

DEMONS

(Short)

Written by

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INT. CAR - DAY

WALLY (50's, overweight) drives while JULIAN (30's) looks out the window thoughtfully.

WALLY

Sometimes people do things Julian,
and there just ain't no rhyme or
reason to it.

EXT. FARMHOUSE - DAY

They pull up to an old FARMHOUSE and get out. Julian takes in his old place.

WALLY

Been awhile huh?

JULIAN

Almost twenty years to the day he
threw me out.

WALLY

Well it's yours now.

JULIAN

I guess don't let it be said he
never did anything for me.

WALLY

Actually, full disclosure, he made
it pretty clear he *didn't* want the
house left to you, but seein' as he
didn't specify otherwise, Kentucky
law says all properties and assets
go to the next of kin.

JULIAN

Lucky me.

WALLY

Might not be as fancy as an
apartment in New York City, but I
bet it's bigger. And there *is* an
interested buyer don't forget.

JULIAN

Oh believe me, I haven't forgotten.
It's why I'm here, Wally.

WALLY

I don't reckon I'll be seein' you
tomorrow then.

JULIAN

No.

WALLY

Well, you just come on by the office for the deed after he's laid to rest. No rush. And don't get down when you see the inside. Little soap n' paint go a long way!

Wally smiles, gets in the car and drives off.

INT. HOUSE - DAY

Julian walks into the unkempt, wreck of a house. The first thing he sees is a little BLOOD left on the wall. He puts his fingers to it and shakes his head. He makes a call.

JULIAN (ON PHONE)

I'm here. Just as cozy as I remember. I love you. Call me.

He hangs up. (The date on his phone says August 20).

INT. KITCHEN - DAY

Julian has been cleaning. He takes what seems to be an endless amount of vodka and whiskey bottles and pours them all down the sink. Except for one.

INT. HALLWAY - DAY

Julian is throwing trash into a bag when he comes across a PICTURE of his younger self wearing MICKEY MOUSE EARS, with his MOTHER and FATHER. He angrily tosses it onto the floor.

INT. LIVING ROOM - DAY

He takes empty beer bottles off a glass table and sees a PHOTO ALBUM on the floor. He flips it open. Along with old black and whites, there are also old NEWSPAPER CLIPPINGS about MISSING CHILDREN from the 40's and 50's. He turns the page and a KEY falls out. He puts it back in the album.

INT. BEDROOM - DAY

Julian walks into his old room and sits on the bed. He sees some of his old DRAWINGS. One of them is a MONSTER with sharp teeth, long arms, talon like fingers and large, BLACK EYES.

INT. PARENT'S BEDROOM - DAY

He takes a SUIT BAG out of his travel case and lays it on the bed. He looks around the room.

INT. PARENT'S BEDROOM - NIGHT - **FLASHBACK**

A YOUNG JULIAN hides under the bed during a thunderstorm while his parents argue. The lightning is BLINDING.

FATHER

Why are you doing this to us? What is it you want?

MOTHER

I'm so sorry. I'm just not strong enough to fight anymore.

FATHER

I ain't lettin you go, you hear me?

Julian tries to climb out but his father pushes him back.

FATHER (CONT'D)

Julian, you get back under there. You're not taking him. You're not taking my son!

MOTHER

(defeated)

I have to go now baby. I love you Julian, I always will.

FATHER

I'm gonna get you back, swear to God. If it's the last thing I do.

Julian's father lets go of his mother's hand and she walks out. Julian crawls out after her but his father holds him.

FATHER (CONT'D)

She's gone son. Let her go.

INT. PARENT'S BEDROOM - DAY - PRESENT

Julian looks under that bed with anger.

INT. SHED - NIGHT

Julian walks into the shed with two big garbage bags and a flashlight.

JULIAN

Oh, come on man.

The shed is worse than the house. Shit EVERYWHERE. He ties the garbage bags to the door.

As he's rummaging, he comes across a pristine CHEST and opens it. On one side he sees a row of leather JOURNALS. On the other are 8MM FILM CANISTERS along with a PROJECTOR. He sees titles like "XMAS 1954", "PEG'S THIRTEENTH BIRTHDAY" and "THE TAYLOR'S VISIT, 8/21/55, PART I"

Behind him a WRENCH falls off its holder, hitting a cardboard box which is knocked off balance, revealing a METAL DOOR.

