

ONLY OSCAR KNOWS

By

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FADE IN:

EXT. NEIGHBORHOOD - NIGHT

Tree branches bounce in a heavy wind.

Street lights showcase the autumn leaves as they spill to the ground. They sweep down the middle of the road and dance past a couple parked cars.

EXT. KIDD'S HOUSE - NIGHT

Beyond the light, shaded within night's shadow, a home with lights on inside.

Stairs lead up to a porch on the middle-class home.

INT. KIDDS' HOUSE - KITCHEN - NIGHT

SARAH KIDD (30s) a cute brunette, stands at the sink. She rinses dishes and puts them into a strainer on the counter.

She checks the clock on the wall. It reads "8:30".

She dries her hands with a towel and reaches for a phone on the counter. She makes a call.

EXT. MALOYS' HOUSE - NIGHT

A single-story home on a treed lot. A Jack-o'-lantern glows brightly on the porch.

Sheer curtains cover a window. Lights are on inside.

BILLY (O.S.)

I'll give you two cards. Any two  
cards you want for this one.

SIDE OF THE HOUSE

Two shadowy figures of large men climb into the house through an open window, one right after the other.

INT. MALOYS' HOUSE - LIVING ROOM - NIGHT

A lamp on the end table sends light down to STEVEN MALOY (40s) in his Easy Boy chair. Glasses half-way down the bridge of his nose, more resting than actually reading the newspaper in his hands.

KEVIN (12) and BILLY (11) two average boys with tousled hair, sit Indian style on the floor with a stack of baseball cards in front of each of them. The major difference between the two is that Kevin is bigger all around.

They both search through spreads of cards in their hands.

BILLY

How about Verlander AND any rookie card that I have?

Kevin thinks, that's a tough one.

INT. MALOYS' HOUSE - KITCHEN - NIGHT

DEBORAH MALOY (30s) a bit of a Suzy homemaker, in a dress and apron, smiles as she hangs up the phone, ending what appears to have been a pleasant conversation.

INT. MALOYS' HOUSE - LIVING ROOM - NIGHT

Deborah appears in the doorway.

DEBORAH

Billy, that was your mother. She wants you to come home now.

BILLY

Okay, Missus Maloy.

Billy collects his stack of cards and gets to his feet.

KEVIN

Hey, Billy boy, what about your card?

He holds a card up to Billy.

KEVIN

I've been funnin' ya' this whole time. I've got two of em'. I'll give you one.

Billy snags the card in a flash and takes a look.

BILLY  
No way! For free?

Kevin nods.

BILLY  
Awesome!

KEVIN  
You are my best friend.

Kevin holds his hand up. They high five.

BILLY  
Just awesome.

Billy looks down at the card in his hand and notices an empty bowl on the floor by his feet. He picks it up.

DEBORAH  
I can get...

But he marches past her anyway with the bowl in his hand.

DEBORAH  
Such a good boy.

INT. MALOYS' HOUSE - KITCHEN - NIGHT

Billy sets his bowl in the sink.

The basement light clicks on and gets his attention, but only for a half second.

He takes another look at his new treasure of a baseball card and dashes out of the room.

INT. MALOYS' HOUSE - LIVING ROOM - NIGHT

Billy peeks in.

BILLY  
See you tomorrow.

KEVIN  
Not if I see you first.

DEBORAH  
Kevin, it's time you get ready for bed, too.

He pulls his cards together without incident.

She focuses on Steven.

DEBORAH  
Can you take me to the grocery store in the morning? The cupboards are looking a little bare.

STEVEN  
Sure, hun.

DEBORAH  
Great. I'll lock the back door.

He gives his nod of approval and she's off.

INT. KIDDS' HOUSE - LIVING ROOM - NIGHT

Nice and homey, but nothing fancy. There's a sofa, coffee table, and a couple chairs. The room is warmed with handmade items, an afghan and pillows. A half-worked puzzle is laid out on the coffee table.

Billy dashes inside, so very excited, with the baseball card in his hand.

BILLY  
Hey, Mom! Mom! Guess what Kevin just gave me! A Miguel Cabrara!

Sarah appears in the room. She dries her hands on a kitchen towel. There's a pleased expression on her face.

BILLY  
And I've got the perfect place for it!

He rushes through the room, to the stairway that leads to the second floor.

Sarah watches him run up the stairs. She smiles to herself.

INT. MALOYS' HOUSE - BACK DOOR - NIGHT

Deborah reaches for the door knob.

A LOUD BANG comes from downstairs.

STEVEN (O.S.)  
You okay in there?

She turns her gaze to the basement, notices the light. Something's definitely not right.

She carefully inches closer for a better look and hears more BANGING followed by a strange GIGGLE.

STEVEN (O.S.)

Deborah?

Deborah rushes for the

LIVING ROOM

Fear mounting on her face.

Steven fixes on his wife's terrified expression.

He rises from his chair.

DEBORAH

(whispers)

Call the police.

Without hesitation, Steven reaches for the phone on the end table. He quickly punches in numbers.

Deborah turns to look

BEHIND HER

HECTOR and OSCAR, both (30s) amble toward her side-by-side. The mirror image of each other in jeans, dirty white T-shirts, and suspenders. They stare blankly, as if possessed. In their hands, hammers. They raise them.

Terror amplifies on her face.

DEBORAH

Run!

Hector grabs Deborah's hair and pulls her back.

Blood spatters across the wall.

The phone drops from Steven's hand... to the floor.

Kevin crouches against a wall.

Steven dashes for his son.

A hammer hits him in the head, knocks him off his feet.

He hits the floor hard. Doesn't move.

Kevin stares in disbelief.

KEVIN

Dad! Mom!

The phone on the floor.

OPERATOR (V.O.)

Wayne Police. Hello. Hello? Is  
there anybody there?

Oscar stands over Kevin with his hammer raised.

KEVIN

Help! Help! Nooo! Nooo!

Kevin shields his head with both hands.

Hector joins Oscar. They huddle over top of him.

KEVIN

Noooo!

CUT TO BLACK

INT. KIDDS' HOUSE - LIVING ROOM - NIGHT

Billy looks out a window. Red and blue lights flash across  
his face.

THROUGH THE WINDOW

Police walk Oscar, wrapped in a blanket, toward a car.

BACK TO SCENE

Sarah stands behind Billy now, watching outside.

SARAH

Is that Mister Maloy?

BILLY

No. He's too fat. -- Can we go see  
what's happening?

SARAH

Not a good idea, Son. I'll call  
over there in a little bit. When  
things quiet down.

Sarah changes the subject.

SARAH  
Did you brush your teeth?

Billy smiles.

BILLY  
Yes. See.

She frowns.

SARAH  
Billy.

BILLY  
Aw, Mom.

SARAH  
March.

She watches Billy mope as he leaves the room, slouching and MUMBLING under his breath.

She turns back to the window for another look.

INT. KIDDS' HOUSE - BILLY'S ROOM - NIGHT

A baseball bat rests against a corner. A Detroit Tiger poster hangs on the wall. A baseball mitt sits on top of a dresser, right next to a baseball trophy. Propped on the baseball trophy, the Miguel Cabrera card.

Billy lays in bed. He pulls the covers up to his chin.

INT. KIDDS' HOUSE - KITCHEN - NIGHT

Sarah on the phone. She holds back the curtain and peers outside. Tension shows on her face.

She listens as her call RINGS over and over and over.

Sarah drops the curtain. It falls back into place.

She hangs up the phone.

INT. KIDDS' HOUSE - KITCHEN - DAY

Sarah leans back on the counter and sips her coffee.

Billy rushes past her with his cereal bowl and dumps it in the sink.

BILLY  
I'm going over to Kevin's house.

SARAH  
Alright, then.

She watches him dash out the door.

EXT. MALOYS' HOUSE - DAY

Two plain-clothed detectives stand on the stoop.

MAC (40s) pulls on a pair of rubber gloves.

JOHN, his twenty-something partner, already wears gloves. He turns the doorknob and cracks open the door.

Billy runs up to them.

BILLY  
Where's Kevin?

Caught off-guard, they look at each other for an answer.

MAC  
He's not here.

BILLY  
Yes, he is. He told me --

MAC  
-- No one's here, kid... Go home.

Billy grabs ahold of the door knob anyway. John pulls his shoulder back.

JOHN  
Officer Elliot just told you to go home. Where's your mother?

SHARON (O.S.)  
Hey! Get your dirty mitts off that kid!

They all turn toward the

SIDEWALK

SHARON (17) stands there with a hand on her hip. She's tough, smug, and unruly. The kind of kid who's been raised up hard and hung out wet, yet still there's a smidgen of sweetness about her.

Next to Sharon is JULIE (17) Sharon's little sidekick. She's a petite gum snapper in tight jeans. A light of realization shows on Sharon's face.

SHARON

Elliot and Brown... Billy, are you okay?

BACK TO BILLY

BILLY

They won't let me see Kevin.  
Something is wrong.

He kicks John in the shin. John winces in pain.

JOHN

You little son of a...

He struggles harder, but John has a good hold on him.

BILLY

Let me go!

MAC

John!

Billy finally manages to twist free. He pushes the door open and looks inside.

INSIDE THE HOUSE

A spattering of blood on the walls.

BACK TO SCENE

BILLY

Kevin!

John pulls Billy back. He wears a shocked expression.

MAC

We told you. No one is here.

Sharon stands behind Billy now. Julie is at her side.

SHARON

What did you expect? Older people put their hands on kids and then when the kids blow, they get mad.

Billy looks up at Sharon.

BILLY  
There's blood.

SHARON  
Blood?

MAC  
We're from the Wayne Police  
Department investigating an  
incident from last night.

Julie inches back. She's gone in a flash.

SHARON  
I know who you are. Still doesn't  
give you the right to put your  
hands on him.

Mac and John check each other. Is she for real?

SHARON  
Does it, Julie?

Sharon looks to where Julie had been standing.

SHARON  
Julie?

Mac's had enough. He becomes firm.

MAC  
You should leave. Or do I have to  
call your parents?

BILLY  
But Kevin's my best friend. Where  
is he? And why is there blood on  
their wall?

Sarah dashes across the lawn.

MAC  
Son --

SARAH  
-- What's going on?

They all turn to her.

JOHN  
What is this? A block party?

Sharon smiles sweetly at her and changes her tune.

SHARON  
Hello, Missus Kidd. We were just  
talking to these nice officers.

John glares at Sharon in disbelief.

MAC  
Are these two yours?

SARAH  
Billy is.

She makes it to them.

SARAH  
I hope he didn't cause you any  
trouble.

She floats a thumb over to Sharon.

SARAH  
This is Sharon. Our babysitter.

Billy face sours.

MAC  
We're from the Wayne Police.

SARAH  
Yes.

John nods a hello.

MAC  
This is no place for these kids to  
be.

John pulls out a notepad and pen, takes notes.

JOHN  
Your name?

Mac keeps a watchful eye on Sarah and John as he gets her  
answers.

SARAH  
My name? It's Sarah. Sarah Kidd.

BILLY  
And Billy.

John looks surprised.

JOHN  
Billy Kidd?

SARAH  
Yes. My husband.

JOHN  
Was it Christopher?

She nods a yes.

JOHN  
I went to High school with him. He was a good man. I'm very sorry for your loss.

BILLY  
Mom, there's blood!

SARAH  
What?

MAC  
Look, Missus Kidd, could I speak to you without the boy --

Sarah turns to Billy.

SARAH  
Go home. I'll be right there.

MAC  
-- and the girl.

Sharon crosses her arms defiantly, planting herself firmly. She's not budging.

SHARON  
This is my neighborhood, too.

Billy whines.

BILLY  
Mom.

Sarah gives Billy "the look" and he leaves.

INT. MALOYS' HOUSE - LIVING ROOM - CONTINUOUS

Blood spattered walls.

MAC (O.S.)

It's a pretty grizzly scene in there. Down right evil. You'd all do well to stay away from here.

A bloody Pentagram painted on the wall where Kevin was last seen alive.

MAC (O.S.)

The whole family was killed.

Baseball cards littered on the floor, sprinkled with blood.

SARAH (O.S.)

Oh, my god.

SHARON (O.S.)

No way...

Mr. Maloy's recliner tipped over.

MAC (O.S.)

Do you know of a next of kin for them?

LOOKING THROUGH A WINDOW

to everyone outside. Sarah rubs her weary brow.

