

All The Pretty Dead Girls

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Adapted from the book by John Manning

FADE IN:

INT. DARK ROOM - NIGHT

A GIRL(19) hovers on the floor, in the dark, her white breath permeates the cold air.

Chanting can be heard in an adjacent room, terrible demonic singing, getting louder and LOUDER...

She hears a blood curdling SCREAM...

The girl starts to cry...

GIRL

Who are you? What do you want?

The door begins to slowly open WITH AN EERIE CREAK. A beam of fiery red light STREAMS into the darkened room.

It continues to open slowly...

DISSOLVE TO:

INT. SUE'S CAR - DAY

The sun is shining brightly as SUE BARLOW(18), blond, preppy, drives her brand new two-door Lexus down the highway.

The trees on either side of the street are a vibrant green, and here and there a few patches of pinkish gold.

SUE

Damn it!

She stabs at her brakes. She sees her exit go by.

She takes the next exit ramp, speeds up the incline, shoots across a bridge, and heads back down the ramp in the other direction back onto the highway.

Sue sees the sign: WELCOME TO LEBANON-HOME OF WILBOURNE COLLEGE and slows down to sixty.

At almost the exact same moment, she sees the flashing red lights in her rear view mirror and she hears the WHOOP, WHOOP, WHOOP, of the police siren.

Sue slows down and coasts to a stop on the side of the road.

(CONTINUED)

SUE

Aw shit...

She grabs a envelope from in between the seats and reaches for her purse.

PERRY HOLLAND, young, wearing a brown uniform and sunglasses, taps on her driver side window.

Sue rolls her window down partway.

SUE

Yes, Officer?

PERRY

License, registration, proof of insurance, ma'am.

SUE

Oh, yes, of course, Officer, just a moment.

She fishes around in the envelope, finds the proper documents and hands them to the Officer.

SUE (CONT'D)

Was I speeding Officer?

Perry examines Sue's documents and hands them back through the window.

PERRY

Yes ma'am, you were. I clocked you at sixty-five in a fifty zone.

SUE

Oh...

PERRY

You haven't been driving long, have you?

SUE

No, sir, I haven't been driving long. I just got the car last night, in fact.

PERRY

Suppose I could just let you go with a warning. Seems like a bad way to start your school year with a ticket.

SUE

That would be great...Wilbourne students are probably a real pain in the ass for you, huh?

PERRY

Not really. There's hardly ever any trouble up on campus, and the girls aren't as big of troublemakers as boys, you know. This your first year then?

SUE

Freshman. Guilty as charged.

PERRY

You'll like it here. It'll take some getting used to after Manhattan, because it's awful quiet around here. You're probably going to miss your boyfriend.

SUE

I don't have a boyfriend.

Perry takes off his sunglasses and leans on the door, bringing his face closer to Sue's.

PERRY

My name is Perry Holland.

Sue buzzes the window all the way down.

SUE

Sue Barlow. But then you knew that already didn't you.

PERRY

Nice to meet you.

They shake hands and fall silent for a few moments.

PERRY watches Sue's face for a while longer before standing back to full height.

PERRY

You'd best be getting on to school, Ms Barlow.

SUE

Sue.

PERRY

Sue...Be seeing you around.

She watches Perry drive away...

SUE

I sure hope so.

EXT. BENTLEY HALL - DAY

Sue glances up at the windows, they seem so dark, almost painted black. A look of terror comes over her face. She is transfixed to the windows for a few moments.

A GIRL'S FACE SCREAMING appears in the window...but when Sue looks back up, it has disappeared.

Sue staggers, but manages to make it to the dorm door. She opens it with a bag under each arm, propping it open with her foot.

INT. BENTLEY HALL - DAY

Sue makes her way up to the second floor, wrestling a rolling suitcase down the hallway towards her assigned room.

She smiles at the other girls and nods hello.

Up ahead is her room...ROOM 227.

The door is already open and dance music is playing loudly.

Sue walks in...

INT. ROOM 227 - DAY

Sue sees her boxes and luggage stacked in one corner, near a window.

The room is large with two twin beds set out on opposite sides of the room. Each side of the room has bookshelves built into the walls. There are matching closet doors on either side of the room.

SUE

Hello...Anybody home? Hello...

A dark-skinned girl, MALIKA(19), walks out of the bathroom wearing a pair of low-riding jean shorts and a tank top.

She is drying her face with a towel.

(CONTINUED)

MALIKA

Are you Sue? I'm Malika.

Sue points over to the side of the room where her stuff is stacked.

SUE

Hi...Is that my side?

MALIKA

Oh, yeah... I hope you don't mind.
I got here Friday...so I picked
this side of the room. I like to be
close to the bathroom.

SUE

That's fine. I Don't even want to
think about unpacking.

Sue flops down on her bed and stares up at the ceiling for a moment.

Mailika sits down and folds her towel. She closes her laptop and the music stops.

MALIKA

I understand you're a freshman?

SUE

Yeah...aren't you?

MALIKA

I'm a sophomore.

SUE

I kind of figured I'd be with all
other freshman.

MALIKA

No, Bentley is mostly for
sophomores and juniors.

SUE

Wonder how I got in here then?

Malika studies Sue silently.

SUE(CONT'D)

Well, I guess I should be glad. So
what's your major?

MALIKA

Poly-Sci.

SUE

That's going to be my major too,
prep for law school...So where are
you from, Malika?

MALIKA

Tanzania. My parents both work for
the U.N. I want to work for the
United Nations in under developed
countries. Where are you from?

SUE

New York.

MALIKA

New York City? Did your parents
drop you off?

SUE

Yes... New York City... and no I
drove up in a car my grandparents
gave me for graduation...a Lexus.
I'll have it here on campus, if you
ever want to get away for a bit.

MALIKA

As if the deans would ever allow
that. You'll see, Sue. It's pretty
strict around here. They'll let you
keep the car...but they just won't
let you drive it.

SUE

I'll find ways to drive it.

MALIKA

So if your Grandparents gave you a
car, you must be a little rich
girl...What did Mommy and Daddy get
you.

SUE

My parents are dead.

MALIKA

I'm sorry, Sue, I didn't--

SUE

Of course you didn't. How would you
know?

(CONTINUED)

Sue stands, and moves from the bed to the window. She gazes down at the green campus, watching a group of girls across the grass.

SUE (CONT'D)

My parents died in a car accident when I was very young...But my mother went to school here.

MALIKA

Do you have brothers and sisters?

SUE

Just Gran and Grandpa. Only family I have.

MALIKA

I can't imagine. I have three brothers and two sisters and I grew up with cousins and aunts and uncles...

SUE

Not me. My mother was an only child, so there were no cousins.

MALIKA

What about your father?

SUE

I don't know. My grandparents rarely speak of him.

MALIKA

Oh...By the way are you going to the opening ceremonies tonight?

SUE

Well, I haven't really thought about it. I was just thinking as far as getting here and collapsing.

MALIKA

Well, I'd like to skip it. But it's mandatory, honey. Didn't you know? If you don't go they'll give you demerits or something. Besides, there might be a protest, and I don't want to miss that.

SUE

Protest? Why?

MALIKA

Susan dear, clearly you aren't reading the official statements the school sends out.

SUE

Well...we got so many...

MALIKA

Joyce Davenport is here to welcome us all to the new school year.

SUE

Okay, clue me in. Should I know who she is?

MALIKA

Do you watch television?

SUE

Actually, no. My grandparents never allowed it. My Grandfather would watch the news, but that was it.

MALIKA

Joyce Davenport is one of Wilbourne's esteemed alumnae, and a scary forked-tongue mouthpiece for the far, far, radical right.

SUE

Never heard of her.

MALIKA

She's made a career out of smearing people she doesn't agree with. She doesn't debate them on the issues, she just calls them names. Traitors. Perverts. Fagots.

SUE

So some of the students might protest?

MALIKA

Wilbourne isn't exactly a hotbed of liberalism, but there are enough girls here who oppose Davenport's brand of politicking that you might see a few hecklers.

SUE

Well she has a right to her opinions, don't you think? Isn't there such a thing as freedom of speech?

MALIKA

Oh of course, I don't want to shut her up. But if she has the right to spew her views, then the students have a right to say what they think too...She's real scary Sue, wait until you hear her.

SUE

Sounds like a real doll...I've got some unpacking to do...We can talk some more later.

INT. AUDITORIUM - NIGHT

The hall is filled with girls talking, laughing and gossiping. The crowd is mainly women, but there are a few young men scattered throughout the audience.

INT. AUDITORIUM - STAGE - NIGHT

DEAN GREGORY, a large older gentleman, stands up and waddles across the stage to introduce himself.

DEAN GREGORY

I'm Dean Gregory as most of you already know...I'd like to officially welcome you to the new school year...

Dean Gregory drones on for what seems like days in a monotone voice...

INT. AUDITORIUM - NIGHT

The crowd in the audience has a glazed over look on their faces, some fighting sleep and yawning.

INT. AUDITORIUM - STAGE - NIGHT

DEAN GREGORY (CONT'D)
 And finally I'd like to introduce
 our keynote speaker for
 tonight...Joyce Davenport.

While applause fills the auditorium JOYCE DAVENPORT walks across the stage to the podium as if she owns it.

She is dressed provocatively, black dress matching her black hair and high heels.

When she speaks her voice is shrill, like fingernails on a chalkboard.

JOYCE DAVENPORT
 I look back fondly on my days at
 Wilbourne and what they meant to
 me. I attribute my success and fame
 in the real world to what I learned
 here...

She continues ...in the audience Sue and Malika critique her speech...

INT. AUDITORIUM - NIGHT

MALIKA
 (whispering)
 No politics...She's staying away
 from politics.

SUE
 You sound as if you're
 disappointed.

MALIKA
 I was just hoping for a little
 drama.

INT. AUDITORIUM - STAGE - NIGHT

Joyce Davenport finishes up her speech to polite applause and the group is dismissed.

INT. AUDITORIUM - NIGHT

One of Malika's friends SANDY, a thin brunette, rushes up to them.

SANDY

I can't believe it...Not a controversial word! I saw that bitch on CNN the other night and wanted to put my fist through the television. I was ready to stand up and shout her down.

MALIKA

And get ten demerits your first day back...Sandy this is Sue...Sue, Sandy.

The two girls shake hands.

SANDY

It's time we radicalize this campus...I've petitioned the dean to let us form a group.

A thickset young blond WOMAN, in a white blouse and blue skirt, comes up suddenly, interrupting the girls conversation. They all turn to look at her.

WOMAN

Excuse me...I'm looking for Sue Barlow.

Sue glances at her companions.

SUE

I'm Sue Barlow.

WOMAN

Ms. Davenport would like to see you. Will you come with me?

SUE

What?

Sandy leers suspiciously at Sue.

SANDY

How do you know Joyce Davenport?

SUE

I don't...

Malika looks at Sue oddly.

(CONTINUED)

The woman narrows her eyes at Sue.

WOMAN
She's waiting...

SUE
I don't know her.

MALIKA
Apparently, she knows you.

Sue turns to look at her.

SUE
It's got to be my grandfather. His
firm...

MALIKA
Go see what she wants.

Sue turns back to the blond woman.

SUE
Okay, take me to her.

The woman smiles a smile Sue didn't like at all.

WOMAN
Follow me...

Sue follows the woman around the building and up a short flight of stairs that leads to the back of the stage...

INT. AUDITORIUM - BACKSTAGE - NIGHT

They push through the curtains and down a narrow hallway. They stop in front of a door. The woman raps on it before letting herself in.

WOMAN
Ms. Davenport...I have Sue Barlow.

JOYCE DAVENPORT(O.S)
Send her in!

INT. BACKSTAGE OFFICE - NIGHT

The office is dingy and cramped, mirrors on both walls and a long counter on the wall to her left. The walls are plaster and in places paint is missing where notices have been taped and later ripped down.

(CONTINUED)

SUE

Hello...You wanted to see me?

Joyce Davenport is sitting on top of a stool, smoking a cigarette and drinking wine from a fluted glass. Her legs are crossed at the knee, hiking her skirt up to her upper thighs.

She smiles and tilts her head, narrowing her dark eyes.

JOYCE DAVENPORT

So you're Sue Barlow.

She sets the wineglass down and gestures to Sue.

JOYCE DAVENPORT (CONT'D)

Come closer...

Sue takes a hesitant step forward.

Joyce stands up and throws her arms around Sue and then steps back and searches her face.

JOYCE DAVENPORT

(smiling)

Yes, I can see traces of Mariclare in you...I was kind of hoping you'd be like a twin to her, but I can see her in your face...your eyes, you have the same eyes.

SUE

You...you knew my mother?

JOYCE DAVENPORT

(laughing)

Yes, I knew your mother. In fact, we were roommates here at Wilbourne. I was very, very fond of her. And I've been waiting for years to meet her daughter...And you are so pretty. Are you as smart as your mother, too?

SUE

I don't know how smart I am, or how smart she was, to be honest.

JOYCE DAVENPORT

(letting out a hoot)

Well, you're here at Wilbourne, aren't you...And they don't take idiots. The occasional lefty moron,

(MORE)

(CONTINUED)

JOYCE DAVENPORT (cont'd)
of course...you can't get away from
that in academia, of course,
especially here in the
Northeast...but I have no doubt
you're going to do just fine.

Sue manages a smile.

JOYCE DAVENPORT
Unfortunately, I can't visit with
you as long as I would like...I
have to be in D.C. tonight, which
means driving over to Albany and
catching a flight. I should be gone
already...but I so wanted to meet
you.

SUE
I don't know much about my mother.
I'd love to hear what you remember
about her.

Joyce reaches into a worn Louis Vitton bag on the floor,
pulls a book out of her bag, scrawls on it with a pen and
hands it to Sue.

JOYCE DAVENPORT
Here you go...A copy of my latest
book just for you. I wrote my cell
phone number on there as well as my
private e-mail address. I want you
to call me night or day if you need
anything, okay. Or e-mail me...I
will always answer you. Anything
for Mariclare's little girl.

SUE
Did you know her long? And my
fath--

JOYCE DAVENPORT
Sweetie, I can't talk now. I
promise to be back soon to really
get to know you better. Maybe in a
few weeks. Then we talk endlessly
about Mariclare...But read the book
in the meantime...and I'll give you
call to set up dinner when I can
get back up here.

Sue tries to say something but the words won't come.

Suddenly Joyce's assistants run into the room, scooping up boxes and suitcases.

Joyce reaches over to give Sue another hug.

JOYCE DAVENPORT
So good to finally meet you,
sweetheart.

Joyce sweeps out of the room leaving Sue standing there alone.

Sue walks out holding the book...

EXT. BENTLEY HALL - NIGHT

Sue stops in front of Bentley hall, her eyes flicker up to the third floor window.

SUE(V.O.)
That was my mother's room...was the
woman who screamed my mother...was
it Mariclare? How would I know
that?

A wind suddenly blows, Sue shivers. The campus is deserted and the windows seem so dark, they blot out the light behind them.

Sue pushes through the front door...

EXT. THE YELLOW BIRD CAFE - NIGHT

Deputy Sheriff PERRY HOLLAND pulls into a vertical parking space in front of the cafe.

MARJORIE(60) graying dark hair, powdered and rouged face, thick in the middle, is reading a newspaper at the counter.

WALLY(65), balding, is washing dishes.

The place is deserted.

Perry turns off his car and sits there for a moment.

He gets out of the car and heads toward the door of the cafe...

INT. THE YELLOW BIRD CAFE - NIGHT

A bell rings as Perry pushes through the door. He sits down at one of the round seats and puts his elbows on the counter.

Marjorie Pequon comes through the swinging doors from the kitchen, with a cigarette dangling from her lips, looking tired and grumpy.

Shuffling over to where Perry is sitting, she whips out her pad and pencil from the pocket in her graying white apron.

MARJORIE
 (mumbling around the
 cigarette)
 The usual?

Perry nods. Marjorie scribbles it down, tears the page off the pad, and shoves it through the small order window, hitting the little bell sitting there.

Marjorie leans her elbows on the counter, so that she is nearly nose to nose with Perry.

PERRY
 How you doing, Marjorie?

MARJORIE
 Tired, that's how...What you doing
 out so late on an off night, Perry?

PERRY
 No food in the house, and this way
 I get to see you Marj.

MARJORIE
 If things have got to the point
 where you look forward to flirting
 with a tired old bag like me,
 you're doing something wrong.
 (beat)
 You still hear from Jennifer? You
 should have married that girl,
 Perry.

PERRY
 I haven't heard from her in a
 while.
 (shrugging)
 I don't know Marj, maybe I should
 have. Jennifer's not losing any
 sleep over not marrying me...that's
 for sure.

(CONTINUED)

MARJORIE

You don't know that, Perry...She could be sitting there every night hoping you'll stop being stubborn and say the magic words.

She shuffles Perry's glass over to the fountain and refills it and returns.

MARJORIE(CONT'D)

Just tell me to mind my own business and I'll shut up.

PERRY

It's okay...So what's got you so tired today, Marj?

MARJORIE

First day of school over at the college.

PERRY

Yeah? A lot of students coming in?

MARJORIE

In and out all afternoon, kept me hopping.

Marjorie sighs, then smiles.

MARJORIE(CONT'D)

Those girls are good tippers. I guess they had their welcome thing tonight.

She stretches, pressing both hands into the small of her back.

MARJORIE(CONT'D)

Man, my back is hurting. Be glad when I get home and can soak in a hot bath.

They both turn when the bell at the front door rings...

DR. MARSHALL(50), dark haired, petite, walks in the door, waves at Perry and sits down at one of the booths that run along the right side of the diner.

She reaches into her shoulder bag and pulls out a notebook.

(CONTINUED)

DR. MARSHALL
Just coffee, please.

Marjorie gives Perry a look of contempt for Dr. Marshall.

Marjorie brings Dr. Marshall her coffee and rejoins Perry at the counter.

All three people in the dining room turn their heads when the bell over the door rings once again.

BONNIE WARNER(20), blond hair, pretty, steps inside.

She speaks with a thick Brooklyn accent...

BONNIE
Coffee, please to go.

Marjorie nods and turns to fill her order.

Bonnie's eyes make contact with Perry seated near her on the stool. She nods at him.

PERRY
You go to Wilbourne?

She looks at him apprehensively.

BONNIE
Yes...

PERRY
Out kind of late.

BONNIE
I have a job in town.

Perry nods, returning to the last of the french fries on his plate.

Marjorie hands Bonnie her coffee in a large Styrofoam cup with a secure lid.

MARJORIE
Here you go, honey.

BONNIE
Thanks.

Bonnie suddenly notices Dr. Marshall in her booth watching...

BONNIE
Shit...Dr. Marshall.

Bonnie takes a long breath and walks over to where Dr. Marshall is sitting.

DR. MARSHALL
Hello, Bonnie.

BONNIE
Dr. Marshall, please don't tell the dean you saw me.

DR. MARSHALL
Bonnie, you know only upperclassmen are allowed to be off campus at this hour.

BONNIE
I know...But I have a job.

DR. MARSHALL
A job? Again only upper upperclassmen can hold off campus jobs.

BONNIE
I know, I know...But I'm not a rich girl like so many of the other kids, Dr. Marshall. Somehow I've got to find a way to pay for books for the new school year.

DR. MARSHALL
What kind of job do you have?

BONNIE
I tutor a seventh grader.

DR. MARSHALL
I see...so you've been away from campus all evening?

BONNIE
I missed the welcome ceremony.

DR. MARSHALL
Well count yourself lucky on that score...But you'll be reprimanded for missing it. They'll see you didn't sign in.

(CONTINUED)

BONNIE

Oh no...Tish Lewis said she'd sign me in.

DR. MARSHALL

I did not hear that.

BONNIE

I'm sorry Dr. Marshall, but I need the job.

DR. MARSHALL

Okay Bonnie, I won't say anything. But please try to arrange your visits to the girl during daytime hours, so you won't risk getting caught again.

BONNIE

Oh, thank you Dr. Marshall.

DR. MARSHALL

But the outside gates are locked, I'll need to give you a lift.

BONNIE

No, no it's fine. One of the seniors gave me the code for the gate.

DR. MARSHALL

Do not tell me her name. Then I'd be covering up for three wayward students.

BONNIE

Oh, thank you so much, Dr. Marshall, you're great.

