

CORPSE FLOWER

WRITTEN BY

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FADE IN:

INT. BOTANICAL GARDEN - CORPSE FLOWER EXHIBIT - DAY

A tall, exotic-looking flower resembling a peeled banana sits displayed at the center of a fountain. Its exterior greenish-yellow, the interior maroon.

A CROWD of EXCITED ONLOOKERS take snapshots of the flower from outside the roped-off fountain.

TALLULAH (O.S.)
It's called amorpho-phallus
titanum.

TALLULAH UPCHURCH (early 40s) smiles whimsically from outside the rope, gazing at the flower. Her face beaten, crusted over with dried blood. Both eyes puffy, one of them swollen shut. She looks like a boxer the day after a fight.

TALLULAH (CONT'D)
You know what that means in Latin?

LILY (9 years old), skinny and tomboyish, looks up at her.

Tallulah smiles mischievously, cupping her hand by the side of her mouth.

TALLULAH (CONT'D)
It means misshapen penis.

Lily cracks a shy smile while gawking at the exotic plant.

LILY
What's so special about it?

TALLULAH
It's very rare. There's only been about one-hundred and sixty recorded blooms since the 1800's. And when they do bloom, it takes seven to ten years. At least that's what it says on Wikipedia.

LILY
It smells funny.

TALLULAH
The scent lures insects that are normally attracted to rotting meat. Like dung beetles and flesh flies. That's why people call it the corpse flower.

LILY
 Because it smells like a dead
 person?

Tallulah nods. Places her arm around Lily's shoulder.

TALLULAH
 That's right, baby. Just like a
 dead person.

CUT TO BLACK:

INSERT TITLE CARD:

CORPSE FLOWER

FADE IN:

INT. BEAT-UP CHEVROLET (MOVING) - NIGHT

DWIGHT UPCHURCH (mid 40s) struggles to keep his eyes open as he drives along a dark, desolate road flanked by woods.

The vehicle rattles over potholes and bumps, the turbulence keeping Dwight from passing out completely.

He smacks himself in the face. Grizzled. Covered in stubble.

As he blinks his eyes, desperately trying to stay awake, he looks into the mirror.

He stares deep into his own soul. His sunken, bloodshot eyes staring right back at him. A melancholy gaze.

Dwight looks back to the road ahead --

A DEER stands in the middle of the road, entranced by the car's approaching headlights.

Dwight jerks the wheel, swerving into the opposite lane as --

A MINIVAN heads right towards him, blinking its headlights!

Dwight jerks the wheel again, back into his own lane --

The MINIVAN swerves around him, rumbling off-road onto the shoulder when WHAM! Plowing violently head-on into a telephone pole, crumpling like a soda can.

Dwight watches through his rearview, awestruck. Turns back to the road --

He's headed straight towards a tree!

EXT. DESOLATE ROAD - CONTINUOUS

Somehow, the BEAT-UP CHEVROLET stops suddenly, just short of the tree - its rear tires lift off the ground from the sudden stop, defying the laws of physics. Then slamming back down, rocking its axles.

Silence. A long, eerie hush.

BEAT-UP CHEVROLET

Across the street from the WRECKED MINIVAN, further back.

Its door swings open.

Dwight steps out of the vehicle, shaken. Uneasy.

He slowly makes his way up the quiet road, to the WRECKED MINIVAN. The area draped in darkness.

EXT. WRECKED MINIVAN - SIDE OF THE ROAD - CONTINUOUS

He circles around the driver's side.

The DRIVER, middle-aged male, lies with his cheek mashed onto the dashboard, looking towards Dwight, the whites of the man's eyes standing out in contrast to the darkness.

Dwight approaches the driver's side window. Realizes that the Driver is dead. Twisted expression frozen on the man's face.

A WOMAN, identity indiscernible, sits slumped over on the passenger's side. Strapped in by her seat belt. Not moving.

A RUSTLING behind Dwight alarms him. He turns.

The DEER stands across the street. Watching. Then takes off, disappearing into the woods.

Dwight turns back to the wreckage while circling around to the front...

The windshield shattered, shards of glass still clinging to the panelling around it. A gaping, jagged hole at the center.

Its hood crumpled up against the telephone pole, smoke pouring from the engine. Atop the hood, a trail of blood and broken glass leads to...

A pink, stuffed bunny...

At the front of the hood, smashed into the pole, sits an upside-down child seat. It's strap ripped.

A LITTLE GIRL's feet hang out from under the child seat.

EXT. MOTEL - NIGHT - LATER

A flea-bag lodging off the beaten path. A neon NO VACANCY sign flickers out front.

Only a few cars sit in the parking lot.

INT. MOTEL ROOM - CONTINUOUS

Tallulah lies asleep in bed with FOUR YEAR-OLD LILY snuggled beside her, tucked under the covers.

Dwight stands at the foot of the bed, staring sadly at them.

Tallulah rustles awake. Sees Dwight.

They stare at each other. After a long silence...

DWIGHT

I gotta go.

Tallulah thinks to herself, ambivalent. Then nods with acceptance - she knew this day would come.

She looks to Lily. Then up at him, heartbroken.

TALLULAH

They found you?

DWIGHT

They will if I stay.

(exhales)

It's not safe.

He and Tallulah exchange a longing stare, sharing a melancholy silence.

And he leaves, the door quietly shutting behind him.

CUT TO BLACK:

TITLE CARD OVER BLACK:

FIVE YEARS LATER...

FADE IN:

EXT. SKY - NIGHT

Dark clouds drift across a full moon. Below it...

EXT. TRAILER - CONTINUOUS

In the middle of the desert.

A WHITE VAN pulls up front. Parks. Kills the headlights.

INT. TRAILER - CONTINUOUS

Dwight opens his eyes.

A full mountain-man beard covering his face.

He groans, waking up on the couch. The room dark. Very dark.

Dwight sits up, only wearing boxer shorts. He reaches to a nearby side table. Grabs a bottle of Jack Daniels.

He chugs whatever was left. Every last drop.

But he freezes. Looking straight ahead, into the darkness.

He blinks his eyes. Then narrows them. He sees *something*.

A DARK FIGURE steps out of the shadows, revealing a MAN wearing a creepy-looking DEER MASK. The fur and antlers realistic, almost like it was stuffed and mounted.

The Man in the Deer mask steps forward with a gun drawn --

POP! POP! POP! He shoots Dwight three times in the chest.

Dwight slumps back. His eyes still open.

The Man in the Deer Mask lowers his firearm. And stares.

ANOTHER MAN, also wearing a DEER MASK, steps out from the shadows. Standing alongside his partner.

MAN IN DEER MASK #1
That was easy.

A long hush...

Several VASES around the room SHATTER at the same time --

Dwight jolts awake! He lunges forward, but --

POP! POP! POP! The two men blast more holes into his chest, sending him flying back onto the couch. Slumped over.

Then silence again. Gun smoke filling the room.

HONK! HONK! A HORN BEEPS from outside, giving them a jolt.

The two men exchange a glance. Then look back to Dwight. His chest riddled with bullet holes.

Man in Deer Mask #1 unsheathes a massive bowie knife.

INT. SURGERY SUITE

A MIDDLE-AGED WOMAN lies on an operating table, completely draped beneath a plastic tarp. Only her face can be seen through a hole in the blanket.

Her eyes stare up the ceiling. Cold and catatonic - She's under anaesthesia.

A steady BEEPING as a monitor reads her vitals.

JOLENE FRITZINGER (late 30s) appears above her. Wearing scrubs and rubber gloves. A surgical mask covering her face.

She makes an incision around her nose, the scalpel slicing through the skin. Leaving a bloody outline around the nose.

But she stops. Leans in closer to the --

MIDDLE-AGED WOMAN'S FACE--

A single tear trickles from her eye.

Jolene wipes the tear with her thumb.

INT. JOLENE'S OFFICE

Jolene, sans surgical mask, sits behind her desk. She takes a long drag from a **Capris** cigarette.

A NAMEPLATE at the edge of her desk has her name engraved into it. Along with the company logo -- *Buckhead Facial Plastic Surgery*.

She stares at a box sitting atop her desk, wisps of smoke pouring from the corners of her mouth.

Attractive at first glance, it looks like she's had maybe one Botox injection too many. Something artificial about her complexion. Her face layered with heavy make-up.

Jolene kills the cigarette into a coffee mug.

With a box-cutter, she slices through tape, opening the box.

She stands up. Peeks inside.

A smile forms across her face. She reaches in...

And pulls out Dwight's head, holding it by its hair.

Her eyes pour over him. Captivated. She runs the tip of her finger along his cheekbones. Caressing his features.

EXT. DESOLATE ROAD - DAY

A pink ribbon is wrapped around a telephone pole at the shoulder of the road - The site of the car wreck.

Jolene bows her head in remembrance, wearing an all-black suit-skirt. Matching Kentucky Derby hat with veil.

She sets a pink, stuffed bunny at the base of the pole.

And leaves, getting in the back of a WHITE LIMOUSINE almost resembling a long hearse.

SAM (V.O.)

It's over. This Dwight Upchurch
guy... he's dead.

INT. WHITE LIMOUSINE (MOVING) - MOMENTS LATER

SAM (mid 30s) sits across from Jolene in the back. He wears a sharp, expensive-looking black suit. Hair slicked back.

SAM

Annabelle can finally rest in
peace. Her and your husband.

Jolene gazes sadly out her window, elegantly smoking a Capris. Smoke pouring from her lips.

JOLENE

It's not over. Not yet.

She turns to him.

JOLENE (CONT'D)

Did you find his family?

He goes into his jacket pocket.

Hands her a wrinkled, wallet-sized photo.

SAM
They're not far.

She gives the photo a look - disturbed yet captivated.

THE PHOTO--

Tallulah and a five-year old Lily. Smiling.

BACK TO SCENE

Jolene's eyes well up with tears.

SAM (CONT'D)
She's married to a cop now.

Jolene doesn't respond, absorbed by the photo.

SAM (CONT'D)
Listen, Jolene. It's probably
nothing. But one of my guys said
something weird happened. When they
killed him. Something about things
breaking on their own?

JOLENE
(in awe)
The girl... she looks like
Annabelle...

Jolene looks across to Sam, breathless.

JOLENE (CONT'D)
She looks almost EXACTLY like her.

Her long fingernail touches Lily's face on the photo.

JOLENE (CONT'D)
With a few minor alterations...

She looks up at Sam again.

JOLENE (CONT'D)
Find them.

Eyes the photo again.

JOLENE (CONT'D)
Keep the girl alive.

CUT TO BLACK:

INSERT TITLE CARD:

THREE WEEKS LATER

INT. GROCERY STORE - DAY

Tallulah pushes a shopping cart past a series of aisles.

She looks pretty despite her disheveled appearance and bruised eye. Naturally attractive. But with an edge.

Lily sits in the shopping cart, bored. A Band-Aid on her chin, another on her knee.

Tallulah pushes the cart into the...

CLEANING AISLE

And peruses the shelves.

She looks down at Lily. Playfully sticks her tongue out at her, drawing a smile from the little girl.

Tallulah parks the cart. Loads it with a few bottles of bleach and other cleaning products.

CARSON (O.S.)

Tallulah?

She looks up.

CARSON (early 50s) stands at the end of the aisle. Squinting at her through thick, bifocal lenses. Wearing a cop uniform.

A sheriff's badge is pinned over his shirt pocket.

He approaches her, sporting a warm smile.

CARSON (CONT'D)

Fancy seeing you here. Doing a little shopping?

Her eyes point to a cart full of groceries.

TALLULAH

How'd you guess?

He forces a laugh. Looks to Lily and winks.

CARSON

How we doing, little lady? You're getting so big!

Lily stares at him wearing a deadpan expression.

CARSON (CONT'D)
(to Tallulah)
You talk to your husband today?

Tallulah shakes her head.

TALLULAH
Not since last night.

CARSON
Because he never showed up this morning. We called a bunch of times, left a bunch of messages. We're all a little worried about him, to be honest.

He notices the bruise around her eye.

CARSON (CONT'D)
I take it he had one margarita too many last night?

She nods, embarrassed.

TALLULAH
We had a fight. And he left. Haven't seen him since.

CARSON
He isn't home?

TALLULAH
No.

Carson raises a suspicious eyebrow.

CARSON
Why is his truck still there?

She shrugs.

CARSON (CONT'D)
Well, tell him to give us a ring when he turns up, okay?

She labors a smile. Nods.

EXT. GROCERY STORE - MOMENTS LATER

Tallulah pushes the cart through the sliding doors, Lily still sitting inside of it.

LILY
What kind of car is that?

Tallulah turns to see --

A WHITE LIMOUSINE parked further up the curb, in front of the grocery store.

She eyes the LICENSE PLATE - it reads ANA-8377.

PARKING LOT - MOMENTS LATER

Tallulah parks the shopping cart at a --

STATION WAGON

And pops the trunk.

She lifts Lily from the cart, setting her down.

As she loads the car with groceries...

JOLENE (O.S.)
Excuse me?

Tallulah turns.

Jolene holds out a pink, stuffed bunny.

JOLENE (CONT'D)
I think your daughter dropped this.

Lily stares at Jolene, intrigued. Never taking her eyes off of her. Something familiar about her.

Tallulah returns to her groceries.

TALLULAH
It's not hers.

Jolene glances down at the toy and shrugs.

JOLENE
I didn't see any other little girls around. Somebody oughtta have it.

Tallulah stops packing her car.

She looks at the bunny. Then up at Jolene, disinterested. She takes the bunny. Hands it to Lily.

Lily looks it over, puzzled. Not impressed.

TALLULAH
Say thank you to the nice lady.

LILY
(deadpan)
Thank you.

Jolene smiles at Lily.

JOLENE
What's your name, honey?

TALLULAH
Her name's Lily.

JOLENE
(to Lily)
Well, aren't you a pretty little
flower?

Tallulah finishes packing her car, forcing a grin.

JOLENE (CONT'D)
Can I hold her?

