

ABOMINATION
on
Bolt Mountain

An Appalachian Gothic

EXT. FOREST, BOLT MOUNTAIN (WINTER) - NIGHT
Filthy boots tromp through mud in darkness,
struggling. Heavy breathing pronounced.

BILLY RAY, dirty hoodie, unkempt beard, drags
DEAD WEIGHT through wilderness. Condensation
spews from nostrils.

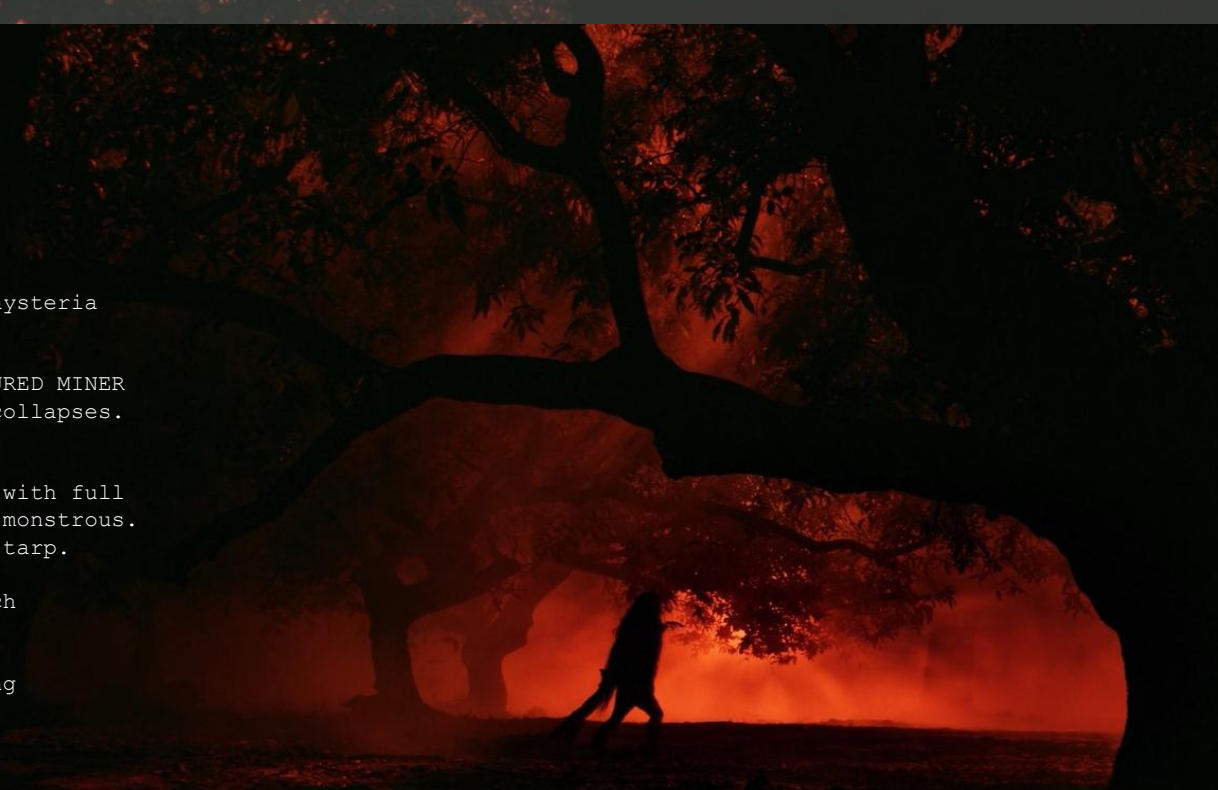
INT. COAL MINE ACCIDENT
Smoke fills air, lights flicker, men yell in hysteria
as rubble falls.