Bonnie waves goodbye to Dr. Marshall and turns to head back out into the night.

As she nears the door, Perry calls over to her.

PERRY

Hey, do you need ride back to the college? It's pretty dark.

MARJORIE

It's okay, honey, he's a cop. You can trust him.

(CONTINUED)

BONNIE

Thanks, anyway. I have my bike.

The bell jingles as she departs the cafe...

EXT. LEBANON - NIGHT

Bonnie rides her bike through town square, wearing a pair of shorts and a t-shirt, a baseball cap pulled down over her head.

She glances at her watch: 10:30.

Bonnie pushes herself, legs pumping hard on the pedals.

She passes through the center of town and can see the gates of the school looming in the near distance.

She looks at her watch again.

BONNIE

Almost ten minutes to spare.

She slides off her seat and takes a couple of deep breaths.

She walks the bike alongside the tall red brick wall that surrounds the school.

There is a CRUNCHING SOUND off the side of the road.

Bonnie is panicked but dismisses it.

BONNIE(V.O.)

Right Bonnie...Like it's a bear.
Probably a squirrel.

She is no more than ten feet from the gate...

She hears the NOISE again...

BONNIE

Now, don't scare yourself, there's
nothing out there.

Bonnie is SUDDENLY bathed in RED LIGHT.

BONNIE

What the heck?

The strange, eerie red glow continues to bathe her, seemingly coming from nowhere.

Bonnie turns, tries to scream at what she sees, but can't.

(CONTINUED)

She drops her bike, it CLATTERS on the road beside her.

Bonnie runs...heading for the gates of the college.

She hears STEPS, coming behind her, CRASHING through the underbrush on the side of the road, then directly on her heels.

Bonnie SCREAMS...

INT. ROOM 227 - DAY(DREAM SEQUENCE)

Sue is in bed asleep, tossing and turning, covers disheveled.

- Fragmented flashes of the third floor window.
- A face SCREAMING...
- A long dark road...
- A blond girl in a baseball cap, riding her bike.

INT. ROOM 227 - DAY

Malika sings out when the alarm clock goes off: 7:05

MALIKA

Good morning...Rise and shine and
greet your first day as a
Wilbournian.

Sue sits up in the bed, rubbing her eyes.

SUE

You're pretty perky in the morning.
Not sure I can get used to that.

Malika is up dressed, sitting at her desk, sipping a cup of coffee, reading the news on the internet.

MALIKA

I was very good not to wake you.
Did you sleep well?

SUE

No...Is there more coffee?

MALIKA

(laughing)

I told you not to read Joyce
Davenport before going to sleep.

(CONTINUED)

Sue stands, stretching, stumbling to the bathroom.

SUE
Well, something gave me weird
dreams.

INT. ROOM 227 - BATHROOM - DAY

Malika raps on the bathroom door.

MALIKA(O.S.)
I'm off to my first class. Good
luck with yours. Sue, Oh, by the
way...The coffee is in the lounge.

Sue is washing her hair and answers wiping shampoo from her face.

SUE
Okay, Malika...I'll talk to you
later.

Sue shuts off the shower, steps out, and begins towel drying her hair.

INT. ROOM 227 - DAY

Sue dresses for class, glances down at the cover of Joyce Davenport's book.

SUE
Maybe she isn't so bad. She
probably goes for shock value
because it sells books.

Sue looks at herself in the mirror.

She is wearing a pink t-shirt over khaki pants, her blond hair tied in the back in a ponytail.

She flicks on mascara.

SUE
Now...

Sue gathers up her books.

SUE(CONT'D)
Where did Malika say that coffee
was? Oh yeah, the lounge.

INT. BENTLEY HALL - LOUNGE - DAY

The lounge is a tiny little room with two plaid upholstered couches, and a big television set mounted on a table.

Sue nods at some of the girls as she enters, and a few nod back at her.

The air is filled with animated chatter.

Sue fills a cup with coffee, dumps in some cream and sugar, and takes a sip.

GIRL#1 in the hallway --

She is obscured by a small huddle of other girls, gathered in the doorway.

GIRL#1
Oh, my God!

GIRL#2 in the doorway --

GIRL#2
No way!

Sue looks over at GIRL#3 beside her.

SUE
What's going on?

GIRL#3
I don't know...

Sue takes a few steps toward the excitement as the chattering of the girls outside of the lounge grows louder...

Sue sees Girl#1 now. She is tiny, no more than eighty pounds, with long brown hair, tumbled over a Wilbourne College sweatshirt.

GIRL#1
Yes, do you know her? She was in lit class last semester...Remember, she was the blond chick with the thick Brooklyn accent.

GIRL#4 nods her head in recognition.

GIRL#4
Oh right...she didn't like Jane Austin. I thought Dr. Michalak was going to have a stroke.

(CONTINUED)

GIRL#5 asks with a wave of her hands.

GIRL#5

So she skipped out on the welcome ceremony? How did she get away with that?

GIRL#1

Tish Lewis signed her in. You know Tish don't you? I can only imagine how much trouble she's in.

Sue gulps down the rest of the contents of her cup.

SUE

(to the group)

Excuse me, but I need to get to class.

GIRL#5

Honey, I'm not sure there are going to be any classes at the moment.

SUE

Why not?

The girls look back at Girl#1 and give Sue a quizzical look.

GIRL#1

And who are you?

SUE

I'm Sue Barlow...a freshman.

CHRISSY HANSON'S face softens as the girls shake hands.

CHRISSY

Okay...Chrissy Hanson. Welcome to Wilbourne. But I hope you don't go running right back to wherever you came from.

SUE

Why would I do that?

CHRISSY

Something's happened to one of the students. They think she may have been attacked.

SUE

Attacked?

(CONTINUED)

CHRISSEY

Her name is Bonnie Warner. I was just out jogging down by the front gate. There are police cars everywhere.

GIRL#4

This freaks me out.

CHRISSEY

The campus is safe. Bonnie was attacked off campus.

GIRL#3

But right outside of the front gate.

SUE

When did this happen?

CHRISSEY

Sometime last night. They found her bike this morning.

SUE

They found her bike. Where is she?

CHRISSEY

That's just it. No one knows...All they found was her bike and her ball cap...And a whole lot of blood...

SUE

Blood?

CHRISSEY

Everywhere...On the road...On her bike...But no sign of Bonnie anywhere.

SUE

What...what do the police think happened to her?

CHRISSEY

No idea...

Sue staggers away from the group.

SUE(V.O)

One of my dreams last night was about a blond girl on a bicycle...

INT. YELLOW BIRD CAFE - DAY

Wally opens the door of the cafe to let a couple in, along with SHERIFF MILES HOLLAND(60), gray hair, thick in the waist, thin legs and a barrel chest.

The morning waitress ROSIE, comes through the kitchen doors tying her apron around her waist.

Wally heads towards the kitchen.

MILES

Can't eat this morning, Rosie. Just some coffee to go, if you don't mind.

ROSIE

No breakfast?

WALLY

(coming in from the kitchen)
No breakfast?

MILES

Just some coffee, please.

WALLY

(speaking to Miles)
You look like hell...what's going on?

MILES

Got a call up to the college.

Miles accepts the coffee from Rosie and hands her two dollars.

MILES

Keep the change.

WALLY

What happened up at the college?

Miles takes a sip off his cup of coffee.

MILES

One of the girls went missing. Been a while since that's happened.

WALLY

And they need the sheriff for what? She's probably just off having a good time.

(CONTINUED)

MILES

I don't think so. Her bike was found by a delivery man this morning outside the front gate...Blood everywhere...

Rosie comes walking up, sticking her nose in their conversation.

ROSIE

What's going on?

WALLY

Some girl got murdered up at Wilbourne.

MILES

Now we don't know that Wally...I shouldn't have said anything. But I want people to be on guard if we got some attacker running around out there.

ROSIE

No body?

MILES

No...

WALLY

How are they taking it at the college?

MILES

Well you know how they are up there about them girls...We've got the state forensic team heading up there, so I gotta be off...

Miles leaves, the cafe bell announces his departure.

Wally watches him through the front glass get in his car and drive away...

For some reason Wally's hands are shaking and he starts to shiver.

WALLY(V.O.)

Seems like there was another incident just like this at Wilbourne a long time ago. I'll have to ask Marjorie later on if she remembers what it was...

INT. HONEYCUTT RESIDENCE - BEDROOM - DAY

BILLY HONEYCUTT(16), shoulder length blond hair, yawns, sits up in bed, stretches his long arms over head as his yawn deepens.

BILLY
First day of school...

A smile starts to creep over his face.

BILLY(CONT'D)
First day of my senior year in high school!

He kicks off the covers and stands up, stretching to his full six-foot three height.

He grabs a pair of underwear out of the dresser drawer and walks into the bathroom adjoining his room.

Billy steps out of his underwear and stands in front of the mirror flexing his arms.

He brushes his teeth and washes his face. He smiles at his image in the mirror, smudges some gel into his hair, pulls on a pair of boxer shorts and heads for his bedroom.

GAYLE HONEYCUTT(40), barely five foot and round as she is tall, is sitting at his desk.

Billy is startled by the presence of his Mom and embarrassed.

BILLY
Mom!

He grabs a pair of jeans off of the top of the pile of dirty clothes just outside his closet door.

BILLY(CONT'D)
What are you doing in here?

GAYLE
I need to talk to you.

Billy looks confused not knowing what to expect.

GAYLE(CONT'D)
Do you know a girl named Bonnie Warner?

(CONTINUED)

BILLY

Bonnie Warner? No, I don't think so...

GAYLE

Yes you do. She was tutoring Heidi's sister, Amy.

BILLY

Oh yeah, yeah that's right...So what's up with asking me about her?

GAYLE

She was there last night, when you were there right?

BILLY

Yeah...

GAYLE

Did you talk to her?

BILLY

Yeah, maybe for a minute or so...She's not really my type. Kind of dykey actually.

GAYLE

When did you see her?

BILLY

Around nine thirty. Yeah, I remember she wanted to get on the road because it was getting late.

GAYLE

And you didn't offer her a ride? A girl on a bicycle on dark roads late at night?

BILLY

I hardly know her. She always takes her bike...Tell me, what is going on please...

GAYLE

Bonnie Warner never made it back to her dorm last night...You don't know where she might have gone, do you?

(CONTINUED)

BILLY

No...I don't really know her at all. You know how those Wilbourne girls are...They think they're too good to talk to any of us.

GAYLE

You don't know if she had a boyfriend? If she was seeing anyone?

BILLY

I told you...I hardly know her.

GAYLE

Oh all right...Hurry up and finish getting dressed. I can't drop Meghan off at school, so you'll have to do it for me.

BILLY

Aw MommMMM...

GAYLE

I don't want to hear it...And pick up this room...

The door slams behind her...

INT./EXT. DR. MARSHALL'S CAR - DAY

Dr. Virginia Marshall's eyes widen as she reaches the entrance to the college.

All along both sides of the road are police cars with lights FLASHING.

Uniform officers wander through the woods on the opposite side of the road from the college entrance.

Virginia steps on her brakes. She lets her window part of the way down.

DR. MARSHALL

What the hell? What's going on Sheriff?

INT./EXT. DR. MARSHALL'S CAR/COLLEGE ENTRANCE - DAY

MILES

Good morning Dr. Ginny...

DR. MARSHALL

What's going on, Miles?

MILES

Seems like one of your students
went missing last night.

DR. MARSHALL

Missing? From the dorm?

MILES

Best I can piece together, she
never made it back from town last
night. We found her bike by the
front gate...There was a lot of
blood, but no trace of the girl...

DR. MARSHALL

Who was it?

MILES

Name's Bonnie Warner...

DR. MARSHALL

Oh, my God!

MILES

You know her?

DR. MARSHALL

Yes...yes of course, I saw her last
night...at the Yellow Bird. She was
concerned when she saw me, because
she shouldn't have been off campus
at that hour.

MILES

What did you tell her?

DR. MARSHALL

I agreed not to report her. She had
been in town where she tutors a
girl.

MILES

Yeah, I've been to talk to the girl
and her mother...Nothing out of the
ordinary there.

(CONTINUED)

DR. MARSHALL

I should have insisted I give her a ride.

MILES

She apparently has been making the same bike ride all summer. There was no reason to think last night would be any different.

DR. MARSHALL

But apparently it was...You said there was blood...

MILES

Ginny, I'll call you later or maybe have Perry come by to get an official statement from you.

DR. MARSHALL

Okay Miles...You keep me posted...

MILES

Will do...

EXT. DR. MARSHALL'S CAR - DAY

Dr. Marshall drives through the gate and pulls into her assigned space.

She sits behind the wheel for a minute, but finally gets out of the car and makes her way into the building...

EXT. BENTLEY HALL - DAY

Sue looks up at the window on the third floor and again sees the FACE SCREAMING...

She drops her books on the sidewalk and stands transfixed...

SUE

No...It can't be...

Sue sees her roommate Malika across the yard.

SUE(CONT'D)

Malika! Come here!

Malika comes running up, wide eyed.

(CONTINUED)

MALIKA
My God..What is it, Sue?

SUE
(pointing upward)
Look up at that window...on the
third floor!

Malika turns around and looks up toward the window.

MALIKA
Which window?

SUE
The one where...

The girl's face is no longer in the window.

MALIKA
Where's what?

SUE
This is the second time I've seen a
girl in that window, and she's
always screaming.

MALIKA
So, some weird chick is screwing
around.

SUE
No...It's not.

MALIKA
It's not, huh? So what is it, a
ghost?

SUE
I know it sounds crazy...

MALIKA
Sweetie, you are still jumpy about
little miss Bonnie...Everybody
is...Just let it go.

Malika puts her arm around a now shivering Sue.

MALIKA
Come on, let's go to the caf and
get you some food. You are
trembling, baby...

Sue glances back up at the third floor window...

She breaks away from Malika and points upward.

SUE

No, you go ahead. I'm going up there.

MALIKA

Girl...Do what you got to do. I'll see you later then...

Sue heads through the door of Bentley Hall...

INT. BENTLEY HALL - DAY

...In her hurry, Sue almost collides with a squat brunette with an armload of books.

SUE

Excuse me...

Sue gives the girl a weak smile and gets on the elevator...

INT. ELEVATOR - DAY

Sue presses 3 and waits nervously for the elevator to ascend.

The doors slide open. Sue takes a cautious look, and sees the floor is deserted.

With a deep breath Sue steps off the elevator...

INT. BENTLEY HALL - THIRD FLOOR - DAY

Sue eases down the hall to the fifth door from the end, room 323.

She is trembling as she stands outside the door, and listens for a moment.

Hesitantly, she raises her hand and KNOCKS...

Sue listens, nothing, so she knocks again...

Still nothing...

She is readying herself to knock again when SUDDENLY there is hand on her shoulder.

Sue GASPS...

(CONTINUED)

JOELLE BARTLETT stands behind her; A Goth looking chick with dark hair and black mascara.

JOELLE
Can I help you?

Sue spins around, stuttering, trying to calm herself.

SUE
Oh my God...I didn't hear you come up behind me.

JOELLE
Sorry, didn't mean to scare you...can I help you with something?

SUE
Well...I was wondering whose room this is.

Joelle's eyes narrow, looking at Sue warily.

JOELLE
Why?

SUE
Well I was just...

JOELLE
Yeah, you and everybody else. It seems every girl on campus has come by that door,

She looks at Sue more closely.

JOELLE (CONT'D)
Hey, I recognize you...You sat at our table at the caf yesterday.

SUE
Well, I was there...

JOELLE
I'm Joelle Barlett

She sticks out her hand and Sue shakes it.

SUE
I'm Sue Barlow.

Sue glances back at the door over her shoulder.

SUE (CONT'D)
So, Joelle...tell me. This room...

JOELLE
Yeah. That was Bonnie Warner's
room.

Sue staggers, shaky on her feet, as if she was going to faint.

JOELLE
You all right?

SUE
I'm...I'm...

JOELLE
Come on in my room. I'm right
across the hall.

Joelle helps Sue into her room...

INT. JOELLE'S ROOM - DAY

...And to a futon propped against the wall.

JOELLE
You want something to drink?

SUE
No, I'm good...I guess I just got a
little woozy.

JOELLE
It's okay. Everyone's shaken up
about Bonnie's death.

SUE
So you think she's dead?

JOELLE
Come on...You think she lost all
that blood and is still alive?

SUE
Then where's the body?

JOELLE
I think it was a ritual
sacrifice...They needed the body.
The blood of a virgin.

Sue shivers again.

(CONTINUED)

SUE
Oh God...

JOELLE
Sorry. I'm making things worse,
aren't I? Did you know her?

SUE
Bonnie? No.

JOELLE
So why were you knocking on her
door?

SUE
I...I thought I saw someone in the
window from outside.

JOELLE
Impossible.

SUE
Why? Didn't Bonnie have a roommate?

JOELLE
No..

SUE
Why not?

Joelle studies Sue for a moment.

JOELLE
What did this person at the window
look like?

SUE
It was a girl, I know that much.

JOELLE
So...There are lots of girls at
windows in Bentley Hall. Why come
up to this one?

SUE
Because she was screaming. I wanted
to make sure she was okay.

JOELLE
You know why Bonnie didn't have a
roommate?

Sue shakes her head.

JOELLE (CONT'D)

That room is supposed to be haunted. No one else would live there. Bonnie said she wasn't afraid of ghosts. Maybe she was a little too brave for her own good.

SUE

Haunted? Okay, Joelle...I know I'm a freshman and all, but I'm not going to fall for that. You're playing a trick on me.

JOELLE

(laughing)

I didn't say I believed it. But that's the story. Every girl on the third floor hears it, when she first moves in.

SUE

How did the story start?

JOELLE

Who knows...Wilbourne's been around a long time. But I know it's been a bad luck room for a lot of girls and now of course, there's Bonnie.

SUE

This is how legends get started.

JOELLE

Of course the worse story was the girl who got raped in there twenty years ago...right here on campus. You wonder why they're so strict about curfews and allowing guests.

Sue is now sitting on the edge of the futon.

JOELLE (CONT'D)

This girl was brutally raped...She never came back to school. The story goes her roommate moved out of there pretty quickly after that...She heard things.

SUE

Is this documented? This rape. Or is it just another story that's told?

(CONTINUED)

JOELLE

I work part-time in the administration office and I hear things. There are secretaries there who remember when it happened. The stories got so bad last year that every girl refused placement there. But Bonnie...she asked for it and Mrs. Oosterhouse let her move in.

SUE

Mrs Oosterhouse?

JOELLE

Oh...that's right, you're new. You probably haven't met the dorm dragon yet...the dorm supervisor. She's okay, just don't cross her. Now where was I?

SUE

Trying to scare me to death.

JOELLE

Oh yes...the haunting of room 323. Some of the girls say they heard moaning coming from there and screams. Kind of like the face you say you saw, right? But Bonnie always said she never heard anything and neither have I.

SUE

Well...I've seen that face now several times.

All at once, the door opens up and a strawberry blond, TISH LEWIS(21), bursts into the room in a flutter of energy.

TISH

(with a thick Texas accent)

Oh my God Joelle...You have no idea what I have been through today.

Tish stops when she sees Sue.

TISH(CONT'D)

Oh, Hi...

JOELLE

Sue, this is the now notorious Tish Lewis, my roommate. She's from Dallas, if you couldn't tell the minute she opened her mouth.

(CONTINUED)

TISH
Fuck you Joelle.

Tish reaches out to shake Sue's hand.

TISH(CONT'D)
Nice to meet you.

Tish plops down on one of the beds.

TISH(CONT'D)
Why did I ever agree to sign Bonnie into the welcome ceremony. I will never do that again. The way they treated me, you'd think I was a serial killer or something.

JOELLE
I gather they didn't expel you...That's good.

TISH
No, but just barely. One more infraction and I am so out of here.

Tish sits up and clutches a pillow to her chest, pointing at Sue.

TISH(CONT'D)
Let this be a lesson to you Susie Q. You're a freshman aren't you?

Sue nods.

TISH(CONT'D)
Don't ever do someone a favor, if it means breaking the school's precious rules. It will come back and bite you in the ass every single time.

Sue starts to stand to leave.

SUE
Well, nice to meet you, I should be...

JOELLE
Sue thinks she may have seen the ghost of room 323.

TISH
Really? What did you see, Susie Q?

SUE
I don't know...

