

THE CHAINSAW MASSACRE LEGACY  
Issue One: Roaring Reemergence

By

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Based on the true story of Ed Gein and the idea created by Tobe Hooper.

2014

Page 1      BLACK. Dirty typewriter-font in the center of the page. It reads:

Panel	Description	Dialog
1.1	"The graphic novel which you are about to read is based completely on facts gathered through a thorough and complete investigation by the Federal Bureau of Investigations. The events spanning the following pages are documented and a matter of public record. The continuing story of cannibal fugitive, Robert Joseph Sawyer has stunned the world. Too graphic for film, this novel depicts the mad and macabre years of the flesh eating and wearing killer, also known as LEATHERFACE."	

Panel	Description	Dialog
2.1	Under the TITLE CARD is an image of a long dark tunnel of a catacomb. Barely exiting the darkness at the end is the silhouette of one chainsaw wielding beast.	
2.2	CLOSE UP. It's an old fashioned camera.	
2.3	FLASH.	Caption: (Sound Effect) KUTCHOOOOOWUH
2.4	CLOSE UP. The camera.	

Panel	Description	Dialog
3.1	WIDE: Autumn gusts over the trees of red, yellow and brown.	Caption: <b>Owen County, Indiana; November 25th, 1985</b>
3.2	MEDIUM: A trailer home sits surrounded by the trees. The area around it desolate.	WENDY OF "THE SHINING" (O/S) Hey, isn't it around here that the Donner Party got snowbound?
3.3	CLOSE: An old fashioned color television set shows the 1980 film, "THE SHINING" -- the movie characters, CINDY, JACK and TOMMY on their way to the Overlook Hotel.	JACK OF "THE SHINING" (on the television) I think that was farther out west in the Sierras.
3.4	CLOSE: A young girl, BILLIE JEAN BONNER, 17, sits on the living couch. She reads the newspaper through her large bi-focal glasses.	TOMMY OF "THE SHINING" (O/S) What was <b>the Donner Party</b> ?
3.5	CLOSE: Back on the television, the scene continues.	JACK OF "THE SHINING" (on the television) They were a band of settlers in covered-wagon times. They got snowbound one winter in the mountains. They had to resort to <b>cannibalism</b> in order to stay alive.  TOMMY OF "THE SHINING" (on the television) You mean... they <b>ate each other</b> up?  JACK OF "THE SHINING" They had to in order to survive.  WENDY OF "THE SHINING" Jack...

Panel	Description	Dialog
3.6	MEDIUM: Billie Jean's mother, MRS. BONNER, 40's, a powerfully overweight woman, walks into the room.	MRS. BONNER Mornin', hun'.  TOMMY OF "THE SHINING" (O/S) Don't worry, Mom. I know all about <b>cannibalism</b> . I saw it on TV.
3.7	WIDE: Mrs. Bonner sits, tired and out of breath, in the chair across from Billie Jean who is stuck in the newspaper she is reading. The television shows the same scene of "The Shining," only "Jack" looks insane.	JACK OF "THE SHINING" (O/S) See. Its okay. He saw it on the television.  BILLIE JEAN (reads) "There are moments when life may not seem real. Pinch yourself and you may just find out that it is."  MRS. BONNER What's that?
3.8	MEDIUM: Billie Jean and her mother talk, sitting across from one another.	BILLIE JEAN It's my horoscope for today.  MRS. BONNER Ah.  BILLIE JEAN Maybe today I meet the man of my dreams.  MRS. BONNER Well, that doesn't seem like a reality when you'll be here helping me cook Thanksgiving dinner all day.