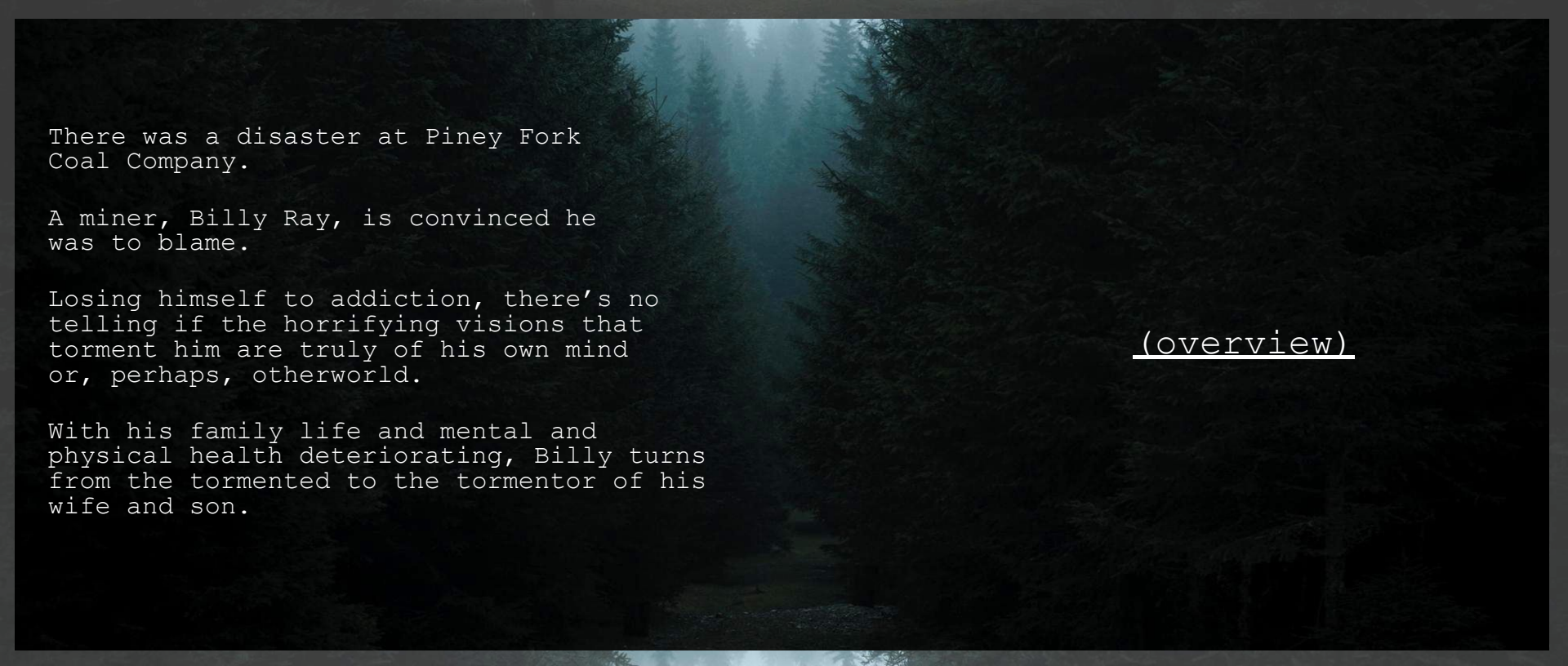
MINERS struggle with boulder pinning down INJURED MINER
with contorted, mangled leg. Screams as roof collapses.

EXT. FOREST, BOLT MOUNTAIN (WINTER) - NIGHT
Billy drags Dead Weight across mountain ridge with full
moon in distance. His limp and posture appear monstrous.
Dead Weight is human-sized, swaddled in large tarp.

Billy (POV) turns to look at Dead Weight, which
moves/shifts.

Billy, CRAZY EYES, squints, grabs face, rubbing
it hard. Lights from mountain home appear
through trees in distance.





There was a disaster at Piney Fork
Coal Company.

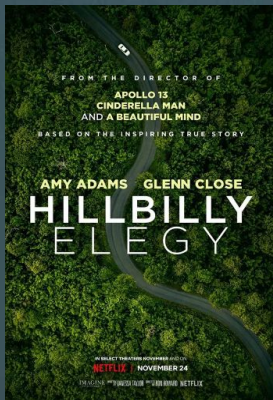
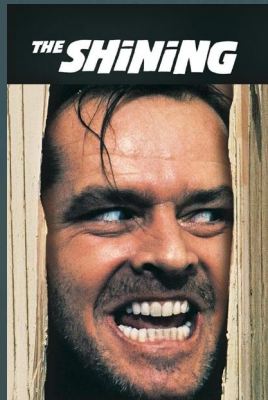
A miner, Billy Ray, is convinced he
was to blame.

Losing himself to addiction, there's no
telling if the horrifying visions that
torment him are truly of his own mind
or, perhaps, otherworld.

With his family life and mental and
physical health deteriorating, Billy turns
from the tormented to the tormentor of his
wife and son.