Tallulah slams the trunk shut. Looks to Jolene in disbelief.

TALLULAH
Excuse me?

Jolene opens her arms, waving Lily over.

JOLENE
Come here, honey. Let me get a good
look at you.

TALLULAH
She doesn't like being touched.

JOLENE
I promise, I won't bite.

Jolene takes a step towards her - But Tallulah stifles her,
palm pressed to her shoulder.

TALLULAH
Lay a finger on her... and I'll
kill you.

Threatens her with a long death stare.

Jolene takes a step back, appalled. Her smile fading into a
mean scowl.

Sam approaches from across the lot. Stands at Jolene's side.

SAM
There a problem, here?

JOLENE
I was just complimenting her
daughter. And she threatened me.

Sam glares at Tallulah.

SAM
That's not very nice.

He takes a step towards Tallulah...

But a POLICE CAR pulls in, driving past them.

Carson, behind the wheel, gives Tallulah and Lily a wave as he coasts by.

Sam and Jolene stand back. Watching as Tallulah hastily gets Lily inside the STATION WAGON.

Tallulah glares at them while entering her car.

The STATION WAGON pulls out of the parking spot.

Jolene holds a bitter sneer while watching the STATION WAGON leaving the parking lot.

Sam gives the POLICE CAR a nervous glance as it drifts off.

SAM (CONT'D)
Not sure how I feel about killing a
cop. It's risky business.

JOLENE
Name your price.

He turns. Faces Jolene.

SAM
My wife could use a nose job.

She nods.

JOLENE
I'll make her look beautiful.

INT. STATION WAGON (MOVING) - DAY

Tallulah, driving, peers into her dashboard mirror.

IN THE BACKSEAT

Lily holds the pink, stuffed bunny into the air. Staring at it, bewildered.

Tallulah studies her daughter through the mirror, concerned.

TALLULAH
You okay, baby?

Lily pulls on the stuffed animal's ears, slowly ripping the bunny's head off.

She eyeballs its head. Then its body, stuffing hanging out.

She looks up at her mother.

LILY
I'm okay.

Tallulah faces the road ahead, glancing into her rearview.

She spots a BLACK SEDAN with dark, tinted windows tailing them. A few car lengths back.

No other vehicles on the road.

EXT. RURAL ROAD - CONTINUOUS

The STATION WAGON pulls over to the shoulder and parks.

INT. STATION WAGON (PARKED) - CONTINUOUS

Tallulah keeps the engine running, eyes glued to her mirror as...

The BLACK SEDAN slows. Stops alongside her. And sits there for a few moments.

Tallulah pushes a button and CLICK! Locks all the doors.

She glares at the BLACK SEDAN across from her. Until...

It drives off.

EXT. STATION WAGON - RURAL ROAD - CONTINUOUS

Tallulah steps out of her car.

She watches the BLACK SEDAN drive off.

LICENSE PLATE--

She memorizes the number.

EXT. TRAILER - DAY

Surrounded by desert.

THREE BLACK SUVS sit out front.

INT. TRAILER - CONTINUOUS

Dwight sits on the couch, his head gone. Just a bloody stump.

AGENT WHITE (early 40s, strong jaw-line, all business) sits next to him, sipping coffee. In a black suit.

Another AGENT (mid 30s, also in a black suit) stands across from him, eyeballing Dwight's corpse.

OTHER AGENT

We've been chasing this guy for years. Who the hell do you think got to him before us?

Agent White shrugs, setting down his coffee.

AGENT WHITE

I don't know. But it doesn't look like any of the other agencies.

Glances over at Dwight.

AGENT WHITE (CONT'D)

This looks a little more personal.

EXT. BUNGALOW - NIGHT

A small, secluded home surrounded by woods.

The STATION WAGON sits parked in the gravel driveway, right next to a rusty old PICK-UP TRUCK.

An eerie silence fills the air.

Everything is still with the exception of a tire swing hanging from a tree out front. It gently sways to and fro.

INT. BUNGALOW - LIVING ROOM - CONTINUOUS

Tallulah and Lily lie asleep, curled up on the couch.
Television light dancing across their faces.

Tallulah awakens suddenly with a gasp, eyes jolting open. As if waking up from a bad dream.

But she sees Lily in her arms. And sighs, relieved.

She lifts Lily off of her, trying not to wake her up, and gently lies her back on the couch.

She shuts off the television.

Lily opens her tired eyes.

LILY
Is it time to go?

TALLULAH
(whispers)
Not til morning.

Lily yawns, eyes barely open.

LILY
What about the flowers?

TALLULAH
We'll grow some new ones.

LILY
Are we gonna see the botanical
garden?

TALLULAH
(delayed)
I dunno, baby. We'll see.

She stares down at her affectionately.

TALLULAH (CONT'D)
Come on, let's get you to bed. We
have a long day ahead of us.

LILY'S BEDROOM - MOMENTS LATER

Tallulah tucks her daughter in to bed. Sits down at the edge and kisses her forehead.

Lily looks up at her.

LILY
Are we going to hell?

TALLULAH
What? No, baby. Who told you that?

Lily shrugs.

Tallulah sighs. Snuggles up to her. Looks her in the eye.

TALLULAH (CONT'D)
Everything is gonna be okay.

Lily casts her eyes down. Something on her mind.

LILY
I had a bad dream about dad. My
REAL dad.

Tallulah looks her over, bewildered.

TALLULAH
Baby, your real dad left when you
were very young.

LILY
I know.

TALLULAH
(disbelief)
Do you... remember him?

LILY
(shrugs)
Sometimes.

TALLULAH
(delayed)
What was your dream about?

LILY
(hesitates)
I had a dream that he died.

Tallulah, disturbed, strokes Lily's hair. Thinking.

LILY (CONT'D)
Why did he leave us?

TALLULAH
(hesitates)
Your Dad was very special. Just
like you.
(MORE)

TALLULAH (CONT'D)

But, like you, your Dad was special in a way that was hard for people to understand. And when people don't understand something, they get scared. And they do awful things. So, he had to run away from those people. So they wouldn't hurt him anymore.

A pregnant silence fills the room.

Her mother kisses her on the forehead again.

TALLULAH (CONT'D)

Get some sleep, okay?

She stands up. Turns to the window.

It hangs wide open, a breeze blowing the curtains in.

Tallulah stares at the window. Something off. As if the window shouldn't have been open.

She slides the window shut. Locks it. And leaves the room.

LIVING ROOM - MOMENTS LATER

Tallulah sits on the couch, in the dark. Thinking. Something eating at her. Something off.

EXT. BUNGALOW - FRONT PORCH - MOMENTS LATER

Tallulah, in a robe, steps outside.

She surveys the area. Everything silent. Not a peep.

Except for the tire swing, gently swaying to and fro, the chain squeaking.

She gives the front yard another glance. Then stares into the dark woods across the gravel road. Uneasy. On edge.

But the coast seems clear.

She returns inside, shutting the door behind her.

INT. BUNGALOW - HALLWAY - CONTINUOUS

Tallulah tiptoes to Lily's bedroom.

Opens the door --

LILY'S BEDROOM

Man in Deer Mask #1 has one foot out of the bedroom window, cradling a sleeping Lily in his arms.

Tallulah stiffens, at the doorway. Frozen in shock.

A SHADOW appears behind her, in the dark.

And grabs her from behind!

IN THE HALLWAY

Man in Deer Mask #2 yanks her away from the bedroom, slamming her hard into the wall.

Tallulah drops to the floor, groaning in pain.

She peers into Lily's room - Man in Deer Mask #1 escapes out the window with Lily.

TALLULAH

Lily!

Man in Deer Mask #2 kicks her in the side - Oomph!

She winces in agony, trying to crawl after Lily and her kidnapper...

But WHAM! Man in Deer Mask #2 kicks her in the face, dazing her. Grabs her ankle and pulls her away from the room again.

She kicks her free foot at him, nailing him the groin.

He doubles over, clutching his nether region.

She gets to her feet, trying to get to Lily's bedroom again.

But he grabs her from behind, throws her even harder into the wall, her body leaving an indentation.

Tallulah drops again. Tries to crawl away, her nose busted and bleeding.

He easily catches up to her, turning her over.

He straddles on top of her, pinning her shoulders to the carpet. And raises his fist into the air --

WHAM! Bashes his knuckles into her face. WHAM! Again. Harder.

Her eyes roll back, losing consciousness.

The man rises to his feet, standing over her. He pulls a firearm from its holster.

Points the gun down at Tallulah.

Oomph! She kicks him in the groin again!

He keels over, in pain.

MAN IN DEER MASK #2
You fucking bitch!

He converges on her as she crab-legs backwards, into --

TALLULAH'S BEDROOM

Slamming the door shut.

POP! POP! He shoots through the door, kicking it open.

Tallulah crawls halfway under her bed, legs sticking out.

He shakes his head, easily catching up to her. Gripping his pistol. He looks on, as if amused. Toying with her.

But stops in his tracks.

MAN IN DEER MASK #2 (CONT'D)
What the fuck?

ON THE BED--

A man in a COP UNIFORM lies drenched in blood. The bedsheets soaked - This is Tallulah's husband. Dead.

CHA-CHUCK!

Man in Deer Mask #2 looks to Tallulah again -- She points a pump shotgun at him from the floor.

His eyes widen from behind the mask.

BOOM! She blasts him by the shoulder, catching part of his throat --

He flies back, hitting the wall and dropping to the floor.

He gurgles blood, screaming. Convulsing wildly. Until...

Going completely limp. No longer moving.

A long, unsettling hush.

Tallulah glowers down at him, still gripping her shotgun.

HONK! HONK! A HORN BEEPS from outside.

EXT. BUNGALOW - NIGHT

Tallulah marches out of her house gripping the shotgun.

Her sights are on the WHITE VAN parked at the curb, Man in Deer Mask #1 inside, the sliding back door open...

CHA-CHUK! BOOM! She just misses her target, popping a dent into the side of the vehicle.

But the force of the near-hit knocks his mask off - the mask drops to the side of the road.

Man In Deer Mask #1 draws his pistol --

POP! He shoots Tallulah, instantly dropping her.

He quickly slides the back door shut.

The WHITE VAN peels out, tires smoking, kicking gravel into the air before speeding off.

ON THE LAWN

Tallulah lies motionless. Face down.

The 1970's R&B song "Betcha By Golly Wow" by The Stylistics takes us to...

EXT. GATED HOME - NIGHT

Tall, steel gates protect a Victorian-style, two-story villa, the large property taking up several acres. A fortress.

A long driveway leads to a massive front porch with chapel-esque front doors.

INT. GATED HOME - BEDROOM - CONTINUOUS

The Stylistics song "Betcha By Golly Wow" continues, reaching it's chorus. A slow, smooth falsetto describing a man who's finally found the girl he's been searching for.

Jolene sits at the foot of a neatly made bed, smoking a Capris cigarette. She stares off. In a trance.

The room looks decorated for a little girl. Everything pink. The bedsheets and pillows matching the carpet and wallpaper.

Several pink, stuffed bunnies are perfectly arranged on the bed behind her, by the pillows.

The song continues to play. Its slow tempo perfectly matching the smoke slowly and hypnotically pouring from her mouth.

INT. WHITE VAN (MOVING) - CONTINUOUS

TREVOR (early 30s) navigates the wheel, sees headlights appear far behind them through his rearview.

He speeds up, the needle on the odometer reaching 80 mph.

LILY (O.S.)
Help! Help!

IN THE BACKSEAT

Lily smacks frantically at the metal sliding door as Man in Deer Mask #1 tries to contain her.

No longer wearing a mask, he has a young, handsome face, in his early 20s.

She smacks a dent into the door while resisting.

He grabs her by the ankle, tries to wrap his arms around her to keep her still.

But she kicks and screams.

MAN IN DEER MASK #1
(laughs)
You sure are feisty.

Tries grabbing at her again, but she kicks him in the face.

He touches his head, stunned. Looks at his hand and sees blood. Legitimately hurt.

He looks to Lily in disbelief. Furious.

MAN IN DEER MASK #1 (CONT'D)
That's how it's gonna be, huh?

He pounces on top of her, holding her down with all his strength...

And raises a tightly-clenched fist into the air, ready to deliver a vicious blow...

DRIVER'S SEAT

Trevor watches through his dashboard mirror, smiling.

EXT. BUNGALOW - FRONT LAWN - NIGHT

Tallulah lies face down in the grass until...

A soft murmur... her shoulders moving...

She lets out a pained moan, moving gingerly. Rolling to her side. Her shoulder wounded and bleeding from a gunshot wound.

Tallulah rolls to her back, hand over her bleeding shoulder.

A few heavy breaths, tears in her eyes...

She lets out an ear-shattering shriek!

She sits up, in a frenzy. A sudden adrenaline rush. Her chest heaving with rage.

INT. BUNGALOW - BATHROOM - MOMENTS LATER

Tallulah digs into a dirty clothes hamper, grabbing a wrinkled T-shirt.

She wraps it around her shoulder, wincing while knotting it very tightly.

Her reflection in the mirror gains her attention.

She barely recognizes herself, grimacing at her grotesque appearance. Face beaten and covered in blood.

She drifts off for a moment. Thinking.

EXT. RURAL ROAD - DAY - (FLASHBACK)

Tallulah stands just outside her STATION WAGON, parked at the shoulder of the road.

She watches a BLACK SEDAN driving away, focusing on its...

LICENSE PLATE--

She remembers the number.

EXT. BUNGALOW - DRIVEWAY - NIGHT (BACK TO PRESENT)

Tallulah limps to her STATION WAGON.

She opens the door, catching a glimpse of her beaten face in the rearview.

She stops. Looks to the edge of her lawn.

And stares at a DEER MASK lying by the curb.

EXT. SAM'S HOUSE - NIGHT

The picture-perfect suburban environment. Every house looks the same. Big yards and white picket fences. Straight out of a Norman Rockwell painting.

The BLACK SEDAN sits parked in Sam's driveway.

