

TECHNO WESTERN

By

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Short Film
Draft 2

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Over BLACK we hear the action-packed opening of a children's television cartoon called "TECHNO WESTERN".

FADE IN:

1 INT. BEDROOM - EVENING

1

The cartoon plays on an old TV. As we pull out from the screen, we reveal a tupperware of leftover lasagna sitting on the same night stand. A PLASTIC TOY MASK hangs over the back of a desk chair. In the background, a YOUNG BOY removes items from his closet, filling a backpack. He takes a bite of the leftovers and grabs the plastic toy mask.

On the TV, a cartoon space ship cuts through the clouds and lands in a western town built on a desert planet.

TOWNSPERSON

Look it's the Techno Cowboy!

A few worried Townspeople surround the Techno Cowboy as he exits the ship and greets the town's SHERIFF.

SHERIFF

Ah, bounty hunter. It's about time.

TECHNO COWBOY

What's the word?

SHERIFF

It's two words. Cosmo Fynn. He's taken control of the town's reactor.

TECHNO COWBOY

Bad news. For him.

We RACK FOCUS from the TV to something we didn't notice was there the whole time -- a SINGLE BULLET.

THE HAND of the young boy grabs the single bullet.

2 MOMENTS LATER

2

In another part of the room we see the boy's dresser covered in tools, tape, wire and other building materials.

The boy lays a BB GUN rifle down on the dresser.

3 A SERIES OF CLOSE UPS: 3

-- The boy takes off his belt and fastens it to the BB gun, making a shoulder sling.

-- He uses tape and wire to attach a flashlight on the side of the gun. He turns on the light, testing it out.

-- He tapes a pocket knife under the barrel and flips it open like a mini bayonet.

-- The boy slides the PLASTIC TOY MASK over his face.

4 MOMENTS LATER 4

The boy, shirtless, looks at himself in a mirror. He's wearing the mask which we recognize as the face of the Techno Cowboy. He strikes a pose with the BB gun.

BOY
(doing a voice)
Get the bounty hunter!

The boy taps the pocket knife bayonet to the glass.

5 INT. HALLWAY - EVENING 5

MITCH EVANS, the 11 year old boy, walks out of his room and closes the door. We see his face for the first time. He's wearing his backpack with the BB gun slung over his shoulder and is eating more of the leftovers.

6 INT. KITCHEN - EVENING 6

Mitch hurries into the kitchen and puts the leftovers back into the fridge. He looks at a clock.

VOICE (O.S.)
Where are you going?

Mitch is startled, spins around quickly to find his older brother **JOHN EVANS** walking into the kitchen with a work shirt hung over his shoulder. He looks like he just woke up.

John laughs, realizing he spooked Mitch.

JOHN
What's with the ghetto rigged BB
gun?

(CONTINUED)

MITCH
Just messin' around.

John grabs the same leftovers out of the fridge. He stands and eats. Mitch seems a little nervous.

MITCH
Do you have work?

JOHN
Yea. It's midnight bowling with all the neon lights. You wanna come?

MITCH
Not tonight. I'm just gonna work on my bike.

John doesn't believe him. Takes a bite.

JOHN
Wanna take the boat out this weekend?

MITCH
Can I drive it?

JOHN
Sure.

John looks at his watch and puts the container in the sink.

JOHN
I gotta get some laundry going. See you tomorrow.

MITCH
See ya.

John offers Mitch a fist pound -- Mitch pounds back and John walks back down the hallway.

JOHN (O.S.)
Lock up when you get home!

7 EXT. HOUSE - EVENING

7

An OLD TRUCK is parked in front of the house. Mitch runs out of the front door and grabs his bike laying in the lawn.

He wheels it over to the truck, opens the door and gets into the glove compartment. He pulls out a SNUB-NOSE REVOLVER.

Mitch hops on his bike and rides off into the sunset.

8 INT. BASEMENT - EVENING 8

The lights turn on inside a dingy old basement. John hurries down the stairs with his work shirt.

