

HEIRLOOM

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INT. OKIYA - GEISHA ROOM - NIGHT

War drums can be heard somewhere in the not-too-far distance. Drawing closer.

In a private room in an *okiya* (a traditional geisha house) a Japanese GEISHA in her twenties looks into a vanity mirror as she applies makeup by firelight from a nearby candle. Hot wax drips into a tray.

Long black hair is held up in a big split-peach bun with an assortment of jeweled pins. A string of plum blossom beads is wrapped around the fullest part of the wig.

Working quickly, she adds water to rice powder and uses a bamboo brush to spread the white substance over her face, her chest, and her neck. She leaves a *sabon-ashi* ("M" shape of bare skin) near the back of her hairline. Any excess material is removed with the patting of a sponge.

With a piece of charcoal, she lines her eyes and covers her eyebrows. She takes *kyo-beni* (red lip-stain) and colors her lips. She also puts a dab on the corners of her eyes and eyebrows.

She only has half a second to check her handiwork in her reflection.

Then she slips into traditional garb: a dark violet kimono with a pattern of countless windswept lotus petals. She ties it shut with an oversized red obi belt.

She arms herself with a *naginata* (a long Japanese spear) mounted on the wall and approaches the sliding doors as the innumerable angry voices and war drums right outside reach a terrifying crescendo.

TITLE CARD: HEIRLOOM**INT. RANGE ROVER - SUNSET**

SHIHO, a tough Japanese girl of about 16 wakes up with a chill in the backseat of a Range Rover headed down a highway at sunset.

Her adoptive mother, FAYE, a bespectacled blonde in her early 40s, is buried in her phone in the passenger seat.

Faye's husband, BEAU, a clean-cut All-American type in his mid 40s, is at the wheel.

Neither one of them notice she is awake. Neither one of them knew she was asleep.

Shiho grabs a bleached denim jacket with a giant *Joy Division* - *Unknown Pleasures* patch on the back and puts it on. The front and sleeves are covered in smaller patches of other bands: New Order, The Cure, Depeche Mode, etc.

She looks out the back window at the sunset getting further and further away on the horizon. Then she looks forward, at the windshield, as a sense of dread washes over. Wherever they're going, she isn't happy about it.

SHIHO:

Feels like we've been on the road
for days.

FAYE:

Only a little further, honey.

SHIHO:

You said that earlier.

FAYE:

Yeah but I mean it this time.
Really.

SHIHO:

Beau, is my mom lying again?

BEAU:

No, we'll be there in half an hour.

SHIHO:

(sarcastic)
Tubular.

FAYE:

Try to be a little happier around
your grandma, at least.

SHIHO:

Grandma the Psychic. I wonder if
she can predict how much ass this
Thanksgiving is gonna suck.

BEAU:

My guess is she probably can.

SHIHO:

I think I like her already.

FAYE:

C'mon, you guys. Humor me. The
whole family hasn't gotten together
since we brought you home, Shiho.
Let's make the most of it.

Shiho sinks into the backseat and watches the scenery roll by.

She reaches into her pocket, procures a pill, and dry swallows it.

EXT. WILDFLOWER DRIVE - SUNSET

The Range Rover follows the road through deeply forested hills. The setting sun paints everything in melted gold.

EXT. ROURKE MANSION - THE GROUNDS - DUSK

A sprawling manor in the middle of nowhere. The grounds are dotted with various amenities like a greenhouse, a storage shed, and an in-ground pool with an adjoining poolhouse.

JOSEPHINE, an elegant white woman in her early 60s, is comparing a star chart in her hands to a view through a telescope. She seems troubled by something.

Telescope POV: The sky resembles a star ocean. A shooting star streaks across the abyss.

Looking back at the astrological map, she can't believe what she sees.

JOSEPHINE:
Impossible...

Telescope POV: The stars appear the same as moments before but then there is a blink-and-you'll-miss-it flash of a giant crystal ball filled with blood accompanied with a heartbeat.

Josephine saw it. Wracked with pain, she massages her temples.

Then she rips the chart to pieces and bolts across the yard, past the storage shed, the poolhouse, and the pool, towards the back steps of the house.

The closer she gets, the more she sees. The more she sees, the worse she feels.

EXT. ROURKE MANSION - BACK YARD - DUSK

When she arrives at the back steps, she stops. Too scared to move.

By her feet, a black snake lies dead in a perfect circle, its tail jammed very far down its throat, as if it died trying to swallow itself.

A deep, profound sadness makes Josephine explode with an uncontrollable grief. Powerful sobs rock her entire body in waves of grief.

The back door swings open and VICTOR, a grizzly bear of a man in his mid 60s, steps outside with a look of concern.

VICTOR:
Josey? Josephine! What is it,
what's a-matter?

Josephine points at the dead reptile.

JOSEPHINE:
Ouroboros.

Victor kneels by the snake.

VICTOR:
Wow... You ever seen somethin' like
that? Wonder what drove it to do
it?

JOSEPHINE:
It's a bad omen.

Victor stands up. Mulls over the right words.

VICTOR:
We discussed this, didn't we?

JOSEPHINE:
Victor--

VICTOR:
Just hear me out. I know that you
see more than everyone else does.
More than I do. But that doesn't
turn everything into something
else.

JOSEPHINE:
It's a *sign* for Christ's sake!

VICTOR:
A sign of what? Why's there always
gotta be some deeper meaning?

Josephine can't bring herself to say it. She just shakes her head. She looks like she'll break any second.

Victor takes his wife in his arms and rests his bearded chin on the top of her head.

JOSEPHINE:

I have such a bad feeling. The worst feeling.

VICTOR:

About what?

JOSEPHINE:

Everything. The sky, the earth, the trees. You. Me. The kids. Their kids. Everything. All of it, just... All of it. Nothing feels right anymore.

VICTOR:

Relax, sweetheart. I know it's unusual but it really is just a snake. Stuff like this happens sometimes.

JOSEPHINE:

I'm not *crazy*.

VICTOR:

I know. Cheer up a little, alright? The kids will be here soon. It'll be good to see everybody again.

In her husband's embrace, Josephine gives the dead snake one last look.

JOSEPHINE:

Please get rid of it.

VICTOR:

Sure.

Victor lets go of Josephine, picks the reptile up in his hands, and walks towards the side of the house where the garbage cans are.

JOSEPHINE:

If I meant to just throw it away, then I would've said, "throw it away." I want you to get rid of that thing, Victor.

VICTOR:

Meaning?

JOSEPHINE:

Burn it and bury it.

VICTOR:
Aw, you can't be serious, Josey--

JOSEPHINE:
Just do it.
(beat)
Look, if it's too much trouble,
I'll just do it myself.

VICTOR:
No, I've got it. D'ya wanna say any
last words or call a priest?

Victor heads off in the other direction, past the pool and the poolhouse, towards the storage shed.

Josephine watches him disappear around a corner and then looks up at the indigo sky uneasily.

EXT. WOODS - NIGHT

At the edge of the forest which surrounds the entire Rourke property, Victor is almost finished digging a hole in the ground about two feet deep and two feet wide. A portable lantern flashlight illuminates the area.

He uses the bottom of his boot to drive the shovel deeper into the earth, takes out some fresh dirt, and adds it to a mound. Then he puts the dead snake in the pit and picks up a red canister of gasoline. He douses the corpse and throws a match into the pit.

Victor watches the resulting blaze. There's just something about man and fire.

Blending in amongst the trees is a SEER in a hooded navy blue cloak with a large round mirror for a mask. The flickering flames reflect on the polished glass.

INT. JEEP WRANGLER - NIGHT

Coldwave music plays from the stereo.

DAX, a bearded man with glasses in his early 30s, drives a Jeep Wrangler down a dark country road flanked by trees.

In the passenger seat sits KEI, an attractive Japanese man in his late 20s.

Dax eyes Kei, who appears deep in thought.

DAX:
Nervous?

KEI:
No. Your parents will like me.

DAX:
You're right.

KEI:
What's it like growing up with a
psychic for a mother?

Dax contemplates.

He grabs a joint amongst many others tucked in the sun visor,
brings it to his lips, and lights it.

Then he rolls the window down a crack.

His gaze is fixed on the windshield, hypnotized.

Windshield POV: Foliage frames the paved road that stretches
onward for what seems like forever. The bright yellow double
line is like a rope dragging the vehicle further into the
black abyss.

DAX:
What do you think it's like?

KEI:
I'm curious.

DAX:
Well, a mother always knows. But
this was that to the nth power. She
always knew when any of us were
lying. Even about the littlest,
most inconsequential nothing.
Nobody got away with anything
growing up in that house.

KEI:
So, it isn't a scam? No offense,
but the James Randi YouTube videos
are pretty eye-opening.

DAX:
No, it's for real. But I agree,
those psychic cringe fails are
mostly hilarious.

KEI:
Palm reading? Crystal ball? Tarot
cards?

DAX:

Sometimes. They're just tools. Mom can still "do her job" without them, so to speak. She uses the stars, too. It sucks 'cause the visions seem to do her more harm than good. But meds help and painting brings her some solace. The house is full of her art. She's pretty good.

KEI:

Y'know, if it actually is just a bunch of bullshit, you can tell me. I don't care either way. The world keeps spinning regardless.

DAX:

I wish it was just a bunch of bullshit.

KEI:

(playfully)

Well, does she do love horoscopes?

Dax laughs and offers Kei the roach in-between his fingertips.

KEI: (CONT'D)

You smoked that one already, I don't want a burnt stub. Light another.

EXT. ROURKE MANSION - SWIMMING POOL - NIGHT

TAMZIN, an exotic beauty in her late 20s, is lying in a poolside lounge chair with a lit cigarette hanging from her candy apple lips.

ANNETTE, a striking redhead in her mid 30s, approaches and sits beside her in an adjacent chair.

ANNETTE:

Guy and Sabrina just pulled up. They brought Tessa and Rowen.

TAMZIN:

I figured they would. Is everyone here now?

ANNETTE:

Yeah. Wanna go say "hi" or just hang out here for a little bit?

TAMZIN:

Do you have to ask?

Tamzin offers her cig to Annette, who takes a drag and hands it back.

ANNETTE:

Dax brought weed.

TAMZIN:

You can always count on Dax.

Annette and Tamzin just lie there stargazing, passing the cigarette back and forth. The night sky looming overhead looks like a pit that will swallow them up at any moment.

INT. ROURKE MANSION - ENTRYWAY - NIGHT

The front door of the swings open and a well-dressed family of four spills into the Rourke mansion's entryway.

The father, GUY, a scruffy white man in his late 30s, is carrying enough luggage for a small army.

The mother, SABRINA, a sexy black woman in her mid 30s, is videotaping on her phone.

The eldest, TESSA, a pretty bleach blonde of 17, is blowing bubbles of pink bubblegum and listening to tunes through a purple pair of Beats affixed to her head like a hairband.