JULIAN (CONT'D)

What the hell?

He walks over and tries to open it, but it's locked. When he tries again he hears a twig SNAP outside and turns around.

EXT. SHED - NIGHT

Julian walks outside and looks around.

JULIAN

Hello? Somebody there?

He flashes the light at the woods and gets an uneasy feeling. As the light sweeps back, he sees it. Through the trees, A PAIR OF EYES STARING AT HIM.

JULIAN (FRIGHTENED) (CONT'D)

I have a gun. I've used it before
and I'm not afraid to use it again.

THE EYES STAY FIXED ON HIM. Julian swallows hard.

JULIAN (CONT'D)

Last warning.

The eyes finally disappear back into the woods. Just as Julian is wringing the piss out of his jeans his cell phone rings LOUDLY scaring the shit out of him all over again.

JULIAN (CONT'D)

Jesus Christ!

He looks at the ground where the phone fell and sees KELLY'S name. He goes for it but he's too late. Gone to voice mail.

JULIAN (CONT'D)

Hello? Shit.

INT. HOUSE - LATER

Julian has set up the projector facing the wall. It's dark. He dials his phone.

JULIAN (INTO PHONE)
 Hey babe. Sorry I missed your call.
 I was...I don't know what I was.
 Call me.

He hangs up and grabs the canister titled "XMAS 1954" and threads the projector. The far wall of the living room comes to life as Julian watches what must be his GRANDPARENTS, and their CHILDREN, two BOYS (one of them his father) and a GIRL, silently dance around a Christmas Tree that stood where its phantom image glows now.

JULIAN (CONT'D)
 I didn't know you smiled, dad. I
 didn't know you had teeth.

The film ends and Julian grabs another cannister. "The Taylor's Visit, August 21, 1955 Part I" and fires up the projector. The wall shows his grandparents silently entertaining FRIENDS. His young father, two brothers and two other KIDS play with toys, while the adults drink and laugh. The CAMERA is put down and Julian's young AUNT comes into frame as a frantic MAN, (40's) comes racing in the house with a WELL BUCKET. He points out the window as water spills everywhere. Everyone goes to the window.

JULIAN (CONT'D)
 What is this?

Everyone is TERRIFIED. Projected on the wall, the room Julian is sitting in is a silent MAYHEM sixty years ago. Julian's Grandfather grabs SHOTGUNS off the wall and hands one to his friend as they start SHOOTING OUT THE WINDOW, silent bullets silently shattering glass. Julian is transfixed.

Back on the wall everyone is now HYSTERICAL. Julian sees his Grandmother yelling at someone behind the camera, and behind her, **SOMETHING WALKS BY THE WINDOW.**

JULIAN (CONT'D)
 Oh my God!

The Film ends. Julian quickly re-spools it and watches the end again, and again SOMETHING WALKS BY THE WINDOW. He pauses it but can't focus the old 8MM enough to see what it is. But for the life of him, IT DOESN'T LOOK HUMAN. He rushes over and finds the canister labeled, "The Taylor's Visit, August 21, 1955 Part II" and opens it. IT'S EMPTY.

INT. KITCHEN - NIGHT

Julian finds the bottle that he didn't pour out and puts a glass on the table. He opens the bottle, stares at it, wrestles with his thoughts and finally pours it out.

INT. BEDROOM - NIGHT

Julian is unpacking when his phone rings. He picks it up.

JULIAN (INTO PHONE)

Hi babe. I'm doing. It's tomorrow.

No. I haven't changed my mind.

(beat)

He let her go, Kelly. She left and he let her go. And now this. It's just... some things, you don't get to be forgiven for.

(beat)

Of course not. Not a drop. How's the little guy? Good.

Julian puts the phone on SPEAKER so he can keep unpacking.

KELLY (ON SPEAKER)

How are you really doing, Jules?

JULIAN

Listen to me. By now I should be used to a parent leaving me, right?

