

NATAS

an original screenplay by

Mike VinSavage

Mike VinSavage  
8807 Strause Ct.  
Springfield Virginia, 22153  
571-999-3476  
MikeSavage@MikeVinSavage.com

FADE IN:

SUPER: "2001"

INT. HOSPITAL ROOM - NIGHT

KA-BOOM... the blast rocks the hospital. Rain POUNDS the window. A flash of lightning lights up the dull and dreary room.

An oxygen pump rises and falls. A heart monitor beeps. Other hospital contraptions are strewn about.

A fly free falls from the half lit fluorescent light above...

FRANK LOVE,

60s, bald, pale -- lies dormant. A white sheet covers his body.

The fly disappears into Franks... GAPING MOUTH.

EXT. HOSPITAL - PARKING LOT - NIGHT

A river of rain glides past as an older Sedan squeezes into a parking space. Another BLAST of lightning. The cloak of darkness lifted... with the blink of an eye, it returns.

The driver door swings open.

BLANE LOVE...

30s, tall, lean, with longer dark hair, steps out. He races to the passenger side, promptly opens the door.

CAROL LOVE...

Also in her 30s, very pretty, petite, slides out.

Her feet splash in a puddle.

CAROL

Of all the places to park. I think  
you might do this on purpose.

BLANE

(smiling)  
Too late now.

Blane SLAMS the door, grabs her arm, they rush toward the entrance.

Carol almost slips as she hydroplanes on the wet surface of the asphalt. Like a runaway train Blane keeps pulling as they jet towards...

INT. HOSPITAL - LOBBY - NIGHT

Drenched and a little cranky they shake off their rain soaked jackets. Blane with water rolling down his face looks to Carol.

BLANE  
Another day in paradise.

CAROL  
Hell is more like it.

BLANE  
That too. Look there's the bathroom over there, lets dry off... and wait a few before we go up. Capisce?

CAROL  
Italian now?

They depart for the bathroom.

INT. HOSPITAL - HALLWAY - LATER

Dry and in a better mood, Blane and Carol pass the coffee stand, gift shop, the elevators are next in line. A few visitors wait impatiently.

Blane hits the "UP" button even though it's already lit.

Carol playfully whispers.

CAROL  
That doesn't make it come any faster.

BLANE  
I know, I just like playing with buttons.

CAROL  
Yeah, you like pushing mine all the time.

BLANE  
Hey --

DING... the elevator's here.

EXT. OLD HOUSE - SAME

The wind HOWLS... "Mother Nature" rips the limb off a tree, then SLAMS it on a tiny front lawn.

A broken shutter BANGS against a small window, of the old house.

INT. OLD HOUSE - LIVING ROOM - NIGHT

MATT LOVE, 10, shoulder length hair, thin but not scrawny and his sister PENNY, 11, slim, cute, sit in the middle of the room. In front of them is an old Ouija board; about a quarter inch thick and charred around the edges.

Behind them sits an even older television, as it blinks on and off.

PENNY

Lets just play. I -- I mean...  
what can it hurt? Your not chicken  
are you?

Innocent eyes look up at Penny.

MATT

I've heard this can be dangerous.

PENNY

Oh come on... who told you that?

MATT

I don't know. I just --

Even at this early age Penny is arrogant and aggressive.

PENNY

-- We're going to play!

Matt gazes at the board.

MATT

I really --

PENNY

-- Just listen, now put your fingers  
right here.

He reluctantly obeys.

PENNY (CONT'D)

Good, now I'll put mine like this.

As she adds her fingers to the planchette, a THUNDER CLAP echoes... through the dark and stormy night.

INT. HOSPITAL ROOM - CONTINUOUS

Hand-in-hand, Blane and Carol enter. The room is hauntingly thick with the smell of death. Blane goes to his fathers side, leans over and kisses him on the forehead.

Frank's eyes are lifeless as he stares into the unknown.

Carol joins Blane as she puts her arm around him, pulling him close.

CAROL  
So sorry babe.

She leans over and kisses Frank's cheek. As she pulls away a single teardrop falls from her eye; it lands on Frank's dry, chapped, lips.

EXT. HOSPITAL - NIGHT

Out of the dark heaven's, a lightning bolt strikes the roof.

INT. HOSPITAL ROOM - NIGHT

The jolt rocks the hospital, the lights in the room flash rapidly. Then...

All goes black.

Carol holds onto Blane.

INT. HOSPITAL - GENERATOR ROOM - NIGHT

Waking the BEAST, a huge generator ROARS from its dormant state. Keeping the hospital from it's own critical condition.

INT. OLD HOUSE - LIVING ROOM - SAME

Penny grins, she has manipulated Matt once again. She gazes up.

PENNY  
Who's with us right now? Do you  
have a name?

A flash of light, followed by a distant -- BOOM. The planchette, slowly begins to move as it hovers over...

PENNY (CONT'D)  
S...

It continues.

PENNY (CONT'D)  
A...

EXT. HOSPITAL - ROOF - CONTINUOUS

Another bolt of lightning smashes the roof... smoke billows from the wound.

INT. HOSPITAL ROOM - NIGHT

With a quick jerk, Frank suddenly lurches forward as he gasps for breath.

Frank's eyes GLOW a deep, dark, RED. He stares forward as if looking at something.

Nothing is there.

INT. OLD HOUSE - LIVING ROOM - SAME

Matt and Penny are transfixed on the board.

PENNY

T... A...

INT. HOSPITAL ROOM - CONTINUOUS

The heart monitor is flat-lined as nurses, followed by a DOCTOR, come bursting into the room; pushing Blane and Carol aside. The couple stagger back... horrified.

INT. OLD HOUSE - LIVING ROOM - SAME

The planchette starts to zig-zag, then furiously slides in circles.

Fear now has them in it's grip, their fingers are glued to the planchette.

INT. HOSPITAL ROOM - CONTINUOUS

The Doctor frantically performs CPR.

EXT. HOSPITAL - ROOF - NIGHT

With ferocious power, a third lightning bolt SLAMS the roof. This time flames erupt, pushing the curtain of night aside.

INT. HOSPITAL - GENERATOR ROOM - NIGHT

The main generator sputters... Smoke fills the room. The backup generators stay quiet.

The sleeping giant will stay... asleep.

INT. HOSPITAL ROOM - NIGHT

Pitch black, the room is in total chaos. Various chatter amongst the nurses and Doctor fill the void. Then, clear as day, Blane hears... a GHOSTLY voice.

GHOSTLY VOICE (V.O.)

Get out!

He turns to Carol.

BLANE  
Did you hear that?

CAROL  
Hear what?

GHOSTLY VOICE (V.O.)  
Get out! Run!

Blane grabs Carol by the arm.

BLANE  
We gotta go.

He pulls Carol from the room.

INT. OLD HOUSE - LIVING ROOM - SAME

The planchette stops on N.

The room goes dark as the board suddenly lifts...

Then rockets across the room; crashing through the wall.

Another lightning bolt flashes through the window, as an  
ungodly shadow slides across the wall... a loud GROWL.

Without warning, Matt is suddenly picked up by the scrawl of  
his neck. He dangles helplessly in the air, as he is heaved  
to the couch; hitting it with such force that the couch  
teeter's back and forth.

Penny quickly leaps up, ready to run. The shadow returns,  
transforming into a large PORCELAIN DOLL. Its face stuck in  
an awful, contorted grin.

Blocking her path to safety the doll with tethered clothing  
raises its skinny arm. Penny stands...

Frozen in time.

EXT. HOSPITAL - ROOF - CONTINUOUS

Flames shoot through the roof, as shards of glass rain down  
to the pavement. People scatter trying to avoid the deadly  
daggers.

EXT. HOSPITAL - NIGHT

Blane and Carol frantically race through the exit doors.

EXT. HOSPITAL - PARKING LOT - NIGHT

Nurses and doctors attend to the injured.

BLANE

That voice, telling us to leave.  
You didn't hear it?

CAROL

Your dad. He's still up there.  
We... we have to go back. We have  
to!

She begins to sob uncontrollably.

CAROL (CONT'D)

We have to.

Blane takes Carol into his arms.

In the background the hospital is ablaze. Agonizing SCREAMS  
of pain and fear; no one should ever hear. It's total bedlam.

INT. OLD HOUSE - LIVING ROOM - SAME

The doll dissipates into a pile of dust.

Realizing Matt is still on the couch, Penny races to him.  
Holds him in her arms.

All has gone quiet.

SUPER: "SIX YEARS LATER"

EXT. BLANE'S CONSTRUCTION - PARKING LOT - DAY

A twenty-four foot flatbed truck pulls in. "Blane's  
Construction" is plastered on the door. The truck travels  
around the lot, to...

FENCED YARD

The yard holds a host of back-hoes, tractors, and other  
building machinery. The flatbed truck pulls through the  
gates and heads toward the...

WAREHOUSE

Sitting behind the yard, the warehouse safeguards all the  
parts and material. The truck comes to a halt, as...

Two mechanics roll out a tractor tire.

INT. BLANE'S CONSTRUCTION - FRONT OFFICE'S - DAY

Fluorescent lamps burn bright as the sun burns brighter, giving the office an air of energy.

Men and women in casual business attire hustle about, talk on phones, and with each other.

Desks are arraigned in a strategical order, pictures of construction sites line the walls.

INT. BLANE'S OFFICE - DAY

Blane's office is immaculate. Perfectly organized solid oak desk, high dollar art, and last but not least a very beautiful secretary. This Latin beauty is FELICIA TORRES, late 20s, dark hair, with deep brown eyes and silky smooth, tanned skin.

She sits across from Blane with; reading glasses perched on her head, mid-thigh length designer dress, and shoes. One classy lady.

She holds a pen and note pad.

FELICIA

Your meeting with Mr. Fischer is scheduled for one o'clock Friday.

BLANE

This contract will put me over the top. It will be... "Blane's Construction" biggest goddamned construction company in the state.

Felicia flips through her note pad.

FELICIA

Wasn't he a friend of your father?

Blane smiles.

BLANE

Christ, I used to eat bologna sandwiches with him when I was a kid. He even took me fishing once.

FELICIA

Just once?

Blane leans toward her as if telling a secret.

BLANE

I puked on his boat.

They both crack up.

FELICIA  
You did? No way.

BLANE  
I sure did. And guess what.

FELICIA  
Okay... what?

Blane leans back placing his arms behind his head.

BLANE  
It was a bologna sandwich.

Now they really have a good laugh.

BLANE (CONT'D)  
Wanna hear more?

FELICIA  
(still laughing)  
Sure.

Blane leans forward again.

BLANE  
To this day I haven't eaten another  
bologna sandwich. I hate bologna.  
Anyway that's my story of the day.

FELICIA  
Quite a story. You make me laugh.  
I like that.

Felicia stands, her tight dress shows off every luscious curve. She shoots Blane a sexy smile as she saunters out.

Blane's eyes can only follow.

EXT. LOVE'S NEW HOUSE - DAY

Located about a quarter mile off the main road, secluded amongst green rolling foothills, the two-story house is picture perfect.

Beautifully manicured lawn, flawlessly trimmed bushes, the front yard is alive with flowers, as lines of heavily leaved trees lead the way in.

EXT. DRIVEWAY - DAY

A shiny black Sedan with fully tinted windows pulls into the spacious drive.

Coming to an abrupt halt the door swings open, and out hops Carol. She strolls to the back, opens the rear door and pulls out a few bags of groceries. Then heads to

EXT. FRONT PORCH - DAY

Carol puts the bags down, as a huge black crow, lands on the railing. It CAWS, making her pause and watch. The bird stares back, as if an ominous warning.

As quickly as it came the bird spreads its mighty wings and takes back to the sky.

Carol watches as the black crow disappears into the landscape.

She goes to slide her purse from her shoulder but... no purse.

Out of curiosity she jiggles the front door handle. It's locked.

As she trudges back to her car...

The front door creeps open.

She comes back up the steps with her purse in hand. Carol is surprised as the door is partially open. Taken-aback she stares at the door, shakes her head, then enters.

INT. LOVE'S NEW HOUSE - ENTRYWAY - DAY

Carol closes and locks the door.

She lays the bags on the floor then turns back around. She eyes the door for a moment, shrugs it off, spins and grabs the bags then heads toward the bright...

INT. KITCHEN - DAY

Sparkling pots and pans hang from ceiling racks. Plenty of counter space. New appliances.

A stunning dining table and chairs sit in front of a huge bay window overlooking the majestic countryside.

Carol glides in as beams of sunlight highlight her smiling face. She places the groceries on the counter then pulls out milk, bread, cereal, and the likes.

Turning towards the refrigerator she opens the door. Suddenly she hears something.

The milk lays on its side, draining it's contents onto the tile floor. Carol quickly reaches for the container, stands it up.

CAROL

No...

Without warning a gust of bone-chilling air surrounds her; blowing her hair back. Then a loud... CLAP.

INT. HIGH SCHOOL - GYMNASIUM - SAME

CLAPPING and CHANTING loudly, teens swarm the bleachers as the football COACH, 40, slicked back hair, school football jersey, sweat pants and sneakers, entices them into a frenzy.

COACH

We are unbeatable! We are undefeated!  
We are -- and will be...  
champions...!

The bleachers erupt with CHEERS as the teens jump up and go wild. Guys with their high-fives, the gals hug.

High above the gym floor Matt is with his buddies. They are having the time of their lives.

Penny is on the gym floor, sporting a tight and very short cheerleading outfit. She has pom-poms in her hands as she shakes them high, she kicks her legs even higher in-sync with the other girls.

