otto and Leo and Freak Master--these guys don't go out in the normal world much, ya know? They're good people, they are, they just aren't like regular people, like you and me.

LINDSAY

You think you're "regular"?

BRIAN

Well, maybe not completely.

(smiles)

I don't mind, though. And you--you're not quite "regular people" either.

LINDSAY

Sure.

BRIAN

I mean it. How could you be, after all, if the Master has chosen you? He'd never choose a "regular" girl, you know?

LINDSAY

Actually, Brian ...

(leaning closer to him)

... you may be surprised to hear this, but I have no idea what you or any of your weird friends are up to. You're really fucked up, though, you know that? There's something in your head--I don't know what, but you're really--

(motioning with her hands)

--really fucked up. And I'm an absolute idiot for not seeing it before.

She slides back up to the headboard. Brian smiles, then slowly gets to his feet, coming around the side of the bed. Lindsay inches further away from him.

BRIAN

What may seem confusing, or ... not "regular" to you ... or "fucked up" may be completely normal to me. So, forgive me if I have some difficulty relating to you, considering your view of my--

LINDSAY

What the hell are you talking about?

BRIAN

Here. Let me show you.

He starts unbuttoning his shirt.

BRIAN (CONT'D)

You said there's something not right in my head. Maybe to you. Only, it's not in my head ... it's in my blood!

Brian rips his shirt open. His skin instantly turns a dark green color, the color moving across his torso, covering most of his chest, spreading no further.

Lindsay recoils on the bed, scrambles, and jumps off, lands in a crouching position.

Two tentacles, with partially-formed fingers, shoot out of Brian's chest, over the bed, towards Lindsay.

She tries to dodge the tentacles, but each one grabs one of her arms, picks her up off the floor.

Brian jerks his body backwards and the tentacles yank Lindsay onto the bed, dragging her towards him, on her stomach. She tries to break free but cannot.

The tentacles release their grip on her and Brian grabs her wrists with his hands.

BRIAN (CONT'D)

Take it easy, Linds. What do you think? Can you take it easy now? Let's talk, huh?

She pulls free of his grip, slides off the bed, and runs out of the room. He watches her and laughs.

EXT. FUNHOUSE - NIGHT

Silence. Calm. And then:

Lindsay bursts out of the entrance to the Funhouse. She runs as fast as she can, looking back over her shoulder, and--

--slams into Martin Alvie. She falls at his feet and he reaches down to grab her.

EXT. CARNIVAL ENTRANCEWAY/PATH - NIGHT

Alvie drags Lindsay, tape over her mouth, wrists and ankles bound with rope.

He drags her over the grass, to the edge of the forest, and up onto the hill.

EXT. CARNIVAL OUTSKIRTS - WOODS - NIGHT

He reaches the woods and picks Lindsay up, tosses her over his shoulder with no difficulty. She shouts muffled curses at him and tries to get free of the rope, but it is no use.

He takes her to the secret door leading to the Underground Chamber.

INT. UNDERGROUND TUNNEL - NIGHT

The tunnel is crowded with MEMBERS OF THE CARNIVAL. They are backed up by the door to the Chamber, about thirty people altogether: a couple CLOWNS, an ENORMOUS WOMAN who barely fits in the tunnel, a couple of MASKED GUARDS holding axes, a STILTSMAN (who has to remain in a current ducking position) amongst others.

INT. UNDERGROUND CHAMBER - NIGHT

Lindsay sits on a padded chair off to the side of the stage. Brian sits in a chair across from her. Lindsay's ankles and wrists are still bound, but her mouth is no longer taped. She looks sullen, resigned in a way.

BRIAN

What are you thinkin' about?

She glares at him, looks away.

BRIAN (CONT'D)
(trying to be nice)
I mean it. What are you thinkin'
about?

LINDSAY
(after a pause)
My mom.

BRIAN
Your mom.

LINDSAY
(accusingly)
Yeah, remember her?

BRIAN
Sure I do.

LINDSAY
I wish she was here.

BRIAN
So do I, kind of. She's the one
who brought you the first time,
after all.

LINDSAY
Huh?

BRIAN
I think you know that, though.

Lindsay concentrates, thinks. And then--

BRIEF FLASHBACK

The young girl from the beginning, a young Lindsay Lohan,
standing in the PARKING LOT looking out at the Carnival,
holding her mother's hand.

END FLASHBACK

Brian keeps his voice low as he continues.

BRIAN
And then you caught the eye of our
Master. Strange ...

LINDSAY
What?

BRIAN

I'll be the first to admit my father isn't ... he isn't ... don't get me wrong, he's our leader, he's the one we summoned directly from the depths of Hell ... but in some ways, he isn't ... quite what the Carnival expected.

LINDSAY

Meaning what?

BRIAN

He isn't ... that quick, I guess you might say.

LINDSAY

What is he, an idiot? Some kind of moron from Hell?

BRIAN

(shouting suddenly)

Do not speak of the Master in that manner!

(quieter)

You have no idea what an honor it is for him to have chosen you.

(pause)

As I was saying--despite the possibility of mental deficiency--

LEO

I don't believe this shit.

BRIAN

--he's shown evidence of extreme abilities, despite any possible deficiency in ... Anyway, the night your mother brought you here, the Master saw you, caught your eye--

And then--

BRIEF FLASHBACK

Lindsay in the FREAK ROOM, the barely seen creature under the curtain on the other side of the room. Their eyes meet.

END FLASHBACK

Brian talking.

BRIAN (CONT'D)
 --and this was on the night of his
 birth. He grew so quickly ...

LINDSAY
 (rolling her eyes)
 I really can't wait to meet this
 retard monster from Hell.

Brian jumps up from his seat, waving his hands in the air,
 eyes wide, shouting.

BRIAN
Goddamn you! Do not! Do not! Do
 not do not do not do not!

LINDSAY
 Jesus ... calm down.

BRIAN
 Refer to my father respectfully!
 You will meet him momentarily, and
 goddamn it, you'd better live up to
this!

He grabs something a nearby shelf on the wall. He shoves it
 in her face: a copy of Mean Girls on DVD.

LINDSAY
 What?

BRIAN
 He saw this--this film about a year
 ago and instantly remembered you.

LINDSAY
 No ... that's ridiculous. Your ...
 Master monster couldn't have recog--

BRIAN
 Mystifying, awesome powers my
 father has ...

LINDSAY
 (quietly)
 Oh, fuck me ...

Brian steps away from her, eyes to the ceiling, arms out at
 his side. He begins to spin around the room.

BRIAN
 (calling out)
 Leo! Otto! Gather everyone!
 (MORE)

BRIAN (CONT'D)

It is time! Tell my father--it is
time!

Lindsay's eyes go from the stage to the ceiling. She looks like she might pass out.

Her vision becomes blurry, and the room begins to spin. We begin a

MONTAGE OF SCENES

During the montage, Lindsay's song, "Burn In Hell," plays on the soundtrack.

- Lindsay looks into Brian's eyes, back in her BEDROOM at home. They kiss.

- Brian's face changes into Danny's, and they are no longer kissing. Lindsay and Danny sit in his OFFICE, talking.

- Suddenly, she's a little girl again, in the FREAK ROOM, locking eyes with the creature behind the curtain.

- She's rehearsing with her band at the REHEARSAL SPACE in L.A.

- Brian watches from off to the side of the stage. Danny watches from further off.

- In her BEDROOM, Lindsay's mother kisses her on the forehead as she pulls up the covers to go to sleep.

- Danny, laughing.

- Brian, grinning, evil.

- Leo staring directly into her eyes, very creepy.

- The EXTERIOR of the CARNIVAL.

END MONTAGE

Back to Lindsay, in the UNDERGROUND CHAMBER, bound and stuck in the chair.

The room has filled up with all of the Carnival members, all filtered in from the tunnel.

The lights dim, and the room is now mostly lit by candles on either side of the stage.

Martin Alvie steps onto the stage and takes a spot in the center, from where he addresses the crowd.

ALVIE

Welcome, all. Worshippers of our great Master. Friends of the Carnival.

(raising his hands)

We are gathered on this joyous, terrifying occasion, for one purpose: to reunite our Master with the object of his desire. What comes next ... none can say but he himself ...