INT. SAM'S HOUSE - BEDROOM - CONTINUOUS

A CELL PHONE glows and VIBRATES on the night stand.

Sam lies asleep under his covers, sleep mask over his eyes.

The BUZZING persists...

Sam rustles. Groans. Reaches out and blindly searches his night stand...

Finally, he finds his phone. Answers.

SAM
(low voice)
Hello?

INT. WHITE VAN - CONTINUOUS

Trevor bleeds from his forehead. His face mashed up against the roof of the vehicle.

PULL OUT TO REVEAL--

He's suspended in midair, several feet above the driver's seat. His body curled up, knees nearly touching his face.

Cell phone to his ear.

TREVOR
(in pain)
We have a problem.

THE FRAME ROTATES--

He is not suspended in mid air. He's actually upside down.

EXT. EDGE OF THE WOODS - CONTINUOUS

The WHITE VAN is overturned, lying on its roof at the bottom of a deep ditch. Trapped in thick branches, between trees.

EXT. DESOLATE ROAD - SHOULDER - CONTINUOUS

Overlooking the ditch.

A nearby telephone pole is smashed in, broken in half, power lines hanging loose. Wires dangerously close to the ground.

INT. SAM'S HOUSE - BEDROOM - CONTINUOUS

Sam sits up in bed. Removes his sleep mask.

SAM
(on the phone)
What *kind* of problem?

EXT. EDGE OF THE WOODS - WHITE VAN - CONTINUOUS

Trevor crawls out from the driver's side window.

He finds refuge beside a tree, resting up against it.

TREVOR
(on the phone)
A big one.

Pulls a vaporizer from his pocket. Takes a long drag, blowing a cloud of smoke. Coughing.

INT. SAM'S HOUSE - BEDROOM - CONTINUOUS

Sam blinks his eyes. Annoyed.

SAM
Okay. What do you mean, big?

REBECCA (early 40s) rolls to her side from the other side of the bed. Facing Sam. Her nose bandaged, eyes black and blue.

REBECCA
Who are you talking to?

Sam, annoyed, slides out of bed. Retreats to the...

BATHROOM

And shuts the door behind him, phone to his ear.

SAM
What happened? Where's the girl?

EXT. EDGE OF THE WOODS - CONTINUOUS

Trevor, sitting up with his back rested against the tree, sees HEADLIGHTS flashing past at the top of the ditch.

TREVOR
I don't even know where to begin.

He dabs at his bleeding forehead.

TREVOR (CONT'D)
This little girl... what exactly do you know about her?

SAM (V.O.)
(filtered)
The fuck are you talking about?

Dead pause.

SAM (V.O.)
(filtered)
Trevor? Where is she?

A RUSTLING from the woods.

Trevor freezes, staring off into the woods with bated breath.

TREVOR
(whispers)
She's still here.

He lowers his phone, peering through the trees, listening...

INT. SAM'S HOUSE - BATHROOM - CONTINUOUS

Sam listens, worried.

SAM
Trevor?

An eerie silence.

SAM (CONT'D)
Trevor, where are you right now?

EXT. EDGE OF THE WOODS - CONTINUOUS

Trevor hides behind the tree, gripping his pistol.

LEAVES CRUNCH, TWIGS SNAPPING somewhere in the darkness.

He jumps out, waving his pistol wildly --

But it's only DEER - a DOE and her FAWNS.

They stare at Trevor. Then gallop off, into the darkness.

CRASH! The WHITE VAN's windshield shatters under the weight of the vehicles frame.

Trevor jumps, startled, backpedaling when...

A BEAR TRAP SNAPS SHUT, on his leg!

He shrieks! Falling back into the mud. Desperately trying to open the bear trap, its jagged teeth stuck into his calf.

INT. SAM'S HOUSE - BATHROOM - CONTINUOUS

Sam listens to Trevor shrieking in pain.

SAM
Trevor?

The shrieking persists.

Sam takes the phone away from his ear, looking at it.

He hangs up. Ill at ease.

BEDROOM - MOMENTS LATER

Sam lies down in bed, slipping under the covers.

He stares at the ceiling, shaken. Worried.

Rebecca sits up. Stares at him with arms crossed.

REBECCA
Who were you talking to?

Sam shuts his eyes, pretends to sleep.

REBECCA (CONT'D)
 (stern)
 Sam.

SAM
 (delayed)
 It was nobody.

REBECCA
 Nobody, huh? At three in the
 morning?

He opens his eyes again, annoyed.

SAM
 Rebecca, honey? Can you kindly shut
 the fuck up and go back to sleep?

She scoffs, shaking her head.

REBECCA
 You're an asshole.

SAM
 I said, kindly.

After a few moments...

REBECCA
 Who is she?

SAM
 (exhales)
 Christ to hell...

REBECCA
 Is she pretty?

Sam turns to his side, facing away from her.

REBECCA (CONT'D)
 I bet she doesn't even need work
 done...

SAM
 You wanted the surgery, I gotcha
 the surgery.

REBECCA
 I liked my nose the way it was.

DING-DONG! The DOORBELL RINGS.

Sam rolls to his back again, a doomed look on his face.

REBECCA (CONT'D)
Who the hell is that?

At that moment...

His CELL PHONE BUZZES and lights up from the night stand.

He looks to the caller ID - it's JOLENE. He doesn't know what to do. In a silent state of panic.

Rebecca sits up, glaring at Sam.

REBECCA (CONT'D)
That's her, isn't it?

Sam just looks at her, speechless. His mind racing.

REBECCA (CONT'D)
You two-timing piece of trash.

She slips out of bed. Throws her robe on.

SAM
Wait, what are you doing?

REBECCA
I'm sick of this bullshit, Sam.

She storms off in a huff, leaving the room.

REBECCA (CONT'D)
I'm tired of it!

SAM
God damn it, Rebecca!

He opens his night stand drawer, pulls out a pistol and follows after her.

ON HIS NIGHT STAND--

His cell phone continues to light up, VIBRATING. Jolene's name on the caller ID.

STAIRWAY - MOMENTS LATER

The DOORBELL RINGS again.

She marches down the stairs, Sam following after her.

SAM (CONT'D)
Rebecca, honey? Just go back to bed
and let me handle it?
(MORE)

SAM (CONT'D)

It's probably just the neighborhood
kids fucking around...

She reaches the --

BOTTOM OF THE STAIRS

And approaches the --

FRONT DOOR

Leaning in towards the peephole.

REBECCA

Again and again and I keep coming
back to you... like an idiot!

She turns to him.

REBECCA (CONT'D)

This ends tonight.

She looks out the peephole.

Sam watches from the stairs, pistol hidden behind his back.

A tense silence as Rebecca continues to stare out through the
peephole in the door. Perhaps staring for too long.

SAM

Honey?

She turns away from the door wearing a faraway look.

REBECCA

There's someone outside.

Rebecca looks up at him, staggered.

REBECCA (CONT'D)

She's wearing a mask.

Sam tiptoes downstairs.

Approaches the door. And he leans in, eye to the peephole.

SAM'S POV -- All black.

SAM

I don't see anything.

BOOM! A GUNSHOT blasts through the door, taking off his head
and splattering blood all over Rebecca.

She jumps back, screaming hysterically, crimson chunks of brain and skull sliding down her face.

THROUGH THE HOLE IN THE DOOR--

Tallulah peers in, wearing the DEER MASK. Looking around.

Rebecca screams even louder, falling to her backside, inching backwards on the floor.

Tallulah reaches in, unlocks the door. Opens it.

Rebecca cowers into the corner. Trembling. Sobbing.

Tallulah slowly walks in, shotgun hanging from her grip. Her bare feet leave a trail of bloody footprints on the floor.

She steps over Sam's headless body on her way to Rebecca.

Tallulah glowers down at her.

TALLULAH
Where's my daughter?

EXT. MIDDLE OF THE WOODS - CONTINUOUS

Lily trudges through the dark forest, her bare feet CRUNCHING over leaves, twigs SNAPPING.

Tears stream down her cheeks, her face dotted with blood. Her pajamas covered in crimson.

She's scared. And alone.

She sees something in the near distance, somewhere in the darkness - a HOUSE.

EXT. HOUSE IN THE WOODS - CONTINUOUS

It resembles a dilapidated shack. Its rickety, wooden facade weathered and neglected. The place looks abandoned.

Lily stares up at the creepy-looking house, keeping her distance from it.

A beautiful bed of flowers planted in front of the home breathes life into the ramshackle abode.

A sliver of moonlight finds its way through the canopy of trees and branches, glowing onto the flowers.

Lily gravitates towards the garden, lured in.

She doesn't notice SOMEONE peering through a window, inside the home - OUT OF FOCUS. The face blurred. Watching.

Lily gazes at the flowers, spellbound. Enchanted.

She picks a single flower out of the garden. Holds it up to her nose and smells it. A glimmer in her eye. The fear momentarily dissipating.

Behind her--

The front door slowly and quietly opens.

A MENACING DARK FIGURE stares at her from the doorway, gripping a rifle.

Lily feels a presence. Slowly turns around.

Her big, innocent eyes peer up at the MENACING FIGURE, blood covering her face.

SLOW PAN to the...

SIDE OF THE HOUSE

A VEHICLE sits hidden, fully draped under a car cover.

Several SKINNED DEER hang from a nearby tree.

EXT. DESOLATE ROAD - NIGHT

A WHITE LIMOUSINE coasts along the dark, rural road.

INT. WHITE LIMOUSINE (MOVING) - CONTINUOUS

Jolene sits in the back, gazing at the photo of five-year old Lily with her mother.

Wisps of smoke drift from her skinny Capris cigarette.

She covers Tallulah's side of the photo with her thumb.

INT. STATION WAGON (MOVING) - CONTINUOUS

Tallulah mans the wheel, her heavy breaths echoing from behind the deer mask.

She turns the radio on, flipping through station. Most of them STATIC until...

The song "Jolene" by **Dolly Parton** plays.

INT. WHITE LIMOUSINE (MOVING) - CONTINUOUS

Lily looks up just as her ride passes the STATION WAGON.

She just catches a glimpse of Tallulah in the deer mask, unsure of what she just saw.

INT. STATION WAGON (MOVING) - CONTINUOUS

Tallulah eyes the WHITE LIMOUSINE through her dash mirror after she passes it. Tilting her head suspiciously.

But she keeps ahead.

EXT. SAM'S HOUSE - NIGHT - MOMENTS LATER

The WHITE LIMOUSINE parks behind the BLACK SEDAN.

INT. SAM'S HOUSE - CONTINUOUS

The front door, hole blasted through it, slowly creaks open.

Jolene enters.

HIGH HEELS

CLACKING along the blood-drenched, tiled floor.

She stops at Sam's mangled corpse, what's left of his face unrecognizable.

Her eyes follow a trail of bloody footprints to...

Rebecca, cowered in the corner, on the floor. Trembling, shaken. Traumatized. Wearing a catatonic gaze, staring at nothing. Out of it.

Jolene walks over to her...

A pink, stuffed bunny lies on the floor near Rebecca, it's head ripped off.

Jolene picks up both pieces of the bunny. Looks it over.

She drops the stuffed toy to the floor. Stares down at Rebecca.

Rebecca, in her own world, doesn't acknowledge Jolene.

A long silence...

JOLENE
You're probably confused.

Jolene glimpses back at Sam. Turns back to Rebecca.

JOLENE (CONT'D)
(delayed)
How do you like your nose?

Rebecca gasps, snapping out of it, looking up at Jolene, startled and disturbed.

JOLENE (CONT'D)
Sam must have really liked you. A surgery like that isn't cheap.

Rebecca appears scared and confused.

Jolene stares back at Sam on the floor.

JOLENE (CONT'D)
My brother was a decent man.

She lingers on him for a moment, flashing a hint of sadness.

Her eyes cast down in disappointment.

JOLENE (CONT'D)
But he was supposed to do something for me. Something very expensive.

Turns, faces Rebecca.

JOLENE (CONT'D)
And he didn't do it.

She pores over Rebecca with bad intentions.

JOLENE (CONT'D)
So, technically that pretty little nose on your face doesn't belong to you.

Jolene opens a compartment on her purse - several surgical scalpels line a flap, strapped in.

She takes one of the scalpels out. Looks to Rebecca.

JOLENE (CONT'D)
It belongs to me.

She encroaches Rebecca with the sharp-edged scalpel, crouching down, ready to make the incision...

But a FAINT BUZZING stops her.

Rebecca lets out a soft, high-pitched whimper.

Jolene tries to listen to the incessant FAINT BUZZING, but she's distracted by Rebecca.

JOLENE (CONT'D)
(finger to lip)
Shhh...

And she continues to listen intently, the FAINT BUZZING persisting...

She looks to the upstairs.

BEDROOM - MOMENTS LATER

A CELL PHONE illuminates the room with a blue hue, VIBRATING, stuttering along the night stand.

The caller ID reads - *Trevor*.

Jolene answers the phone.

EXT. EDGE OF THE WOODS - CONTINUOUS

Trevor remains caught in the bear trap, leg bleeding profusely, calf muscle hanging off the bone. The bear trap is connected to a chain bound to a tree.

Face glazed with sweat, he holds the phone to his ear, gnashing his teeth in pain. In tears.

TREVOR
(on the phone)
I'm fucked, man... FUCKED! This whole fucking thing!

INT. SAM'S HOUSE - BEDROOM - CONTINUOUS

Jolene sits at the edge of the bed. Lights up a cigarette.

JOLENE
Sam's unable to come to the phone.

EXT. EDGE OF THE WOODS - CONTINUOUS

Trevor wrinkles his brow, thrown off.

TREVOR
Who the fuck is this?

INT. SAM'S HOUSE - BEDROOM - CONTINUOUS

Jolene takes a puff from her smoke, exhales a cloud.
She ashes onto the floor.

JOLENE
Where's the girl?

TREVOR (V.O.)
(filtered)
The girl?

JOLENE
(impatiently)
Yes, the girl. The little girl you
were supposed to bring to me.