PENNY

Beat'em bust'em that's our custom!  
Go team...!

Standing next to Matt is friend and ladies man, GUY, 16, athletic build, cocky attitude. Watching the cheerleaders, Guy leans toward Matt.

GUY

Your sister's hot dude.

Matt reacts with a smile on his face.

MATT

You'd go for my dog if it wore a dress.

Guy gives Matt a friendly shove.

INT. LOVE'S NEW HOUSE - KITCHEN - LATER

The last of the sun is aglow through the bay window as the family sits at the dining table. Eating dinner.

BLANE

So -- how was everyone's day?

Carol looks up, her mouth moves as if she is about to say something. Nothing comes out.

Matt and Penny continue gorging themselves.

BLANE (CONT'D)

Not all at once now. Come on. Matt,  
how is school?

MATT

Good Dad, passed my algebra test  
last month.

BLANE

Awesome bud. And Penny how about  
your cheerleading? You still high  
steppin' it?

Penny and Matt exchange glances.

PENNY

Yes Daddy.

BLANE

Was that so hard? Were all so busy  
we never talk anymore. But hey,  
enough talk, I'm starved.

Everyone begins to laugh, except Carol.

MATT

Good one Dad.

INT. MASTER BEDROOM - NIGHT

Wearing an oversized t-shirt Carol sits at the foot of the  
bed.

Blane exits the bathroom, a towel wrapped around his waist.  
He saunters toward Carol.

BLANE

Your being awfully quiet, anything  
wrong?

She gazes at him.

CAROL

Well... no it's nothing. Just my  
overactive imagination.

He sits next to her. Puts his hand on her bare leg.



CAROL  
Couldn't sleep, how bout you?

Penny slugs forward.

PENNY  
I had the weirdest dream.

Carol looks to make sure the board is hidden.

CAROL  
Well go back to bed sweetie, I'm  
headed that way in a minute.

Penny rubs her eyes, yawns.

PENNY  
Good night.

CAROL  
Good night, I hope you sleep better.

PENNY  
Me too. No more crazy dreams.

Carol watches as Penny is swallowed up into the dark staircase.

Carol frantically latches onto the board, tucks it under her arm, then races toward the...

INT. SECOND FLOOR LOFT - NIGHT

She stops, gazes toward the master bedroom. All is dark.

To the left of the stairs is a linen-storage closet.

Almost tip-toeing she sneaks to the closet, opens the door and slips the board underneath a pile of bed sheets in the far corner. She gently closes the door, then quietly heads for the master bedroom.

INT. MASTER BEDROOM - LATER

Sleeping soundly Blane has his arm around Carol who is snuggled in front of him.

Out of nowhere...

A plasmatic mist sweeps into the room. Like a small tornado it swirls around Carol's vanity as...

The decrepit face of an OLD WOMAN appears in the mirror. The plasma takes a human form as it sits in the wooden chair. Long, gnarly, thin hair, flesh drooping on skeletal arms.

The apparition is now totally visible as her bony hand takes Carol's hair brush and slowly begins to brush her own thin hair. The brush rips at what hair she has. The face smiles in the mirror: teeth missing, tongue blood red, neck muscles exposed.

Carol starts to talk in her sleep.

CAROL

I hate you! Stay away from me!

The ghostly woman rises, floats to Carol.

The skinless hand of the apparition reaches out and strokes Carol's cheek. Carol swats, as if shooing a pesky fly. As she rolls onto her back, the hand retreats, then slowly the ghastly face gets close to Carol's.

Carol suddenly sits up... as she -- lets out a blood curdling SCREAM.

INT. SECOND FLOOR LOFT - MOMENTS LATER

The linen-storage closet door... slowly closes.

INT. BLANE'S CONSTRUCTION - BREAK ROOM - MORNING

Round tables and plenty of chairs fill the room. Two refrigerators, and three microwaves, sit idle for now. A big screen television occupies the far wall.

Blane stands in front of the coffee pot. Pours himself a cup of coffee. Puts the pot back onto the warmer.

Felicia saunters in.

FELICIA

Good morning.

Blane plops down on a chair, puts his coffee on the table. Without looking up.

BLANE

If you say so.

She opens a cupboard above the sink, pulls out a mug. Takes her turn at pouring some Java.

FELICIA

I do say so, but you seem troubled.

With the stride of a model she struts over and takes a seat. He raises his head as their eyes meet.

BLANE

It's Carol. She's been acting strange lately, almost like she has multiple personalities.

FELICIA

How so?

BLANE

Keeping to herself, she seems fine one minute then she's this completely different person. Last night she woke up screaming. It's just bizarre.

Felicia rises, walks to the sink.

FELICIA

You'd think they could wash these.

She turns on the faucet, rinses a few mugs.

FELICIA (CONT'D)

Maybe she needs a psychiatrist.

Finding the dish soap she pours some in each mug and sets them back in the sink.

FELICIA (CONT'D)

You look like hell, your meeting with Mr. Fischer is tomorrow.

She struts back and grips Blane's shoulders.

FELICIA (CONT'D)

If you need help with the proposal just let me know. I'll do what I can.

She releases her hold.

BLANE

I just need to be alone to think things through. You know, this might sound terrible, but sometimes I wish I wasn't married and had no kids.

FELICIA

If that's what you feel then I guess it's not -- well... yes that sounds very bad.

INT. LOVE'S NEW HOUSE - MASTER BEDROOM - SAME

Carol vomits into a waste basket. Her guttural RASPS can be heard throughout the house.

PENNY (O.S.)  
What's going on in there?

MATT (O.S.)  
You sound like your dying.

She puts the waste basket down on the far side of the bed, as she stumbles to her vanity. Sits, checks her face in the mirror.

Red slime dribbles off her chin.

CAROL  
Just a minute.

A dirty towel sits at her feet. She swiftly plucks it off the floor, wipes her mouth.

Carol rises, takes a second to collect herself. She goes to the door then gradually cracks it open.

Staring back at Carol are the concerned faces of Matt and Penny.

PENNY  
Are you sick?

Penny pushes her way in, Matt is on her heels.

PENNY (CONT'D)  
Something's different in here. Feels cold.

Carol goes and sits back down at her vanity, picks up her hairbrush, begins to brush her hair.

MATT  
Yeah your --

She finally acknowledges them.

CAROL  
-- Enough worrying about me. You need to get to school.

She continues to brush her hair.

PENNY  
You sure your all right? I can stay home --

CAROL  
-- No! You will not.

PENNY  
Okay, just thought I'd ask.

Matt takes Penny's arm.

MATT  
Lets go.

Matt and Penny turn to leave.

CAROL  
Be careful.

MATT  
I'll try.

PENNY  
Sure.

CAROL  
Please shut the door. Thank you.

Matt exits first. Penny is almost out the door when she looks back. Carol just sits there; brushing her hair.

The door shuts as Carol shoots a quick look back. She lets out a deep, harsh... SIGH; while exposing a truly, evil grin.

She keeps brushing her hair.

The front door finally SLAMS. She starts rocking back and forth.

Chanting --

CAROL (CONT'D)  
Natas sevil tel mih ni. Natas sevil  
tel mih ni.

EXT. HIGH SCHOOL - FOOTBALL FIELD - DAY

The Varsity players are going through drills, as the cheerleading squad is in various activities; chatting, practicing, roaming around, checkin' out the football players. Penny is among the group. She talks to another CHEERLEADER.

PENNY  
-- And she left? No way...

CHEERLEADER  
... You shoulda' seen his face. I mean, come on, anybody in their right mind --

A deafening whistle BLOWS as a football player, TRAVIS, comes crashing to the ground; right at Penny's feet.

The coach BLOWS the whistle again, he yells at Travis who still lays sprawled out.

COACH

Travis, any more shenanigan's and you will be watching the game from the sidelines!

Travis gazes up at Penny with wide eyes and a giant smile.

TRAVIS

We still on for Saturday?

Penny bends down, grabs his face mask.

PENNY

Has Hell frozen over already?

The coach runs over, grabs Travis by the jersey, yanks him up.

COACH

Come on you. Hell hasn't frozen over, and it ain't a bad place to be. Get your ass movin'!

The coach makes eye contact with Penny and the other cheerleader.

COACH (CONT'D)

If you'll excuse us ladies.

Travis brushes himself off. The coach quickly pushes him forward as his teammates laugh and stare at the spectacle.

PENNY

You believe that?

The cheerleader scoffs.

CHEERLEADER

With your looks, anything's possible.

Squad coach and physical education teacher MRS. GREENE, 50s, marches from the opposite end of the field.

MRS. GREENE

Listen up.

Some of the girls keep chatting.

MRS. GREENE (CONT'D)  
That means everyone.

The girls quit their yapping.

MRS. GREENE (CONT'D)  
As you all know, today we practice  
the pyramid.

The girls are all smiles and very excited.

MRS. GREENE (CONT'D)  
And I know all of you are breathlessly  
waiting to find out who I have chosen  
to be up top.

The girls talk amongst themselves.

MRS. GREENE (CONT'D)  
And the prize goes to... Penny.

Penny enthusiastically bops up and down. The other  
cheerleaders applaud. Not all are happy but they act the  
part of congratulators.

MRS. GREENE (CONT'D)  
No time like the present. Let's do  
it!

The girls start climbing on each others backs, forming the  
base of the pyramid.

Penny takes a deep breath, starts the ascent.

Girl after girl she climbs, almost losing her balance a few  
times. After a rough go she has made it to the top.

Now solid as a rock Penny is high in the air. She can see  
for miles. She takes the pose; giant smile, arms  
outstretched...

Top of the world.

Then --

PENNY'S FLASHBACK

The planchette wildly spells out. S-A-T-A-N.

BACK TO SCENE

Penny's body goes limp as she blacks out and falls. Violently  
hitting the ground.

As the coach and a wave of players reach Penny.

COACH

Get back! There's nothing to see here.

Mrs. Greene bends down, and quickly rises.

COACH (CONT'D)

Mrs. Greene. What gives?

Mrs. Greene stumbles backwards as the coach comes over to have a look. To his horror Penny's arm is a twisted mess. She has a compound fracture.

Blood starts to flow turning the green grass... dark red.

EXT. HOSPITAL - NIGHT

Refurbished, the hospital looks just like it did before the fire that destroyed more than just a building; but lives too.

INT. HOSPITAL ROOM - NIGHT

Penny lays in bed with her arm elevated in a sling.

The family is there at her side, except Carol who sits isolated in the far corner of the room.

BLANE

It's the schools fault, they allow a dangerous stunt like that --

PENNY

(drugged up)

-- Dad, it isn't that dangerous. Lots of squads do it.

Blane turns, starts to pace the room.

Matt takes a seat at the edge of the bed.

BLANE

Look, honey I can't just chalk this up as a freak accident. It's an accident waiting to happen, and it happened!

Matt stares at his father.

MATT

No worse than football.

Blane shoots Matt a stunned look.

BLANE

This has nothing to do with football.  
This is cheerleading, since when has  
cheerleading become a contact sport?

MATT

Since they invented the human pyramid?

With that they all get a good laugh. Except Carol, who  
watches blankly.

Blane walks over to Penny giving her a little kiss on the  
forehead.

BLANE

I'm just glad your okay.

Carol interjects.

CAROL

At least your not dead is more like  
it.

They all stare at Carol with the look of -- "What the fuck"?

CAROL (CONT'D)

It's true. Don't glare at me like  
that.

Carol jumps up, storms out of the room.

Blane gives chase.

INT. HOSPITAL - CORRIDOR - NIGHT

He quickly catches up, grabs Carols arm turning her around.

BLANE

What's that all about?

CAROL

She's lucky "HE" was just playing.

BLANE

He?

Carol pulls away from his grasp.

CAROL

You know damn well who I'm talking  
about.

She heads toward the elevators, as Blane looks on.

Matt comes from the room.

MATT

Mom's sure actin' weird.

BLANE

She's just tired. In fact we've all had a long day. Let's just go say good night.

Blane and Matt walk back toward the room.

INT. LOVE'S NEW HOUSE - MASTER BEDROOM - NIGHT

The white hot burn of the fluorescent lamps, glow from the bathroom.

It's flames highlight Carol's vanity.

Clad in her oversized t-shirt Carol sits at the vanity. She gazes into the mirror as her reflection is distorted by a murky haze.

The steady HUM of Blane's toothbrush radiates throughout.

Suddenly the sound fades, Carol transforms into a trance-like state. She rises from the chair. The bathroom light begins to stutter.

Carol's silhouette leaves the room.

INT. SECOND FLOOR LOFT - NIGHT

She slowly walks to the closet door, pauses, gazes toward the bedroom. The distant BUZZ of the toothbrush still fills the air.

Carol's hand slowly reaches for the knob. She opens the door. It CREAKS open. Her eyes are transfixed on something.

In the corner of the closet with her knees pulled tightly to her chest, sits the full blown apparition of a LITTLE GIRL.

Her face is buried in her knees. Her greasy hair stops where her deteriorating school uniform begins.

Carol's empty eyes stare down at the little girl, who slowly raises her head. Their eyes lock. The deathly pale face of the girl... smirks. Her neck CRACKS as she moves it back and forth.

Out of nowhere a hand latches onto Carol's shoulder. She is jolted from her trance back into reality.

It's Blane.

CAROL  
Jesus Christ. You scared the hell  
out of me.

BLANE  
I saw you just standing here.  
Staring. We got rats or somethin'.

Carol gazes back down to where she saw the apparition. The little girl is gone. In her place sits the Ouija board. She quickly closes the door.