Alvie gestures towards the curtain, which slowly begins to raise.

Alvie walks off stage as the curtain is brought up and the BEAST FROM HELL is revealed.

It stands about twenty feet tall, its head nearly touching the ceiling. It is wide and its skin green and brown in color. Its head hangs low on its shoulders and two large yellow eyes glare out of its sunken sockets. Its claws reach to the floor and its body has a slimy appearance.

BEAST FROM HELL

Bring her to me!

LEO

(nervously)

She's, uh, right here, Master!

The Beast sees Lindsay tied to the chair, guarded by Leo, Ott, and Brian.

Lindsay catches the monster's look and screams. Brian immediately reaches to cover her mouth.

BEAST FROM HELL

Bring her to me!

Lindsay stops screaming, as Otto and Brian pick up her chair.

LINDSAY

Stop it! Brian! Damn it!

BEAST FROM HELL

Put her down!

Otto and Brian exchange a confused look, but do as told.

BEAST FROM HELL (CONT'D)

Let her come to me.

Brian arches his eyebrow. The Beast snorts, growls. Brian gets down on his knees and starts untying Lindsay. Otto joins him.

Lindsay's arms and legs are freed. The Beast stares down at her.

BEAST FROM HELL (CONT'D)

Lindsay ... come to me ...

Lindsay gets up from the chair. She takes a hesitant step forward. All eyes in the room are focused on her.

Taking her time, she walks up towards the stage.

LINDSAY

(scared)

Nice to meet you ...

BEAST FROM HELL

I have loved you ever since I first saw you ... here ... many years ago.

Lindsay's look of horror changes to confusion.

LINDSAY

(to herself)

Ugh ... I was only three ...

BEAST FROM HELL

What did you say?

LINDSAY

Oh! Uh--sorry, didn't mean to say that out loud. Look, do you think I could just--

She turns and runs. It takes a moment for the onlookers to realize what's happening.

By the time they do, Lindsay is almost at the entrance to the tunnel, with no one standing in her way.

BRIAN

LINDSAY!

She's almost at the exit, when Brian tackles her to the ground. She lets out a cry, and is suddenly surrounded. She tries to break away from Brian's grip, but he pins her to the ground.

LINDSAY

Goddamn it!

BRIAN
Stay still! Lindsay--please!

LINDSAY
(still fighting him)
Fuck off! Get off me!

BRIAN
Please!
(quieter)
This is really embarrassing!

LINDSAY
East shit, Brian!

She manages to land a punch to his nose. He reels back and she almost gets away, but he manages to pin her again.

OTTO
(behind him)
You need help, Bri?

BRIAN
(glaring at him)
I got it!
(to Lindsay)
Really, Linds, you have no idea
what an honor this is.

She struggles some more before finally stopping. Brian pulls her to her feet.

BEAST FROM HELL
Lindsay!

BRIAN
I've got her, Dad!

Brian drags Lindsay with him across the floor, to the stage. He holds her out in front of himself, gripping her arms tightly, forcing her to face the Beast.

The Beast leans in towards her and stares into her eyes for a long time.

BEAST FROM HELL
She hates me.

She stares back at it, petrified. Snot drips from the Beast's nose.

BRIAN
No, Dad, no.

BEAST FROM HELL

It's true. She hates me.

It is silent in the room. The crowd watches the scene unfold. The Beast is silent for some time, then lets out a horrendous, awful cry, part anger, part sadness.

The Beast sucks in a deep breath and lets out another howl, this one even louder. The force of the howl sends Brian stumbling backwards, freeing Lindsay.

She trips, nearly falls, but remains on her feet. Brian grabs her ankle. His shirt has come partially undone, and Lindsay sees the green tentacles beginning to form in his chest.

She kicks free of his grip.

LINDSAY

I told you to--

She pulls her leg back and kicks him in the face as hard as she can.

LINDSAY (CONT'D)

--fuck off!

Brian is out. Lindsay runs across the floor, heading for the exit.

Leo jumps in front of her, waving his arms. She kicks him easily aside.

The Beast howls from its place on the stage, head back, aimed up at the ceiling. The boards in the ceiling and walls shake and rattle.

A MASKED GUARD, holding an axe, gets in Lindsay's way. He holds the axe towards her threateningly. She hesitates a moment, then spins around, her leg coming up in a mean roundhouse, which catches the guard in the face, sending him to the floor.

She jumps over the guard, pushes a CLOWN and a BEARDED LADY out of her way, and makes it to the exit.

The Beast jumps off the stage. It lands on the floor, nearly stomping Brian. The boards beneath its feet crack. The sides of the Underground Chamber are beginning to look unstable.

A candle falls over and the floorboards slowly begin to catch fire.

INT. UNDERGROUND TUNNEL - NIGHT

Lindsay trips on her way out of the tunnel, but catches herself before hitting the ground. She takes off again, but is hit from behind.

Otto leers over her. She scrambles to her feet, but he grabs her and throws her to the ground.

OTTO
(full of moronic rage)
You stupid girl! You really upset
me!

He stomps towards her. She crawls to her feet. He is almost on her when--

--the wall to his right erupts. Otto goes flying, smacking into the opposite wall. Lindsay watches as the Beast's arm bursts through the wall.

Dirt and wood fly everywhere. The Beast howls as it punches another hole through the wall.

The crowd of panicked people begins to filter into the tunnel. The clown who previously stood in Lindsay's way is hit by the Beast's fist, killed instantly.

INT. UNDERGROUND CHAMBER - NIGHT

The Beast has demolished a large portion of the wall. Dirt pours into the room. The other wall is shaking and on fire.

Otto pushes his way to the exit, shoving people out of his way.

Leo runs about underfoot, frantically trying to get away.

Brian lies on the floor, unconscious.

The Beast stomps around the chamber in a haphazard manner. It punches a fist into the ceiling, cracking the boards, bring down a rain of dirt and wood.

Martin Alvie desperately attempts to calm the monster down, the only one foolish enough to do so.

ALVIE
Master! Please! Please don't do
this to your faithful servants!

The Beast rips its clawed hand free from the ceiling and regards Alvie curiously. It rears back and blows a load of mucus onto Alvie's face and shoulders.

ALVIE (CONT'D)

Oh, please, Master, no!

The Beast rears back again, and this time throws its head forward and down, its enormous jaws completely engulfing Alvie. There is a loud crunch and Alvie's screams are cut off.

INT. UNDERGROUND TUNNEL - NIGHT

Lindsay runs. She is near the exit.

Behind her is a mass of bodies, some alive, some dead, amidst dirt, broken boards, and fragments of the Underground Chamber. Shouts and screams mix with the sound of the Beast's howling.

Lindsay reaches the steps leading out of the tunnel. She looks back once more at the mess behind her. She pulls herself up.

EXT. CARNIVAL OUTSKIRTS - WOODS - DAY

Some time has passed since she went underground. The sun is beginning to come up.

The secret door in the ground is thrown open and Lindsay emerges. She pulls herself out and takes off running, leaving the door open.

She runs a ways down the path, then stops and turns back. She jumps--someone behind her!

LINDSAY

Who--?

It's Danny. He holds his hands out defensively.

DANNY

Lindsay! Easy, it's just me!

LINDSAY

Danny!

She hugs him tightly.

DANNY

Are you--

He is cut off by a horrible, loud crashing sound. Lindsay turns and they both watch as--

--the ground above the Underground Chamber explodes in one section, dirt and boards flying up into the air, into the trees. The Beast's fist sticks up out of the ground.

Within seconds, its other fist comes shooting up, forming another hole. The ground caves in around the two holes, and the Beast begins to emerge, crawling up out of the ground on the hill.

INT. UNDERGROUND CHAMBER - DAY

PEOPLE screaming, ducking for cover, running, falling over each other as--

--the ceiling and walls, on fire, burst and crumble.

The Beast's foot crushes a CLOWN as it crawls up the wall, as the Beast exits the chaos.

Leo runs out into the tunnel, climbing over a couple DEAD BODIES.

The action is obscured by a cloud of dust and dirt, debris flying through the flames.

EXT. CARNIVAL OUTSKIRTS - WOODS - DAY

Danny grips Lindsay tightly.

DANNY

What the hell is this ...?