SARAH

Deborah has family in South Dakota. I'm not sure about Steven. -- You know, this was always such a nice neighborhood.

Mac notices her concern.

MAC

We have a suspect in custody.

JOHN

He was sitting in the backyard, under a tree. Chain smoking cigarettes like a freight train.

Sharon's eyes widen.

JOHN  
Couldn't understand why we were  
taking him in.

EXT. MALOYS' HOUSE - BACK TO DETECTIVES

Mac clears his throat loudly, interrupting them.

MAC  
Your son peeked inside, but he  
didn't see everything. What's in  
there could scar a kid for life.

Sarah nods.

JOHN  
And it could screw up our  
investigation. We can't convict  
without proper evidence.

SARAH  
But if it's that bloody in the  
house, wasn't that chain  
smoker covered in blood?

EXT. MALOYS' HOUSE - NIGHT - FLASHBACK

John searches the yard with a flashlight.

A beam of light lands on Oscar, sitting under a tree,  
smoking a cigarette.

John and a naked Oscar struggle against each other as John  
forces him to his feet. John manhandles him, pulls his arms  
back, and straps on the handcuffs.

JOHN (V.O.)  
Nope. Can't say I saw any blood.

Mac tosses a blanket over Oscar's shoulders.

A beam of light flashes on the ground. Many crushed out  
cigarette butts.

END FLASHBACK

EXT. MALOYS' HOUSE - BACK TO DETECTIVES

JOHN

He was naked as a jaybird.

Both girls eyes widen.

MAC

John, what are you doing?

Suddenly, it dawns on him.

JOHN

Sorry. She's like an old friend.

Mac scowls at him.

MAC

Well, watch it. We're  
investigating.

Sarah looks as if she doesn't believe what she's hearing.

SARAH

Even though you caught --

MAC

-- All circumstantial. This  
is the U.S.A. Innocent until proven  
guilty.

Mac throws out a softer side.

JOHN

Don't worry. We've got him.

INT. MALOYS' HOUSE - HALLWAY - DAY

The attic cover moves. A foot descends through the hole with a dirty and bloody T-shirt tangled around it. The foot kicks the shirt away as it descends toward the floor.

The foot belongs to Hector.

MAC (O.S.)

He won't hurt anyone else.

Hector grabs the bloody shirt. He flings it up through the hole, back into the attic.

The conversation outside has caught his attention. He quietly moves into the

LIVING ROOM

where he stops and listens.

JOHN (O.S.)  
When we're done, he'll be behind  
bars for the rest of his life.

Hector goes to the window and peeks out.

Outside, the two detectives guide Sarah and Sharon down  
the walkway.

SHARON  
Naked, huh?

The detectives turn back to the house.

MAC  
We'll be inside here for a while,  
so don't be alarmed if you see  
movement.

Hector dashes away, further into the house.

EXT. KIDDS' HOUSE - DAY

Nice. Two-story home with a porch that spans the front of  
the home.

Billy sits on a porch step with his elbows on his knees,  
resting his chin on his fists. Next to him, Sharon.

They both have a fixed gaze on

KEVIN'S HOUSE

next door. The yard now roped off with police tape.

BACK TO SCENE

Sarah steps out of the house.

SARAH  
Michael will be here in a little  
bit.

Billy shrugs, doesn't care.

SARAH  
He said he'd like to play some  
catch with you --

Billy doesn't react, stares straight ahead. Sharon notices.

SARAH  
-- if you want to, that is.

BILLY  
Mom, are you going to marry  
Michael?

He looks to her for an answer, catches a surprised look on her face.

SHARON  
I believe that's my cue to split.  
See you all later.

Sarah acknowledges her with a nod. Sharon steps down the stairs, and leaves.

Sarah sits next to Billy.

SARAH  
Why would you ask me that?

BILLY  
He doesn't like me. He's always  
trying to get rid of me.

SARAH  
That would never happen.

She wraps her arm around his shoulder.

SARAH  
I think I'm going to stay home  
tonight.

BILLY  
It's okay. I'm not a baby anymore,  
and *Sha-ron will be here*. So, go to  
work if you want to.

SARAH  
Why did you say her name like that?

BILLY  
I'm practically a teenager,  
Mom, and I still have a babysitter.

SARAH  
We've been over this. Don't be in  
such a hurry to grow up.

Billy just shakes his head.

BILLY  
I miss my dad. And Kevin. -- Heaven  
is too far away.

Sarah kisses the top of his head.

EXT. KIDDS' HOUSE - DAY

An arm wraps around Billy's shoulder. The arm belongs to  
MICHAEL (30s) a dark-haired man with movie star good looks.

MICHAEL  
Let's see what you've got there,  
kid.

Michael guides Billy to the front lawn.

They stand at opposite ends of the yard and face each other.

Michael pounds his fist into his catcher's mitt.

MICHAEL  
Gimme' your best shot.

Billy winds up and tosses the ball gently to Michael.

Michael furrows his brow.

MICHAEL  
Come on. You can do better than  
that.

He tosses the ball back to Billy. Billy catches it.

Billy winds up again, throws the ball harder. It lands in  
Michael's mitt with a WHUMP.

Michael lifts his brow, impressed. He ups the ante, whips  
the ball at Billy.

Billy catches the ball in his mitt with a WHUMP. He pulls  
off his mitt, shakes off the sting.

PORCH

Sarah stands in the doorway. She watches in silence. Concern  
shows on her face.

BACK TO MICHAEL AND BILLY

MICHAEL

Come on. Let's go. Let's go.

Billy winds up again.

The SHADOW of movement in the corner of his eye.

Billy turns his head to look. He scans Kevin's yard.

Michael SCREAMS out.

Billy sees Michael on the ground. He flinches, he knows he's probably in trouble.

BILLY

What happened?

MICHAEL

What happened!?

Michael collects himself, gets to his feet. His face reddens with anger.

He steps toward Billy.

MICHAEL

You about took my head off! That's what happened!

Billy backs away.

BILLY

I didn't mean to.

SARAH (O.C.)

Michael, that's enough!

Sarah steps into the yard. She holds an arm out to Billy.

SARAH

Billy, come here.

Billy makes it to her protective arms.

BILLY

I thought I saw Kevin's Dad.

SARAH

What?

He points to Kevin's back yard.

BILLY  
Right over there. Next to that  
tree.

SARAH  
Billy?

Michael frowns.

MICHAEL  
Your kid needs help. Maybe just a  
good old-fashioned spanking!

Sarah fumes with anger.

SARAH  
You are so uncool, Michael. He just  
lost his best friend for God's  
sake. What the hell is wrong with  
you?

Sarah guides Billy toward the house.

MICHAEL  
So, now you're mad at me!? Don't  
even ask if I'm okay? -- I don't  
believe this!

Michael storms off toward the road.

MICHAEL  
That's right. Go take care of your  
little baby boy.

He finds the ball and bends over to pick it up.

The baseball flies through the air. It drops to the grass,  
just short of the porch.

ON THE PORCH

Billy goes into the house. Sarah faces the yard and flashes  
her middle finger.

INT. MALOYS' HOUSE - LIVING ROOM - DAY

Hector stands next to a window, looking out. He nods in  
approval.

He slips on a clean shirt and buttons it up.

INT. KIDDS' HOUSE - LIVING ROOM - NIGHT

Sarah sits curled up on the sofa, covered with a blanket, reading a paperback book by lamp light. Lost in her own little world.

Directly behind her, an open window. Curtains flap into the room from the brisk breeze coming in.

Sarah shivers with a chill. She wraps the blanket around her shoulders. Gets up.

Sarah stands at the window. She closes it. Turns the lock. She turns back to her book, reads as she walks away.

A flash of LIGHTNING reveals Hector outside the window, looking in.

Sarah makes it back to the sofa and sits. The loud crash of THUNDER forces her to jump. She smiles to herself and shakes it off.

A KNOCK at the door.

Sarah CHUCKLES to herself.

SARAH

Always at the good part.

She sets the book down.

FRONT DOOR

Sarah flips on the outside porch light.

She opens the door, reveals no one. She opens the screen door slightly, looks left and right.

Another loud crash of THUNDER. Suddenly, wind catches the screen door. It flies open as if by magic. Sarah SCREAMS and jumps backwards.

Michael springs up in the doorway. He holds up two fingers, forming a "peace sign".

MICHAEL

Peace?

He searches her face for an answer. She's speechless.

MICHAEL

I'm sorry about what happened earlier. I brought you a gift.

He lifts a six-pack of beer for her to see.

INT. KIDDS' HOUSE - LIVING ROOM - NIGHT

A six-pack of beer minus two bottles sits on the coffee table.

Sarah and Michael sit on the sofa. Each sip a beer.

SARAH

It seems so strange to be home on a Friday night and to be on this end of a beer.

Michael agrees with a nod.

MICHAEL

It was nice of Don to give you the night off.

SARAH

He doesn't care as long as someone covers my shift. Debbie said she could use the extra tips.

Which surprises him.

MICHAEL

And you can't?

LIGHTNING flashes outside.

INT. KIDDS' HOUSE - BILLY'S ROOM - NIGHT

LIGHTNING flashes outside the window and lights the room. THUNDER crashes. Rain taps on the window.

Billy lays in bed, fast asleep. He tosses from a bad dream, mumbles.

BILLY

I can't find you, Kevin.

KEVIN (V.O.)

I'm right here, Billy boy.

BILLY

Where? I can hear you, but I can't see you.

KEVIN (V.O.)  
 I'm right...  
 (screams)  
 ...behind you!

Lightning and THUNDER crash hard outside.

Billy YELLS as springs upright. He spins around, immediately looks behind him. Finds nothing.

His eyes scan around the room.

It's dark. Quiet. Rain rinses down the window.

Billy gets out of bed. He looks through the window to the sky. He tilts his gaze downward.

THROUGH THE WINDOW

Looking down at Kevin's yard from a second story room. Rain pounds the ground.

LIGHTNING lights the night. Hector steps through their yard, going into the Maloy yard.

BACK TO SCENE

Billy ducks down quickly. He inches up just enough to peek through the window and not be seen.

He watches Hector walk toward the back of the Maloy house.

Billy falls back. Slowly, he takes another look outside.

INT. KIDDS' HOUSE - LIVING ROOM - NIGHT

Four bottles of beer in the six-pack with no caps.

Sarah sits on the sofa with Michael. Each have a beer.

SARAH  
 So, basically all we needed  
 was health insurance. That, and to  
 put money away for Billy's future.

Michael's eyes widen.

MICHAEL  
 Really? Well, if it's all that, how  
 about floating a brother a small  
 loan?

He searches her face for an answer. She plays it off with a LAUGH.

SARAH  
You're so funny.

A frantic Billy barges in.

BILLY  
Mom! Mom! There's a man outside!

Sarah gets up quickly. Michael deflates.

Michael mumbles to himself.

MICHAEL  
That boy could ruin a wet dream.

WINDOW

Sarah pulls the curtain aside and has a look out. She points her finger, calls their attention outside.

SARAH  
It's your dad's friend.  
Detective Brown.

The boys join Sarah. Headlights float across their faces.

SARAH  
He just got into his car.  
He's leaving now.

BILLY  
It sure didn't look like him.

Billy stares off in thought, something's not right.

Michael catches Billy staring off into the distance.

MICHAEL  
You okay there, Billy?

Michael turns his glare to Sarah who is looking at Billy now, too.

EXT. MALOYS' HOUSE - BACK YARD - NIGHT

Hector slides a window open.

He turns around and looks here and there, making sure the coast is clear.

He climbs inside.

INT. KIDDS' HOUSE - LIVING ROOM - NIGHT

Michael turns away from the window.

Sarah sits on the sofa. Michael faces her. Neither appear happy, instead they both look numb, indifferent, pissed off.

MICHAEL

I don't believe you bought into that. The next thing you know he'll be sitting in between us on the sofa.

Sarah's temper flares.

SARAH

He's just a little boy, Michael.

He joins her on the sofa.

MICHAEL

A little boy who almost took my head off.

SARAH

So, now we're back on that?

They exchange glares.

SARAH

Let me tell you something. If my son wanted to take your head off, believe me, he could have.

MICHAEL

Really? Well, I don't 'believe' what I'm hearing. You can't see it. Your boy doesn't like me.