Pushing past Blane she dashes toward the bedroom.

CAROL  
No rats honey, I was just daydreaming.

Curious, Blane opens the closet door. Checks inside. Nothing out of the ordinary.

INT. MASTER BEDROOM - NIGHT

The room is dark except for the few slices of moonlight that cut through the curtains. A heavy wind starts up as the shadows from the trees, dance around the room.

Blane jumps into bed, gets close to Carol.

BLANE  
Can I ask you something?

Carol props her head up.

CAROL  
Sure, ask me anything. No secrets  
here.

He chuckles.

BLANE  
Okay, I was just wondering.

CAROL  
Listening.

Blane clears his throat.

BLANE  
I was wondering... how do I say this?  
Wondering why you have been so... so  
out of it lately? Just like a minute  
ago. You were just staring into the  
closet.

Carol knows just the thing to get out of this one.

She suddenly mounts Blane and takes off her t-shirt. The moonlight caresses her beautiful skin.

The shadows of the trees dance wildly as they make passionate love.

INT. LOVE'S NEW HOUSE - KITCHEN - MORNING

The coffee maker drips. Bacon SIZZLES in a skillet. Toast pops up.

Blane is neatly dressed, his hair is perfect; but he looks totally ridiculous wearing an apron as he cooks up a storm. He dances... prances... spins and grins.

Matt, still half asleep comes in rubbing his eyes. Blane spots him.

BLANE

Hey bud how goes it?.

Without looking up.

MATT

Wanna goes... back to bed.

BLANE

Your a very funny kid in the morning.

MATT

Ha, Ha.

Blane cracks an egg and drops the unformed embryo into the pan with the SIZZLING pig.

He looks back at Matt.

BLANE

Can you see if you can go roust your mother. Breakfast is almost ready.

MATT

No thanks. The way she's been acting.

Blane steps away from the stove.

BLANE

She hasn't been feeling well bud.  
So do as I say or else.

Blane raises the plastic spatula.

BLANE (CONT'D)

Off with your head.

Matt gives a half-ass smile.

MATT  
Okay, but --

BLANE  
-- No buts just do it.

Matt does a U-turn, reluctantly walks out.

Blane goes back to cooking and dancing.

INT. LIVING ROOM - MORNING

Kicking at the floor, Matt stumbles toward the staircase.

He gracelessly starts up the stairs... then is caught off guard by a bizarre HISS. He survey's the area, not seeing or hearing anything more.

He continues up.

INT. SECOND FLOOR LOFT - MORNING

As he heads toward the bedroom, he comes to a grinding halt. Another HISS comes from the the linen-storage closet.

Creeping toward the door he puts his ear close. The sound has stopped.

Matt turns and starts for the master bedroom when the HISS starts up again. The sound is eerie enough to make him not go back.

He opts to go wake Carol.

INT. MASTER BEDROOM - MORNING

CLUNKING in making as much racket as he can, Matt heads for the bed. Carol is covered from head-to-toe in a comforter.

He shakes her shoulder. No sound or movement. He shakes her again. This time the blanket slowly releases it's grip as she pops her head out.

CAROL  
Matt... I'm not feeling --

MATT  
-- Dad made breakfast. I heard a noise. Something's in the closet.

CAROL  
Come on... your grown up now. No nonsense.

MATT

Yeah, I guess. Sounded fucked up though.

Carol's eyes get wide.

CAROL

Matt! Cursing now?

She smiles.

CAROL (CONT'D)

You are growing up. If you were younger I would wash your mouth out with soap. Lye soap.

Matt is confused.

MATT

Lye soap?

She chuckles.

CAROL

Quit making me feel so damn old. Now scoot and let me get dressed, I'll be down in a minute.

Matt heads out.

Carol slides from the comforter, quickly gets out of bed. Slithering to the door, she peeks her head out, then quietly exits the room.

INT. SECOND FLOOR LOFT - MORNING

She immediately sneaks to the linen-storage closet, checks out the surroundings, then opens the door. She rummages through the closet where the Ouija board was last seen.

It's gone.

Then a voice.

BLANE (O.S.)

Carol!

Her body convulses, as she swiftly closes the door.

CAROL

Give me a minute.

BLANE (O.S.)

Hurry up the master chef has spoken.

She is obviously nervous.

CAROL

Coming.

INT. KITCHEN - MORNING

Carol abruptly puts on the "Happy Face" as she enters.

Matt sits stuffing his mouth with egg.

Blane puts bacon, toast, then guides the egg onto a plate. Struts to Carol who sits at the table.

BLANE

For you my dear.

He hands her the plate with a big smile. Accepting the plate Carol is still a bit uneasy.

CAROL

What's the occasion?

BLANE

It's Friday, my meeting... don't you remember? I may come home a rich man. How could you forget my big day?

Carol plays it off.

CAROL

I know... I was just messing with my handsome man. You sit... eat.

He rubs his stomach.

BLANE

Nerves. I'll pick-up something later.

Matt finishes his meal. BELCHES.

Blane and Carol shoot looks at Matt.

MATT

Uh, In Africa it's polite to --

Without warning...

-- BAM! Something "BIG" has crashed to the floor upstairs.

Blane rushes from the kitchen, Matt and Carol follow suit.

INT. SECOND FLOOR LOFT - MORNING

Blane is stopped dead.

The linen-storage closet door has come to rest ten feet from the closet.

Carol and Matt top the stairs. Their jaws drop.

BLANE

There's got to be a simple explanation.

MATT

Yeah, the door flew off.

Blane rubs his face. Looks at his watch.

BLANE

I don't have time for this.

CAROL

Honey.

Like the flick of a switch his mood quickly changes.

BLANE

We'll deal with this later.

Blane stomps down the stairs, grabs his jacket and tie off the coat rack.

He looks back at Carol and Matt, runs his hand through his hair. He looks down and notices he still has the apron on. Pulls it off, throws it to the floor, then heads out the door.

Matt looks at Carol.

MATT

Should I pick it up?

CAROL

No baby, get ready for school.

MATT

It can't just stay here.

CAROL

Don't worry about it. Dad will take care of it when he gets home. Now please, just --

MATT

-- Okay, but I can do it.

CAROL

Matt!

Matt knows when to stop. He goes downstairs then out of sight.

Carol falls to her knees.

INT. BLANE'S CONSTRUCTION - BLANE'S OFFICE - DAY

Blane gathers all his sketches, blueprints, and cost analysis spreadsheets then neatly puts them into folders, slips them into his briefcase.

He shoves the blueprints into a blueprint tube, caps it then proceeds to close the briefcase.

Felicia struts in.

FELICIA

Ready?

Blane looks up.

BLANE

I hope so.

She saunters toward him.

FELICIA

You'll be fine. My father once told me right before my school play. He said, Mija, just picture everyone in their underwear.

Blane chuckles.

BLANE

So you want me to picture Mr. Fischer in his undies?

FELICIA

Maybe. If it will help.

BLANE

Sick. That's something I don't think even Mrs. Fischer likes to see.

They have a good laugh.

BLANE (CONT'D)

But, I will keep it in mind. I mean if all else fails.

FELICIA  
That's the spirit.

She gives Blane a slight hit on the shoulder.

BLANE  
You hit like a girl.

FELICIA  
(whispers in his ear)  
Not a girl. A woman.

And with that Felicia turns; her long hair flows with her. She sashays from the office.

Blane keeps his wits about him. Double checks making sure he has everything. It's a go.

He takes a deep -- relaxing breath, as he hustles out the door.

As the door closes the clock above the threshold stops ticking.

INT. HOSPITAL ROOM - DAY

Penny sleeps. Her arm now sports a cast. A PRETTY NURSE walks in carrying a syringe in one hand and a tiny bottle in the other.

The nurse sets them down on the portable food table next to the bed. She gently shakes Penny's shoulder.

PRETTY NURSE  
Hi Miss Love.

Penny is groggy.

PENNY  
Hi.

PRETTY NURSE  
On a scale of one to ten; ten being the worst pain, what is your pain level right now?

PENNY  
Eleven. God my arm hurts, my whole body hurts.

PRETTY NURSE  
That's to be expected after that nasty spill you took. But I got just the thing.

The nurse picks up the tiny bottle.

Looks it over. Likes what she see's.

PENNY

What's that?

PRETTY NURSE

Liquid magic. It will take the pain away. And... as an added bonus it will also make you feel better.

The nurse grabs the syringe, inserts the needle into the bottle slowly drawing the liquid pleasure into the belly of the beast. She slowly pulls it out, making sure no air bubbles are present. Squirts a tiny bit from the tip. Proceeds to inject Penny.

PRETTY NURSE (CONT'D)

Feeling magic?

Penny smiles.

PENNY

Hmm...

PRETTY NURSE

Your scheduled to go home this evening.

Penny is definitely high.

PENNY

That's nice.

The nurse disposes the syringe into the bio-hazard can. Lets out a little chuckle, then slips from the room.

Penny lays there in "La-La-Land".

The clock on the wall has stopped ticking.

EXT. HIGH SCHOOL - FIELD - DAY

Behind the school, Matt, Guy, and SHELLEY, 17, blonde, sit on the grass eating their lunch.

MATT

I've never mentioned this before, but I'm worried.

GUY

Bout what dude?

They all stop eating their sandwiches and fruit.

MATT

Some freaky ass shit bro.

Matt gazes about, making sure no one is listening.

MATT (CONT'D)

When I was around ten.

He is visibly shaken.

MATT (CONT'D)

This is hard, I still have nightmares.

SHELLEY

That bad? Were you molested?

GUY

Come on Shelly be serious for a change. My man here ain't right.

Matt looks down at the ground, picking grass.

MATT

Me and Penny, well she found a fuckin' old ass Ouija board.

Matt swallows hard.

MATT (CONT'D)

We played. Satan attacked us.

Guy and Shelley crack up laughing.

GUY

Your crazy man. Satan?

SHELLEY

Yeah Matt, quit jokin' around. Satan couldn't give a shit about you. Anyhow I don't believe in any of that stuff. No Heaven, no Hell, just here and now. That's it.

Shelley takes a big bite of her sandwich. Smiles.

GUY

I believe in Heaven. Gettin' into Vicky Govan's pants. Now that's Heaven.

Matt throws his sandwich as the seagull's fight for it.

MATT

You call yourselves friends? I'm fuckin' serious!

Matt storms off.

Guy and Shelley look at each other.

GUY  
Go figure. Guess he don't wanna  
ride home. Ya gonna eat that orange?

Shelley playfully throws the orange at Guy.

Guy looks at his watch. It has stopped.

GUY (CONT'D)  
Damn, my watch broke. What time is  
it?

Shelley looks at her digital watch.

SHELLEY  
That's strange, mine says 6:66 that  
is totally not right. It's a sign...  
Satan wants us. Whoooooo.

They both chuckle.

GUY  
Time for us both to get a new watch.  
Come on.

Guy quickly rises.

Suddenly, he starts to stagger. His head is spinning out of control as he falls to his knees. He gasps trying to catch his breath.

SHELLY  
Guy... dude.

Guy doesn't answer.

SHELLY (CONT'D)  
Guy?

She starts to panic.

SHELLY (CONT'D)  
This isn't funny.

He raises his head, tries to speak. A look of pure terror crosses his face. He falls to the ground. His muscles twitch violently.

Shelly lets out a god awful WAIL.

INT. LOVE'S NEW HOUSE - LIVING ROOM - DAY

Carol sits on the couch folding clothes. Out of the corner of her eye she spots something underneath an end table. She looks harder at the image. Recognizing it she almost faints.

It's the Ouija board.

She hops up, races over to the end table. She gets there and abruptly halts. Her hands tremble as she gradually bends down. Her knees are weak. She is there just staring at the board as if it will attack her at any second.

CAROL

I'm not afraid of you. Your just wood.

Her hands still tremble as she tepidly reaches for the board.

INT. MR. FISCHER'S OFFICE - DAY

A huge window overlooking the bay is behind MR. FISCHER, 60s his ornate dress with an ego bigger than the Grand Canyon sits behind his very big, very expensive desk.

Blane sits across from him in an equally costly chair.

They shoot the shit.

MR. FISCHER

Your father was one hell of a man. He knew the art of the deal as well as anybody. He could sell ice to the devil if he had the chance.

He grabs a cigar from an expensive cigar box. Nabs a gold lighter off his desk and proceeds to light the cigar; then blows heavy smoke rings.

MR. FISCHER (CONT'D)

I helped your father and now I'll help you. Let's talk business.

Blane hoists his briefcase and blueprints off the floor.

BLANE

That's my favorite word. Business. Other than money of course.

They both chuckle.

MR. FISCHER

Your talkin' my language.

Mr. Fischer stands then motions for Blane to rise.

MR. FISCHER (CONT'D)

Table over here should suffice.

Blane stands and they both go over to a large table. Blane lays the briefcase down. Clicks open the latches. Lifts the top.

MR FISCHER

I'm actually kind of excited to see your plans my boy. Like father like son. I know he'd be proud.

BLANE

Thank you sir.

Blane snags the blueprints uncorks the lid and pulls them out.

BLANE (CONT'D)

You ready to see the largest mall in America?

He pulls out the blueprints and proceeds to unroll them. All of a sudden his eyes get big. He is shocked at what he is seeing, or not seeing.

The blueprints have nothing on them, zip, zero, nada.

Luckily for Blane, Mr. Fischer is gazing out the window as Vultures circle the sky.

Blane snatches the blueprints off the table. Rolls them back up.

Mr. Fischer seems delighted by the sight of the scavenging birds.