The Beast emerges completely from the Underground Chamber.

LINDSAY

It's the Beast From Hell.

DANNY

Whoa ... shit.

LINDSAY

Let's go.

She breaks from his grasp, takes his hand, and heads off down the path. Danny can't stop looking back over his shoulder as they go.

The Beast shakes its head, howls, looking up at the sky.

LINDSAY (CONT'D)
(running)
I don't think it saw us!

They make it to the Carnival entrance.

EXT. CARNIVAL ENTRANCEWAY - DAY

Danny leads the way to his car, which is parked right up by the front gate.

Behind them, a few of the CROWD have managed to make it out of the Underground Chamber and are tearing across the path and through the woods, going in different directions. ONE PERSON emerges covered in flames.

The Beast stomps down the path. It reaches out and grabs a tree, rips it from the ground and tosses it. Sounds of screams mixed in with the Beast's foot stomps and roaring.

Danny unlocks his car with his key chain remote and they open the doors and get in.

INT. DANNY'S CAR - CARNIVAL ENTRANCEWAY - DAY

Danny turns on the ignition and peels out of his spot, in reverse. He turns the car around and they take off.

EXT. CARNIVAL ENTRANCEWAY - DAY

Danny's car drives speeds by as the Beast stomps through the woods, people running everywhere, screaming.

EXT. SHADY ACRES MOTEL - DAY

The next morning. A low-budget motel with just a few cars in the parking lot.

INT. SHADY ACRES - MOTEL ROOM - DAY

Lindsay paces the room. Her suitcase is on the bed, open. Danny sits on the edge of the bed, watching the TV.

A NEWSCASTER stands in front of the Carnival gates, speaking to the camera. In the background we can see ambulances, fire truckers, various PEOPLE moving about.

NEWSCASTER

Just what the hell happened in Wakefield, New Jersey, early this morning? That's the question that's driving everybody absolutely wacky in this quiet community.

DANNY

Jesus, this guy's strange.

LINDSAY

Danny, what are we gonna do?

The newscaster's voice fades into the background.

DANNY

We should just wait and see what they find. Is there any reason anyone should believe you were anywhere near this?

LINDSAY

Sure--anyone who wasn't killed last night.

Lindsay tries to close her suitcase, but it's too full. She rearranges its contents.

DANNY

Those freaks? No way. Look--you're Lindsay Lohan. What the hell reason would you have for being out at this shitty-ass carnival in New Jersey? You're safe, trust me. Brian made a big point of keeping this shit on the DL, ya know?

(quiet)

Goddamn son of a bitch ...

LINDSAY

(thinking)

Sure ... safe.

(pause)

You think we should ... I don't know. I wish Mom was here.

DANNY

I doubt your mom would make this situation any easier to handle.

Lindsay gives him a very dirty look.

DANNY (CONT'D)

Sorry, I ...

Lindsay manages to get her suitcase closed.

LINDSAY

Come on, you're right, let's get to the airport and back home. We don't belong here and no one's looking for us here.

DANNY

Well-said.

Danny gets up, grabs his own bag, and looks for the TV remote.

NEWSCASTER

The situation here is grim. The scene, horrific. It's enough to scare the Jesus Christ out of you. A few local residents have reported seeing a, uh, "giant, snotty, green monster" near the Carnival grounds, but that is obviously completely insane. We'll report back as soon as we have more information as to what really happened here in--

Danny turns the TV off.

EXT. SKY - AIRPLANE - DAY

An airplane flies east to west.

INT. AIRPLANE - DAY

Lindsay stares out the window, her chin resting on her hand. She is tired but unable to sleep.

BEGIN MONTAGE

EXT. LOS ANGELES - NEWSTAND - DAY

A WOMAN walks by a newstand. A tabloid magazine headline catches her eye: "LOHAN INVOLVED IN BIZARRE CULT RITUAL".

EXT. LINDSAY'S HOUSE - FRONT GATE - DAY

A limousine pulls in through the gates. Lindsay sits in the back, wearing sunglasses. PAPARAZZI snap photos of her.

The gates close behind the car. The cameras continue snapping.

INT. TALKSHOW SET - DAY

A talkshow AUDIENCE watches Lindsay on stage, talking with a bubbly TALKSHOW HOST.

TALKSHOW HOST

Tell me, Lindsay--and I'm sure you've gotten this question a hundred times in the last month-- did you really see a gigantic monster from Hell?

Lindsay laughs, somewhat nervously, but acts cool.

LINDSAY

You know, honestly, I don't know how that rumor got started.

(looking into the camera)

I do want to say, though, that whatever happened in New Jersey-- and whatever it was, I wasn't involved--it's, it's a tragedy, and we have to remember, people lost their lives in the ... whatever it is that happened out there.

INT. DELI - DAY

The DELI ATTENDANT weighs up a purchase for a CUSTOMER, who watches the television behind the counter.

On the screen, a SECOND TALKSHOW HOST talks with Lindsay.

SECOND TALKSHOW HOST

So there's no truth to that rumor?

LINDSAY

Sure, sure, I, uh, "helped conjure an enormous monster from Hell, and it--" How'd it go?

SECOND TALKSHOW HOST

(laughing)

You're right, you're right, it really does sound silly when you say it like that!

LINDSAY

Seriously, though, the police have given their report, and I ...

Her voice fades out.

END MONTAGE

INT. LINDSAY'S HOUSE - BEDROOM - DAY

Lindsay sits on the edge of her bed. Danny is next to her, putting on his shoes, tying the laces.

LINDSAY

"Seriously, though," "seriously, though." That's all I've said the last three weeks.

DANNY

What else can you say?

LINDSAY

I don't know, but I feel like a real piece of shit, Dan, I really do. Going on TV, lying, telling the whole country, the whole world, that none of that shit ever happened.

DANNY

Hey, you know what? Like I said before, the first time someone-- someone in authority--comes up with some evidence, worry about what to say then, right? And that'll never happen, 'cause the whole thing's completely crazy.

LINDSAY

Not crazy enough to not be true. And those people are still dead.

DANNY

Those people? You mean the psychotic carnival freaks who tried to--you know, I'm still not completely clear what the hell they had in mind, but I'm sure it was disgusting.

(pause)

Hey, why don't you just do what I've been doing?

LINDSAY

What's that, pretend none of it happened, to the point that I almost believe nothing happened?

DANNY

There you go.

LINDSAY

You're not really being very helpful.

DANNY

I know. And I'm sorry, too, but I gotta go.

LINDSAY

Have fun.

DANNY

(kisses her)

Big celebrity dinner. Always fun.

He grabs his bag and jacket and walks out of the room, blowing her a kiss on the way out. She pretends to catch it, but when he leaves, she tosses it away, puts her face in her hands.

EXT. OFFICE BUILDING - DAY

The building which houses Jerry Geller's office.

INT. JERRY'S OFFICE - DAY

Lindsay sits on her manager's luxurious couch. Jerry sits across from her, on an expensive chair.

JERRY

Look, normally I'd say bad publicity is still publicity, right? But in your case, well ...

(MORE)

JERRY (CONT'D)

it isn't always. But this--this isn't really bad publicity, is it? It's weird, but not necessarily bad. And actually, all these spooky, crazy rumors--they kind of work thematically with the whole idea of your tour.

LINDSAY

So you think I should go ahead with it?

JERRY

The advertisers are ready. The venues are all scheduled. The whole thing's nearly set up.
(leans in closer)
Let's do it. Let's really knock it outta the park, Linds.

He grins, a crazy, satisfied grin.

EXT. OUTDOOR AMPHITHEATER - NIGHT

The sun is setting.

The parking lot fills up; PEOPLE gravitate towards the amphitheater entrance.

It's a medium-sized venue, an outdoor concert area, that seats about two thousand.

INT. AMPHITHEATER - DRESSING ROOM - NIGHT

Lindsay sits in a chair while LILA puts the finishing touches on her makeup. CONCERT STAFF mill about in the background.

LILA

I don't know why you're so nervous, hun. You're gonna kill 'em.

LINDSAY

You can tell I'm nervous?

LILA

Shit, babe, you kidding? Got it written all over your face.

LINDSAY

Great.

LILA
Just take it easy, you'll be fine.

Lila stands back, admires her work, nods her head.