KELLY (ON SPEAKER)

I'm so sorry Julian. For both of them.

JULIAN

Well don't be. I hadn't given either of them a thought in a very long time. I just wanna clean this shit hole up, get it ready to sell and get the hell out of here.

Julian sees a picture of him and his father on the dresser.

KELLY (ON SPEAKER)

Julian?

JULIAN

When we spoke last week, he told me that everything he ever did, all the secrets, the estrangement. He said it was for my own good. What a crock, huh?

KELLY (ON SPEAKER)

I think we should come out there. I don't think you should be alone.

JULIAN

You don't have to Kelly. Really, I'll be fine.

KELLY (ON SPEAKER)

I know that tone, Julian and it's a good thing I do because right now, we're on the highway somewhere between Maryland and West Virginia.

JULIAN

You're not.

KELLY

Oh, we are. We should be there by late tonight. Would you like to say hello to Dash?

JULIAN

Yeah, put him on.

INT. BEDROOM - LATER

Julian lies on top of the bed. The lights are out but he can't sleep. He adjusts his eyes and notices a CHILD standing at the foot of the bed!

CHILD

Up down high or low, I'll love you forever, wherever you go.

JULIAN

From the floor of the sea to the top of the sky, I'll protect you til' the day that I die.

(beat)

My dad taught me that you know.

CHILD

I know.

JULIAN

You're early.

CHILD

No we're not.

JULIAN

You're not?

Julian tries to move but finds HE'S FROZEN. The child's EYES CHANGE. Suddenly, they're large, OVAL shaped and BLACK.

CHILD

No, we're not here yet, but we're coming.

(screams)

SO WAKE UP!!!

INT. BEDROOM - NIGHT

Julian bolts awake from the dream. It's still night time. He goes to the bathroom and splashes water on his face.

INT. DINING ROOM - NIGHT

Julian pours through the JOURNALS he found in the shed. We see some excerpts:

C.U. JOURNALS

"I gotta stay strong for him. I promised. And I can't leave, case she comes back. Startin' to think only option I have is to get him out. Only way he'll be safe."

(turns a page)

August 21, 1991 - "Right on time. August Twenty first again. But coming more often now. Still don't know what they want. God, Daddy never should've done what he done."

(turns a page)

"Just like the kids before him, Julian still don't remember anything about the night. He must've blocked it out too."

(turns a page)

"I reckon they don't age like we do. If anyone ever finds out about what daddy did, what we have, I don't know who'd kill us first, us or them."

JULIAN

Don't age like we do? What's he...

He grabs another journal and reads aloud.

JULIAN (CONT'D)

"Made the papers again. Reporters are calling 'em The Hopkinsville Demons now."

(looks up/remembers)

Hopkinsville Demons...

(continues reading)

It's become a joke in this town.

(MORE)

JULIAN (CONT'D)
*Mothers tellin' their kids, they
 don't finish their vegetables, the
 Demons are gonna get 'em. I'm a
 laughingstock."*

Julian hears a NOISE coming from the basement. He gets up and walks through the kitchen to the top of the basement stairs.

JULIAN (CONT'D)
 Hello?

He starts down, the light flickering, giving the room an eerie glow. He looks out the windows above the dryer and turns when he hears the RUSTLING coming from the next room.

JULIAN (CONT'D)
 Who's there?

The light finally gives. The only thing illuminating the room now is the moonlight. Julian turns the knob to the next room.

INT. ROOM - NIGHT

He walks in and tries *this* light. Of course it doesn't fucking work. It's too dark to see but he can feel he's NOT ALONE. He finally sees what the noise is: An open latch on the window scratching the wood panel. He breathes a sigh of relief and closes the latch just as a SLAM ON THE WINDOW AND A BRIGHT LIGHT SHINE IN HIS FACE!

JULIAN
 Fuck!

Julian falls backward tripping over a table, landing on some boxes, hitting his head. Outside the window he sees RUSSELL GREENWELL III, (30's) in a police uniform.

RUSSELL
 (through the window)
 Julian?

INT. LIVING ROOM - NIGHT

Julian hands Russell some coffee as he puts a paper towel with some ice to his head.