Trevor guffaws ironically.

TREVOR (V.O.)
(filtered)
Little girl, my ass...

EXT. EDGE OF THE WOODS - CONTINUOUS

Trevor leans up against a tree, trying to hold it together.

TREVOR
Listen to me, I need help. I'm out
here in the woods, caught in a
fucking bear trap right now!

JOLENE (V.O.)
(filtered)
Where's everybody else?

TREVOR
They're dead... all of them... she
killed him... I've never seen
anything like it...

INT. STATION WAGON (MOVING) - CONTINUOUS

The **Dolly Parton** song "**Jolene**" continues on the radio.

Tallulah scours the area, looking to the woods bordering the
desolate road.

She looks to the opposite side, a smashed telephone pole at the shoulder grabbing her attention.

After a few moments...

EXT. DESOLOTE ROAD - CONTINUOUS

The STATION WAGON screeches, hitting the brakes, and pulls a sharp U-turn.

JOLENE (V.O.)
(filtered)
Where... is... the girl?

EXT. EDGE OF THE WOODS - CONTINUOUS

Trevor, grimacing at his horrific leg wound...

TREVOR
She killed him... and she got
away...

INT. SAM'S HOUSE - BEDROOM - CONTINUOUS

Jolene quickly rises from the bed, growing impatient.

JOLENE
(measured)
I'm not talking about the mother.
(explodes)
I'm talking about the little-
fucking-girl!

A delay...

TREVOR (V.O.)
(filtered)
I AM talking about the little girl.

Jolene turns silent. Baffled. Unsettled.

EXT. EDGE OF THE WOODS - CONTINUOUS

Trevor wets his lips, growing weak. Woozy. He's losing far too much blood.

TREVOR
(spellbound)
I've never seen anything like it...

The WHITE VAN lies overturned in the background.

INT. WHITE VAN - CONTINUOUS

The back of the vehicle is completely doused with blood, meaty chunks coating the interior. The walls dripping.

But there is no sign of a body.

TREVOR (O.S.)
One second he was there...

EXT. EDGE OF THE WOODS - CONTINUOUS

Trevor stares off in wonder.

TREVOR
And then he wasn't.

LIGHTS appear from the top of the ditch. At the shoulder of the road. The SOUND of an ENGINE RUNNING.

Trevor freezes up, eyeing the lights from behind the tree.

TREVOR (CONT'D)
(whispers)
Someone's here.

The engine shuts off.

Silence... until...

Tallulah appears at the edge of the ditch, looking down, shotgun hanging from her grip.

Trevor keeps quiet, hiding behind the tree, his back leaned up against it.

He quietly pats himself down, searching for something.

A doomed expression crosses his face.

He turns, sees his pistol lying in the mud nearby. But reaching for it would reveal himself.

Tallulah starts down the hill, her slow, steady FOOTSTEPS CRUNCHING over leaves.

INT. SAM'S HOUSE - BEDROOM - CONTINUOUS

Jolene listens to Trevor breathing, held in suspense.

EXT. EDGE OF THE WOODS - CONTINUOUS

Tallulah reaches the bottom of the ditch, approaching the overturned WHITE VAN.

Trevor eyes his pistol, contemplating. Hesitant.

He peeks out from behind the tree, sees that her back is turned to him.

He looks to his gun again. Getting anxious, tensing up...

And he dives for the pistol, quickly crawling over leaves, TWIGS SNAPPING en route --

Tallulah turns - CHA-CHUK! Shucks the shotgun.

Trevor reaches out, snatches his pistol and points it --

BOOM! Tallulah blows his hand apart, only his pinky finger remaining attached.

He lets out a blood-curdling scream!

INT. SAM'S HOUSE - BEDROOM - CONTINUOUS

Jolene takes the phone away from her ear. Stares at it.

Trevor's screams echo from the speaker until...

BOOM!

Then silence.

Jolene holds the phone to her ear again. Listens to...

Breathing on the other line.

JOLENE

Hello?

More breathing...

TALLULAH (V.O.)

(filtered)

You better pray I find her before you do.

Jolene smiles.

JOLENE

Yeah?

A brief pause.

JOLENE (CONT'D)
I promise, I won't hurt her.

TALLULAH (V.O.)
(filtered)
That's not what I'm worried about.

CLICK. Tallulah hangs up.

The unsettling silence draws a look of ambivalence.

DOWNSTAIRS - MOMENTS LATER

Rebecca remains frozen, cowered into the corner of the room.

Loud, CLACKING FOOTSTEPS make their way down the stairs...

Jolene reaches the bottom of the stairway, wearing her uncertainty on her sleeve.

She stares down at Rebecca.

Turns to Sam's body on the floor.

She stands over him, tilting her head, eyeing a pistol locked into his cold, dead grip.

She bends down. Pries the pistol from his stiff fingers.

Then rises, up straight. And faces Rebecca again.

JOLENE
You can keep the nose.

Raises the pistol and -- POP! Shoots her in the head.

EXT. EDGE OF THE WOODS - NIGHT

Tallulah moves towards the --

WHITE VAN

And crouches down. Looks in through the driver's side window.

She sighs, hanging her head in disappointment.

Tallulah stands up straight, removing her mask. Revealing a tortured expression. Saddened.

TALLULAH
 (softly)
 Damn it, Lily.

She turns, faces the woods.

TALLULAH (CONT'D)
 Lily!

Tallulah enters the woods, hand cupped around her mouth...

TALLULAH (CONT'D)
 Lily!

Only her echo responds.

RED and BLUE FLASHING LIGHTS suddenly glow behind her.

She turns, looks up to the shoulder of the road.

EXT. DESOLATE ROAD - SHOULDER - CONTINUOUS

A POLICE CAR sits parked behind Tallulah's STATION WAGON, its lights flashing. Engine running.

INT. POLICE CAR (PARKED) - CONTINUOUS

OFFICER GATES (mid 20s), fresh-faced and bushy-eyed, sits at the wheel, analyzing the STATION WAGON's plates while speaking over his radio.

OFFICER GATES
 Looks like one of them old
 Volkswagon Squarebacks. Plate
 number D-R-3-3-F-L-D.

He kills the engine. Analyzing the STATION WAGON peculiarly.

OFFICER GATES (CONT'D)
 The vehicle looks familiar. I'm
 gonna check it out.

EXT. DESOLATE ROAD - STATION WAGON - CONTINUOUS

He circles the STATION WAGON, shining his flashlight into it.

His beam shines on the glove compartment. Hanging open. Several shotgun shells spilled out onto the floor.

Otherwise, the vehicle is empty.

Officer Gates looks around. No signs of life.

He speaks into his radio:

OFFICER GATES
Got an 11-24. You get a make on the
vehicle?

He moves to the...

SHOULDER OF THE ROAD

And shines his light into the woods.

Brief STATIC over the walkie-talkie...

DISPATCH (V.O.)
(over the radio)
The vehicle is registered under Lee
Conway.

OFFICER GATES
Officer Conway?

DISPATCH (V.O.)
(over the radio)
That's a 10-4. It's his wife's car.

Officer Gates holds the walkie-talkie to his mouth.

OFFICER GATES
Copy.

His flashlight beam shines down, to the bottom of the hill.

He spots the WHITE VAN turned upside down.

OFFICER GATES (CONT'D)
(into walkie-talkie)
Got another vehicle, here. A white
van... can't see the plates... but
it's overturned.

DISPATCH (V.O.)
Code 8?

OFFICER GATES
(into walkie-talkie)
Ten-four.

DISPATCH (V.O.)
On the way.

He continues to shine his light around, into the woods.

OFFICER GATES
Anybody there?

EXT. EDGE OF THE WOODS - MOMENTS LATER

Officer Gates struggles to keep his footing as he shuffles down the steep hill, reaching the bottom.

His hand over his holstered firearm as he cautiously approaches the...

WHITE VAN

He shines his light inside the vehicle, crouched down.

The light shines on the bloody mess inside.

OFFICER GATES
Jesus... Christ...

He backs away, recoiling, sickened and disgusted.

His light shifts towards the woods, by a tree, onto...

TREVOR'S BODY--

Lying on its side, a pile of splattered chunks where his head should be, blood everywhere.

OFFICER GATES (CONT'D)
Jesus Christ!

A RUSTLING from the woods startles him.

He draws his weapon, frantically shining his light through the trees and branches.

OFFICER GATES (CONT'D)
Who's there?

He stops, his beam flashing on a BABY DEER. An adorable, little fawn.

Officer Gates presses a button on his walkie-talkie, STATIC sounding, about to call it in --

LEAVES CRUNCH behind him - the fawn scampers off.

He remains very still. Eyeing the shadow cast in front of him, outline of Tallulah behind him, holding the shotgun.

Tallulah presses the shotgun against the back of his head.

TALLULAH

Drop it.

He quickly obeys, dropping his firearm to the grass.

Tallulah keeps her shotgun pressed to his back.

TALLULAH (CONT'D)

My little girl is in those woods.
You're gonna help me find her.

OFFICER GATES

Okay.

He slowly turns, just enough to catch a glimpse of her masked face. Looking to the shotgun.

OFFICER GATES (CONT'D)

Is that really necessary?

She points the shotgun into the air - BOOM! Makes him flinch.

Holds the shotgun to the back of his head again.

OFFICER GATES (CONT'D)

(deadpan)
That a yes?

EXT. HOUSE IN THE WOODS - NIGHT

An eerie stillness surrounds the home. Dead silence. Perhaps too quiet.

The front door sits shut. No sign of Lily anywhere.

EXT. MIDDLE OF THE WOODS - CONTINUOUS

Two pairs of FOOTSTEPS CRUNCH over leaves...

Officer Gates shuffles through, his hands in the air.

Tallulah nudges him along, shotgun pressed to his back.

OFFICER GATES

Nice mask.

No response as they continue forward.

OFFICER GATES (CONT'D)

You're probably somewhat aware of
this already, but what you're doing
is pretty illegal.

(MORE)

OFFICER GATES (CONT'D)
VERY illegal, in fact.
(pauses)
Not sure why you're doing this. I'm
assuming this has something to do
with your husband not showing up to
work today?

She remains ominously silent.

OFFICER GATES (CONT'D)
Where is he, Tallulah?

TALLULAH
(delayed)
In bed.

He slows.

OFFICER GATES
Sleeping?

She prods him along with the end of her shotgun.

TALLULAH
Something like that.

Officer Gates shakes his head, saddened. Disappointed.

OFFICER GATES
Pardon me if I sound a little
harsh, Mrs. Conway...

TALLULAH
Don't call me that. That's not my
name.

OFFICER GATES
There's no way in hell you're gonna
get away with this. THIS? This is
one thing. But killing your
husband? Your COP husband? I
suggest you bring your ass to the
salon, get nice and pretty. Because
your face is gonna be all over all
over the television.

STATIC blares from his radio, destroying the silence.
Followed by a FREQUENCY...

COP #1 (V.O.)
(over the radio)
Ten, ninety-seven...

Silence. Then STATIC again.

COP #1 (V.O.)
(over the radio)
Officer Gates, what's your twenty?

TALLULAH
Give that to me.

He rolls his eyes. Surrenders his walkie-talkie to her.
She takes it and tosses it far, somewhere into the woods.

EXT. HOUSE IN THE WOODS - MOMENTS LATER

Tallulah and Officer Gates stand out front, looking over the home. Both with a sense of trepidation.

OFFICER GATES
Well?

TALLULAH
Act like a cop.

He approaches the front door. But hesitates.

OFFICER GATES
I don't think anyone lives here.

TALLULAH
Knock.

He obeys, giving the rickety door a FEW KNOCKS, Tallulah hiding off to the side, shotgun fixed on him.

No response.

KNOCK-KNOCK-KNOCK.

Several moments pass, no answer.

Officer Gates gives Tallulah a wry glance - See?

TALLULAH (CONT'D)
If nobody lives here, I guess we
can let ourselves in.

Officer Gates exhales through his nose in frustration.

He places his hand on the knob.

Through the eyeholes in her mask, she appears worried.
Fearing the worst. Afraid of what she'll see.

Officer Gates turns the knob - it's unlocked.

And he nudges the door open, the inside is very dark.

He looks to Tallulah for direction.

She motions for him to enter with a head nod.

INT. HOUSE IN THE WOODS - CONTINUOUS

Pitch black, until...

A FLASHLIGHT BEAM searches the room, Officer Gates leading the way. Shining the light on living room furniture.

Someone does live here.

OFFICER GATES
Hello? Anybody home?

Nothing.

TALLULAH
(cautious)
Lily?

Same result.

They turn into a...

HALLWAY

Dark. Narrow.

As they move further down, they see light peeking out from under a closed door.

They get closer...

A steady DRIP echoes from inside...

DRIP... DRIP.... DRIP...

Officer Gates taps on the door.

OFFICER GATES
This is Officer Gates. I'm with the
Stapleton Police Department.

Silence.

OFFICER GATES (CONT'D)
Sorry to intrude...

He darts a look at Tallulah.

OFFICER GATES (CONT'D)
 But we're looking for a little
 girl. Ten years old...

TALLULAH
 (hisses)
 Nine.

OFFICER GATES
 Nine years old. We believe she's
 somewhere in these woods... for
 some odd reason.

No response. Only...

DRIP... DRIP... DRIP...

Officer Gates takes a deep breath, reaches for the knob.

Tallulah's eyes widen from under the mask.

EXT. HOUSE IN THE WOODS - CONTINUOUS

We SLOWLY PAN to the...

SIDE OF THE HOUSE

The vehicle is gone. Only its car cover remains.

EXT. DARK ROAD - NIGHT

A RUSTY OLD BEATER, one headlight out, RATTLES along the
 bumpy back road. Tires covered in mud, leaving tracks.

INT. RUSTY OLD BEATER (MOVING) - CONTINUOUS

HAROLD (late 60s/early 70s) navigates the wheel. A mountain
 of a man, he sports a thick, manly Duck Dynasty beard.