Panel	Description	Dialog
4.1	WIDE: Mrs. Bonner lights a cigarette.	BILLIE JEAN I already told <b>Christian and Amber</b> that I'd go to the parade with them, in town.
4.2	MEDIUM: Billie Jean's face is disgusted by all of the cigarette smoke.	MRS. BONNER Well, you'll just have to call them and tell them you can't make it.  BILLIE JEAN They're already on their way to pick me up.  MRS. BONNER Your <b>grandma</b> and your cousin, Joe are gonna be here at three o'clock!
4.3	MEDIUM: Billie Jean is standing, while Mrs. Bonner remains in her chair, smoking.	Caption: (Sound Effect) BEEP-BEEP!  BILLIE JEAN That's them.  MRS. BONNER Billie Jean!
4.4	MEDIUM: Billie Jean pulls her coat on at the door, Mrs. Bonner in the chair behind her.	MRS. BONNER You better be back here no later than <b>two o'clock!</b> ... Billie Jean!
4.5	MEDIUM: Billie Jean is pulling the door closed, the view inside of only Mrs. Bonner staring back, smoke billowing out of her angry face.	MRS. BONNER Billie Jean!
4.6	MEDIUM: Billie stands with her back to the closed front door.	BILLIE JEAN (sotto) Bye, mom.

Panel	Description	Dialog
4.7	WIDE: Christian's pickup truck sits with CHRISTIAN and AMBER, both 17, inside waving over. Billie Jean is running over, the wind blowing her hair.	Caption: (Sound Effect) Beep-beep-beeeeeep!
4.8	MEDIUM: Through the windshield of the pickup: Billie Jean hops in on the passenger side, Amber now in the middle and Christian driving.	AMBER Happy thanksgiving!  RADIO ANNOUNCER (O/S) The <b>dismembered body</b> of twenty six year old, <b>Cara Simon</b> was found with the flesh missing from her face. Further investigation has revealed that her <b>wrists were slit</b> and was later determined to have been the <b>cause of death...</b>

Panel	Description	Dialog
5.1	MEDIUM: Billie Jean now sits next to the couple.	BILLIE JEAN Hey, guys.  AMBER Ready for a bitchin' parade?  CHRISTIAN Won't be the only thing bitchin'.  AMBER What?
5.2	CLOSE on Christian. He turns the steering wheel.	CHRISTIAN Nothing.
5.3	MEDIUM: EXT. ROAD -- the pickup goes to pull out when a MOTOR HOME speeds by them.	Caption: (Sound Effect) EEEEEEEEERRRRRR
5.4	MEDIUM: INT. PICKUP --	CHRISTIAN Goddamn!  AMBER Fuck Chris, get me to the parade in one piece, please!
5.5	CLOSE on Billie Jean. She buckles her seat belt.	
5.6	WIDE: The pickup in front of Billie Jean's trailer home.	
5.7	WIDE: Just the trailer home.	
5.8	WIDE: The pickup drives down the deserted two way road through the trees.	



Panel	Description	Dialog
6.1	MEDIUM: INT. PICKUP -- Amber is fiddling with the radio while Chris drives and Billie Jean stares out the window.	AMBER Nothing good on any of these stations.  BILLIE JEAN So what's going on this weekend?  CHRISTIAN Sleeping the fuck in.  BILLIE JEAN That goes without saying.  AMBER And finding you a <b>boyfriend</b> , 'Jean.
6.2	MEDIUM: Billie Jean is annoyed.	BILLIE JEAN Ugh!  CHRISTIAN Yeah. Can't stay single forever. I know plenty of guys that would date you.  AMBER She's just shy.  BILLIE JEAN I am not.  AMBER Stubborn, too. Definitely won't be losing your <b>virginity</b> with that attitude.  BILLIE JEAN Shut up, Amber!

Panel	Description	Dialog
6.3	MEDIUM: Billie Jean is pissed!	AMBER Come on, 'Jean. Don't you want to get married someday? Have kids? Ya need to plan and practice for the future now.  BILLIE JEAN Oh, is that what you two do down by the lake? Plan and practice for the future? Besides, I definitely <b>don't</b> see kids in my future! Fuck that.  CHRISTIAN I definitely wouldn't call you the maternal type anyway, Billie Jean.
6.4	WIDE: EXT. ROAD -- The pickup comes around a curve in the road.	
6.5	WIDE: The MOTOR HOME rests between both of the lanes of the road. The pickup is coming upon it.	
6.6	MEDIUM: INT. PICKUP --	CHRISTIAN Ah, what's <b>this shit</b> ?  AMBER Hey, what's that camper doing in the middle of the road?
6.7	WIDE: EXT. ROAD -- the pickup sits a couple of yards from the motor home.	Caption: (Sound Effect) BEEP! BEEEEEP!
6.8	WIDE: Above, a crow circles the calm scene.	Caption: (Sound Effect) GAWH-GAWH-GAWH