He tosses his shirt into the washer and adds detergent. The SOUND OF A GARBLED VOICE startles him -- he spins.

JOHN
Fuck. Mitch?

He starts the washer, then heads to a dark corner of the room where we hear VOICES COMING FROM A RADIO.

He turns on a single bulb hanging overhead and we see he's standing in front of:

A WALL OF NEWSPAPER CLIPPINGS, MAPS, BLUEPRINTS, RADIOS.

The sounds of static and voices coming from a police scanner. John eyes everything with concern. He sees a haunting PHOTOGRAPH of a SCARY LOOKING MAN with piercing white eyes staring back at us. His expression and the lighting make him look strikingly eerie. John moves closer.

We ZOOM into the photograph... into the eyes...

9 EXT. DIRT ROAD - SUNSET 9

Mitch rides down a dirt trail on his bike.

10 EXT. HILLTOP - SUNSET 10

Mitch emerges at the top of a hill, overlooking a large grassy field. In the distance is a massive crumbling ABANDONED FACTORY left in ruins.

The REVOLVER is tucked into his pants.

11 EXT. CORNFIELD - SUNSET 11

Mitch walks through a cornfield toward the factory, loading the single bullet into the revolver.

- 12 EXT. MARSH - SUNSET 12
Mitch splashes through a shallow wet marsh as he continues his approach to the abandoned structure.
- 13 EXT. FACTORY - NIGHT 13
Mitch runs up and ducks behind debris. He reaches into his backpack and removes a pair of binoculars. Surveys for a moment, then puts them away.
He pulls out the TECHNO COWBOY MASK.
- 14 EXT. FACTORY - NIGHT 14
Mitch, now wearing the mask, walks a little further through the abandoned ruins. He stops...
...his feet are caught on something...
He's standing on an EXTENSION CORD made from different colors, lengths and ages all tied and spliced together. It disappears around a concrete pillar up ahead.
- 15 IN A NEW AREA 15
We see a SMOLDERING FIRE. Next to the fire is a dirty pot.
Mitch follows the cord, arriving at the fire. The cord continues in a new direction behind a wall.
As Mitch heads to the new area, we slowly move to reveal something he didn't notice:
A fresh mound of dirt and a shovel. A dim work light is being powered by the extension cord, illuminating the dirt. We now realize we're looking at a shallow six-inch grave with a CLUMP OF HAIR sprouting out of the soil.
- 16 IN A NEW AREA 16
MITCH'S FEET walk along the cord like a tightrope. Then we hear it... the faint sound of an engine running nearby... it sputters.
Mitch stands over a set of TIRE TRACKS in the mud. He follows them with his eyes.
They lead right to the BACK TIRES of a car parked in a concrete alleyway. SMOKE puffs out of an EXHAUST PIPE.

17 BY THE CAR

17

Mitch slows down as he approaches a BEAT UP CAR.

The hood is propped open and the extension cord is rigged to the battery with jumper cables -- it appears as if the car is being used as some kind of makeshift generator. The engine sputters again like it's running out of gas.

Mitch turns on the flashlight fixed to his BB gun. He shines the light across the side of the car to see a funnel left sticking out of the gas fill spout.

There are RED TANKS OF GAS on the dirt around the car. Some empty and knocked over, some still half full.

He shines his light through the windows of the car. No one inside. But there is *something* on the back seat:

A WOMAN'S PURSE.

Mitch breathes heavy under his mask. He reaches for

THE DOOR HANDLE

but it's locked. He moves to the front passenger side.

As Mitch opens the door and climbs in, the REVOLVER tucked in his pants falls out and lands under the car in the dirt.

18 INT. CAR - NIGHT

18

Mitch sits in the passenger seat. Fast food bags littered on the dash. Looks like someone's been living in here.

He turns around to look in the backseat where the PURSE sits. Mitch repositions to grab it but it's just out of reach. He crawls into the backseat.