LILA (CONT'D)
You're all set. 'Least as far as
I'm concerned. I think Gary's got
your wings.

Lindsay stands up, gives Lila a hug.

LINDSAY
Thanks, Lila.
(standing back)
I think I'll be all right.

LILA
'Course you will.

Lindsay steps out into the hallway.

INT. BACKSTAGE - HALLWAY - DAY

Lindsay nearly collides with Danny.

DANNY
Whoa! Sorry!

LINDSAY
Oh--hey!

She hugs him, steps back, lets out a long breath.

DANNY
You ready?

LINDSAY
I guess so. I feel so damn
nervous.

DANNY
Hey, this is your decision.

LINDSAY
I know, I know. Are there a lot of
media and, you know-- out there?

DANNY
Do you want there to be?

LINDSAY
I don't know.

He grins and punches her affectionately on the shoulder. She kisses him.

LINDSAY (CONT'D)
Have you seen Gary? He's got my wings.

DANNY
Not sure who Gary is.

EXT. AMPHITHEATER - STAGE - NIGHT

The outdoor lights dim. The red curtain covering the stage lifts to reveal--

--an elaborate design, a medieval display, featuring two castle turrets on either side of the stage, a high-rise featuring a guillotine hovering in front of a drum set, a stone wall with skeletons hanging from chains, among other decorations. In the back is the devil's head we last saw during rehearsal.

Two figures enter from opposite sides of the stage, one dressed as a JESTER, the other as a SKELETON.

JESTER
Ah, there you are! I've been looking everywhere for you!

SKELETON
I don't know you.

JESTER
Oh, I think you do.

The Jester raises his hands and fire bursts forth from both of his palms. The AUDIENCE ooh's aah's at the trick, and the Jester tosses the two balls of fire onto the stage floor. They disappear.

The Skeleton jumps back.

SKELETON
What kind of trick is this?

JESTER
No trick! I command the gates and flames of Hell!

The Skeleton laughs, a long, drawn out, obnoxious laugh.

JESTER (CONT'D)
Damn you! What is this laughter?

SKELETON

You don't control the fires of
Hell!

JESTER

And who does?

Two loud explosions occur at both ends of the stage. Sparks burst forth and the audience gasps and cheers.

The Jester jumps and waves his hands about. The Skeleton does a crazy dance.

They both run off backstage.

The stage grows dark, and fog pours out towards the audience. The sounds of guitars start up and a drum beat kicks in: the opening to "Burn In Hell".

The fog begins to dissipate and Lindsay appears, hovering up in the air. She is brought down slowly, attached to a barely-visible wire.

She wears a hot red outfit and white angel wings. She brings a cordless mic up to her mouth and begins singing the song as she touches down on stage.

As the band plays, screens on either side of the stage display intense, dark, explosive images.

EXT. AMPHITHEATER - PARKING LOT - NIGHT

A truck with a very large cabin pulls up to the gate.

A SECURITY GUARD approaches the truck. The driver's window rolls down and the driver sticks his head out. It is Leo.

SECURITY GUARD

Hey, what're you doin'?

LEO

I'm bringin' this stuff in for the
show, whaddaya think I'm doin'?

SECURITY GUARD

We don't got any more trucks comin'
in. Show's already started, man,
can't you hear it?

LEO

Hey, just a minute.

Leo turns away. The guard strains his neck to see what he's doing.

Leo turns back to the guard and whips his arms around. He's holding a small crossbow.

SECURITY GUARD

Hey--

Leo squeezes the trigger and the arrow flies from the bow, hits the guard in the middle of the forehead. He falls down onto the curb, dead.

INT. TRUCK - NIGHT

Leo hands the crossbow to Brian, in the passenger seat. The gas and brake pedals have been fitted with pedals to adapt to Leo's small size.

Brian looks pissed. His face is heavily scarred. His nose is misshapen. Beneath his skin, something faintly green moves across his face, cheek to cheek.

LEO

Let's take this show down.

Brian nods.

Leo moves the truck further into the garage.

EXT. AMPHITHEATER - STAGE - NIGHT

Lindsay and the band are on the second chorus of "Burn In Hell". She dances along with FIVE DANCERS.

EXT. BACK ROW - NIGHT

Danny stands towards the back, watching the show, nodding his head, a smile on his face.

INT. PARKING LOT - NIGHT

The truck is parked. Leo hops out of the driver's side, lands on the pavement, and hurries to the back of the truck.

Otto meets him there and Leo hands him a key. Otto uses the key to unlock the back doors.

LEO
(calling into the truck)
It's time, Master.

EXT. STAGE - NIGHT

"Burn In Hell" concludes. The audience applauds and calls out. Lindsay acknowledges them with a brief nod and

LINDSAY
Thank you.

She continues to the next song, "Crazy Cat". The drummer starts the beat, followed shortly by the bass.

Lindsay moves across the stage and is met halfway by the Skeleton as the guitar kicks in.

Lindsay puts the mic to her mouth, eyeing the Skeleton. She looks around, confused. The Skeleton stands still, cocks his head at her.

Lindsay starts singing. The dancers get into their routine a moment late, thrown off by the presence of the Skeleton.

EXT. BACK ROW - NIGHT

Danny is concerned. He addresses the TALL WOMAN next to him.

DANNY
What's going on?

TALL WOMAN
I don't know ...

Danny starts to head up through the rows, towards the front.

EXT. STAGE - NIGHT

Lindsay sings, but can't keep her eyes off the Skeleton, who stare blankly back at her.

She stumbles over a word.

The BASS PLAYER glances over at her, concerned.

The Skeleton lunges at her. He grabs her and pulls her. She lets out a cry and is dragged off towards the back of the stage.

The audience is stunned and unsure how to react. The GUITAR PLAYER watches Lindsay go, looks to the bass player for help. The bass player takes off his guitar and sets it down.

The dancers look at each other, equally confused.

A few garbled, random shouts from the crowd, one standing out:

RANDOM VOICE
(shouting)
Is this part of the fuckin' show?

EXT. MIDDLE AISLES - NIGHT

Danny is running towards the stage.

DANNY
Lindsay!

INT. BACKSTAGE - HALLWAY - NIGHT

Lindsay falls down the few steps leading into the hallway. The Skeleton is upon her immediately.

She punches him in the face. He pauses for a moment, but quickly regains control over her.

A SECURITY GUARD sees them from down the hallway.

SECURITY GUARD
Hey!

The Skeleton is distracted by the guard, and Lindsay lands another punch to his face. His mask comes off in the process, and he is revealed to be--

--the Freak Master!

LINDSAY
You!

She punches him again and he falls off of her.

At that moment, the bass player and guitar player appear at the stairs. The security guard makes it up and gets away as Lindsay is getting to her feet.

BASS PLAYER
Who was that?

LINDSAY
Freak Master.

BASS PLAYER
Huh?

A loud rumbling is heard from the direction of the parking lot. Everyone's heads turn in that direction.

LINDSAY
Oh shit ...

GUITAR PLAYER
What is it?

LINDSAY
Run.

She takes off down the hallway, to the left. She stops, sees that none of them have followed her.

LINDSAY (CONT'D)
Come on! Or-- Shit!

She stops, puts her palm to her forehead, debating with herself.

LINDSAY (CONT'D)
I can't ...

LINDSAY (CONT'D)
Come on!

She heads back out to the stage. The rumbling sounds are closer.

EXT. STAGE - NIGHT

Some of the rest of the PERFORMERS are still on the stage; others have gone out the other back exit.

The audience is milling about, some watching the stage expectantly, others leaving.

Lindsay runs out to the center of the stage, grabs her dropped microphone.

LINDSAY
Everyone, please listen!
(pause)
Wait, is this on?
(louder)
Is this on?

The rumbling is louder than before, and it sounds closer.

LINDSAY (CONT'D)
 (glancing back)
 Damn!
 (back to the mic)
 Is this--

She's messing with the mic, trying to turn it on. She finally figures it out.

LINDSAY (CONT'D)
 There. Shit. OK.
 (pause)
 Everyone! May I have your attention? Please, I need everybody to make your way slowly to the back of the, of the amphitheater, or--

The Beast From Hell bursts onto the stage, crashing through the back wall.