RUSSELL
 Sorry about that, but we got a call about some people hangin' around your property. Guess it was you!

JULIAN

How are you Russell. Went into the family business I see.

RUSSELL

Yes sir. When's the last time I saw you, graduation?

JULIAN

Just about.

RUSSELL

Then he moved to the Big Apple and *din't* never look back. Hey, I'm sorry to hear about your pops. When's the last time you saw *him*?

JULIAN

Graduation.

(beat)

I called last week to tell him I was coming out to see him. He told me not to come.

RUSSELL

Why now, after all these years?

JULIAN

His Grandson wanted to meet him. He said if I came he wouldn't be able to protect me anymore.

RUSSELL

Protect you from what?

JULIAN

Russell, what do you remember about the Hopkinsville Demons?

RUSSELL

I know you don't finish them carrots the Demons is gonna get you in your sleep, right?

Julian doesn't smile. Russell gets serious.

RUSSELL (CONT'D)

I know it was my Granddaddy who took the call from your Granddaddy that night. I know by the end he was as kookoo for cocoa puffs as your daddy, no offense, talkin bout how your Granddaddy shot one once.

(MORE)

RUSSELL (CONT'D)

Laid down after it got shot, too dumb to know it wun't dead. I know he said bullets couldn't hurt them things. And how they used to terrize your family. And I know he was sayin' all this from his bed at the Radcliff Mental Health Facility with a mouth fulla thorazine.

JULIAN

But, what if... They're real?

RUSSELL

Oh. Uh, I think you might've hit your head a little too hard there, Julian.

JULIAN

But those kids. My aunt and uncles. Their friends. They just vanished. They never came home. Why?

RUSSELL

Things just happen sometimes. And there ain't no rhyme or reason to it. You know?

JULIAN

No. I don't accept that.

RUSSELL

Hey man, it's late. *Proly* had a long day. Why don't you get some sleep n' I'll see you tomorrow.

JULIAN

No. You won't.

RUSSELL

You ain't gonna go to his funeral?

Julian shakes his head. Russell nods in understanding. As he turns to leave, he bumps the photo album to the side causing the KEY to stick out. Julian takes notice.

INT. SHED - NIGHT

Julian enters with his flashlight and goes to the hidden, METAL DOOR. He takes the key and tries to unlock it. It's not the right key.

He grabs a crowbar and pulls with all his might until the lock finally comes loose and the door opens.

INT. SECRET ROOM - NIGHT

The room is dark and cold. Julian shines his light at the far end where a giant CRATE rests on its side. Off on a shelf sits another JOURNAL. Julian opens it. The first page reads: August 21, 1953: "I shot one! Smaller than the others. Like a youngin' or something."

JULIAN

This isn't his handwriting.

(beat)

My Grandfather.

Something else catches his eye. A small BOX. He tries to open it. It's locked. He uses the key he tried on the door, this time it fits. He opens the box. Inside is a roll of film titled. "The Taylor's Visit, August, 21, 1955 Part II."

INT. LIVING ROOM - NIGHT

Julian starts the projector. Part II starts where part I left off. One of the WOMEN points out the window where she just saw a DEMON. The camera gets very close to the window to try to look. Suddenly another DEMON WALKS RIGHT BY!

JULIAN

Holy shit.

BLINDING LIGHT FLOODS THE FARMHOUSE and the front door opens. One of the children is PULLED TOWARDS THE DOOR. Then another. Julian's grandfather grabs his daughter to stop her. The film is silent, but Julian can see the screams from everyone when the LITTLE GIRL'S LEGS BREAK. Julian's grandfather has to let go. The three kids are forced out the door. The light RISES UP THE WINDOWS and out of sight. The film ends.

JULIAN (REMEMBERING) (CONT'D)

Oh my God.

INT. PARENT'S BEDROOM - NIGHT - FLASHBACK

The wild thunderstorm. We're back to the night Julian's mother left. But finally Julian remembers how it really happened. He wasn't hiding under the bed, he was being held there by his father as his mother sacrificed herself by the window to protect him. They were both protecting him.

FATHER (OUT THE WINDOW)

Why are you doing this to us? What is it that you want?