SARAH

He doesn't like you? At this point in time, I don't like you very well. How dare you!

Michael's jaw drops.

SARAH

Billy was the star pitcher on his Little League team! His father taught him how to throw!

Michael mulls it over.

SARAH

His father also taught *me* how to shoot. So --

She pokes a finger into his chest.

SARAH

-- you better be careful.

Michael busts out LAUGHING.

Sarah studies him.

SARAH

This is funny to you?

She keeps her eyes on him, not knowing what to expect.

MICHAEL

The whole situation is. I must have looked pretty stupid, didn't I?

She agrees with a nod.

SARAH

Abso freaken lutely. What's gotten into you?

MICHAEL

A lot of stress at work. I took it out on you. I'm sorry for being such a jackass.

SARAH

You better be. You owe my son an apology.

He nods in agreement. Kisses her on her cheek.

INT. MALOYS' HOUSE - KITCHEN - NIGHT

Hector stands in front of an open refrigerator door and sends a spread of light throughout the dark room.

He reaches inside, and pulls out two slices of cheese.

Something outside catches his attention. He walks to the window and looks out as he eats his cheese.

INT. KIDDS' HOUSE - KITCHEN - NIGHT

Billy stands in front of the open freezer door.

INSIDE THE FREEZER

He drops a half-gallon carton of ice cream inside.

BACK TO SCENE

Billy closes the door. He turns and focuses on a bowl of ice cream on the table.

EXT. KIDDS' HOUSE - NIGHT

Looking through a window to the kitchen. Overhead lights brighten the room.

Billy sits at the table. Alone.

He scoops up a heaping spoonful of ice cream from his bowl and swallows it down.

INT. KIDD'S HOUSE - LIVING ROOM - NIGHT

Sarah and Michael cuddle. His arms wrap around her.

SARAH

Poor Billy. I feel so bad for him losing his friend like that. You know, that house has always given me the creeps.

She has his attention.

SARAH

When I was a kid, a different family had lived there. The Riveras.

EXT. MALOYS' HOUSE - DAY - FLASHBACK

HECTOR (10) and OSCAR, (8), sit next to each other on the front porch.

SARAH (V.O.)

They had two boys who were really strange. Loners.

A cat walks in front of them. Oscar snags it up by the back of its neck. He lifts it, stares it in the eye.

OSCAR  
You're mine, now.

Hector watches him.

END FLASHBACK

INT. KIDDS' HOUSE - BACK TO SARAH AND MICHAEL

SARAH  
I don't know why, but it always  
seemed like there was some sort of  
dead animal in their front yard.

MICHAEL  
Wow.

SARAH  
The younger one got caught  
sketching a picture of me  
during class. The teacher tacked it  
on the bulletin board for everyone  
to see.

His eyes widen.

SARAH  
It was so embarrassing. My name was  
on the picture, right next to a big  
red heart.

MICHAEL  
Did you ever kiss him?

SARAH  
What?! I was sixteen and he was  
only like ten.

Michael kisses her on the forehead.

SARAH  
I felt bad for him. Soon after  
that, his parents died.

Michael has a one-track mind. He lifts her face and kisses  
her on the mouth.

His arm down to her breast. She promptly removes it.

MICHAEL  
Sorry, that's right. That kid  
is here.

Eye-opener. Sarah backs up.

SARAH  
'That kid'?

She looks for his reaction.

There's a completely different mood in the room. She's suddenly icy cold. Michael's dumbfounded. He didn't mean to say that, at least not out loud, anyway.

INT. KIDDS' HOUSE - KITCHEN - BACK TO BILLY

Billy sits at the table alone. He eats his ice cream, enjoying every bite.

EXT. KIDDS' HOUSE - NIGHT

Hector stands about fifteen feet from the house and has his sights zeroed in on Billy. He watches him eat his ice cream. He sneaks closer.

SARAH (O.S.)  
Billy, could you come in here for a second, hun?

Billy rises from his chair.

Hector looks left and right, makes sure the coast is clear.

INT. KIDDS' HOUSE - LIVING ROOM - NIGHT

Michael sits next to Sarah on the sofa. He guzzles down the last of his beer.

Billy makes it to them.

BILLY  
Yeah, Mom?

Michael looks away, doesn't want anything to do with it.

INT. KIDDS' HOUSE - KITCHEN - NIGHT

Billy's bowl and spoon still on the table. A spoonful of ice cream is all that's left inside the bowl.

Hector stands in front of the open freezer door. He searches through items, trying to choose.

SARAH (O.S.)  
 Make sure to clean up your mess in  
 the kitchen when you're done.

BILLY (O.S.)  
 I will.

Hector chooses the ice cream. He lifts it up and out of the freezer.

SARAH (O.S.)  
 And then, brush your teeth.

Hector reaches for his mouth, his teeth. He turns away and carries the ice cream with him.

Billy's voice sounds closer when he speaks this time.

BILLY (O.S.)  
 Yes, Mom. I know that.

Hector heads for the door. Billy's spoon catches his eye. He grabs the spoon as leaves.

Hector opens the door, leaving it open, and heads out.

Billy comes back. He goes to the table and lifts his bowl.

Water flows from the faucet. Billy swishes water over his bowl until all traces of ice cream are gone.

INT. KIDDS' HOUSE - LIVING ROOM - TO SARAH AND MICHAEL

She sets her empty bottle into the six-pack. All six bottles in the case miss their caps, empty.

SARAH  
 He's really a very good boy.

BILLY (O.S.)  
 I'm going back to bed now, Mom.  
 Michael.

Michael yells to Billy.

MICHAEL  
 Hey, Billy, I want you to know that  
 I'm sorry about today.

Sara yells to Billy.

SARAH  
Sleep good, sweetheart.

Michael reaches to her. He smiles seductively and runs his index finger across her arm lovingly.

MICHAEL  
I wish you'd say that to me.

Sarah returns his smile.

SARAH  
I'll make sure to... when you're heading out the door.

Michael's caught off-guard. He slumps, let down.

MICHAEL  
I thought widows and divorcees were supposed to be hot to trot?

Sarah cocks a brow, gives him "the look".

MICHAEL  
Hey, you never offered me any ice cream.

The mood lightens. Sarah's relieved.

SARAH  
Would you like some ice cream?

Michael looks at her wide-eyed and nods.

INT. KIDDS' HOUSE - KITCHEN - NIGHT

Sarah and Michael step into the room. Michael immediately notices the open door. He makes a gesture toward it.

MICHAEL  
Look at that. He must have went outside.

SARAH  
Don't be silly. You heard him say he was going to bed. -- I thought I locked the door though. If it's not locked, sometimes it swings open.

Sarah watches Michael close the door.

INT. KIDDS' HOUSE - BILLY'S ROOM - NIGHT

Billy fast asleep in bed.

Sarah bends over his bed and plants a kiss on his forehead.

She leaves the room and closes the door behind her.

INT. KIDDS' HOUSE - KITCHEN - NIGHT

Michael takes two bowls out of a cupboard and sets them on the counter.

Sarah digs through items in the freezer, moving things around for a better look.

SARAH

He couldn't have eaten it all.

Michael is by her side.

MICHAEL

That might explain his nightmare.

SARAH

He's traumatized, Michael.

Michael puts the bowls back.

MICHAEL

(to himself)

Seems sneaky to me.

He turns back to her. She closes the freezer door.

MICHAEL

I wish I could fall asleep as fast  
as he did.

She scowls. Michael looks at his watch.

MICHAEL

Whoa, would you look at that. I  
didn't know it was getting this  
late.

Michael walks toward the door.

MICHAEL

Let me just...

He turns the lock.

MICHAEL  
...make sure you're locked in and  
safe before I leave.

She watches him turn away from the door with a look of  
satisfaction on his face.

INT. KIDD'S HOUSE - LIVING ROOM - NIGHT

Sarah escorts Michael toward the  
DOOR

She faces him.

SARAH  
Sorry about the ice cream.

He cuddles closer to her.

MICHAEL  
It's cool.

He LAUGHS at himself. She just looks at him, confused.

MICHAEL  
Get it? -- Cool? -- Ice cream?

She gets it all right. She makes a face, not impressed.

SARAH  
Yeah. -- Oh, yeah.

MICHAEL  
Sometimes I just crack myself up.

Sarah thinks, comes up with:

SARAH  
Yeah, well, thanks for the beer.

Michael reaches out and grabs her head with two hands. He  
kisses her forehead.

SARAH  
Okay, then.

Michael opens the door.

MICHAEL  
I wish our night could have went a  
little smoother, but I'll call you  
tomorrow.

He steps outside.

EXT. KIDDS' HOUSE - PORCH - NIGHT - CONTINUOUS

Very dark. The only light comes from inside. Michael steps out. Sarah closes the door behind him.

He takes a couple steps across the porch and CRUNCH.

MICHAEL

Ew! Sarah!

The porch light clicks on. Sarah looks out the door.

MICHAEL

I think I just found your ice cream.

Sarah follows his eyes down to his foot, inside a crushed ice cream carton.

She's at a loss for words. She braces herself as she waits for his reaction. Is he pissed?

He backs his ice cream-soiled shoe out of the carton.

He bends over, picks it up by a corner, and handles it as if it has cooties.

SARAH

Sorry.

He hands it to her. She takes it by a corner. Ice cream drips from the carton. She puts her hand underneath to catch more drips.

Michael turns away.

He kicks his leg, shakes ice cream from his foot.

Sarah makes an "uh-oh" face. She slowly closes the door.

Michael steps off the bottom step, to the ground. He turns and looks up at the house. He sees Sarah inside walk by the window.

MICHAEL

What a little pervert. So that's what he was up to. Watching us, hoping to get a peep show while he ate his ice cream.

He walks toward the street.

EXT. MALOYS' HOUSE - CONTINUOUS

A light clicks on inside.

EXT. KIDDS' HOUSE - CONTINUOUS

Michael notices the light next door.

MICHAEL

So, you snuck out again, you little  
psycho? I knew you weren't asleep.

He heads toward the house.

He lifts the police caution tape just high enough to go  
underneath it as he steps into the yard.

Michael walks on, disappearing into the dark yard.

INT. MALOYS' HOUSE - KITCHEN - NIGHT

Lights are on and show one heck of a mess. Dirty dishes fill  
the sink. They overflow onto the counter.

On the table, a box of cereal and two empty bowls.

EXT. MALOYS' HOUSE - BACK DOOR - NIGHT

Michael stands on the stoop. He notices the police tape  
pulled loose from the door.

MICHAEL

Oh, shit.

He leans in toward the door and whispers.

MICHAEL

Billy. Come on out. You're not  
supposed to be in there.

SILENCE

Michael turns the doorknob and slowly opens the door.

MICHAEL

Billy...

He goes in.

INT. MALOYS' HOUSE - KITCHEN - NIGHT

Michael inches through the room. His eyes scan everything.

MICHAEL  
What a bunch of pigs.

He moves further into the room.

MICHAEL  
Come on. You could get into deep  
trouble for being in here.

Michael steps into the

LIVING ROOM

and notices blood spatters on the wall.

MICHAEL  
Holy shit.

He looks scared.

MICHAEL  
Billy, I know you're in here and I  
know you don't like me being with  
your mother, but you'll get used to  
it. I'm not going anywhere.

A hand pulls Michael's shoulder back.

Michael SCREAMS. He spins around and fakes a karate stance,  
coming face-to-face with Mac.

MICHAEL  
I know karate!

Mac's face lights up, thinks that's funny.

MAC  
I know my Glock.

Mac pats the holstered gun inside his waistband.

MAC  
So, don't try anything funny.

Michael shields his face.

MICHAEL  
Oh, God! Don't kill me!

Seeing Michael's not a threat, Mac drops his hand.

MAC

I'm not going to kill you. I saw you come in here. I'm Detective Elliot with the Wayne Police.

MICHAEL

You're a cop? Oh, thank God.

MAC

Is Billy the one who made that mess in the kitchen?

Michael lowers his hands. He straightens up quickly. Stumbles on his words nervously.

MICHAEL

Who? Billy? Could be. -- Might not be, either. I'm not sure. You see, he's a bit of a retard.

Mac glares at him, inquisitively.

MICHAEL

No, he's not. I don't know why I said that. He's just a little boy. His mother lives next door. He lives with her... next door.

He takes a deep breath.

MAC

Are you done?

MICHAEL

Am I in trouble?