The wall falls to pieces. The drum set crashes to the floor. The guillotine falls and breaks. The devil's head wobbles, doesn't topple over.

The Beast howls. The audience screams, runs in every direction.

Lindsay falls out of the way of the Beast. She is pulled to her feet by Danny.

LINDSAY (CONT'D)
 Danny!

DANNY
 Come on!

Lindsay looks up at the Beast. It stares stupidly upward, howling, still not noticing her.

LINDSAY
 Come on where! We gotta stop this thing!

DANNY
 (incredulous)
 Are you kidding me? Let the cops handle it. We can't deal with this kinda shit!

Lindsay thinks it over.

LINDSAY
OK, yeah, I guess--actually, that
makes a lot of sense.

They head for the front of the stage and jump off. Just as they do, the Beast stomps its clawed foot on the stage. Its foot busts through the floor.

EXT. IN THE AISLES - NIGHT

Lindsay and Danny run up through the aisles. A CROWD has formed and some PEOPLE are trampled in a blind run to get away from the amphitheater.

A porta-john is knocked over, TWO SURFERS falling into it.

Lindsay searches for a clear path, but can't find one. Suddenly, she is knocked to the ground, tackled by--

--Brian! He raises his fist and punches her in the nose.

Danny turns.

DANNY
What--?

LINDSAY
(pissed)
Brian!

Brian leers down at her, laughs.

BRIAN
You can't run from my father!

PEOPLE run around them. One MAN almost collides with them, but manages to get out of the way.

Danny charges at Brian and hits him, knocks him off Lindsay. She gets to her feet.

Brian easily knocks Danny off of him and get up. He pulls a large hunting knife from a sheath at his belt.

Brian starts to get up. Danny goes to attack with the knife, but Lindsay moves faster than he can.

She charges, jumps, and lands a kick to his chin. Brian's head jerks back and he falls to the ground, the knife flying out of his grasp.

Lindsay grabs Danny's hand and pulls him up.

LINDSAY

Come on!

Danny follows her, but swings his arm down on the way, to grab Brian's knife.

A green tentacle shoots out of Brian's chest and wraps around Danny's arm.

LINDSAY (CONT'D)

Danny!

Danny falls. Brian laughs. The tentacle yanks Danny forward.

Danny grunts and takes the knife with his other hand, and slams it into the tentacle.

Brian cries out in pain. The tentacle is nailed to the ground.

Danny wastes no time, gets up, pulls the knife out, and gets up and runs.

The tentacle is sucked back into Brian's chest like a tape measure.

Danny and Lindsay run up the aisles.

EXT. STAGE - NIGHT

The Beast swings its arm around and catches Lindsay's bass player with its claws, one of which cuts through him, reappearing out of the man's chest. He screams and the Beast flings him through the air, into the scattering audience.

The Beast gears up and then launches itself, flying further than you'd think possible, landing in the ground in front of the stage.

BEAST FROM HELL

LINDSAY!

EXT. AMPHITHEATER - BACK EXIT - NIGHT

The amphitheater is piling up, PEOPLE trying to get out of the exit gates. Some KIDS climb over the fence.

Some MEDIA are recording the event, but even they are backing off now.

Lindsay and Danny reach the back. She stops, looks back, hearing the monster's cry.

LINDSAY
This is my fault.

DANNY
No it isn't. Let's go.

She thinks about it. He stares at her, his eyes pleading with her. The Beast howls again.

Suddenly determined, Lindsay grabs the knife from Danny's grasp.

DANNY (CONT'D)
Lindsay--?

She turns and walks away, back the way they came.

DANNY (CONT'D)
Lindsay, where are you going?

LINDSAY
It's me he wants. And I'm gonna give it to him.

DANNY
(confused)
Wait, give what to him?

Lindsay stops, turns around.

LINDSAY
Me. I'm gonna ... Oh yeah, I guess that did come out kinda weird. I meant to say, I'm gonna give me to ... You know what I meant.

She turns back and stomps away, determined, ready to fight. She looks scary and incredible at the same time, knife in hand, angel wings on her back.

EXT. MIDDLE AISLES - NIGHT

The Beast is in the center of the amphitheater grounds, tossing chairs out of its way. There are no people nearby, most having fled by now.

Sirens sound in the distance. A few SECURITY GUARDS and two POLICE OFFICERS hesitantly approach the monster from behind.

The FIRST OFFICER aims a gun at the Beast.

OFFICER #1
Hey! Turn around ... man!

The Beast turns and regards the officer casually. The cop pulls the hammer back on his gun.

OFFICER #1 (CONT'D)
I'm not gonna say it a--

The Beast's claw shoots out with remarkable speed and hits the officer, sending him flying up towards the stage. He flies to the back wall, falling through the hole created by the Beast.

The SECOND POLICE OFFICER fires. The Beast howls as it is hit once, then again.

It jumps at the officer, falling hard, its foot landing on him, crushing him.

Lindsay reaches the Beast. She raises the knife high behind her head.

LINDSAY
Hey!

The Beast turns its head and sees her. Its jaw drops open in surprise.

BEAST FROM HELL
Lindsay ...

LINDSAY
That's right. And don't look so happy to see me, bitch.

She throws the knife as hard as she can. It flies straight to the Beast's head and lands in its left eye.

It leans back and lets out an awful cry.

BRIAN (O.S.)
No!

Lindsay whips around, sees Brian standing behind her. Four green tentacles extend from his chest, flickering and jumping in the air.

He raises a fist, swings at her, but she dodges it. His tentacles dive at her, all at the same time. She jumps out of their way.

She kicks Brian in the stomach. The tentacles recoil as he falls. Lindsay kicks him again, as he's falling, and he hits the ground, hard.

One tentacle shoots out, but Lindsay side-steps it grabs it, pulls on it.

Brian cries out and is dragged on the ground.

The Beast looks down at Brian, regards him curiously, then grunts. It raises its foot.

BRIAN (CONT'D)

Dad, no! Come on! No! It's me,
your son!

Lindsay looks sick, watching this horrible confrontation. Her eyes go from Brian to the Beast, with its foot raised above Brian, and back and forth again.

She acts--grabbing the knife from the ground and leaping towards the Beast. Her foot touches off on the Beast's raised foot, and she jumps up, until she's level with its chest.

She shoves the knife in. The Beast howls, takes a swipe at her. She grabs its claw and pulls herself up higher.

She kicks off of the knife, sticking out of the Beast's chest.

She kicks the Beast in its damaged eye, eliciting more cries of pain, and then jumps off of the monster, doing a backflip before landing.

The Beast aims its claws at Lindsay and throws its full weight behind a full lunge.

Lindsay doesn't react quickly enough, but Danny does, appearing suddenly at her side. He shoves her, and the Beast's claws hit the ground, ripping up the dirt, sending a few chairs flying through the air.

EXT. STAGE - NIGHT

More POLICE OFFICERS have arrived and have shotguns and handguns aimed at the beast.

OFFICER #3

Damn it, she's in the way. So's
the other one.

OFFICER #4
Can't get a shot.

EXT. MIDDLE AISLES - NIGHT

The Beast pulls its hand out of the ground and attacks again. Lindsay avoids its claws, but Brian is caught in the chest.

Three of his tentacles are severed, and he receives a large cut across his chest.

DANNY
Shit!

Lindsay, dodging, turns and sees Danny catch one of the Beast's claws in his stomach.

LINDSAY
DANNY!

The Beast's other hand comes swinging around and a claw cuts through Danny, from the other side. The Beast pulls its claws apart and Danny's dead body drops to the ground.

Lindsay is stunned. She stares in horror for a moment, temporarily lost.

Her expression changes to one of rage. She stomps towards the Beast.

EXT. STAGE - NIGHT

TWO OFFICERS take shots at the Beast. The monster is hit in the back with some buckshot and takes a few shots from the handguns.

It turns and roars at the officers, and takes a moment to decide whether or not to go after them or not.

OFFICER #3
What the hell are you doin'? Stop!
You'll hit the girl!

OFFICER #4
That's Lindsay Lohan, isn't it?
Holy shit!

EXT. MIDDLE AISLES - NIGHT

Lindsay takes advantage of the Beast's temporary distraction. She throws the knife at it, but has less success this time.