He glances over to --

Lily on the passenger's side. Gazing out the window.

HAROLD
 The phone lines were dead. And me
 and the old lady don't do cell
 phones. Otherwise, I'd have called
 somebody.

Lily becomes misty-eyed while staring out the window.

LILY
(softly)
I just want my mom...

HAROLD
You said you and your momma are on
Possum Trot Road, right?

Lily nods sadly.

HAROLD (CONT'D)
It's not too far. Y'all got a
working phone?

Lily nods.

HAROLD (CONT'D)
Okay, good. We'll give the police a
call when we get there.

She wipes at her nose, growing emotional. About to cry.

LILY
(voice breaking)
I promised I wouldn't hurt anybody
anymore...

He gives her a sideways look.

HAROLD
What's a little girl doing, walking
barefoot in the woods this time of
night? Covered in blood? The hell
happened to you?

LILY
(gazing out the window)
They took me.

HAROLD
Who? Who took you?

LILY
Strangers.

HAROLD
They took you from your house?

She nods.

HAROLD (CONT'D)
And you got away?

She nods again.

LILY

He tried to hurt me. There was
nothing else I could do. I couldn't
stop it...

He nods, disturbed.

HAROLD

We'll getcha to your mamma.

Looks to the road ahead.

INT. HOUSE IN THE WOODS - HALLWAY - CONTINUOUS

Officer Gates slowly opens the door, Tallulah watching with
anticipation --

But the bathroom is empty, shower curtain already open.

Tallulah peeks in, over his shoulder, at the...

SINK

A slow DRIP from the faucet... DRIP... DRIP... DRIP...

A SHADOW appears at the end of the hallway, in the dark.

OLD LADY (O.S.)

Hey!

In a fraction of a second --

Officer Gates flashes his light, revealing --

An OLD LADY holding a knife --

BOOM! Tallulah blasts her, illuminating the hallway, sending
her crashing back into the wall.

OFFICER GATES

Jesus Christ!

He runs to Old Lady, Tallulah keeping pace.

He stands over her. Dejected.

OFFICER GATES (CONT'D)

You've gone and done it, now!

Tallulah shoves him out of the way. She looks down at Old
Lady, clinging to life.

OLD WOMAN
(croaks)
Har... Harold...

And she goes limp. Her lifeless eyes staring up at Tallulah.
Tallulah lifts her mask, revealing a guilt-stricken guise.

OFFICER GATES
I always knew you were a crazy
bitch... killing a sweet, old
lady...

Tallulah's eyes cast down, taking the accident hard.

OFFICER GATES (CONT'D)
It's no wonder that little girl of
yours is so fucked up.

Her expression quickly turns dark.

She turns, faces him. Threatens him with a thousand-yard
stare. Cold and menacing.

OFFICER GATES (CONT'D)
How many schools has she been
kicked out of? How many kids has
she put in the hospital?
(shakes his head)
Now I see where she gets it from.

CHA-CHUK! She points the shotgun at him.

TALLULAH
One. More. Word.

Officer Gates looks down the barrel, intimidated.

But his expression changes.

He isn't looking AT her anymore. He's looking PAST HER.

She follows his eyes and turns around.

Through the window, a pair of flashlights shine from the near
distance, in the woods outside. Approaching.

OFFICER GATES' HAND--

Reaches for his TASER at the back of his waist.

EXT. MIDDLE OF THE WOODS - CONTINUOUS

TWO COPS shine their flashlights on Officer Gates' walkie-talkie on the ground.

INT. HOUSE IN THE WOODS - CONTINUOUS

Tallulah turns back to Officer Gates just as --

Two taser darts stick into her gut and...

BZZZZ! The electric current CRACKLES loudly, stunning Tallulah...

She drops her shotgun and - BOOM! A SHOT goes off, hitting the ceiling as --

Tallulah drops to the floor, momentarily paralyzed.

Through the window--

The Two Cops shine their flashlights at the house, the glare reflecting through the window.

Officer Gates pounces on her immediately, forcing her hands behind her back and slapping cuffs on her.

OFFICER GATES
You're under arrest, you stupid
fucking bitch!

He punches her in the back of the head.

EXT. HOUSE IN THE WOODS - CONTINUOUS

Officer Gates appears at the doorway, waving frantically.

OFFICER GATES
Hey!

The Two Cops shine their flashlights on him.

INT. HOUSE IN THE WOODS - CONTINUOUS

Tallulah groans on the floor, regaining her wits.

She eyes a knife lying nearby.

She loops her cuffed wrists around her backside, sliding her legs through.

EXT. HOUSE IN THE WOODS - CONTINUOUS

The Two Cops spot Officer Gates waving for help.

They hurry over to him, but...

Tallulah jumps out, sticking the knife into Officer Gates' throat...

He crumples to the ground, knife in his neck, and gurgles his last breaths.

The Two Cops draw their pistols.

INT. HOUSE IN THE WOODS - CONTINUOUS

Tallulah slams the door shut, dives for her shotgun --

POP! POP! POP! A hail of bullets smash through the rickety door, blasting holes, splinters flying!

Tallulah ducks for cover, crawling towards her shotgun lying on the floor...

Until finally reaching it. But her wrists are cuffed together, restraining her from shucking it.

The front door flies open!

Tallulah clamps the back end of the shotgun between her thighs, stabilizing it.

She slides the shotgun pump down with both hands --

CHA-CHUCK! She holds the shotgun two-handed like she would a handgun, pointing it at the door as --

Cop #1 charges in, his firearm pointed. He spots Tallulah, points his weapon but --

BOOM! She FIRES a wild shot, the massive kickback throwing off her aim, the shotgun jumping out of her hands --

The SHOT blasts Cop #1 in the leg, dropping him to one knee. But he keeps control of his firearm, holding his aim steady, pointed at Tallulah... POP!

She rolls out of the way just as the SHOT blasts apart a cabinet behind her.

In one motion, she nabs the shotgun from the floor, clamps it between her thighs like a vise-grip and - CHA-CHUK!

She uses her thighs to keep her aim steady, pressing down on the trigger --

BOOM! Blasts his face apart.

Cop #2 enters, looking down at his partner.

COP #2
Holy shit!

CHA-CHUK!

He turns, sees Tallulah on the floor, aiming her shotgun --

CLICK. CLICK. It's jammed!

She looks up, Cop #2 aiming his firearm firmly...

POP! He shoots her through the top of her mask, dropping her.

She lies motionless on the floor.

INT. WHITE LIMOUSINE (MOVING) - NIGHT

Jolene sits in the back. In deep thought. Blue and red flashing lights reflecting off her face.

She looks out the window --

FIVE POLICE CARS crowd the shoulder of the road, an AMBULANCE just arriving on the scene. Sheer chaos. POLICE OFFICERS scramble around, shining their flashlights.

One COP CAR in particular is smashed upon against another COP CAR parked at the shoulder. Caution tape around it.

She catches a glimpse of the WHITE VAN at the bottom of the ditch.

EXT. BUNGALOW - NIGHT

The RUSTY OLD BEATER pulls up to Tallulah's house, parking at the curb.

INT. RUSTY OLD BEATER (PARKED) - CONTINUOUS

Harold looks to the BUNGALOW, sees the front door wide open.

He turns to Lily.

HAROLD
I'm gonna need you to stay here,
okay?

Looks back to the BUNGALOW.

HAROLD (CONT'D)
Gotta make sure it's safe.

He reaches into his backseat and snatches his rifle.
Shuts the car off, leaving the keys in the ignition.

EXT. BUNGALOW - MOMENTS LATER

Harold moves cautiously, rifle pointed. Eyeing his surroundings.

FRONT DOOR

Already open.

He peeks in, conducting a quick but careful inspection.

INT. BUNGALOW - CONTINUOUS

He quietly inches his way in.

One... step... at a time...

HALLWAY

Harold slowly rounds the corner.

He notices a dent smashed into the wall.

Looks towards the...

KITCHEN

He enters, approaching a land-line phone mounted to the wall.

Phone to his ear, he dials 9-1-1.

HAROLD
Hello?
(listens)
Yeah, I have a little girl with me,
found her in the woods? There's
blood all over her, but she ain't
hurt. I don't think so, anyway.
(MORE)

HAROLD (CONT'D)

But she says someone took her from her home.

(listens)

No, I don't live here. This is where she told me to take her.

He looks around.

HAROLD (CONT'D)

She was looking for her momma, but it doesn't look like she's home.

(listens for a moment)

Okay. We'll be here.

He hangs up.

At that moment, a RUSTLING comes from another room.

He peers into the hallway, to a room at the end.

TALLULAH'S BEDROOM

Harold pokes his head into the room - his eyes widen.

LEE CONWAY (the man in the cop uniform) lies drenched in blood on the bed. His body mangled. Split open at the seams.

HALLWAY

Harold backs away from the room, terrified, his rifle hanging loosely from his grip.

Man in Deer Mask #2 jumps out into the doorway, still alive!

One hand over his throat, blood soaking through his shirt, he grips a pistol, fixing it on Harold --

Harold, startled, fumbles with his rifle --

POP! Man in Deer Mask #2 drops him with a perfect head shot.

INT. RUSTY OLD BEATER (PARKED TO MOVING) - CONTINUOUS

Man in Deer Mask #2 hobbles out of the house, keeping his hand over his neck.

Lily starts to panic as --

He quickens his pace, hobbling as fast as he can to the car, opening the door and sitting behind the wheel.

He removes his deer mask, revealing a disgusting wound to his neck and face. His jaw practically hanging off.

He looks at himself in the mirror and groans in disgust.

Holding his jaw, he starts the car.

Then turns to Lily, who cowers back, frightened.

MAN IN DEER MASK #2
(speech impaired)
This is your fault.

He shifts into drive, slamming his foot on the gas.

LILY
(petrified)
Where's my mom?

MAN IN DEER MASK #2
I don't fucking know.

Turns to her again while driving.

MAN IN DEER MASK #2 (CONT'D)
But when I find her, I'm gonna
fucking hurt her.

Looks her dead in the eyes.

MAN IN DEER MASK #2 (CONT'D)
I'm gonna hurt her real bad.

Lily holds an ominous glare - the devil incarnate.

EXT. UP THE DIRT ROAD - CONTINUOUS

As the RUSTY OLD BEATER continues forward...

Buckets of blood splatter onto the windows from inside...

ALL THE WINDOWS SHATTER SIMULTANEOUSLY!

The RUSTY OLD BEATER swerves off the road, full speed towards
a telephone pole...

WHAM! Crumpling upon impact.

EXT. WRECKED RUSTY OLD BEATER - MOMENTS LATER

Smoke pours from under the smashed hood. Blood dripping from
the ceiling inside the vehicle.

Dead silence. Until...

The passenger's side door opens.

Lily steps out of the vehicle, moving gingerly.

She leaves the wreckage, every inch of her covered in blood. She looks like **Sissy Spacek** in Carrie.

As she walks off into the moonlight...

She stops. And collapses.

Lying motionless in the middle of the road.

EXT. DESOLATE ROAD - SHOULDER - NIGHT

An all-out CRIME SCENE.

Too many POLICE CARS to count. AMBULANCES. MEAT WAGONS.

EMTS and POLICE scramble around. NEWS REPORTERS taking snapshots and asking questions. Complete bedlam.

At an...

AMBULANCE

TWO EMTS lift a gurney into the back.

ON THE GURNEY--

Tallulah, deer mask still over her face.

INT. AMBULANCE (PARKED) - CONTINUOUS

The back door shuts.

FEMALE EMT looks down at Tallulah. Shaking her head.

FEMALE EMT

This is a first.

ON THE GURNEY--

It isn't Tallulah wearing the mask. It's Cop #2. Clinging to life, trying to move his extremities.

A knife sticks out from his eye, keeping the mask stuck on. Blood squirting from a gash across his throat.

MALE EMT gives the knife sticking out from his eye a tug. It doesn't budge.

MALE EMT
Yeah, that's in there good.

EXT. DESOLATE ROAD - SHOULDER - CONTINUOUS

Not too far behind the AMBULANCE...

A POLICE CAR sits smashed against the rear of another POLICE CAR, both vehicles taped off.

There is no sign of a STATION WAGON.

INT. HOUSE IN THE WOODS - NIGHT - (FLASHBACK)

POP! Cop #2 shoots Tallulah through the top of her mask, dropping her.

He looks down at his fellow officers, on the ground.

Into his walkie-talkie --

COP #2
We have two officers down! I
repeat, officers down!

He approaches Tallulah until standing over her. Nudges her with his foot - no signs of life.

WHAM! He kicks her in the side, hard. Still no movement.

He turns his back to Tallulah, returning to his comrades. He shakes his head while staring down at them.

In the background--

Tallulah rises into view. Quiet. Calculating. Her wrists still cuffed together.

She slowly creeps up on Cop #2 from behind... waiting for the right moment to strike...

And jumps onto his back, wrapping the chain around his throat, choking him.

He flails wildly while gagging, trying to thrust her off. But she clings to him, not about to let him go.

In an act of desperation, he falls to his back, slamming her to the floor under his weight.

But she doesn't let go.

He blindly points his firearm behind his head --

POP! POP! POP! Blasting away, just missing her, shooting holes into the floor.

THE HANDCUFF CHAIN--

Scrapes back and forth across his throat until blood spurts out, covering his chest.

He lifts himself off the floor just enough...

WHAM! He slams her to the floor again.

She releases her stranglehold, the chain off his throat.

He turns, faces her while on his knees. Points his firearm down at her face.

But she palms at his face, throwing off his concentration and knocking the firearm from his grasp.

He fights back, knocking her mask off, exposing her battered facade - there is no bullet wound.

WHAM! He punches her in the face, stunning her.

He takes the opportunity to reach for his firearm, eventually snatching it off the floor.

As he swings his firearm back into her direction --

She drapes the deer mask over his face, backwards so that he can't see.

He rises to his feet, blinded as POP! POP! He FIRES wild SHOTS, missing by a mile.