The youngest, ROWEN, a mixed-race adolescent male around 12, slings a backpack over his shoulder and bolts for the nearby staircase.

He's almost at the stairs when Victor suddenly appears and scoops him up in a big bear hug.

VICTOR:

There's my favorite grandson.

ROWEN:

(matter-of-factly)

I'm your only grandson.

Victor laughs and lets Rowen go.

Sabrina puts her phone away and holds her hand out.

SABRINA:

Mr. Rourke, always a pleasure.

Victor takes her hand and kisses it.

VICTOR:
Sabrina. Tessa, ya just keep
gettin' prettier an' prettier.

Tessa shrugs. Her Beats stay put.

GUY:
Hi, Dad.

VICTOR:
Hi, Son.

He looks at all the bags and raises a bushy eyebrow.

VICTOR: (CONT'D)
(sarcastic)
Packin' light?

SABRINA:
That's my fault, really. We're
going to Dallas to see my parents
on Friday.

ROWEN:
Which room is ours?

Josephine is standing in a nearby archway with a nearly empty
glass tumbler of whiskey and Coke.

JOSEPHINE:
Upstairs. Third door on the left.

ROWEN:
Higrandmabyegrandma.

They exchange a quick hug and then Rowen practically flies up
the stairs.

Sabrina yells after him.

SABRINA:
You're sharing that room with your
sister and your cousin!

A pink sphere of *Bubblicious* pops in Tessa's mouth.

TESSA:
No way! I have to bunk with Shiho,
too? As if Rowen isn't big enough
of a twerp. Double geekburger with
cheese.

Tessa rolls her eyes, waves as unenthusiastically as humanly
possible, and sulks up the stairs.

TESSA: (CONT'D)
This is fucking bogus!

SABRINA:
The teen years are good for
everybody.

VICTOR:
Especially parents.

GUY:
Sorry about that. Tessa is going
through some stuff at school.

JOSEPHINE:
I raised four teenagers here. With
a little help from your father, of
course. I get it.

GUY:
You look good, Mom.

JOSEPHINE:
Now who told you that lie?

Guy gives his mother a hug and a kiss on the cheek. Then
Sabrina does the same.

SABRINA:
So nice to see you again, Mrs.
Rourke.

JOSEPHINE:
Hello, Sabrina. What a lovely
dress.

GUY:
Where is everyone?

INT. ROURKE MANSION - KITCHEN - NIGHT

The kitchen is full of the Rourke adults (Victor, Josephine,
Faye, Guy, Annette, Dax) and their guests (Beau, Sabrina,
Tamzin, Kei.)

Everyone is either drinking wine or sipping from a glass
tumbler of something harder as they prep for tomorrow's
Thanksgiving dinner: chopping onions, peeling potatoes,
baking cornbread, etc.

The mood is light.

Victor taps a spoon on his half-empty wine glass to get the
room's attention.

VICTOR:

I just wanted to thank y'all for being here. This house hasn't been full in... well, it's been a long time.

He takes Josephine's hand in his own. They look at each other.

VICTOR: (CONT'D)

It means a lot to both of us. Many memories. Some good. Some great. Some not so great. We've loved to every second of it. Here's to making a few more. Cheers.

He raises his glass and then everyone else in the room does the same.

EVERYONE:

Cheers.

INT. ROURKE MANSION - GUEST BEDROOM - NIGHT

The three Rourke children are in a guest room upstairs. Three twin-size beds line one wall. A sitting area with a TV is tucked away in a corner.

Shiho is smoking a cigarette by a cracked-open window, exhaling out into the crisp fall air. She does it very well. Like someone twice her age. She's using a glass of water for an ashtray.

Tessa is lying in one of the beds with her omnipresent purple Beats, bobbing her head along to the tunes, and chewing gum while she texts on her phone.

Rowen is playing *Stardew Valley* on the PS4 he brought. The colorful 2D pixelated graphics are bright and vivid. A farmer on a horse rides through a village on the television screen.

Shiho can see most of the grounds from her vantage. The sprawling backyard, the big blue rectangle of the inground swimming pool and the next-door poolhouse, the severe glass angles of the greenhouse, and the storage shed.

The woods surrounding the back yard are dark and vast. There is something unsettling about them.

Shiho takes a long, hard drag and blows a plume of smoke through the crack in the window. Her eyes stay glued to the line of trees at the forest edge. She can't stop looking at the trees and she wonders if they're looking at her.

Is something out there?

Then, as if in response to her internal inquiry, she sees something in the woods: a small orb of red light flickers and another nearby, this one blue in color, resonates. It's as if they're communicating.

And then more colored light spheres (green, yellow, white) join in.

Shiho stares in disbelief at the inexplicable light show in the glittering forest. Mesmerized and bewildered in equal measure.

She's so focused on watching the orbs of light in the woods, she doesn't notice that her cigarette is now practically just a filter and its red-hot end burns her finger.

SHIHO:

Shit.

She drops the butt on the floor and instinctively puts her burnt fingertip in her mouth to suckle the singed skin. Then she picks the cig back up and disposes of it in the glass of water, letting her finger soak.

She looks back at the forest and wonders if it's looking back at her.

The red orb flickers once more.

SHIHO: (CONT'D)

There's something in the woods.

Tessa is still listening to music and Rowen is too engrossed in his game to pay attention to anything else.

Shiho looks back at the forest once again but are no more colored orbs.

SHIHO: (CONT'D)

What the hell was that?

Rowen doesn't break his concentration, fishing for a tricky, hard-to-catch octopus on *Stardew Valley*.

ROWEN:

What the hell was what?

SHIHO:

A bunch of lights. Colored lights, like, glowing orbs.

TESSA:
Are you on something?

SHIHO:
No.

TESSA:
(indifferent)
Whatever.

Tessa (with headphones attached like they're growing out of her hair, as per usual) dance-walks over to her suitcase and procures a bath towel and a *Garfield and Friends* oversized night shirt from it.

TESSA: (CONT'D)
I'm gonna hop in the shower and mosey around. Rowen, make sure she doesn't go through my things. Smell ya later.

ROWEN:
Smell ya later.

SHIHO:
Why would I go through *your* things?

Tessa leaves the room.

Shiho looks back out the window, half-expecting the flickering lights to start again.

She thinks about it for only a few seconds and then she decides.

Shiho leaves the room, too.

EXT. ROURKE MANSION - SWIMMING POOL - NIGHT

The Rourke siblings and their partners are scattered amongst the poolside lounge chairs, drinking and smoking joints (and a scattering of cigs, too.)

Faye, with a nearly empty glass of booze in her hand, takes a long drag on a joint, holds it in for a bit and passes it to Beau.

She exhales and looks at the water. The moon is reflected in it like a white disc on the slippery blue-black surface.

FAYE:
Do you remember that time... when we held that seance?

Guy, Annette, and Dax all look like they've seen a ghost. They exchange glances.

ANNETTE:
That's not funny.

FAYE:
How can you come back here and not acknowledge it?

Tamzin and Kei are very interested. Beau and Sabrina look like they already know this one, although the latter starts filming on her phone.

KEI:
What's this about a seance?

DAX:
Kei, don't.

TAMZIN:
I haven't heard this story before.

FAYE:
It's not a story. It's something that happened when we were kids.

GUY:
Faye, let's not talk about it. That's what we all agreed to. Swore to. You, too. Remember?

KEI:
I really, really, really wanna hear about this.
(to Dax)
How come you never told me? On the ride over? Are you serious?

Dax looks like he's getting absolutely no satisfaction from the joint he's making quick work of. He puts out the roach, pulls another joint from a cigarette case with a pop-art print, and lights it immediately.

FAYE:
It happened on Thanksgiving. Grandma and Grandpa and Aunt Iris were still alive. And we all joined hands around the dining--

ANNETTE:
Are we actually gonna sit here like a bunch of dumb-fucks and let her spew this bullshit?

TAMZIN:

Annette--

DAX:

Let her finish.

Everyone looks at Dax.

Faye says "thanks" with her eyes.

FAYE:

Anyway, it was really weird for us but it seemed like it was totally normal for them. We didn't know what we were doing. I didn't know what *I* was doing. Mom and Aunt Iris both got really sick after that. The doctors didn't know what it was. Something was sucking the life out of them. But Mom lived. She wasn't the same after that, nobody really was. And then by Christmas Grandma and Grandpa killed themselves.

Nobody seems to know what to make of this.

Annette can't control the tears that flow freely and Tamzin hugs her.

Sabrina notices how deeply hurt Annette is and stops filming immediately and puts her phone away.

TAMZIN:

What the fuck?

FAYE:

Do you think they're still in the house?

(beat)

I don't think they ever left. I feel them. I feel *something*. I tell myself it's them so it doesn't scare me. But it still scares me.

ANNETTE:

I don't wanna hear anymore.

TAMZIN:

(to Annette)

You don't have to.

Tamzin is fuming as she leads a still visibly upset Annette back to the house.

Beau touches Faye's arm affectionately and gives her the joint back.

BEAU:

I don't think any of us wants to hear anymore.

Guy, Sabrina, and Beau follow Annette and Tamzin inside the house.

Kei looks at Dax who looks at Faye who blows a cloud of pot smoke at the sky and takes a sip.

FAYE:

I didn't mean to traumatize Annette.

Dax sits at the end of the chair by his sister's feet and places his hand over hers.

DAX:

You didn't traumatize Annette.

(beat)

Mom and Dad did. We're all traumatized by what our parents did to us... who isn't? But listen, the others obviously wanna leave it buried in the past. That's their choice.

FAYE:

What's your choice?

Dax points at Kei, who makes a heart shape with his hands.

FAYE: (CONT'D)

You guys are so gross. Enjoy it while you can. The honeymoon will end someday.

She finishes the joint and finishes her glass.

FAYE: (CONT'D)

Trust me.

EXT. WOODS - NIGHT

Shiho is trying to find the source of the colored orbs she just saw in the woods that border the property.

She uses a flashlight app on her phone to cast a cone of light amongst the trees. It seems like something can pop out behind any trunk any second but nothing ever does.

Whatever it was she saw from the guest room window seems to be gone now.

INT. ROURKE MANSION - ART STUDIO - NIGHT

The attached garage has been turned into an art studio. Several abstract paintings in various states of completion are scattered throughout the cavernous room in stacks. Boxes of supplies (brushes, paints, canvases) line one wall of the room.

Josephine stands at a painting on an easel with a paintbrush in one hand and a whiskey and Coke in the other. A paint palette tray lies on a table.

She dabs the flat end of the brush in mustard yellow and stokes arcs of it across the background of mostly indigo and blue-violet. Though nearly finished, the subject of the painting is indiscernible. She is hypnotized by the swirling vortex of color.