JOELLE
Go ahead and tell her, Sue.

Joelle waves her hand and winks at Sue.

JOELLE(CONT'D)
Tish is one of those girls who's
heard the screaming herself.

Suddenly Sue looks at Tish with new eyes.

TISH
Joelle acts like I'm crazy...But I
know what I've heard, and I've
heard someone screaming in that
room. Before and after Bonnie's
disappearance.

SUE
You've really heard a girl
screaming in there?

TISH
Yep. Screaming for her life. I am
telling you.

JOELLE
Then why hasn't anyone else heard
it.

TISH
Do I look like agent Mulder? It was
last semester, and it was scary as
hell. I was the only person on the
floor pretty much...

Tish shivers...

TISH(CONT'D)
Oh it was just terrible, horrible,
like someone being murdered. I went
out in the hall and it was coming
from Bonnie's room...only I knew
Bonnie wasn't there, she was at
work. I didn't know what to do so I
went down and got Mrs. Oosterhouse.
Of course when we went into the

(MORE)

(CONTINUED)

TISH(CONT'D) (cont'd)
room there was nothing there...Of
course Oostie thought I was nuts.

SUE
And you've heard it since Bonnie
went missing?

TISH
Yep. First day of classes as a
matter of fact. I kept running
around asking girls if they heard
anything, but they all said no.

SUE
I saw the face at the window that
day.

JOELLE
It's not that I don't believe,
especially not with the fact that I
am certain Bonnie was the victim of
some witchcraft ritual.

TISH
Well that much is pure speculation.

JOELLE
True, but if they slashed her up in
front of the school, why take the
body?

TISH
Evidence...

JOELLE
Well something's queer about that
room, that's for sure. If Sue is
saying she's seen someone screaming
in the window.

Tish moves around on the bed so that she is lying on her
stomach, her chin in her hands, staring at Sue.

TISH
Did you get a good look at the face
in the window?

SUE
No not really...I was out on the
sidewalk by the parking lot. I just
happened to look up and saw
someone...A girl...I know that
much.

(CONTINUED)

TISH

That room is haunted. I told you
so, Joelle.

SUE

(finally getting up)
Well...I've got to get to class.
Thanks for the stories, see you
guys later.

Sue leaves the girl's room...

INT. BENTLEY HALL - THIRD FLOOR - DAY

...Back in the hallway, Sue looks again at the door to room
323.

SUE(V.O.)

What is it about that room? What am
I on the verge of discovering?

INT. HOSPITAL - DAY

PIERRE and MADIE DESALIS visit their daughter BERNADETTE(14)
in her hospital room.

Madie mutters to herself as she clacks her rosary beads,
hunched in a chair, leaning over her daughter's bed.

Pierre paces the room, like he may explode at any minute.

Bernadette, eyes closed, perfectly still, other than her
fingers working her rosary beads, lies in a hospital bed.
Her wrists are bandaged.

MADIE

(crossing herself)
It's God's Miracle...My baby is a
Saint, chosen by Our Blessed
Mother.

Pierre glances over at his daughter in the hospital bed.

PIERRE

When did she become so crazy with
this stuff? Now she's a carbon copy
of you.

Madie shoots Pierre an angry look.

(CONTINUED)

MADIE

How do you explain the stigmata on
Bernie's wrists and ankles?

PIERRE

You heard what the doctor
said...hysteria. That's what he
called it. He said it was possible
she cut herself.

MADIE

Then why don't they heal?

Madie continues to clack the rosary beads.

Pierre grows increasingly annoyed.

PIERRE

Stop it!

Pierre reaches over and grabs Madie's hands.

MADIE

Let go...

Pierre lets go of her hands and Madie starts back to
clacking again.

Strangely Bernie's hands stop twitching at the very moment
Maddie's stop and begin again at the same time as well.

BERNADETTE

(eyes closed)

She spoke to me, Papa. She told me
I am blessed.

Pierre sits down in the other chair, head in his hands.

Madie continues to clack her rosary beads...

INT. THE YELLOW BIRD CAFE - NIGHT

Half the booths are empty as Billy Honeycutt and MIKE
DESALIS(16), brown hair, athletically built, stroll into the
cafe.

The dinner rush is winding down, Marjorie is at the counter
filling a cup of coffee for a customer.

MARJORIE

Hey boys...Grab a seat, I'll be
with you in a minute, okay?

(CONTINUED)

BILLY
Sure thing, Marj.

Billy and Mike settle into a booth.

Marjorie suddenly appears at their table.

MARJORIE
Okay boys, what will it be?

BILLY
Chili cheeseburger, side of fries,
and a supersized Coke, please.

MIKE
I'm not very hungry, Marj...Uh,
just give me some fries and a
lemonade.

The boys sit in awkward silence for a moment.

BILLY
So...how's Bernie doing?

MIKE
I don't know.

BILLY
What do you mean, you don't know.

MIKE
They don't tell me anything.

Mike looks away for moment and sighs.

MIKE(CONT'D)
Mom hasn't been at home and
Dad...well Dad...Dude, this has
freaked us all out.

BILLY
Well, what's wrong with her? Is she
going to be all right?

Mike looks at Billy for a few moments.

MIKE
I don't want to talk about it.

BILLY
I'm your best friend and you can't
talk to me about it?

Mike glances around and leans across the table.

(CONTINUED)

MIKE

You have to swear not to tell anyone, okay?

BILLY

Sure, man.

MIKE

She's lost her mind.

Mike makes a circular motion with his index finger, beside his right temple.

MIKE(CONT'D)

(shaking his head)

She's gone completely insane. It's fucking freaky. She just went nuts Monday morning. Dad doesn't want anyone to know, so you can't say anything to anyone.

BILLY

I swear, man. I won't say anything...But you gotta tell me what happened.

MIKE

I don't know, no one does. Mom kept calling her to breakfast, but she never came down. Mom finally went upstairs to see what was wrong...

Mike shudders...

MIKE(CONT'D)

Mom started screaming...We all ran upstairs to see what was wrong and then we saw her...She was lying there in bed...blood everywhere.

BILLY

Blood?

MIKE

From her wrists...

BILLY

She tried to kill herself?

MIKE

No...at least she says she didn't do it to herself.

(CONTINUED)

Mike stops speaking as Marjorie places their drinks on the table, and waits for her to leave before continuing.

MIKE(CONT'D)

Are you ready for this? Bernie thinks she saw the Virgin Mary.

BILLY

What the fuck?

MIKE

Dude, I told you, keep it down.

BILLY

Sorry...

MIKE

But here's the really freaky part. It wasn't just her wrists...She was bleeding from her hands and her feet...It's Stigmata...

BILLY

STIG-WHATTA?

MIKE

Right, you're not Catholic...Stigmata, the wounds of Our Lord and Savior. You know, nails through the hands and feet.

BILLY

Fuck...Crazy...

MIKE

Exactly. Mom thinks it's a miracle and I don't know what Dad thinks. Bernie swears the Virgin Mary told her something, but she won't tell anyone. She says the Virgin swore her to secrecy.

BILLY

Maybe she's just looking for attention.

MIKE

I thought that too. Mom's always been a little nuts about the Church stuff, but lately Bernie's been kind of that way too.

(CONTINUED)

BILLY

Maybe, she's telling the truth.

MIKE

Don't even say that, man, not even as a joke.

BILLY

I'm not joking. You've got to keep an open mind.

MIKE

I don't know. These are my choices; I either believe my sister is some kind of saint, or she's insane.

Mike leans back against the booth as Marjorie slides their plates of food in front of them. He waits for her to leave the table.

MIKE(CONT'D)

You can't tell anyone.

BILLY

I won't, I swear...Besides, who would I tell?

MIKE

Heidi. You'd tell Heidi.

BILLY

I won't tell Heidi. I don't tell her everything, just because she's my girlfriend. What do you want me to do, swear a blood oath?

MIKE

I mean it, man.

BILLY

Okay...

They eat the remainder of their meal in silence.

MIKE

Man, I got to get going. Dad is going to be home from the hospital any minute. I got to be at work at seven. Remember...not a word to anyone, you understand?

(CONTINUED)

BILLY
Dude, I told you.

MIKE
Okay. See you at school tomorrow.

Billy's eyes follow Mike as he walks out of the cafe, side stepping to avoid a young woman, who is walking in as he is walking out.

BILLY(V.O)
Now, that is one hot babe.

Billy tosses down a ten on the table, finishes his Coke, wipes his mouth and stands up.

One quick glance in the mirror on the wall confirms his hair looks good, and there's no ketchup smeared on his chin.

He strolls over to the counter.

Marjorie watches Billy and gives a crooked grin.

Billy slides onto a stool next to the knockout GIRL, Sue.

BILLY
Hey...I'm Billy.

SUE
(looking down at her menu)
Hi.

BILLY
(putting out his hand)
Billy Honeycutt...I don't recognize you, so my mental calculations tell me you must be a Wilbourne student.

Finally, Sue looks up. She doesn't take his hand right away.

SUE
Well, with all that mental calculation going on in your head, you must be a little exhausted. Why don't you have a seat.

BILLY
I think I will, thank you. I should have asked first, if it was all right to sit down. Sorry...

SUE

And here, I supposed all you country boys were perfectly mannered.

Sue finally shakes Billy's hand.

SUE

I'm Sue Barlow.

BILLY

Hello, Sue Barlow. And I am correct about you being a Wilbournian?

SUE

Your calculations were indeed correct. And where do you go?

BILLY

L-High. I'm a senior. But don't hold it against me.

SUE

Why would I do that? I'm a freshman, so we're probably close to the same age.

BILLY

I'll be eighteen in December. But most college girls won't have anything to do with a high school boy.

SUE

I just turned eighteen in June. So there's really not that big of an age difference between us, is there?

BILLY

Not at all, not at all.

Billy waves Marjorie over.

BILLY

Another supersize for me please, and the lady here will have...

SUE

Grilled cheese and a cup of coffee, please.

Marjorie shakes her head at Billy, and leaves to fill their orders.

(CONTINUED)

BILLY

So Sue...How do you like it here in our little burg, so far?

SUE

I don't know...

Sue shrugs, and gratefully accepts her cup of coffee from Marjorie, and takes a sip.

SUE(CONT'D)

I mean Lebanon seems like a nice place, but this is my first trip off campus...

(Sue rolls her eyes)

I snuck out. Thought I'd take a drive and look around. Curfew will be on us soon and I felt the need to get out for a while.

BILLY

They must be cracking down since that girl disappeared.

SUE

Yes, though I was pretty good getting past the gate. Put on a cap, so I'd look like a driver for some big shot.

(Sue winks at Billy)

I drive a Lexus.

Billy laughs.

SUE(CONT'D)

The quiet was getting to me today. I mean I grew up in Manhattan.

BILLY

Manhattan? Really?

SUE

Yes really...So it's a little different here.

BILLY

I've never been to Manhattan.

SUE

Never?

(CONTINUED)

BILLY

No, I've always wanted to though.
Maybe you can show me around there
sometime.

SUE

Are you asking me for a date?

BILLY

Yeah, I guess I am.

SUE

Well, I would enjoy getting off
campus more.

BILLY

Cool...

SUE

How about this Saturday then?

Sue reaches in her purse and pulls out a small notebook.

She scribbles her number down on a piece of paper, tears it
out of the pad, and hands it to Billy.

SUE(CONT'D)

That's my cell number. If I don't
hear from you by Thursday, I'll
assume you chickened out...Like a
high school boy.

BILLY

Oh, I'll call.

Billy folds up the paper and puts it in his wallet.

BILLY(CONT'D)

I'll definitely call.

Marjorie comes up suddenly.

MARJORIE

Hey Romeo...Your mother just
called. She wants you home.

Sue smiles, looking down at her coffee.

Marjorie looms over Billy.

MARJORIE(CONT'D)

She said pronto. She sounded pretty
worked up. So skedaddle. The Coke's
on the house.

(CONTINUED)

BILLY
(To Marjorie)
Thanks...

Billy slides off the stool.

SUE
Nice meeting you, Billy.

BILLY
Yeah, you too...I will call.

Sue smiles...

Billy dashes out of the cafe...

INT. HONEYCUTT RESIDENCE - DAY

Billy's mother is waiting for him in the living room.

BILLY
What's so urgent? Me and Mike were
just hanging out.

Gayle gestures for Billy to sit down on the couch.

GAYLE
Sit down Billy. That's precisely
what I want to talk to you about.

Billy takes a seat on the couch.

BILLY
We didn't do anything, I swear. We
were at the Bird having a
cheeseburger and...

GAYLE
Did I say you had?

Gayle sits opposite Billy in a chair, crosses her legs and
leans forward.

GAYLE
I want to talk to you about
Bernadette Desalis. I want you to
tell me everything you know. And
don't you dare lie to me, or I'll
ground you for the rest of the
school year.

Billy gulps...

INT. BENTLEY HALL BASEMENT- CLOSET - NIGHT

Tish Lewis is in the dark, on the moist earthen floor. She shivers and cries alone in the cold.

The SOUND of a key in the lock, the iron door swings open, a red robed figure brings a tray of food in Tish's dungeon and hauls out the pail that Tish uses as a toilet.

Tish waits for the figure to depart and wolfs down the bread and raw vegetables on the tray.

Tish begins to cry again.

INT. BENTLEY HALL - SECOND FLOOR - DAY

Joelle knocks at Sue's door, Malika answers with a questioning look on her face.

JOELLE

Oh...Malika, sorry to bother you. I was looking for Sue, is she here?

MALIKA

No, poor kid. She's from New York you know. I think all this confinement on campus has left her a bit stir-crazy. She went into town.

JOELLE

Yeah, I wouldn't mind getting away from here for a while myself. Okay, tell her I stopped by.

Joelle walks down the hallway, gets on the elevator...

INT. BENTLEY HALL - THIRD FLOOR - DAY

...And again is back on the third floor heading for her room.

Suddenly, she hears a girl SCREAMING from room 323.

Joelle presses her ear up against the door, and hears muffled screams coming from inside of the room.

Joelle runs to the elevator and pushes the down button.

INT. ELEVATOR - DAY

The elevator makes a jerking movement, stops for a second, the lights go out momentarily.

...Then suddenly the elevator descends again and stops at the first floor.

The door slowly eases open.

INT. FIRST FLOOR - CONTINUOUS

Joelle runs to Mrs Oosterhouse's room and excitedly knocks on the door.

MRS. OOSTERHOUSE(50), overweight, dressed in a nightgown, hair in curlers, opens her door with a start.

JOELLE

Oostie!

MRS. OOSTERHOUSE

I've told you girls not to call me that. It shows lack of respect.

JOELLE

Oh, I respect you, I really do. I'm just so glad you're here.

MRS. OOSTERHOUSE

What's wrong?

JOELLE

Have you let anyone in to Bonnie's room?

MRS. OOSTERHOUSE

Nobody but the police.

JOELLE

Well, there's someone in there right now.

Oostie makes a face, squinting her eyes into her pudgy cheeks.

MRS. OOSTERHOUSE

Nobody can get in there, I have the only key.

(CONTINUED)

JOELLE

I heard someone just now.

MRS. OOSTERHOUSE

You're crazy, Joelle. That roommate of yours has finally made you as crazy as she is.

JOELLE

No, I heard someone. They were screaming.

MRS. OOSTERHOUSE

Okay, this kind of talk has gone on for too long for me to take it seriously anymore.

Oostie tries to shut the door in Joelle's face, but Joelle puts out a hand to stop her.

JOELLE

Please, I'm not making this up.

MRS. OOSTERHOUSE

Do you know how often I get girls coming to me upset about that so-called "haunted" room 323?

JOELLE

Please, Mrs. Oosterhouse! Please go check!

Mrs Oosterhouse gives Joelle a dramatic sigh, reaches behind her door and retrieves a set of keys.

She waddles into the hallway and closes the door behind her with a bang.

MRS. OOSTERHOUSE

Come on...

INT. BENTLEY HALL - THIRD FLOOR - CONTINUOUS

They make their way from the elevator to room 323.

MRS. OOSTERHOUSE

I don't hear anything...

Oostie fits the key in the lock and turns.

Joelle keeps close behind her, peering over her shoulder.

Oostie takes a quick glance inside.

(CONTINUED)

MRS. OOSTERHOUSE

Nobody...

She flings open the door and steps into the room.

Joelle follows apprehensively...

INT. ROOM 323 - CONTINUOUS

The room is small with nowhere to hide.

The closet is open, no one is there.

The bathroom is open, no one hiding in the shower.

The bed is secured to the floor with wraparound wood, no place to hide.

MRS. OOSTERHOUSE

You see? I told you. Nobody is here.

Oostie lets out another long dramatic sigh.

MRS. OOSTERHOUSE (CONT'D)

I don't know what it is that turns seemingly rational college girls into raving hysterics.

JOELLE

I heard it. I heard someone screaming.

MRS. OOSTERHOUSE

Maybe it was from outside.

JOELLE

No, it came from this room.

MRS. OOSTERHOUSE

You can see that's impossible. No one is here!

JOELLE

Then someone was here earlier and they left when I went down to get you.

MRS. OOSTERHOUSE

Come on. I shouldn't have let you in here. But I wanted to settle this once and for all.

(CONTINUED)

Joelle reaches out and takes hold of Oostie's arm.

JOELLE

You've been here long enough. You know this isn't just one girl's delusion. You know what happened in this room twenty years ago! You know there's something bizarre going on!

MRS. OOSTERHOUSE

I know no such thing.

JOELLE

Bonnie Warner was killed by witches. That's the buzz around the school. There is something unworldly happening on this campus.

MRS. OOSTERHOUSE

Now, I know you're crazy!

Joelle lets go of Oostie's arm and with a look of terror, steps backward.

JOELLE

You're part of it, aren't you? That's your job, to guard this room.

MRS. OOSTERHOUSE

We have to leave now.

Joelle follows Oostie out of room 323...

INT. BENTLEY HALL - THIRD FLOOR - CONTINUOUS

She hurries back to her own room and barricades herself inside.

INT. JOELLE'S ROOM - CONTINUOUS

Joelle picks up her cellphone and presses in Tish's number, but gets her voice mail.

JOELLE

Tish...where the fuck are you? When you get this message, get back here as soon as possible. I've heard the screaming. Oostie took me in the room...I think she's in on it...All of them maybe.

(CONTINUED)

Joelle hears a BEEP...She looks down at her phone.

CALL DROPPED!

She hears something else. The SOUND of a door being unlocked and opened across the hallway, room 323.

Joelle peers through the peephole in her door.

She sees someone, going back into the room.

Joelle opens her door...

INT. BENTLEY HALL - THIRD FLOOR - CONTINUOUS

...She stands bravely in the hallway outside of room 323.

JOELLE

I know you think I'm crazy, but I
want answers. I'm going to talk to
Dean Gregory.

The door remains ajar, Joelle can see light from inside, not an electric light, but more like candlelight.

Joelle pulls the door open a bit more and looks inside. She sees a candle on the table at the far end of the room, flickering eerily, casting shadows all across the room.

A VOICE SPEAKS...

VOICE

Is this what you meant, Joelle?

INT. ROOM 323 - CONTINUOUS

...Joelle takes a step into the room, trying to discern who is speaking.

VOICE

Is this what you meant by
Witchcraft?

SUDDENLY, the door in Joelle's hands surges forward, threatening to pin her in the door frame.

She leaps aside to avoid it, now she is totally in the room.

The door CLANGS shut with the familiar LOCKING SOUND.

(CONTINUED)

JOELLE

Let me out of here!

She tries the door handle, but it won't budge.

She bangs on the door.

JOELLE (CONT'D)

Please, someone! Is someone out there?

VOICE

No...ONLY IN HERE...

Joelle spins around...

JOELLE

Who's in here? Mrs. Oosterhouse, is it you?

Joelle lunges for the window but it is locked too. She tries frantically to open it.

Something stirs in the darkness.

Joelle fumbles along the wall for the light switch, but can't find one.

She begins to cry...

VOICE

Don't cry...You're here with us now, Joelle.

JOELLE

Who are you?

VOICE

In time, Joelle. For now you are here...in the most important room, in the most important dorm. We didn't expect you, but we're glad you came.

Something nightmarish, moves towards Joelle from out of the shadows.

Joelle screams...