He stumbles backwards, his back hitting the wall as he desperately tries to remove the mask.

THE KITCHEN KNIFE--

Lies on the floor, by one of the dead cops.

Tallulah snatches it, rushes Cop #2 as --

He flips the deer mask around, now able to see through the eye holes --

COP #2 POV-- Behind the mask, through the eyeholes, Tallulah rushes him with the knife until...

Plunging it through his eye, the back of his head smacking hard against the wall.

He screams in agony, sliding down to his rear.

She gets a running start and WHAM! Kicks the knife further into his face.

He falls silent.

Tallulah steals his firearm, looking around the room, something catching her attention.

KITCHEN COUNTER--

Three half-full drinking glasses sit.

One of the glasses has what looks like red lipstick. But as Tallulah inspects further, she sees that it is blood.

EXT. HOUSE IN THE WOODS - NIGHT - MOMENTS LATER

At the --

SIDE OF THE HOUSE

Tallulah sees the car cover piled on the ground.

Her eyes follow tire tracks embedded on a muddy path, leading through the woods.

EXT. EDGE OF THE WOODS - NIGHT - LATER

Tallulah trudges past the overturned WHITE VAN, up to the top of the steep hill. Reaching the top of the ditch.

DESOLATE ROAD - SHOULDER - CONTINUOUS

TWO POLICE CARS sit side-by-side, behind her STATION WAGON.

She hurries to her car just as --

ANOTHER COP CAR pulls up, its lights flashing.

POP! POP! POP! She unloads shots at the approaching COP CAR --

INT. COP CAR (MOVING) - CONTINUOUS

Bullets smash through the windshield, striking the COP DRIVER several times in the chest.

He loses control of the wheel.

EXT. DESOLATE ROAD - SHOULDER - CONTINUOUS

The COP CAR smashes into the tail end of one of the POLICE CARS parked behind the STATION WAGON.

Tallulah retreats to her STATION WAGON.

Starts the engine and speeds off.

IN THE DISTANCE

The STATION WAGON turns into the woods.

EXT. OTHER SIDE OF THE WOODS - NIGHT - MOMENTS LATER

The STATION WAGON rumbles out, onto a...

BACK ROAD

Following a trail of muddy tire tracks on the pavement.

EXT. BUNGALOW - NIGHT

The WHITE LIMOUSINE sits parked at the curb.

JOLENE'S HIGH HEELS--

March through the front lawn, reaching the...

FRONT DOOR

A cigarette falls to the doorstep.

Her high heel stomps it dead.

HER FACE--

Hesitant as she peers inside, the door open.

Jolene enters, disappearing into the darkness.

INT. BUNGALOW - HALLWAY - MOMENTS LATER

Her heels LIGHTLY CLACK against the hardwood floor.

She stops. Looks down at Harold, dead on the floor, pool of blood under his face.

Jolene steps over him, en route to...

TALLULAH'S BEDROOM - MOMENTS LATER

She stares down at --

Lee Conway sprawled across the mattress in his cop uniform, everything covered in blood.

EXT. BUNGALOW - MOMENTS LATER

Jolene exits, wiping her feet on the welcome mat.

She surveys the area, spotting the RUSTY OLD BEATER just up the road, smashed into a tree.

RUSTY OLD BEATER - MOMENTS LATER

The windows shattered, blood-covered shards everywhere.

Jolene moves around to the --

PASSENGER'S SIDE

The door hanging open.

She takes a look inside.

And takes a step back, disturbed. Disconcerted.

INSIDE THE RUSTY OLD BEATER--

Blood everywhere, dripping from the ceiling. Like the elevator from The Shining.

Man in Deer Mask #2 unrecognizable. Innards hanging out.

On the floor, a deer mask.

BACK TO SCENE

Jolene looks down at Lily's bloody footprints in the dirt.

Her eyes follow the trail to...

LILY--

Lying motionless at the middle of the road.

MIDDLE OF THE DIRT ROAD

Her eyes widen in horror as she approaches.

Jolene doesn't see Lily. She sees her own daughter, ANNABELLE. In an upside-down child seat, her tiny foot sticking out from under it.

She blinks her eyes.

BACK TO REALITY - She sees Lily. Motionless.

Jolene picks her off the ground.

She carries her back down the dirt road, towards her WHITE LIMOUSINE.

The WHITE LIMOUSINE starts, its HEADLIGHTS shining on Jolene cradling the blood-soaked child.

INT. WHITE LIMOUSINE (MOVING) - MOMENTS LATER

Jolene sits in the back, holding Lily in her arms, fingers pressed to her neck. Checking her pulse.

She nods, relieved.

Stares down at her like a mother would her own child.

EXT. BUNGALOW - CONTINUOUS

As the WHITE LIMOUSINE drifts off, down the dirt road...

The STATION WAGON pulls into the driveway.

INT. STATION WAGON (PARKED) - CONTINUOUS

Tallulah catches a glimpse of the WHITE LIMOUSINE further down the dirt road.

Something feels off. But she ignores it, opening her door.

As she leaves the car, she looks to the WHITE LIMOUSINE disappearing around a corner, onto another road.

INT. BUNGALOW - MOMENTS LATER

Tallulah conducts a quick search, poking her head into hallways and rooms.

TALLULAH

Lily!

HALLWAY

She looks down at Harold on the floor, blood leaking from his nasty head wound.

She stops for a moment and thinks, trying to piece things together.

EXT. BUNGALOW - MOMENTS LATER

Tallulah steps out onto the front porch.

She looks down the road, where she saw the WHITE LIMOUSINE earlier.

INT. WHITE LIMOUSINE (MOVING) - CONTINUOUS

Jolene still cradling Lily, looks ahead.

A SLEW of POLICE CARS head into her direction, approaching from the opposite lane.

She watches nervously as the POLICE CARS near, BLUE and RED LIGHTS FLASHING onto her face.

But they pass her, pulling a left onto the dirt road.

Jolene exhales in relief. Looks back down at sleeping Lily.

EXT. BUNGALOW - DRIVEWAY - CONTINUOUS

Tallulah hurries to her STATION WAGON.

But she stops. Listens - SIRENS.

She looks up --

THREE POLICE CARS turn onto her road, BLUE and RED LIGHTS FLASHING, heading into her direction.

TALLULAH

Shit.

She jumps into her STATION WAGON.

INT. STATION WAGON (MOVING) - CONTINUOUS

She guns the engine, cranking it into reverse, backing out onto the --

DIRT ROAD

The STATION WAGON thumps over the curb, throttling its axles, and bolts backwards onto the road.

The ENGINE ROARS as the vehicle peels out, rear tires kicking up dirt and gravel --

Turning into the opposite direction.

But THREE MORE POLICE CARS speed up, screeching to a halt and blocking off the other side of the road.

INT. STATION WAGON (PARKED) - CONTINUOUS

Tallulah looks to the POLICE CARS blocking her path.

She peers into her rearview, at the POLICE CARS behind her.

Trapped.

She exhales, defeated. This could be the end of the line.

But she glances over to her BUNGALOW. Thinks on her toes.

And nods to herself.

EXT. BUNGALOW - CONTINUOUS

The STATION WAGON parks back into the driveway.

And stops. Engine still running.

All SIX POLICE CARS congregate at the foot of the driveway, blocking her in.

Several ARMED OFFICERS - too many to count on one hand - cautiously leave their vehicles.

They quickly duck behind their POLICE CARS, their firearms locked in on the STATION WAGON.

A stand-off.

Carson, in a robe and boxer shorts, wearing his sheriff's hat, leaves his vehicle, holding a megaphone.

He stands at the forefront, megaphone to his mouth, a hand cannon hanging from his other hand.

ARMED OFFICER
 (hisses)
 Sheriff, get back!

Carson waves at his men, as if to say - *I got this.*

He calmly faces Tallulah.

CARSON
 (over megaphone)
 It's not looking good for you,
 right now, Tallulah.

The STATION WAGON sits menacingly, still running.

CARSON (CONT'D)
 For Christ sake, I got called outta
 bed for this. That was bad enough.
 And now I'm hearing you killed a
 bunch of my men? Quite possibly
 your own husband?

INT. STATION WAGON (PARKED) - CONTINUOUS

THROUGH HER REARVIEW--

Tallulah eyes the ARMED OFFICERS blocking her in.

She searches her backseat, reaching for something. Rummaging around desperately.

Finally --

She finds a long crow bar.

Looks to the pistol on her lap.

EXT. END OF THE DRIVEWAY - CONTINUOUS

Carson exhales in frustration.

CARSON
 Let's just end this now, huh? Don't
 give us any more of a reason to
 shoot you dead in your own
 driveway. Just come on out nice and
 slow. Hands in the air. And I
 promise, we won't shoot you.

He pauses for a moment.

CARSON (CONT'D)
Think of your little girl.

INT. STATION WAGON (PARKED) - CONTINUOUS

Tallulah steps on the gas while in park...

EXT. END OF THE DRIVEWAY - CONTINUOUS

Smoke pours from the tailpipe, ENGINE ROARING.

Carson takes a step back, now aiming his firearm from behind his vehicle, joining the ARMED OFFICERS.

Everyone aims their weapons with bated breath.

CARSON
On my count.

ARMED OFFICER
Fuck that! Let's just take her out
now, Carson!

CARSON
Nobody fires a shot until I say so!
There might be a God dam kid in
there!

INT. STATION WAGON (PARKED TO MOVING) - CONTINUOUS

Tallulah moves her foot off the pedal, replacing it with the end of the crowbar.

She sticks the other end of the crowbar into the seat, keeping full pressure on the gas.

She takes a few hard breaths, points her pistol at the windshield and --

POP! Shoots a hole through the glass. POP! Another shot shatters it completely.

And, in a single motion, she jumps onto the dashboard, shifting the vehicle into DRIVE and --

Dives through the windowless windshield --

EXT. STATION WAGON (MOVING) - CONTINUOUS

Tumbling across the hood as the STATION WAGON rumbles backwards, towards the ARMED OFFICERS and their vehicles...

She thuds to the --

DRIVEWAY

Landing in push-up position.

END OF THE DRIVEWAY

Carson and the ARMED OFFICERS unload bullets. Popping holes through the STATION WAGON as it heads straight for them.

They all dive out of the way as --

WHAM! The rear end of STATION WAGON smashes into the barricade of POLICE CARS.

DRIVEWAY

Tallulah hops to her feet, scampering back towards the...

BUNGALOW

Reaching the...

FRONT DOOR

Hanging open.

POP! POP! POP! BOOMING GUNSHOTS just miss her, shredding through the siding of the home.

Just as she enters the doorway --

BOOM! She gets clipped in the back of the leg!

INT. BUNGALOW - CONTINUOUS

And falls to the ground, shrieking in pain.

Tallulah rolls to her side, clutching her wound.

She looks out the door, the ARMED OFFICERS moving strategically towards her home. Guns pointed.

She kicks the door shut from the floor.

BOOM! BOOM! GUNSHOTS blast holes through the door.

In excruciating pain, she hobbles to her feet, limping into her...

KITCHEN

And turns every knob on the stove, the gas lights on.

Gas hisses out from under the stove-top grates.

HALLWAY - MOMENTS LATER

Tallulah hobbles past Harold's body at the middle of the floor, disappearing into her bedroom.

She returns, carrying a big kerosene heater, SOUND of LIQUID SWISHING around inside, bringing it to the...

FRONT DOOR

And setting it down.

She scurries off, disappearing into the hallway.

EXT. BUNGALOW - FRONT DOOR - CONTINUOUS

The ARMED OFFICERS secure their positions, keeping low, staying clear of doors and windows.

They all look to each other, signaling each other.

TWO of the ARMED OFFICERS leave, disappearing around the house, to the backyard.

And converge on the front door, one of the ARMED OFFICERS kicking it open.

INT. BUNGALOW - FRONT DOOR - CONTINUOUS

They stop, staring down at the kerosene heater.

And look up.

Tallulah has Harold's shotgun. Pointing it.

ARMED OFFICER

Shit!

BOOM!

SLOW MOTION:

The BULLET fires forward, spinning...

And hitting the kerosene heater!

BACK TO NORMAL SPEED:

KA-BOOM!

EXT. BUNGALOW - CONTINUOUS

Blood-orange flames shoot out from the doorway, taking out SEVERAL of the ARMED OFFICERS.

The one's still alive are engulfed in flames, rolling around on the lawn.

EXT. BUNGALOW - BACKYARD - CONTINUOUS

The TWO ARMED OFFICERS, ducked low, exchange a puzzled glance.

One of them slowly rises, peers into a window.

He's met by the barrel of a rifle --

BOOM! Shattered glass explodes out, his head splattering where he stands.

His headless body wobbles on its feet.

Then topples over.

The OTHER ARMED OFFICER stares down at his body wide-eyed.

He makes a run for it but --

BOOM! A shot to the back knocks him to the ground.

Still alive, he crawls across the grass on his belly, towards a flower garden.

A DOOR OPENS from OS.

Then FOOTSTEPS...

Getting closer...

He stops crawling. Looks back.

BOOM!

Blood splatters all over the beautiful flowers.

EXT. BUNGALOW - CONTINUOUS

Fire consumes the front porch.

Only a FEW ARMED OFFICERS are still alive, lit on fire. They roll around in the grass, trying to put out the flames.

Tallulah emerges through the hellfire, out the front door.

She calmly walks past one of the ARMED OFFICERS engulfed in flames, screaming in agony.

BOOM! She puts him out of his misery without breaking stride.

Tosses the rifle, snatches a pistol off the lawn.

The LAST REMAINING ARMED OFFICER continues to shriek, finally putting out the flames. But burnt to a crisp. Barely alive.

Tallulah's bare feet appear right by him.

Fighting convulsions, he looks up --

POP! His brains splatters onto the lawn.

END OF THE DRIVEWAY

She makes her way to one of the POLICE CARS.

Opens the door and enters.

And she drives off just as --

KAAAA-BOOOOOM! The BUNGALOW EXPLODES, flames bursting into the sky like a Fourth of July fireworks display.