MAC

You're trespassing. There were murders here.

Michael looks around here and there.

MAC

Give me a good reason not to run you in.

Michael turns his head and yells

MICHAEL

Billy! Front and center, now!

SILENCE.

Mac waits for his answer.

MICHAEL  
Am I under arrest?

Worry spreads across Michael's face.

EXT. MALOYS' HOUSE - BACK YARD - NIGHT

Hector sits on the ground, rocking back and forth.

Suddenly he slams his fist into the ground.

He stands up. His hand reaches for the hammer that's tucked securely into his belt loop.

DOOR

Michael steps outside, followed by Mac.

MICHAEL  
Thank you so much for not taking me  
to jail.

MAC  
Stay away from here. Keep that boy  
away from here, too. If I find you  
here again, you will go to jail.  
Understand?

They walk away together, unaware of Hector sneaking into the house behind them.

INT. KIDDS' HOUSE - LIVING ROOM - NIGHT

The room is dark. KNOCKS at the front door.

SARAH (O.S.)  
I'm coming.

The light comes on with a CLICK. Sarah hurries toward the front door. She wraps up in her robe and ties the belt.

Sarah pauses at the door.

SARAH  
Who is it?

MICHAEL (O.S.)  
It's me, Sarah. Open up.

SARAH

Michael?

She opens the door to find a scared-looking Michael. Next to him, Mac, with a smug look on his face.

INT. KIDDS' HOUSE - LIVING ROOM - NIGHT

Sarah sits on the sofa with Mac.

SARAH

I wonder why he would say Billy was in that house when he knew he was upstairs in bed?

MAC

He's a strange one, Missus Kidd. I think he may be jealous of your son.

SARAH

Dating is so hard nowadays. Especially when you have a child.

MAC

It really shouldn't be hard. If it is, then you're dating the wrong man.

She agrees with a nod.

MAC

You did the right thing by telling him to leave.

SARAH

He has a lot of growing up to do.

Mac nods, understands.

MAC

I should be leaving, too.

He stands.

MAC

I know the situation next door has devastated your family. Turned your lives upside down.

She nods in agreement.

MAC

I think the best thing you can do for Billy and for yourself is to get back to your daily routine as soon as possible.

Sarah stands.

EXT. STREET - NIGHT

Michael sits in his car keeping watch on Sarah's house just a few houses down. He watches for any sign of movement.

KIDD'S PORCH - CONTINUOUS

The door opens. Mac and Sarah say their goodbyes. Mac steps outside and trots down the steps.

BACK TO SCENE

Michael ducks down in the car to avoid being seen.

Mac jumps into a car. He starts the MOTOR, clicks on the headlights, and pulls away from the curb.

Michael watches in the rearview mirror until Mac's tail lights disappear into the night.

Quietly, he opens his door and gets out of the car.

He dashes across the street.

INT. MALOYS' HOUSE - KITCHEN - NIGHT

It's dark. A flashlight beam guides the way for Michael.

MICHAEL

I know you left something of yours here, you little shit. I'll find it. And when I do your mother is gonna' send you to juvie for sure.

Michael walks further into the room, searching every corner with the flashlight beam.

That same crazy GIGGLE that Deborah Maloy heard right before they were all killed.

MICHAEL

I knew it! Where are you hiding? Come out, come out, wherever you are, little Billy the kid.

He heads into the

LIVING ROOM

and shines the light around here and there.

MICHAEL  
(musically)  
Oh, Billy.

No answer.

He shines the light around. It lands on a pentagram on the wall, painted in blood.

MICHAEL  
Holy...

Michael scoots down the

HALLWAY

MICHAEL  
Come on, kid. Enough is enough.

More strange GIGGLES force Michael to spin around and flash the light, then spin back again, not knowing where the noise had came from.

MICHAEL  
Oh, so you think this is funny? You like it when I fight with your mother, don't you? You want us to break up? Don't you?

More GIGGLES make him turn into the

BATHROOM

He flashes the light here and there. It lands on the shower curtain that's pulled closed.

Michael keeps a steady light on the shower curtain. He reaches for it...

MICHAEL  
A-ha!

...and swiftly yanks it to one side.

Revealing only an empty shower.

He turns back around...

...his light shines on Hector, directly in front of him. Hector's large frame blocks the doorway. The light beam inches up... lights his face.

Michael falters. His legs buckle beneath him.

MICHAEL  
You're a cop?

Hector's grin grows ear-to-ear. He shakes his head no.

Michael's eyes widen with fear. His legs go weak. He slaps at Hector with the flashlight. It taps against his large chest as Michael drops to the floor.

Hector lifts his hammer.

MICHAEL  
Noooo!

He brings the hammer down swiftly.

BLACK.

INT. KIDDS' HOUSE - KITCHEN - DAY

Sarah pours milk over a bowl of cereal.

SARAH  
Billy! Breakfast!

She sits down in a different spot and drinks her coffee.

Billy sits at the table. He's quiet, gloomy. He picks up his spoon and pokes at his food.

Sarah notices.

SARAH  
I want you to get outside today. Go ride your bike. Play with some of the other kids in the neighborhood.

BILLY  
I don't want to, Mom.

SARAH  
Billy, please. I want you to. I know it's hard, but we have to get back to some kind of normalcy.

He nods.

BILLY

Okay...

She gives him a little smile.

EXT. KIDDS' HOUSE - DAY

Bright, sunny day. Billy walks his bike from the backyard toward the front of the house.

He pauses to look at Kevin's house.

INT. MALOYS' HOUSE - LIVING ROOM - DAY

Michael lays on the floor in a fetal position.

Hector stands overtop of Michael with a menacing air. Michael moves. Hector shakes his head, no.

HECTOR

Why won't you die?

Hector grabs him by his arm and drags him away.

Dry blood caked on Michael's forehead. He's out of it, very weak. He struggles to keep his eyes open. His voice is in whispers.

MICHAEL

Help...

Hector kicks him in the head.

HECTOR

Shut up. Die like a man.

He pulls him into the

KITCHEN

MICHAEL

But I don't want to die.

Hector continues to drag him across the floor toward the basement stairs.

EXT. KIDDS' HOUSE - BACK TO BILLY

The sadness shows on his face as he looks at Kevin's house.

A window open half way at the Maloy house.

A cat wanders beneath the open window. It leaps upward and goes inside.

Billy looks back at his house for only a second.

He climbs on his bike and rides it next door.

EXT. MALOYS' HOUSE - DAY

Billy reaches the window. He peeks inside, turns his head, looking here and there.

BILLY

Here, kitty.

Billy inches the window up. He looks back, scans the yard, making sure the coast is clear, when suddenly, he freezes.

Billy notices a news reporter and cameraman set up in front of the house. Their news van parked at the curb.

He ducks down to avoid being seen.

He crouches down as he runs his bike back home.

EXT. MALOY'S HOUSE - SIDEWALK - CONTINUOUS

A straight-to-the-point, hard-ass FEMALE NEWS REPORTER (30s) stands in front of a CAMERAMAN (30s).

REPORTER

As if the heartbreak of losing one of our local families to murder wasn't enough, we've been informed that vandals have broken into their home.

Billy walks his bike from his yard to the sidewalk. He stands a few feet back from them, watches the reporter and listens to every word.

REPORTER

As far as they can tell nothing has been taken, but the inside is pretty much trashed. Because of

(MORE)

REPORTER (cont'd)  
this, police will be enforcing an  
eight P.M. curfew for everyone  
under the age of eighteen until  
after Halloween.

She notices Billy. The spark of an idea lights up her face.  
She motions toward Billy.

The cameraman nods, he gets her drift.

REPORTER  
Hello there, young man.

The cameraman cuts to Billy. He's on guard, reserved.

BILLY  
Hello.

REPORTER  
Do you live in the neighborhood?

Billy nods, yes.

BILLY  
Am I gonna' be on T.V.?

REPORTER  
Yes, Sir, you are. You wouldn't  
happen to know who's responsible  
for breaking into the house behind  
me, would you?

Billy just looks at her.

REPORTER  
Have you heard any rumors? Any kids  
bragging about going inside?

The cameraman gives her a "what the hell are you doing"  
look. She brushes him off, keeps going.

REPORTER  
You wouldn't be the one who went in  
there, would you?

BILLY  
No. I was told to stay away from  
there.

She leans in closer to him. Her tone becomes cocky.

REPORTER

And you always do what you're told,  
right? Even when people aren't  
looking?

She rolls her eyes.

REPORTER

Come on, now. You can tell me.

BILLY

Kevin was my best friend. His whole  
family was killed. Why would I go  
in there?

REPORTER

Oh, I dunno. Maybe to steal some of  
their property? Radios. T.V.s.  
Jewelry.

Billy reels back in shock.

BILLY

Sharon told me about people like  
you. You're a sneaky, conniving  
bitch!

She covers the mic with her hand.

CAMERAMAN

Unbelievable.

REPORTER

You've got quite a mouth on you,  
young man.

Billy hops on his bike. He turns around to face them.

BILLY

My best friend is dead! That  
man could have killed me, too!

REPORTER

What!?

Billy's rides his bike away.

The reporter and the cameraman exchange a look.

REPORTER

There's more to this story.

EXT. KIDDS' HOUSE - DAY

Sarah stands on her porch. She watches the news crew watch Billy as he disappears down the sidewalk.

INT. MALOYS' HOUSE - KITCHEN - BACK TO HECTOR

He stands overtop of Michael. He lays in a heap in front of the basement stairs. Hector gives him a kick. He tumbles down the stairs. Hector calls after him.

HECTOR

Shut up or else I'll cut out your tongue.

He follows Michael down the stairs.

EXT. STREET - DAY

Billy rides his bike like the wind down the sidewalk, suppressing his tears.

A TEEN BOY walks on the sidewalk up ahead. Billy's there next to him in an instant. He swerves around the boy. The boy jumps with fright.

BOY

Hey!

Billy rides on.

ACROSS THE STREET

Sharon stands with Julie and Sharon's boyfriend, JOHNNY, a tough looking teen with nice muscles. They all look in Billy's direction and see him ride off.

Sharon shares a few words with Johnny. They come together for a kiss, then her and Julie dash off after Billy.

int. KIDDS' HOUSE - KITCHEN - day

Shower water RUNS in another room.

The back door is wide open.

A couple cans of food sit on the table.

Hector looks further into the house. He goes into another room.

INT. KIDDS' HOUSE - BATHROOM - DAY

Water sprays out of the shower head and soaks Sarah's face.

She lathers up a washcloth, scrubs her arms, her shoulders.

The water runs down her back...

Soap suds slide down her legs and disappear down the drain.

EXT. PARK - BASEBALL DIAMOND - DAY

A PITCHER (12) spits in his hand. He rubs it on his baseball.

A group of neighborhood boys, all of the same age, are in position on the field to play ball.

Instinctively, the pitcher narrows his brow and gives the batter his "stink eye".

OOHS and AHS come from the boys.

CRAIG, the batter, forces a nervous smile at the pitcher as he awaits the pitch.

BILLY (O.C.)  
Don't let em' rattle your cage,  
Craig!

Craig nods. He stands firm now with an air of determination.

Billy stands behind a fence, watching the game.

CHAD, a thirteen-year-old bully, with blonde hair and a round belly, pokes his face in front of Billy.

CHAD  
Don't let em' rattle your cage,  
Craig!

Billy's not impressed.

BILLY  
Shut up, Chad. Go away.

CHAD  
I don't shut up. I throw up and you  
go around the corner and lick it  
up.

Chad chest bumps Billy. He LAUGHS at himself.

A CRACK of the bat hitting the ball.

Billy looks around Chad, continues to watch the game.

BILLY  
Run, Craig! Run!

Chad frowns at Billy.

CHAD  
Who do you think you are? Your dead  
Daddy?

That remark hurt. It shows on Billy's face.

CHAD  
I'll leave you alone, all right.  
Just like your friend, Kevin, did.

Billy just shakes his head.

CHAD  
I wonder what his last words were?  
I bet he cried like a little girl.

BILLY  
Please stop, Chad.

CHAD  
Why don't you make me? I know  
why. Because you're a punk. You're  
weak.

Chad pushes Billy, he falls to the ground. Chad LAUGHS.

CHAD  
Hey, look, everybody! Billy fell  
down!

Chad looks for approval from anyone. He jumps down on top of Billy.

