

ORDER AND CHAOS

Screenplay by

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Order and Chaos (Sample)  
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1 EXT. GARDEN OF THE HOUSE - NIGHT 1

FADE IN

A beautiful single family home. With a nice garden. The outside is adorned with Christmas lights. A sign on the door announces: HAPPY NEW YEAR 1964!

2 INT. HOUSE - ROOM 2

A TV where they broadcast a black and white program from the 60s.

Who is watching TV is a man of about 35 years, brown hair and has a beer in hand. Watch carefully while he drinks.

3 INT. KITCHEN 3

A young woman, man's wife, make the dinner. Hers a baby's crying.

4 INT. LIVING ROOM 4

A little baby girl cries in her cradle. The mother comes to reassure her.

5 EXT. TOWN - NIGHT 5

A big black car enters the town, and passes next the sign: WELCOME TO ROOMSDALE: POPULATION, 67.

6 INT. HOUSE - ROOM 6

In background, on TV, a showcaster presents the special performance of LESLIE GORE with the hit "I'ts my party". The artist appears and starts to sing.

THE MAN hears a car in the street and rises to look out the window.

7 INT. KITCHEN 7

The woman still make the dinner.

8 INT. HOUSE - ROOM 8

The MAN watches as a huge black car parked in front of his house. From inside the car come two men, one of them very big, with a strange limp. The STRANGE talks to the other man in an unintelligible language and walks to the door of the house.

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THE MAN is intrigued.

OLD MAN  
What the...?

The MAN goes down the stairs to the front door.

9 INT. HOUSE - LIVING ROOM

9

The MAN walks to the door. He sees through the window as the TWO STRANGE MEN walk up to here.

The MAN puts his hand on the knob of the door and closes the latch. He removes his hand and steps away, watching closely.

Look at the doorknob, which begins to move. The TWO STRANGE MEN try to enter.

The MAN is frightened. The knob moves more and more, because the TWO STRANGE MEN push harder and harder.

The MAN flees there into the hall, just as the TWO STRANGE MEN burst the door and enter.

The MAN takes the shotgun he has hanging on the wall and pulls out a box of bullets. He tries to load the shotgun quickly, but he does not have time.

One of the STRANGE MEN stuck a MACHETE on his back. The other STRANGE MAN does the same thing and stabs him between the two.

10 INT. KITCHEN

10

The THREE MEN enter to kitchen. The WOMAN is here, terrified and still, with a knife in her hand.

The screams of the WOMAN blend with the song of LESLIE GORE.

11 INT. BLACK CAR

11

In the black car outside, the MAN inside, hidden in shadows, looks towards the house where they are committing the murder, which he can see in shadows, through the window, while humming the song.

Outside, in the neighborhood, several lights are lit, several houses

12 INT. CORRIDOR - DAY

12

BLACKNESS.

The first CREDIT TITLES appear as they hear the distant gasps of a young girl.

Closer and closer. An aperture on the screen in a SUBJECTIVE SHOT. The girl's gasps in a sack. She can't see anything except that little part. It is carried by someone. She is dazed but conscious enough to listen, although she does not have the strength to scream. He hears the panting of the man who takes her.

A heavy metal door opens and closes as they pass by. The girl hears that the man walks on sandy ground. They comes to another door and talks to another person in a strange language of sounds, more like the sound of walruses than the human. She feels as she is lowered to the ground.

The two "men" are still "talking". They finish talking and silence is done. The girl gasps because she does not know what is happening.

One of them quickly removes the sack of the head. The young woman screams and for a moment a man is seen in the shadows, with the deformed face, which is sweeping towards her.

BLACKNESS AGAIN AND MOVIE TITLE: ORDER AND CHAOS

13 EXT. FOREST NEAR A ROAD - DAY

13

BLACK TO...

Clear blue sky. Birds flying in flock. A good summer day. It's hot.

LEGEND ON SCREEN: "PRESENT DAY"... Next "JULY", next "1993".

A POLICE OFFICER dressed in his uniform looks at the ground, where there is a corpse and flies flutter around bloody fingers. He is the AGENT NOONAN, a man in the 30, dark and of normal aspect. He smokes a cigar and keeps looking.

A car coming in the distance. The engine shuts off and there is a loud knock on the door when it is closed. Footsteps in sand approach towards NOONAN.

Behind him appears another policeman, this time dressed in street. It is the SHERIFF DOUST FRED, a tall man, about 55 years old and wearing sunglasses. He wears the typical Texas hat. He stands and looks at the body. Chew what looks like a huge heavy gum, as it does slowly. He covers

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his mouth with one hand for the smell and looks at his subordinate.

SHERIFF DOUST  
Where is the boy who discovered  
it?

AGENT NOONAN  
He collapsed. The ambulance took  
him.

The SHERIFF DOUST looks to his right side and points with his hand.