Josephine cleans her brush and dabs it in powder blue and is about to add it to the canvas but as soon as she looks back at the painting, it is completely drenched in blood.

She closes her eyes and when she opens them again, the painting is normal.

JOSEPHINE:

Get a grip.

She finishes the remainder of her drink in a single gulp and smiles, feeling the buzz.

She takes the paintbrush and adds a few streaks of powder blue to the void when a sudden pain in her head hurts so much that she drops the brush and glass. It shatters into many jagged pieces by her feet.

EXT. WOODS - NIGHT

In the woods, Shiho is simultaneously ravaged by the worst headache she's ever experienced in her life, as if the pain is linked to Josephine's.

She drops her phone on the forest floor which cuts the flashlight beam off, and blankets her in darkness.

And then her headache is gone as quickly as it came.

She picks her phone back up and dusts the dirt off and turns the flashlight app back on and as soon as she does, the ray of light illuminates a mirror-faced Seer holding a crystal ball with both gloved hands.

SHIHO:

Who are you?

(beat)

Who the *fuck* are you?

The Seer doesn't move. Shiho sees her reflection in the round mirror "face."

She tenses up like a cat trying to double in size but she stands her ground. Brave or stupid, she doesn't know. Then moves the beam of light across the trees and the light catches on innumerable other mirrors deeper in the woods. There are dozens of Seers out there.

The orbs in their hands begin to glow a rainbow of colors. They change hues in some bizarre display of communication until all of them are red, like an army of scarlet eyes staring at her from the darkness.

Then an ancient, primal, arcane energy permeates the woods. Shiho can feel it all around her and she wants to move but it freezes her in place.

What feels like a million billion needles stabbing into her brain from every angle and makes her headache from moments ago feel like a massage wracks her head.

She clutches her skull and goes to her knees. She crumples in a ball on the ground and tears of pain streak across her face. Shiho's eyes nearly roll in the back of her head.

SHIHO: (CONT'D)

Please... Stop...

The red orbs of the Seers stop glowing and the energy in the forest seems to return to normal. The pain in Shiho's head subsides.

She scrambles up to her feet.

Fight or flee kicking in, Shiho bolts in the opposite direction, flying under branches and leaping over exposed roots and running past trees like an Olympian sprinter.

EXT. ROURKE MANSION - BACK YARD - NIGHT

Shiho bursts out of the woods with so much velocity she nearly flies right into Josephine.

JOSEPHINE:

What are you doing out here?

SHIHO:

(frantic)

I saw something in the forest. They had these strange, glowing lights. There's so many. I don't know what they are, they've got mirrors where their faces should be.

Josephine eyes Shiho suspiciously. A trail of blood is running down her left nostril.

JOSEPHINE:

Your nose is bleeding.

Shiho wipes it and looks at her bloody fingertips in a strange mix of shock and awe.

SHIHO:

They did something to my head. I think I can feel them crawling around in my brain. Is that what it's like for you?

JOSEPHINE:

Are you listening to yourself? What is *wrong* with you?

SHIHO:

I know what it sounds like.

(beat)

Grandma, they're right there. C'mon, we have to leave.

Shiho grabs Josephine's hand, willing her away from the trees but the latter wriggles free.

JOSEPHINE:

Your mom told me you've been taking pills again.

The comment catches Shiho off-guard. She lies through her teeth.

SHIHO:

Well, I'm clean right now and I know what I saw.

Josephine crosses her arms with a look that says "yeah, right."

SHIHO: (CONT'D)

Hey, if you think I'm high then go see for yourself.

EXT. WOODS - NIGHT

Using her cell phone flashlight app to light the way, Shiho guides Josephine to the spot where she once was curled up in a ball on the forest floor.

She casts her beam across the trees. The Seers are gone.

JOSEPHINE:

It's late. The woods are dangerous after dark.

(beat)

Earlier tonight, before you and your parents got here, a snake came right up to the house. There's all kinds of bugs and animals and--

SHIHO:

I didn't imagine it. It's *real*. Something tells me you know it's real, too. What's going on here, Grandma? What are those things?

JOSEPHINE:

I'm going to sleep. You should, too. Tomorrow's a big day.

Josephine starts off towards the house but she stops and looks over her shoulder at Shiho.

JOSEPHINE: (CONT'D)

Whatever you saw or think you saw... I don't see it. Are you gonna come back to the house or spend the rest of the night out here?

Shiho follows Josephine and as they are leaving, a crimson sphere of light glows in the distance behind them.

EXT. HANAMACHI - STREET - NIGHT

On a moonlit night, the Geisha walks down an empty street in a *hanamachi* (a Japanese geisha district) while dragging her bloody naginata behind her.

A violent massacre just happened here. Severed limbs and indiscernible gore is scattered haphazardly amongst overturned *yatai* (mobile food stalls) and ravaged storefronts in an ocean of blood. There are no survivors. The Geisha is the only living thing in the vicinity.

Petals and leaves blow in the wind as she drags her weapon down the bloody road.

The full moon looks like a big silver ball in the indigo sky.

INT. ROURKE MANSION - GUEST BEDROOM - DAWN

Shiho wakes up with a headache.

Tessa is snoring softly in the next bed over, her hair cascading in waves across her pillow. Rowen is already up and playing video games with a headset on.

Visibly in pain, Shiho goes over to her jean jacket slung over on the bedpost, takes a pill out of a pocket, and dry swallows it.

Then she walks over to the mirror and looks at the forest. A thin strip of gold sunlight is beginning to rise above the treetops.

EXT. ROURKE MANSION - FRONT YARD - SUNRISE

Sunrise paints the front of the Rourke mansion and the surrounding woods in waves of gold.

INT. ROURKE MANSION - LIBRARY - MORNING

A fire is roaring in a fireplace. Josephine is sitting at a table in the downstairs library with full bookshelves encircling the room.

She has a full deck of tarot cards spread out face down on the polished wood surface.

She picks six cards randomly and places them face up, in order, left-to-right, one by one: Star. Magician. Justice. Judgment. Fortune. Death.

Josephine takes the cards, shuffles them, and picks the death card again. And again. Suddenly, all of the cards have turned into death cards.

Josephine lets out an anguished cry and then the deck returns to normal. She is sitting there with the initial six she picked spread out before her.

Void of any expression of emotion, Josephine takes the tarot cards and throws them into the fireplace and watches them burn.

INT. ROURKE MANSION - SPARE BEDROOM - MORNING

Rays of sunlight pouring through the windows bathe the bed in a spare bedroom on the second floor.

Dax's eyes flicker open.

He reaches over the other half of the bed instinctively but Kei isn't there. He yawns and sits up. He rubs the sleep from his eyes and scratches his beard. Then he takes his glasses off the nightstand and puts them on.

INT. ROURKE MANSION - KITCHEN - MORNING

The kitchen is busy with prep work for Thanksgiving dinner. Josephine is basting a 20-pound turkey in the kitchen. Guy is stirring onions in a pan. Sabrina is elbow-deep in a pumpkin with a look of disgust. Beau is chopping giblets on a cutting board. Kei is grating a block of cheddar cheese into a large bowl.

A bleary-eyed Dax enters the room. He kisses his mom on the cheek.

DAX:

Happy Thanksgiving.

JOSEPHINE:

Happy Thanksgiving. What are you doing up this early?

DAX:

Hell if I know.

GUY:

(to Dax)

Hey, little brother. I'm glad you're awake. We can use some help.

Dax grabs a strip of bacon from a plate on the island, stuffs it in his mouth, and then holds it in-between his teeth as he offers it to Kei, who bites a piece off.

DAX:

I'm not even technically awake right now, so I'll get back to you on that.

Dax mulls over the Keurig on the counter top. Then he opens up the fridge and grabs a jug of *Simply Orange*.

Then he goes for the bar, takes a highball glass, and fills it with ice. He pulls out a bottle of vodka. Josephine puts the turkey in the preheated oven and looks at Dax.

JOSEPHINE:

Isn't it a little early for vodka?

Dax pours a generous splash over the ice.

DAX:

Nah, it's never too early for vodka or whiskey or rum or, well, any booze, really.

Then he adds the orange juice to fill the glass and takes a big gulp.

DAX: (CONT'D)

Besides, it's got orange juice in it.

INT. ROURKE MANSION - GREENHOUSE - MORNING

Victor is watering irises in the greenhouse with an extendable hose. He's in zen here. This is his zone.

The greenhouse is an immaculate work of art made possible through a lot of love and care. A beautiful flower garden organized by color borders the glass walls. It looks like a rainbow of petals.

As Victor waters a patch of violas, the door opens. He doesn't look up as he moves onto the lavender.

Faye tests her footing and frowns. There's something off about the ground in here. She shakes it off and approaches.

FAYE:

(re: flowers)

This is really something, Dad.

VICTOR:

I used to have tomatoes and peppers and herbs in here but so much of it ended up going to waste. I like flowers better.

FAYE:

When I was in the first grade, you caught me smoking a cigarette in here.

VICTOR:

Yeah, I quit right after. I never thanked you for that.

He moves onto the asters, the hyacinth, and the hydrangeas.

FAYE:

Well, you're welcome. I'm glad some good came out of it.

(beat)

I'm sure Mom told you already...

Victor looks blankly at the dahlias as he drizzles them with a stream of water.

VICTOR:
Told me what?

FAYE:
About last night. In the woods.

Victor stops what he's doing, turns off the water, and faces Faye.

VICTOR:
What in the woods?

FAYE:
Shiho said she saw something. She was pretty upset about it, I mean, she had to have been if she actually told Beau and I about it.

VICTOR:
Well, what did she see?

EXT. ROURKE MANSION - BACK YARD - MORNING

Telescope POV: A telescopic view scans the woods. The forest is a sea of red, orange, and yellow leaves on a cloudy fall day. Everything appears normal. No Seers in sight, only Victor walking around with a pair of binoculars and a rifle.

Shiho has her 80's denim jacket on and is looking through a telescope, situated under a barren tree in the back yard half a kilometer away from the house. Her face is glued to the back of the apparatus when Dax approaches.

DAX:
Cool jacket.

Shiho smiles meekly at Dax.

SHIHO:
Hey, Uncle Dax.

Dax looks at the telescope suspiciously and then at Shiho.

DAX:
Out here in the middle of nowhere is probably not the best spot to try and look for naked neighbors.

SHIHO:

Can I smoke a joint? I need something to take my mind off of... *things.*

Dax scratches his beard as he thinks about it. He looks at the house and the greenhouse, still well within eyesight.

DAX:

Not here.

INT. ROURKE MANSION - BASEMENT - MORNING

The basement of the Rourke mansion is a man cave with a pool table in the middle of the room, an 85" flat screen TV lining one wall, and a row of old used arcade games lining another.

Annette pulls the lever on a slot machine, takes a drag on her cigarette, and sips a cup of coffee when Tamzin walks down the stairs with a coffee of her own.