INT. ROOM 227 - THREE WEEKS LATER - NIGHT

Sue rubs cold cream on her face and looks over her shoulder at Malika in the doorway to their bathroom.

MALIKA

So, it went well? This seems to be turning serious...Your third date.

SUE

Well, we'll see if he asks me out again.

MALIKA

Why would he not?

Malika laughs, leaning on the door frame, her voice teasing.

MALIKA (CONT'D)

Is it not every high school boy's dream to date a college girl? Do I get to meet this boy someday? Or does he have two heads or something?

Sue just looks in the mirror and continues to put on her cold cream, without a word.

MALIKA (CONT'D)

Well! Do I get to meet him?

SUE

Of course, next time. I really like being with Billy. He comes off like a jock, but he's really just a country hick. He's very sweet, you'll like him.

Sue washes off her face and turns off the water. She grabs a towel and walks back into the bedroom.

Malika moans and flops down on the bed.

MALIKA

I wouldn't mind meeting a man myself. Damn girl's school.

Sue laughs and sits opposite of her, brushing her hair.

SUE

Come on...There are plenty of boys in Lebanon.

(CONTINUED)

MALIKA

No offense, Sue, but I don't want a boy...I want a man...A man who knows what he's doing. Last summer, I met this man in Rome, Leonardo...

(she winks)

Italian men know how to treat a woman...not like clumsy boys.

SUE

Billy's just fine for me right now. We go to the movies, out to eat, we hold hands...I think I'm falling for him.

MALIKA

Well, all I can say is, I hope my parents are still stationed in Rome next summer.

Sue pulls her laptop across the bed and towards her and clicks on her e-mail program.

SUE

Damn, still no response from Joyce Davenport. Nearly three weeks and no reply.

MALIKA

I wouldn't worry, she's a busy woman. She'll answer when she gets a chance.

Both girls are exhausted, so they turn out the lights.

INT. PERRY'S CAR - NIGHT

Perry turns off the ignition to his car and parks in front of his father's residence. The pine trees cast long shadows across the house, that is completely dark.

Perry sits and stares for a few moments.

The yard is in disarray, grass overgrown, leaves cluttering the lawn in piles, trash scattered about.

Perry continues to sit in deep thought.

He finally forces himself to open the car door...

EXT. MILES HOLLAND'S RESIDENCE - CONTINUOUS

...Perry heads up the walk, kicking aside damp leaves on the steps. He slips his key into the lock, ringing the doorbell as he opens the door.

INT. MILES HOLLAND'S RESIDENCE - CONTINUOUS

...The living room is dark, the curtains drawn.

PERRY

Dad...It's Perry. Are you here?

MILES(O.S)

In the kitchen, son.

With a sigh of relief, Perry switches on the overhead light in the living room and heads to the kitchen in the back.

KITCHEN

Perry sighs again. Dishes are stacked in the sink, the table is piled with papers.

PERRY

Dad, what are you doing in here in the dark?

Miles is sitting at the table, straining his eyes as he reads through a stack of papers in his hand.

Miles looks up at Perry.

MILES

Oh, right. I guess I was so engrossed here I didn't notice the sun had set.

Perry switches on the lamp over the table, an amber light suddenly suffuses the room.

Perry looks down at the papers that are piled haphazardly. Old, battered file folders, a stack of newspaper clippings, and photocopies of photographs.

Perry sits down at the table.

PERRY

Dad, I'm worried about you sitting here...

(CONTINUED)

MILES
(waving his hand)
Son, I'm on to something.

PERRY
Dad, look, you're not eating,
you're not taking care of yourself.

MILES
Perry, I tell you I'm on to
something.

PERRY
(making a face)
On to something about what?

MILES
(muttering, shuffling papers
around)
The college...Those missing girls.

PERRY
Dad, only one girl is missing,
Bonnie Warner.

Miles pushes a report towards Perry that says TOP SECRET.

MILES
You're wrong. Two more girls.

Perry glances down at the report.

PERRY
Joelle Bartlett...Patricia
Lewis...Dad, why didn't you tell
me?

MILES
As a favor to the college. It was a
state police call, not mine.

PERRY
Dad, if people find out...hell,
when they find out...They're gonna
be royally pissed. And with good
reason.

MILES
Yes, I agree. The dean understood
that eventually this would come
out, but he asked that we sit on
the news for a bit.

(CONTINUED)

PERRY

How long have they been missing?

MILES

Not sure... They didn't even make the report until the girl's parents called, worried about their daughters. Finally they admitted to the parents that they hadn't been in class.

PERRY

Jesus!

MILES

And get this, Perry. The girls were roommates. And they lived right across the hall from the first girl who went missing...The one that left all the blood all over the street.

PERRY

So you suspect a connection?

MILES

(nodding)

The state is trying to take over the whole investigation. But I just can't let the thing go.

Miles gathers the papers on the table into a pile.

MILES

I've been digging. Son, there's a cycle...every twenty years or so. Something happens to the girls up there at the college every twenty years or so.

PERRY

What are you talking about?

MILES

I know it sounds crazy...But when Bonnie Warner disappeared, I said to myself, "This has happened before...

PERRY

Dad, what do you mean? A girl disappeared before from the college?

(CONTINUED)

MILES

You don't remember? You were young, but it made the news. It was almost twenty years ago, almost to the month.

PERRY

(closing his eyes for a moment)

Yeah, I vaguely remember a girl going missing there...it was right after you were elected sheriff.

MILES

That's right. It was one of my first cases. Margaret Latham. An all-points bulletin went out searching for her.

PERRY

They found her eventually, right...badly mutilated.

MILES

That's right. Limbs cut off, blood drained. Body was found in Lake Bessett. No one ever charged with the crime.

PERRY

But that hardly makes it a cycle, Dad. One girl's murder doesn't necessarily connect to the disappearances of three others twenty years later.

MILES

I have a long memory, Perry. That's why I've made such a damned good sheriff. People forget things. But I remember. I make connections.

(handing Perry a sheet of paper)

I recalled that another girl was reported missing soon after Margaret Latham disappeared. See the report?

Perry glances down at the report questioningly.

PERRY

Yes, but this girl eventually turned up okay. It says here her

(MORE)

(CONTINUED)

PERRY (cont'd)
parents told police she had run
away from the college and returned
home.

MILES
Yes...But why did she run away?

PERRY
Come on, Dad, now you're really
starting to sound nutty...

MILES
(shouting)
I have a long memory. I've been in
the vault, combing through all our
old cases. I've been at the
library, going through microfilmed
newspapers. This has been a
recurring pattern at that school. I
remember!

He shoves a well-thumbed folder, cracking with age, across
the table at Perry.

MILES(CONT'D)
If you read that, you'll see that
almost twenty years before Margaret
Latham's disappearance there was
another curious event at Wilbourne.
People forget, but I remember.

Perry leafs through the contents of the file.

A smiling girl in a 1960's flip hairdo in one photo.

In another, she stares glassy-eyed, her face swollen in
death.

Perry shudders...

MILES
I had to really rack my brain to
remember, but I did it. I knew it
was there deep down...and the files
corroborated it.

PERRY
Okay, so girls have gone missing or
murdered from Wilbourne before.
Still to call it a cycle.

(CONTINUED)

MILES

You need more son? When I suspected I might be on to something, I went back again in the files. Sometimes it was twenty years. Sometimes it was only nineteen.

Miles begins tossing files at Perry so fast, he practically doesn't have time to catch them in his arms.

MILES (CONT'D)

1962, 1943, 1923, 1904.

Perry leans forward and places his hand on his father's forearm lightly.

PERRY

Dad, I think you might be tired. Maybe you should go lay down, get some rest.

MILES

I don't need any goddamn rest! I need to figure out what the hell is going on at that school!

PERRY

(standing)

Have you eaten anything tonight, Dad? Let's go and get a chili burger and fries at the Bird.

MILES

Haven't you heard what I've been telling you. You've got to admit this is too weird to just chalk up to coincidence.

(banging his fist on the table)

Explain why the townsfolk seem to forget. Explain why you didn't remember Margaret Latham going missing until I reminded you.

PERRY

Dad, I was eleven.

MILES

Then explain to me why the selectmen didn't remember. Not even Veronica Thomas, whose father was the sheriff before me!

(CONTINUED)

PERRY

Well, if they did acknowledge it,
enrollment would certainly decline.

MILES

I have a feeling enrollment is the
least of their concerns.

PERRY

Dad, you think the school has
something to do with the deaths,
don't you?

MILES

(standing, rubbing his
forehead)

Or at least covering them up.

PERRY

You okay, Dad?

MILES

Headaches. Too much reading.

PERRY

Let's go to the Bird. you need to
get out of the house.

MILES

The strangest part is why we don't
remember. I don't understand
it...it just doesn't make any
sense.

PERRY

Dad, you need to eat.

MILES

I'm not hungry.
(putting a hand to his head
again)
Damn headache. Maybe I will go lie
down and take some Motrin.

PERRY

Good idea, I'll clean up this mess.
Then maybe I can make us both some
eggs.

MILES

(shaking a finger at Perry)
You gotta admit I'm on to
something, Perry.

(CONTINUED)

PERRY

We'll talk about it after you rest
awhile.

Miles grunts and heads down the hall to his room.

Biting his lower lip, Perry starts scrubbing the dishes in the sink. Milk rings stare at him from the bottom of the glasses.

He decides to just fill the sink with hot water and let the dishes soak.

Back at the table, he lifts a yellowed folder he knew had come from the station files.

BARLOW, MARICLARE was written on the tab.

PERRY(V.O)

Barlow? That name is familiar. Why?
Where do I know that name from?

Perry opens the file and looks at the date.

PERRY(V.O)

Twenty years ago! Every twenty
years or so something happens to
the girls up at the college.

Perry thinks for a moment...

PERRY(V.O)

The girl in the white Lexus! Her
name was Barlow. Susan Barlow, with
a Manhattan address. Might there be
a connection between her and this
Mariclare Barlow, who was also
listed with a Manhattan address.

Perry continues to read. His eyes widen...

PERRY(V.O)

Dear God, could Dad be right? Every
twenty years or so...

The overhead light flickers. Perry shudders as he continues to read...

INT. DR. MARSHALL'S APARTMENT - DAY

Dr. Marshall frowns at her computer screen. She pours herself a glass of wine and takes a sip.

On her screen is one paragraph of her long overdue book. She swears under her breath.

DR. MARSHALL

I've got to get this book done,
damn it. I wrote this paragraph
three weeks ago. I got
nothing...shit.

She continues to labor over her keyboard when her doorbell unexpectedly rings.

DR. MARSHALL

That's odd, I hardly ever have
visitors here. Probably a salesman,
or even worst a Jehovah's Witness.

She sits her glass down on the counter and heads for the door.

She opens the door and standing there is FATHER ORTIZ, Latino, with graying dark black hair. He is stocky and is dressed in a heavy gray overcoat and black slacks.

DR. MARSHALL

Yes, may I help you?

FATHER ORTIZ

You don't remember me. But then, I
should not expect you to after so
many years. And we only knew each
other so very briefly.

Ginny's jaw drops...

DR. MARSHALL

Father Ortiz? From Los Zapatos?

FATHER ORTIZ

Ah, you remember me. I am glad. May
I come in? I would like so much to
speak with you.

DR. MARSHALL

Yes, of course.

Father Ortiz enters. Ginny takes his coat and drapes it over a reclining chair.

(CONTINUED)

FATHER ORTIZ

Thank you for receiving me unexpectedly. I wanted to call but your number is not listed, and I did not want to wait to reach you tomorrow at the college.

DR MARSHALL

Sit down Father, may I get you anything?

FATHER ORTIZ

No thank you. It is good to see you Dr. Marshall. The years have been very good to you.

DR MARSHALL

Oh, please, you're far too kind.
(sitting down opposite him on the sofa)
Now, for Heaven's sake, tell me what you are doing here in Lebanon.

Father Ortiz stares over her shoulder for a moment.

FATHER ORTIZ

Dr. Marshall...

DR MARSHALL

Please, Ginny.

FATHER ORTIZ

Ginny...I will start by apologizing to you for not saying an appropriate good-bye to you in Los Zapatos. The archbishop was very insistent that the girls and I get to Mexico City immediately.

DR MARSHALL

No need to apologize, Father. I certainly understood. The nosy American researcher was hardly a priority, especially when the archbishop calls.

FATHER ORTIZ

I have, you know, followed your career with great interest, and a little pride. I must confess that since then I have read your books, and they are very interesting. Of course, the official Church

(MORE)

(CONTINUED)

FATHER ORTIZ (cont'd)
position is that you are a heretic,
but I know many of my fellow
brethren in the Church have read
and debated your works.

DR MARSHALL
Well, that's all I ever wanted. To
bring about discussion.

FATHER ORTIZ
And you needn't worry, Ginny. I am
not here to convert you or lecture
you...unless of course you want to
recant and come back into the
embrace of Mother Church. No? I
thought not, but it doesn't hurt to
ask, as you say in this country.

DR MARSHALL
But none of this explains why you
are here tonight, Father, or what
was so important it couldn't wait
until morning.

Father Ortiz studies her for a moment.

FATHER ORTIZ
Why did you never publish the book
you were working on in Los Zapatos.

Ginny shifts uncomfortably in her seat.

DR. MARSHALL
I'm still working on it.

She glances over at her computer, then back at Father Ortiz.

DR. MARSHALL(CONT'D)
Funny you should ask about it. I've
been sitting here tonight trying to
figure out how to move forward on
it.

FATHER ORTIZ
I've always anxiously awaited that
particular book, Dr., er...Ginny.

DR. MARSHALL
Why did you come here, Father?

FATHER ORTIZ

I understand you have been trying to see Bernadette DeSalis?

DR. MARSHALL

Gayle Honeycutt, a local reporter, had told me about her, but so far they have refused to talk to me. And how did you know that?

FATHER ORTIZ

Ah, God knows everything...and perhaps. He whispered it to me. No? I am acquainted with the DeSalis family. I was brought in when the local bishop learned of her experience. And so I have interviewed her extensively.

DR. MARSHALL

You've moved up pretty far in the church hierarchy from your humble days in Los Zapatos, Father. You're here to investigate the sighting.

FATHER ORTIZ

I suppose some consider me now an expert. But it is you, Ginny, who are the real expert. You would be doing me a huge favor if you interviewed Bernadette, and compared her story to the other girls you have studied.

DR. MARSHALL

I don't understand. In Los Zapatos, you wouldn't let me anywhere near the girls who saw the Virgin. And now, you're offering to let me interview Bernadette.

(leaning back in her chair)

Come on, Father, what gives?

FATHER ORTIZ

Suffice it to say, Ginny, that Mother Church has her reasons. Will you come?

DR. MARSHALL

Well, of course I'd like to interview her.

(CONTINUED)

FATHER ORTIZ

There is much to discuss when you come.

DR. MARSHALL

Terrific. When?

FATHER ORTIZ

(rising from his chair)

I will call tomorrow and make the arrangements. I wanted our first meeting to be in person. I wanted to see for myself if you were still the good, honest woman I met in Los Zapatos. Thank you, Ginny.

Ginny walks Father Ortiz to the door.

DR. MARSHALL

Thank you, Father.

He turns to look at her, his face is now grave.

FATHER ORTIZ

Save your thanks for after you have spoken to Bernadette, Ginny. You may not be so grateful after you hear what she has to say.

She watches Father Ortiz walk down the stairs into the night.

INT. BENTLEY HALL BASEMENT - CLOSET - NIGHT

Tish Lewis sits on the cold floor. She listens intently to things in the dark.

Voices drift through cracks in the wall.

TISH

That's Dean Gregory's voice. And that's his wife. And that's the nurse from the infirmary, Poppy Cochrane.

Tish again hears that awful ritual chanting.

TISH(CONT'D)

They killed her...Dean Gregory and the others killed Joelle. They drank her blood.

Tish again hears VOICES from the adjoining room.

(CONTINUED)

VOICES(O.S.)

Take this and drink...The blood is
our life.

TISH(CONT'D)

God, I know what they are doing.
They're passing a cup around... a
cup of blood and each one is
drinking and saying the words...But
they're keeping me alive, why?

(beat)

So they can kill me, too, when they
get ready...And drink my blood...

The only light filters through the small slats above Tish's
head.

She sees only rough contours of her hands, the metal pail
she uses for a toilet, and the walls that enclose her.

The space is very small, about five feet by five feet. No
bigger than a closet.

TISH(CONT'D)

They probably expect me to go mad
in here...And who wouldn't,
trapped in a place so small, so
dark...Well, they're wrong.
They hadn't reckoned on dealing
with a strong-willed Southern girl.

She again listens to the voices. Dean Gregory, Mrs. Gregory,
Nurse Cochrane...

There is a familiar creak outside the locked door.

In seconds, the iron door is swinging open.

The FIGURE, robed and hooded, face hidden, carries a tray
in.

The figure places the tray on the floor. It moves slowly,
seems to be stout, maybe even fat.

Tish bends over eating the bread like a dog might, tearing
it apart with her teeth, not using her hands.

The figure bends with some difficulty, to retrieve the pail.

Tish watches the figure leave the cell with a clang and
takes a sip of water from a large mug.

The figure comes back inside. It stands over Tish for moment
before putting the pail back down.

(CONTINUED)

Tish, plays crazy, looks up at the figure with animal eyes.

FIGURE

Pitiful slut...Useless creature...

The figure sits the pail down on the floor and leaves the room, clanging the door shut behind.

TISH(V.O.)

Oostie! That's Mrs. Oosterhouse. I could take Oostie. I could totally take out Oostie.

Tish pulls down her ratty, dirty jeans to squat over the pail to pee. She feels something sharp sticking in her thigh, she winces. She looks down.

One end of the pail's metal handle is coming loose.

In the very dim light, Tish studies it. It breaks off in her hands. It's edge is sharp, very sharp.

A little trickle of blood runs down from a cut on her fingertip.

She easily secures the handle back to the side of the pail.

TISH(V.O.)

That should hold long enough for that bitch to carry it out of the room and dump it one more time...But it could serve as a weapon...a very sharp weapon...

EXT. LEBANON - DAY

Billy Honeycutt sits on a bench in the center of town. He looks at his watch and shakes his head.

BILLY

Damn, it's ten 'til five. She said she'd be here at four thirty.

Billy continues to sit on the bench. He looks at his watch again.

BILLY(CONT'D)

Shit...5:01. Where the hell is she?

HEIDI(16), blond, beautiful, bouncy breasts barely covered by a seersucker blouse, appears from nowhere behind him, and surprises Billy.

(CONTINUED)

HEIDI
Well, hello, Billy.

Billy jumps, clearly shocked to see Heidi behind him, arms akimbo.

BILLY
Oh...Hey...

HEIDI
Waiting for your new girlfriend? Or
is she standing you up?

BILLY
She is not standing me up.

HEIDI
I don't know...but I came by a half
hour ago and saw you sitting here.
And you're still here now.

BILLY
So? A guy can't sit on a bench on a
nice day?

HEIDI
Not a guy like you. Why aren't you
at football practice?

BILLY
It's a day off. Besides, it's none
of your business.

Suddenly, Heidi breaks into tears, throwing her arms around Billy.

HEIDI
Oh, Billy...This is such a mistake!
We should be together.

BILLY
Let go, Heidi.

He pushes her away, but she moves in closer, trying to kiss him on the lips.

BILLY
Jesus, Heidi...

He manages to finally push her away. Just as he does, he sees Sue sitting in her car across the street, watching the whole scene.

(CONTINUED)

BILLY(CONT')

Fuck!
(standing)

Heidi turns and sees Sue as well...

HEIDI

Is that her? Is that Miss Fucking
Wilbourne?

Sue is in no hurry to get out of her car, she just sits and
glares at Heidi.

Sue keeps glaring at Heidi, until she finally stamps her
foot.

HEIDI

Fuck you both!

Heidi hurries down the street...

Sue gets out of her car, struggling to keep her emotions in
check as she crosses the street...

Billy plays it off, as if Heidi had never been there.

BILLY

Hey, pretty lady.

Sue smiles and lets Billy kiss her on the cheek.

SUE

What was that all about?

BILLY

Ex-girlfriend...

Sue looks down the street to where Heidi is a small, pitiful
figure in the distance.

She continues to stare.

BILLY

Sue, don't worry. She means nothing
to me now.

Sue turns to look Billy in the eyes.