MR FISCHER

Something must have died.

Blane takes a folder out of the briefcase. He is starting to sweat. His face is getting flush. As he opens the folder he almost has a heart attack. Nothing but blank paper inside. Literally having a panic attack Blane has to sit down.

MR FISCHER (CONT'D)

Are you feeling all right? Your not looking so well.

Blane has the paper back in the folder. Mr. Fischer knows nothing about what is happening.

BLANE

Sorry, suddenly I feel ill. I think I'm gonna get sick.

He grabs his stomach in hellish pain.

MR FISCHER

Can you drive?

BLANE

I should be okay. Just need to lay down. I don't know what's wrong.

MR FISCHER

We can go over this on Monday but that is the latest. Rest over the weekend.

Blane shoves everything back into his briefcase.

BLANE

Thank you sir. I should be good by then.

MR FISCHER

I hope so. For your companies sake. I have others waiting in the wings.

Blane snaps the latches on the briefcase, stands, and hurries out the door. Mr. Fischer watches with a stern face.

With Blane gone Mr. Fischer walks to the door and calls out to his secretary.

MR. FISCHER

Gina, first thing Monday morning cancel my appointment with Blane Love. Get Jack Riggs on the phone, things have just changed.

INT. BLANE'S TRUCK - TRAVELING - DAY

Blane throws punches at the roof, bangs on the steering wheel, just plain going berserk.

BLANE

Fuck! What the fuck! How -- god damn it. They were there. No fucking way.

He takes a few deep breaths.

He starts banging on the steering wheel again.

BLANE (CONT'D)

Fuck...!

He fumbles around the seat. Finds his cell phone. Calls his office and pushes the speaker button.

FELICIA (V.O.)  
Blane's Construction, this is Felicia --

BLANE  
-- The contract, It's in jeopardy.

FELICIA (V.O.)  
Oh no, what happened?

BLANE  
My blueprints... my spreadsheets.  
Everything for the proposal. None  
of it's there. Blank paper.

FELICIA (V.O.)  
Slow down. I thought you had it  
all.

BLANE  
I did.

FELICIA (V.O.)  
I don't understand.

BLANE  
I'm on my way back.

Blane clicks off. Throws the cell across the cab.

He goes berserk again.

BLANE (CONT'D)  
Fuck...!

EXT. STREET - DAY

A can soars through the air; it hits the ground with a CLANK.  
Matt runs to the can and gives it another swift kick. The  
can takes flight.

Matt hears some shuffling from behind. He turns to check it  
out. Right on his heels stands a HOMELESS MAN, middle-aged,  
intimidating features. A hulk of a man who wears old dirty  
slacks with a Goodwill Sport jacket and white sneakers.

HOMELESS MAN  
Nice kick.

Matt nervously looks around, not a soul in sight. Really  
bad vibe.

MATT  
Thanks. See ya.

Matt takes off running. He passes the can and starts to sprint. He glances back.

The man is chasing him.

MATT (CONT'D)

Oh shit!

Matt runs for his life but the homeless man is gaining on him. He puts his head down and tries to run faster. He looks back again, the homeless man is closer as he pulls a knife from his jacket. With a quick flick the blade whizzes past Matt's head.

INT. LOVE'S NEW HOUSE - KITCHEN - SAME

A large knife splits a head of lettuce as Carol prepares a salad. She starts to chop, progressively getting faster and more furious. She starts to chop like a woman possessed.

She grabs a bowl and tosses the lettuce into it. Wild eyed she spins and hurls the bowl.

INT. BLANE'S CONSTRUCTION - BLANE'S OFFICE - SAME

Blane's briefcase fly's through the air, smashing against the wall. The door SLAMS. Blane solemnly trudges to his desk. He is mentally and physically exhausted.

There's a slight knock on the door.

BLANE

What!

Felicia pops her head in.

FELICIA

How's it going?

Blane motions.

BLANE

Come in.

Felicia tentatively enters.

BLANE (CONT'D)

Close the door.

She gently shuts the door.

BLANE (CONT'D)

You saw, didn't you? You saw the plans. I put them in the briefcase.

FELICIA

Yes you did.

BLANE

Then why just the blank paper?  
Nothing.

FELICIA

Please. Calm down. Think.

BLANE

I have thought, thought and thought.  
It's insane... I'm insane. This  
whole deal is collapsing in front of  
me. And here I am. With nothing.  
No plans, no blueprints, nothing!

Felicia goes and grabs his briefcase off the floor. Opens it. She pulls out a folder and looks at it. Totally complete. It's not blank. It's complete. She pulls out the blueprints. Again all dimensions and drawings are here. Oh shit he is losing his mind.

FELICIA

(voice shaky)

I think you ought to come look.  
There here. Everything's here.

She puts it all back and holds out the briefcase. He is dazed, he is confused, but he forces himself to come get it. Taking the briefcase back to his desk he opens it. Pulls out the folder. Opens it. Looks back at Felicia who stands there fidgeting.

BLANE

That'll be all. Close the door on  
your way out.

FELICIA

Don't.

BLANE

Enjoy your weekend.

He stares blankly at the briefcase.

Felicia starts for him.

BLANE (CONT'D)

No. Just go.

She is upset.

FELICIA

I don't --

BLANE

-- I said leave.

Felicia slowly turns and walks out. She pulls the door shut.

Blane looks as if he has just seen a ghost.

The clock on the wall begins to tick.

EXT. STREET - SAME

With one last burst Matt digs deep. He looks back, as the man is within striking distance. The man lunges, Matt trips on the curb as he somersaults onto someone's front lawn. He's ready to be attacked.

Nothing -- the man has simply vanished.

INT. LOVE'S NEW HOUSE - KITCHEN - CONTINUOUS

Seemingly back to normal with no recollection of the prior events Carol gazes at the mess.

CAROL

Oh... Jesus.

She rubs her face and head as she walks to the broken glass and lettuce scattered on the floor. She starts to pick up the debris.

INT. LIVING ROOM - LATER

Carol lay's on the couch, her head and feet propped with pillows.

Matt comes through the door.

CAROL

Hi honey. How was your --

MATT

-- Terrible.

CAROL

That bad?

MATT

Worse.

CAROL

To tell you the truth mine hasn't been all fun and games either.

Matt comes and sits next to her.

MATT

The door still on the floor?

CAROL

Yes, dad will fix it. Why was your day so terrible? As you put it.

MATT

I told Guy and Shelley about what happened at our old house.

Carol flips, she becomes furious.

CAROL

You were told never to speak to anyone about that. People don't understand. They ridicule, laugh even. Why do you think we had to move? You and your stories made us the laughingstock of the community.

Matt stares at the floor, as Carol comes within easy reach.

CAROL (CONT'D)

Are you even listening? We are doing good right now. Dad's business is doing good... more than good. Great! Now you want to bring this shit up again. Just a little too convenient if you ask me.

MATT

It's starting.

Carol has had enough.

CAROL

Get to your room young man. Pronto!

MATT

Your letting it back. Like you want it or something.

CAROL

It's not back. Nothing is back. Nothing was ever there. Now your sister is coming home tonight and I don't want to hear a word of this.

Carol begins to pace.

CAROL (CONT'D)

Your father will be home soon, we go get Penny, we come home and have a nice dinner. Got that?

Matt lowers his head. Carol speaks again.

CAROL (CONT'D)

Got that?!

MATT

Yes I got that! And I suppose you don't want to hear or care about the man chasing me today either!

Matt darts from the room.

Carol takes a long, slow, deep, breath.

INT. MASTER BEDROOM - BATHROOM - NIGHT

The shower curtain is closed as steam engulfs the room.

The flow of water shuts down as a hand reaches out, and yanks a towel off the towel bar.

INT. MASTER BEDROOM - NIGHT

With the towel wrapped around her head and wearing a bathrobe Carol steps from the bathroom. She barely gets six steps into the room when... the bedroom door opens.

It's Blane. He is still on edge.

CAROL

Welcome home sweetie.

She walks to him, gives him a little hug and kiss.

BLANE

Hi Babe.

CAROL

So tell me all the gory details, how did the meeting go?

Blane's look is that of "Don't ask me that".

He musses up his hair. Starts to pace back and forth. Thinking quickly on his feet, he does what every good husband does.

He lies.

BLANE

Great... couldn't have went better.

Overjoyed, she hugs him tight, plants a giant kiss on his lips.

Blane pulls back.

BLANE (CONT'D)  
There's still a long way to go.

CAROL  
I know, but I'm so proud of you.  
Let's celebrate. Pizza and beer.  
What do you say?

Blane's feeling smaller by the minute.

BLANE  
Kinda' tired.

CAROL  
Ahh, come on... let's have some fun.  
I'll buy the hot wings.

He halfheartedly smiles.

BLANE  
I guess I can't argue with that.

They embrace. Blane looks terribly worried.

INT. HOSPITAL ROOM - NIGHT

The DOCTOR, 60s, checks Penny's arm as the family watches.

DOCTOR  
(to Penny)  
Looks good. I bet your ready to get  
out of here.

PENNY  
You know it.

CAROL  
It's pizza and beer tonight. Pizza  
for the kids and beer for the adults.

DOCTOR  
What time should I arrive?

They all laugh heartily.

Matt goes over to his sister as the doctor walks Blane and Carol out of the room for a private chat.

INT. HOSPITAL - CORRIDOR - NIGHT

The doctor puts a hand on Carol's shoulder.

DOCTOR

No activity with that arm. She will be on painkillers for a while. Physical therapy is a must if she wants that arm back to normal.

CAROL

Yes doctor.

INT. HOSPITAL ROOM - NIGHT

Matt stands on the side of the bed.

MATT

It's back.

PENNY

Huh? What's back?

MATT

Satan. He's back.

Penny's eyes get dark.

PENNY

Stop. You trying to ruin us again?

Carol walks back in.

CAROL

Am I missing something?

PENNY

Nope.

Just then a nurse pushing a wheelchair comes strutting in followed by the doctor and Blane.

DOCTOR

Okay Penny I will see you in two weeks. Rest that arm. And stay out of trouble.

He turns and walks away.

The nurse helps Penny out of bed and into the wheelchair.

They all leave the room.

The clock above the door starts ticking.

INT. LOVE'S NEW HOUSE - ENTRYWAY - NIGHT

The house is dark, dreary. A key penetrates the lock from behind the front door.

The lock CLICKS, as the door is pushed open.

Blane steps in carrying a six-pack of beer. Then Carol, who switches on a light.

Matt has his hands full as he lugs the pizza and wings. Penny passes as Matt holds back. Carol notices Matt still outside.

CAROL

What're you waiting for?

Matt slowly walks in as Carol closes the door behind him.

Blane has already made it to the kitchen, as the three of them head that way.

Then... a shadow rises up onto the wall, stalking them as they walk toward the kitchen.

INT. KITCHEN - NIGHT

The trio enter, unaware of what was stalking them from behind.

Blane stands at the refrigerator. He plucks two cold ones from the pack and sets them on the counter, then sticks the rest on a shelf. He closes the door as Matt glides by and sets the pizza on the table.

CAROL

Hope everyone's hungry.

BLANE

I am, but first things first.

He twists off the bottle cap and chugs half the beer.

CAROL

Where's mine?

Blane snatches the other beer off the counter, pops the cap, and hands it to Carol.

CAROL (CONT'D)

Thank you Dear.

Matt and Penny are seated at the table. Matt opens the pizza box.

CAROL (CONT'D)

You need plates.

Matt leans back in his chair.

CAROL (CONT'D)

(to Matt)

Do I look like a maid? Now get up and get the plates. Dad and I are going to finish our beer.

Blane and Carol smile at each other as they take another gulp.

Matt goes to get up when he is suddenly jolted by... the homeless man from earlier today standing by the entryway.

MATT

Hey!

Blane and Carol are startled by Matt's outburst. Penny is now showing no emotion.

BLANE

What's the matter with you?

MATT

There he was, the guy who chased me. Threw the knife.

He points to the entryway.

MATT (CONT'D)

He was right there Dad. Now he's gone, he's in the house. We gotta' get him.

Blane's expression is "Yeah right". He looks at Carol.

BLANE

(mimics Matt)

There's a man in our house and we got to go get him.

Blane chuckles.

CAROL

If someone's in here --

BLANE

-- Okay, we'll go look. Come on tough guy.

Blane sets his beer on the counter.

CAROL

Thank you.

Matt rushes towards the entryway.



Another deep breath, as his hand reaches out.

Matt's hand is almost to the curtain when he loses his courage.

He turns... and is immediately met with the stone cold face of the homeless man.

The man SNARLS.

MATT

Ahh...! Shit!

Matt falls backwards through the shower curtain smack dab into the shower.

INT. MASTER BEDROOM - NIGHT

Blane about shit's himself. He rushes as fast as he can into the

INT. BATHROOM - NIGHT

Blane flicks on the light. He scans the bathroom not seeing anyone other than Matt lying on his back with the shower curtain draped over him.

BLANE

Why'd you scream?

Matt kicks off the shower curtain.

MATT

He's here. Did you see him? Did he run out?

BLANE

No one's here.

Carol comes barreling through the door.

CAROL

I heard a scream.

Matt gets out of the shower.

MATT

What do you mean no one's here? I saw him. Plain as day. He was staring at me, right here.

Carol holds onto Blane, then she notices the back of Matt's head.

CAROL  
Honey your bleeding. Come here.

Matt goes to her. She inspects the cut.

MATT  
But Mom... Dad, he's in here  
somewhere. We have to find him.