INT. POLICE CAR (MOVING) - CONTINUOUS

Tallulah drives down the dirt road, her flame-engulfed home in the background.

But she slows.

EXT. DIRT ROAD - CONTINUOUS

The POLICE CAR pulls over, alongside the RUSTY OLD BEATER smashed into a tree.

INT. POLICE CAR (PARKED TO MOVING) - CONTINUOUS

Tallulah looks across to the RUSTY OLD BEATER, it's windows shattered, interior dripping with blood.

She rolls the window down.

Looks to the street - Lily's bloody footprints.

She steps on the gas, drifting along slowly, following the trail of Lily's footprints in the dirt...

She hits the brakes.

The footprints lead to a bloody snow-angel pattern in the dirt. And that's where the trail stops.

Tallulah thinks to herself for a moment.

INT. STATION WAGON (PARKED) - BUNGALOW/DRIVEWAY - (FLASHBACK)

Tallulah catches a glimpse of the WHITE LIMOUSINE further down the dirt road.

Something feels off. But she ignores it, opening her door.

As she leaves the car, she looks up the road again, just as the WHITE LIMOUSINE disappears, turning onto another road.

EXT. GROCERY STORE - DAY (FLASHBACK)

Tallulah pushes Lily in the cart, through the sliding doors.

Lily points at something.

LILY

What kind of car is that?

Tallulah turns to see --

A WHITE LIMOUSINE parked further up the curb, in front of the grocery store.

She eyes the LICENSE PLATE - it reads ANA-8377.

INT. POLICE CAR (PARKED) - NIGHT - (BACK TO PRESENT)

Tallulah speaks into the police radio:

TALLULAH

Can I get a make on a vehicle?

INT. GATED HOME - BATHROOM - NIGHT

Lily lies neck deep in the bathtub, her face just above the blood-tinged water. Unconscious.

Jolene sits at the edge of the tub, staring down at her.

INT. RUSTY OLD BEATER - NIGHT - (FLASHBACK)

Its blood soaked interior. Dripping from the ceiling. The windows shattered.

INT. GATED HOME - BATHROOM - NIGHT - (BACK TO PRESENT)

Jolene gazes at Lily, absorbed. Unsettled.

INT. WHITE LIMOUSINE (MOVING) - DAY - (FLASHBACK)

Jolene stares at Lily's photo, Sam sitting across from her.

LILY'S PHOTO--

Jolene covers Tallulah's side of the photo with her thumb.

SAM (O.S.)

One of my guys said something weird happened. When they killed him. Something about things breaking on their own?

INT. GATED HOME - BATHROOM - NIGHT (BACK TO PRESENT)

Jolene puts the pieces together. Realizing *what* Lily is.

She stares off into space, hypnotized.

JOLENE

Your father wasn't running from me. He was ALREADY running. From someone else.

She looks down to Lily, unconscious in the tub.

JOLENE (CONT'D)

(in wonder)
Just like you.

A smile crosses her face. Warm and sincere.

JOLENE (CONT'D)
You'll never have to run again. Not
with me. Because you're beautiful.

CLOSE ON--

Lily's face, eyes closed.

INT. GATED HOME - BASEMENT - NIGHT - LATER

Lily lies asleep, WRISTS CUFFED TO AN OPERATING TABLE. Thick, leather straps bound across her body, keeping her stationary.

An EKG monitor keeps track of her vitals...

BEEP... BEEP... BEEP...

A surgical, multi-bulb light shines down on her from above.

Jolene moves into view, above her. Holding a scalpel.

She holds a photo of Annabelle into the light.

Then looks down at Lily --

But she doesn't see Lily. She sees ANNABELLE.

Annabelle stares back at Jolene. Frightened while bound to the operating table.

Jolene staggers back. Shuts her eyes.

She opens her eyes again, snapping back to reality. Staring down at Lily on the table, unconscious.

Jolene falls back into a chair, covering her face. Long, deep breaths. Internal sparring. Fighting emotions.

She removes her hands, revealing tears in her eyes.

INT. GATED HOME - BEDROOM - MOMENTS LATER

LILY--

Hovers above the ground, still asleep. Floating. Gliding.

PULL OUT TO REVEAL--

Jolene carrying her.

She gently lies Lily onto the bed. Tucks her in.

She gazes down at her with a sad and bittersweet smile. Runs a hand through her hair. Kisses her on the forehead.

EXT. GATED HOME - BACKYARD - MOMENTS LATER

Jolene stands at a grave, under an oak tree.

HEADSTONE--

Jack Fritzingler

Loving Husband & Father

March 3rd 1974 - August 25th 2011

BACK TO SCENE

Jolene bows her head in remembrance.

Lifts her eyes, staring at the grave. As if speaking silently to her dead husband.

WHOOOP-WHOOOP! The SOUND of a distant POLICE SIREN takes her out of the moment.

She turns her head, following the sound.

EXT. GATED HOME - FRONT PORCH - MOMENTS LATER

The chapel doors open.

Jolene steps out, holding a revolver.

She looks down, past the gate at the bottom of the driveway.

A POLICE CAR sits across the street, LIGHTS FLASHING.

EXT. STREET - CONTINUOUS

The POLICE CAR door opens.

Tallulah steps out, pistol in hand.

She sees Jolene in the distance, watching from her porch.

And starts across the street.

EXT. GATED HOME - DRIVEWAY - CONTINUOUS

Jolene makes her way down, towards the gate.

Towards Tallulah.

THE GATE - MOMENTS LATER

They stare at each other while approaching.

And they stop. Keeping their distance.

Tallulah stands at the middle of the street.

Jolene stands about ten feet from the gate between them.

They stare at each other. Long and hard. A stand-off. The showdown we've been waiting for.

TALLULAH
I want my daughter.

Silence.

Jolene eyes the pistol hanging from Tallulah's grip. Back up at Tallulah.

JOLENE
Tallulah. That even your real name?

Tallulah doesn't respond.

JOLENE (CONT'D)
I think Lily is better off staying with me. I've done my research. And, judging by tonight, I'm not so sure if you're fit to be a mother.

TALLULAH
And you are?

Jolene smirks.

JOLENE
At least she won't have to run.

TALLULAH
But she will have to hide.

Jolene nods. Point taken.

TALLULAH (CONT'D)
She's not like everyone else.

JOLENE
No child is.
(pauses)
(MORE)

JOLENE (CONT'D)

I'll care for her. I'll raise her
right. Like a NORMAL little girl.

A gust of wind breaks a long silence.

TALLULAH

If I don't hurt you... she will.

JOLENE'S HAND--

Tightens around the handle of the revolver.

TALLULAH'S HAND--

Also tightens around the pistol. Finger teasing the trigger.

A Wild West showdown. Moonlight in the backdrop.

IN SLOW MOTION:

They both raise their pistols towards each other...

BACK TO NORMAL SPEED:

But HEADLIGHTS shine on Tallulah -- she turns. The HEADLIGHTS
getting brighter...

WHAM! Another POLICE CAR nails her at full speed, SCREECHING
to a halt as --

Tallulah tumbles violent over the hood, smacking and bouncing
off the windshield --

And hitting the pavement face first. Out cold.

Jolene looks on, stunned. Slowly backing away...

Carson steps out of the OTHER POLICE CAR.

He hurries out. Stands over Tallulah. He doesn't notice
Jolene behind him at the other side of the gate.

Carson cuffs Tallulah's hands behind her back.

Jolene continues to back away, unnoticed.

She turns and calmly heads back up the driveway, glancing
back a few times en route.

Eventually, Jolene disappears back into her villa.

INT. GATED HOME - BEDROOM - MOMENTS LATER

Lily lies asleep under the covers.

FOOTSTEPS approach from OS, a DOOR OPENING.

Jolene enters the frame.

She lies down next to Lily. Gently snuggling up against her.

She stares up at the ceiling, still gripping her revolver, resting it onto her stomach.

After a few moments...

Jolene shuts her eyes.

CUT TO BLACK:

FADE IN:

EXT. ST. LUKE'S HOSPITAL - DAY

The sun shines brightly. A perfect, picturesque blue sky.

THREE BLACK SUVs pull up to the front, by the entrance.

INT. ST. LUKE'S HOSPITAL - HOSPITAL ROOM - CONTINUOUS

Tallulah lies asleep in bed. Out like a light. Her wrist cuffed to the bed.

Carson sits at a chair by her bedside, hands over his face, elbows rested on his knees.

He removes his hands, revealing fogged-up bifocals. He's been through hell. Uniform wrinkled and frumpy.

The DOOR OPENS.

Carson stand up, at attention.

Agent White, all black suit, enters.

CARSON

Nobody's permitted to be in here.

Agent White flashes his badge.

AGENT WHITE

Agent White, FBI.

Carson nods, ill at ease.

CARSON
Sheriff Carson Lewis. Stapleton PD.

He extends his hand. But Agent White doesn't shake it.

Carson lowers his hand, embarrassed.

Agent White looks down at Tallulah.

AGENT WHITE
She talk yet?

Carson shakes his head.

CARSON
Out cold since she got here.

THREE AGENTS in all black suits enter the room. And stand there, making Carson uncomfortable.

CARSON (CONT'D)
(hesitates)
Why are you guys here?

AGENT WHITE
We're taking over this investigation.

Carson cocks his eye at him.

CARSON
Investigation? What's there to investigate? This crazy bitch took out my whole department. Seems pretty open and shut to me.

AGENT WHITE
Where are you keeping the girl?

CARSON
(delayed)
Lily?

Agent White awaits a further response.

CARSON (CONT'D)
For all I know, she was in the house when it burned to the ground.

Agent White exchanges a nervous glance with the OTHER AGENTS.

AGENT WHITE
(to Carson)
You don't know where she is?

Carson shakes his head, perplexed.

Agent White turns to his men.

AGENT WHITE (CONT'D)
We need to lock this place down.
Call in some reinforcements. It's
possible she may be on her way.

CARSON
(laughs)
Lock the place down? I got who
you're looking for right here. I'm
the one who brought her in.

AGENT WHITE
We're not here for her.

Turns back to his men.

AGENT WHITE (CONT'D)
(urgent)
I want a mass search of the area.
Be on the lookout for a nine year
old girl with dark hair. I want
everyone armed to the teeth, do not
take any chances!

The OTHER AGENTS immediately leave the room.

CARSON
What the hell is going on?

Agent White moves to the window and looks out while taking
his firearm out of his shoulder holster.

He turns to Carson.

AGENT WHITE
I suggest you take the rest of the
day off, Sheriff.

INT. GATED HOME - BEDROOM - DAY

Jolene opens her eyes.

She rustles, looking around. Still in bed. Still clutching
the revolver.

But Lily isn't there.

She sits up in an immediate panic, searching the room. But Lily is nowhere to be found.

HALLWAY - MOMENTS LATER

Jolene peeks her head out from the bedroom.

She looks both ways. Nothing.

But she listens.

She hears TELEVISION NOISE from another room.

Jolene tiptoes out.

And slowly creeps through the long, narrow corridor.

FURTHER UP THE HALLWAY

The TELEVISION NOISE louder as she cautiously nears the KITCHEN ahead...

NEWS REPORTER (V.O.)

(from the television)

Fourteen officers were killed last night during the rampage before Sheriff Carson Lewis of the Stapleton Police Department was finally able to put a stop to her...

CLOSER TO THE KITCHEN

Jolene catches a glimpse of the television on the counter.

ON THE TELEVISION--

Carson speaks into a microphone held by a NEWS REPORTER.

CARSON

We believe the assailant in question was also responsible for the murder of her husband, Officer Lee Conway. Luckily, I was able to capture the suspect before she was able to hurt anybody else...

NEWS REPORTER

How were you able to capture her?

CARSON
 (shrugs)
I hit her with my car.

BACK TO SCENE

As Jolene creeps up to the corner, clutching the revolver...

NEWS REPORTER (V.O.)
 (on television)
*The suspect's daughter, Lily
 Upchurch, still has not been found.
 Though it's likely that she
 perished in the burning home...*

Jolene peeks into the...

KITCHEN

Lily stands, staring at *something*.

NEWS REPORTER (V.O.)
 (on television)
*Tallulah Upchurch remains at St.
 Luke's Hospital in Stapleton,
 recovering from life threatening
 injuries. Her condition is listed
 as critical...*

Jolene enters completely to see --

Lily standing at the refrigerator, staring into the freezer.

IN THE FREEZER--

Her father's head (Dwight) sits wrapped in clear plastic,
 frost over his face. Lifeless eyes staring out.

Jolene remains very still. Cautious.

Lily has her back to Jolene.

After a long silence...

LILY
 I was thirsty.

A tense hush.

LILY (CONT'D)
 I had a dream about you. Before I
 even saw you.

She turns, faces Jolene.

LILY (CONT'D)
 What did he do?

Jolene remains frozen. Speechless.

LILY (CONT'D)
 Who's Annabelle?

Jolene struggles to hold it together, breaking down.

She sits at the end of the table, fighting tears. Setting the revolver on the table.

JOLENE
 (voice breaking)
 She was my baby.

Lily nods sadly.

LILY
 My Dad took her from you?

Jolene nods, avoiding eye contact. Trying to hide her tears.

She looks up, across to Lily.

JOLENE
 You killed those men, didn't you?
 The one's who tried taking you.

Lily's eyes cast down in shame.

LILY
 I promised I wouldn't do it
 anymore. But sometimes, I can't
 control it.

INT. BUNGALOW - LILY'S BEDROOM - NIGHT (FLASHBACK)

Lily opens her eyes, awakened by SCREAMING. YELLING. Things being THRASHED around.

She sits up. Listens to the INCOHERENT ARGUING.

HALLWAY - MOMENTS LATER

Lily sneaks towards her mother's bedroom...

Reaching the door. She stands there, listens to the ARGUING.

She nudges the door open.

TALLULAH'S ROOM

Tallulah, on her knees, is cuffed to the radiator. Lee Conway stands over her, his back to the door.