TAMZIN:

Oh, no. I leave you alone for half an hour and you go and turn into one of those creepy casino ladies. It's a form of lycanthropy.

Three "bars" appear on the display reels.

ANNETTE:

Hey, you don't see me smoking six cigarettes at once, do you? Give me some credit.

TAMZIN:

We can leave if you want. I mean, if being in this house brings too many painful memories, I get it. I probably wouldn't wanna come back here, now that I know the whole story.

Annette blows a big cloud of cigarette smoke into the air. Tamzin takes it from her fingers, takes a drag, and hands it back.

ANNETTE:

The *whole* story.

TAMZIN:

(confused)
What?

ANNETTE:

Nothing. I'm sorry for making a scene last night. I'm kinda embarrassed. I shouldn't let the past affect the present.

TAMZIN:

Well, it's unavoidable. We are our past, our present, and our future. It's all connected.

ANNETTE:

I can still feel my grandparents in this house.

TAMZIN:

Isn't that a good thing? They love you. They're watching after you.

ANNETTE:

Not my grandparents.

TAMZIN:

Some bad blood there?

ANNETTE:

No. It's okay. I'm okay.
(beat)
I'm serious. Let's just stay.
What's one more night?

Annette pulls the lever again and the reels reveal three skulls-and-crossbones.

INT. ROURKE MANSION - KITCHEN - AFTERNOON

Tessa walks into the kitchen holding her phone up like a torch.

Josephine Guy, Sabrina, and Beau are still in the final stages of cooking dinner. Faye has taken Kei's place and Annette and Tamzin are hanging out.

Tamzin breathes in deeply.

TAMZIN:

Mmm. Smells so good in here. I'm probably gonna put on ten pounds.

FAYE:

Yeah, in your boobs and your ass.

BEAU:

Not that she needs it.

Faye shoots daggers at Beau with her eyes and he tucks his tail between his legs.

TESSA:
(re: phone)
What's with the signal?

JOSEPHINE:
I'm sorry, Tessa. They've been having problems with the new tower. Sometimes on really cloudy days all the service here just goes kaput. Hell, even on sunny days.

TESSA:
Well, when will it come back on?

SABRINA:
Half a day without Internet won't kill you.

TESSA:
This *sucks*. You expect me to stay out here in the boonies without any contact with the real world? No way. That's torture, it's totally inhumane.

GUY:
Chill out.

SABRINA:
Where's Rowen?

TESSA:
Upstairs playing that stupid game, duh. Where else? That's all he ever fucking does.

GUY:
Could you please not use that fucking kind of fucking language in front of your fucking grandmother?
(to Josephine)
Sorry, Mom.

Josephine sighs as she sticks a two-pronged fork into a large tray of homemade cornbread dressing.

JOSEPHINE:
Well, I see where she gets it.
(to Tessa)
There's really nothing I can do about it. Just wait it out.

INT. ROURKE MANSION - STORAGE SHED - DAY

In a storage shed filled with stacks of cardboard boxes, Shiho and Dax are passing a joint back and forth. A full suit of samurai armor stands in a corner.

Shiho notices a foam block archery target tucked away in a corner on top of a box labeled "Dax."

SHIHO:
You're into archery?

DAX:
Used to be. I haven't shot since I was a kid. I probably couldn't even hit the target.

SHIHO:
Have you ever gone bowhunting?

DAX:
No, I couldn't kill an animal. I like animals more than people. Well, cats, anyway. Not really a dog person. I used to have this neighbor with the--

The door opens and Shiho instinctively hides the joint behind her back. Kei enters the shed.

KEI:
What are you two up to?

DAX:
Hiding.

KEI:
Shiho.

SHIHO:
Kei.

Shiho passes the joint to Kei. She looks at the archery target and then at Dax.

SHIHO: (CONT'D)
Wanna shoot?

EXT. ROURKE MANSION - BACK YARD - DAY

Dax sets the archery target up in the far end of the back yard near the treeline. Shiho is testing out the pull on a compound bow. Kei watches nervously and puffs on a joint.

KEI:

Watch where you point that thing.

SHIHO:

There's not even an arrow in it.

DAX:

Are you ready?

Dax joins Kei and Shiho, roughly ten yards from the target, and takes the joint from Dax.

Shiho offers the bow to Dax but he waves it away with his hand.

She shrugs and goes for a quiver full of arrows on the ground. She takes one in-between her fingers and examines it for a moment. This feels very natural to her. She places the nock on the arrow rest, aims at the target, and draws the bowstring back as far as she can.

She holds it... and releases.

In an instant, the arrow soars through the air and hits the center of the archery target.

Dax and Kei share impressed glances. Shiho hands the bow to Dax.

SHIHO:

Your turn.

Dax passes the joint to Kei and grabs an arrow.

KEI:

This ought to be good.

DAX:

Shut up.

Dax places the nock on the rest, aims, and draws the string.

He holds it... and releases.

In an instant, the arrow soars through the air and disappears somewhere in the woods, nowhere even remotely near the archery target.

Kei laughs.

SHIHO:

Where did it go?

KEI:

Mars.

DAX:

(to Shiho)

Yeah, I'll leave the archery up to you.

Dax hands the bow to Shiho and takes Kei's hand in his.

DAX: (CONT'D)

Anyway, I wanna take a shower before dinner. You gonna come back to the house?

SHIHO:

In a minute.

DAX:

Groovy. Put everything back.

Shiho nods and watches Dax and Kei walk back to the house hand-in-hand.

Now all alone in the back yard, she takes another arrow from the quiver and places it on the rest. She aims and pulls back.

She holds it...

And another headache strikes (this one with a brief flash of the Geisha driving her naginata into an unseen victim, spraying blood all over her) just as Shiho lets loose the arrow.

It flies somewhere into the nearby woods, about ten feet away from the target.

She pops another pill and smiles blankly as the lucid effects take over.

She walks over to the archery target and grips the arrow in the center of the bullseye on the side of it. She pulls it out and looks at the forest.

EXT. WOODS - DAY

In the nearby woods, Shiho finds the arrow she just fired imbedded in the ground near a conspicuous mound of fresh earth.

Shiho grabs up the arrow and the dirt moves. A black snake slithers out from the little grave and disappears into the wilderness.

INT. ROURKE MANSION - DINING ROOM - NIGHT

In a grandiose dining room with a chandelier, the entire Rourke family and all of their guests are seated around a long dining table covered in a copious abundance of delectable Thanksgiving classics. Bottles of wine are being passed around. Glasses filled. Light chatter.

Victor, seated at the head of the table, clears his throat and bows his head. Josephine, Guy, Sabrina, and Rowen do the same. Everyone else looks around at each other.

VICTOR:

Let this food to us be blessed,
Amen.

JOSEPHINE/GUY/SABRINA/ROWEN:

Amen.

ANNETTE:

It almost looks too good to eat.
You outdid yourself, Mom.

Josephine waves off the compliment as everyone begins to dig in.

JOSEPHINE:

The turkey's a little dry.

BEAU:

No, everything tastes delicious.
Best dressing I've ever had, hands
down.

JOSEPHINE:

Thanks, Beau. Save room for
dessert, there's pumpkin pie and
chocolate cherry cake.

TAMZIN:

Your macaroni and cheese is
perfection.

Josephine beams.

JOSEPHINE:

That's sweet of you to say, Tam...
zin, was it?

TAMZIN:

Mmm-hmm.

JOSEPHINE:

How did you meet Annette?

Annette shifts uncomfortably in her seat.

TAMZIN:
Um... you don't know?

JOSEPHINE:
What do you mean?

TAMZIN:
I just figured Annette would have mentioned it.

JOSEPHINE:
I mean, I knew she was seeing *someone*, but...

ANNETTE:
(re: Tamzin)
She's a stripper at the club I bartend at. It's a strip joint.

Everyone (except Tessa, who has her Beats on and is bobbing her head along to the music) looks around in varying degrees of surprise.

FAYE:
I called it.

JOSEPHINE:
(to Tamzin)
Oh. Well, you've certainly got the body for it.
(under her breath)
What a catch.

ANNETTE:
Excuse me?

Victor jumps in to prevent a cat fight from brewing.

VICTOR:
We're happy to have you.

KEI:
This is the best meal I've had in a long time.

Josephine smiles at Kei.

JOSEPHINE:
Thank you, Kei. So, you're the new boyfriend?

Kei eyes Dax, who shoots a worried look at Josephine.

KEI:
Guilty.

JOSEPHINE:
What do you do?

KEI:
I'm a glassblower. And I make
vaporwave music and post it on
Bandcamp.

GUY:
What is "vaporwave?"

KEI:
Uh, it's basically remixed 80's and
90's stuff. Electronica, jazz,
lounge.

GUY:
You lost me at "jazz."

SABRINA:
What's Bandcamp?

KEI:
A music web site.

SABRINA:
You know, I just listen to whatever
the radio plays.

Kei pleads with Dax with his eyes, *save me*.

DAX:
Who's ready for dessert?

Most of the hands in the room go up.

JOSEPHINE:
We haven't finished dinner yet.

FAYE:
You just don't get it, do you?

ROWEN:
(to Sabrina)
What's in the woods?

SABRINA:
(confused)
What's in the woods? I don't know,
is that something from your game?

ROWEN:

Tessa said Shiho saw something in the woods but she's a pillhead is probably making it all up for attention anyway.

All eyes are on Shiho and Tessa, too, who finally pauses the tunes for once.

TESSA:

(oblivious)
What's going on?

SHIHO:

Um, I really...

Shiho feels a headache coming on and instinctively reaches into her jacket pocket but can't risk taking a pill in front of everyone, especially now. She instead lets her hand go up to her forehead and she gingerly massages it with her fingertips.

FAYE:

Shiho? Are you alright?

SHIHO:

My head hurts.

Josephine looks across the table *through* Shiho, as if gazing directly into her very soul.

EXT. WOODS - NIGHT

Billows of thick red mist begin to emit from the dark forest outside the house like blood vapor.

A shadow can be seen walking in the inexplicable crimson fog.

INT. ROURKE MANSION - DINING ROOM - NIGHT

The family is arguing at the dining table.

FAYE:

(to Guy)
What is your problem? How can you raise such a cruel child? You should know better.

TESSA:

(to Faye)
Hey, bite me.

SABRINA:

Tessa!

Guy finishes his wine in a single swallow and is practically snarling with rage when he looks at Faye.

GUY:

As if you're parent of the year material. This is, what, husband number three? Besides, you completely enable your pseudo spawn!

Faye is seething inside but remains composed.

FAYE:

(coolly)
What did you say?

Victor stands up.

VICTOR:

Enough.
(louder)
Enough! The whole family is together for the first time in fifteen years. I will not stand for this kind of behavior at this table in this house on this day. Guy, apologize to your sister. Tessa, apologize to your cousin.