SUE

Just how many broken hearts have
you left in your wake, Billy
Honeycutt?

(CONTINUED)

BILLY

Not that many...I know, hard to believe, given how good-looking I am.

Billy laughs, but Sue doesn't share his amusement...

Sue swallows and closes her eyes, seems distant for a moment.

BILLY

You okay?

SUE

Just daydreaming, I guess.

Billy slips his right hand over hers.

BILLY

About me, I hope.

They walk hand and hand for a while without speaking.

They pass the drugstore and the A&P, and round the corner in front of the post office.

BILLY

I was afraid you weren't going to show up.

SUE

Oh. Right...I'm sorry I was late. But I finally heard from Joyce Davenport.

BILLY

Well, awesome. Did she tell you anything about your mother?

SUE

It was just a short e-mail, responding to mine from weeks ago. She said she was sorry it took her so long to get back to me, that she's been on tour, but said she would call and we'd set up a time to talk.

BILLY

Cool...

SUE

I guess so. Anyway I was late because I wanted to write her back right away, and I told her I'd been reading her book. And you know what? She e-mailed me right back. She was thrilled I was reading "Smear".

BILLY

Obviously, you didn't tell her what you thought of it.

SUE

You know I can't figure her out. On one hand, I think she's horrible. And on the other hand, I don't know...

BILLY

You know what I think it is? I think because Joyce was your mother's friend, you want to really like her. That's what it is. You want to like her and find good things about her.

Sue nods, smiles up at Billy and cups his cheek in her hand.

SUE

I'm glad we met.

BILLY

Yeah, me too.

Billy brings her hand up to his lips and kisses it.

BILLY(CONT'D)

You want to go over to the Yellow Bird for a coke? I told Mike we might stop by.

SUE

I don't think Mike likes me, I can tell.

BILLY

Sure he does. You two just don't know each other very well yet. That's all.

(CONTINUED)

SUE

Mike doesn't like me, Billy.

BILLY

He's just going through some family stuff. His sister is sick.

SUE

Bernadette?

BILLY

Yeah. How'd you know her name?

SUE

He must have mentioned it...

BILLY

No. He won't even say her name anymore.

SUE

Well then, I don't know how I could possibly know his sister's name. I mean, I barely know Mike.

BILLY

Well, come on, let's go. He'll be in a better mood if I buy him a chili burger and fries. Once you guys get to know each other, you'll be best of friends.

Billy tugs at her hand to get her to move on, but Sue stands her ground.

SUE

Did he like Heidi?

BILLY

Sue, please...

SUE

He did, didn't he?

BILLY

It doesn't matter...Please Sue let's go.

Sue finally relents, traipsing alongside him down the street toward the Yellow Bird...

INT. MARTINE'S BEAUTY SHOP - DAY

Heidi Swettenham bursts through the doors of the shop looking white as a sheet.

MARTINE(50), bleached blond, wearing a smock, is standing over RACHEL MUIR, whose head is tipped back into the sink, peroxide cooking away on her gray roots.

HEIDI

(gripping the back of a chair)
Can I sit down for a minute?

MARTINE

Yeah, sure, honey. You sick?

HEIDI

(sitting down hard)
I felt like...like I was getting
these sharp pains...

Martine walks around Rachel Muir's outstretched legs. She fills a small conical cup from the cooler and hands it to Heidi.

MARTINE

Here, honey, drink some water...You look pale. You been crying? Your eyes are so red.

Heidi finishes up the cup of water, Martine takes it and tosses it in the trash.

MARTINE(CONT'D)

You been having boy problems, I think. Aren't you dating Billy Honeycutt?

HEIDI

I was...

MARTINE

Well, you just sit there, honey, and if you don't feel better, I'll call your mama. She's due in for a cut and curl anyway.

Martine heads back over to Rachel. The two women shake their heads at each other sympathetically.

MARTINE

When I was your age, Heidi. I had this boyfriend just like Billy. A

(MORE)

(CONTINUED)

MARTINE (cont'd)
regular Cassnova, he was. The girls
flocked around him like moths to a
flame. But you get over them...

Martine looks back in Heidi's direction. Heidi slips off her
chair and is lying on the floor. She isn't moving.

Martine screams...

INT. YELLOW BIRD CAFE - NIGHT

The Yellow Bird is empty, except for Mike DeSalis sitting in
a booth, staring into his glass of Coke.

Marjorie is in the back, doing the dishes.

Wally is behind the counter.

WALLY
You want anything else, Mike?

MIKE
No, I'm just waiting on Billy.

WALLY
(looking at his watch)
Well, if he was coming by for
supper, I'm getting ready to close
up the kitchen.

MIKE
He's with his new girlfriend.
They're always having serious
conversations.

WALLY
You know how guys are with new
girls.

Wally looks over at Mike.

He walks around the counter and drops down in the booth
across from Mike.

WALLY (CONT'D)
Is everything okay, Mike?

Mike looks at Wally, eyes glassy, face pale.

(CONTINUED)

MIKE

I'm fine Mr. Bingham. I'll get out of here in a minute if Billy doesn't show up.

WALLY

Look Mike, I noticed when you went to the bathroom a little while ago that you were weaving a little bit. Level with me. You been drinking? High on something?

MIKE

No..No, I just don't feel that good today.

WALLY

Let me call Billy. What's his cell phone number?

MIKE

Billy...Billy's too busy with that new girl from Wilbourne to bother with me anymore. Just please, can I sit here for a minute longer? Maybe could I...could I have a glass of water?

WALLY

Sure...

Wally hustles back behind the counter.

He glances back over at Mike. His head is now down on the table.

Wally carries the ice water over to Mike and sits it down on the table.

WALLY(CONT'D)

There you go, son.

Mike picks up his head and smiles a pasty, weak smile at Wally.

Mike's eyes are glowing bright red...

In an instant there are flames, smoke, and cinders falling from a fire that blazes across the ceiling.

Beyond the cafe...every building downtown is on fire. Even the trees and grass in the square are aflame.

(CONTINUED)

There is ROAR as the gas tank of a truck ignites and blows sky high.

There are voices begging and crying out for help.

All of sudden there is a sound of a trumpet blaring...

MIKE

Thanks, Mr. Bingham.

The flames are gone...Wally stands uneasy on his feet and watches the boy drink the water.

WALLY

What the fuck?

MIKE

I have the worst dreams...And my head, feels like it's going to split wide open and sometimes I wish it would...

Wally steadies himself against the back of the booth.

The bell over the door rings...Wally starts to turn to see who it is. Mike grabs his arm, digging his nails into the skin.

WALLY

Hey!

Wally tries to yank his arm away. He turns back in shock, only to see Mike's eyes have widened in absolute terror, his mouth forming a perfect circle.

His pupils are completely dilated, and his face is completely drained of color.

Billy is standing at the doorway. A blond girl stands at his side.

BILLY

Grill still open, Wally?

Wally continues to stare at Mike, who is now gasping for air.

Wally manages with a final jerk to wrench his shoulder out of Mike's grasp. Bloody half moons are cut in his skin from Mike's nails.

Mike is stuttering in utter terror, his finger pointing at the front door.

(CONTINUED)

WALLY
Mike, it's Billy.

Mike starts screaming. He stands up from the booth as if to run, but seems unable to move.

He falls straight backward.

Wally grabs for the boy, but his fingers just brush against Mike's shirt.

There is A HORRIBLE THUD, as Mike's head hits the floor.

His head actually bounces up and falls again with another thud.

Wally and Billy run to Mike's side.

BILLY
Mike! Mike, are you okay?

Mike opens his eyes and smiles up at them.

MIKE
Everything is going to be all right now.

Mike's eyes roll back in his head...

Behind them Sue is screaming...

Wally starts performing CPR on Mike.

WALLY
Call an ambulance! Don't die, Mike, don't die, please God, don't die...

With shaking fingers, Sue flips open her cell phone and presses 911.

SUE
You have to get an ambulance to the Yellow Bird diner. Mike DeSalis just collapsed. I don't think he's breathing...Please hurry!

Sue hangs up and watches Wally give Mike CPR.

BILLY
Come on, Mike, come on, Mike.

Marjorie appears from behind the counter, her hands wet and soapy.

MARJORIE
Should I call his parents?

No one answers...

Wally continues to work on Mike, but seems to be having no luck.

WALLY
Come on, come on...

Sue sags down into the booth nearest the door, wipes her eyes with her hands.

SUE(V.O)
Why do I feel as if this is my fault?

BILLY
Come on Mike! Come on, buddy, I know you can do it.

Sue hears Marjorie dialing a phone in the kitchen, speaking in a hushed voice.

Outside an ambulance siren can be heard.

Sue jumps up and runs to the door, watching the ambulance head in the other direction.

SUE
No!

She runs outside...

EXT. LEBANON - CONTINUOUS

...waving her arms.

SUE
Over here...

Sue watches the ambulance stop down the street at Martine's Beauty Shop.

Sue begins to run...

SUE
Fools...I said the Yellow Bird.

Sue runs across the street, barely looking in each direction, keeping her eyes on the ambulance.

(CONTINUED)

Paramedics rush out. They start to carry equipment into the beauty shop.

SUE (CONT'D)

No! Over here...

Sue reaches the door of the beauty shop and looks inside.

Paramedics are bending over a girl on the floor.

Sue sees the girl's face...

It is Heidi...

Behind her she hears the whine of another ambulance. She glances up the street and sees this one stops at the Yellow Bird.

SUE (V.O)

What is happening? And why do I feel as if I am the cause of it all.

Sue shivers, suddenly very afraid...

INT. DESALIS RESIDENCE - DAY

Father Ortiz and Ginny enter the DeSalis's residence. He gestures for Ginny to follow him.

FATHER ORTIZ

She's in here.

Ginny takes a deep breath and follows Father Ortiz through the kitchen, rounds a corner into the living room.

In the living room are dozens of vases filled with aromatic purple flowers.

FATHER ORTIZ

(over his shoulder)

Strangest thing...A day after Bernadette came home from the hospital, all the bushes in the yard began sprouting new flowers.

Bernadette is seated on the couch, her hands folded in her lap, clasping a rosary.

She is dressed in a long white dress, her dark hair tied back in a ponytail.

Her parents are seated on either side of her on the couch.

(CONTINUED)

FATHER ORTIZ

Bernadette, this is the lady I told you about. She is a good lady. Her name is Virginia Marshall. Her parents named her for Our Lady.

Bernadette smiles.

DR. MARSHALL

Hello.

BERNADETTE

Hello.

FATHER ORTIZ

Bernadette, I was hoping you'd let Dr. Marshall ask you some questions.

PIERRE

(anxious)

You sure, Father? You sure this won't upset her? She's coming along so much better now...

DR. MARSHALL

I won't upset her, I just want to hear whatever she might want to tell me.

MADDIE

And she has a great deal to say. She has a message from Our Holy Virgin Mother. A very important message.

FATHER ORTIZ

Please Dr. Marshall...

(gesturing to the chair
opposite Bernadette)

Sit down.

DR. MARSHALL

Is that so Bernadette? Do you have a message you want to share?

BERNADETTE

Yes, I do. Our lady told me about you, Dr. Marshall.

DR. MARSHALL

Did she?

(CONTINUED)

BERNADETTE

She told me one would come along that could help. Who needed to hear the message. And that one is you.

DR. MARSHALL

Well, I'm all ears.

BERNADETTE

When I first saw the Blessed Mother, she did not look the way I had always imagined her. She was riding a lion, and she carried a bow and quiver, and a sword.

DR. MARSHALL

Ishtar...

BERNADETTE

Was that her name? I did not know her name...

DR. MARSHALL

Ishtar, the great Mother Goddess of the ancient Babylonians, invoked for battles.

BERNADETTE

Yes, Our Lady was dressed for battle, for indeed a battle awaits. A few nights later, she appeared again to me in my dreams. Only this time, she rode a tiger, she had eight arms...In each hand, she carried a weapon.

DR. MARSHALL

Durga...The Mother Goddess of the Hindus. The destroyer of demons...

BERNADETTE

Precisely...

DR. MARSHALL

Then you didn't have a vision of the Virgin Mary. You had visions of ancient goddesses...

BERNADETTE

But what is it that you teach about the sacred female, Dr. Marshall?

(CONTINUED)

DR. MARSHALL

That ultimately they are all the same.

A chill runs through Ginny's body. She shivers...

DR. MARSHALL(CONT'D)

But tell me...What was the message that she gave you? What is this battle you say is approaching?

Just then the phone rings...Everyone except for Bernadette jumps...

Mr. DeSalis stands and rushes across the room into the kitchen. In a hushed voice, he answers the phone.

PIERRE(O.S)

Mike? What's wrong with Mike?

BERNADETTE

And so...it begins...

PIERRE(O.S)

No!

His wife stands now and rushes into the other room. Father Ortiz follows.

Bernadette motions for Ginny to draw near.

BERNADETTE

I will tell you now. For you must hear Our Lady's message. The time is late...We must begin.

Ginny stands and moves over to sit on the couch beside Bernadette.

DR. MARSHALL

Tell me...

BERNADETTE

It is the beginning of a great battle. A terrible, malignant evil has been manifesting in the world for some time now. And now one has come who will bring great destruction to all men and women. It is the one who is prophesied. The Antichrist is coming. The one foretold in the Book of Revelation.

(CONTINUED)

DR. MARSHALL
Can you tell me his name?

BERNADETTE
I am forbidden to tell you their
name for now. But the Antichrist is
not a he, but a she...

INT. MILES'S POLICE CAR - DAY

Miles drives down a narrow, winding, mostly dirt road that
cuts from the center of town, through the woods.

He mutters to himself...

MILES
State cops call me nutso. What the
hell do they know...I ain't
crazy...I know that much...

He sees a FIGURE on the side of the road...

It is a girl, riding a bike...She has no head...

MILES
Dear God!

Miles slows the police car down to a stop.

Then he hears the ROAR...

He bolts from the cruiser, gun drawn...

EXT. LEBANON - LAUREL GROVE ROAD - CONTINUOUS

...The SOUND comes from behind him...

He turns to see what it is....

A HAND, more like a talon, grips his throat. It lifts the
sheriff off the ground.

Miles looks down to see his assailant.

What he sees is indescribable...

Not human, not animal, not of this world. A DEMON...

It is darkness come to life.

Miles SCREAMS...

(CONTINUED)

DEMON

Scream all you want...It is music
to hear.

But there is another sound too. The same roar.

The creature that holds Miles is concerned by it.

Miles sees a lion...and a woman beside it, armed with a
sword...

The thing holding Miles hisses, snaps Miles's neck and
disappears.

Miles plunges back to earth, dead.

The woman takes Miles's spirit away.

EXT. GRAVEYARD - DAY

Family and friends of Miles including Perry, Marjorie and
Wally watch his casket lowered into the ground.

A Sheriff's deputy in full dress uniform plays "Taps" on the
trumpet.

They console Perry who is almost inconsolable.

The sky is gray, it begins to lightly snow.

INT. THE YELLOW BIRD CAFE - DAY

Perry loosens his tie and forks a french fry into his mouth.

Marjorie stands behind the counter watching him eating with
eyes filled with sympathy.

MARJORIE

That's it Perry, eat.

PERRY

It was a nice service, wasn't it?

MARJORIE

Sure was. So many people turned
out. This town loved your father.

Perry nods.

(CONTINUED)

PERRY

Dad wasn't climbing no trees. What the fuck would he be doing climbing trees on Laurel Grove road?

MARJORIE

Now don't get yourself all upset again, Perry.

PERRY

He was dropped, Marjorie. He was picked up by something and dropped. He was murdered I tell you.

MARJORIE

Now that's just crazy talk, Perry.

Perry suddenly stands up.

PERRY

Thanks for the food, Marj, but I have to go.

MARJORIE

Where are you going, you hardly ate anything.

PERRY

I've got a case to solve. I need to find out who killed my father!

Perry runs out of the diner before Marjorie could say another word.

INT. PERRY HOLLAND'S CAR - DAY

Perry speeds out of town. He drives to Laurel Grove where his Dad's body had been found in the middle of the road.

PERRY

If he fell out of a tree, he'd have to leap to land that far out in the road.

He stops his car at about the spot where they found the body.

PERRY

No. It had been no fall. Someone or something lifted Dad off the ground, snapped his neck and dropped him. That's what the coroner said.

(CONTINUED)

Perry drives on down the road, pulls up to the gate to Wilbourne College.

He flashes his badge to the guard and he lets him through.

INT. DEAN GREGORY'S OFFICE - DAY

Perry bursts into Dean Gregory's office with the SECRETARY right behind him.

SECRETARY

Sir, I tried to tell him you were busy.

Dean Gregory waves her away.

DEAN GREGORY

It's okay. I always have time for the law.

The secretary shuts the door behind her.

DEAN GREGORY

Sit down, Deputy.

PERRY

I prefer to remain standing. What I have to ask you won't take long.

DEAN GREGORY

All right...Ask away.

PERRY

How do you explain the pattern of deaths and disappearances on this campus every twenty years?

DEAN GREGORY

I can't. Can you? After all you're the law.

PERRY

I just find it a very odd coincidence.

DEAN GREGORY

Well so do I. That such a small, seemingly tranquil town should harbor a killer...

(CONTINUED)

PERRY

Don't blame the town!

DEAN GREGORY

Well, surely you're not blaming the college. After all we've been the victims here. I should be barging into your office and accusing you.

PERRY

Is that what you think I'm doing, accusing you?

DEAN GREGORY

Well, I should hardly think for what. These killings date back over a hundred years.

PERRY

And it's not published in any of your literature.

DEAN GREGORY

Would you publicize such a thing, Deputy?

PERRY

Well, I think the community has the right to know the full details.

DEAN GREGORY

Are you saying you're going to the press?

PERRY

I think that might be wise. If anyone knows anything, they can come forward.

DEAN GREGORY

I wish you wouldn't, Deputy. Think of what it would do to this school.

PERRY

Yes, I am thinking about that.

DEAN GREGORY

You better watch yourself, Deputy.

PERRY

Don't worry about me, Dean. Thanks for your time.

Perry turns around and walks out the door.

EXT. WILBOURNE CAMPUS - CONTINUOUS

Outside, the sun is shining, most of the leaves are off the trees. The campus is blanketed in orange and gold.

Perry heads back to his car when someone calls his name.

He turns around, Dr. Marshall is approaching him.

DR. MARSHALL
Deputy Holland.

PERRY
Dr. Marshall...How are you?

DR. MARSHALL
Oh, I'm fine, Perry.

PERRY
I saw that you were at the funeral,
thanks.

DR. MARSHALL
It was nice service...I was very
fond of your father. He was a good
man.

PERRY
Yes, he was..

DR. MARSHALL
So...what are you doing in this God
forsaken place?

PERRY
Just came by to ask the good dean a
few questions.

DR. MARSHALL
Well, did he have any answers?

Perry laughs and shakes his head.

PERRY
No not many. He's got nothing but
excuses. I know that bastard's
lying. He knows something about all
these girls that went missing...and
about Dad too.

DR. MARSHALL
You think he's covering up
something?

(CONTINUED)

PERRY

I do, and I'm going to the press
with my suspicions...

(beat)

Hey, by the way... what was the
name of that reporter who wrote the
article about your book that
stirred up all the controversy?

DR. MARSHALL

Gayle Honeycutt...

PERRY

Right, Gayle Honeycutt.

Dr. Marshall looks intently at Perry.

DR MARSHALL

Perry, I know how hard your father
was working to find the truth
behind the disappearance of those
missing girls. Now his death...

Dr. Marshall shivers.

DR MARSHALL

Something very strange is going on,
and I hope you will keep passion
alive to find out what it is.

PERRY

You have my word on that.

DR MARSHALL

I'm glad to hear it...My
condolences again.

PERRY

Thank you.

Perry watches Dr. Marshall walk away.

INT. PERRY HOLLAND'S CAR - CONTINUOUS

He slides in behind his steering wheel and drives off
campus.

Once through the gates, he picks up his cell phone and dials
411.

(CONTINUED)

PERRY
Lebanon, New York...The number for
Gayle Honeycutt.

INT. BENTLEY HALL BASEMENT- CLOSET - NIGHT

Tish hears the familiar creak on the stairs. The key is in the lock.

She waits, but not for long.

The iron door swings open and the red-hooded figure comes inside.