The knife hits the Beast in the back, but it isn't enough to do much but piss it off.

The Beast gives her its full attention once more and charges forward--

--but stops suddenly.

BEAST FROM HELL
Lindsay Lohan!

LINDSAY
What, goddamn you!

BEAST FROM HELL
You belong to me!

She shakes her head. She takes a few steps backwards, then charges towards the Beast.

It reacts slowly, reaches down, but she is gone, running between its legs.

She turns around and lunges toward the Beast, jumps off of its heel, up onto its back, grabs the knife and pulls.

The knife is yanked out of the Beast's back, and it flips around, sending Lindsay to the ground.

Another gunshot rings out, but the shot goes wild.

Lindsay gets up, readies herself to attack again. The Beast circles in front of her, beginning to slow down, its breathing getting heavier.

BEAST FROM HELL (CONT'D)
Why do you hurt me?

LINDSAY
I won't let you kill me like you killed all those other people.

BEAST FROM HELL
I don't want to kill you ...
(leaning in towards her)
... I want you to have my children.

LINDSAY
God ... yuck.

The Beast pulls its head back. It realizes it's been insulted.

BRIAN (O.S.)

Dad!

Lindsay and the Beast turn to see a very beaten-up Brian crawling towards them, his one remaining tentacle helping to pull him forward.

EXT. STAGE - NIGHT

The police officers stand with their guns raised, nervous, unsure.

OFFICER #3

What do you think?

OFFICER #4

Get the fuck outta here, wait for more backup?

OFFICER #3

Yeah.

They motion to the others and they all take off.

EXT. MIDDLE AISLES - NIGHT

PEOPLE continue to move about in the background, but most have left or have been trampled. Sirens continue in the background.

Brian crawls closer to Lindsay and the Beast.

BRIAN

Dad! I'm your son!

BEAST FROM HELL

What do you want?

BRIAN

You don't need her to have any kids. Kids are ... they're annoying! You got me! I'm a good son, you don't need--

BEAST FROM HELL

You ... you make me angry.

BRIAN

Ugh. God, Dad, you're so difficult!

He continues pulling his way closer to the Beast and Lindsay.

BRIAN (CONT'D)
 Look at all I've done for you! I
 brought Lindsay to you! Lindsay
 Fucking Lohan!

The Beast regards Lindsay. She stands poised, knife in hand, ready to attack.

The Beast looks back to Brian.

BEAST FROM HELL
 She hates me.

BRIAN
 She's got bad taste!

The Beast looks back at Lindsay, then to Brian again.

BEAST FROM HELL
 It's your fault she hates me!

BRIAN
 What? How the fuck do ya figure?

The Beast raises its arm, its claws aimed at Brian.

LINDSAY
NO!

The Beast cocks its head towards Lindsay.

LINDSAY (CONT'D)
 What the hell's the matter with
 you? It's no one's fault I don't
 like you--no one's but your own! I
 don't dislike you because of Brian
 or anyone else! I don't like
 you ... I don't like you because
 you're a big, disgusting slimy
 monster who's apparently wanted to
 sleep with me since I was five
 years old! And because you're
 mean, and you smell like shit, and
 you've killed innocent people, and
 you killed Danny, and you're a
 lousy father, 'cause look how
 fucked up Brian turned out,
 and--

(stops, voice starting to
 go)

Is that enough of a reason?

The Beast is silent for a moment, thinking all of this over. It rears its head back and puffs, glares down at Lindsay.

BEAST FROM HELL

I was wrong ... you are not worthy
of me.

It brings its claws down, stabbing Brian through the stomach. Brian coughs up some blood and his body goes limp.

LINDSAY

You bastard! Stop!

The Beast pulls its claw out of Brian's stomach. Lindsay screams at him, unintelligible, frustrated sounds.

The Beast laughs at her. It takes a step towards her. She bites her lip, raises the knife.

The Beast slashes at her, and she dodges. It comes around with the other claw, and she manages to jump out of the way just in time.

She turns and slams the knife into the Beast's hand. The Beast shrieks and backhands Lindsay.

She hits the ground hard.

The Beast rips the knife out of its hand and tosses it aside.

EXT. STAGE - NIGHT

The stage is a mess. No people in sight.

Leo crawls out of the hole in the backdrop, made earlier by the Beast. He is holding a black box with a blinking red light. He pauses, watching the Beast approaching Lindsay.

He sets the black box down.

EXT. MIDDLE AISLES - NIGHT

The Beast has got Lindsay gripped tightly in one hand. She struggles, but not much. Her face is a mask of fear, eyes locked on the monster's.

The Beast leans in close to her face. It makes a loud sucking sound with its mouth, rears its head back, cries out.

LINDSAY

What? What is it?

The Beast leans in closer, flashes its teeth. It looks like it's about to bite Lindsay's head off, when suddenly--

--it backs off, turns its face away. It turns back suddenly, but doesn't attack.

BEAST FROM HELL
I want to kill you ... but I can't.

It hangs its head sadly.

LINDSAY
(nervous, but relieved)
That's ... that's the nicest thing
you've said to me yet.

The Beast sets her down.

LEO (O.S.)
Hey! Master! Over here!

The Beast turns and sees Leo standing at the front of the stage, next to the black box.

BEAST FROM HELL
(angrily)
What do you want?

LEO
Let's blow this shithole and get
the fuck back to Jersey!

The Beast growls. It's a low rumble at first, but it raises in volume, and turns into the Beast's most awful shriek yet.

It charges the stage.

EXT. STAGE/MIDDLE AISLES - NIGHT

Leo waves his hands and shakes his head.

LEO
Master? Hey ... what are you
doing?

BEAST FROM HELL
It's your fault she hates me!

LINDSAY
No! You stupid bastard, we just
went over this!

The Beast doesn't hear here, continues charging towards the stage.

Lindsay watches, relieved and confused, as the Beast dives.

But then her eyes focus on the black box in front of Leo.

LINDSAY (CONT'D)

Oh no ...

The Beast flies through the air. Leo waves his hands above his face.

LEO

No! You big, stupid bas--

Lindsay sees what's about to happen. Her mouth drops open, she turns on her heels, starts to run.

The Beast's right foot crushes Leo--and the black box.

There is a moment's silence and then--

--the stage explodes.

Wood, metal, and various debris are blown outward in a ball of flame.

The Beast is completely engulfed.

EXT. MIDDLE AISLES - NIGHT

Lindsay is thrown through the air from the force of the blast, amidst flinging fiery chairs and debris.

She flies about seventy feet up and away, sort of hovers in the air for a split-second.

Her prop angel wings suddenly extend, doubling in size. She floats (though somewhat rapidly) down to the ground.

She lands gracefully and looks back at the wreckage.

EXT. STAGE - NIGHT

The stage is blown to pieces, and is on fire.

The Beast's dead body lies on the broken stage.

POLICE come out from around the sides of the stage, surveying the wreckage. Sirens sound close by.

A couple of MEDICS carry a stretcher across the grass.

EXT. MIDDLE AISLES - NIGHT

Brian should be dead, but somehow clings to life. He drags himself up through the rows. His one remaining tentacle is some help.

EXT. BACK OF THE AMPHITHEATER - NIGHT

Lindsay runs.

Behind her, another section of the stage catches fire.

A truck pulls up alongside Lindsay. The passenger door is pushed open and the DRIVER motions to her.

DRIVER
Come on, get in! It's not safe
here!

This is the same truck Leo and Brian arrived in earlier. Of course, Lindsay has no way of knowing this.

She steps up to get in, but her wings bump against the side of the car.

LINDSAY
Oh.

DRIVER
(pointing)
Yeah, you gotta--

LINDSAY
Yeah, I got it.

She struggles with the clasp in the back, figures it out, and the wings drop to the ground. She climbs into the truck.

DRIVER
All right, let's go.

INT. TRUCK - NIGHT

Lindsay closes the door. She is about to say something, but stops, staring at the driver.

LINDSAY
Your face ...

The driver's face has an odd texture to it. His features begin to slide downward.

The driver digs his fingers into his forehead and pulls down, at the same time stomping on the gas.

The car jolts forward, Lindsay gasps, and the driver's face slips off. It is an elaborate mask; the driver is revealed to be--

--Walter, "charity rep" for the Carnival. He grins at her.