Billy twists, but Chad is too big. Chad sits on top of him and holds his arms down.

BILLY  
Can't you ever be nice?

Chad makes a long strand of spit overtop of Billy's face. Billy ducks. It hits the ground.

CHAD  
To you? Never.

BOY (O.S.)  
Fight! Fight!

Suddenly there is a crowd huddled around Billy and Chad. Sharon and Julie shove their way through the huddle.

SHARON  
Billy!

Sharon tears Chad off of Billy and tosses him aside. She helps Billy to his feet.

CHAD  
Rescued by a girl.

That hit a nerve with Sharon. She snatches him up by the collar.

SHARON  
Listen up, you little brat. If I hear about you bothering Billy again, this girl is gonna go Billy Jack on your ass. You got it?

He gives her a dirty look.

CHAD  
Who is Billy Jack?

SHARON  
Look it up. If your smart enough to read, that is.

Sharon tosses him aside and goes back to Billy.

SHARON  
Let's get outta' here.

She guides him away.

SHARON  
What were you doing? He's a lot bigger than you.

Billy breaks down in tears. Sharon pulls him close.

SHARON  
I got you.

Julie walks backward with her fist raised, just daring any kid who wants to fight. No one moves. She turns around and hurries to Sharon and Billy.

Billy grabs a hold of his handlebars and walks his bike away. Sharon and Julie are by his side.

INT. KIDDS' HOUSE - HALLWAY - DAY

Steam fills the air. The shower WATER runs. Hector leans on the bathroom door frame, looking in with a smile.

The water STOPS.

He turns away, like a peeping tom who had gotten his fill, and walks off.

Sarah, wrapped in a towel, pokes her face out of the bathroom.

SARAH

Billy? Billy, is that you?

She listens for a beat. Hearing nothing, she focuses on the door. She checks its swing, the face plate and latch.

She inches the door closed.

INT. KIDDS' HOUSE - KITCHEN - DAY

Hector takes the canned food from the table and puts them into a bag.

He opens drawers, searching. He grabs items and tosses them into the bag.

A silver cuff bracelet next to the sink catches his eye. He takes good look at it, then puts it into the bag.

Hector leaves, quietly closes the door behind him.

EXT. STREET - DAY

Billy walks his bike down the sidewalk. Sharon and Julie are with him.

BILLY

I'm probably going to get grounded now.

SHARON

Why?

BILLY

Fighting with Chad.

SHARON

No, you won't. You didn't even touch him. I'm a witness.

Billy stops. Sharon's sure she said something wrong.

BILLY

You know, I think I could have stopped it.

SHARON

Yeah, well, it's over. It's okay.

BILLY

Not that. I meant with Kevin.

SHARON

What?

She's deeply concerned, but doesn't know exactly what she's hearing.

INT. MALOYS' HOUSE - KITCHEN - NIGHT - FLASHBACK

Billy takes his empty bowl to the sink.

BILLY (V.O.)

I think I was there when the killer was in the house.

The basement light clicks on and gets his attention.

BILLY (V.O.)

I saw the basement light go on, but I didn't think anything of it.

SHARON (V.O.)

And, why would you?

JULIE (V.O.)

Yeah. How were you to know?

Billy focuses back on the baseball card in his hand.

BILLY (V.O.)  
I was too excited about  
the baseball card that Kevin had  
given me.

Billy turns away.

END FLASHBACK

EXT. STREET - DAY - BACK TO BILLY AND SHARON

Sharon watches Billy, not knowing what to say or do.

BILLY  
I think the murderer was in their  
basement. If I would have told  
them, they might still be alive.

Billy focuses on the ground, feeling lower than low.

SHARON  
Does your mother know this?

He shakes his head, no.

Julie stares at Sharon, waiting for her reply.

SHARON  
You listen to me, Billy Kidd. You  
are not responsible for those  
murders. Do you hear me?

JULIE  
Yeah. You're not.

He shows no reaction.

SHARON  
That was a bad man. A sick man who  
is responsible. If that was him,  
you didn't know. How could you?

Billy shrugs.

SHARON  
You couldn't have and there's no  
way that you should feel guilty. Do  
you hear me?

Billy thinks.

SHARON  
Do you hear me?

Finally, he looks her in the eye and nods.

BILLY  
Thank you, Sharon.

SHARON  
What happened is not your fault.

He nods.

SHARON  
And, Billy, don't worry about  
getting grounded. Your mother  
doesn't need to know about that  
fight. Okay?

They continue on their way. Sharon reaches over and  
playfully ruffles up his hair.

EXT. KIDDS' HOUSE - DAY

Billy walks his bike toward the front porch. He turns around  
and gives a wave.

SIDEWALK

Sharon and Julie wave back.

SHARON  
I'll see you tonight. I'm bringing  
pumpkins.

BACK TO BILLY

He puts down his kickstand and parks his bike on the  
walkway in front of the steps.

BILLY  
(screams)  
Mom, I'm home!

Noticing a newspaper on the ground, he reaches down and  
picks it up. Billy turns to see Sharon and Julie  
walking down the sidewalk.

BILLY  
I'll see you tonight, Sharon!

She turns back and gives a wave.

INSERT NEWSPAPER

Headline reads: "LOCAL FAMILY MURDERED".

Beneath that: "SUSPECT IN CUSTODY".

Beneath that a picture of Oscar.

BACK TO SCENE

Billy mounts steps two at a time as he rushes for the door.

INT. JAIL CELL - DAY

Oscar lays back on his cot with his arms folded behind his head. He stares blankly into thin air as he sings. It's awful. He can't carry a tune at all.

OSCAR

(sings)

Mama's gonna buy you a diamond  
ring.

PRISONER (O.S.)

I wish your Mama taught you how to  
sing!

OSCAR

(sings)

If that diamond ring gets broke.

PRISONER (O.S.)

You don't even know the words! Shut  
the Hell up!

Oscar cocks his head to one side.

OSCAR

I know the words! And I know my  
rights! This is America! I don't  
have to shut up!

Oscar turns his head back and stares into thin air again.

OSCAR

(sings)

If that diamond ring gets broke.  
Mama's gonna get you a fag to  
smoke.

PRISONER (O.S.)

Dear, God!

The slam of a heavy jail door brings Oscar to his feet. He sticks his head between the bars and has a look around.

OSCAR

Hey, Dick Tracy!

Mac appears outside of his cell.

MAC

What do you want?

OSCAR

I want a smoke.

MAC

Well, I want a mansion in Beverly Hills with a butler, a maid, and a huge cement pond. Only problem is that I'm stuck here, with you, in this two-cop town.

He turns away.

OSCAR

This is America...

Mac turns back.

OSCAR

...I've got rights.

MAC

Not in here, you don't... Unless... you give me something I want. A complete confession and the murder weapon.

OSCAR

You think you're so smart. You'll have to let me go. You've got nothing.

MAC

Nothing? We've got your bloody shirt and pants from the scene.

OSCAR

I cut myself shaving.

MAC  
And bled their DNA?

OSCAR  
How do you know that the clothes  
are mine?

Mac frowns at him.

MAC  
Fingerprints.

OSCAR  
I heard screaming. I ran in the  
front door to help, and heard the  
back door slam shut. I gave them C  
P R. It didn't work. That's how I  
got their blood on me.

MAC  
You're a regular hero, aren't you?

OSCAR  
I need a smoke!

MAC  
When you give me more.

OSCAR  
You got nothin' now.

Mac throws out a LAUGH.

MAC  
Neither do you.

He leaves.

Oscar thinks as he paces.

INT. KIDDS' HOUSE - LIVING ROOM - NIGHT

Sarah and Sharon stand together in the middle of the room.  
Sarah looks worried.

SHARON  
I assured him that it wasn't his  
fault.

SARAH  
He had a bad dream. He was so sure  
that he had seen someone in the  
Maloy's yard last night.

SHARON

Geesh.

SARAH

I don't think I should leave him tonight, then.

SHARON

Missus Kidd he'll be fine with me. I brought the pumpkins to help get his mind off of things. He seemed really excited. You should

--

BILLY (O.C.)

-- Sharon, you're here!

Sharon and Sarah look to find Billy. There's a smile on his face, from ear-to-ear. Sarah returns his smile.

SARAH

She just walked through the door.

Billy notices two pumpkins on the coffee table.

BILLY

Pumpkins! Cool!

Sarah gives Sharon a little nod, then turns back to Billy.

SARAH

To be carved outside on the porch.

Billy goes to the pumpkins, checks them out.

Sarah looks at Sharon.

SARAH

(whispers)

Thank you.

Sharon gives a nod, you're welcome.

SARAH

If you need me, call.

She takes another look at Billy before heading further into the house.

Billy chooses a pumpkin. Picks it up.

INT. KIDDS' HOUSE - KITCHEN - NIGHT

Sarah moves items on the counter and looks behind and around them, searching for something.

SARAH

Billy, have you seen my bracelet?  
The silver one your dad bought for  
me?

BILLY (O.S.)

No, Mom.

SARAH

This is strange. I thought I left  
it right here when I did dishes...

She looks around a little more, then gives up and turns  
away.

INT. KIDDS' HOUSE - LIVING ROOM - NIGHT

Sharon and Billy carry pumpkins they pause at the door and  
watch Sarah rush through the room, behind them.

SARAH

Billy, you be a good boy tonight.  
Don't give Sharon any grief.

BILLY

I won't, Mom. I mean, I will.

Sarah makes it to them. She kisses Billy on top of his head.

SARAH

I know you won't. Oh, and if you  
find my bracelet, just leave it on  
the kitchen table for me, okay?

SHARON

Sure, Missus Kidd.

SARAH

See you in a little bit.

She moves past them out of the house.

EXT. KIDDS' HOUSE - PORCH - NIGHT

The porch light is on.

Candlelight flickers inside of a spooky Jack-o'-lantern. Billy sets the top into place on the pumpkin.

BILLY

I'm done.

Sharon sits on the porch. A spread of newspapers and a pumpkin directly in front of her. A bowl of pumpkin guts at her side.

SHARON

Me, too.

She turns the Jack-o'-lantern for Billy to see. He LAUGHS.

Sharon turns her head, notices a car pull up and park across the street. Its headlights turn off.

Sharon sets her Jack-o'-lantern next to Billy's. She steps back and takes a look. Billy's spooky pumpkin with her wide-eyed and little-mouthed silly pumpkin.

JOHNNY (O.C.)

Oooh, scary.

Sharon jumps with fright.

She turns to find Billy standing with Johnny.

SHARON

You shouldn't sneak up on people,  
you could have gotten hurt.

JOHNNY

I didn't mean to scare you.

SHARON

Well, you did.

They move toward each other and meet somewhere in the middle. Johnny wraps his arms around her in a hug.

JOHNNY

-- I'm quiet like a mouse and  
limber like a cat. I could be a  
ninja.

Billy makes a face.

BILLY  
Yeah. A ninja mouse.

Sharon LAUGHS.

JOHNNY  
Why you crampin' my style, boy?

Billy looks Johnny up and down.

BILLY  
What style are you talkin' about,  
Johnny?

Johnny lunges for Billy. Sharon grabs him by his arm and pulls him back.

Billy makes it to the door. He throws it open and runs inside.

SHARON  
What you doin', Johnny?

He focuses back on her. Chills out quickly.

JOHNNY  
I wanted to see my girl--

He pulls her close and kisses her on her mouth.

JOHNNY  
-- And get one of those.

Billy stands in the doorway. He makes kissing noises.

They notice Billy. Sharon LAUGHS.

She turns back to Johnny.

SHARON  
Look, I gotta' babysit.

Billy slams the door shut.

SHARON  
Aw, shit!

JOHNNY  
I can't hang out?

SHARON  
Not tonight. Billy's going through something right now. He needs my undivided attention.

JOHNNY

Yeah, I can see that.

She attempts to leave, but he pulls her back.

SHARON

I gotta' go.

She gives him a quick peck.

SHARON

I'll call you after he goes to sleep.

JOHNNY

All right.

Johnny steps down the stairs. He stops and turns around to watch Sharon knock on the door.

SHARON

Come on now, Billy. Open up. I've got pumpkin guts all over my hands.

Billy opens the door.

INT. JAIL - INTERROGATION ROOM - NIGHT

Oscar sits at a table, under a bright light. A pack of cigarettes in front of him. He smokes a cigarette with one hand. His other hand, cuffed to the table.