SHERIFF DOUST  
Is that all...?

AGENT NOONAN  
That from there too...

Point out several different zones. The SHERIFF DOUST is desperate.

SHERIFF DOUST  
I hate fucking fridays.

He takes his hat off his head. He takes a small handker-chief from the pocket of his shirt and dries his sweat. Put it back in the same pocket.

SHERIFF DOUST  
I see you stressed.

The SHERIFF DOUST asks for a cigar. He lights it with a cigarette lighter.

SHERIFF DOUST  
It's just that I have not stopped  
in aaaaall day...Do you know  
about those three bastards?

AGENT NOONAN  
The Ones from Amarillo?

SHERIFF DOUST  
Yes... Those sons of bitches have  
revolutionized the whole fucking  
world. GORMAN called me to ask  
about the bank affair.

AGENT NOONAN  
The slaughter of the HAPPY STATE  
BANK...?

SHERIFF DOUST looks at AGENT NOONAN with disgust.

SHERIFF DOUST

My Good Noonan! Blame on you.  
Like that damn press: "The Boston Strangler", "The Texas Chainsaw". Always putting names to feed the morbid. Barry was my friend, Ok? We worked together in Kansas City. What they did to those bastards. You know---Laws should change. Do you know how things were fixed when my grandfather lived here?

He touches the holster and hits her several times.

SHERIFF DOUST (CONT'D)

Do you know the last one they did? Last week? The bastards went back there...

AGENT NOONAN

To Amarillo?

SHERIFF DOUST

Not just Amarillo. To the same Happy-State fucking-Bank. And you know what they did? They killed the two new vigilantes. Exactly the same way as the first time.

The SHERIFF DOUST picks up his handkerchief again and passes it over his forehead, and also through his neck. He points to the corpse and nods.

SHERIFF DOUST

If the laws were as they should be -- this -- these things would not happen. There is no jail that can lock these bastards. Some butchers like them -- just deserve to be worms.

SHERIFF DOUST stares at the corpse quietly, thoughtfully, and we see part of it in the glass reflection of the glasses.

SHERIFF DOUST (CONT'D)

I'll find you Noonan -- I'll find those fuckers and God knows what will happen next -- Oh, yeeees. Definitely.

The SHERIFF DOUST throws the cigarette to the ground. The dead girl's hand has a silver ring with strangers engraved on one of her fingers.

14 EXT. GAS STATION - MORNING

14

A "Route 66" placard. Empty road. It's a very hot day. A car parked next to a gas pump. A girl, LIZ, is pouring gas on the hose. 23 years old, light hair. He wears a tank top and jeans, and normal sunglasses. He's sweating, it's hot.

Next to the next door is SANDRA (20). He wears a short, tight shirt and tight beige fabric shorts plus huge sun-glasses. In his ears he has some headphones that are hooked to his WALKMAN and this to the belt. Watch your LEGS toasting in the sun, which has them outside the window.

SANDRA

Did you think I'll die of cancer or something?

LIZ is not much of a deal.

SANDRA (CONT'D)

Are you still pissed off?

LIZ finishes pouring gasoline and pulls out her ring finger. SANDRA laughs and takes out his tongue.

15 EXT. PHONE BOOTH

15

LIZ is in a phone booth nearby. Three tones sound and a middle-aged woman picks up the phone on the other side.

WOMAN (V.O)

Hello?

LIZ

Hi.

WOMAN (V.O)

Oh. Hello, honey. How are you? Where are you?

LIZ looks at a map.

LIZ

Humm... 5 miles to Panhandle.

WOMAN (V.O.)

---And SANDRA?

LIZ turns and sees SANDRA's legs outside the car window, moving to the rhythm of some song.

LIZ

Listen -- We're close enough ...

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WOMAN (V.O)

Really?

LIZ

(After silence)

Yeah, look ... BARB will help us.  
We have a good clue.

WOMAN (V.O)

That's what you said last week.

LIZ

Yeah -- Euh-- This time is the  
true.

Silence between both.

WOMAN (V.O)

OK ... But be careful, okay?

LIZ nods.

Walk to the car. SANDRA sees her and quickly sits well in  
the passenger seat.

16

INT. CAR

16

LIZ gets in the car and pulls it out. SANDRA chews gum and  
makes a balloon with it. Explode.

SANDRA

Well ... Was it AXL?

LIZ turns to her amazed.

LIZ

"AXL"?

SANDRA

Sure, AXL ROSE. Everyone says  
you're fucking it.

LIZ

W....What the fuck?

SANDRA quickly picks up a magazine from the back seat and  
throws it to his legs. LIZ picks it up and sees an article  
accompanied by two photos: one by AXL ROSE and another by  
herself.

SANDRA mocks and LIZ pulls the magazine back.

LIZ

No way...

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