Panel	Description	Dialog
7.1	MEDIUM: INT. PICKUP -- Christian presses down on the car horn.	Caption: (Sound Effect) BEEEEEEEEEP! BEEP-BEEP-BEEP!
7.2	MEDIUM:	AMBER Maybe they're stalled.  BILLIE JEAN And deaf?  CHRISTIAN Yeah. And what'd they stall in the middle of a U-turn? I'm gonna see what's going on.
7.3	WIDE: EXT. ROAD -- Christian gets out of the car.	AMBER Christian, come on! Just drive around it.
7.4	MEDIUM: Christian walks away from the pickup, Amber and Billie Jean staring out through the windshield.	
7.5	P.O.V.: A dirty hand slightly pulls back the curtains of the window. INT. MOTOR HOME -- The view out of the window is of Christian coming forward, away from the pickup.	CHRISTIAN Hello?
7.6	MEDIUM: INT. PICKUP -- Both girls are laughing.	AMBER Hasn't he ever heard about what curiosity leads to?  BILLIE JEAN Isn't there some <b>serial killer</b> on the loose or something?
7.7	MEDIUM: Amber continues to laugh, but Billie Jean has stopped suddenly.	BILLIE JEAN Wait... There's someone in there!

Panel	Description	Dialog
7.8	MEDIUM: On the other side the camper, Christian knocks on the door.	Caption: (Sound Effect) knock-knock-knock  CHRISTIAN Hello?

Panel	Description	Dialog
8.1	WIDE, from above: Christian stands on one side of the camper, knocking on the door, while the girls remain in the pickup on the other side -- the motor home acting a barrier between them.	Caption: (Sound Effect) KNOCK-KNOCK-KNOCK
8.2	CLOSE on Christian as he is turned and walking away. He hears a baby's cry from within.	Caption: (Sound Effect) WAAAA!
8.3	CLOSE on Christian's surprised face.	
8.4	WIDE: He is banging on the door again.	CHRISTIAN Hello, in there! You're blocking the road! ... Hey!
8.5	MEDIUM: INT. PICKUP -- both sit, staring out the windshield.	AMBER This is just stupid! We can drive around it.
8.6	MEDIUM: Amber is now slightly leaned over, pressing down on the car horn.	Caption: (Sound Effect) BEEEEEEEEEEEEEEEEEEEEEE--

Panel	Description	Dialog
9.1	MEDIUM: Christian looks off to the side, his attention caught by the beeping. Too bad he turned away from <b>LEATHERFACE</b> standing in shadows of the doorway to the motor home, a hatchet raised above his head.	
9.2	CLOSE on Christian. He has turned back, now looking straight forward.	Caption: (Sound Effect) EEEEEEEEEEEEEEEEEEEEEEEEEE--
9.3	CLOSE on Christian. His face expresses shock and pain as blood explodes from either side of the hatch, crashing down into the top of his head.	Caption: (Sound Effect) EEEEEEEEEEEEEEEEEEEEEEEEEP!
9.4	MEDIUM: INT. PICKUP -- Billie Jean is pulling her hands away from ears. Amber is turned to her.	AMBER Think that got his attention?  BILLIE JEAN Where is he?  AMBER He better not be fucking with us.

Panel	Description	Dialog
10.1	WIDE: EXT. ROAD -- Billie Jean and Amber get out of the pickup on either sides.	AMBER Christian!
10.2	MEDIUM: Standing on either sides of the pickup, the girls call out.	AMBER & BILLIE JEAN Christian!
10.3	WIDE: The girls are walking toward the motor home.	AMBER Where is he?
10.4	CLOSE: INT. MOTOR HOME -- Christian lay on the floor, blood pouring from his head, the hatchet still stuck, his eyes wide open.	BILLIE JEAN (O/S) Christian, stop being an asshole!  AMBER (O/S) Christian!
10.5	WIDE. EXT. ROAD -- The girls surround the motor home -- Christian no where in sight.	