The discord quiets somewhat, though not totally.

GUY:

(insincere)
Sorry.

TESSA:

(insincere)
Sorry.

Victor sits back down.

JOSEPHINE:

My Heavens, some Thanksgiving this is turning out to be.

VICTOR:

Let me make myself very clear. I'll say this once and only once. There is nothing in the woods. I went and looked for myself.

DAX:

(confused)
What the fuck?

Victor has his back facing whatever it is that everyone else is starting to look at. Their faces are combinations of confusion and disbelief.

Faye stops, tears streaming makeup across her face. She takes Beau's left arm around her neck and Shiho does the same with his right. They head for the back door.

Halfway there, Beau goes for the shuriken in his neck and tries to yank it out but Faye grabs his hand and pulls with all her might to stop him.

FAYE:
Shiho, help.

Shiho watches as Faye inadvertently shoves the shuriken further into Beau's throat. Only a few centimeters of a silver point can be barely seen protruding from the bloody slit that keeps pumping a seemingly endless supply of blood.

FAYE: (CONT'D)
(mortified)
Oh, God.

Beau grasps for the shuriken stuck in his throat but there's nothing he can do as he slumps on the floor and chokes on his own blood, his eyes frozen open in death.

Faye and Shiho kneel by his corpse. Faye lets out a wail of despair.

FAYE: (CONT'D)
Get up, get up, get up. You have to
get up, I can't leave you here.

Shiho grabs Faye by the arm, willing her away towards the back door.

SHIHO:
We have to go.

FAYE:
I killed him, didn't I? I *killed*
him.

INT. ROURKE MANSION - ENTRYWAY - NIGHT

Sabrina is right behind Rowen as they dash towards the open front door. Guy and Tessa are hot on their heels.

EXT. ROURKE MANSION - FRONT YARD - NIGHT

The four of them burst out of the house and fly down the front steps in their beeline towards the vehicles. The one they came in is the furthest down the drive.

SABRINA:
Get in the car! Get in the car!

Rowen is almost at the rental car when he stops in his tracks. Sabrina nearly runs into him. She follows his gaze and sees a line of mirror-faced Seers standing side-by-side in a massive circle that goes around the entire house. They are all clutching crystal balls in their gloved hands.

ROWEN:

I dunno about this.

The glass orbs begin to glow red and a terrible, evil energy fills the air.

Sabrina bolts for the car but some invisible force freezes her in place. She looks down at her feet and wills them to move but they are glued to the earth.

Rowen reaches for her but Sabrina, unsure what is happening to her body, implores him not to.

SABRINA:

Don't touch me.

ROWEN:

Mom?

Then, as if under the command of the Seers' shining crimson spheres, both of Sabrina's legs turn 180 degrees simultaneously, so that they are facing backwards and the rest of her body is facing forward, accompanied by the disgusting crunch of every bone below her waist breaking in an instant. Inexplicably, she remains upright, the pointed toes of her shoes now facing the direction of the house as a pool of blood begins to form around her.

Inexplicably, she remains standing.

Guy and Tessa watch in disbelief from the front steps.

GUY:

Sabrina!

Rowen cries in despair as Sabrina's arms violently snap, the sharp ends of broken bones tearing through her flesh. A tear strolls down her cheek as her head spins around completely while her torso snaps backward with so much force the back of her head is forced against her ass accompanied by a cacophony of cracks as the rest of the bones in her body are broken in unison.

She falls to the ground like a bloody pretzel.

The three of them just stare in shock at the bizarre, grotesque site.

Rowen lets loose one of those gut-wrenching, hit-you-in-the-soul kind of terrible screams that sticks with you for years and years.

ROWEN:

Mommy!

Then Tessa yanks a traumatized Rowen's arm and Guy leads the both of them back into the house and slams the door shut.

EXT. ROURKE MANSION - BACK YARD - NIGHT

Faye and Shiho run down the back steps and scramble across the yard but stop when they see the army of Seers standing side-by-side in the distance in the massive hoop they form around the property.

SHIHO:

That's them. Those are things I saw in the forest.

FAYE:

What are they?

SHIHO:

I don't know. But they know who we are.

(beat)

It's dangerous out here.

Faye motions to the house.

FAYE:

And it's safe in there?

The Seers' crystal balls begin to glow red and emit a subtle hum that pulsates in a constant psychic drone that brings Shiho to her knees.

FAYE: (CONT'D)

Shiho!

Faye grabs Shiho and drags her up the back steps.

INT. ROURKE MANSION - BASEMENT - NIGHT

Josephine and Kei are huddled together at the bottom of the basement steps with a tennis racket and a golf club, respectively. Dax stands in front of them with a wooden baseball bat.

Dax and Kei check their cell phones for a signal to no avail.

DAX:
What the fuck is going on?

KEI:
Gotta wake up, gotta wake up, gotta
wake up...

JOSEPHINE:
Everything anybody has ever done
has led up to this moment. It's
fate.

DAX:
No, my "fate" is most definitely
not to be hacked to bits to by a
fucking psycho killer geisha!

KEI:
Who the hell is she and what does
she want with us?

JOSEPHINE:
She's the lady of the walking
death. There's not enough blood in
the world to fill her need.

DAX:
You're not making any goddamn
sense.

KEI:
Not even a microbe of an iota of
this is making any goddamn sense.

JOSEPHINE:
History never stops repeating
itself. Sons and daughters will
always pay for the sins of fathers
and mothers. It's all we'll ever
really know. There's no escaping
the vortex of circumstance. The
great maelstrom draws everything to
its red-hot center and burns it in
the fiery depths of despair.

Before either Dax or Kei can respond to this absurd
gibberish, the door swings open.

Josephine, Dax, and Kei look up towards the doorway at the
top of the steps.

Then Victor's head is flung down the stairs. It rolls down
the wooden steps and lands face up at Dax's feet, his visage
frozen in terror.

The Geisha appears in the doorway. Dax tightens his grip around the baseball bat and holds it up defensively, trying to appear tougher than he is as he forms a barrier between the Geisha in front of him and his mother and his boyfriend behind him.

INT. ROURKE MANSION - KITCHEN - NIGHT

The Geisha steps forward as she prepares to walk down the basement stairs when Guy suddenly appears with a bottle of rum and smashes it over her head. The glass breaks and leaves a deep, nasty gouge in her forehead. The right side of her skull is partially drenched in the sweet liquid.

The Geisha touches the wound and stares at her bloody fingers. Then she looks at Guy, who looks like a deer in the headlights as the Geisha lunges for him.

During the confusion, Shiho and Faye have made it inside. Faye slams a bar stool over the Geisha's head. Once. Twice. Thrice.

SHIHO:

Watch out.

Shiho uses her lighter to ignite the alcohol, turning the Geisha's skull into a fireball.

By now, Josephine, Dax, and Kei have made it up the basement stairs and are in the kitchen to see the Geisha. She flails about in agony as the flames on her head flicker.

She drops her naginata and crumples to the floor beside it, her skull still burning.

Dax and Kei take their bat and club and bash her scorched head to a bloody pulp of bubbling hot red jelly for good measure, sending bits of skull fragments and blood into the air.

Faye picks up a landline handset and brings the earpiece to her ear only to hear warbling static fuzz.

Guy looks around the room but Tessa and Rowen (and Annette and Tamzin) are nowhere in sight.

GUY:

Where are the others?

INT. ROURKE MANSION - ATTIC - NIGHT

Annette and Tamzin are in the dusty attic with a thick mass of cobwebs growing in the rafters.

They are shoving an old ratty dresser over the concealed access door/drop-in ladder in the floor where a pile of miscellaneous furniture like a rocking chair, coffee table, and ironing board are already stacked arbitrarily.

Annette, a mess of tears and mascara streaked across her cheeks, tries her cell but there is no connection.

ANNETTE:

(re: phone)

Do you have any bars?

Tamzin checks.

TAMZIN:

No.

ANNETTE:

What the hell is happening to us?

TAMZIN:

I wish I knew.

ANNETTE:

Is my dad really dead? I keep expecting to wake up from this fucked up nightmare.

Tamzin approaches the window where she has a bird's eye view of much of the property. She can see the Seers encircling the manor with their magic orbs in hand.

TAMZIN:

We're surrounded.

Annette joins Tamzin at the window and can't believe her eyes.

ANNETTE:

There's way too many of them.

TAMZIN:

Let's just wait it out. Whatever they are, they can't get to us up here.

ANNETTE:

Yes, they can. You think a pile of fucking scrap wood is gonna stop them from killing us? How stupid are you?

TAMZIN:

Hey, no one else is going to die,
alright?

As if in response to this, the Seers' crystal balls begin to glow an array of colors: reds, blues, yellows, purples, oranges, and greens.

Annette places her hand on the window and watches in bewildered astonishment at the bizarre light show in the lawn.

ANNETTE:

They're watching. They see right
through me. They see right through
you, too. If you look close enough,
you can see everything.

(beat)

This family really is cursed.

INT. ROURKE MANSION - KITCHEN - NIGHT

Shiho stands in the kitchen, helplessly mystified by the Geisha's body lying by her feet. She tilts her head as she looks at the grotesque beauty of the smashed, half-burnt skull. Faye watches from the doorway.

Shiho kneels down and reaches out towards the Geisha's face with the back of her hand.

FAYE:

Shiho, don't--

Shiho strokes the small portion by her left eye and cheekbone that isn't either scorched or crushed.

SHIHO:

Are you the woman from my dreams?
Why are you doing this?

Then another headache with a heartbeat wracks Shiho's brain. As soon as this happens, the Geisha comes back to life and her arm shoots up like a snake, her fingers wrapped in a death vice around Shiho's throat.

Shiho grabs the Geisha's wrist with both hands and gasps for air.

Faye acts quickly, grabbing the naginata from the floor, and holding the cumbersome thing awkwardly with both hands. She slams the large blade into the Geisha's neck, decapitating her.

The Geisha's head rolls nearby as a geyser of blood shoots from her neck-hole And yet the Geisha still lives, choking the life out of Shiho. Her head remains "alive" and watches her headless body with a snarl of depraved glee.

FAYE:

Let go!

Faye raises the naginata and drives its pointy end into the Geisha's heart and pushes it down with all her might, pinning her body to the kitchen floor.

Then the Geisha finally releases Shiho, who gasps for air in huge desperate gulps. Both of the Geisha's arms grab the naginata handle and try to yank it out.

Faye takes Shiho by the shoulders and they back away and stare in mortified wonder as the Geisha's headless body begins to slowly pull itself up the naginata as if climbing a pole.

Faye takes Shiho's hand and they leave the room.

INT. ROURKE MANSION - GUEST BEDROOM - NIGHT

Tessa and Rowen barricade the guest bedroom door with a dresser. Then Tessa dials 911 incessantly on her cell and goes for the window while waiting for a signal. She sees all the Seers surrounding the mansion with their multicolored spheres.