MOTHER (BEING PULLED OUT)
I'm so sorry. I'm just not strong
enough to fight anymore.

FATHER
I ain't lettin you go, you hear me?

BRIGHT LIGHT floods the room. Julian's being FORCED from
under the bed, THEY WANT HIM, not his mother.

FATHER (CONT'D)
Julian, you get back under there.
(out the window)
You're not taking him. You're not
taking my son!

MOTHER
I have to go now baby. I love you
Julian, I always will.

FATHER
I'm gonna get you back, swear to
God. If it's the last thing I do.

Julian's mother is TAKEN. The BRIGHT LIGHT travels up over
the windows and is gone. Julian runs out from under the bed
but his father holds him down.

FATHER (CONT'D)
She's gone son. Let her go.

INT. LIVING ROOM - NIGHT

Julian has tears in his eyes as he snaps back to reality. He
quickly dials his phone.

JULIAN (ON PHONE)
Kelly, it's me. Don't come here.
I'm serious. Do NOT bring Dashiell
here. Call me.
(beat)
Shit!

He dials again. Voice mail. Hangs up. Looks at his phone. **THE
DATE ON THE PHONE NOW READS AUGUST 21.** Lightning flashes.

JULIAN (CONT'D)
Calm down Julian. Calm down, think.

He runs to the table and grabs both his Grandfather's and
father's journals and starts trying to piece things together.

C.U. Journals - "August 21, 1953: I shot one! Smaller than the others... a Youngin" / "Daddy never should've done what he did." / "I reckon they don't age like we do." / "Still don't know what they want."

Julian puts the journal down as EVERYTHING BECOMES CLEAR.

EXT. FARMHOUSE - NIGHT

He runs onto the porch and checks that nobody's coming. The coast is clear for now. Lightning flashes again and thunder starts rumbling. A storm's coming. He runs to the shed.

INT. SECRET ROOM - NIGHT

He approaches the GIANT CRATE that's resting on its side. Lightning flashes again as he opens it. He removes some plastic wrapping and his jaw drops.

JULIAN

Oh my G...

His throat too dry, his heart beating too fast to even get the rest out.

EXT. SHED - NIGHT

Julian drags what can only be a BODY, covered in PLASTIC WRAPPING onto the front yard. The storm has reached its peak. He lays the BODY on the ground, a TALON exposed. He yells up to the sky.

JULIAN

I've got him!! Come get him!! Come get your child!!

Julian falls to his knees and sobs.

JULIAN (CONT'D)

Just don't take my boy. Please don't take my boy.

The lightning intensifies until it's clear that IT'S NOT LIGHTNING ANYMORE. Julian is BATHED in steady, white light. As ferocious as the storm is, EVERYTHING IS SILENT. It's as if Julian's in some sort of bubble. He's not wet and he can't hear a sound. The LIGHT becomes all we see.

FATHER (V.O.)

Up down high or low I'll love you forever, wherever you go.

(MORE)

FATHER (V.O.) (CONT'D)
From the floor of the sea to the
top of the sky I'll protect you
til' the day that I die.

EXT. FARMHOUSE - DAY

Julian lies as still as a corpse on the ground outside the house until his cell phone BEEPS and his eyes flicker open. He gets his bearings and looks to his left. THE BODY IS GONE. All that remains is the PLASTIC WRAPPING. His phone beeps again. He takes it out.

C.U. TEXT: *"Hi honey, had to pull off last night in Ironville (sp?!). Be there this afternoon. Love u"*.

Julian smiles and puts the phone to his chest. He gets up and looks at his house in a new light.

INT. BEDROOM - DAY

Julian, wearing his SUIT, straightens his tie in the mirror. Next to him is the picture of himself wearing the MICKEY MOUSE EARS, with his MOTHER and FATHER. The DOORBELL rings.

INT. LIVING ROOM - DAY

He heads down the stairs to the door with a smile.

EXT. HOUSE - DAY

The door opens and Julian's smile turns to utter and complete **SHOCK**. Tears of pure joy well up in his eyes. And just as he begins to cry we...

CUT TO BLACK

THE END