Panel	Description	Dialog
11.1	<b>FBI TEN MOST WANTED \$200,000 REWARD; ROBERT JOSEPH SAWYER;</b> D.O.B. 7/13/1962; HT: About 6-foot-4-inches; WT: Approximately 245 lbs; EYES: N/A; HAIR: DARK; <b>CONSIDERED ARMED AND EXTREMELY DANGEROUS.</b> Prime suspect in multiple murders, kidnapping, multiple acts of human torture, multiple acts of cannibalism, endangering the welfare of a child. ADDED TO TEN MOST LIST: 2/5/1983. REMARKS: May be traveling in a 1970's motor home. May have a young child with him. Possibly mentally challenged and disturbed.	Caption: Photograph taken 1982.



Panel	Description	Dialog
12.1	CLOSE on Billie Jean. INT. MOTOR HOME - NIGHT -- She lies on the floor, her head bleeding, a black eye, a gag over her mouth, tears streaming from her eyes, snot from her nose.	
12.2	CLOSE on Amber. Her face is battered with bruises. She is swollen under the gag over her mouth. She bleeds from her nose and cries.	
12.3	MEDIUM on both girls. They lay closely together on the floor of the motor home. Down the aisle, behind them, only Leatherface's back can be seen driving.	
12.4	WIDE: Just inches to the right of the girls, Christian hangs by his feet, his hands touching the floor -- his face is missing... his gut is completely hallowed out.	
12.5	MEDIUM on both girls. They lay with their backs to Christian, both distraught.	
12.6	CLOSE on LEATHERFACE. He drives, wearing the flesh of Christian's face, still wet and dripping with blood. The girls are on the floor in the background behind him.	

Panel	Description	Dialog
13.1	WIDE: Three black gentlemen, FRANKIE BROWN, TERRENCE NORMAN and ERIC HOUSTON, 40's, all in auburn suit-jackets and all standing before a single microphone, sing their hearts out.	FRANKIE BROWN (singing) "Baby, I'm yours"  TERRENCE & ERIC "Baby, I'm yours--Ooooooh"
13.2	WIDE: INT. OLD AGE HOME - NIGHT -- They stand before an audience of the elderly. It's an old age home they sing in.	FRANKIE BROWN "And I'll be yours, until the stars fall from the skyyyyyy"  TERRENCE & ERIC "From the sky."  FRANKIE BROWN "Yours, until the rivers all run dryyyyyy."
13.3	CLOSE on Billie Jean. INT. MOTOR HOME -- She is still crying, still bound and gagged on the floor. Leatherface is still driving behind her.	FRANKIE BROWN (O/S; singing) "In other words, until I diiiiiiiiiiiiieeee."
13.4	MEDIUM: Billie Jean notices the handle of a bloody knife resting over the edge of the counter top above her.	FRANKIE BROWN (O/S) "Baby, I'm yours."  TERRENCE & ERIC (O/S) "Baby, I'm yours."
13.5	MEDIUM on The Fellas. The doo-wop group stand closely together with Frankie in the middle.	FRANKIE BROWN "And I'll be yours until the sun no longer shines. Yours until the poets run out of rhyme. In other words, until the end of time."  TERRENCE & ERIC "Oooooohhh"