Mac and John sit in chairs on the opposite side of the table. They eye Oscar, watching his every move.

Oscar is full of himself. He exhales a cloud of smoke above the cops heads.

OSCAR

You think Manson was evil.

He LAUGHS.

OSCAR

He thought he was God. Believe me. He's like a choir boy next to him.

Mac and John exchange a look.

MAC

Him who?

OSCAR  
 My brother, Hector Rivera. El  
 Diablo. A K A the Devil.

MAC  
 The Devil? I've about had enough of  
 your games, Oscar. Now, tell me  
 what I want to hear.

John lunges over the table for him.

JOHN  
 Where is the murder weapon, you  
 freak?!

Mac pulls him back.

MAC  
 Give me those Goddamned cigarettes.

Oscar cups the pack of cigarettes and pulls them to his  
 chest.

INT. KIDDS' HOUSE KITCHEN - NIGHT

Sharon stands the sink, washes her hands.

SHARON  
 Your Mom said there's a can  
 of SpagettiOs if you get hungry.

Billy looks through the cans in the cupboard.

BILLY  
 I don't see them.

He continues to look.

EXT. KIDDS' HOUSE - ROAD - NIGHT

Julie and RON (17) hold hands as they walk down the center  
 of the street. Julie carries a Ouija board under her arm.

JULIE  
 How much do you love me?

Ron stops dead in his tracks.

RON  
 About this much.

Ron spins around quickly and goes down on one knee, but loses balance and bounces off of a parked car.

Julie LAUGHS at him.

Ron's arms open wide.

RON  
I can't get them open any more.

JOHN (O.C.)  
Hey!

Ron jumps up. He turns to face the car and John sitting inside of it.

RON  
Sorry.

John sticks his head out of the window and inspects his door for damage.

JOHN  
Watch what you're doing.

JULIE  
Ah, he said sorry.

JOHN  
Where are you two going?

RON  
What business is it of yours?

JOHN  
Everything in this town is my business, Ronald Williams.

They quickly straighten up. Ron peers into the car.

RON  
Oh, uh, Officer Brown. We didn't know it was you. Sorry. We're going to that house.

He points to the Kidds' house.

RON  
Our friend, Sharon, is there tonight, babysitting.

John notices the box under Julie's arm.

JOHN  
A Ouija board, huh?

JULIE  
It's just a game. It's almost  
Halloween.

JOHN  
Sure, it is. You just stay away  
from that Maloy house. You hear me?

They nod.

A car pulls up next to them. The window rolls down. It's  
Mac.

MAC  
Millie just phoned my home. The  
psychopath wants to give a complete  
confession. Come on.

Mac rolls up his window. He drives off.

JOHN  
Go straight to your friend's house  
or go home. You know there's a  
curfew, right?

They nod.

They watch John roll up his window. He starts his MOTOR  
and follows Mac's car.

RON  
Sure, we will.

They turn together and run toward Billy's house.

INT. KIDDS' HOUSE - KITCHEN - NIGHT

Billy turns away from the cupboard.

BILLY  
I'll just eat a sandwich.

SHARON  
Are you sure?

BILLY  
Yeah, that's fine.

Sharon opens the fridge and gets out some lunch meat.

Billy sets the loaf of bread on the counter.

A KNOCK on the back door. They both look at the door.

Sharon goes to the window and sees Julie and Ron outside.

INT. KIDDS' HOUSE- KITCHEN - LATER

Billy leans on the counter eating his sandwich and watches Julie, Ron, and Sharon in their little huddle.

JULIE

Don't you think it would be cool to have a seance there?

RON

Yeah.

Sharon looks at them and frowns.

SHARON

Not really.

BILLY

The cops watch that house. You'll go to jail.

Ron faces Billy.

RON

Just so you know, kid, the cops just took off. Said the psycho is going to give them a full confession.

SHARON

That's great! That means he won't be getting out!

She faces Billy.

SHARON

Isn't that great, Billy?

Billy shows no expression.

JULIE

See. You wanna' come?

SHARON

Are you crazy? Besides, I'm babysitting.

Billy slams what's left of his sandwich down on the counter and leaves the room.

SHARON  
(to herself)  
I've got to watch my mouth.

RON  
What's wrong with him?

SHARON  
His friend was murdered next door.  
You two shouldn't go over there.

RON  
Oh, I didn't know.

He turns his head and yells.

RON  
Yo, Billy, I'm sorry about your  
buddy.

SHARON  
You two should leave. I have to see  
if he's okay.

They agree and two go toward the door.

JULIE  
You don't know what  
you're missing.

SHARON  
And I don't want to know.

The two step outside. Sharon closes the door behind them, then turns away, and goes into the other room.

INT. JAIL - INTERROGATION ROOM - NIGHT

Oscar sits at that big table, across from Mac and John. A tape recorder on the table is recording.

OSCAR  
Like I told you before, he thinks  
he's the Devil. And he may be. He  
can do things. Evil things. He made  
me help him.

MAC  
How did you help him?

Oscar looks away in shame.

OSCAR  
We killed those people.

Mac and John look at each other. They got him now. Oscar quickly changes his tune. He's over it.

OSCAR  
Can I have a smoke?

MAC  
Sure.

Mac slides a cigarette pack and lighter across the table. Oscar takes a cigarette from the pack and lights up.

OSCAR  
He would have killed me if I didn't do what he wanted. I've seen what he does to people. It's not pretty. Just to get what he wants.

JOHN  
And what did he want?

OSCAR  
Our old house back.

MAC  
Your old house?

OSCAR  
We lived there when we were kids. Then when our parents were killed, we were forced to go back to Mexico to live with family.

Oscar lights the smoke. Takes a deep drag.

MAC  
Your folks were killed?

EXT. FIELD - DAY - FLASHBACK

A WOMAN (30s) lays on the ground. Dead. She stares up to the Heavens with a blank expression on her face. Blood spills from her slit throat.

OSCAR (V.O.)  
 My aunt told me they died in a car  
 accident, but I know they didn't.

A MAN (30s) slumps over on top of her. Dead. A large knife  
 sticks out of his back. A hand reaches for the knife and  
 yanks it out.

OSCAR (V.O.)  
 I know it was Hector. He killed  
 them the same way he killed these  
 people.

A young HECTOR (10) stands overtop of the couple with the  
 knife in his hand.

INT. JAIL - INTERROGATION ROOM - NIGHT

Mac and John exchange another look.

OSCAR  
 Something in him snapped when he  
 turned ten. He doesn't like anyone  
 telling him what to do. Anyone.

JOHN  
 His own parents? He could do that  
 without a conscience?

OSCAR  
 If Hector was hungry, he could tear  
 someone open, eat their guts,  
 and never give it a second thought.

John gags.

MAC  
 So, where do you think he would go?

OSCAR  
 Why would he go anywhere? That  
 house is his home.

Oscar puffs on a cigarette.

OSCAR  
 I think the Devil stole my  
 brother's soul a long time ago, and  
 he lives inside his body --

All of a sudden, Oscar's eyes go wide. He lights the  
 lighter, and holds it to his face. He YELLS out in pain.

John and Mac both rush to him and fight to get the lighter out of his hand.

Oscar falls back in his chair, exhausted and burned.

EXT. MALOYS' HOUSE - BACKYARD - NIGHT

Julie and Ron make it to the door. Ron touches the police tape that falls loosely off the side of the door.

RON

Would you look at this. Someone else has been inside here.

JULIE

You don't watch the news much, do you?

Ron shrugs his shoulders. He slowly opens the door and peeks inside.

Julie pushes him in the house.

INT. MALOYS' HOUSE - KITCHEN - NIGHT - CONTINUOUS

Ron leads the way. Julie holds on to him tightly as they shuffle through the dark room. Ron bumps his knee on a chair.

RON

Ow!

JULIE

Shhh. Be quiet.

They go further into the house.

INT. KIDDS' HOUSE - LIVING ROOM - NIGHT

Billy and Sharon sit on the sofa together.

BILLY

Do you really think they will go inside Kevin's house?

SHARON

Who knows. They know they're not supposed to though. If they get into trouble, it's their own fault.

BILLY  
Do you want to go?

SHARON  
No!

Billy looks off in thought.

SHARON  
I wish you had a T.V.

BILLY  
My mom says it rots your brain,  
but if there was something really  
good on, she would let me go over  
to Kevin's and watch it.

SHARON  
Do you have a deck of cards?

Billy nods, yes.

INT. MALOYS' HOUSE - LIVING ROOM - NIGHT

Julie and Ron sit on the floor, beneath the pentagram, with the Ouija board in between the two of them. Both have their hands on the planchette.

JULIE  
Alright, Ron, we're supposed to  
close our eyes to concentrate  
better.

Ron closes his eyes. Julie closes her eyes, too.

JULIE  
We are trying to contact some  
spirits who were killed here. The  
spirits of Mister and Missus Maloy.  
Come through if you can hear us.

RON  
Yes, speak to us through the board  
if you can hear us.

Their arms begin to move. Both open their eyes and watch their hands glide the planchette across the board in a large circle --

JULIE  
Are you here, Missus Maloy?

-- to the "YES". The planchette moves wildly over the board stopping on C O M E letters only for a second.

JULIE  
C O M E. Come?

The planchette moves around wildly on the board, pausing only for a half-second on letters.

RON  
To the bedroom.

She smiles, knows she's been had. He looks up from the board for her reaction. He mirrors her smile.

JULIE  
You.

He stands and extends a "help you up hand" to her. She takes it and rises from the floor.

INT. MALOYS' HOUSE - BEDROOM - NIGHT

Ron flops down on the bed. He pats the mattress beside him.

Julie steps out of a shadow and lays down next to him. They begin to kiss and get busy.

A BANG in another room. They both stop to listen.

JULIE  
(whispers)  
What the hell was that?

She rises up on one elbow.

RON  
Probably the wind.

He pushes her back down and kisses her.

Another BANG.

JULIE  
No. That's not the wind. Other people have been in this house. You need to go check that out.

RON  
Me? I'm not going anywhere.

JULIE

I'm not doing anything with other people in the house.

She gives him "the look".

JULIE

And if you don't, that means that you don't care about me. You want me to be safe, don't you?

He glares at her. She glares back.

JULIE

Well?

He slumps as he gives in.

RON

Unbelievable.

JULIE

I'll be right here when you get back. We can pick up where we left off.

Ron kisses her.

RON

It's okay if you start without me.

He gets up and wanders slowly and cautiously away.

INT. MALOYS' HOUSE - LIVING ROOM - NIGHT

Ron walks slowly through the room, looking here and there.

RON

Hello. Is somebody here?

Racket comes from down stairs. Ron stops. He turns toward the basement. It has his attention.

INT. KIDDS' HOUSE - LIVING ROOM - NIGHT

Billy and Sharon sit on the floor at the coffee table opposite each other, playing cards. A spread of cards sit on the table in front of them.

Billy lifts a candy bar and takes a bite.

SHARON

So, do you have a six?

Billy LAUGHS.

BILLY

Go fish.

Sharon picks up a card out of the pile and slides it into the spread of cards in her hand.

INT. MALOYS' HOUSE - KITCHEN - NIGHT

Ron searches through junk on the table. He pulls up a spoon. He holds it and jabs with it like it's a weapon.

He makes a face, not a good idea.

He sets the spoon back down, throws a couple jabs into the air, and nods, happier with that.

CLANKITY CLANKITY CLANK comes from down the stairs.

He focuses on the basement.

Ron picks up the spoon and takes it with him anyway. He slowly goes toward the stairs.

INT. KIDDS' HOUSE - LIVING ROOM - NIGHT

A KNOCK at the door makes Sharon get up.

She opens the door and sees a frantic Johnny on the porch. He pushes his way inside, and closes and locks the door behind him.

That's got Billy's attention.

That's got Sharon's attention, too.

SHARON

Johnny, what's happening.

JOHNNY

Look outside.

Billy watches Sharon as she goes to the window and has a look outside. She turns back to Johnny.

EXT. MALOYS' HOUSE - SIDEWALK - NIGHT

The news reporter stands behind the cameraman as he loads his camera into the back of the van.

REPORTER  
This is exciting. Isn't it, Fred?

CAMERAMAN  
Sure is. I'll meet you back at the station.

REPORTER  
Alright then. See you in a few.