Mitch pushes up the mask to rest on the top of his head and we see his face once again. He grabs the purse and opens it. He removes a wallet and flips it open. We catch a quick glimpse of a WOMAN'S DRIVER'S LICENSE just before--

The car suddenly starts convulsing and sputtering! Mitch drops the purse!

A faint light inside the factory flickers on and off before finally going dark as the car engine dies.

A loud CLANG and GRUNT comes from somewhere not too far away. FOOTSTEPS approaching the car. A SILHOUETTE moves through the factory heading right at us!

(CONTINUED)

Mitch panics and tries to open the back door from the inside but it's broken. He can't get it open.

Then **MORRIS "FLATHEAD" EMERY** (aka the BIG-EYED MAN from the photograph in the basement) emerges from the factory. We don't see much of Morris. He's tall, unkempt hair, dressed in worn out loose fitting clothes.

No time to escape! Mitch ducks and squishes himself on the floor of the car, between the back seat and the front seat.

INSIDE THE CAR

Mitch lays frozen. Morris makes his way to the car, concealed by the dirt and grime on the windows.

OUTSIDE THE CAR

Morris grabs a red gas canister off the ground. He's violent with his movements, shoving the canister into the car's fill spout and spilling everywhere.

INSIDE THE CAR

Mitch tries to keep his cool as the car rocks back and forth. His eyes wide, he's trembling with fear.

OUTSIDE THE CAR

Morris drops the empty gas can and walks to the driver's side of the car. He opens the door and gets in.

INSIDE THE CAR

Morris reaches for the keys and starts the engine. It slowly revs back to life but he doesn't leave.

He sits there in silence. *What the hell is he doing?*

In the backseat -- MITCH'S EYES are fixated on the back of Morris' head. The two of them just a few feet apart.

Mitch closes his eyes as we hear the terrifying sound of an emotionless voice from the front of the car.

MORRIS

You shouldn't have come here.

CUT TO:

19 EXT. FACTORY - DAWN 19

The trunk of the beat up car closes. Morris tosses a bag into the back seat of the car then unhooks the extension cord from the battery and drops the hood.

He climbs behind the wheel and starts the engine.

As the car departs, we see the REVOLVER laying in the mud next to the extension cord. Hold on this image.

20 EXT. ROAD - DAY 20

The beat up car crests a hill, driving out of town and leaving the factory in the distance.

DISSOLVE TO:

21 EXT. COUNTRYSIDE - DAY 21

The car travels through the country, not by freeway, but on older roads off the beaten path.

We dissolve through a series of traveling shots.

22 EXT. GAS STATION - DAY 22

The car pulls up to an old gas station and parks at one of the pumps. We can see Morris reaching into the backseat of the car for something. Then the door opens--

Boots step out. We FOLLOW HIS HAND as it carries the WOMAN'S PURSE into the gas station.

23 INT. GAS STATION - CONTINUOUS 23

Following his feet and hands, we see Morris grab a few pre-packaged sandwiches and drinks from the fridges.

He walks past a mirror and we catch a *glimpse* of him.

The CLERK watches him arrive at the counter. He curiously eyes Morris reaching through the woman's purse.

MORRIS
Thirty on six.

(CONTINUED)

CLERK

Alright, yeah.

Morris hands over the cash and turns to leave. As Morris exits we hold on a NEWSPAPER RACK by the front doors:

The headline reads -- *LOCAL WOMAN STILL MISSING.*

24 EXT. MOTEL - SUNSET 24

The car is parked outside a one story motel. Lights from a TV glow the inside of the room directly in front of the car.

25 INT. MOTEL - SUNSET 25

A TV is turned to the news. We hear the shower running. A half eaten sandwich on the night stand.

NEWS ANCHOR

An eleven year old boy was reported missing early this morning by his older brother in what looks to be the second disappearance in Mayfield in less than a few short weeks. Earlier this month, a local woman, Meredith June, was reported missing by concerned neighbors. Police have reason to believe the two cases could be connected. Local law enforcement have issued an alert for a white Toyota Avalon, license plate C56732, which they believe could hold valuable information in a search that's spread throughout the state. If you have any information, please call...