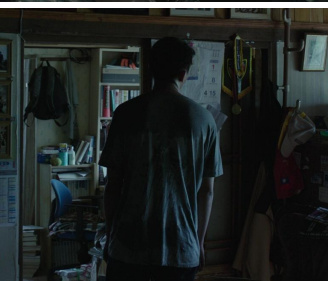
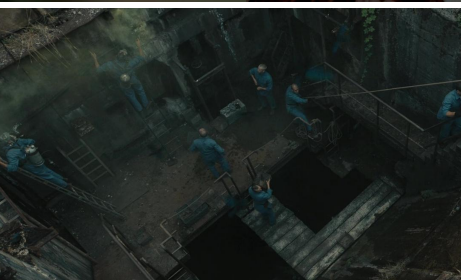
(overview)

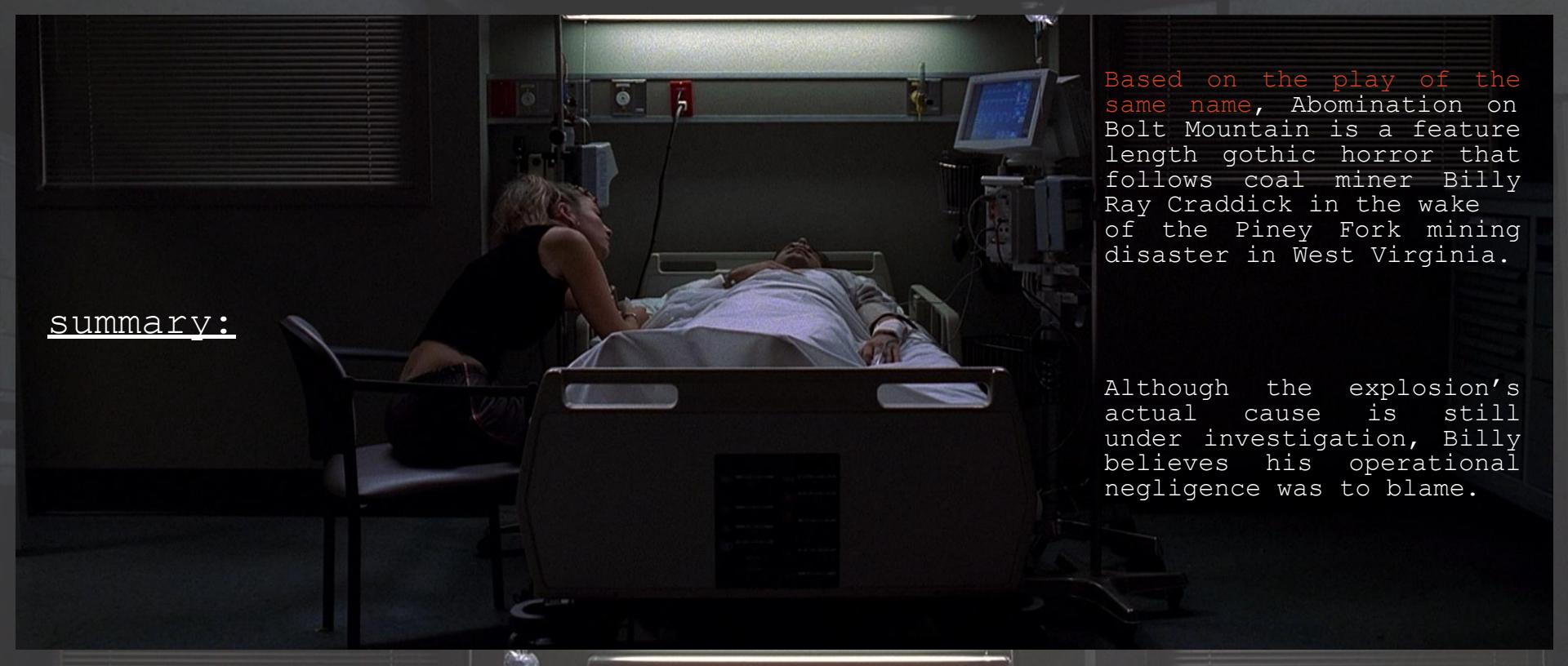




Think The Shining meets Hillbilly Elegy but with the folk gothic overtones and mystery of True Detective season one.