BLANE  
Matt I was right outside the door  
and no one came through. Your eyes  
must have been playing tricks on  
you. It being so dark and all.  
Come on let's get you downstairs and  
cleaned up.

Matt is insistent.

MATT  
I know what I saw, and --

BLANE  
-- Enough! I've had enough. I don't  
wanna hear it. Now let's go.

Blane grabs Matt by the shoulder and leads him out, Carol follows.

INT. KITCHEN - NIGHT

Penny stares at the wall.

PENNY  
Natas sevil tel mih ni.

Blane is first to enter. Gazes at Penny.

BLANE  
You speakin' Arabic now?

Penny smiles.

CAROL  
How are you feeling? Are you in  
pain?

PENNY  
No... I feel great.

BLANE  
(to Carol)  
Meds must be working.

Carol brings her attention back to Matt.

CAROL  
Stand in the light.

She parts his hair exposing a slight abrasion.

CAROL (CONT'D)  
(to Blane)  
Can you please get me a clean towel  
or something.

BLANE  
Sure.

He goes to the sink and tears off a couple paper towels.  
Walks back to Carol and hands them to her.

CAROL  
Thank you.

She applies pressure to the wound, as Matt squirms.

MATT  
Can you hurry up.

CAROL  
Oh, am I hurting the big tough guy?

She giggles.

MATT  
Very funny.

BLANE  
Should I go get some antiseptic?  
Don't want this tough man to suffer  
anymore than he has to.

MATT  
You guys are not funny and I saw  
that guy. He's in here somewhere.

Blane runs his hands over his hair in frustration.

BLANE  
There is no one here. I was standing  
in the room the whole time and no  
one absolutely no one came out from  
the bathroom.

Matt pulls away from his mother.

MATT  
Fine, don't believe me, but when we  
all get hacked to pieces, don't blame  
me.

CAROL  
Your going to frighten your sister,  
so stop.

Penny sits there smiling.

Matt points to Penny.

MATT  
I think those pills made her deaf,  
dumb, and blind.

CAROL  
What's gotten into you tonight? Now  
come here so I can clean that gash.

Blane heads out of the room. Turns back.

BLANE  
Gonna get the antiseptic, be right  
back Doctor Love.

Carol just smirks and shakes her head in disbelief at all  
the events of the night.

CAROL  
Lord help us.

INT. DOWNSTAIRS BATHROOM - NIGHT

A hand searches the wall, finds what it is looking for, flicks  
the switch. The room lights up. In shuffles Blane, heads  
to the medicine cabinet, opens the door as he begins his  
hunt.

INT. KITCHEN - NIGHT

Matt and Carol are now seated at the table. Matt holds a  
paper towel to the back of his head.

CAROL  
(to Penny)  
You must be tired. It's been a long  
day.

Penny looks stoned.

PENNY  
My arm hurts. I want more medicine.

CAROL  
You just took some a few hours ago.  
Got to wait.

Penny has a troubled look about her.

PENNY  
Mom... I hurt.

Blane walks in.

BLANE  
No antiseptic.

Carol slides her chair back. Stands. Looks to Matt, then looks at Blane.

CAROL  
Guess I'll go to the store.

BLANE  
I'll come with.

CAROL  
That's okay, you need to stay and watch Penny. Her arm's hurting.

BLANE  
Okay, be careful.

Carol grabs her purse off the counter slings it across her shoulder as she departs.

CAROL  
Be back soon.

Blane struts to the table, pulls out a chair, sits, then grabs some pizza.

BLANE  
Who needs plates anyway? Right?

Matt shrugs.

Blane stuffs pizza into his mouth. Penny stares at him.

BLANE (CONT'D)  
(to Penny)  
What...?

MATT  
Can evil follow you?

Blane almost chokes.

BLANE  
Where'd that come from?

MATT

I just think bad things are starting to happen. Like before. With Grandpa... the fire. Me and Penny --

BLANE

-- Good things are happening. In case you haven't noticed. Look at this house -- You'd have a nice car if you could pass drivers training.

Blane grabs his beer.

MATT

Why couldn't you get Grandpa out? Did you and Mom just leave him there?

Blane swallows hard. His hand trembles. He is trying hard to keep his composure, to be strong.

BLANE

We didn't just lea --

PENNY

-- My arm hurts.

Blane sighs, a sigh of relief.

BLANE

Hold on.

He quickly rises and gropes around in his front pocket until he finds -- then pulls out, the bottle of pills.

Penny smiles a weird sort of demented smile.

PENNY

Thank you Daddy your the best. Can I please have the pill now?

INT. CAROL'S CAR - TRAVELING - NIGHT

Carol listens to some classic rock. Her head bops with the driving beat.

EXT. DARK ROAD - NIGHT

Carol's headlights cut through the darkness of the winding road. The road is deserted, with a fiendish air about it.

The crooked limbs of trees -- reach out -- as her car ZOOMS by.

INT. CAROL'S CAR - TRAVELING - NIGHT

Carol's eyes dart from the road to the rear-view mirror. Not once, but quite a few rapid glances.

Low and behold...

The homeless man is sitting in the back seat of the car. Glaring at her. She does not see him. But we do. His hideous face -- his ice cold stare. He just sits there... watching.

Carol seems to sense something is behind her as her eyes keep shooting back and forth from road to mirror.

He eases his crusty face closer... and closer. She can almost smell his stench -- in a flash she looks back. Nothing. Just an empty back seat.

Her hand quickly turns off the music. She is becoming a little un-nerved. She shivers. The road is getting longer with no end in sight. Dark... desolate. Frightening.

She takes a few deep breaths, her nerves are calming a bit. A little giggle slips from her lips.

CAROL

Scardy cat.

Carol turns the music back on as she now approaches city lights.

She sighs a sense of relief.

EXT. STORE - PARKING LOT - LATER

The lot is empty but for a couple of cars. It's brightly lit, as Carol puts a bag in the trunk. She closes the trunk and waltzes to the driver's side door, opens it, slips into the driver's seat; buckles up and starts the car.

EXT. DARK ROAD - MOMENTS LATER

Carol's car SHOOTS past.

INT. CAROL'S CAR - TRAVELING - NIGHT

Singing along with a classic tune Carol has the pedal-to-the-metal. The speedometer rapidly climbs. Then levels off.

Suddenly her nose cringes.

CAROL

Oh god.

She rapidly waves her hand in front of her face trying to whoosh the foul smell away.

Her eyes leave the road for a few seconds... Then,

An oncoming semi-trucks headlights fill the interior of Carol's car. Then a thunderous HORN blows. Her car is in the oncoming lane... she jerks the steering wheel, the car SCREECHES as it is catapulted back into the right lane.

CAROL (CONT'D)

Goddamn it!

She tightens her grip on the steering wheel. Then the feeling of being watched engulfs her mind, body, and soul.

She swiftly turns her head scanning the back seat. Nothing.

She snickers. Shakes her head.

CAROL (CONT'D)

What's next?

Greasy fingers suddenly stroke the back of Carol's hair. As if a spider had dropped on her she swipes at the back of her head.

Then the face of death itself slides inches from her. Sniffing, touching the back of her neck. She swipes faster and harder. We see this... Carol sees nothing. She only senses it.

On the verge of a panic attack she can hardly drive. Her hands tremble on the steering wheel. Her breathing is hard and raspy.

She pulls the car to the side of the desolate road. It skids to a halt.

Carol rests her head on the steering wheel, still breathing rapidly. After a few seconds and some deep breath's she starts feeling well enough to continue the journey home.

INT. LOVE'S NEW HOUSE - KITCHEN - NIGHT

A piece of sausage rolls off a slice of pizza, as it hits the table and bounces onto Penny's lap.

BLANE

Let me cut it. It'll be easier.

The effects of the pills are overtaking Penny, as she starts to slur her words.

PENNY  
That's okay, Daddy. I gotta get  
used to it.

MATT  
We'd better get used to saving our  
souls while were at it.

Blane shoots Matt a hard look.

BLANE  
Won't you ever give it a rest?

MATT  
I'm telling you "IT'S" back. Whatever  
attacked me is back.

Blane chuckles as he drops his pizza on the table.

BLANE  
Look, I know you think you were  
attacked by the Devil himself, quite  
a little story to cover up the fact  
that you and Penny were playing  
frisbee with that Ouija board and  
stuck it through the freakin' wall!

Blane now gazes at Penny for her reaction and conformation.

BLANE (CONT'D)  
Right Penny?

Penny gazes at her father, all glassy eyed.

PENNY  
Right Daddy.

Matt is flabbergasted.

MATT  
Penny you were right there. You saw  
everything, why are you lying?

PENNY  
I'm not lying.

Blane picks up his pizza.

BLANE  
Enough said. Eat.

Penny laughs.

PENNY  
That's funny.

Matt blows a gasket. He quickly stands, knocking his chair backwards, as it skids across the floor.

Blane is red in the face as he stares down Matt.

BLANE

Out! Get out now before I do something I might regret. Get out of my sight.

Matt turns, starts to leave, then looks back.

MATT

Don't say I didn't warn you.

He storms out of the kitchen.

Blane throws his napkin on the table.

MOMENTS LATER

Penny's pain medication is in full swing as she talks nonsense to Blane.

PENNY

... And the skunk ate the dog --

BLANE

-- Okay, cool.

Blane's cell phone CHIMES.

BLANE (CONT'D)

Gotta get this.

He stands and retreats to the...

INT. LIVING ROOM - NIGHT

Blane takes the call.

INT. FELICIA'S HOUSE - BEDROOM - SAME

Felicia lays on her bed wearing a very sexy nightgown.

INTERCUT - TELEPHONE CONVERSATION

BLANE

What a nice surprise.

FELICIA

Hi... I was just worried about you. After today and the mishap with Mr. Fischer.

BLANE

It was just stress, I'll be ready Monday morning. You can take that to the bank.

FELICIA

Get this contract and you will be taking many trips to the bank. In a good way.

She chuckles and raises a glass of wine to her luscious lips.

BLANE

And who knows I might be able to give you a raise.

They both laugh.

FELICIA

You know I would work for you for free.

BLANE

Don't tempt me.

FELICIA

Am I tempting... you?

BLANE

Carol. Should be home --

FELICIA

-- Ahh, am I getting to you? My flirting?

Blane is getting aroused.

BLANE

You know I like it, and if I wasn't married --

FELICIA

-- Yes I know. I will let you go now. Bye.

She quickly hangs up. Blane chuckles and shakes his head.

BLANE

I'm lost.

Blane starts for the kitchen but as he gets close he can hear Penny.

PENNY (V.O.)

No, I didn't fall. I was pushed.  
Pushed me off. You pushed me --

Blane stops and does an about face toward the staircase.

EXT. LOVE'S NEW HOUSE - DRIVEWAY - NIGHT

Carol's car slowly pulls in. Blane's truck and Penny's Honda Civic sit idle.

The car door opens as Carol steps out. The motion detector lights up the drive.

She pops the trunk and snatches up the bag. She uses her elbow to close the trunk. She begins walking.

EXT. PORCH - NIGHT

Reaching the door, Carol slides the plastic bag up her arm as her keys slightly shine. She goes to insert the key in the handle, when suddenly... the door swings open. Already frazzled she SCREAMS. Blane jumps backwards.

BLANE

Jesus, didn't mean to scare you.

Blane stands in the entryway staring at her.

CAROL

Well you did.

INT. LOVE'S NEW HOUSE - ENTRYWAY - NIGHT

He steps aside and lets Carol pass.

BLANE

Just tryin' to --

CAROL

-- I'm sorry. I just had the worst drive ever.

Blane shuts and locks the door.

BLANE

Why? What happened?

He puts his hand on Carol's shoulder turning her around so he can face her.

Carol has a slight edge of fear still about her.

CAROL

I don't know if it was even anything.  
Just had the strangest feeling, ahh,  
forget it, I don't want to sound  
silly.

BLANE

No Carol tell me.

CAROL

It's nothing, where's Matt? I want  
to put this stuff on his head before  
he goes to sleep.

Carol turns her head towards the kitchen.

CAROL (CONT'D)

Is he in there?

BLANE

No.

CAROL

Who's Penny talking to?

BLANE

Herself.

Carol looks astonished.

CAROL

I think I've just walked into the  
coo-coos nest.

Blane gets serious.

BLANE

I think our son is losing it.

Carol is bewildered.

CAROL

What now? I think this shit's  
contagious.

BLANE

He thinks the Devil is here. He  
says what attacked him at the old  
place is now here. He even tried to  
get Penny into it. I think he's in  
his room. Probably sulking.

CAROL

Let me go talk to him.

BLANE

Be my guest, but don't fall into any of his traps.

She smiles cautiously.

CAROL

He's just growing up... a confused young man. That's all.

BLANE

I hope your right. You take care of Matt while I go pay a visit to jabber-jaw in there.

CAROL

You didn't give her more pills did you?

Blane shy's away.

CAROL (CONT'D)

You did. I can tell by that funny smile you get when you've been caught. Don't fall into any traps my dear.

BLANE

Okay you win.

CAROL

You sure give up easy.

BLANE

Only to you.

CAROL

That better be true.

They have a good laugh. Hug. Then go their separate ways.

INT. SECOND FLOOR LOFT - NIGHT

Carol looks down at the door still on the floor. She calls out.

CAROL

Blane, when are you going to fix this door?

No answer.

INT. SECOND FLOOR HALLWAY - NIGHT

She continues down the dimly lit hallway to Matt's closed bedroom door.

For once a teenagers bedroom door has no "KEEP OUT", and such signs plastered all over it. It's a plain white door. Carol gently knocks.