TISH(V.O.)
Is it her? Is it Oostie? If it is
someone else stronger, I'm not sure
if I'd have much of a chance.

MRS. OOSTERHOUSE
Think we'd forgotten about you?

TISH(V.O.)
It's Oostie!

Oostie places a plastic tray in front of Tish, holding a piece of crusty bread and a glass of water.

MRS. OOSTERHOUSE
Here, slut. Don't die quite yet.
We've come up with another plan for
you.

Tish devours the bread and gulps down the water.

Oostie lifts the pail, now overflowing with Tish's waste.

MRS. OOSTERHOUSE(CONT'D)
Filthy slut...

She passes Tish and closes the door.

TISH(V.O.)
Oh my God, this might have been my
last meal...So there'd be no need
to return the pail...And no chance
for me to fight back...

The door creaks open again. Oostie sets the pail down and turns once more to Tish.

(CONTINUED)

In the split second it takes to bend down to retrieve the empty tray, Tish leaps. She grabs the pail and swinging out with it whacks Oostie in the head.

Stunned, Oostie staggers against the wall, giving Tish just enough time to unclasp the handle, and plunge it deep in her gut.

Oostie lets out a BLOODCURDLING HOWL of pain...

With great effort, Tish grips the handle and cuts upward.

MRS. OOSTERHOUSE
You...slut!

Blood covers Tish's hand...

TISH
Why was I kidnapped? Why did you
kill Joelle?

MRS. OOSTERHOUSE
HELP ME!

She slides down the wall where Tish had attacked her.

TISH
I swear to God I'll rip out your
guts. Tell me what's going on in
this house! Tell me how to get out!

MRS OOSTERHOUSE
You can't escape!

TISH
You were planning to drink my
blood, you freak! Just like you
drank Joelle's.

MRS. OOSTERHOUSE
Not your's. Not after I confirmed
the stories about you were true.
You're no virgin! Your blood is no
good to us.

With a sudden, merciless yank, Tish pulls the handle out of Oostie's belly, causing a terrible popping sound.

She falls hard to the floor on her fat ass.

TISH
But you were going to kill me. You
and Dean Gregory. And who else? Is
the whole administration involved?

MRS OOSTERHOUSE

You can't escape...Help! Somebody help...

TISH

I'll put an end to that.

With one well-aimed swipe she cuts Oosties throat. Blood squirts out like an opened fire hydrant.

Oostie's mouth moves a few more times, but nothing comes out. Then her head sinks down on her chest.

Holding tight to the handle, Tish steps out of her cell...

INT. BENTLEY HALL BASEMENT - CONTINUOUS

...She is in a basement.

There is old furniture covered with drop cloths. Metal file cabinets rust against a far wall. The small windows that are set high in the walls are papered over with cardboard.

Tish finds the stairs...

She begins to climb, the sharp pail handle out in front of her...

INT. SENANDAGA HOSPITAL - DAY

Billy and Sue enter the hospital where Mike and Heidi have been taken...

It isn't much of a hospital by any stretch of the imagination. There is a wing with rooms for patients and an emergency room.

Sue's eyes squint as they enter, the fluorescent lights blinding her.

BILLY

I'm sure Mike is okay. You can just wait for me in the lobby, if you like.

SUE

(giving him a kiss)

Okay...

Billy heads off down the hallway, Sue puts a dollar in the soda machine, hits the button and dispenses a can of Diet Coke.

(CONTINUED)

Sue pops the lid off her soda, finds a seat opposite an old man who appears to be asleep, and pulls a battered magazine across her lap and begins to read.

Moments later, her eyes lift up almost magically from her magazine.

The old man is gone and a girl with thick dark hair, wearing a white blouse over a pair of jeans and holding rosary beads in her lap, is now sitting opposite her.

BERNADETTE

Hello.

SUE

Hello.

BERNADETTE

Are you Sue?

SUE

Yes. Yes, I am. And you are?

BERNADETTE

Bernadette DeSalis, Mike's sister.

SUE

Oh, Billy must have told you I was here.

Bernadette does not say anything, she just smiles...

SUE

How is your brother doing?

BERNADETTE

He's going to be fine.

SUE

Well that's great. What does the doctor say?

BERNADETTE

Oh nothing. But I know Mike's going to be fine.

Sue studies Bernadette apprehensively for a moment.

SUE(V.O)

Get away from her. Now!

(CONTINUED)

BERNADETTE

It seems odd, doesn't it?

SUE

I'm sorry, what seems odd?

BERNADETTE

That not long ago it was I who languished in the hospital, and Mike came to see me. And now it's the other way around.

SUE(V.O.)

She read my mind!

BERNADETTE

But Mike's going to be fine, I just wanted you to know that.

SUE

I'm...I'm glad.

Bernadette laughs...

BERNADETTE

I know you were there when he collapsed, so I know you must be particularly worried about him. But I can assure you, Sue, Mike will be fine. And so will Heidi Swettenham.

SUE(V.O.)

Get away from her, now!

Sue stands, knocking her magazine from her lap to the floor.

SUE

I'm...I'm going to get some air.

BERNADETTE

(extending her hand)

It was nice to meet you, Sue.

SUE(V.O.)

Don't take her hand! But that's rude. Billy would be furious if he learned I snubbed his best friend's sister.

Sue reaches over, her fingers touch Bernadette's.

Time seems to stop...

(CONTINUED)

Sue can hear her own breathing, just before everything goes dark.

She opens her mouth to scream but no sound comes out.

The whole room vanishes in blackness...but Sue still sees Bernadette's face.

Bernadette's eyes are closed, her mouth slightly open, and there is a humming sound coming from her throat.

A light seems to surround Bernadette's head.

The girl's long hair begins to rise into the air as the light intensifies.

SUE(V.O.)

You won't win! I'm stronger than
you are!

And then her hand disengages from Bernadette's, and the room returns to normal.

Sue staggers, her knees buckling. She sits down hard on the floor.

Bernadette gets up from her chair and approaches Sue...

Sue forces herself to look over at the girl.

Bernadette's eyes are closed as she kneels beside Sue. Her lips are moving.

Sue tries to get to her feet, but cannot. She sinks again to the floor. She looks at Bernadette in amazement.

SUE(V.O.)

She's praying! She's praying over
me!

A NURSE'S AID, young, Afro-American, rushes over and helps Sue up.

NURSE'S AID

Are you okay?

SUE

I'm fine, just help me up. I must
have fainted.

Sue manages to get up, and with the help of the nurse's aid, sits back down on the couch.

Bernadette sits beside her.

(CONTINUED)

SUE

What did you do to me?

BERNADETTE

I didn't do anything.

Sue does not say anything, she just stares straight ahead.

BERNADETTE(CONT'D)

It's not your fault, you know.

SUE

What are you talking about?

BERNADETTE

You...you really don't know do you?

(shaking her head)

No you don't. It doesn't make any sense to me.

Bernadette cocks her head as if she is listening to someone. She nods.

BERNADETTE(CONT'D)

That makes it even more wrong. Yes, you're right, I do understand. I will pray for her.

SUE(V.O)

She's insane! She's listening to voices no one else can hear!

BERNADETTE

You don't have to be afraid of me, Sue. Maybe I can even help you.

SUE

I don't need any help...

(standing)

I'm going out to the car to wait for Billy.

BERNADETTE

They never told you the truth, did they?

SUE

(glaring at Bernadette)

Who?

BERNADETTE

Your grandparents...You poor thing. When the Holy Mother told me about

(MORE)

(CONTINUED)

BERNADETTE (cont'd)
you, I couldn't understand how you could do these things, how you could live with yourself. But now I understand, it's so much worst. Because you don't know...They're just using you...just as they used your mother.

SUE
You don't make any sense!

BERNADETTE
And yet they are victims, too. The true villain is the darkness that comes into their hearts, the darkness sent by...I call him Lucifer Morning Star. Does that name mean anything to you, Sue?

SUE
You're crazy!

BERNADETTE
Lucifer Morning Star. Who one night met your mother and...

SUE
You crazy bitch, stop saying these things. What do you know about my mother. My mother is dead!

BERNADETTE
No, she isn't, I'm so very sorry, Sue.

Sue turns and runs out of the room. She runs down the hallway and out into the parking lot...

EXT. HOSPITAL - CONTINUOUS

...but her stomach heaves before she can make it to the car.

Diet Coke spews forth from her mouth and nose.

She sinks to her knees on the pavement and cries...

SUE
Who am I...What am I?

Sue closes her eyes...When she opens them back up they are burning bright red, like fire.

(CONTINUED)

The wind starts to whirl around her and the sky turns an eerie, inky black...

Sue screams...

INT. ROOM 227 - NIGHT

Sue tosses and turns in her sleep, she mutters to herself...

SUE

What's happening to me? What did that girl mean, that my mother is alive?

DREAM SEQUENCE:

Sue's mother MARICLARE(39), dark hair, blue piercing eyes, wearing a white flowing gown, appears to her in a dream, more like a vision...She seems to be nowhere, just floating in an empty void of time and space.

Mariclare holds up the index finger on her right hand and places it to her lips.

MARICLARE

Shhh...Be quiet my child. All questions will be answered. I knew this day would come. It has been in the making for over a hundred years. All the girls that went missing or were killed at Wilbourne were part of the bargain...Virgin blood to keep the dark forces sustained. Keep them interested...But to bring about the end of times, they needed an Antichrist.

Mariclare seems to glide in thin air or float in a hazy white cloud, her blue eyes shining brightly.

MARICLARE(CONT'D)

I was selected to be raped by your father, a demon...It was considered to be a great honor. You are his child. The lost book of Revelation says a girl eighteen, the daughter of the Darkness is the Antichrist. You are the one...They will try to find you...to force you to do their bidding. There is someone who can help you, a teacher, Dr. Marshall.

(MORE)

(CONTINUED)

MARICLARE(CONT'D) (cont'd)
You must go to her...There is still
a chance you can save
yourself...And all of us...

END OF DREAM SEQUENCE

Sue screams and sits up in bed.

SUE
No!

Tish Lewis, filthy and blood-caked is sitting in front of
her.

TISH
Be quiet! If they hear you, we're
both dead.

SUE
(remarkably calm)
Everyone's been looking for you.

TISH
You're the only one I can trust.
The only one I know for sure isn't
in on this.

SUE
In on what, Tish?

TISH
They're a cult. Some kind of
blood-drinking cult. Like vampires!

Sue gives Tish a small, strange smile.

SUE
Now that sounds quite outrageous,
Tish.

TISH
I know, but it's true. You must
believe me, Sue.

Sue manages to stand, Tish follows her.

SUE
Joelle went into room 323, what did
she see?

(CONTINUED)

TISH

She saw enough that they killed her. They drank her blood.

SUE

Really, now?

TISH

You've got to believe me. They were going to kill me, too. They kept me locked in the basement of the dean's house. I managed to break out...I killed Oostie...she was a part of it too.

SUE

Oostie? Harmless little Oostie?

TISH

They weren't going to drink my blood, though. The fact that I wasn't a virgin saved me.

Tish laughs wildly.

TISH(CONT'D)

But I got out! And we'll get them! We'll get them all!

SUE

Calm down, Tish. I know exactly who can help us.

Sue picks up the phone on her desk.

TISH

Who are you calling? Who can help us?

Sue gives a devilish grin that Tish does not see, her eyes glowing crimson red.

SUE

You'll see, Tish. Why don't you use the bathroom to wash up? You look terrible.

TISH

No, I shouldn't have come here. They're all involved. Dean Gregory, his wife, Oostie, and Nurse Cochrane.

(CONTINUED)

SUE

Now, now, Tish...Don't worry.
You're upsetting yourself for
nothing.

TISH

We've got to get out of here. You
don't know what they'll do to us.

SUE

Tish, calm down. I've called
someone who will help.

TISH

Who!
(grabbing Sue by her
shoulders)
Who can help us?

Behind them, the door opens...

Tish spins around...

TISH

Noooooo!

Dean Gregory, in a green smoking jacket, enters, followed by
three leather-clad guards.

DEAN GREGORY

Thank you for calling, Miss Barlow.

Tish turns on Sue, eyes wide.

TISH

You're one of them! They got to
you! I shouldn't have trusted you.

DEAN GREGORY

Well, Miss Lewis, we've all been so
worried about you.

The guards take Tish by the arms.

TISH

Let me go!

SUE

Everyone will be so very relieved
to know she's alive.

(CONTINUED)

DEAN GREGORY

Indeed!

Tish screams again as the guards take her out of the room.

TISH

No!

INT. DEAN GREGORY'S RESIDENCE - NIGHT

Tish wakes finally. She is hanging upside down on a cross.

She tries to scream but her mouth is gagged. She is naked.

A fire blazes in front of her. Figures in red robes move about in the dark room, illuminated now and then by the fire's glow.

They are chanting.

Tish struggles, but she is securely tied with strong rope.

DEAN GREGORY

Master! Master for you!

Dean Gregory lets his robe fall open. He is naked.

Tish begins to cry.

Gregory approaches her. The group is chanting, urging him on.

Tish closes her eyes.

She never opens them as the dean rapes her.

The darkness in the room seems to vibrate, pulse with life.

The darkness becomes the demon itself, and it swallows what is left of Tish's body...

INT. ROOM 227 - DAY

Outside Sue's dorm room window the sky looks like snow.

She glances over at Malika, studious as ever, her nose in a book.

SUE

I'm heading into town.

(CONTINUED)

MALIKA

They'll stop you at the gate.

SUE

I have the guards fooled. I pull a cap down over my forehead and he thinks I'm a driver for one of the big shots.

MALIKA

Going to see Billy, aren't you?

SUE

Yeah...I've haven't seen him since the other day at the hospital. I think he thinks I'm crazy.

MALIKA

Well, can you blame him? The way you said you were acting. That boy is in love with you for real, if he even agreed to see you again.

SUE

I've got to see him, Malika. I've got to explain what's going on...What's happening to me. I just hope he understands. Promise me you won't squeal.

MALIKA

What the hell are you talking about? What's happening to you? I'll have to admit you've been acting a little cranky the last couple of days. I thought it was just that time of the month or some shit.

SUE

I can't explain right now, Malika. Just promise me you won't squeal. Or you haven't seen how cranky I can be.

MALIKA

Damn Sue, you're scaring the hell out of me!

Sue gives a devilish look, with an odd twinkle in her eyes.

She leaves the dorm room, Malika sits with a look of confound amazement on her face...

INT. YELLOW BIRD CAFE - DAY

Sue sits patiently in a corner booth, nursing a cup of coffee.

She doesn't notice an older Hispanic man standing next to the booth.

FATHER ORTIZ
Do you mind if I join you?

Sue looks up surprised, expecting to see Billy.

SUE
(shrugging)
Be my guest.

FATHER ORTIZ
I'm Father Ortiz.

He smiles at Sue, opening his coat, shrugging it off his shoulders, revealing his priestly collar.

SUE
You're a priest?

FATHER ORTIZ
I am.

SUE
Catholic?

FATHER ORTIZ
Right again.

Sue gives him a strange look.

FATHER ORTIZ (CONT'D)
I just wanted a minute of your time, Miss Barlow.

SUE
How do you know my name? My boyfriend will be here in a minute...

FATHER ORTIZ
This won't take long. I understand you had a rather interesting encounter with a friend of mine recently at the hospital.

(CONTINUED)

SUE

I don't know what you're talking about.

FATHER ORTIZ

You seem sad. Is everything all right?

SUE

I don't know you.

FATHER ORTIZ

But I know you, Miss Barlow. I know you must be very confused right now, even frightened.

SUE

Why would I be frightened?

FATHER ORTIZ

It's not hopeless, you know. It doesn't have to go the way they are expecting. You still have your own self-will. You still have a soul...

SUE

Okay, now I'm thinking you're crazy. Who are "they"? I should call the waitress and have her kick you out...

FATHER ORTIZ

I suspect you are not usually so belligerent. Does it frighten you? Concern you?

SUE

Your friend at the hospital. You mean that freak, don't you? Bernadette DeSalis? How dare she speak of my mother.

FATHER ORTIZ

It must have been hard for you to grow up without your mother.

SUE(V.O)

How does he know so much about me?

Sue narrows her eyes, getting ready to tell him to get the fuck out of her face.

But suddenly, she softens.

(CONTINUED)

SUE

I wish I had known her.

FATHER ORTIZ

There's been a lot of tragedy lately. I know you don't want any more to occur.

SUE

It's almost like the college is under some kind of curse.

FATHER ORTIZ

As though there are dark forces at work there.

Father Ortiz's smile is still kind, but his eyes narrow a fraction, and the twinkle in them seems to go out as he speaks further.

FATHER ORTIZ (CONT'D)

Tell me, Sue. Do you believe in evil? Evil as a force that exists in the world?

SUE

I suppose without evil, good cannot exist. They need each other. They define each other.

FATHER ORTIZ

Many theologians have debated and written about this very question.

SUE

Why did you sit down here with me? Did you come here specifically looking for me?

FATHER ORTIZ

I admit I did. Mike DeSalis is being sent home as we speak. He has made a full and complete recovery. I heard your boyfriend, Billy say he had to hurry back to meet you here.

SUE

And you came to tell me this?

FATHER ORTIZ

I wanted to see your reaction.

(CONTINUED)

SUE

I'm happy of course. Mike is
Billy's best friend.

FATHER ORTIZ

Heidi Swettenham is also going
home.

Sue just stares.

FATHER ORTIZ (CONT'D)

Both are better, because they were
cured through the intercession of
Our Lady, the Blessed Virgin Mary.

SUE (V.O)

Billy was at the hospital to see
Heidi. That's why he's late.

FATHER ORTIZ

Only Bernadette kept the faith. All
along, she knew her brother would
be all right. As would Heidi.

(leaning close to Sue)

So there are other forces at work,
too, I just wanted you to know
that.

SUE

Bernadette.

FATHER ORTIZ

Yes, Bernadette.

(reaching over and placing a
hand over Sue's

She's quite concerned about you.

SUE

(pulling her hand away)

She doesn't know me! She told lies
about my mother.

Billy suddenly appears next to Sue, breaking the moment.

BILLY

Father Ortiz.

FATHER ORTIZ

(standing up)

Hello Billy, I was just keeping
your girlfriend company until you
got here. I've already given her
the good news about Mike.

(CONTINUED)

Father Ortiz turns to face Sue.

FATHER ORTIZ
Pleased to have met you, Miss
Barlow.

He heads out...

Billy slides in the booth in his place.

BILLY
What was that all about? You seemed
bugged by him.

Sue does not reply for a moment.

SUE(V.O)
Do you believe in evil, Sue?

SUE
Billy...I have to get back to
campus.

BILLY
Why? You think they know you
left...

SUE
No, I just have to get back! It's
Malika!

Sue stands and rushes out of the booth, forgetting to pay.

Billy throws down a five on the table...

EXT. LEBANON - CONTINUOUS

...And follows her out into the street.

BILLY
What's wrong with Malika?

SUE
Something happened to her!
(running towards her car)
I can feel it!

BILLY
Then I'm coming with you.

They both jump into Sue's car and speed towards Wilbourne...

EXT. BENTLEY HALL - CONTINUOUS

Billy and Sue race up the stairs to Bentley Hall.

INT. BENTLEY HALL - CONTINUOUS

...No time for the elevator they bolt up the stairs to Sue's room and burst through the door.

SUE

Malika! Malika, where are you?

The room is in shambles like a small hurricane just blew through, there is what looks to be blood splattered on the floor.

SUE

Oh my God! They've taken her! I knew it. I could feel something was wrong.

BILLY

Who do you mean, "they"? What's going on, Sue?

SUE

Dean Gregory and his goons have taken her...Taken her just like they took the other girls...

BILLY

That's crazy...What the fuck are you talking about.

Sue sits down on her bed and motions for Billy to sit down

SUE

Billy, do you love me.

BILLY

Yeah...Well...Yes I guess I do, Sue. Why do you want to know right this minute.

SUE

It's important...Do you love me, Billy.

BILLY

Yes...I love you...Now what are you trying to tell me.

(CONTINUED)

SUE

All the girls that have gone missing were taken by Dean Gregory, his wife, Oostie and other members of the staff. They are a member of a cult, devil worshipers, bent on bringing on the end of days...As crazy as it sounds it is centered here at Wilbourne.

Billy is speechless, all he can do is stare and nod his head as Sue continues.