*Abomination on Bolt Mountain is a feature script





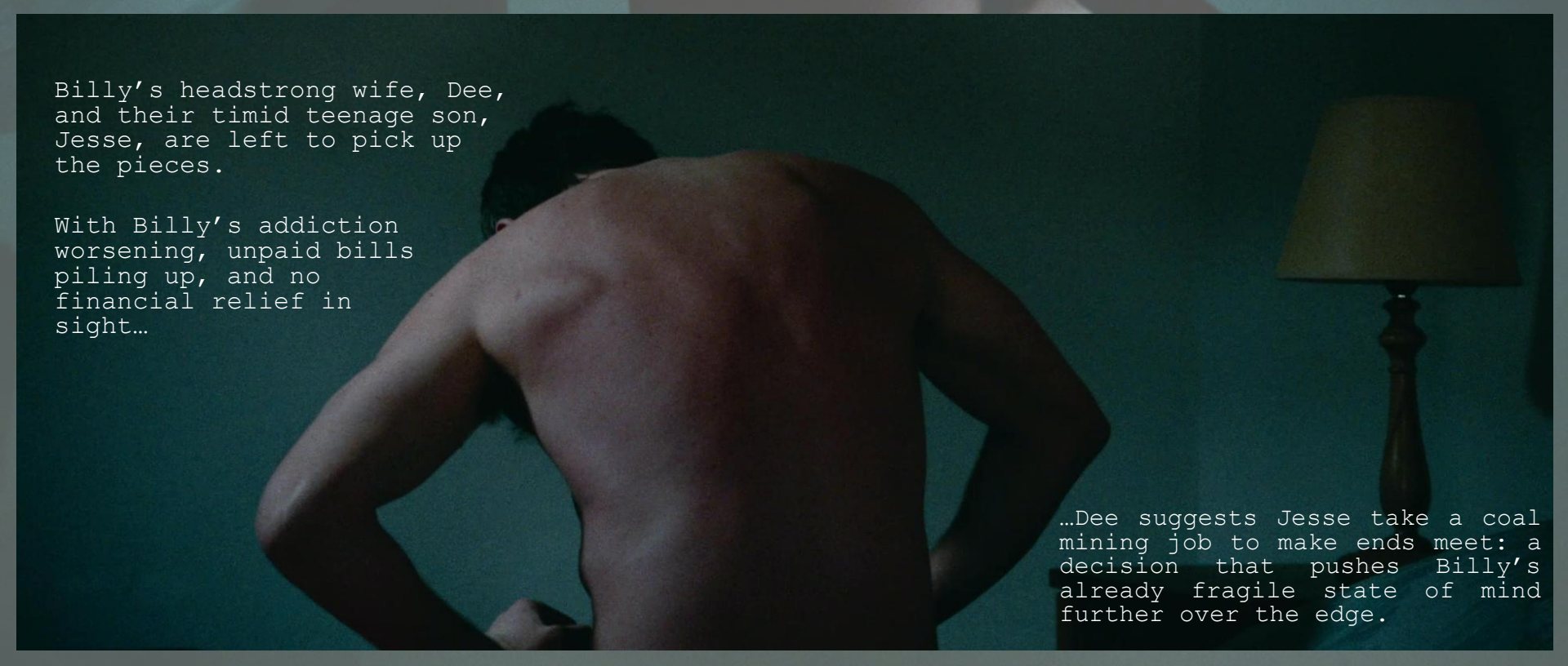
summary:

Based on the play of the same name, Abomination on Bolt Mountain is a feature length gothic horror that follows coal miner Billy Ray Craddick in the wake of the Piney Fork mining disaster in West Virginia.

Although the explosion's actual cause is still under investigation, Billy believes his operational negligence was to blame.

As the months
pass, Billy falls
into self destructive
patterns of alcohol and
pain pill addiction to
cope with both the mental
and physical pain as well
as the demonic apparitions
of the fallen miners who
haunt his dreams and his
waking life, day and night.