CAROL  
Matt honey, let me in please.

MATT (O.S.)  
Hold on a sec.

Carol looks inside the plastic bag, grabs the antiseptic. Just then the door slowly opens. She walks in.

INT. MATT'S BEDROOM - NIGHT

Resembling a scene out of a disaster movie the room is trashed. Except for...

An expensive electric guitar and amplifier glisten in one corner as a beautiful solid oak computer desk sits in the other. A PC. and a laptop proudly rest on top.

Carol unapprovingly checks out the room.

CAROL  
I thought you cleaned this... this mess?

Matt looks around, scratches his head.

MATT  
I did.

CAROL  
I could just choke you sometimes.

She goes to his desk, puts the container of antiseptic down, pulls some cotton balls from the bag.

CAROL (CONT'D)  
Come here.

Matt drags over. She opens the bottle, pours some on a cotton ball and begins to clean his wound.

Matt grimaces.

INT. KITCHEN - NIGHT

Blane closes the refrigerator, cold beer in hand. The pizza is now colder than his beer. He settles into his seat at the table. Looks at all the pizza left in the box.

BLANE

Have more pizza. You don't have to worry about it gettin' cold.

PENNY

My arm hurts.

BLANE

I just gave you a pill. You want another one?

PENNY

They make me feel good. Happy.

BLANE

One more and that's it. No more till tomorrow, and don't tell mom. You hear me? Do Not Tell Her.

Penny's all smiles.

PENNY

I wont tell.

Blane searches his front pocket.

BLANE

(to himself)

Damn pushover is what you are.

He pulls the bottle from his pocket while quickly looking around. Pops the cap, shakes out a pill and pushes it across the table. Penny snatches it up with her good arm and quickly pops it. Giggles.

Blane leans across the table.

BLANE (CONT'D)

Not a word.

Penny mimics him.

PENNY

Not a word.

He leans back.

Just in time. Carol waltzes in.

CAROL

What're you two up to?

Blane snaps to, clears his throat.

BLANE  
Nothing, how'd it go with Matt? Is he still mad?

CAROL  
Not mad. He's upset that you didn't believe him.

BLANE  
Come on and you do?

CAROL  
Strange things are happ --

BLANE  
-- No, stop right there. Life is happening, life is strange. Fair, unfair, there is no Devil, why would the Devil come to our house?

Blane stands, he is acting a little erratic.

BLANE (CONT'D)  
Hey Mr. Devil come on in. You here to date my daughter? Ya wanna fuck my daughter?

CAROL  
Blane!

He catches himself. Seems to have lost it there. Then a GROWLING GIGGLE. Both Carol and Blane look at Penny. She gazes at them.

PENNY  
(gravely voice)  
Wanna fuck my daughter?

Just then... power outage. Moonbeams illuminate Penny. Her eyes are of fire, her smile is deranged. She slowly rises.

CAROL  
Blane... help her.

Penny sits back down.

PENNY  
(child's voice)  
Mommy, I'm afraid.

Carol rushes to Penny. Hugs her, rubs her face.

CAROL  
It's okay honey, I'm here.

Carol now turns her attention to Blane. She is one pissed off lady.

CAROL (CONT'D)  
What did you give her? Pills? More  
damn pills!

Blane stands there. Bewildered.

BLANE  
No. Nothing.

PENNY  
(almost manly)  
You gave me pills Dad.

Blane can't believe what he is hearing. He is being verbally attacked.

BLANE  
Your both crazy, I don't need this  
shit.

Having reached his breaking point Blane stomps out.

Carol holds onto Penny.

The front door SLAMS.

Penny cowers.

CAROL  
It's okay baby. It's okay.

The electricity comes back to life, as the lights flicker then fully ignite.

Matt slugs in, rubs his eyes.

MATT  
What's all the yelling? I was almost  
asleep.

CAROL  
Nothing baby, just a misunderstanding  
that's all. Go back to bed.

Carol puts her hands on Penny's shoulders.

CAROL (CONT'D)  
Time for bed sweetie.

Penny goes to stand, she is wobbly and almost falls on the table. Carol holds her up.

CAROL (CONT'D)

Careful.

She takes Penny by the hand and leads her out. Matt trails behind not turning the light off as he exits.

After they are out of the room the light mysteriously extinguishes.

INT. BLANE'S TRUCK - TRAVELING - NIGHT

Blane cruises down the road, talking on his cell phone.

BLANE

... I'll explain when I get there.  
Okay, see ya soon.

He ends the call and tosses his cell phone on the seat, as he pushes the accelerator a little harder.

INT. LOVE'S NEW HOUSE - MASTER BEDROOM - LATER

Carol begins to undress. As she unhooks her bra, she spots her cell phone on the vanity. She walks over and picks it up, begins scrolling, then stops at Blane.

She starts to press the call button, but her finger just won't push.

She lays the phone back on the vanity.

A knock on the door.

Carol mutters to herself.

She snatches up her T-shirt and throws it on. Goes to the door and as she opens it, there stands Penny and Matt.

They look solemn.

Carol is surprised to see both of them.

CAROL

Hi, everything all right?

She looks at Penny.

CAROL (CONT'D)

I figured you'd be zonked out by  
now.

Penny looks a little better as she has apparently sobered up a bit.

PENNY

No, me and Matt want to be by you.

CAROL

What's the occasion?

PENNY

No occasion just --

CAROL

-- Well come on in. I could use some company.

Carol steps aside as they walk in. Matt and Penny sit on the edge of the bed. Carol sits at her vanity.

CAROL (CONT'D)

So what's on your minds?

Penny and Matt exchange looks.

MATT

Grandpa Frank, we remember.

CAROL

Okay... so... I know Grandpa Frank was a good hardworking man, and he took us in when we needed a little help.

MATT

How bout the rituals? We saw, we saw the people. Me and Penny used to sneak out of our rooms.

Carols uneasiness grows.

CAROL

(to Penny)

Is this true?

Penny stares at the floor.

CAROL (CONT'D)

Answer me. You are the one's coming in here making accusations about a dead man.

Carol is getting angrier.

Her face muscles tense, her eyes get narrow.

PENNY

It's true! It's all true. I lied to Dad! I lied about him giving me the pills. I begged him. He thought he was helping me.

CAROL

You mean all that down there was a lie? You lied to me, you lied to Dad! As you can see, look around is someone missing from this conversation?

MATT

Dad is.

Carol abruptly stands, she is smokin' mad.

CAROL

That's right and he left because of your lies.

MATT

Penny lied! I told the truth and have been telling the truth. You. Dad. You act like your blind to all this. I know -- I was attacked. That board brought something bad in. Admit it Mom!

Carol gets in his face.

CAROL

By god I don't need this from you or anyone else. You come in here slinging accusations, I've had it with the both of you!

Penny stands.

PENNY

Sorry Mom.

Matt storms out SLAMMING the door as he leaves. Penny is still in the room.

CAROL

Why are you still here?

PENNY

Don't worry, I'm leaving.

Penny slowly opens the door, exits, then gently closes it.

Carol plops down onto the bed and covers her face with her hands.

Unbeknownst to her, in the far corner of the room, the apparition of the little girl sits. Her hair hides her face.

The little girl stands, her head tilts downwards. She comes closer... inching closer. Then -- she looks up.

Her face is deep white with blood red lips.

She holds out her arms as if wanting to comfort Carol. Instead... she disappears.

Suddenly -- Carol raises her head from her hands as she tries to fight off something unseen. Her arms flail wildly.

Carol is all of a sudden confronted with the little girl who now stands in front of her, arms outstretched, choking her.

Blood starts to flow from Carol's bulging eyes. She doesn't stand a chance as she falls back on the bed. The little girl is on top of her, CACKLING as she chokes the life out of Carol.

Carol lays twitching on the bed... until she dies. The little girl floats away; disappearing into the ceiling.

EXT. FELICIA'S HOUSE - DRIVEWAY - NIGHT

Blane's truck pulls into the driveway of a modest house. He parks behind a red BMW. The truck door opens as he steps out.

EXT. FELICIA'S HOUSE - FRONT DOOR - NIGHT

The door opens and standing inside wearing nothing but a bathrobe is the beautiful Felicia.

BLANE

Thanks for seeing me.

FELICIA

Your welcome, anytime. Please -- come in.

INT. FELICIA'S HOUSE - ENTRYWAY - NIGHT

Blane enters. Felicia rubs his arm as he walks past.

INT. FELICIA'S HOUSE - LIVING ROOM - NIGHT

The room is very clean and organized. Nice furniture, brightly colored art and some family pictures hang on the walls.

Blane seats himself on the large sofa as Felicia goes to the light dimmer.

She dims the lights.

FELICIA  
How's that? Better?

BLANE  
Yes, thank you. Much better.

FELICIA  
Sounds like your bad day just got worse.

She slides onto the couch, close to Blane.

BLANE  
Carol. The kids. I was bombarded by them. Penny was acting like she was possessed, Matt saying the Devil was there, and Carol just plain bitchin'.

FELICIA  
I don't blame you for wanting to leave.

She slides even closer. Puts her hands lovingly on top of his.

FELICIA (CONT'D)  
Tell me how I can help. You know I want to help you.

She is almost on top of him. She moves her face close to his. They slowly touch lips. Lightly, tenderly.

Then like wild animals they passionately embrace. They frantically start to undress one another.

Felicia is naked as she climbs on top of Blane. She begins to move up and down rhythmically. She moans loudly as the two make animalistic love.

LATER

Blane's arms wrap around Felicia as they sleep on the couch.

Blane's eyes blast open and with a sense of urgency he slides out from behind Felicia; who does not wake.

He checks his watch.

BLANE

Holy shit.

He pulls on his pants and shirt, grabs his shoes, and heads out of the house.

EXT. FELICIA'S HOUSE - NIGHT

He makes sure the door is locked as he quietly exits. He creeps to his truck not wanting to be noticed at this "time of night."

INT. BLANE'S TRUCK - NIGHT

He pulls his shoes on as he sticks the key into the ignition. Starts the truck and backs out onto the road.

INT. LOVE'S NEW HOUSE - MATT'S BEDROOM - NIGHT

Knowing nothing about Carol's demise, Penny sits on the edge of the bed, while Matt sits at his desk.

PENNY

I'm totally sorry for lying, but I was scared.

MATT

You should have told the truth, now I look like a fool. You know what happened and I know you know it's back. Now, how do we get rid of it.

PENNY

You keep saying "IT" you mean Satan?

MATT

Of course I mean Satan. Who else would  
(uses hand gesture)  
"IT" be?

He stands and heads toward the other side of the room.

As if hitting a brick wall he is stopped.

MATT (CONT'D)

Speak of the goddamned devil.

PENNY

What?

Matt bends down and comes up with... the Ouija board.

Penny freaks.

PENNY (CONT'D)

Oh my god! No! Throw it away.  
Throw it away, please.

Matt looks at the board, thinks for a moment.

MATT

No, I can't. It's the only way.

Penny is floored.

PENNY

Are you crazy? That thing's evil.  
We need to destroy it, not play with  
it.

Behind Penny the apparition of the little girl starts to climb the wall. Neither see her. The little girl in all her disgusting features, sits, floating in the corner of the room; with her head touching the ceiling.

She stares down.

Matt, stops gazing at the board and focuses on Penny.

MATT

We end it now.

PENNY

Why the hell are you trying to be  
the hero.

MATT

I'm not. I just want this done,  
once and for all. Done!

Matt brings the board to the center of the room, places it on the floor.

The little girl smiles.

Matt looks around. Then spots what he's looking for, walks over and grabs the planchette.

MATT (CONT'D)

Gotch'ya.

The little girl twists her head, watching patiently.

Matt sits on the floor with the board in front of him. He places the planchette on the board. Shoots Penny a quick look.

MATT (CONT'D)

Hurry, we need to do this.

Penny slides down to the floor.

PENNY  
I hope your right about this. What  
if Mom comes in?

MATT  
That's why we need to do this and do  
it quick.

The little girls face contorts as she stares down intently.

PENNY  
Go ahead you ask it.

They place their fingers on the planchette.

MATT  
Why are you following us?

Nothing happens.

The little girl slowly starts to climb down the wall behind them.

MATT (CONT'D)  
Are you here now?

Suddenly the planchette moves... slowly it stops at "YES."  
Penny and Matt exchange looks. Penny seems really uneasy.

PENNY  
Are you evil?

The planchette moves from "YES" then quickly moves back to "YES."

PENNY (CONT'D)  
That's it. I don't wanna do this  
anymore.

MATT  
You have to, we need to get rid of  
it.

PENNY  
It, it, it, that's all you say.

MATT  
Stop! We need to focus.

Penny cautiously places her fingers on the planchette.

PENNY  
What do you want.

The planchette moves spelling "SOULS."  
The little girl crawls onto Matt's bed.

MATT  
Who's soul?  
Spells... "ALL."

MATT (CONT'D)  
You gonna kill us?  
The planchette slides to "YES."  
Penny quickly stands as the little girl floats unseen into her body.  
Penny teeters almost collapsing.

MATT (CONT'D)  
What's wrong?  
Matt jumps up, grabs Penny's shoulders to steady her.

PENNY  
I'm fine.  
She pulls away.

PENNY (CONT'D)  
Play with your board someone's waiting for you.  
Matt backs away.

MATT  
Your whole attitude's changed.

PENNY  
Just play your little board game.  
I'm going.

MATT  
Wait.

Penny turns and strolls out of the room. Matt gives a quick chase. The door closes as he goes for the knob. It's locked from the outside. He frantically shakes the door.