SUE(CONT'D)

They've taken Malika to use in one of their Satanic rituals.

Sue sits silent for a few moments, thinking of the right words to say.

SUE(CONT'D)

But here comes the really terrifying part. They've been waiting a hundred years for this event, which is going to happen soon. They needed an Antichrist to finish their ceremony...

Sue grabs Billy and holds him...

SUE(CONT'D)

I'm the Antichrist...they've been waiting for, Billy. My mother was the one raped in the room on the third floor by the Demon. I am the daughter of the devil, Billy. I'll sit at my father's side at the final ceremony. They'll come for me...You've got to help me.

Billy holds Sue at arm's length, and shakes her...

BILLY

Sue! Sue, that's crazy. No way you're the daughter of the demon. You've got to get a grip!

SUE

No..No, it's true. That girl Bernadette and Father Ortiz, both told me it was true. My mother visited me in my dreams and warned me...She's alive...She said don't let them use you, like they did me.

(CONTINUED)

BILLY

Well, I still don't believe it.

SUE

I put Heidi and Mike in the hospital, didn't I. I knew something had happened to Malika, didn't I?

BILLY

No you didn't. They were just sick.

SUE

No they weren't. I did it Billy.

BILLY

I won't let them take you. We'll just get in your car and drive far away where they'll never find you.

SUE

You can't hide from these people, Billy, they're everywhere.

BILLY

What do we do ?

Sue hugs Billy and starts to carress him all over, trying to take off his shirt.

SUE

Make love to me Billy. I know you want to. Don't you love me, the way you loved Heidi? If I'm not a virgin, I'll be no good to them.

Billy pushes Sue away.

BILLY

We can't, Sue...Not here...not right now. We've got to find out what happened to Malika.

Sue turns loose of Billy and reluctantly gives up her pursuit.

SUE

Oh, okay... Yeah, I guess you're right. We need to talk to someone here at the school who we can trust. My mother said to go and see Dr. Marshall. She's the only one here we can trust.

EXT. THE LAKE - DAY

Perry Holland stands and watches as the coroners pull Bonnie Warner's decomposed, mutilated, bloated body from the lake.

The STATE COP in charge of the investigation watches along with Perry.

STATE COP

Hope the other two don't end up here, too.

PERRY

Who found her body?

STATE COP

A couple of kids found her, washed up, tangled among the cat-o'-nine tails.

The sky is slate-gray reflecting the melancholia everyone felt.

PERRY

Twenty years ago, another missing girl was found in the same lake in the same condition.

STATE COP

I'm well aware of that deputy. We're on top of this.

Perry sighs and heads back to his car.

PERRY(V.O)

Sure, you'll be on top of it for a few more days, maybe a couple of weeks. Then you'll forget about it. You'll forget about it just like your predecessors did twenty years ago. Just like the whole fucking town did. The whole goddamned state did...Everybody, that is, except my Dad. Not this time...I'm gonna make sure.

He gets in his police cruiser...

INT. PERRY'S CAR - CONTINUOUS

...He starts the car and grabs his cell phone.

PERRY

(on the phone)

Gayle, this is Perry. They just pulled Bonnie Warner's body out of the lake this morning. Meet me at my father's house this evening. I've got all the information you wanted for that major article...the one that will draw national attention.

GAYLE(O.S.)

All right Perry...I knew you'd come around. I'll meet you there about seven.

PERRY

Yeah, yeah, see you then.

INT. PERRY'S CAR - THAT SAME EVENING

Perry drives down the street towards his father's old house.

He makes a right at his street and continues on his journey.

Suddenly he is overcome by a unexplained cold chill, causing him to shiver, as if from an Arctic blast.

He sees the house, his father's car still in the driveway.

Gayle is not yet there, he parks his car in the street, gripping the steering wheel until his knuckles turn white.

The voice of his father comes to Perry from the grave...

MILES(V.O.)

They're watching you Perry. They're not going to let you expose them.

Perry whirls around, but sees nothing, turns back around just in time to see his father's house SUDDENLY BLOW UP...

INT. GAYLE HONEYCUTT'S CAR - CONTINUOUS

Gayle is just turning the corner when she sees the house blow, like a golden rocket shooting into the violet night sky.

She pulls her car over immediately to the side of the road.

It is now raining golden balls of fire everywhere in the neighborhood.

GAYLE
Jesus! Jesus! Jesus!

EXT. GAYLE HONEYCUTT'S CAR - CONTINUOUS

She bails out of her car and rushes forward, notebook in hand, to record everything she sees and hears.

INT. BERNADETTE'S BEDROOM - CONTINUOUS

Bernadette is in her room, writing at her desk.

The entire house shakes from the deafening blast from a few streets away.

The young girl turns her head to the crucifix over her bed.

BERNADETTE(V.O)
It's begun. Please, Lord, have
mercy on your humble servants and
show us the way.

INT. YELLOW BIRD CAFE - CONTINUOUS

Wally Bingham is just locking up the front door, preparing to clean up when the whole entire building rocks...

WALLY
What the hell was that?

INT. GAYLE HONEYCUTT'S RESIDENCE - THAT SAME NIGHT

Gayle's fingertips move furiously over the keyboard of her computer.

GAYLE
I was there! I was right there to
give an eyewitness account.

(CONTINUED)

She murmurs to herself as she continues to type.

GAYLE(CONT'D)

Front page...and surely splashed
across newspapers throughout the
region.

Gayle's cell phone rings.

GAYLE(CONT'D)

Hello...

PERRY

Gayle...It's Perry! They did it.
They didn't want me talking to you!
They did it, I tell you!

GAYLE

Hold on Perry...who are they?

PERRY

They're like a cult...I think
they're like a cult. They killed
Bonnie Warner and Dad too...

GAYLE

Hell Perry, it was probably just a
gas leak.

PERRY

Bullshit...It was no gas leak. They
did...

GAYLE

Perry...I've got a call on my other
line. I'll have to get back with
you. But for God's sake...try and
calm down...

Gayle clicks her cell over to the other line.

GAYLE

Hello...

There is an unknown WOMAN'S VOICE on the phone...

WOMAN'S VOICE(O.S)

If you think this story about the
exploding house is big news...I
suggest you meet me for something
really big.

(CONTINUED)

GAYLE

Who is this?

WOMAN'S VOICE(O.S)

Meet me tomorrow and you'll see.

GAYLE

I need more to go on than that.

WOMAN'S VOICE(O.S)

You're tired of supporting those two kids on your own, aren't you Gayle? You should be writing for the "New York Times". And you could be.

GAYLE

Who is this?

WOMAN'S VOICE(O.S)

Everything you've dreamed about could be yours. Just listen Gayle, and I'll tell you how...

INT. DR. MARSHALL'S APARTMENT NIGHT

Billy and Sue enter Ginny's apartment out of breath from their journey and immediately begin to tell her about their ordeal.

SUE

Dr Marshall... Dr. Marshall...We need...

Ginny puts her finger to her lips to silence Sue and Billy's ranting.

DR. MARSHALL

Calm down, children...We've been expecting you...

SUE

We...

There is a dark haired lady, with piercing blue eyes sitting silently on the couch, that Sue suddenly recognizes.

DR. MARSHALL

I'd like you to meet someone...

The lady stands and approaches Sue...

(CONTINUED)

SUE

Mother?

Tears flow from both of their eyes as they embrace...

MARICLARE

Hello, Susan...

SUE

They told me you were dead...But that girl, Bernadette, said you were alive...You appeared in a dream to me...I knew then what the girl said was true...

They release their embrace and Mariclare stands back and takes a better look at Sue.

MARICLARE

What a pretty girl you are.

Her smile hardens somewhat as she continues to look at Sue.

MARICLARE(CONT'D)

Was it terribly hard for you?

SUE

That's putting it mildly. I can't believe all the lies they told me.

MARICLARE

They kept you away from me all these years...I guess they didn't want you to know your mother was a lunatic...and they sent you to Wilbourne.

Sue nods...

MARICLARE(CONT'D)

Mother called yesterday and asked me not to tell you the truth. But they can't tell me what to do anymore. And then Dr. Marshall came and rescued me...she brought me here...I knew you would come.

SUE

Did they know what would happen to you at Wilbourne?

(CONTINUED)

MARICLARE

Do you mean, did they know I'd be the one? The one who'd be raped.

Sue nods again.

MARICLARE(CONT'D)

I think he did. My father. At least, I think he was hoping I'd be the one...It was a great honor, you know.

Sue is speechless...

MARICLARE(CONT'D)

I didn't know anything. I was just like you, dear Susan. Just a naive sheep being led to slaughter.

SUE

But now you know? You understand what happened to you.

MARICLARE

Yes...When you've been fucked by a demon, you get a few things in return. You can see things. Understand things. So much suddenly made sense. Those other girls who went missing or were killed at Wilbourne were a part of the bargain. Virgin blood, to keep the dark forces sustained. Keep them interested. Because to bring about the Rapture...

SUE

You mean the end times? The prophecy of Revelation?

MARICLARE

That's right. To bring about the end times, they needed an Antichrist. And Revelation says it will be a girl, eighteen years of age, and her name will be Susan.

SUE

It doesn't say that. I've read Revelation...

(CONTINUED)

MARICLARE

But not the lost books of Revelation. The ones the Vatican tried to hide for centuries. A renegade priest smuggled them out, formed his own little cult, headed up by a good little Satanist named Sarah Wilbourne. I actually got to read them.

SUE

But mother...There's got to be a way we can beat them. That girl told me there was still hope. She's seen the Virgin Mary.

MARICLARE

This goes far deeper than just God and Satan, Susan. This is much more elemental. This is about the power of good and the power of evil. It transcends all religion.

SUE

But what can I do?

MARICLARE

(shaking her head)

They've been planning this for a long time. It goes back over a hundred years. And now, finally, is the time.

SUE

Because of me.

MARICLARE

But it's not too late. You don't have to fulfill the prophecies.

There is a sudden knock at the door. Dr. Marshall answers to find Joyce Davenport waiting. She pushes past Dr. Marshall and enters the room abruptly.

Billy who is sitting on the couch pretty much in a trance during the whole conversation, suddenly jumps up when Joyce pushes her way into the room.

DR. MARSHALL

What in the hell do you think you're doing?

(CONTINUED)

JOYCE DAVENPORT

Oh, calm down Ginny. I'm just here for Susan. I knew she would be here. I saw her car outside. Come on Sue, you have a date with destiny.

Mariclare still sits calmly on the couch. Joyce finally realizes she is there.

JOYCE DAVENPORT(CONT'D)

What in the hell are you doing out of the nuthouse, Mariclare? You poor delusional soul...Have you been boring these good people with your stories of being raped by Satan and the Antichrist.

MARICLARE

You betrayed me... left the room that night, knowing what was to occur. You'd already made your deal with the people running the school. Success, and fame, that's what you wanted.

JOYCE

I knew nothing of the sort. I made no deal with the people at the school. See how she's still telling these same lies after all these years.

SUE

I want no part of it. I'm not going with you.

JOYCE

So you'll end up like your mother. Is that what you want? Do you think we'd just let you waltz off to do your own thing? Do you think your father would just let you go?

Sue doesn't reply, she just stands trembling. She trembles in a rage that is welling up inside her.

JOYCE(CONT'D)

You'll end up in some lunatic asylum like your mother has been for all these years.

(CONTINUED)

SUE

You put her there. You could have stopped what happened to her.

JOYCE

It's your choice, Sue. Crazy lunatic asylum...or untold power and glory. You decide.

Joyce looks over at Billy, who is now seated back on the couch.

JOYCE(CONT'D)

You've never been like other girls. You've never been sick. You can do things with your mind. You can't ever live the life of a normal girl. And you can't love, can you?

(pointing over at Billy)

And the one boy who might have loved you is now terrified of you, aren't you son?

Billy jumps from the couch and embraces Sue and shakes his head.

BILLY

That's where you're wrong, Ms. Davenport. I love Sue. She's not going anywhere with you.

JOYCE

That's very noble son, but her choice is clear. There is nothing else for her. Her destiny...

In an instant Sue is transformed. She seems almost to explode...In her place stands a fearful creature, a swirling crackling demon whose form is indistinct...as if darkness is suddenly given life.

Joyce jumps back terrified, Billy as well.

SUE

I WILL GO WITH YOU, BUT REMEMBER WHO I AM. I WILL NOT BE TOLD WHAT TO DO. I WILL GIVE INSTRUCTIONS, AND YOU MISERABLE SCUM WILL FOLLOW THEM. IS THAT CLEAR?

JOYCE

Yes...

And then Sue is back looking none worse for the wear.

(CONTINUED)

DR MARSHALL

Sue. You mustn't give in.

BILLY

Don't go with her Sue. We can beat them.

MARICLARE

Let her go...She must do, what she must do...

SUE

It is my destiny...

Sue leaves with Joyce, a hard cruel look on her face...

EXT. CEMETERY OUTSIDE WALLS OF WILBOURNE COLLEGE - NIGHT

Billy sighs and exhales. Even in the darkness he can see his frosty breath in front of his face.

He talks to Bernadette on his cell...

BILLY

Why should I do what you ask?

BERNADETTE(O.S)

You should do it, because you love her.

BILLY

Do I? She's... not human.

BERNADETTE(O.S)

Oh, Billy, of course she is. She's as human as you or I. But she's in trouble. I know that. Bad trouble.

Billy looks over the Wilbourne wall. He can see the back windows of Dean Gregory's house.

BERNADETTE(O.S)(CONT'D)

Sue can be saved, and you can save her, Billy.

Billy pulls his woolen cap down further over his ears and looks again over the wall at the top two floors of the dean's house, an imposing gray granite building.

(CONTINUED)

BILLY

You keep saying not to tell my mother. You make it seem as if she's a part of the conspiracy, whatever it is.

BERNADETTE(O.S.)

Trust no one, Billy.

BILLY

Even you?

BERNADETTE(O.S)

But you do trust me.

BILLY

I don't know why. You're just my best friend's kid sister. But yeah, I do trust you, Bernie.

He kneels down behind a tree, trying to take shelter from the wind.

BERNADETTE(O.S)

Sue's in there.

BILLY

I need to take a better look. I'll call you back...

In a sudden move, he begins climbing the bare branches of the tree. Now he is able to make out faces in the lighted windows.

BILLY

There's Dean Gregory. And the state cop who's been asking lots of questions around town about Bonnie Warner. And...goddamn..Joyce Davenport...

The sound of tires on gravel distracts Billy's attention.

He peers through the branches to see a car pulling into the long circular driveway around the dean's house.

It is his mother's Toyota...

He watches, too stunned to move, as his mother gets out of the car and saunters up to the front door.

She is let inside.

(CONTINUED)

In moments, he can see her through the window, being handed a glass of wine by Joyce Davenport.

BILLY

Oh my God! She's a part of
this...Whatever this is...

As he watches another car pulls into the driveway.

He pulls his cell out of his coat pocket and dials...

BILLY

Bernie...They're arriving.

INT. PERRY HOLLAND'S RESIDENCE - NIGHT

Perry peers out from between his blinds.

The wind is blowing hard and the night sky is covered in gray clouds.

It begins to snow, at first lightly, then much harder.

He glances in the mirror...His hair is matted down, greasy and unwashed.

His eyes are shadowed with dark circles.

PERRY(V.O.)

Damn, I look a wreck. But what the hell...I haven't been going into the sheriff's office these days, so what difference does it make. All I have to do is stay in this apartment with the doors locked and the blinds drawn...There are things out there...Things that scare the hell out of me.

There is a sudden banging sound behind him. He whirls around to find nothing.

PERRY(V.O.)(CONT'D)

Damn, I'm totally losing it...Bernadette told me I was right in my suspicions. She's seen the Virgin Mary. She knows...She knows the truth.

There is another sound, a rapping sound.

Perry jumps, his gun strapped to waist.

(CONTINUED)

The rapping continues...

Someone is at the door.

Every nerve in Perry's body tingles...

PERRY

They've come for me! They're here!

He peers through the blinds on the door.

PERRY(CONT'D)

Who are you?

FATHER ORTIZ

My name is Father Ortiz. I come seeking your help.

PERRY

Why should I trust you?

FATHER ORTIZ

Bernadette DeSalis sent me.

PERRY

What has Bernadette told you?

FATHER ORTIZ

That you understand. That you know what's happening here. The evil that threatens us all.

Perry opens the door, nodding for Father Ortiz to enter.

FATHER ORTIZ(CONT'D)

We need your help.

Perry shuts the door and turns to face the Father.

FATHER ORTIZ(CONT'D)

Tonight! We cannot delay any longer.

PERRY

What's happening tonight?

FATHER ORTIZ

A girl will be killed.

PERRY

Why not go to the state police with your story?

(CONTINUED)

FATHER ORTIZ

I don't trust the state police...And I don't think you do either. We felt you were the only one we could trust.

PERRY

So a girl is going to be killed tonight...where?

FATHER ORTIZ

At the college...Dean Gregory's house. You must come...A girl's life is in danger.

PERRY

Okay, Father...What is it you want me to do?

FATHER ORTIZ

Use your badge to get us into the dean's house.

PERRY

Us?

FATHER ORTIZ

You, me and Bernadette.

PERRY

I can't take a child into a place where a murder might occur! Or you either, for that matter.

FATHER ORTIZ

Yes, you can, Deputy. You know that Bernadette is no mere child...not anymore. Without her we have no power against the forces they are summoning, even as we speak, on the campus of Wilbourne College.

PERRY

All right! I'll go to the dean's house and ask to look around. But you two will wait in the car.

He glances in the mirror again...

PERRY(CONT'D)

I need to wash up quickly. They'll know something is wrong if they see me looking like this.

(CONTINUED)

FATHER ORTIZ
Okay...But hurry.

Perry steps in the bathroom, closing the door behind him.
Just as he does Father Ortiz's cell phone chirps.

FATHER ORTIZ
Hello...

He listens, and a broad smile stretches across his face.

FATHER ORTIZ(CONT'D)
Ginny! Thank God...I was hoping
we'd hear from you...Ginny,
tonight...tonight Sue is being
consecrated to her father.

DR. MARSHALL(O.S)
Where should I meet you?

FATHER ORTIZ
Meet us over at Perry Holland's
apartment...and bring Mariclare.
Please hurry!

DR MARSHALL
I'll be there but Mariclare says
she can't face the demon again. She
will pray for us.

INT. DEAN GREGORY'S HOUSE - UPSTAIRS - NIGHT

Sue sits in a room upstairs, listening to people arriving
below.

There is laughter, loud noises, and classical music playing
in the background.

Joyce Davenport is fixing her makeup in a mirror.

JOYCE DAVENPORT
They're all gathering downstairs,
waiting for you. This will be quite
the ceremony. The beginning of
great things for you, sweetie.

SUE
My grandparents?

(CONTINUED)

JOYCE DAVENPORT
Seated in places of honor.

SUE
All my grandfather's success, that
was part of the bargain, wasn't it?

JOYCE DAVENPORT
Of course, sweetie. Everything he's
ever wanted, he's achieved. And
that will be even more true for
you, Sue.

SUE
But what is it that I want?

The door opens and in walks Dean Gregory, resplendent in a
black suit and bright red satin tie.

DEAN GREGORY
Are you ready, Sue? Everyone is
here.

SUE
Yes, I'm ready...Let's go
downstairs.

She stands, Joyce holds out a red robe for her. Sue slips
her arms into the sleeves.

She catches another look a herself in the mirror.

Her eyes are no longer blue, they are as red as her robe.

INT. PERRY HOLLAND'S CAR - NIGHT

Ginny sits in the back seat with Bernadette. Up front,
Father Ortiz sits beside Perry.

No one talks as they drive across town toward the Wilbourne
campus.

Bernadette is saying a rosary...

Finally Ginny breaks the silence...

DR. MARSHALL
So, what are we expecting to find?

FATHER ORTIZ
I'm not sure. But it will be some
kind of ceremony.

(CONTINUED)

DR. MARSHALL

And you think we can just waltz
inside and take part?

FATHER ORTIZ

Hardly, Ginny. But you're a faculty
member and the dean will see you.
And Perry has a badge.

PERRY

I'm going in, the three of you will
remain in the car.

FATHER ORTIZ

Perry, Bernadette's parents have
given their consent for her to join
us. Nothing can happen to the girl
while she is under the direct
protection of Our Holy Mother.