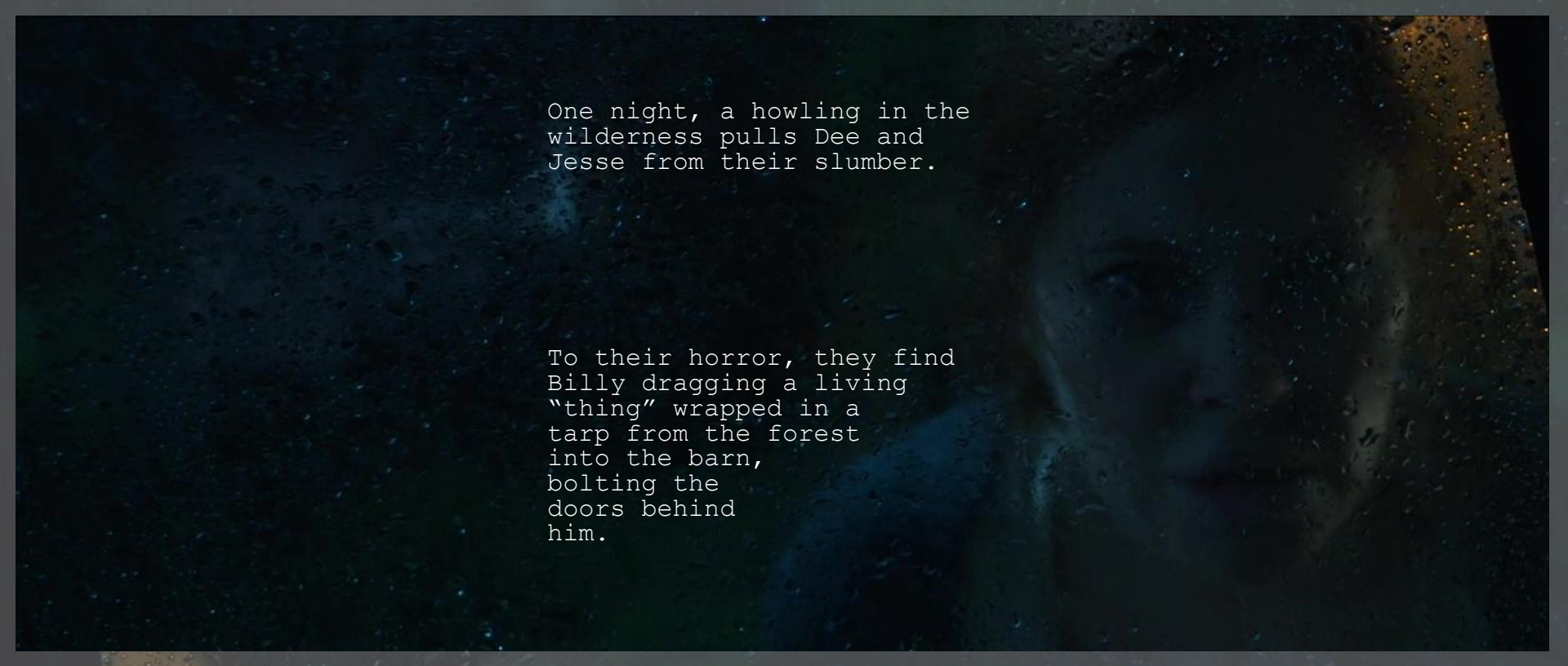


A shirtless man is seen from behind, standing in a dimly lit room. His back is to the camera, and his arms are slightly away from his body. To the right, a lamp with a dark wooden base and a beige shade is visible. The background is a plain, light-colored wall.

Billy's headstrong wife, Dee,
and their timid teenage son,
Jesse, are left to pick up
the pieces.

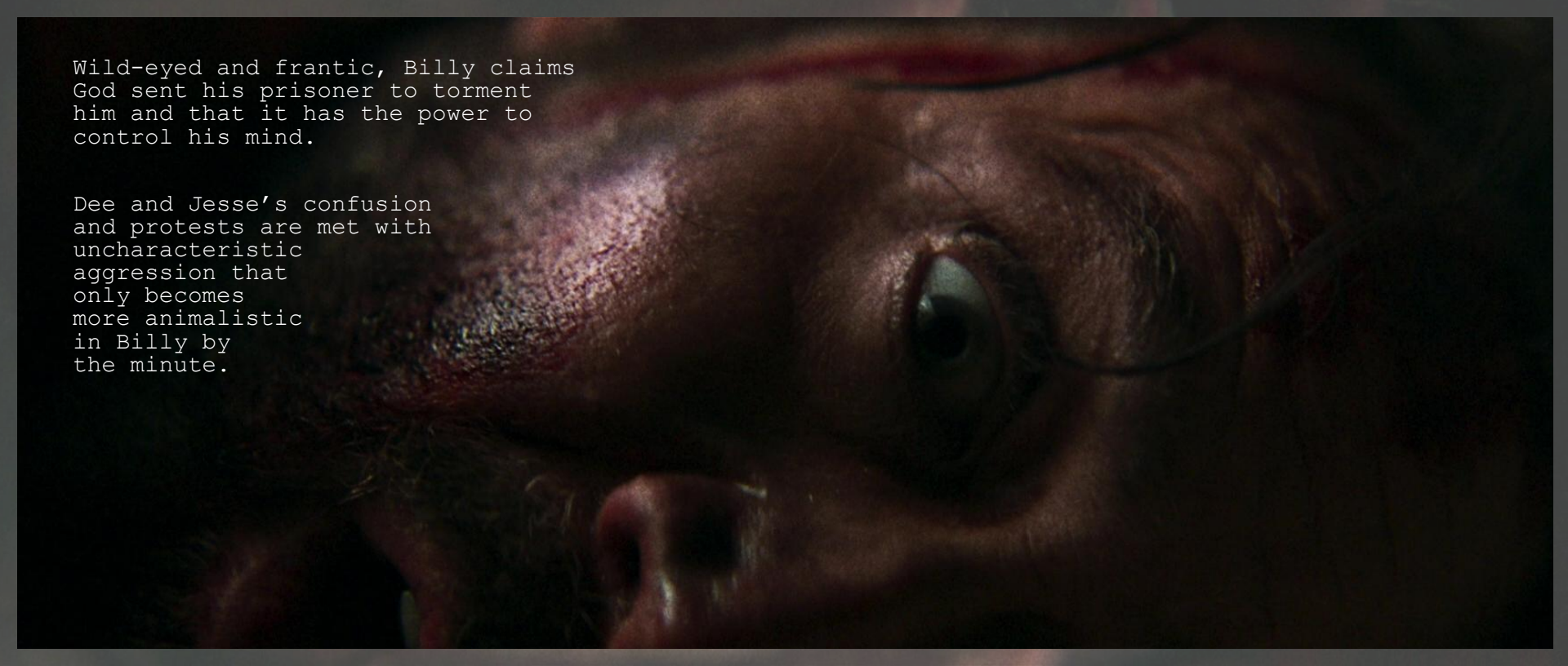
With Billy's addiction
worsening, unpaid bills
piling up, and no
financial relief in
sight...