Panel	Description	Dialog
14.1	MEDIUM: EXT. ROAD - NIGHT -- Police cars and a tow-truck surround Christian's pickup truck in the middle of the road.	ALL (O/S) "I'm gonna stay right here, by your side."
14.2	WIDE: EXT. BONNER TRAILER HOME -- A police car sits out front.	ALL (O/S) "Do my best to keep you satisfied."
14.3	MEDIUM: INT. BONNER TRAILER HOME -- Mrs. Bonner sits in her chair balling her eyes out. Her skinny, elderly mother sits at her side comforting her while two officers take statements. A cooked turkey sits on the table in the background.	ALL (O/S) "Nothing in the world could drive me away. Everyday you'll hear me say--"
14.4	MEDIUM: EXT. HIGHWAY - NIGHT -- On a dark highway, a car drives, its headlights being the only illumination... except for the set coming up behind it.	FRANKIE BROWN (O/S) "Baby, I'm yours."  TERRENCE & ERIC (O/S) "Baby, I'm yours."
14.5	MEDIUM: INT. CAR -- a boy sits in the backseat, behind his parents. He clutches a teddy bear. They don't notice the approaching on the side of them.	FRANKIE BROWN (O/S) "And I'll be yours until two and two is three. Yours until the mountains crumble to the sea. In other words, until eternity--"  TERRENCE & ERIC (O/S) "Eternityyyyyyy--"
14.6	CLOSE on Boy. He looks out his window.	FRANKIE BROWN (O/S) "Baby, I'm yours--"

Panel	Description	Dialog
15.1	MEDIUM: INT. CAR -- The boy is frightened by the sight of Leatherface staring back at him as he drives along side.	FRANKIE BROWN (O/S) "Till the stars fall from the sky--"  TERRENCE & ERIC (O/S) "Baby, I'm yours."
15.2	CLOSE on the boy's face. He is mortified and looking straight ahead.	FRANKIE BROWN (O/S) "Till the rivers all run dry--"  TERRENCE & ERIC (O/S) "Oooohhhh"
15.3	WIDE: EXT. HIGHWAY -- The motor home is passing ahead of the car.	FRANKIE BROWN (O/S) "Baby, I'm yours."
15.4	CLOSE on Christian's missing face: INT. MOTOR HOME.	FRANKIE BROWN (O/S) "Till the sun no longer shines--"  TERRENCE & ERIC (O/S) "Baby, I'm yours."
15.5	CLOSE on Billie Jean. She lifts her head slightly... as if she just heard an unexpected noise.	FRANKIE BROWN (O/S) "Till the moments runs out of time--"  BABY (O/S; cry) Waaaaaaahh!

Panel	Description	Dialog
16.1	MEDIUM on The Fellas.	FRANKIE BROWN "Baby, I'm yours!"  TERRENCE & ERIC "Oooohhhh"
16.2	MEDIUM: The Director of the old age home stands before the microphone, clapping.	DIRECTOR Alright everyone, let's give it up for <b>The Fellas</b> . They delayed their thanksgivings just to come here and sing for you.
16.3	WIDE: The old people sit and stare blankly.	
16.4	MEDIUM: The Fellas are walking off, Terrence is leaning into the microphone.	TERRENCE Happy thanksgiving, y'all.
16.5	WIDE: EXT. DARK ROAD - NIGHT. A mint-condition 1957 Oldsmobile is the only vehicle present.	
16.6	MEDIUM: Sitting packed in the front seat is the three of them, sitting in the order they stood on stage.	ERIC Shirley cook tonight, <b>Terr'</b> ?  TERRENCE Mm-mm. She sure did!  ERIC Ain't nothing like home cooking from your old lady. Especially on the holidays. Lana is making the whole family wait for me to get home.

Panel	Description	Dialog
17.1	MEDIUM: They all sit in silence. Frank has said nothing. He just looks straight ahead.	
17.2	MEDIUM:	TERRENCE Ya not spending tonight with that woman, <b>Frank</b> ? The one from Hamilton county?  FRANKIE BROWN Ah, nah... You can just drop me on off at home. Just gonna rest and watch some football.  ERIC Ya got no plans tonight, Frank?
17.3	CLOSE on Frankie. His face is of one desperately trying to hide sadness. He smiles, nervously.	FRANKIE BROWN Oh, nah. Decided to just relax at home this year.  ERIC (O/S) You know you don't need an invite to my house, brother. You're always welcome.  TERRENCE (O/S) Same here, Frank.  FRANKIE BROWN Thanks fellas, but I'm just too damn tired.
17.4	MEDIUM: Frank stares ahead as Terrence and Eric trade stares across him.	