LINDSAY (CONT'D)

Let me out!

EXT. BACK OF THE AMPHITHEATER - NIGHT

Brian has managed to drag himself all the way to the back of the amphitheater grounds.

As the truck takes off, Brian's tentacle shoots out and wraps around the back bumper.

He is jerked along as the truck speeds off.

INT. TRUCK - NIGHT

Walter turns the steering wheel hard to the left, forcing Lindsay against the passenger door.

WALTER

No, just relax, Lindsay.

OTTO (O.S.)

Lindsay, please.

Lindsay turns and sees Otto and Freak Master sitting in the back of the truck, leaning against the driver's and passenger's seats, as there are no accommodations in the empty cab.

LINDSAY

(getting angry)

You two ... Jesus Christ, aren't you dead?

WALTER

Obviously they are not dead. But soon you will be, if you don't cooperate.

EXT. AMPHITHEATER GROUNDS/ROAD - NIGHT

The car leaves the amphitheater grounds and takes the road leading back to the highway.

INT. TRUCK - NIGHT

Lindsay is scared but also tired and pissed off. Walter slows the truck's speed and watches out the window.

The stage burns in the background, COPS everywhere. Fire truck and ambulance sirens cut through the air.

FREAK MASTER

That was really shitty of you,
Lindsay.

LINDSAY

What, the fact that I didn't want
to be the Bride of the Fucking
Monster?

OTTO

You killed our Master.

LINDSAY

You ask me, he had it coming.

Otto growls. Freak Master puts a hand on his shoulder to calm him down.

LINDSAY (CONT'D)

Where are you people taking me
anyway?

WALTER

Not far.

Walter pops the glovebox and retrieves a bottle and a white rag.

LINDSAY

What's that?

One hand on the wheel, Walter uses the other to unscrew the bottle.

LINDSAY (CONT'D)

Oh shit--is that--? Look, you
don't have to knock me out.
(rolls her eyes)

OK?

(MORE)

LINDSAY (CONT'D)

You don't have to knock me out.
I'm going wherever the hell we're
going.

Walter, unsure, glances back at Otto and Freak Master. They both shrug.

Walter screws the cap back on the bottle and slips it into his pocket. He reaches to the other of the seat and is now holding a handgun.

WALTER

Just don't try anything. Anything
at all.

Lindsay rolls her eyes. She leans her head on her hand and stares out the window.

EXT. ROADING LEADING AWAY FROM AMPHITHEATER - NIGHT

The truck continues down the road.

Brian drags behind the vehicle, not making a sound, his body becoming more and more beat up as the truck speeds along. The green tentacle shakes but holds on tightly to the bumper.

EXT. POLICE STATION - NIGHT

A Los Angeles police station.

INT. POLICE STATION - DISPATCH - NIGHT

A POLICE OPERATOR sits behind a desk, speaks into the phone.

POLICE

What's this? Being dragged?

(pause)

By what, now?

(pause)

Oh shit, wow, OK.

(pause)

Where's the vehicle headed?

(pause)

OK, um, just a sec, please?

She puts the caller on hold, looks worried.

EXT. HIGHWAY - NIGHT

The trucks continues down the highway, Brian dragging behind. An exit is coming up on the right.

INT. TRUCK - NIGHT

Walter checks the rearview. Lindsay watches out the window.

WALTER
(to Otto and Freak Master)
Where are we gonna do this?

FREAK MASTER
Something tells me we don't have
much time. Pull off here.

EXT. HIGHWAY - NIGHT

The truck pulls off the exit. Up ahead is a shopping center.

INT. TRUCK - NIGHT

Walter is looking nervous.

WALTER
Where? Where can we do it?

FREAK MASTER
This parking lot.

WALTER
Is there enough time? Is this a
suitable--

FREAK MASTER
(urgently)
Walter, we don't have much time.
This is our best option.

LINDSAY
What are you guys talking about?

Walter glares at her. He presses harder on the gas.

EXT. SHOPPING CENTER PARKING LOT - NIGHT

The truck pulls into the shopping center, drives around a shortly while, before parking at a spot near the back.

INT. TRUCK - NIGHT

Walter starts to get up, motions to Lindsay.

WALTER
In the back.

LINDSAY
What are we doing? What's going
on?

WALTER
Get in the back!

LINDSAY
All right, all right.

She complies.

EXT. SHOPPING CENTER PARKING LOT - NIGHT

The tentacle releases its grip on the truck's back bumper. Brian lets out a deep breath and his face drops to the pavement.

His fingers twitch.

INT. TRUCK - NIGHT

Otto, Freak Master, Walter, and Lindsay sit in a circle in the truck's large storage area. In the middle of the circle, on the truck's floor is drawn a pentagram, with various strange, indecipherable symbols surrounding it.

FREAK MASTER
Since Leo is not here, and neither
is Brian, I will conduct the--

LINDSAY
What the fuck is going on? Someone
has to tell me. You can't--

FREAK MASTER
Shut up! Shut up shut up shut up!
You will remain silent!

She backs off. Freak Master gives himself a moment to regain his composure, then begins speaking again.

FREAK MASTER (CONT'D)

We are gathered here to call upon the resurrection of a new Lord, a new Master, made in the image of our departed Leader.

LINDSAY

Oh Christ ...

Freak Master glares at her, but doesn't allow her to distract him. He raises his hands, palms up, and Otto and Walter do the same.

FREAK MASTER

Oh great Ruler of Hell, we come to you shamefaced and ill-prepared. Please accept your humble servants and know that if we had candles we would light them, if we had an animal to offer, we would offer it. Instead, we ask that you shine your dark light upon us and make us your candles, that you--

EXT. SHOPPING CENTER PARKING LOT - NIGHT

Brian crawls to his feet. The tentacle has disappeared back into his chest.

He is an unholy mess, his entire body, supernaturally alive, is covered with the wounds of stabbing, beating, and dragging.

He walks to the back of the truck.

INT. TRUCK - NIGHT

All in the same positions as before. Freak Master raises his hands higher as his voice grows louder.

FREAK MASTER

We call upon thee, oh great Dark Leader ...

A breeze starts up in the back of the truck. Lindsay looks nervously at the others.

FREAK MASTER (CONT'D)

... We call upon you to bring us a new Leader here on earth ...

The breeze picks up. The Freak Master begins speaking, shouting, in a language unknown to Lindsay. The others close their eyes, raise their hands higher. Freak Master rants and raves in this crazy language.

EXT. SHOPPING CENTER PARKING LOT - NIGHT

Brian tries the back of the truck, but it is locked. He makes his way around the side of the vehicle.

EXT. HIGHWAY - NIGHT

The highway leading away from the amphitheater.

Four police cars head towards the exit, lights on, sirens sounding.

EXT. SHOPPING CENTER PARKING LOT - NIGHT

The parking lot is not crowded at all, so there aren't many witnesses to the strange actions of the truck.

It bucks and vibrates and shakes, and almost looks as though it's about to take off into space.

Brian bangs on the side of it.

BRIAN
(hoarse)
Hey!

He tries the passenger side door, but it is locked.

BRIAN (CONT'D)
Hey! Open up, you bastards!

INT. TRUCK - NIGHT

In the center of their circle, the object the Carnival members' desire is coming to life: a light glows in the middle of the pentagram on the floor of the truck.

The truck shakes and moves around. The Carnival members manage to remain almost completely still, while Lindsay struggles to keep her balance.

The light glows brighter.

FREAK MASTER
Ah! Yes, Master, yes!

Lindsay stares in horror as a vague form begins to take shape in the middle of the circle.

A demonic creature, the NEW BEAST, begins to emerge from the glowing pentagram. First a hand appears, then the top of its head, and suddenly--

--the creature grows rapidly. It shoots up, green and brown and covered in slime, to the top of the truck cab.

Lindsay recoils in horror. Even Otto, Freak Master, and Walter look scared.

The creature wavers, a light passes through its body, head to foot, and with a loud sucking noise, it morphs back down to the floor, small again, completely formed, about three feet long, standing on all fours.

LINDSAY

Shit. OK, that's not so bad.

The New Beast eyes her curiously, then whips its head to the right--

--grabbing Walter by the throat. Walter's mouth drops open; he has no time to react. The creature rips Walter's throat out and Walter collapses, hands reaching for his neck, blood spraying about the truck cab.