Rowen can't stop crying and it's starting to get under Tessa's skin. She snaps.

TESSA:

Shut the fuck up! Crying isn't gonna bring her back!

ROWEN:

She's dead.

TESSA:

I was there!

ROWEN:

She wasn't your mom. That's why you aren't sad.

Tessa softens.

TESSA:

I'm sad, too. Look, I know what it's like to lose a mom and it never stops hurting but it makes you strong. If we're both strong, we'll get through this together. Where's your phone?

Rowen points to his bed and Tessa goes for it, pulling it off of the charger. No signal on his, either.

She sends an SOS text to 911 on her cell.

TESSA: (CONT'D)

It's the best I can do.

She looks at her overnight bag and considers. She unzips it, takes out her laptop, and powers it on. The bright screen illuminates her face. She looks for an internet connection but there isn't one.

TESSA: (CONT'D)

Shit!

Then there is a banging at the door and in a nanosecond Tessa is in front of her little brother holding a lamp above her head defensively.

GUY: (V.O.)

Tessa, Rowen. It's Dad. Let me in.

Tessa and Rowen move the dresser out of the way and Guy bursts into the room. Tessa hugs him. She's had quite enough of this shit.

TESSA:

I wanna go home.

GUY:

I know.
(beat, unsure)
We will.

Josephine, Dax, and Kei have pooled into the room.

DAX:

Are Faye and Shiho still downstairs?

KEI:

I guess. Where did Annette and Tamzin go?

GUY:

They're up here somewhere. I saw them running up the staircase.

ROWEN:

Are we all gonna die like Mom did?

GUY:

No. I'm not gonna let that happen. Our best chance is to stick together. Safety in numbers. We need to find the others and get outta here.

TESSA:

You saw what they did to Sabrina, right? they broke every fucking bone in her body. We can't even get to the cars. How are we supposed to leave without the rest of us getting folded like laundry?

Nobody has an answer.

INT. ROURKE MANSION - KITCHEN - NIGHT

The headless Geisha is suspended acrobatically at the top of the naginata handle. The full length of the weapon is now fully coated in blood. Gracefully landing on the floor, she reaches for her nearby severed head and picks it up, holding it face-up in her hands.

The partially charred, smashed head is in a state of transcendent euphoria as it is placed atop her bloody neck with a brief flash of a black snake eating its own tail.

Now with her head magically, instantly reattached, and filled with even more vengeance than before, the Geisha yanks her bloody naginata out of the floor and storms off with dark intent.

INT ROURKE MANSION - GUEST BEDROOM - NIGHT

Faye and Shiho appear in the doorway of the upstairs guest bedroom where Josephine, Dax, Guy, Kei, Tessa, and Rowen are. They enter and lock the door behind them.

FAYE:

That crazy bitch is still alive.

KEI:

How?

SHIHO:

I dunno but she'll be here soon.
 Mom cut her head off and stabbed
 her in the heart and she's still
 coming for us. She won't stop until
 she gets what she wants.

Josephine looks out the window at the Seers on the lawn.

JOSEPHINE:

I always knew this day would come.
 I saw it everywhere I looked and
 the harder I tried to look away the
 clearer it was. This all started
 long ago.

DAX:

Is this some side effect of that
 fucking seance when we were young?
 Like when you got sick? Or when
 Grandma and Grandpa died?

JOSEPHINE:

Oh, no, it's so much bigger than
 all of us. We're just flesh and
 blood. They're different. Better.

Josephine shifts her attention up to the night sky.

JOSEPHINE: (CONT'D)

It's written in the stars.
 (beat)
 We all have to die tonight.

TESSA:

Fuck that!

FAYE:

What's this all about, Mom? The
 truth. What are those things
 outside? Why is there a fucking
 geisha chopping us to pieces? How
 is it all connected?

(beat)

Are you involved in it? Is it all
 your doing?

JOSEPHINE:

They're the result of some...
unpleasantness.

DAX:

Go on.

JOSEPHINE:

Grandpa did something terrible long ago. Grandma made a pact to try and absolve the sin. We're the price that must be paid.

TESSA:

You're fucking crazy.

JOSEPHINE:

Is there a sin too great for forgiveness?

KEI:

What "sin?"

JOSEPHINE:

When he was stationed in Japan, my father raped a woman. The woman had a child. The child made a promise.
(beat)
The circle is complete.

SHIHO:

You said something about a "pact."

FAYE:

What did Grandma do?

JOSEPHINE:

What many people do in times of hardship. She asked a higher power for guidance. Now those debts are due.

GUY:

I'm not gonna sit around and wait to get picked off. If we all fight, we at least stand a chance.
(to Josephine)
Where's Dad's guns?

JOSEPHINE:

Do you really think weapons will be any help? They can't be killed. They aren't alive.

GUY:

(louder)
Where's Dad's guns?

FAYE:

God, are you hearing yourself?
Bullets aren't the answer for
everything. Those things can
apparently kill with their
thoughts.

GUY:

Well, what do you suggest?

TESSA:

I sent an SOS text. It's better
than nothing. They'll send a squad
car to the house if it actually
works.

SHIHO:

Big if. We could all be dead by
then.

DAX:

I think we should try for the cars
again. Maybe if we're quiet we
won't get caught. It's worth a
shot. If all of us go, at least
some of us will make it.

(beat)

Who's parked at the end of the
drive?

GUY:

I am.

INT. ROURKE MANSION - ATTIC - NIGHT

Annette and Tamzin are standing side-by-side at the window in
the attic.

ANNETTE:

I never should have brought you
here.

TAMZIN:

No, I wanted to come. But I don't
think I'll be back.

ANNETTE:

Yeah, me neither.

TAMZIN:

Did you hear that?

ANNETTE:

Hear what?

Tamzin presses her ear to the floor.

She can faintly hear what sounds like muffled voices.

TAMZIN:

Voices. It must be your family.

ANNETTE:

They can't be trusted.

TAMZIN:

What are you talking about?

ANNETTE:

Things in this house aren't always what they appear to be. It starts to play tricks on you.

Tamzin just looks at Annette with a confused expression when the naginata shoots up from below, its giant blade just an inch from her face, grazing her cheek with a bloody scratch.

Annette is frozen with horror, watching as the naginata is stabbed up again and again around them, making quick work of the splintering wood as Tamzin tries to scramble away.

Tamzin gets up to her feet just as the naginata slices through the back of her right foot up and halfway up her calf, splitting it like a grape. Blood pools around as the wood gives way with a few more thrusts from below and Annette and Tamzin through the resulting hole in the floor.

INT. ROURKE MANSION - MASTER BEDROOM - NIGHT

Annette and Tamzin fall through rain of splinters and wood fragments as they collapse onto the bed in the master bedroom.

The Geisha is standing at the foot of the bed with the naginata in her hands. She looks truly nightmarish with her burnt, half-squashed head a shocking contrast to the small portion of her face that isn't destroyed.

Before either of the women can get out the bed, the Geisha attacks with lightning speed.

She throws a shuriken that hits Annette in the mouth, knocking out a couple of teeth and messily halving her bottom lip. Annette reaches for the metal object sticking out of her face, her fingers shaking violently as they brush the sharp point.

Then the Geisha goes after Tamzin, who holds up a hand defensively, only for it to be cleaved off in a quick stroke.

Blood sprays over the bed and the room as the Geisha shoves her naginata into Tamzin's nether regions, who screams and screams and screams as the long blade is driven completely through her all of her innards, slicing apart her organs with macabre effectiveness until the bloody tip comes out of her open mouth.

Annette finally manages to weakly scramble away from the bed, still clutching her maimed face as she exits the room. Meanwhile, the Geisha pulls the naginata out of Tamzin with a series of sick squishy sounds.

INT. ROURKE MANSION - 2F HALLWAY - NIGHT

Annette uses the wall for leverage as she walks down the upstairs hallway as quickly as she can (which isn't very) and soon Guy, Dax, and Kei emerge from a doorway at the opposite end of the hall.

She tries to hurry towards them just as they try to do the same... until the Geisha emerges from the master bedroom and quickly closes the distance between she and Annette. Then they stop and will Annette to come on. *Why is she moving so slow?*

GUY:

Annette!

DAX:

She's right behind you!

KEI:

Look out!

INT. ROURKE MANSION - 2F STAIRS - NIGHT

At the top of the stairs, the Geisha slashes with her naginata and the tip of the blade catches Annette's shoulder. She reaches for the wound and inadvertently stumbles down the stairs.

She tries to protect her head as she falls, but when she reaches the landing, her face slams the wood so hard it forces the shuriken deeper into her face. She rolls like a bouncing ball down the rest of the steps.

INT. ROURKE MANSION - ENTRYWAY - NIGHT

Annette comes to in a daze at the bottom of the stairs in the entryway of the mansion. She tries to sit up and cranes her neck to look up the steps and upon doing so, the true extent of her facial injuries is revealed: the shuriken is imbed halfway in her mouth and her cheek has been nearly severed from her face, the flap of skin flopping around.

She feels the gnarly wound and makes a few pitiful noises as the Geisha descends the stairs to finish off her wounded prey.

Annette tries to crawl away slowly, leaving a trail of blood as she does. The Geisha approaches and raises her naginata in the air.

Then Guy jumps on the Geisha's back. She effortlessly knocks him to the floor, turning her attention on him. Now she has a new toy to play with. Dax and Kei reach the bottom of the stairs just as Guy gets back on his feet.

Upon doing so, the Geisha swings her naginata like a golf club in-between Guy's legs, slicing his genitals in half in a messy blow. Blood gushes down his thighs all over the blade. Dax and Kei watch in horror as the Geisha begins to saw up through Guy's body.

His hands clutch the meter-long blade as he tries to push it down, out of him, deeply slicing his palms as the giant weapon carves a vertical path up from groin to sternum. He is still conscious until the naginata reaches his neck, making quick work of it as the sharp edge bisects his skull.

With a torrent of crimson, both halves of Guy's corpse fall to the floor in an ocean of blood and organs. Dax and Kei are splattered with warm red liquid. Kei vomits.

Annette is bleeding out by the wall. The Geisha quickly stabs her with the naginata again and again in a series of rapid movements, viciously skewering her beyond recognition.

Dax hits her over the head with the bat so hard the wood splinters but she is in a berserker rage driven by bloodlust and can feel no pain. Kei slams her in the back with his golf club and gets no reaction.

Faye is ushering Josephine down the stairs where Dax and Kei are. The Geisha is still stabbing the hell out of Annette, who probably died five or ten stabs ago. Then they notice Guy's halves.

JOSEPHINE:

Oh, God, why? Not my babies, not my babies...

Shiho, Tessa, and Rowen have joined the others at the bottom of the stairs and see all the familial gore in the entryway and react appropriately. Tessa is especially devastated to see what's become of her father.