...Dee suggests Jesse take a coal
mining job to make ends meet: a
decision that pushes Billy's
already fragile state of mind
further over the edge.

The background of the text is a dark, atmospheric image. It appears to be a close-up of a person's face, possibly a woman, looking out from behind a surface covered in raindrops. The lighting is very low, with some highlights on the raindrops and the person's features, creating a moody and suspenseful atmosphere. The text is overlaid on the left side of the image.

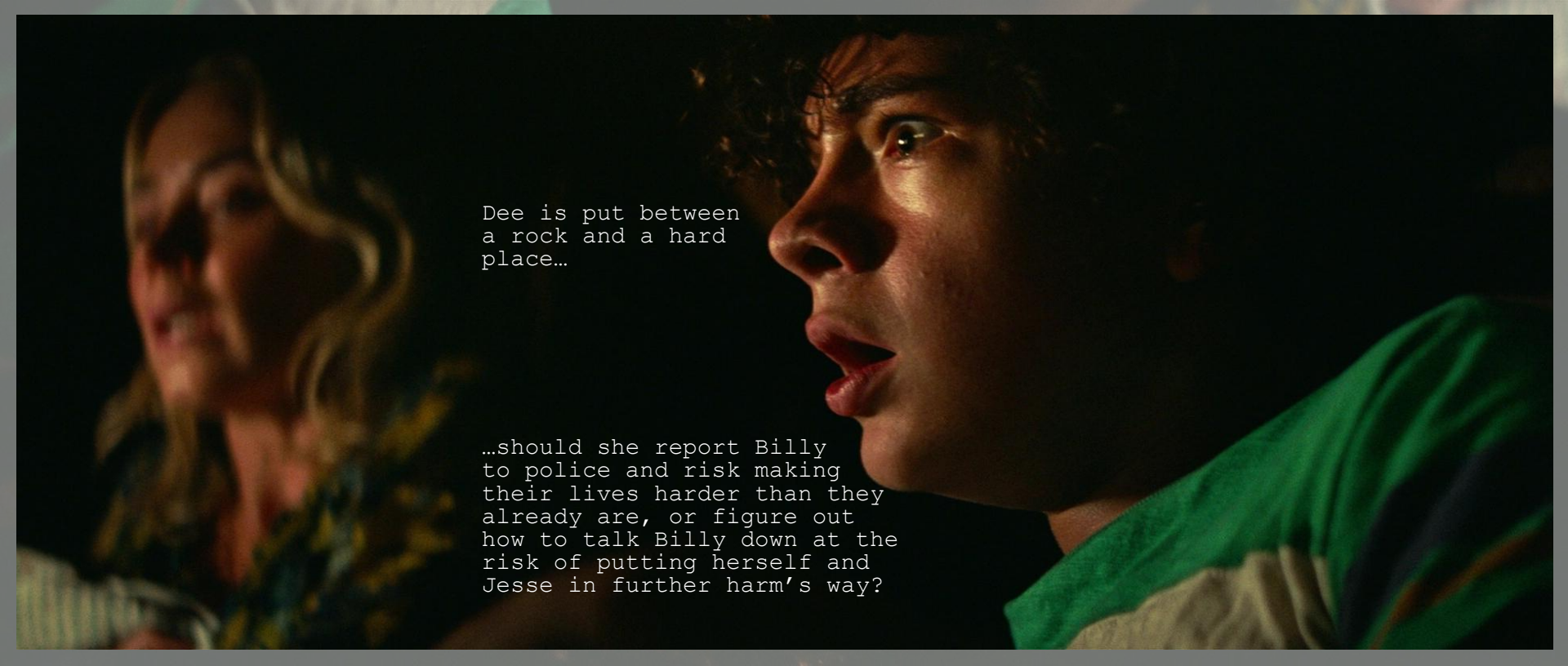
One night, a howling in the
wilderness pulls Dee and
Jesse from their slumber.

To their horror, they find
Billy dragging a living
"thing" wrapped in a
tarp from the forest
into the barn,
bolting the
doors behind
him.



Wild-eyed and frantic, Billy claims
God sent his prisoner to torment
him and that it has the power to
control his mind.

Dee and Jesse's confusion
and protests are met with
uncharacteristic
aggression that
only becomes
more animalistic
in Billy by
the minute.