PERRY

Still, you wait in the car until I
give the word that it is safe to go
inside. Understood?

BERNADETTE

Understood, Deputy.

Ginny looks over at her, impressed with her maturity.

Perry pulls up to the college gate...

EXT. WILBOURNE COLLEGE GATE - CONTINUOUS

...and shows his badge to the GUARD.

PERRY

I need to see the dean.

GUARD

I'll call him.

Ginny calls from the back seat of the police car.

DR. MARSHALL

Is that you, Tom? It's me, Ginny
Marshall. How are you, Tom?

The guard peers in through the window and spots her.

(CONTINUED)

GUARD

Oh, hey, Ginny. I'm great. What're you doing in a police car?

DR. MARSHALL

Deputy Holland was kind enough to pick me up in this snowstorm. I'm bringing my friends here to Dean Gregory's party. The party is tonight, isn't it?

GUARD

Oh sure. There's been dozens of people coming in all night. I had to check their names against a list...

DR. MARSHALL

I'm not sure if Ted put my name on the list or not. I told him I wasn't sure if I was coming.

GUARD

Oh, that's fine, Ginny. Besides, you can come on campus anytime you want. You're faculty here.

DR. MARSHALL

Thanks, Tom.

The guard presses the switch and the iron gate swings inward.

He waves them in...

INT. PERRY HOLLAND'S CAR - CONTINUOUS

...They drive toward the dean's house.

BERNADETTE

Good work, Doctor...

Cars are parked all around the dean's house, many with out-of-state plates.

The house is ablaze with light, from the top floor to the basement.

The snow blankets the campus in a soft whiteness that sparkles in the moonlight.

Perry parks the car and turns off the ignition.

(CONTINUED)

PERRY

Now stay here until I check things out.

DR. MARSHALL

Okay...There's not much I can do anyway. I'm really not sure what any of us can do...

PERRY

Just wait here, okay!

They watch Perry walk up the steps to the front door.

No one says a word...

The only sound in the car is Bernadette's steady murmur as she whispers the prayers of the Rosary.

EXT. CEMETERY NEXT TO THE WILBOURNE CAMPUS - CONTINUOUS

Billy sits in the tree, his blood boiling.

BILLY

This crazy cult...this secret ceremony that's somehow going to hurt Sue...And Mom's a part of it!

(beat)

Well...maybe it's time one more person joined their little party.

He drops from the tree branch over the fence, the soft snow cushioning his fall.

Billy stands up, brushes himself off, and begins to search for a way into the house...

EXT. DEAN GREGORY'S RESIDENCE - CONTINUOUS

Perry rings the bell of the front door of the dean's house.

The dean opens the door partially...

DEAN GREGORY

Deputy Holland, what's going on?

Perry keeps his face blank.

PERRY

I'd just like to ask what's going on here tonight.

(CONTINUED)

The dean smiles, but does not open the door.

DEAN GREGORY
Just a party for a few
friends...Why are you asking?

PERRY
I'm looking for Sue Barlow. Is she
here?

DEAN GREGORY
Sue Barlow? Oh you mean one of our
freshman students?

PERRY
Yes, I noticed her car outside. So
is she here?

DEAN GREGORY
She might be. There are at least a
hundred people in my parlor...Why
do you need to see Sue?

PERRY
That's my business with her, sir.

The dean opens the door a bit further.

DEAN GREGORY
Well, yes, her grandparents are
here. Mr. Barlow is a major
supporter of the school. Perhaps
she's with them.

PERRY
May I come in and look for her?

The dean pulls the door open wide...

DEAN GREGORY
By all means, Deputy. Please come
in...Have a glass of wine with
us...

EXT. DEAN GREGORY'S RESIDENCE - CONTINUOUS

Billy pops open a basement window and jumps down into the
murky, damp darkness...

INT. DEAN GREGORY'S HOUSE - BASEMENT - CONTINUOUS

Across the vast expanse of the basement Billy spots a dim orange light.

Carefully he approaches, feeling his way.

He stumbles over something metal, causing a loud CLANG.

Billy stands still for a moment, but no one is alerted of his intrusion.

There is loud music and laughter coming from upstairs.

He resumes his walk across the basement.

He reaches the light that is coming from under a door. He tries the knob, but the door is locked.

Billy bends down and peers through the keyhole.

He gasps from what he sees...

Above him he hears footsteps...coming downstairs...

INT. PERRY HOLLAND'S CAR - CONTINUOUS

Dr. Marshall and the others wait patiently in Perry's police car, but her patience is running thin.

DR. MARSHALL

Where is he? He's been in there over twenty minutes.

FATHER ORTIZ

Let us not worry needlessly. Remember, Perry has a gun.

DR. MARSHALL

Guns are hardly a match against what we're facing.

BERNADETTE

They haven't summoned the demon yet. But Perry is indeed in trouble. We're going to have to save him.

DR. MARSHALL

(turning to look at Bernadette)
Are you sure?

(CONTINUED)

BERNADETTE

(nodding)

And it's going to have to be you,
Dr. Marshall. That's what Our Lady
is telling me.

DR. MARSHALL

What is it that I have to do?

BERNADETTE

You have to go inside. You have to
get to Sue...

INT. DEAN GREGORY'S HOUSE - CONTINUOUS

Sue and her party proceed down the stairs in a procession,
each of them having donned their red robes, each carrying a
candle...

To the great ceremony room in the BASEMENT...

An orange glow permeates everything, changing the colors of
their faces to the hues of hell.

Folding chairs are arranged in rows, and in front, as if on
stage, a huge black canvas covers a structure whose shape is
difficult to determine.

Sue is led up to the front, where she contemplates the
canvas for a moment before turning back to look out over the
crowd taking its seats.

She sees deputies and state policemen that she recognizes.
She also sees her grandfather's colleagues, faculty members
and even a couple of students she'd seen in the
cafeteria...And Billy's mother.

SUE

(whispers to herself)

Billy...

JOYCE

(slipping her cowl down from
around her face)

Have a seat, Sue.

They sit next to each other on the dais in front.

DEAN GREGORY

(quietly, holding up a finger)

Joyce, we're about to begin.

She shrugs and pulls her hood back around her head.

(CONTINUED)

Sue feels nothing. No fear. No anxiety. She shows no excitement for what is about to happen.

SUE(V.O)

All my life I've wanted to meet my father. And now here I am, about to come face to face with him. And I feel...nothing.

Dean Gregory stands before the group intoned.

DEAN GREGORY

My friends...tonight is the result of all our plans, all of our hard work. Tonight is the beginning of a new, more glorious phase in our religion. Tonight we begin to reap the benefits of those who came before us. Many have worked their entire lives for this day to come to fruition, and as our founder, the great Sarah Wilbourne, planned, it has now come to pass. The day we have all longed for, the day when the world becomes ours!

Sue looks over at Joyce, who winks at her from inside her cowl as Dean Gregory continues...

DEAN GREGORY(CONT'D)

Tonight we sacrifice once more to our great master, to bring him forth amongst us.

SUE(V.O)

Sacrifice?

Sue turns her face back to the canvas behind the dean.

Gregory nods, and two of his security men yank on a couple of chords.

The canvas falls, exposing a huge cross made out of black wood...

And bound to the cross is Malika...

Sue studies the unconscious form of her roommate. She is naked and her head is dropped down to her chest.

Emotionless Sue turns back to look at the crowd again.

The chanting begins...

(CONTINUED)

Sue smiles...

SUE(V.O.)

Maybe it will be exciting. I never
thought I'd witness a demon devour
a human being...

Sue begins to laugh.

JOYCE

You see? I told you all this could
be a lot of fun.

The chanting intensifies.

Everyone is caught up in the ritual, most with eyes closed.

Sue notices two security men walking down the center aisle,
forcing along a hooded man in between them.

When they reach the cross where Malika is strapped, they
force the man down on his knees, pulling off his hood.

It is Deputy Perry Holland...

His hands are handcuffed behind his back. He seems to be
drugged, and sways on his knees.

Dean Gregory steps forward and pulls a switch at the side of
the dais.

The great cross begins to move. Wood and gears creaking, it
turns taking Malika with it, until it comes to rest
completely inverted.

An upside down cross, Malika's head now nearly touches the
floor.

The chanting stops...

DEAN GREGORY

For you, master! We bring you two
tonight! They are yours!

Perry continues to sway on his knees.

Malika is beginning to wake up...

INT. PERRY HOLLAND'S CAR - CONTINUOUS

Father Ortiz and Bernadette are still waiting in Perry's police car.

Bernadette's cell phone buzzes furiously...

Father Ortiz picks it up...

FATHER ORTIZ

Yes?

BILLY(O.S)

They've got...they've got a girl tied to a cross. And they've got Deputy Holland.

Bernadette is lost in prayer in the back seat.

FATHER ORTIZ(V.O)

(to himself)

I mustn't lose my faith.

FATHER ORTIZ

(to Billy)

Be careful, son. Don't let yourself be seen.

BILLY(O.S)

I've got to stop this.

FATHER ORTIZ

Dr. Marshall has gone inside. Bernadette says she is the key. She will be able to get to Sue.

BERNADETTE

Give me the phone.

Father Ortiz looks over the backseat.

Bernadette is no longer praying, her hand is held out.

BERNADETTE

(to Billy)

Dr. Marshall is indeed the key, but you have a part to play. You'll know when it's time to act.

She switches off the phone.

(CONTINUED)

BERNADETTE

Now, Father, it's time we do our
part as well.

FATHER ORTIZ

What's that?

She opens her car door and motions for him to do the same
with his...

EXT. DEAN GREGORY'S HOUSE - CONTINUOUS

...He follows her as she trudges through the snow to a spot
right in front of the house.

She drops to her knees, nearly hip deep in snow, and begins
to pray...

Father Ortiz does the same...

INT. DEAN GREGORY'S HOUSE - BASEMENT - CONTINUOUS

One by one, the candles are snuffed out, and the room falls
into darkness.

Only the two torches on either side of the dais remain
illuminated.

The cross on which Malika is strapped turns again, clicking
back into its upright position.

Malika is now fully awake, and she begins to scream.

The pressure in the room grows fierce.

Then the RUMBLE comes up from beneath the floor.

JOYCE

(grabbing Sue's hand)
He's coming...

SUE

My father...

EXT. DEAN GREGORY'S HOUSE - CONTINUOUS

The front door to Dr. Marshall's great surprise is open.

She stops for a moment to say a prayer.

(CONTINUED)

DR MARSHALL
Holy Mother...you of the sacred
feminine...walk with me.

INT. DEAN GREGORY'S HOUSE - CONTINUOUS

Dr. Marshall hurries through the dean's foyer.

She can hear a low, steady, rumbling sound from down below.

She locates the door to the basement.

It is dark down there and she shivers from the sudden cold wind that blows through the stairway.

Dr. Marshall takes a deep breath and heads toward the door.

As she does, she passes a large gilt-framed mirror.

She catches her reflection, and behind her...a woman in blue carrying a sword.

She spins around.

There is no one there.

She starts down the stairs...

INT. DEAN GREGORY'S HOUSE - BASEMENT - CONTINUOUS

Billy feels the house begin to shake, he shudders...with a terror he has never felt in his young life.

Hell is erupting...He feels the concrete moving beneath his feet...

EXT. DEAN GREGORY'S HOUSE - CONTINUOUS

Father Ortiz and Bernadette continue to pray.

FATHER ORTIZ
Lord Jesus, I beseech you! Save
this house and the people within
from the demon's clutches!

Bernadette kneels serenely in the snow, mumbling her prayers.

Father Ortiz trembles, terrified...

He feels the earthquake now through the blanket of snow.

(CONTINUED)

The moon is gone...

The power is out across the campus, everything is plunged into darkness, a darkness that takes life around him.

The darkness begins to close around Father Ortiz's throat.

FATHER ORTIZ

No!

BERNADETTE

PRAY FATHER! PRAY!

But it is too late...The darkness has him by the throat.

The darkness seems to grow limbs and lifts him high in the air. Higher and higher...

And then just like Miles Holland it drops him head first into the snow.

Bernadette does not move as the snow around her turns red from the priest's blood.

She continues to pray...

From the house comes a great roar...The roar of a lion...

INT. DEAN GREGORY'S HOUSE - BASEMENT - CONTINUOUS

A figure, both enormous and small at the same time moves down the center isle toward Sue, red eyes glowing in the dark.

SUE(V.O)

We have the same eyes!

Darkness rolls down the center isle...a deep pulsating darkness, encasing a beating black heart.

Sue shivers from the damp coldness as it grows near.

Behind her Malika screams again.

On either side, people fall from their chairs. Some drop to their knees.

Metal chairs CLANG...

Cries and gasps disturb the silence as the breathing darkness passes down the center isle.

The DEMON seems to smile amidst the chaos.

(CONTINUED)

It continues to approach Sue on the dais.

DEMON(V.O)
(in words only Sue could hear
)
Daughter...

SUE(V.O)
Father...

The darkness reaches out for her.

Sue puts out her hand to meet it.

DEMON
Sue!

Everyone spins around to look.

Sue withdraws her hand, and the demon whirls around in a great rush of darkness, it's red eyes growing large.

Then it is gone...

At the bottom of the stairs, looking into the room is Dr. Marshall.

DR. MARSHALL
Sue! It's not too late! You can
stop this! You know you can!

DEAN GREGORY
(to his guards)
Get her!

Sue's vision goes red, there is a high-pitched thrumming in her ears.

SUE(V.O.)
My father...He's gone.

Anger begins to well up inside her, she stands, eyes blazing.

DR. MARSHALL
(just as the guards set upon
her)
Sue! You are your mother's daughter
as much as you are his.

SUE(V.O)
My mother...

INT. DR. MARSHALL'S APARTMENT - AT THE SAME TIME

Mariclare is on her knees in her room praying, eyes tightly shut. She crosses herself, head down shaking from the fear of the ceremony that is going on.

MARICLARE

Lord, please give Sue the strength to stand up against the demon. May she make the right choice and save us from the darkness. Give her strength, oh Lord...

The lights in her room blink on and off, the floor begins to rumble. She feels the darkness approach across the miles as if she is there.

She screams...

MARICLARE

Sue!

INT. DEAN GREGORY'S HOUSE - BASEMENT - CONTINUOUS

Sue spins around. Her eyes meet Malika's on the cross.

With a wave of her hand, she causes the straps that hold Malika to fall away.

The girl slumps to the ground.

Sue spins on Dean Gregory, who is running toward her.

Her arm flies out, and without even touching him, she sends him staggering backward, propelled into the wall.

People are standing now, many trying to flee.

With another wave of her hand, Sue causes the door to the stairway to slam shut, locked.

Sue feels the power rising up in her.

SUE

They will all die, all of them...In honor of me...

JOYCE

Sue! Control yourself! We'll take care of Virginia Marshall.

(CONTINUED)

SUE

No Joyce, for all your
treachery...I'll take care of you.

With a grand sweep of her hand, she sends Joyce flying across the room, arms outspread, coming to rest on the cross that Malika had just vacated.

The straps reassemble themselves, securing Joyce in place.

She screams as the cross clicks into gear and inverts itself again, leaving her upside down.

On the dais, Sue laughs maniacally.

She points at people in the crowd, feeling the power surge down her arm and through her fingers.

She kills a state cop, then her biology teacher.

Sue laughs uproariously...

The whole room is screaming in panic.

Sue's eyes come to rest on her GRANDFATHER...

SUE

You made me like this...You made me
a creature that would be born
without the capability to love or be
loved.

GRANDFATHER

Susan...You will be great...

SUE

I am great!

With a flick of her hand, she blows her grandfather's head off. Her grandmother screams as the old man's blood covers her.

BILLY

Sue!

Amid the pandemonium, she hears a new voice. She spins in it's direction.

Billy is standing in front of a door, he had just broke down.

SUE

Billy!

BILLY

Sue, you're wrong...I love you.

They stare into each other's eyes...

BILLY(CONT'D)

I love you, Sue...

Dean Gregory is getting to his feet.

Dr. Marshall struggles with the guards who hold her, she watches the dean waver across the room, heading for Sue.

DR. MARSHALL

Holy Mother! Save your daughter!
Sue is as much your daughter as
his!

In that instant, the two great torches on either side of the dais fall, bursting into a huge fire that separates Gregory from Sue and Billy.

In moments, the whole room is on fire...

From nowhere Gayle appears, grabbing Billy's arm.

GAYLE

We've got to get out of here.

Billy and Sue keep their eyes locked on each other.

BILLY

I do love you, Sue. And I think...I
think you started to love me...

SUE

Yes...Yes, I did...

Sue starts to cry...

The door sealing off the room from the stairs flings open and people begin scrambling to get away from the flames.

People are trampling over each other as they attempt to get up the stairs, just as the fire catches hold of the walls.

SUE

(to Billy)

Go! Take your mother and save
yourself.

(CONTINUED)

Their eyes continue to hold for a moment. Gayle is crying hysterically, tugging at Billy's sleeve.

BILLY

Sue...

SUE

Go!

Sue watches them go, the intense heat of the flames now reaching her face.

She turns and helps a sobbing Malika to her feet, removing her robe and placing it around Malika's naked body.

SUE

You will be strong now, Malika.
Your legs will carry you. You will
go upstairs and save yourself.

MALIKA

Sue, you must come, too...

SUE

No...My place is here.

She reaches down and also brings Perry Holland to his feet.

SUE(CONT'D)

You, too, Deputy. You will find
your legs strong enough.

Perry glances at Sue for a moment. His handcuffs suddenly open, freeing his hands from behind his back.

He grips Malika's arm, and together they make their way out of the burning room.

Flames are now jumping across the ceiling.

Sue looks down at Joyce Davenport, upside down on the cross.

SUE(CONT'D)

Yes, you were right, Joyce. All of
this can be so much fun.

Joyce screams...

Upstairs, as smoke billows up from the cellar and sounds of sirens can be heard in the distance, Dr. Marshall makes her way among the screaming throng of people toward the front door.

A hand reaches out and grabs her by the arm.

(CONTINUED)

DEAN GREGORY
Not so fast, Dr. Marshall.

She spins around and comes face-to-face with Dean Gregory, his head is bleeding and covered with soot.

He pokes a gun in her ribs and whispers...

DEAN GREGORY
I should have fired you long ago...

Dr. Marshall tenses for a shot.

But instead...

A sword suddenly plunges through Gregory from behind.

Dr. Marshall sees it's blade emerge from his chest, and then the blood streams down the front of his shirt.

His eyes register surprise, then horror, then nothing...

He crumples to the floor.

Dr. Marshall looks around...The sword is gone...

The Woman who had wielded it is nowhere in sight.

As the flames begin popping up through the carpet Ginny hurries outside into the snowy night...

EXT. DEAN GREGORY'S HOUSE - CONTINUOUS

The fire engines arrive, but they are too late, the dean's house is completely engulfed in flames.

DR. Marshall and Bernadette stand there watching until the house is nothing more than a smoldering ruin...

INT. YELLOW BIRD CAFE - A WEEK LATER - DAY

Majorie wipes down the counter, Wally is in the kitchen.

MAJORIE
To think, all that was going on
right under our noses.

WALLY
(from the kitchen)
I never liked that Ted Gregory...Or
his wife either...

(CONTINUED)

MAJORIE

Perry told me they found the remains of those two missing girls, Joelle Barlett and Tish Lewis, in the ruins of the dean's house.

Wally comes in from the kitchen and stands behind the counter with Marjorie.

WALLY

The Gregorys were sick...Sick and twisted.

MAJORIE

Yeah, and everyone is wondering did that nice girl Sue Barlow make it out alive. They didn't find her remains and no one has seen her since.

WALLY

Yeah, makes you wonder. We may never know... But, I pray she made it out all right...

MAJORIE

Such a nice girl...

WALLY

Yeah, she was...

INT. SUE'S CAR - CONTINUOUS

Sue watches the activity in the cafe from across the street...

SUE(VO.)

I wish I could go in and be a normal girl again...But it's better I go far away. There are those who are still out there. Very powerful people, who want to bring about the end of times. They'll be looking for me.

(beat)

I wish I could say goodbye to Billy, but we'll meet again someday, I've got to believe that...

Sue takes one more quick, last look at the Yellow Bird and drives her white Lexus down the road...

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FADE OUT:

THE END

(CONTINUED)