Mustering every ounce of courage she can, Tessa forces herself to dig through his pockets and procures the car keys.

Then the Geisha finally stops stabbing Annette and looks at the group of seven as she pulls the naginata out of the dead body crumpled by the wall.

DAX:

Run!

INT. ROURKE MANSION - FRONT YARD - NIGHT

They throw the front door open and flee the house. There is something different about the Seers in the distance. None of their orbs resonate with color. It's almost as if they're sleeping while standing. Deactivated, maybe.

The survivors stick close to the vehicles at the front of the drive, trying not to attract too much attention to themselves.

Tessa has to make it four cars down to reach the rental car she and her family had come in. Rowen is right behind her. And then behind him, in order: Faye, Shiho, Josephine, Kei, and Dax bringing up the rear.

They pass by Sabrina's impossibly contorted corpse.

When about halfway to their destination, the Seers all "awaken" at once with a consistent invisible drone that pulsates violently in everyone's brains. The family members are overcome with headaches as the crystal balls begin to shine in a nightmarish rainbow of colored spheres.

SHIHO:

Don't listen to them. Just block it out.

Gritting his teeth, Rowen scrambles up to Tessa as she is crippled by pain. He pries the car keys she has clutched in her palm.

TESSA:

Rowen, don't.

Rowen gets up to his feet and breaks into a full sprint down the driveway. Everyone else is driven to the gravel in pain by the potent psychic energy emanating from the Seers.

Rowen only makes it a few steps before what sounds like a psychic sword *shing* is directed at him in a blast of invisible force that vaporizes him in a flash of blood, reducing him to nothing but red mist and torn clothes.

Tessa tries to scream as she is sprayed with her half-brother's blood but the energy in the air encompasses all. Everyone goes fetal, noses bleeding profusely as they lose consciousness.

Shiho is still minutely aware but she isn't sure if it's really happening or not when a Seer approaches, gazing down at her. She can almost make out her woozy, bloody reflection in the mirror. The crystal ball goes through the whole spectrum of colors.

Then a voice that sounds like a man and a woman speaking at once speaks from behind the glass:

SEER:
Scanning. Scanning.
(beat, distorted)
Scanning.

Shiho passes out last.

INT. OKIYA - GEISHA ROOM - NIGHT

Shiho comes to in a small room in a geisha house behind the Geisha sitting at a mirror while she puts on makeup. Her back is to Shiho.

SHIHO:
Why are you doing this to us? Who
am I to you?

The Geisha puts a bamboo brush in a bowl of white rice powder. Shiho walks around the room and sees the Geisha's mangled, burnt face looks even more horrific covered in an extra coating of traditional makeup.

GEISHA:
(in Japanese, subtitled)
*If you break the glass, you break
the spell. If you break the spell,
you break the bond. Hurry. Save me.*

INT. UNDERGROUND CHAPEL - NIGHT

Shiho blinks awake with a daze. She is lying on the floor in a bizarre subterranean cathedral with cavernous walls and roots showing through the floorboards in the ceiling. A magnificent, albeit filthy carpet lines the floor. It is covered in a sea of flowers and petals. Wooden planks imbedded in the wall on the far end of the room leads to a trap door in a thick cluster of roots. A standing mirror is leaning in a corner. A map of constellations is drawn on the wall Shiho is lying closest to. A symbol of ouroboros is written on another wall.

Shiho sits up groggily with a few violet buds tangled in her hair. She notices Josephine sprawled nearby. She shakes her.

SHIHO:

Wake up.

(beat, shakes her harder)

Wake up.

Josephine finally comes to.

JOSEPHINE:

Shiho?

Shiho gets up to her feet and helps Josephine do the same.

SHIHO:

What happened? What is this place?

JOSEPHINE:

I haven't been in here since I was a little girl.

Josephine runs her hands along the constellations engraved in the wall, running her fingers along the stars in the earth.

JOSEPHINE: (CONT'D)

We're under the greenhouse. My parents were obsessed with this place. It's been here for a... very long time.

(beat)

I've always known this day would come. That everything would ultimately come to this precise moment. Just a drop in the sea of time, every ripple bouncing endlessly across. Two waves crashing against one rock. Carving it into what it's meant to be.

SHIHO:

What are you saying?

JOSEPHINE:

You've got it, too. Second sight. You can see what others don't. You can suss it out in the outer fringes of reality. If you look close enough, you can see the other side. But it's a two-way mirror and they've finally found the way to cross over.

SHIHO:

You're totally deranged. You've blown a gasket in your head. I won't be any part of this.

JOSEPHINE:

That choice has already been made for you. Don't worry, everything will be better now. They know what you're capable of. Their frequency was calling you out into the woods last night, wasn't it?

SHIHO:

I saw lights in the woods. That's all.

JOSEPHINE:

The lights saw you, too. It's fate. The others will be dead soon.

SHIHO:

Why? Why does it have to come to this? Why are you letting this happen to your family?

JOSEPHINE:

(bitter)
Family.

Josephine digs fingers into the astral map on the cave wall and examines the dirt under her fingernails.

JOSEPHINE: (CONT'D)

What good is family?

SHIHO:

Family is all anybody really has.

Josephine looks at Shiho for a moment.

JOSEPHINE:

I'm surprised to hear you talk like that. You weren't wanted.

SHIHO:

What?

JOSEPHINE:

Don't take offense. I wasn't wanted, either. Neither were any of my own children. Or their children. It's only skin.

SHIHO:

Even though our blood is different,
I still love my family. I'm still a
part of this family.

(beat)

I want my mother.

Josephine laughs at this.

SHIHO: (CONT'D)

What's so funny?

JOSEPHINE:

You still haven't figured it out
yet? Perhaps I overestimated your
usefulness. Two family curses have
become entwined as one. Everyone
has to bleed so the cycle can begin
again. This time, it'll be
different. Do I really have to
spell it out for you? Even with
that third eye in the middle of
your forehead? What a pity.

(beat)

Your mother killed herself because
of what my father did to her
mother. The hurt and the hate from
that day still live on in you. You
brought it here with you.

The words hit Shiho with so much force she goes to her knees.
She wants to cry but tears won't come so she just kneels
there.

Soon a rainbow effect of lights peer through the cracks in
the floorboards of the ceiling in a wave of colorful
splendor. It fills Shiho with dread and she clutches her
skull in pain.

Josephine looks up at the colorful display with a look of
transcendent euphoria.

JOSEPHINE: (CONT'D)

The ending and the beginning are
the same thing. A new type of
"time" is being written. I saw it
in the stars. I saw it in the
Akashic records.

(beat)

Who will you be when you walk
through the door?

EXT. ROURKE MANSION - FRONT YARD - NIGHT

Faye comes to in the driveway by a sleeping Tessa. Josephine and Shiho are nowhere in sight. Dax and Kei are already conscious nearby, stricken with terror and staring at something.

Faye shakes Tessa awake and follows the men's gaze to find the Seers all joining hands. Their crystal balls are suspended in mid-air in front of their mirror "faces." The orbs glowing a lightning-fast series of color pulses, brighter and more frenetic than ever and they suddenly soar up to the sky.

Faye watches in wonder as the balls of rainbow ascend into the night sky. Then she has to do a double take when she looks at the moon and finds it has inexplicably become a crystal ball filled with blood.

A psychic energy fills the air.

FAYE:

Where's Mom and Shiho?

DAX:

I dunno but we can't stick around to find out.

TESSA:

What do we do? Try for the house?

KEI:

The thing that wouldn't die is probably still in there.

FAYE:

What if my daughter is, too?

Faye bolts for the house. Dax, Kei, and Tessa follow her. The Seers are entranced by the blood orb "moon" as the psychic energy becomes so saturated it covers the environs in a tangible dreamlike haze.

INT. ROURKE MANSION - ENTRYWAY

The foursome pools into the open doorway of the house, locking the door behind them. The entryway is quite the bloodbath with Guy's severed halves and Annette's mutilated corpse within close proximity.

TESSA:

Okay... what the fuck? You all saw that too, right?

FAYE:

I'm pretty sure your grandma knows.
And my guess is if we find her, we
find Shiho.

KEI:

Be careful. That lunatic could be
anywhere.

Tessa massages her temples.

TESSA:

I don't feel good. It's like my
skull is too small, it can't hold
all of my thoughts.

DAX:

It's the same for me, too. They
fucked with our brains. Do you
think it could be swelling? Or
maybe muscles tearing to reform new
ones?

FAYE:

Who cares? What's important now is
finding my daughter. There's no
telling what our crazy mom is doing
to her.

Faye stands at the bottom of the steps and calls out:

FAYE: (CONT'D)

Shiho? Shiho!

Dax joins in, cupping his hands around his mouth:

DAX:

Mom? Mom!

Then the naginata is hurled from above with so much force it is driven completely through the top of Dax's skull, instantly shooting all the way through his body, exiting in-between his legs and imbedding in the floor. His body goes through a series of violent death spasms. Blood pours from every cranial orifice. The wooden top of the naginata handle protrudes from the top of his head like an antenna.

Faye, Kei, and Tessa lose it.

The Geisha leaps down from the second floor stairs after her weapon. She kicks Tessa away, who hits the back of her head hard against the wall. Faye goes screaming up the staircase. Kei is mesmerized with horror at the strange, grotesque sight of his boyfriend's impaled body.

Then the Geisha's arm shoots out at him very quickly and he feels a terrible pain in his stomach. Kei looks down and sees that he has been stabbed with something small and sharp. Then the pain gets much bigger and much worse a metallic *shing* and his eyes widen with horror at the metal folding fan that has just been opened inside of his abdomen. The Geisha kicks him back and he slides messily off of the sharp edges, collapsing to his knees as his guts pool out through the giant split in his belly. Kei tries to put his intestines back in the massive bloody wound. The Geisha closes the fan and then shoves it into his throat. When she opens it, his head rolls off of the weapon and lands in the puddle of guts in his lap with a corresponding torrent of blood that sprays the Geisha's face.

The Geisha effortlessly pulls the naginata out from the top of Dax's head and his body collapses to the floor near Kei's. The entryway is dripping with blood and now a total of four bodies are cramped in the small space.

Tessa comes to and drags herself away, moving in-between Guy's halves as she does. The Geisha stalks after her, tilting her head curiously.

INT. ROURKE MANSION - DINING ROOM - NIGHT

Tessa uses the archway to force herself up and limps away, clutching a bloody mound of hair in the back of her head. The Geisha drags her weapon along the floor as she follows.

INT. ROURKE MANSION - KITCHEN - NIGHT

Tessa throws open the back door and then runs through a different door, shutting it behind her quietly.

INT. ROURKE MANSION - ART STUDIO - NIGHT

Tessa leaves the light off in the art studio. She uses light from her phone to guide herself through the darkness. She spots a pair of scissors on a table and grabs it. Then she ducks under a table and props up a canvas to hide behind as she frantically dials 911 over and over to no avail.