Panel	Description	Dialog
17.5	MEDIUM:	<p>TERRENCE Shit, I hear that. This old age thing ain't gonna be fun, gentlemen.</p> <p>ERIC Certainly hasn't been so far.</p>

Panel	Description	Dialog
18.1	WIDE: EXT. ROAD - NIGHT -- A police squad car sits in the shadows off the side of the road, the silhouette of a police officer in the driver's seat. The motor home is SPEEDING past.	
18.2	WIDE: The motor home is half out of the shot, the squad car sirens flash in red.	Caption: (Sound Effect) WHOOT-WHOOOOOOO--
18.3	LEATHERFACE'S P.O.V.: Looking through the side-view mirror, in the center of the grit all over it, the sirens are reflected from behind.	
18.4	CLOSE on Amber, over Billie Jean's shoulder. She stares over with a look of hope in her teary eyes.	
18.5	MEDIUM: EXT. ROAD -- behind the motor home, the squad car chases.	Caption: (Sound Effect) WHOOOOO-WHOOOOO--
18.6	WIDE: Both vehicles sit on the side of the road, the squad car some feet behind, headlights shining forward.	



Panel	Description	Dialog
19.1	OFFICER's P.O.V.: Looking out through the windshield, we stare at the back of the old, poorly kept motor home. There is no license plate. We hold the radio.	OFFICER Officer requesting <b>assistance</b> on Route 814, just pass mile mark 7. Got a 5-10 with a suspicious vehicle.  RESPONDER Assistance on the way.  OFFICER Over and out.
19.2	WIDE: The officer has gotten out of his vehicle. Not a bit of movement or sound from the motor home.	
19.3	MEDIUM: The officer stands before the driver's side window -- darkness within, no one in sight. His hand sits on his gun.	OFFICER Hello? I am a <b>police officer</b> . ...Alright, I order you to exit the vehicle with your hands up!
19.4	MEDIUM:	BABY (O/S) Waaaaaaa--!
19.5	MEDIUM: The officer holds his gun up, turned and walking around the front.	GIRLS (O/S) Huuuuuuuhhh! *Heeeeelp!*
		OFFICER Goddamnit!
19.6	MEDIUM: In front of the motor home, the officer desperately tries to see in.	OFFICER I order you to exit the vehicle with your hands up. Repeat: Exit the vehicle with your hands up! ...Goddamnit, where the hell is my backup!
19.7	WIDE: The officer is running back to his car.	

Panel	Description	Dialog
19.8	OFFICER'S P.O.V. - INT. SQUAD CAR -- Back in the car, we hold up the radio once again.	OFFICER Officer requesting immediate backup--

Panel	Description	Dialog
20.1	OFFICER's P.O.V.: A roaring chainsaw has smashed through the window, coming right at us--	Caption: (Sound effect) BBBBBBRRRRRRRRROOOOOOOOOWWWWWW--
20.2	MEDIUM: With the radio in one hand and his gun in the other, the officer screams and is trying to move out of the way.	Caption: (Sound Effect) BBBBBBRRRRRRRRROOOOOOOOOWWWWWW--  OFFICER AAAAAHHHHHH!
20.3	MEDIUM: The chainsaw tears into the officer's face, blood shooting everywhere!	Caption: (Sound Effect) BRRRRROOOOWWW--PPSSSHHHH--
20.4	WIDE: EXT. SQUAD CAR -- Leatherface leans in through the broken window on the driver's side. The view through the windshield is obstructed by all of the blood splatter on the inside. HEADLIGHT approach way in the distance.	
20.5	MEDIUM: INT. MOTOR HOME -- With her hands tied behind her back, Billie Jean cuts the last strings of Amber's bounds.	
20.6	CLOSE: Amber's hands are set free by the bloody knife in Billie Jean's tied up hands.	