The shower keeps running but we hear the curtain pulled back, followed by footsteps.

Morris emerges from the bathroom, soaking wet and pulling on a pair of pants. He walks past the TV.

PAN TO:

THE FRONT DOOR SLAMS CLOSED.

26 EXT. WOODS - NEXT MORNING - DAWN 26

The car is parked off a dirt path deep in the middle of the woods, hidden and out of sight.

We hold on the car alone in the woods.

CUT TO:

27 EXT. BED OF TRUCK - DAY 27

MORRIS STARING BACK AT US. We get a *good look at him for the first time*. He's old, with deeply recessed eyes. Balding with patches of long stringy hair and a gray stringy beard.

He's hiding in the bed of a stranger's truck, covered partially by a tarp.

We pull away from Morris' eyes, into the sky, as the truck drives off, increasingly becoming a spec down below.

DISSOLVE TO:

28 INT. TRAILER - NIGHT 28

Inside a dusty old trailer, looking out the front window through the curtains -- two headlights approach.

The sounds of car doors closing, footsteps crunching through gravel, keys jingling, the door unlocking.

Morris opens the door and immediately starts hacking and wheezing. A wall of stress, fear, anxiety, exhaustion, and madness overcomes him. He bends forward, dry heaving.

29 EXT. TRAILER - NIGHT - LATER 29

It's pouring down rain over the trailer park. Lightning followed by deafening thunder.

30 INT. TRAILER - NIGHT 30

Morris sits on a couch watching TV. His eyes are red, he looks like he's barely holding it together. The storm rattles the trailer from the outside.

The wind seems to howl in a hollow, ghostly musical way. Morris gets up from the couch--

31 EXT. TRAILER - NIGHT

31

Morris opens the screen door to his trailer. He's hit with the wind and the rain... and that hollow music.

He looks across the street to an OPEN WINDOW on his neighbor's trailer. ZOOMING into the open window...

We see the LEGS of someone rocking back and forth in a chair. With each rocking motion, we catch a glimpse of the NEIGHBOR playing a small prehistoric bone flute.

The sound produced from the instrument creates a chilling ambiance. Morris goes back inside.

32 INT. TRAILER - NIGHT

32

Morris grabs the remote and flips through channels then heads into the back to use the bathroom.

On the TV, a commercial finishes and an episode of TECHNO WESTERN comes on. The Techno Cowboy has Cosmo Fynn cornered at the top of a rusted oil tower on the desert planet.

COSMO FYNN

Is that the best you can do?!

TECHNO COWBOY

No.

The Techno Cowboy fires his cannon, blasting the beam Cosmo was holding for support. Fynn falls off the tower but on his way to the ground, he grabs another beam, dangling over a deadly fall. The Techno Cowboy looks down on his enemy--

THE CHANNEL CHANGES. Morris has returned from the bathroom and switched to something else.

We move in on him slowly as he sits once again.

After a considerable amount of silence we hear the screen door creak open. Wet FOOTSTEPS enter the room.

Morris looks up at *someone* standing in the doorway.

VOICE

Morris Emery?

Morris just stares back. Calm and collected.

(CONTINUED)

MORRIS
(deadpan)
What?

Then we see who's standing at the door...

It's JOHN... soaking wet and looking absolutely miserable... he hasn't slept or shaven in a week... bags under his tear filled eyes... his face is red... his hand is shaking... and in it... is the REVOLVER... pointed right at Morris...

We hold on John for an uncomfortably long period of time as he agonizes internally. The sound of sirens can be heard approaching in the distance.

The revolver... his finger starts to come off the trigger--

CUT TO BLACK

Slowly fade in. Credits roll over:

The wake of a boat on a lake. John operates the motor on a small fishing boat. He's heading somewhere unknown.

John reacts to something behind him. He turns and looks. And smiles.

There's a sense of hope.

THE END