Dee is put between
a rock and a hard
place...

...should she report Billy
to police and risk making
their lives harder than they
already are, or figure out
how to talk Billy down at the
risk of putting herself and
Jesse in further harm's way?

A close-up shot of a woman with dark, wet hair, looking directly at the camera with a wide-eyed, fearful expression. She is wearing a dark, long-sleeved shirt. The background is dark and blurry, showing a house and a car in the distance, with rain falling heavily around her.

After Billy announces
his reckless intention
to execute the prisoner
come sun-up, Dee and
Jesse are forced to
do what must be done
to protect the family:
stop Billy, face whatever
is in the barn, and deal
with it...

...regardless of what "it"
may be.

note from the author: (conclusion)

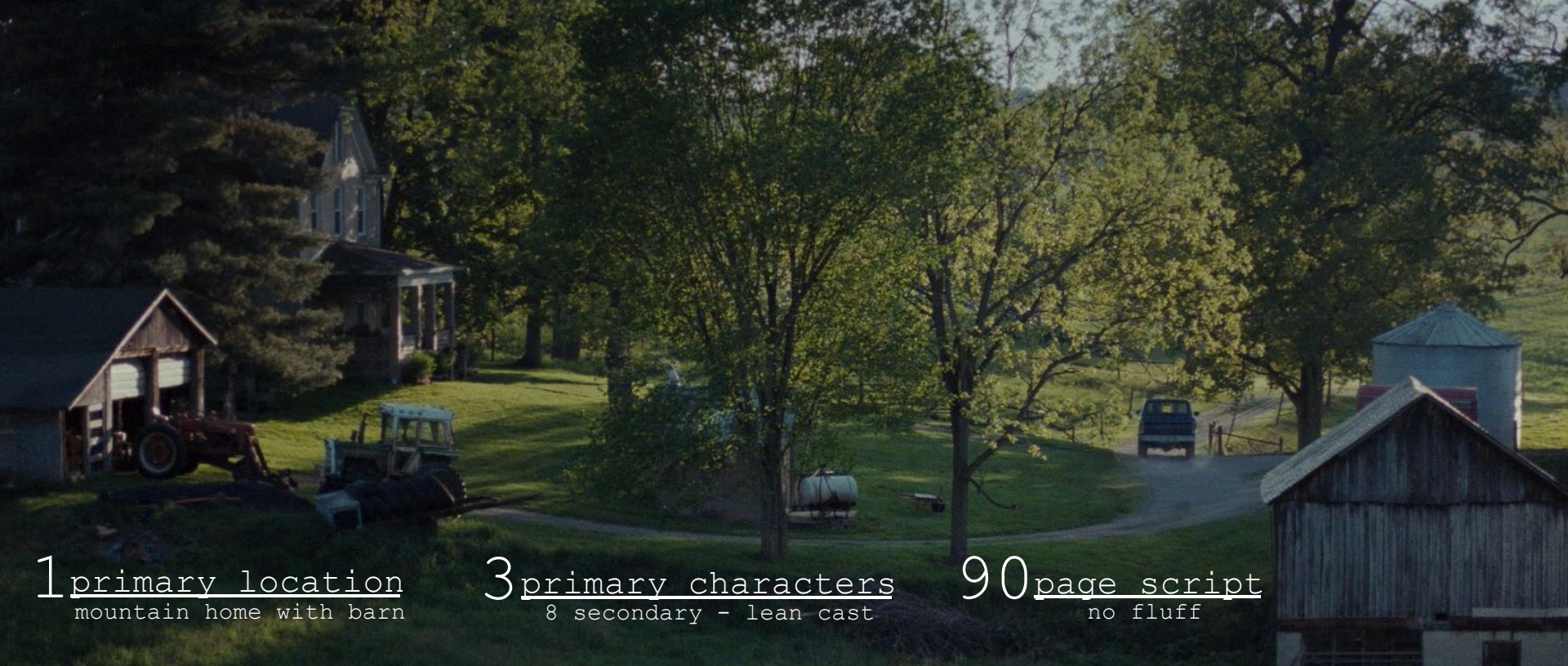
Throughout much of the first two acts, Billy is haunted by flesh-charred specters of the dead miners, but he primarily keeps these instances to himself. As a hardened Southern man, he doesn't share his feelings because he's afraid of appearing weak or off his rocker.

However, entering the third act, we know concretely that Billy has a prisoner that he's hiding. The script is structured so that there are moments where Billy, his family, and the viewer are meant to wrestle with the notion that the prisoner is possibly a living person, a large animal, or... is, in fact, a dark, demonic miner sent to torment him.