INT. ROURKE MANSION - KITCHEN - NIGHT

The Geisha enters the kitchen and eyes the open back door and then the door to the art studio, considering. Then she looks up when she hears a voice upstairs:

FAYE: (V.O.)
Shiho, where are you?!

INT. ROURKE MANSION - MASTER BEDROOM - NIGHT

Faye enters the master bedroom where a hole in the ceiling leads to the attic. Tamzin's dead body is still lying on the bed surrounded by broken wood and feathers.

Faye looks at Tamzin and then up at the hole.

FAYE:

Shiho?

(beat)

Are you up there?

Faye peers at the darkness bordered by splintered wood.

Faye goes for the doorway and is about to leave the room when she sees the Geisha standing down the hall near the stairwell. They lock eyes and the Geisha comes towards her, closing the distance in great strides.

Faye slams and locks the door. The naginata begins piercing through it from the other side, making quick work of the wood which splinters haphazardly inward. Faye can see the Geisha through the shattering door.

INT. ROURKE MANSION - MASTER BATHROOM - NIGHT

Faye grabs the toilet lid and stands by the doorway, holding it up above her head.

When the Geisha enters the room, Faye smashes the porcelain lid over her skull. The Geisha goes to her knees. Faye holds the lid like a baseball bat and swings it into the back of the Geisha's head, sending her face flying into the bathroom floor with a sick crack. She holds the bloody lid high up and brings it down again and again and again, turning the Geisha's head into red goo.

Then Faye takes the naginata and with a primal scream of rage, she brings it down into the Geisha again and again and again, sending blood flying all over the room.

INT. ROURKE MANSION - KITCHEN - NIGHT

Faye is covered head to toe in blood and carrying the naginata in one hand and the Geisha's head in the other when she enters the kitchen.

A door opens and she holds the weapon defensively, now grown accustomed to it, it feels rather natural in her hand.

Tessa exits the art studio with her hands up.

TESSA:
What the fuck happened to you?

FAYE:
I chopped that bitch into a hundred little pieces. Let's see her put herself together this time.

TESSA:
What now?

FAYE:
Let's find Grandma and show that looney bitch what we're thankful for.

INT. ROURKE MANSION - MASTER BATHROOM - NIGHT

On the master bathroom floor in a puddle of blood, the Geisha's severed hand twitches.

INT. UNDERGROUND CHAPEL - NIGHT

The colors have quit shining and the underground chapel is plunged in mostly darkness. The star map on the wall twinkles grimly.

Josephine frowns. This isn't at all what she envisioned.

JOSEPHINE:
Something's wrong.

SHIHO:
That's putting it mildly.

JOSEPHINE:
All of the sides were supposed to merge as once. What could've happened?
(beat)
This isn't the way it's supposed to be. They're trapped. Something is holding back the full power of the spell.

Shiho looks at the mirror in the corner and remembers what the Geisha said about "break the glass."

JOSEPHINE: (CONT'D)
I saw something else. I saw past, present, future, one and the same. This is your doing, isn't it? You little witch. Do your "eyes" actually see something else?

SHIHO:

I think I know what I have to do.

JOSEPHINE:

Do you?

SHIHO:

I had a vision. I can still set things right. It's not too late.

Shiho walks across the room towards the ladder. She begins to climb it when suddenly Josephine grabs her legs and slams her to the floor.

JOSEPHINE:

What is it like through your eyes?
I have to see what you see. It's the only way to know for sure. I hate that it's come to this, but...

Josephine climbs on top of Shiho and holds her face in place with one hand and uses her other hand to pluck out Shiho's right eye. Blood pours from the cavity.

As Shiho squirms on the floor, Josephine stands, looking in wonder at the eyeball in-between her fingers. Then she takes her free hand and gouges out her own right eye, sticking Shiho's in its place.

Josephine is entranced with a sudden surge of ample psychic energy and she sees a vision in which a blood-filled crystal ball shatters, flooding an empty white cube with the red liquid therein.

JOSEPHINE: (CONT'D)

Is it over? Was it all for nothing?
How can one person's hurt be greater than another's in the eyes of a god? What was it all for?
(beat, enraged)
What was it all for?!

Meanwhile, Shiho has begun climbing up the ladder. Josephine grabs her legs again, pulling her down but Shiho kicks her in the face once, twice and she sprawls on the floor.

Shiho climbs up the rest of the way.

INT. ROURKE MANSION - GREENHOUSE - NIGHT

Shiho emerges from the underground chapel through a hidden trap door underneath a square of lavender in the greenhouse. She climbs out through the soft purple stalks and struggles to her feet.

EXT. ROURKE MANSION - BACK YARD - NIGHT

Shiho runs from the greenhouse screaming to find the sky is blood red and the Seers all seem to be frozen in some kind of stasis. She goes up to the closest one and looks at her one-eyed reflection in the mirror.

Then Josephine bursts out of the greenhouse with a big pair of gardening shears and Shiho runs off to the storage shed nearby.

As Josephine passes one of the frozen Seers, their arms suddenly jet out and grab her and she tries to stab it but there is nothing to stab. The indigo cloak covers it wears covers no mortal body. It is nothing but air.

JOSEPHINE: (CONT'D)

It's worse than I thought. Life *is* death. This will happen again and again and again, won't it?

(beat)

Won't it?

Josephine screams and screams and screams as she sees what is happening to her in the Seer's polished glass: the life is sucked out of her and she rapidly putrefies and within seconds she is a slimy, bloated puddle of rotten flesh and a pair of gardening shears.

INT. ROURKE MANSION - POOLHOUSE - NIGHT

Faye and Tessa are in the poolhouse looking for any sign of Shiho or Josephine.

Faye still has the naginata and Geisha's severed head like a war trophy. Tessa is covered in blood and clutching scissors. They look like a pair of blood-soaked warrior women from the lowest depths of hell.

Tessa gazes out a window pensively.

TESSA:

Do you think we're trapped in some sort of wormhole or time distortion or whatever? I mean, Grandma is totally fucking batshit and apparently her parents were even worse. The phones still aren't working, the sky looks weird as fuck, and those creepy mirror things seem stuck, too.

(beat)

I think we're all stuck. There's no way out.

FAYE:

My best guess is they've been weakened somehow. Whatever they were trying to do, it doesn't seem like it worked. I dunno if that's good or not. But as soon as we find Shiho we're gonna get the fuck outta here and never look back.

EXT. ROURKE MANSION - SWIMMING POOL - NIGHT

Faye and Tessa move past the pool towards the shed in the distance.

A Seer bursts out from behind some foliage outside the poolhouse. Faye futilely thrusts the naginata into the cloak, piercing only air.

In the ensuing struggle, Tessa falls into the swimming pool and pulls the Seer in with her.

EXT. ROURKE MANSION - SWIMMING POOL - UNDERWATER - NIGHT

Tessa plunges into the cold watery depths with the Seer, who unravels instantly upon impact, as if a mirror, cloak, and gloves have been tossed in the pool.

Tessa goes for the surface but cannot seem to find it. The pool has instantly turned into the size of an ocean and she is at the very bottom of it. Water surrounds her seemingly endlessly.

She swims to the wavy red rectangle high above but it never seems to get any closer and she big plumes of bubbles escape her mouth and nostrils as she quickly runs out of air.

EXT. ROURKE MANSION - SWIMMING POOL - NIGHT

Faye reaches her arm into the pool and pulls Tessa up out of the water, who breathes in big gulps of much-needed air.

Tessa is too busy trying to breathe. She can't warn Faye about the Geisha putting her head back on and taking back her favorite weapon.

Noticing Tessa's horrified expression, Faye looks over her shoulder to see the Geisha slashing the naginata at her and she, too, tumbles into the water.

EXT. ROURKE MANSION - SWIMMING POOL - UNDERWATER - NIGHT

Faye and Tessa desperately swim out of the way as the naginata is rapidly thrust into the water at them like a harpoon.

Faye grabs the lengthy handle and tries to pull the Geisha in with it but the Geisha is too strong and Faye only winds up cutting her hand on the blade. Blood fills the pool around her injured hand.

Tessa grabs the naginata and the Geisha shakes her off easily and resumes spearfishing the helpless duo.

EXT. ROURKE MANSION - SWIMMING POOL - NIGHT

The Geisha is suddenly struck with an arrow in the right eye and lets go of the naginata as she tries to get the foreign object out. The weapon falls into the pool and Faye grabs it.

EXT. ROURKE MANSION - BACK YARD - NIGHT

Shiho stands at the open door to the shed with Dax's bow and a quiver of arrows at the ready. She reloads and shoots a second arrow.

EXT. ROURKE MANSION - SWIMMING POOL - NIGHT

The arrow sings through the air and strikes Geisha in her left eye.

Faye and Tessa swim to the edge of the pool and crawl out. Working together, they both hold the naginata as they drive it deep into the Geisha's heart and out of her back but she begins to pull herself along the length of the weapon.

TESSA:

Um, it's not working!

The Geisha continues dragging herself along the bloody handle of the naginata, drawing closer and closer to Faye and Tessa.

EXT. ROURKE MANSION - BACK YARD - NIGHT

Shiho aims another arrow at the Geisha when she hears a heartbeat in her brain. As if directed by some higher power, Shiho takes aim at a Seer in the distance and fires.

The arrow smashes into the Seer's mirror "face," shattering the glass and making the cloak and gloves collapse in a pile on the lawn.

As soon as this arrow breaks the glass, the Geisha collapses by the pool, the naginata sticking halfway out of her and a new, third arrow sticking out of the middle of her face.

The other Seers begin to collapse to nothingness one by one, as if all connected to the same heart. Indigo cloaks, gloves, and broken mirrors surround the house.

EXT. ROURKE MANSION - SWIMMING POOL - NIGHT

Shiho reunites with her mother and cousin near the Geisha's dead body. Faye notices Shiho's missing eye.

FAYE:
What happened?

SHIHO:
Grandma happened.

FAYE:
Is she...?

Shiho nods.

FAYE: (CONT'D)
In that case, I think it's finally
over. Let's go home.

EXT. WILDFLOWER DRIVE - DUSK

A Ford Fusion moves down a long highway winding through the woodlands. The sun is about to rise over the lights of civilization on the horizon.

The sun is just beginning to rise over the lights of civilization on the horizon.

INT. FORD FUSION - SUNRISE

Faye is at the wheel. Shiho is in the passenger with an ace bandage over the bloody hole where her eye was ripped out, drifting to sleep. Tessa is in the backseat.

They ride in silence.

INT. OKIYA - GEISHA ROOM - NIGHT

A Geisha is putting on makeup by firelight in a private room in an okiya as war drums draw closer.

She looks over her shoulder to reveal her right eye is missing.

THE END.