MATT (CONT'D)  
Let me out. What have you done?

He looks down, the Ouija board has disappeared. He gazes around the room, and to his surprise, the board is on his bed. He goes to pick it up.

MATT (CONT'D)

Piece of...

He can't lift it. It must weigh a thousand pounds. He struggles.

MATT (CONT'D)

You bastard.

The board wont budge.

MATT (CONT'D)

You want me? You want to kill me?  
I've had enough. Come get me you  
fuck.

Suddenly the board rises a foot off the bed. Matt is in a state of disbelief.

He lunges for the board but it falls back down.

..."IT." Wants to play.

In a last ditch effort he goes to the window. Tries to open it. It wont open. He runs to the door, kicks it. Nothing. Finally, he takes his chair and hurls it at the window. It bounces off.

It's just Matt... and the board.

INT. MASTER BEDROOM - NIGHT

Carol is on her back, arms outstretched to her side, she resembles a crucifix. Her face is ghostly white.

Then... her eyes snap open.

Bones crack as she sits up.

The room goes black.

EXT. LOVE'S NEW HOUSE - DRIVEWAY - NIGHT

Blane pulls in. Parks.

INT. BLANE'S TRUCK - NIGHT

Blane sits and stares at the house, then he chuckles as he exits the vehicle.

EXT. LOVE'S NEW HOUSE - DRIVEWAY - NIGHT

Blane shuffles to the

EXT. FRONT PORCH - NIGHT

As he walks to the front door, it slowly opens... "Welcome Home."

BLANE  
(to himself)  
Figures.

INT. LOVE'S NEW HOUSE - ENTRYWAY - NIGHT

It's black, and bitterly cold. Blane shivers as he closes and locks the door. He goes to turn on a light, when he hears.

PENNY  
Hi Daddy.

Blane's startled as he looks. Highlighted by the moon, Penny stands about ten feet in front of him. Eyes shining.

BLANE  
What are you doing in the dark?  
Where's Mom?

She just stands there like a statue.

PENNY  
Gone.

BLANE  
Gone? Did she leave? Her car's  
outside.

She points upstairs.

PENNY  
There.

As he looks up, all of a sudden there is a blood curdling SCREAM.

He bolts towards the staircase.

Blane leaps, misses the stair and smashes face first. He is knocked out cold.

INT. MATT'S BEDROOM - NIGHT

Matt hears the loud THUD from Blane's fall. He races to the door. As he puts his ear to the door all is silent.

He has no clue and no way to find out what has just happened. He BANGS his fists on the door.

MATT

Help! Get me outa' here! Help!

Realizing there is no help he turns and slides to the floor.

MATT (CONT'D)

(whispers)

Come and get it.

INT. STAIRCASE - NIGHT

Blane comes to, pulls himself up by the banister. Feels his mouth. Blood stains his hand as he spits out his front tooth. The bloody tooth flies to the

INT. LIVING ROOM - NIGHT

Landing at Penny's feet. She bends down and picks up the tooth, studies it carefully.

PENNY

Hurt Daddy?

INT. STAIRCASE - NIGHT

Blane spins and yells upstairs.

BLANE

Matt! Carol!

INT. MATT'S BEDROOM - NIGHT

Matt hears his fathers voice, with newfound life he springs up, BANGS on the door again.

MATT

Dad! In here! Dad!

INT. STAIRCASE - NIGHT

Blane high-tails it up the rest of the stairs.

INT. SECOND FLOOR LOFT - NIGHT

He leaps over the fallen door as he heads down the

INT. UPSTAIRS HALLWAY - NIGHT

Reaching Matt's door he twists the doorknob.

It's locked.

BLANE

Matt. Open up.

MATT (O.S.)

I can't, it won't open.

Suddenly, behind Blane, lurking in the shadows of the hall, Carol emerges. She creeps out of the darkness. Her eyes are dead. Her smile is inhuman. The paleness of her face; she is walking death. Possessed; with a dark heart.

CAROL

Was she good?

Surprised, Blane quickly turns as he stands face-to-face with an otherworldly being.

CAROL (CONT'D)

I know where you were. And I asked.  
Was she good?

BLANE

Nothing happened. I swear.

She gazes at him with the darkness of Hell.

CAROL

(deep dark voice)  
Was she a good fuck?

Matt starts to bang on the other side of the door.

MATT (O.S.)

Dad! Are you there?

Blane quickly spins toward the door.

BLANE

I'm here. Hold on Son.

Just as he turns back around Carol lunges... snagging him by the throat.

With a show of incredible strength she picks him up off his feet. He tries to fight back but she is too strong. He struggles to keep conscious.

She hurls him through Matt's bedroom door.

INT. MATT'S BEDROOM - NIGHT

Matt scampers back, as the door comes CRASHING in.

Blane follows with a THUD.

MATT

Dad!

Blane gags as he tries to catch his breath.

Matt rushes to him and kneels down.

MATT (CONT'D)

It's here, I told you. Why wouldn't you listen?

Suddenly Matt looks up -- the little girl stands over him, staring. With cold, dark eyes...

LITTLE GIRL

Think this was a game?

Matt is glued to the floor.

Blane regains his senses, sits up.

LITTLE GIRL (CONT'D)

Never --

BLANE

-- Take me. Leave my kids out of it.

LITTLE GIRL

I'm just the messenger. Your souls are his to take.

The little girl fades away, leaving Blane and Matt terrified. Carol is nowhere to be seen.

BLANE

I'm so sorry... I should've known.

MATT

No, you did know. You just thought it would all go away. Well it didn't.

Blane comes closer to Matt. He tries to put his hand on Matt's shoulder but Matt pulls away.

BLANE

Please, hear me out.

Matt is not listening.

MATT

Penny, where's Penny?

Matt pushes his father out of the way, as he darts out of the room. Blane stumbles backwards as he watches Matt leave.

BLANE

Matt!

Blane bolts after him.

INT. SECOND FLOOR HALLWAY - NIGHT

Blane stumbles through the dark and dreary hallway. Searching for Matt and Carol.

Both are gone.

INT. FELICIA'S HOUSE - BEDROOM - SAME

Felicia is now in bed, the moonlight caresses her beautiful facial features. All of a sudden a loud CRASH comes from outside the room. Felicia jumps up out of her slumber, as she quickly scans the room.

Seeing nothing, she quietly gets out of bed, reaches under her pillow, and pulls out a German Luger handgun. Unlocking the safety she methodically creeps to the closed bedroom door.

Breathing heavily she grabs the doorknob and slowly turns it. The door gradually opens as she sneaks out.

INT. FELICIA'S HOUSE - HALLWAY - NIGHT

As soon as she steps out, another loud CRASH comes from the living room. Sounds like someone violently throwing framed pictures to the hardwood floor.

With her back against the wall she slowly slides down. Visibly scared out of her mind.

FELICIA

(under her breath)

Keep calm.

She retreats to...

INT. FELICIA'S BEDROOM - NIGHT

Quickly entering she closes and locks the door, goes directly to her nightstand and picks up her cell phone. She pushes the "ON" button. Nothing. Frantically she pushes the button again... with the same result. The battery is dead.

FELICIA

Not now.

She grabs her land line phone. Puts the receiver to her ear. Dead also. Then... BANG, BANG, BANG. Someone is pounding on her bedroom door. Terrified, she SHOUTS --

FELICIA (CONT'D)

I've got a gun!

She points the Luger at the door but her hands and body are trembling.

BANG, BANG, BANG. More pounding.

She crouches beside the bed.

FELICIA (CONT'D)

Please... go away.

The doorknob and door shake.

In an instant the door flies open. It SLAMS against the wall.

Felicia lets out an earsplitting SQUEAL. The gun falls to the floor. Her hands tremble as she goes to pick it up. But... a scuffling sound is heard as two white sneakers stand next to the gun.

A sneaker gently kicks the gun closer to her.

She gradually looks up.

It's the homeless man.

He wears the same dingy, putrid, cloths. His hideous face, and eyes of stone... just stare.

HOMELESS MAN

Pick it up.

FELICIA

Huh?

HOMELESS MAN

Pick it up!

Felicia puts her hands to her face. Sobbing.

FELICIA

No... just leave me alone. Take what you want.

HOMELESS MAN

Don't worry I will take ALL I want. Stand.

She slowly stands, not looking at him.

HOMELESS MAN (CONT'D)

Look at me. Take a good long look.

FELICIA

No.

HOMELESS MAN

I wont ask you again.

She slowly looks up as their eyes lock.

HOMELESS MAN (CONT'D)

Good. Now pick up that little pea-shooter you have there and shoot me.

He laughs a very sickening laugh.

She bends over, then quickly rises.

FELICIA

Fuck you!

POP, POP. Felicia shoots, hitting him in the face. She is shocked as he just stands there... with a menacing glare. POP, POP, POP. Three hits to the chest. Doesn't even phase him.

HOMELESS MAN

Look behind me.

There are five bullet holes in the wall. The shots passed right through him.

FELICIA

But how?

HOMELESS MAN

God works in mysterious ways... doesn't he little lady. Tonight I'm your God.

He inches closer to her sniffing her hair as he puts his grotesque face inches from hers. She turns away.

FELICIA

Please. I'm sorry.

All of a sudden he grabs the back of her hair, pulling her head back. He sinks his rotten teeth into her exposed neck then pulls back and spits out a chunk of flesh. Felicia grabs her neck as blood squirts through her fingers. She falls to the floor. Kicking and convulsing as she bleeds out.

From out of the ceiling and down the wall the little girl climbs down. Walking on all fours she scampers to Felicia who now lay motionless in a pool of her own blood. The little girl begins to suck and lap up the blood.

## HOMELESS MAN

Demons.

The homeless man dissipates, the little girl continues lapping up the blood.

INT. LOVE'S NEW HOUSE - UPSTAIRS HALLWAY - SAME

Blane starts for the master bedroom. He reaches the door, it is cracked open, but very dark.

BLANE

Carol? Matt?

He apprehensively opens the door.

INT. MASTER BEDROOM - NIGHT

Blane spots a dark figure lying on the bed.

BLANE

Carol? Honey? Let me explain.

He flicks on the light switch. The light is faint. He goes to the bed.

Carol lays there, her face is powder white, showing no signs of life. Blane reaches her and checks for a pulse. There isn't one.

BLANE (CONT'D)

Oh... baby.

He goes to kiss her forehead, when... her eyes suddenly open. Her hand quickly grabs his throat. She squeezes and squeezes. He squirms trying to break the strangle-hold.

In a last ditch effort he hits her forearm as he pulls his head back. He's free.

Gasping for breath he holds his throat as he backs away. The light in the room flickers. Now it's bright. The light stays bright and Blane can see Carol perfectly.

BLANE (CONT'D)

What's he done?

Turning her head towards him, she SNARLS. Sits up.

CAROL

(demonic tone)

Good to see you my dear.

She lets out a wicked laugh.

Sticking out her tongue, she pulls it as she bites down. Blood flows, dripping off her chin. With half her tongue in her hand she tosses it at Blane.

She slowly digs her fingernails into her cheeks and pulls down. Scratch marks follow her sliding nails. More blood.

Blane can't move... he can only stare in anguish. Matt comes blasting in, breathing heavily.

MATT

Penny's downstairs. She's got a knife. She's possessed. Goddamned crazy.

Carol speaks up, with a ghostly whisper.

CAROL

It's not nice to use the Lords name in vein my son.

She laughs.

Matt looks at his mother. He can't believe his eyes.

CAROL (CONT'D)

(Penny's voice)

My arm hurts. Daddy. Help me.

Matt and Blane are blown away. Matt blasts from the room.

BLANE

Get out of my wife! Satan I rebuke you!

Carol starts to shake, she rises off the bed a few feet, arches her back then lurches forward.

Carol's arms and legs twist and contort, making SNAPPING noises. It's too much to take as Blane covers his ears.

Penny walks in just in time to see her mother fall back onto the bed. Carol's face changes from ghostly white to a dark decomposing black. Her face bloats.

In a flash, Penny is beside her father. She seems normal.

PENNY

Matt ran out.

Blane spies Carol as she lay motionless.

BLANE

Where to? Was he hurt?

PENNY

Outside. He's outside.

Blane runs to the window just in time to see Matt speed away in Penny's car.

BLANE

(to himself)

Go son. As far away as you can.

Blane turns to Penny. Goes to her, grabs her good arm and pulls her out of the room.

INT. FELICIA'S HOUSE - BEDROOM - NIGHT

Laying on her back with her right leg twisted underneath, Felicia lays still. The blood is gone from her neck and floor.

Her eyes and cheeks are sunken into her face, as her neck resembles a dried prune.

Barely recognizable she rolls her head to the side. Eyes wide... dark. Her mouth opens and closes as her teeth CLICK.

The little girl stands above Felicia. She bends down and takes Felicia's hand.

LITTLE GIRL

Time to go.

They stroll out hand-in-hand.

INT. FELICIA'S LIVING ROOM - NIGHT

Shattered picture frames litter the floor. Family photos are strewn about. Glass crackles under their feet as they walk through.

EXT. FELICIA'S HOUSE - NIGHT

A bright ball of light floats over them as they turn into orbs and jet across the sky. Resembling shooting stars.

Flames suddenly erupt from Felicia's house as it starts to burn.

INT. LOVE'S NEW HOUSE - LIVING ROOM - CONTINUOUS

Penny holds onto Blane as they jet for the front door.

BLANE

Come on, we gotta get out.

INT. ENTRYWAY - NIGHT

Reaching the door Blane swings it open. They are going nowhere.