Ultimately, we learn that the "prisoner" is the body of an elderly neighbor who died in the nearby forest while hunting. Billy was meant to go with the man but didn't due to being strung out. This realization is the final straw in Billy's psychotic break: creating a delusion within Billy that keeps him from "literally" seeing the truth.

In the final moments before Billy's death, while being brutalized by the prisoner/Dark Miner, we get a clear glimpse of what is genuinely happening: Billy has created a split personality - we now see Billy's face superimposed on the Dark Miner looking back at him. What appeared as murder just seconds before is fully revealed to be a savage, self-inflicted suicide.

Dee and Jesse, who escaped at the end of the third act, return with state troopers, finding a gruesome scene of destruction in the blood-soaked barn.



1 primary location
mountain home with barn

3 primary characters
8 secondary - lean cast

90 page script
no fluff



Then:

- * 4th generation coal miner

- * went in with partners in purchase of small mine, saved town

- * would give a stranger the shirt off his back

Now:

- * convinced the town blames him for mine disaster-barely leaves house

- * has delusions he can get coal mine working again

- * refuses to acknowledge his addiction and drug seeking behaviour

Billy Ray Craddick (44)

A woman with reddish-brown hair tied back, wearing a teal hospital scrub top, is shown in profile from the chest up. She is standing behind a dark counter, resting her chin on her right hand in a contemplative pose. The background is a dimly lit hospital corridor with a glass door and some equipment visible.

Dee Craddick (40)

Then:

- * married Billy right out of high school to escape abusive father
- * never missed church - rain, sleet, or snow
- * lovingly bugged Billy to have another child

Now

- * takes double shifts, still can't make ends meet
- * secretly stealing Valium from work for nerves
- * hasn't had sex with Billy for months, nor wanted to

Then:

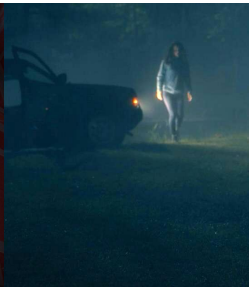
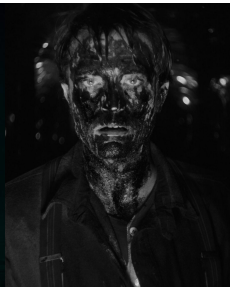
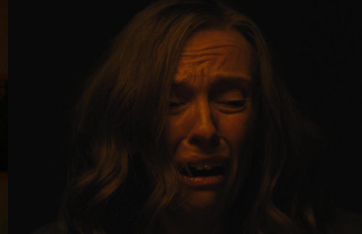
- * decent grades, well liked - good kid
- * what would be called a "daddy's boy"
- * accepted to the state university but wants to attend community college to stay local

Now:

- * disassociates from friends due to shame
- * dropped out of high school
- * fully accepts the reality that he should go into the mines



Jesse Ray
Craddick (17)



INT. BARN - NIGHT

Close on Billy's face, tears pour down.

BILLY RAY

I'm so sorry, I'm so sorry!

The sound of a ROOSTER crowing is heard.

Billy's feet drag on barn floor. A spit of blood falls into frame.

BILLY RAY (CONT'D)

PLEASE! DON'T DO THIS TO ME!

A BLURRY FIGURE steps into frame, calmly speaking in a deep, yet hollow, alien tone.

DARK MINER

Oh, Billy.

Billy POV: What we expect to see as Dark Miner looks up at Billy...

It's Billy's face but coal black soot skin with glowing, bright white eyes.

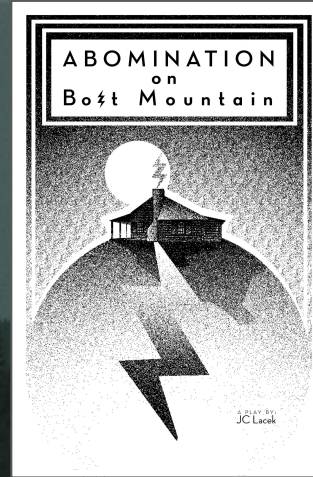
DARK MINER (CONT'D)

We both know that's horse shit.



The author JC Lacek

Primarily known for his work as a graphic novelist, JC Lacek is a West Virginia native from a family of 4th generation coal miners. His early comic works include the Southern noir titles, Andy Griffith Must Die, The Devil's Share, and Dog Days of Raleigh Bottom, all of which were published on Whiskey Tango Comics. As a playwright, JC's produced Appalachian-centric plays (in addition to Abomination on Bolt Mountain), are the mountain musical, FRACK!!, and A West Virginia Story, which saw its first run in the fall of '23.



About the play

Abomination on Bolt Mountain debuted as a headline at the annual Greenhouse Theatre Festival in San Francisco, California, in 2016, going on to see multiple productions nationwide.



Thanks for your time

full script available for download: [HERE](#)

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