He closes the door then makes his way to the driver's door. He stops to look her way.

REPORTER  
I'll be right there.

With that he climbs into the van and leaves.

The CRUNCH of leaves in the yard gets her attention. She turns to look and sees the shadow of a man walking in the yard going toward the back of the house.

SIDE OF THE HOUSE - CONTINUOUS

Hector walks through the shadows toward the back door.

The reporter keeps her eyes peeled on Hector as she follows behind him.

REPORTER  
Hey! I see you! You hold it right there!

He disappears behind the house.

REPORTER  
Don't you dare go in that house! I see you!

She rushes behind him.

BACK OF THE HOUSE - CONTINUOUS

The reporter makes it there. Hector is waiting for her. He reaches out and grabs her by her neck. He lifts her off of her feet.

She struggles, claws at his hands and kicks her feet. He's too strong, doesn't flinch.

He tips her head to the side and with a CRACK snaps her neck.

Her feet are suddenly still. Her arms drop to her side.

HECTOR

I'll do whatever I want.

Hector lays her gently on the ground. He bends down over her body with his back toward us. He reaches for her face.

Hector stands up. He turns away from the reporter and goes toward the back door. He stops just long enough to lift his fingers to his mouth and slurps something off of them that appears to be finger-lickin' good.

INT. KIDDS' HOUSE - LIVING ROOM - NIGHT

Sharon turns away from the window with a worried look on her face. She notices Billy's eyes on her... the empty candy bar wrapper on the table.

SHARON

Billy, could you be a sweetie and throw away your candy wrapper.

He's hesitant, knows something's up.

BILLY

Okay.

He takes the wrapper with him and leaves the room.

Sharon turns to Johnny.

SHARON

Why were they here again? Did they find the people who vandalized the place?

JOHNNY

You really don't know?

She shakes her head no. She goes to the sofa. He meets her there and they both sit.

INT. KIDDS' HOUSE - KITCHEN - NIGHT

Billy takes his wrapper to the trash can and throws it

INSIDE THE TRASH

A newspaper covered in pumpkin guts.

BACK TO SCENE

The paper has his attention. He lifts it and brushes away seeds for a better look.

INT. KIDDS' HOUSE - LIVING ROOM - NIGHT - BACK TO JOHNNY

Johnny and Sharon huddle together on the sofa in conversation.

JOHNNY

It's all over the news.

He has her undivided attention.

JOHNNY

There's a manhunt going on right now. That guy who killed the neighbors didn't work alone. And the other guy is supposed to be around here, somewhere in the neighborhood.

BILLY (O.C.)

Does he look like this?

Billy holds the newspaper up for them to see.

A picture of Oscar on the front page, wet from pumpkin goo.

INT. MALOYS' HOUSE - BASEMENT - night

Michael lays in a dog crate on the floor hog tied and gagged. A patch of dry blood on his forehead. He thrashes around inside the crate CLANKITY CLANK CLANK.

Ron makes it to the bottom of the steps and immediately notices Michael.

Michael notices him and screams through the gag.

RON

What the fuck?

Michael thrashes around wildly, trying to get free.

Ron rushes to help. He opens the door to the dog crate and pulls Michael out by his legs.

He removes Michael's gag.

MICHAEL

Hurry up, you fuck, before he comes back. There's a knife in my back pocket.

Ron sticks the spoon in Michael's mouth.

RON

Quiet.

Ron reaches to Michael's back pocket and pulls out a pocket knife.

Michael spits the spoon out from his mouth.

MICHAEL

He said he was going to eat me!

Ron slices through the rope.

RON

Who?

Able to move, Michael gets to his feet. He pushes off of Ron and knocks him to the floor as he runs for the stairs.

INT. KIDDS' HOUSE - LIVING ROOM - NIGHT

Billy sits on the sofa with Sharon and Johnny. He shows them the newspaper.

BILLY

I saw him next door last night when it was raining. He was in their back yard.

Sharon and Johnny glare at each other in shock.

BILLY

Mom said it was just my imagination. You know, cos' Kevin just being killed and all. She said they caught the bad guy.

Sharon wraps her arm around Billy's shoulder.

BILLY

And Michael. Well, he just thinks  
I'm crazy.

Johnny just shakes his head.

INT. MALOYS' HOUSE - BEDROOM - NIGHT

Julie lays in the bed, still waiting.

JULIE

(to herself)

Come on, Ron. I'm not waiting all  
night.

Julie notices the silhouette of someone standing in the  
shadow of the room.

JULIE

It's about time. I was about to  
leave. It's cold in here.

Hector steps out of the shadow and steps toward her.

Julie jumps straight up. She stands up on the bed.

JULIE

Ron!

Julie looks around. She moves one way. Hector blocks her.  
She moves another way. He blocks her again.

JULIE

Ron!

She SCREAMS.

INT. MALOYS' HOUSE - KITCHEN - NIGHT

Michael scurries on his hands and knees up the basement  
steps to the room.

He pauses at the top of the steps to look here and there,  
making sure the coast is clear. It is.

Michael stands. He bolts for the door, opens it, and runs  
out without looking back.

EXT. MALOYS' HOUSE - BACK DOOR - NIGHT - CONTINUOUS

Michael runs out of the house and immediately trips. He falls to the ground and lands on top of the reporter. He lifts his hand to his mouth to silence his SCREAM. He collects himself.

He shakes her. She's still. He takes a better look at the woman. Her face.

Michael SCREAMS like a girl.

Two empty, bloody holes where her eyes used to be.

He gets to his feet.

Julie's O.S. SCREAMS come from inside.

Michael double times it out of there.

INT. MALOYS' HOUSE - BASEMENT - NIGHT

Ron sits upright. He rubs the ache in the back of his head.

RON

Ow...

Julie's SCREAMS in another room.

RON

Julie.

He gets to his feet and staggers, a little dizzy.

He mounts the stairs.

INT. MALOYS' HOUSE - BEDROOM - NIGHT

Julie darts around on the bed, trying to get away from Hector, who snags her by the throat with one wild swoop.

Hector lifts Julie off of the bed. He slings her across the room. She slams into the wall, and slides to the floor, out cold. Hector goes toward her to finish her off.

Ron stands in the open doorway. He attacks Hector from behind. He jumps on his back and punches him in his head.

Hector spins around wildly, clawing at Ron as he continues to throw heavy punches at Hector's head.

Ron's punches continue.

Hector's knees buckle. He falls down. Out.

Ron runs to Julie and lifts her into his arms. He turns away. They're outta' there.

Hector moves. Slowly, he sits upward.

INT. KIDDS' HOUSE - LIVING ROOM - NIGHT

Sharon sets the paper on the coffee table.

JOHNNY

I think you should --

BANGING on the front door interrupts him.

They both watch Johnny as he gets to his feet.

Johnny stands at the door.

JOHNNY

Who is it?

MICHAEL (O.S.)

It's Michael! Let me in!

He looks to Sharon. She looks to Billy. Billy shrugs.

SHARON

Let the douche in.

She immediately looks at Billy.

SHARON

Oops. I'm sorry. You weren't supposed to hear that.

BILLY

That's okay. He is one.

Sharon smiles.

Johnny opens the door and Michael dashes in.

MICHAEL

Call the police! There's a maniac next door! A murderer! A cannibal! A dead person!

Sharon jumps to her feet.

SHARON  
Julie and Ron are over there!

They all look at each other.

Ron busts through the door with Julie in his arms.

RON  
Call the cops! There's a --

Sharon dashes for the kitchen.

RON  
-- bad guy next door.

Ron sets Julie down on the sofa.

INT. KIDDS' HOUSE - KITCHEN - NIGHT

Sharon nervously paces as far as the telephone cord will reach then turns and paces back.

SHARON  
I'm babysitting here. He's next door.

Tension mounts on her face as her eyes dart here and there around the room.

EXT. KIDDS' HOUSE - BACK YARD - NIGHT

Hector stands outside the kitchen window and watches Sharon pace back and forth while on the phone.

INT. KIDDS' HOUSE - KITCHEN - BACK TO SHARON

Johnny stands in the doorway, eyeing Sharon.

SHARON  
Yes. Please hurry. I'm scared.

She hangs up the phone and turns away.

She sees Johnny and rushes to his arms. He hugs her tightly trying to comfort, and tries to hide his worried face.

EXT. KIDDS' HOUSE - BACK YARD - NIGHT

Hector sees Sharon in Johnny's arms. They turn away and step out of the room.

Hector steps toward the door.

INT. KIDDS' HOUSE - BACK TO THE GROUP

Sharon and Johnny step into the room.

SHARON

They're on their way. They said for us to stay inside, safe.

A loud BANG comes from the kitchen.

HECTOR (O.S.)

Hey, Lucy, I'm home!

They all look at each other.

SHARON

What?

MICHAEL

Run!

They all scatter in different directions.

Sharon scoots Billy up the stairs to the second floor. Johnny behind them.

Julie's eyes open. She's finally coming to, slowly. Ron grabs her by the hand and pulls her to her feet.

Michael ducks behind the sofa.

Hector steps into the room and sees Ron pulling Julie toward the front door.

HECTOR

Where do you think you're going?

Julie looks back at him. SCREAMS.

Hector flashes a large knife. He lifts it and throws it in her direction.

The knife sticks into her back. She drops down on one knee.

Ron tries to pull her up. She falls to the floor. Ron stoops down to her.

RON

Julie!

Hector pulls the knife from her back.

EXT. MALOYS' HOUSE - BACK DOOR - NIGHT

Mac and John kneel next to the reporter.

MAC

Dear God.

JOHN

I think I know her.

Mac looks at him.

JOHN

Isn't this Mary Bloom? That bitchy news lady on Channel two?

Mac turns to the ROOKIE COP standing next to them.

MAC

You should radio this in.

The rookie nods and just stands there.

MAC

After you call this in, I want you to come back here and secure the scene. Got it?

The rookie cop turns and splits.

Mac turns to John.

MAC

Damned rookies. Too slow. -- You ready?

John nods. They rise to their feet and open the door.

INT. MALOYS' HOUSE - KITCHEN - NIGHT

The door swings open. Mac and John enter with their guns drawn. Mac clicks on a flashlight. He takes the lead and flashes light around the room.

Mac flags John further into the room.

INT. KIDDS' HOUSE - LIVING ROOM - BACK TO HECTOR

He stands over Julie with the knife in his hand.

Ron stands two feet away from him holding his fists up, on the ready.

RON  
You leave her alone.

HECTOR  
Okay. Don't hurt me.

He lowers the knife.

Ron lets down his guard slightly, glances at Julie. She rolls over onto her back.

With one swift poke, Hector stabs the knife blade into Ron's belly.

Julie covers her mouth in shock and cries out in terror.

Michael peeks around the sofa toward them. His jaw drops.

Ron is still. He looks down at his belly.

The blade sticks out from his torso. Blood slides down his shirt and drips on the floor. He collapses.

Hector grabs Julie's hair. He pulls her up to her feet.

With one swift movement, he slides the blade across her jugular. Blood shoots out.

HECTOR  
I lied.

He slings her body away. She lands on the floor in a heap.

Julie grabs her throat. Blood spurts from her neck. It spills over and down her hand.

Julie coughs. Blood shoots out of her mouth. She's done.

Hector runs the bloody blade over his tongue and licks away the blood. His eyes roll back, enjoying the taste.

Michael ducks back behind the sofa. His face fills with panic as he calculates his next move. His body shakes uncontrollably. He inches back to take another look.

INT. MALOYS' HOUSE - LIVING ROOM - NIGHT

Mac inches into the room with his gun raised. John follows closely behind him.

Mac steps on something, stumbles.

The flashlight beam shines down on the Ouija board.

JOHN  
(whispers)  
Those stupid kids.

Mac shoots him a questioning glare.

MAC  
Police! Come out with your  
hands up!

Nothing. Mac kicks the Ouija board out of their path.

They continue further into the house.

INT. KIDDS' HOUSE - BILLY'S ROOM - NIGHT

Sharon, Billy, and Johnny dash into the room. They look here and there, searching for a good place to hide.

Sharon takes Billy by his hand. She opens the closet door, pushes him inside and follows.

Johnny slides under the bed.

INT. MALOYS' HOUSE - BEDROOM - NIGHT

Mac inches into the room with his gun raised. John follows closely behind him.