The homeless man stands before them.

HOMELESS MAN  
Not so fast.

BLANE  
Get the hell outa' my way.

Blane takes a swing at him, but misses. The homeless man raises his hand and POW! A BLAST of energy throws Blane and Penny back twenty feet as they land in the middle of the

INT. LIVING ROOM - NIGHT

Penny yells.

PENNY  
My arm!

Her cast is split in two as the jagged edge of her bone sticks through. She instantly goes into shock and faints.

Blane's legs are shaky as he scampers to his feet. He starts for Penny.

HOMELESS MAN  
Wait! You have visitors.

Blane gazes toward him.

Through the threshold Felicia and the little girl walk in.

BLANE  
Felicia?

Blane squints barely recognizing the once beautiful Latina.

BLANE (CONT'D)  
What happened to you? Felicia...

HOMELESS MAN  
Don't you worry lover boy. She,  
your wife, your daughter, your son...  
and you. Your all mine.

The homeless man comes closer as he meticulously looks around.

HOMELESS MAN (CONT'D)  
Hmm. Where's your son?

Blane thinks quickly.

BLANE  
Upstairs. I told him to hide.

The homeless man points to the little girl.

HOMELESS MAN  
Go. Find him.

He now points at Blane.

HOMELESS MAN (CONT'D)  
Pick up your girl and sit. Over there.

Gesturing towards the couch.

Blane carefully picks up Penny and gently lays her on the couch. He sits and rests her head on his lap.

BLANE  
We've done what you've asked...

The homeless man leers at them.

The little girl comes down the staircase.

As soon as she reaches the bottom, she crouches on all fours, and scurries to the homeless man's feet.

LITTLE GIRL  
He's not there.

He angrily looks at Blane.

HOMELESS MAN  
You lied. Where is he!?

CAROL (O.S.)  
Got away.

The homeless man quickly shoots his attention upstairs. Carol stands at the top, holding onto the banister.

HOMELESS MAN  
(to little girl)  
Help her down.

The little girl turns into an orb and shoots up the staircase, manifesting next to Carol.

She takes Carol by the hand and leads her down. As Carol reaches the bottom she stops.

BLANE

Carol --

HOMELESS MAN

-- Enough.

HOMELESS MAN (CONT'D)

(to little girl)

Bring her to me.

The little girl leads Carol past Blane as his expression is aghast.

BLANE

What did you do?

Still bloated and dark, Carol now has no eyes. Just empty sockets.

The homeless man reaches into his coat pocket and pulls out two eyeballs.

HOMELESS MAN

You mean these?

(laughs)

She no longer needed them.

He holds the eyeballs out for Blane to see. Then the little girl rushes to the homeless man. Snatches an eyeball and bites it in half as juice squirts. Then she eats the other half.

HOMELESS MAN (CONT'D)

Bet you didn't know demons like to eat.

BLANE

What are you?

HOMELESS MAN

Me? Just think of me as a debt collector. A soldier for pain... misery. Ultimately death.

Felicia walks out of a dark corner of the room.

Sits next to Blane as she makes GURGLING noises.

HOMELESS MAN (CONT'D)

How do you like your little whore?  
I think she is prettier, don't you?

BLANE

You sick, fuck. She did nothing to you.

Felicia rapidly CLICKS her teeth.

Penny awakens as she cries out in agony.

PENNY  
I can't handle this.

HOMELESS MAN  
Shut up bitch. I'll kill you now.

Penny weeps in Blane's lap. He tries to comfort her.

She raises her head.

PENNY  
Why are you doing this to us?

HOMELESS MAN  
Me? Not me. You were right about  
the rituals.

HOMELESS MAN (CONT'D)  
Good old grandpa... bless his soul.  
Poor grandma she got it first.

Penny sits up as she fights her pain.

PENNY  
But she was murdered.

HOMELESS MAN  
That's right. Raped and tortured  
too.

(to Blane)  
Or did you never tell her that?

PENNY  
Dad!

HOMELESS MAN  
You see. Frank sold you off. Now  
it's time to pay up. He sold your  
souls and your families souls for  
what? For what Mr. Blane?

The homeless man waits for Blane to speak up.

HOMELESS MAN (CONT'D)  
At a loss for words? Well I'll tell  
you... money. Plain old good for  
nothin'... money.

Penny is enraged.

PENNY

Is this true? How could he?

HOMELESS MAN

Easy. So you could become the spoiled little bitch that you are. Manipulative, back stabbing, evil little heart. I like that.

He laughs.

A light flickers from the upstairs loft, as Mr. Fischer stands at the top of the stairs gazing down.

His cigar in hand, sporting an expensive suit, top-hat, and cane.

Mr. Fischer starts to descend then stops halfway.

MR. FISCHER

(to Blane)

I'm afraid our meeting has been pushed up.

Blane is totally shocked.

BLANE

Russ how -- I don't understand.

MR. FISCHER

I don't expect you to understand my boy. Just watch and listen.

He continues down and as he does he starts to morph into a younger, handsome man. He reaches the bottom, and strolls towards Blane, coming face to face with him.

MR. FISCHER (CONT'D)

BOO!

Blane acts as if a snake is ready to strike.

MR. FISCHER (CONT'D)

Don't be afraid just call me Lucifer.

Blane and Penny are shell-shocked.

MR. FISCHER/LUCIFER

Let me put it this way. I can be whoever and whatever I choose. Being portrayed as this big ugly creature is a myth. I was an angel once as you know. Cast down. Betrayed. Forever banished from his big wonderful Kingdom.

Penny tries to stand but Blane holds her tight.

MR. FISCHER/LUCIFER (CONT'D)  
 This is my real form. Not a hideous creature, but a man. A very handsome man.

He takes a big puff off his cigar. Blows smoke rings.

MR. FISCHER/LUCIFER (CONT'D)  
 Ahh... Frank and his so called magical board. It's not the board that will open the portal, it's the words. Say the right words and beware. Beware of me... beware of my disciples.

Blane releases his hold on Penny. He stands.

BLANE  
 ... You were his friend.

MR. FISCHER/LUCIFER  
 No my boy, your all wrong. I was his wish... I was his money, without me he would have never been anything but broke, meaningless. I gave him that wish, I provided the way.

Mr. Fischer (Lucifer) struts closer. Grins.

MR. FISCHER/LUCIFER (CONT'D)  
 I provided the means, and it all... well it all comes with a price, a debt. You... your children, and children's children will all pay his debt. Forever. How do you think you got all this?

He spreads his arms out, as a gesture meaning the house and everything else.

The little girl begins to spew blood on the floor and walls.

MR. FISCHER/LUCIFER (CONT'D)  
 Isn't she sweet? Go my little angel, upstairs, everywhere.

She quickly scurries up the staircase.

MR. FISCHER/LUCIFER (CONT'D)  
 Shall we begin?

INT. POLICE STATION - NIGHT

Matt is a basket case as he explains to a bald OFFICER what is happening.

MATT  
-- They killed my mom. My sister  
and dad are still there.

BALD OFFICER  
Alive?

MATT  
Yes, I think so. They were...

Matt puts his hands on his head.

MATT (CONT'D)  
When I left.

BALD OFFICER  
Nicky! Lets go.

Female Officer NICKY rises from behind her desk, hurries towards them as they all start for the door.

INT. POLICE CAR - NIGHT

Matt rides in back as the bald officer drives.

EXT. DARK ROAD - NIGHT

Siren screaming, lights flashing, the police car races towards the Love house.

EXT. LOVE'S NEW HOUSE - DRIVEWAY - NIGHT

The driveway lights up, as the police car screeches to a halt. The officers quickly exit the car as Matt stays behind. The cops are on high alert as they approach the house.

EXT. FRONT PORCH - NIGHT

The bald officer slowly turns the doorknob. It turns. They enter.

MONTAGE - CRIME SCENE - BLACK AND WHITE PHOTO'S

-- Blane sits on the couch. He holds his severed head in his lap. The couch and Blane are drenched in blood.

-- Felicia is in the downstairs bathroom, propped against the wall. Blood splatter covers the wall behind her. Blood is pooled on the floor. Her mouth is sewn shut. Pins protrude from her eyes.

Innards hang from her exposed stomach.

-- Penny is in her bedroom, she lays on her back in a pool of blood. Her legs are spread, her feet and arms have been severed. Her feet are displayed on a pillow at the foot of the bed, while both of her arms are on her right side laying on the floor next to her.

-- Carol is on her bed. Her eyes are missing. Her mouth is slit from cheek to cheek, while her throat is also slit. Her fingers hold her toothless, dislocated jaw wide open. Blood stains her bed and clothes.

END MONTAGE

SUPER: "PRESENT DAY"

EXT. MATT'S HOUSE - DAY

A big house sits peacefully in front of a forest of trees. Bright green grass adorns the yard. It's a beautiful spring day as two young BOYS and twin GIRLS play ball on the lawn.

Matt, now a good-looking man, starts to playfully chase one young girl. He catches her, picks her up and swings her around. Nothing can ruin this absolutely-perfect day.

Matt's WIFE exits the house.

WIFE

Matt... Mr. Fischer's on the phone;  
and it's time for lunch.

Matt puts the girl down.

MATT

(to kids)  
Mommy made us lunch. I know I'm  
hungry.

A police car unexpectedly rolls up. Then an unmarked car pulls behind.

Everyone stops what they are doing and watches. The police car doors open as the driver TALL COP steps out, followed by his partner STALKY COP and two plain clothes detectives. Driver FAT DETECTIVE and partner BEARDED DETECTIVE also exit their vehicle.

With stern faces they march toward Matt.

TALL COP

Mr. Love?

Matt walks to him.

MATT

Yeah, that's me. What can I do for you?

TALL COP

You might want to send your kids inside.

MATT

What is this?

Matt looks at his children for a moment.

MATT (CONT'D)

Kids, go eat lunch, daddy has to talk to these men.

They run up to the porch where their mother nervously awaits.

The cops surround him.

FAT DETECTIVE

Turn around, hands behind your back.

Matt complies. The detective puts the cuffs on him. Turns him around.

FAT DETECTIVE (CONT'D)

Mr. Love, you are being arrested for the murders of your parents, sister, and Felicia Torres.

Stalky cop takes Matt by the arm.

STALKY COP

You have the right to remain silent, anything you say...

They walk to the marked police car, as he continues to read Matt his rights. The voice fades.

Like a bat out of hell, Matt's wife comes running.

WIFE

Leave my husband alone!

Bearded detective stops her in her tracks. She tries pushing him away.

WIFE (CONT'D)

Out of my way!

He must now physically restrain her.

BEARDED DETECTIVE  
You wanna join him? Settle down  
miss.

She stops resisting.

WIFE  
You have the wrong person.

Matt sits in the back of the cop car. In a daze.

BEARDED DETECTIVE  
Please, go to your kids. Your husband  
will be in touch.

WIFE  
My husbands done nothing wrong.

She stumbles back to her kids and gathers them around her.

The cops get in their cars and leave.

INT. COURTROOM - DAY

Matt sits at a table with his lawyers. The courtroom is jammed with relatives, friends, and reporters. It was a horrific crime. Now there is someone to take the wrap.

The BAILIF calls out.

BAILIF  
All rise.

The JUDGE enters then sits behind the bench as Matt and his lawyers stay standing. The judge looks toward the jury.

JUDGE  
Have you reached your verdict?

The FOREMAN raises the paper.

FOREMAN  
We have your honor.

Matt is incoherent as the foreman's words fade in and out.

FOREMAN (CONT'D)  
-- Guilty... first degree.

Fades...

FOREMAN (CONT'D)  
-- Count two guilty.

Matt's legs wobble. Words keep fading... fading. Then louder.

FOREMAN (CONT'D)  
 -- Murder... guilty. Guilty...  
 guilty. Murder. Murder.

It's too much for him. He drops like a ton of bricks. The gallery erupts. The mixed sounds of CRIES of grief... and CHEERS.

JUDGE  
 Order!

The gavel BANGS.

JUDGE (CONT'D)  
 I said order in this court! Everyone  
 be seated or I will clear this  
 courtroom!

The people sit. You can now hear a pin drop.

INT. MAXIMUM SECURITY PRISON - CELL - NIGHT

Your typical eight by eight prison cell; bunk, sink, toilet. Matt lays on his bunk.

A billy club RAKES the bars. Matt is scared shitless. He jumps up. A PRISON GUARD stands on the other side of the bars along with an INMATE and Mr. Fischer/Lucifer.

PRISON GUARD  
 Fuckin' pussy ass. I have a friend  
 here that wants to say hi.

The inmate stands sideways so Matt cannot see his face. The guard opens the cell. The inmate walks in. It's the HOMELESS MAN. He smiles.

HOMELESS MAN  
 I'm here to keep you company my  
 friend.

Matt sits terrified. He now recognizes the homeless man.

A bad memory.

MATT  
 You. I remember --

HOMELESS MAN  
 -- We both have the rest of YOUR  
 life to get better acquainted. It's  
 time to pay your debt.

MATT

Debt? What debt? Russ -- What's  
this all about? I need to get outa'  
here.

The guard and Mr. Fischer/Lucifer just glare.

HOMELESS MAN

One day you'll know. But for now  
it's just you and me.

The homeless man kicks Matt in the face, blood fly's. He  
jumps on top of him and punches his face a few times.

HOMELESS MAN (CONT'D)

It's going to be a long life. Come  
on now, show me some LOVE...

INT. PRISON - NIGHT

A SICK LAUGH echo's throughout.

FADE OUT:

THE END