He points down at her emphatically:

LEE

That's what happens when you run
your fucking mouth!

Tallulah's eyes widen - she sees Lily at the door.

Lee turns his head back, at Lily.

LEE (CONT'D)

Go back to bed.

Lily doesn't listen, staying at the doorway.

He turns all the way around. Points at her.

LEE (CONT'D)

I said, go to bed!

TALLULAH

Don't you yell at her!

Lee smacks Tallulah in the face.

LILY

Stop!

He turns. Faces Lily again. Grills her with a mean stare.

TALLULAH

Lee. Don't.

Lee ignores Tallulah and stomps his way over to Lily.

He grabs Lily by the wrist.

LEE

You got a mouth just like your
mother, huh?

TALLULAH

She doesn't like being touched!

LEE

That so?

He raises his hand into the air, about to smack Lily.

But he freezes. He wants to move. But he can't.

HIS HAND--

Releases her wrist.

He staggers backwards, discombobulated. Twitching. Muscles contracting. Almost like a nervous tick.

HIS EYES--

Confused. Looking up at Lily.

LEE (CONT'D)

You... what are... you...?

TALLULAH

Lily, stop!

Lily focuses, in deep concentration. The look on her face bordering evil.

Blood fills Lee's tear ducts...

Crimson trickling down his cheeks, nose gushing...

TALLULAH (O.S.) (CONT'D)

Please, Lily! You promised me!

And he's air born, sent flying back --

He CRASHES INTO THE WALL!

And falls to the bed, on his back.

And, suddenly, convulses wildly, like a scene out of The Exorcist. The bed shaking, its frame wobbling.

LILY'S EYES--

Filled with rage.

The disgusting sounds of BONES CRACKLING and SNAPPING like broken tree branches...

Then SQUISH!

Blood spatter shoots onto her cheek.

TALLULAH (O.S.) (CONT'D)

NOOOOOOOO!!!

INT. GATED HOME - KITCHEN - DAY - (BACK TO PRESENT)

Jolene stares across to Lily.

JOLENE

I can help you. I can help you
control it.

Lily narrows her eyes at Jolene. Trying to read her.

LILY

You've done a lot of bad things.

JOLENE

(delayed)

You could kill me if you wanted to.
And there's nothing I'd be able to
do about it.

A frown crosses Lily's face.

LILY

You're sad. And you're lonely.

(pauses)

That's why you do bad things. But I
can tell that you don't want to
hurt me. I can see it.

Another long silence as they study each other.

LILY (CONT'D)

I'm gonna look for my Mom.

She turns to leave.

JOLENE

Wait!

Lily turns back around.

JOLENE (CONT'D)

(struggling)

You can stay... instead of leaving.
I'll take care of you.

Lily walks around the table, to Jolene.

She stares into Jolene's face, a sense of sympathy.

A tear trickles down Jolene's cheek.

Lily wipes the tear away with her thumb.

They share one last look.

Lily turns, leaves the room.

EXT. GATED HOME - DRIVEWAY - MOMENTS LATER

Lily calmly leaves the property, nearing the front gates.

IN THE BACKGROUND--

The chapel-esque doors open at the home's front entrance.

FRONT PORCH

Jolene steps out of the door. Takes a hit from her cigarette while watching her walk away.

INT. POLICE CAR (MOVING) - DAY

The song "Take On Me" by **Aha** plays on the radio as Carson cruises down the highway.

He sings along.

But stops as --

He passes Lily, walking into the opposite direction along the shoulder of the road.

Carson looks back at her as he continues forward.

CARSON
What the... fuck?

Turns off the radio.

EXT. HIGHWAY - CONTINUOUS

The POLICE CAR does a U-turn.

FURTHER UP THE HIGHWAY

Lily walks with purpose. Focused. Determined. Following signs for St. Luke's Hospital.

The POLICE CAR creeps up, slowly moving alongside her.

Carson rolls down the window, Lily ignoring him.

CARSON
Lily. It's me. Carson?

She continues to ignore him.

CARSON (CONT'D)

I don't know how else to put this,
but there's some people looking for
you. Sounds kinda serious. Probably
better off coming with me.

Lily doesn't even acknowledge him. Focused on her goal.

He pulls over and stops, Lily continuing forward.

Carson steps out of the POLICE CAR, hand over his firearm
still in the holster.

He starts after her. But stops.

CARSON (CONT'D)

Lily.

His fingers on the handle of his firearm. Ready to draw.

CARSON (CONT'D)

Lily!

She stops. Turns. Faces him.

CARSON (CONT'D)

I need you to get into the car.

Lily glares at him.

CARSON (CONT'D)

Please. Get in the car.

She turns her back to him, continues forward.

Carson sighs in frustration.

And draws his firearm, aiming it at Lily.

CARSON (CONT'D)

I don't know what the hell is going
on, Lily, but I need you to stop
RIGHT NOW!

She doesn't listen.

CARSON (CONT'D)

Don't make me do to you what I did
to your mother.

She stops.

Turns. Faces him again. This time, she's not messing around.

CARSON (CONT'D)
 Okay, poor choice of words.

She raises her hand at him from afar, palm open.

CARSON (CONT'D)
 Just get in the car?

And she quickly closes her palm into a fist --

CRACK! Carson's neck jerks suddenly, vertebrae snapping.

The life disappears from his eyes before he crumbles to the ground. Dead.

She turns around and continues forward.

A street sign ahead reads - St. Luke's Hospital, Next Right.

EXT. ST. LUKE'S HOSPITAL - DAY - LATER

AGENT #1, black suit, is occupied on his cell phone.

He looks up to see --

Lily approaching.

AGENT #1
 Oh, shit.

He draws his gun.

But Lily gives him "that look".

His body jolts. Paralyzed. Blood leaking from his ears.

The gun falls from his fingers. And he collapses.

Lily casually walks through the closing doors.

INT. ST. LUKE'S HOSPITAL - LOBBY - CONTINUOUS

The MALE RECEPTIONIST, behind the desk, looks up and smiles as Lily enters.

RECEPTIONIST
 Well. Hello, there.

Lily walks past the reception desk, towards a corridor.

RECEPTIONIST (CONT'D)
 Hey, wait a minute...

With a wave of her hand, the Receptionist lifts off the ground, slamming into the wall behind him.

GROUND FLOOR CORRIDOR

She stops. Thinks.

Looks to the ceiling.

INT. ST. LUKE'S HOSPITAL - HOSPITAL ROOM - CONTINUOUS

Tallulah opens her eyes.

INT. ST. LUKE'S HOSPITAL - GROUND FLOOR CORRIDOR - CONTINUOUS

Lily heads straight for the elevator.

She taps a button. As she waits...

A SECURITY GUARD appears at the end of the corridor. He spots Lily, runs after her.

SECURITY GUARD

Hey!

The elevator doors slide open. Lily boards.

ELEVATOR

Security Guard catches up just as the doors start to close.

He pokes his arm through to stop the doors from closing.

Looks into Lily's angry eyes from outside the elevator. He knows something isn't right.

CRACK! The elevator doors shut, severing his arm, blood pouring everywhere.

The severed arm drops to the floor.

THIRD FLOOR CORRIDOR

The elevator doors slide open.

Another SECURITY GUARD waits for her in the hallway.

She thrusts her palm forward, from inside the elevator.

The back of his head slams against a wall, knocking him unconscious.

She leaves the elevator. Looks both ways.

She turns to the right.

HOSPITAL ROOM - CONTINUOUS

Tallulah sits up. Her eyes wide. Worried.

TALLULAH

Lily.

THIRD FLOOR CORRIDOR - CONTINUOUS

The CEILING LIGHTS FLICKER as she moves through the hallway.

A NURSE tends to the unconscious Security Guard on the ground. Looks up, sees Lily walking away.

She chases after Lily, catching up to her.

She grabs her by the arm.

Lily turns and grabs Nurse by the wrist, twisting it.

Nurse falls to her knees, wilting from the pain.

Lily turns back around, heads to her destination.

MORE and MORE HOSPITAL STAFF try to get into her way.

Her hand motions send them flying back into walls, like she was swatting flies. Clearing a path.

AGENT #3 steps out into the hallway from a hospital room, eating a Danish.

He sees Lily, his jaw dropping, the Danish falling from his mouth. He wipes at his lip with his sleeve, draws his gun.

He tries to fire, but can't. Frozen stiff against his will.

The LIGHTS in the hallway FLICKER wildly. Until...

His knees SNAP, hyperextending all the way, caving in. He screams while crumpling to the floor.

She motions as if waving him towards her --

WHAM! He thrusts forward, face smacking on the floor, his body contorted.

A pool of blood quickly forms under his face.

The LIGHTS continue to FLICKER as she turns into...

HOSPITAL ROOM

She enters. But stops immediately.

Agent White holds Tallulah at gunpoint, keeping her in front of him, using her as a shield.

AGENT WHITE

I don't want to hurt her, Lily. But
I will. Don't make me do it.

She glares at him. That look.

AGENT WHITE (CONT'D)

We don't want to hurt you. We just
want to bring you in for a few
tests, ask you a few questions.

Lily doesn't look convinced.

He quickly turns the gun on Lily.

POP! Drops her.

TALLULAH

Lily!

Lily lies motionless on the floor.

Tallulah tries to run to her but Agent White holds her back.

She hits him in the face, angering him.

He grabs her by the throat, shoving the gun into her face.

AGENT WHITE

I just shot a nine year-old girl,
you don't think I won't shoot you?

She sobs hysterically.

AGENT WHITE (CONT'D)

I'm gonna do you a favor.

POP! He shoots himself in the head! THUDDING to the floor.

Tallulah looks down at him, puzzled. Then turns.

Lily, on her feet, rubs at her forehead. A small cut.

She crouches down, picks a bullet off the floor. And rises, staring at the bullet, amazed.

Tallulah can't believe it.

Lily looks to her mother.

LILY
I think I'm learning how to control
it better.

A moment before...

They embrace, hugging each other tightly. Reunited.

LILY (CONT'D)
I broke my promise.
(a pause)
Are you mad at me?

Tallulah shakes her head, wiping tears.

TALLULAH
No, baby. I'm not mad at you.

THIRD FLOOR CORRIDOR - MOMENTS LATER

HOSPITAL STAFF and NURSE tremble with fear, keeping their distance. Cowered away as...

Tallulah and Lily walk through, hand in hand. The LIGHTS FLICKERING around them.

All the way to the end of the hallway.

FADE TO BLACK.

TALLULAH (V.O.)
It's very rare. There's only been
about one-hundred and sixty
recorded blooms since the 1800's.
And when they do bloom, it takes
seven to ten years.

INSERT TITLE CARD:

A FEW DAYS LATER...

FADE IN:

INT. BOTANICAL GARDEN - CORPSE FLOWER EXHIBIT - DAY

Tallulah and Lily admire the exotic plant among the MANY SPECTATORS and HORTICULTURE BUFFS taking snapshots.

LILY

I still don't understand what's so special about it. It's not pretty like other flowers.

TALLULAH

Guess it depends what you mean by, "special".

They continue to stare at the rare flower, Tallulah with her arm around Lily.

A sudden silence cuts into their moment.

Tallulah looks left. Right. Everybody is gone.

She slowly turns around.

A SWAT TEAM stands behind them, keeping their distance. Too many of them to count. A small army.

They're armed to the teeth. In full gear. Bullet proof vests and shields. Automatic rifles. Pointed at Tallulah and Lily.

Tallulah steps in front of Lily. She keeps Lily behind her while staring down the SWAT TEAM in front of her.

She glances back at Lily.

TALLULAH (CONT'D)

Baby? I don't want you being like me, okay?

Lily peeks out at the gunmen from behind her mother.

TALLULAH (CONT'D)

Promise me?

Lily hesitates. But nods sadly.

Tallulah faces the SWAT TEAM again. Sizing them up.

TALLULAH (CONT'D)

Now, when I say run... run.

LILY

Mommy, no...

A long stare-down between Tallulah and the gunmen. Until...

TALLULAH

Run!

She draws a pistol.

IN SLOW MOTION:

Before she can get a shot off, the SWAT TEAM unleashes a HAILSTORM of BULLETS, lighting her up...

Tallulah's body throttles wildly as bullets tear her apart, spraying holes across her chest and face...

Her hand nearly disintegrates as she tries to block the GUNSHOTS from hitting her face.

She falls to her knees, the GUNFIRE not letting up...

BACK TO NORMAL SPEED:

The GUNFIRE stops.

A deafening silence, gun smoke rising in the air.

Tallulah falls face-forward, revealing --

Lily behind her, looking down at her mother in shock.

She erupts into tears, joining her mother on the floor, crying into her bullet-riddled body.

But she stops crying. Slowly picks up her head, looking up at the gunmen.

That look on her face. Her eyes filled with rage. A beast has just been awakened.

INT. GATED HOME - BASEMENT - DAY

The underground operating room.

A FUGITIVE (male, mid 30s) lies on the operating table, draped under a blanket. Only his face showing through a hole in the cover.

Jolene holds up a flyer.

FLYER--

A mug shot of the Fugitive.

It reads -- Wanted, \$50,000 Reward.

BACK TO SCENE

She sets down the photo.

Nabs a plunger-syringe, fills it with liquid.

JOLENE
Nobody will ever know it's you.

She stands over him. But stops.

JOLENE (CONT'D)
You haven't eaten anything in the
past twenty-four hours, have you?

He shakes his head.

JOLENE (CONT'D)
Good. Last thing I need is a dead
body on my operating table.

Jolene holds the syringe, about to inject it into his face.

DING-DONG! The DOORBELL RINGS.

She sighs, rolls her eyes. Sets the syringe down.

JOLENE (CONT'D)
I'll be back.

INT. GATED HOME - FRONT DOOR - MOMENTS LATER

Jolene opens the door - her eyes light up.

Lily, completely covered in blood, holds a single flower.

She looks up at Jolene with sad eyes. And smiles.

FADE OUT:

THE END