Panel	Description	Dialog
21.1	MEDIUM: With the gag around her neck, Amber frantically unties her bound legs, crying. Billie Jean lies beside her, looking back up at her.	BILLIE JEAN Uuuuuuhhhh-Uuuh! *Amber!*
21.2	MEDIUM: Amber stares up at Christian's dangling body. She is screaming.	AMBER Aaaaaahhhh!
21.3	MEDIUM: Amber is at the door of the motor home, about to run out, abandoning a tied-up Billie Jean.	BILLIE JEAN Uuuuhhh-uuuh! Uuuuhhh-uuuh! *Amber! Amber!*
21.4	WIDE: EXT. ROAD -- Amber is running up the road, away from the motor home which sits feet ahead of the squad car where Leatherface has just made a mess of the officer.	AMBER Oh, god!
21.5	WIDE: Running away from the motor home, Amber is in the midst of glancing back, seeing Leatherface standing with the chainsaw, <b>a car approaching.</b>	
21.6	WIDE/SAME SHOT: Amber stands jumping up and down, waving her arms, Leatherface runs toward her.	AMBER Help!

Panel	Description	Dialog
22.1	FRANKIE's P.O.V. - INT. OLDSMOBILE -- the headlights shine across Leatherface's back as he runs as they pass him.	TERRENCE (O/S) What the fuck!
22.2	FRANKIE's P.O.V.: Amber is suddenly right in front of the car!	AMBER Help me!  FRANKIE BROWN Terrence, look out!  TERRENCE (O/S) Oh, shit!
22.3	MEDIUM: Amber is going underneath the car as it runs over her.	
22.4	CLOSE on Amber's face. The wheel of the car drives right over her face, crushing it.	
22.5	WIDE: The oldsmobile skids on across the road, a broken and DEAD Amber left in its trail. Leatherface staring over from afar.	
22.6	MEDIUM: INT. MOTOR HOME -- Billie Jean is cutting her own ties.	

Panel	Description	Dialog
23.1	WIDE. EXT. ROAD -- Terrence's car is stopped in the middle of the road, he and Eric stand on either sides, staring back at the scene behind them.	ERIC What the fuck!
23.2	WIDE/SAME SHOT: Leatherface starts running toward them, chainsaw roaring.	Caption: (Sound Effect) BRRRRRRROOOOOOOWWWWW--
23.3	MEDIUM: INT. MOTOR HOME -- A free Billie Jean tries to pull on the back room door -- where the baby cries have come from.	
23.4	WIDE: EXT. ROAD -- The guys back in the car, they are about to pull the doors closed, Leatherface is approaching the back.	
23.5	CLOSE: The wheel of the car SPINS just before the chainsaw is about to make contact--	
23.6	WIDE: The oldsmobile is speeding away, but the car rim and tire have been torn into--	
23.7	WIDE: The oldsmobile is veering off the road.	
23.8	MEDIUM: INT. OLDSMOBILE -- All three are freaking out as Terrence tries to drive.	ERIC Drive, motherfuckah!  FRANKIE BROWN Go!  TERRENCE <b>The wheel!</b>
23.9	WIDE: The headlights shine forward, the car about to make a HEAD-ON collision with a tree.	

Panel	Description	Dialog
24.1	MEDIUM: Billie Jean pulls hard on the door.	BABY (O/S) Waaaaa-aaaaaahhh!
24.2	CLOSE on the dirty, heavy, sliding door. It's pulled open just inches.	
24.3	MEDIUM, from within the room, Billie in the center of the panel. She has just slid open the door all the way. She looks in.	
24.4	MEDIUM: INT. OLDSMOBILE -- All three men sit disoriented, like they were just in an accident.	TERRENCE What the fuck.  FRANKIE BROWN Ah...
24.5	MEDIUM: The chainsaw is through the window, millimeters from Eric's throat -- they all scream.	Caption: (Sound Effect) BBBBBBRRRRRRROOOOOOWWWW!
24.6	CLOSE on Billie Jean's face. She covers her mouth in utter terror, screaming.	BILLIE JEAN AAAAAAHHHHHHHHHH!
24.7	BILLIE JEAN'S P.O.V.: Staring into the back room, a toddler -- BABY, 2, is chained to a high chair, covered in the blood from the human flesh he eats. Kidneys hang above him, bones and skeletal remains are scattered throughout the room. It's a morbid and vomit-inducing site.	