The room in complete disarray. The bed, tipped over and on the floor. Framed pictures, pillows, blankets scattered close by.

They fling open the closet door and search.

Finding nothing, they turn back.

INT. MALOYS' HOUSE - LIVING ROOM - BACK TO HECTOR

He kneels down in front of Julie and takes a good long look at her dead face.

A NOISE gets his attention. His head snaps upward to the second floor.

Hector GIGGLES crazily as he gets to his feet.

INT. KIDDS' HOUSE - BILLY'S ROOM - NIGHT

Johnny lays flat on his back under the bed.

HECTOR (O.S.)  
Ollie, Ollie, oxen free!

JOHNNY  
(whispers)  
Aw, shit, here he comes. Be still.

The closet door is slightly cracked open.

INSIDE THE CLOSET

Sharon pushes Billy back into the corner. She wraps her arms around him in a hug and kisses the top of his head.

SHARON  
Shhh...

They both shake in horror. Sharon looks through the crack of the door.

HECTOR (O.S.)  
I know you're up there.

Her eyes fix into the room.

INT. MALOYS' HOUSE - HALLWAY - NIGHT

Mac shines his light on the open attic cover.

MAC  
Get me something.

John turns away.

INT. KIDDS' HOUSE - LIVING ROOM - NIGHT

Michael, on his hands and knees, peeks around the corner of the sofa.

He watches Hector climb the steps until he's gone.

Michael gets to his feet and runs for the front door. He opens it... and he's gone.

INT. MALOYS' HOUSE - KITCHEN - NIGHT

John pulls out a chair from the table. He looks it over, sizes it up. He pushes it back to the table.

John looks to the basement.

John turns on the basement light. He holds up his revolver as he descends the stairs.

JOHN

Wayne Police. If there's anyone here, come out with your hands up.

INT. MALOYS' HOUSE - BASEMENT - NIGHT

John makes it to the bottom of the steps and immediately notices the ropes and gag on the floor... the open dog crate door...

He looks around the room and finds a step ladder. He goes toward it.

EXT. KIDDS' HOUSE - FRONT YARD - NIGHT

Michael dashes down the walkway.

He sees Mac's car next door, parked at the curb.

Michael turns and runs for the car.

INT. MALOYS' HOUSE - HALLWAY - NIGHT

John holds on to a step ladder. He looks up into the dark attic opening.

MAC (O.S.)

We got him now.

JOHN  
What is it?

A white t-shirt covered in dirt and blood drops from the hole. John steps back out of the way.

MAC (O.S.)  
I bet it's a match. -- Watch out.

Two pair of bloody jeans drop from the hole and lands on top of the t-shirt, followed by another bloody t-shirt.

Mac's feet descend through the hole and feel for the ladder. He climbs down.

JOHN  
No Hector?

Mac shakes his head.

MAC  
No Hector.

Mac reaches down with his latex gloved hand and lifts the clothing.

Michael's SCREAMS outside.

John and Mac look at each other.

Mac drops the clothing at his feet.

They leave quickly.

EXT. KIDDS' - HOUSE - NIGHT

A car pulls up at the curb and idles.

EXT. MALOYS' HOUSE - CURB - CONTINUOUS

Michael stands next to Mac's car.

He notices Sarah get out of an idling car next door.

MICHAEL  
Sarah!

She looks. He dashes toward her.

INT. KIDDS' HOUSE - HALLWAY - NIGHT

Hector peeks his head into a room.

HECTOR  
I know you're close by. I can smell  
you.

He GIGGLES as he steps into the room.

EXT. KIDDS' HOUSE - CURB - NIGHT

The car drives away. Sarah watches Michael run to her.

MICHAEL  
You can't go in there!

She looks at him like he's crazy.

SARAH  
What do you mean, I can't go in  
there? It's my house.

MICHAEL  
There's a murderer in there!

SARAH  
What?!

She turns toward the house. He grabs her arm.

MICHAEL  
A big man! He killed two kids!

Her jaw drops in horror.

SARAH  
Where's my son?!

MICHAEL  
He's inside.

Her eyes bulge.

SARAH  
And you're out here?

It dawns on Michael. He lets go of her arm.

MICHAEL  
Sorry...

Sarah doubles up her fist and clocks him a good one.

SARAH  
Stay away from my family!

Michael falls back on his ass.

Sarah dashes for the front door. She opens up her purse and reaches inside for something.

INT. KIDDS' HOUSE - BILLY'S ROOM - NIGHT

Hector steps into the room.

HECTOR  
You must be in here. I've checked  
everywhere else.

He steps further into the room and steps toward the window.  
He looks outside.

HECTOR  
Two little piggies. Well, they're  
going to be too late for you.

Hector goes to the bed. He gives it a shove and it slides a  
few feet. Hector looks at the floor. Nothing.

UNDER THE BED

Johnny lays there and shakes with fear.

EXT. KIDDS' HOUSE - CURB - NIGHT

Mac and John squat next to Michael. John lifts his head.

JOHN  
Hey, wake up.

Michael reaches for his chin and gives it a rub.

JOHN  
You okay?

MICHAEL  
Yeah.

Michael panics.

MICHAEL  
Sarah!

He looks at the house.

MICHAEL  
She's in there with the killer.

Mac and John exchange looks.

John drops Michael. His head hits the ground.

MICHAEL  
Ow...

Michael sits up. He rubs the back of his head as he watches Mac and John run for the house.

INT. KIDDS' HOUSE - LIVING ROOM - NIGHT

Sarah steps over Julie's dead body.

She goes to the staircase and pauses for a second at the bottom. She raises a hand gun and points it upward.

SARAH  
Billy!

She slowly and cautiously goes upstairs.

INT. KIDDS' HOUSE - BILLY'S ROOM - CLOSET

Billy jumps excitedly.

BILLY  
Mom!

Sharon covers his mouth with her hand.

The door opens. She pushes Billy back in the corner.

Hector stands in the open door. He eyes her in open view.

SARAH (O.S.)  
Billy!

Hector reaches into the closet.

Sharon throws blows, they connect with his face, but it doesn't phase him. He takes her by the arm. She pulls back.

SHARON  
Let me go!

HECTOR  
I love it when they say that.

INT. KIDDS' HOUSE - LIVING ROOM - NIGHT

Mac and John enter the house with their guns raised.

Mac notices Ron on the floor and goes to him. He kneels next to him and puts two fingers on his neck, feeling for a pulse...

John kneels next to Julie. She stares straight ahead. Dead. John looks to Mac and shakes his head, no.

Mac perks up.

MAC  
I've got a pulse. It's faint, but  
I've got one.

Mac lifts his radio to his mouth.

MAC  
(into the radio)  
Rookie. Leave the D O A. I need you  
next door. There's a one eighty  
seven and ten forty five C.

Mac gives Ron a gentle pat on his shoulder.

MAC  
You're gonna' be all right.

Mac gets to his feet. He lifts his gun. He motions for John to check the kitchen.

John inches toward the kitchen with his gun raised.

INT. KIDDS' HOUSE - BILLY'S ROOM - BACK TO HECTOR

Hector lifts Sharon from the closet.

Johnny stands behind Hector with his fists doubled up.

JOHNNY  
Let's go, old man.

Hector tosses Sharon aside. She crashes into the dresser.

He steps to Johnny. Johnny swings. His fist connects with Hector's jaw. Hector doesn't move.

JOHNNY

Oh, shit.

Hector punches Johnny in the face. He falls to the floor.  
He's out cold.

EXT. KIDDS' HOUSE - NIGHT

The rookie squats next to Ron.

ROOKIE

Ambulance is on it's way.

Ron coming to, winces in pain. He braces himself up against  
the wall.

INT. KIDDS' HOUSE - BACK TO BILLY'S ROOM

Hector turns away from Johnny. He notices the treasured  
baseball card on the dresser. He goes to the dresser and  
lifts the card. He tucks it away into his shirt pocket.

He notices Sarah in the open doorway with her gun raised and  
pointed at him.

SARAH

Don't move.

HECTOR

Hello, Sarah.

Hector takes a defiant step toward her.

SARAH

Stop! I warned you!

He comes closer. She shoots once. BANG!

Hector turns to look behind him... at the wall.

He GIGGLES. Turns back to Sarah.

HECTOR

Close, but no cigar.

INT. KIDDS' HOUSE - LIVING ROOM - BACK TO THE ROOKIE

He rises to his feet and takes his gun from his holster.

Mac and John run into the room from the kitchen and immediately notice the rookie with his gun unholstered and aimed upstairs.

They both look upstairs.

INT. KIDDS' HOUSE - BACK TO BILLY'S ROOM

Sharon takes the baseball bat that's propped in the corner. She SCREAMS out as she rushes Hector from behind.

She swings the bat. It slams into his back.

SARAH

Sharon, no! Get out of the way!

Hector turns around for Sharon. Anger seething on his face.

HECTOR

You're mine!

Sharon moves one way, Hector blocks.

INT. KIDDS' HOUSE - BACK TO THE COPS

Mac and John rush toward the stairs.

Mac climbs a step.

John turns to the rookie.

JOHN

You stay here. We'll let you know  
if we need you.

The rookie makes a face.

John goes to the stairs.

INT. KIDDS' HOUSE - BACK TO BILLY'S ROOM

Sarah moves around trying for a clear shot as Hector moves around going for Sharon.

Billy stands in the open closet door with a baseball in his hand. He's pissed.

BILLY

Stop!

SARAH

Billy, no!

Hector's eyes widen, he's intrigued.

Billy winds up. He throws that ball with all the strength that he can muster...

...it speeds through the room and hits Hector in the head.

He goes down on one knee, and falls over.

In a flash Billy is next him.

BILLY

That card belongs to me!

He reaches into Hector's pocket. He pulls out the baseball card and his mother's bracelet.

Billy shows it to his mother.

SARAH

Billy, come here.

She motions for him to join her, keeps the gun on Hector.

INT. KIDDS' HOUSE - STAIRWAY - NIGHT

Mac and John climb the last of the stairs.

They see Sarah standing in the hallway with her gun.

MAC

Put down the gun!

Sarah turns to look.

INT. KIDDS' HOUSE - BILLY'S ROOM - BACK TO HECTOR

Sharon tiptoes past Hector. He comes back around and grabs her leg. She loses her balance and falls to the floor.

SHARON

Oh, God.

Hector GIGGLES crazily. He gets to his feet and towers over her. She scoots away.

HECTOR  
 You dumb, little bitch. You have no  
 idea --

-- BAM BAM BAM BAM as bullets blast through Hector's torso.  
 He goes down. Dead.

Sharon scoots away from him faster and gets to her feet.

Sarah lowers her gun. Mac and John push past her and  
 enter into the room.

EXT. KIDDS' HOUSE - NIGHT

Sarah, Billy, Sharon, and Johnny sit on the steps. They all  
 look to the road and watch a paramedic at the curb close the  
 ambulance door.

SHARON  
 I could have been in that  
 ambulance tonight.

JOHNNY  
 We all could have.

Sharon wraps her arm around Billy's shoulder.

SHARON  
 You're my hero, Billy.

She kisses him on his cheek. He beams.

Sarah notices his smile.

SHARON  
 We should be getting home.

Sharon gets to her feet. Johnny does the same.

SHARON  
 Goodnight, Missus Kidd.

SARAH  
 Goodnight, Sharon. Thank you for  
 all you've done. I don't know how I  
 could ever repay you.

Sharon nods.

SHARON  
 I don't know how I could ever repay  
 you and your son. He's a superhero.

Sharon and Johnny go down the steps.

SHARON  
I think we should start a  
neighborhood watch.

He wraps his arm around her.

JOHNNY  
Might be a good idea.

They leave.

Billy turns to his mother.

BILLY  
See. I told you I wasn't a kid.

She smiles at him.

SARAH  
I guess not, superhero.

She ruffles up his hair.

INT. JAIL CELL - NIGHT

Oscar paces back and forth nervously.

He stops all of a sudden and listens...

WHISPERS. WHISPERS. And more WHISPERS coming from somewhere close by in the room.

OSCAR  
Hector? Hector, is that you?

Oscar is thrown across the room.

He lands against a wall and is pushed back against it, held back by an unseen force.

OSCAR  
Hector, no. No!

Oscar struggles, but is no match for the unseen force. His face turns red as he is choked...

His head slams back and forth against the wall.

...He slides to the floor... Dead.

FADE OUT.