EXT. SHOPPING CENTER PARKING LOT - NIGHT

The police cars enter the parking lot.

As they pull up to a screeching halt around the truck, the LIEUTENANT gets out of his car and sees Brian reaching in through the truck's broken passenger side window.

LINDSAY

Hold it right there!

Brian turns and grins at him. The Lieutenant is somewhat taken aback by his gory appearance.

Other POLICE OFFICERS get out of their cars, guns raised, aimed at all sides of the truck.

The truck shakes back and forth. Screaming can be heard from inside.

Brian opens the truck's passenger door.

LIEUTENANT

I said, Freeze, goddamn it!

Brian ducks into the truck, pulls the door closed.

INT. TRUCK - NIGHT

Brian gets in, turns around, and sees the situation in the back:

- Walter's bloody corpse on the opposite end of the storage area, by the back doors.

- Lindsay in the corner behind the driver's seat, and Otto cowering behind the passenger seat.

- Freak Master grabbing Walter's gun and aiming it at the New Beast, which stares him down mere feet away.

LIEUTENANT (O.S.)
(from outside)
Open up! Open the goddamn doors,
you're surrounded!

Freak Master is momentarily distracted, and the New Beast lunges at him. The gun is knocked from his hand, and the creature buries its teeth in Walter's wrist. Walter cries out in pain.

Lindsay cringes.

Brian crawls into the back, crouches between Lindsay and Otto.

Freak Master is brought to his knees, as the Beast rips off his hand. It crawls up his back.

Brian grins.

BRIAN
Yes! Yes! Do it! Kill him!

The New Beast glances up at Brian, locks eyes with him for a few seconds, then chomps down on Freak Master's skull.

Freak Master cries out, and his voice mingles with the garbled shouts of the police outside, and with Lindsay's horrified scream.

Walter's body falls to the floor and the Beast continues eating him.

Lindsay tries to get past Brian. He stops her.

BRIAN (CONT'D)
Where are you goin', babe?

LINDSAY
Out! I'm getting out of here!

BRIAN
No you're not!

LINDSAY
Brian, get out of my way!

She looks down and sees his tentacle gripping her ankle. The tentacle yanks and she falls down. Brian laughs.

The Lieutenant climbs into the truck through the passenger side door.

LIEUTENANT
Hey! Everyone--

He stops when he sees the New Beast eating Freak Master, who still isn't dead, and is screaming his head.

LIEUTENANT (CONT'D)
Holy dogshit.

Brian leans forward and punches the Lieutenant in the nose. He grabs his gun.

The Lieutenant's hand goes to his face. He looks up, pissed.

Brian wastes no time, shoots him twice in the chest. The Lieutenant falls backwards.

From outside:

OFFICER #5 (O.S.)
Lieutenant! Lieutenant!

Brian looks in the direction of the voice. He turns back, and as soon as he does--

--the New Beast pounces on him, leaping across the cab. Its claws sink into his chest, and he drops the Lieutenant's gun, and screams.

Lindsay and Otto are both up, moving to the back of the truck.

BRIAN
Get off me! Get the fuck off me!
I'm your goddamn--

The creature sinks its teeth into Brian's neck, cutting off his voice, releasing a thick spray of blood.

Lindsay tries to get past the lock on the back doors. She can't.

Otto tries hitting the lock. No use.

LINDSAY
We need a key.

Otto takes a few steps back, lurches forward, kicks the doors. No use.

Lindsay looks back at Brian and the New Beast.

The back doors are slammed into by something from outside. Lindsay jumps back. Otto falls on his ass.

There is another pounding on the door. Police outside:

OFFICER #6
We're coming in! Back away from
the door!

Another slam into the door.

Brian is on his knees. The creature is still savagely attacking his throat.

The door is slammed into again. Lindsay and Otto stand halfway between the door and the goring of Brian, glancing nervously back and forth.

The door is slammed into again and this time bursts open. FOUR POLICE OFFICERS stand directly outside, guns pointing into the truck.

EXT./INT. TRUCK - PARKING LOT - NIGHT

The New Beast takes one final bite out of Brian's neck, and cuts clean through. Brian's head topples off of his body and bounces down the floor of the truck.

The police are stunned, all eyes on the rolling head.

The New Beast turns and faces them, sees them for the first time. It growls.

OFFICER #6
(addressing the Beast)
Hey! You! Stay right where you
are.

The New Beast dives through the air, faster than hell, and lands its jaws on the officer's face. He cries out. The other police don't know how to react.

OFFICER #7 reaches out, tries to grab the monster. It jumps from OFFICER #6's face--

--OFFICER #6 falls to the ground, clutching at his bloodied face--

--and the New Beast latches onto the next face.

A random gunshot is fired, but no others.

There are two other POLICE OFFICERS present, and they leave their previous positions and run around to the back of the truck.

Lindsay picks up Walter's gun. She sees that Otto has already grabbed the Lieutenant's. They eye each other suspiciously, but their attention is quickly drawn back to the scene playing out at the end of the truck, just outside.

The New Beast has incapacitated OFFICER #6 and killed OFFICER #7. It sits on the ground, growling, just out of view of Lindsay and Otto's site.

Otto raises the gun. Lindsay looks at him curiously. He shoots.

The bullet hits OFFICER #5 in the forehead.

Otto jerks to the right and fires again. This time he hits OFFICER #8 twice in the back.

LINDSAY

NO!

Otto turns towards her. He redirects his aim, levels the gun at Lindsay's face.

She swallows, hard. She grips the gun at her side.

A scream to the left. They both turn.

The New Beast is at the throat of OFFICER #9. OFFICER #10 is running away, trying to get to his car.

Otto raises the gun and fires. Lindsay's hand shoots out and knocks his arm off-balance.

The shot isn't as accurate as the others, but still hits OFFICER #10 in the leg. He falls to the ground.

At the same time, the New Beast is bringing OFFICER #9 down to the concrete behind the truck.

Otto grunts, turns to face Lindsay as she--

--brings her arm up and around, pointing the gun at Otto.

She hesitates for a brief second, then pulls the trigger. Otto is hit in the chest. He pauses, surprised.

Lindsay shoots him again, and he stumbles and drops to the floor.

Lindsay stares down at the body, shocked.

LINDSAY (CONT'D)

I didn't want to kill you, Otto, I really didn't. If I knew I'd have to kill someone ... I guess I would have picked Brian--or Freak Master--before you ...

Growling to her left. She looks over and sees the New Beast standing at the end of the truck cab. It hisses at her.

Lindsay squints her eyes. Her leg muscles tense. She brings the gun up slowly.

The creature looks like it's about to attack, but then brings up one of his hind feet and slams it down. The force of the stomp shakes the whole truck.

Lindsay starts to lose her balance, nearly regains it, then--
--falls down, landing on a knee and an elbow.

The New Beast charges forward at her, but she--

--manages to right herself, and leaning on one elbow, aims the gun.

The creature leaps at her, and she pulls the trigger. The bullet hits the New Beast and it spins in the air, drops to the floor.

Lindsay scrambles backwards, gun raised, till she reaches the back of the driver's seat.

The monster slowly gets up, shakes itself, wobbles, starts towards Lindsay again, but slower this time. It roars at her.

LINDSAY (CONT'D)

Eat shit, motherfucker.

She fires the gun rapidly, two three four five six times, unloading the clip.

The monster is hit with every shot, green blood spraying the walls and floor.

It stops, its body limp. Dead.

Lindsay stares at it, gun still raised.

After some time, she lowers the gun, lowers her head. She sighs and drops the gun.

EXT. SHOPPING CENTER PARKING LOT - NIGHT

It is completely silent. Officer #10 is leaning half-in/half-out of his squad car, speaking unintelligible words into the radio.

Slowly, we begin to hear sirens in the distance and see lights penetrating the darkness.

FADE OUT

CLOSING CREDITS SEQUENCE

A MONTAGE of clips from Lindsay performing her song "Crazy Cat" at various cities on her subsequent tour.

This is INTERCUT with clips from TV NEWS REPORTS offering sound bytes and half-thoughts and speculations regarding events at the amphitheater.

THE END