

DIMENSION 0

A screenplay by

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"DIMENSION 0"

FADE IN

EXT. CLEARING - DAY.

The year is 1802. A dark house stands in the middle of a clearing, surrounded by trees adorned with the fresh fallen snow. A squirrel's body lying in a puddle of blood.

Just beyond, bloody footprints are visible along the wooden porch floor. A seesaw is swinging from a tree branch near the house. Suddenly screams rip through walls of this erie homestead.

INS. CELLAR - DAY

An eleven years old child is bound to a wooden table, and restrained by leather boot laces. Flickering candlesticks line the wall, casting shadows upon the girl's pale face.

ALESSA

Daddy, please! No!

A bald man, dressed in black, is beside her. He has blood on his hands and stares at the girl.

MAN DRESSED IN BLACK

Why you don't accept it, Alessa?
You must do it, honey!

Alessa shakes her head.

ALESSA

You can't hurt me, daddy! You love me, right?!

The man smiles.

MAN DRESSED IN BLACK

Sure, honey,
(with pleasure)
for this reason I wanna end what I started! You understand me?

Alessa shakes her head.

ALESSA

But Azazel is cruel! He's a daemon!

(CONTINUA)

Man covers his ears with both hands. He makes his face dirty of blood.

MAN DRESSED IN BLACK
Stop it! Stop it!... We've already
discussed about it, Azazel just
want your love... he needs your
soul!!

Alessa starts crying. She suddenly shakes on the table, and have a quick look at the stairs, behind her. There is a doll (a scarecrow) sitting on the stairs. It stares at the scene.

ALESSA
Ciak! Please, help me!
(breathlessly)
He wanna hurt me! Please, help me!

MAN DRESSED IN BLACK
Stop it, brat! It can't help you!
It's just a scarecrow!

The man dressed in black comes close to the little scarecrow. He throws it away, next to the corpse of a man.

ALESSA
Why did you kill Diamond?! What did
he do, daddy?!

The man smiles. He gets back near the table. His eyes are wide open.

MAN DRESSED IN BLACK
Diamond has refused to carry out
the sacrifice! I pointed out that
you don't betray friends!
(smiling, enthusiastic)
I punished him, Alessa, do you
understand?! As i did with your
mother!

Alessa continues to cry.

ALESSA
How could you do this to her?! She
loved you!!

The man shakes his head: knees on the floor.

MAN DRESSED IN BLACK
I had to do it! The beast has been
clear about it

ALESSA
Let me go, daddy!
(softly)
Let me go...

The man dressed in black suddenly jumps up, smiling.

MAN DRESSED IN BLACK
Azazel is waiting for you...
Alessa!

The man lowers the knife on the girl's face.

BEGIN FLASHBACK (with girl's screams)

INS. MAIN BEDROOM - DAY.

From the little girl's POV, a woman wearing a wedding dress is sitting at a desk. She looks at the mirror, and touches her long, black hair.

WOMAN
Alessa...
(quietly)
Alessa...

ALESSA
Mommy... why are you crying?

Blood starts dropping along the mirror, and takes form the word AZAZEL. The woman suddenly turns back, showing her face: mouth and both eyes are sewed. She starts grumbling.

EXT. WOODS - EVENING.

From the little girl's POV, a black figure snaps quickly through the trees. A dead deer lies a few meters away from her.

ALESSA
Ciak, is that you?!

The black figure leans out from behind a tree. A scarecrow living, with a straw hat and a scythe in one hand. It comes close to the little girl.

ALESSA
Hi, Ciak! I missed you!

The scarecrow gets down on the knees.

INS. HALLWAY - EVENING.

From the little girl's POV, a woman wearing a wedding dress is dragged along the floor by an invisible presence. The woman's body leaves a trail of blood along the floor.

ALESSA
 Mommy!!
 (with fear)
 Mommy! Wait!!

The woman's body disappears behind the last door, at the end of the hallway. Alessa comes close to the door. It's locked.

INS. BEDROOM - NIGHT.

Form the little girl's POV, hidden under the bed: the door opens, and something crawls along the floor.

ALESSA
 Stay away from me! Leave me alone!

Suddenly the door gets closed. An inhuman scream fills the room.

EXT. WOODS - EVENING.

From the little girl's POV, the man dressed in black throws down the corpse of a man. He stares at the body.

MAN DRESSED IN BLACK
 It's your fault, Diamond!

The body is covered of blood: his throat cut. The man dressed in black points a finger to the body.

MAN DRESSED IN BLACK
 When someone makes a scrfice, as
 we are doing, he can't pulls back!
 Absolutely! And you knew it,
 Diamond!

The man dressed in black starts to dig a hole with a shovel.

MAN DRESSED IN BLACK
 You really knew it, betrayer!
 (with anger)
 And now you've gotten the right
 punishment!

He leaves the schovel on the ground and comes close to the body.

(CONTINUA)

MAN DRESSED IN BLACK
How the hell could you betray me?!
Look what you forced me to do,
Diamond!

The man dressed in black drags the body up to the hole, then thors it into. He spits on the ground and quickly takes back the shovel, starting to bury it.

MAN DRESSED IN BLACK
Now you'll present thyself to the
beast! The great Azazel!!

From behind the trees, a black figure comes close to the man. He looks back, starting to quake.

MAN DRESSED IN BLACK
No
(hesitant)
You... must be one of those
monsters created by my daughter!

The man dressed in black falls on the ground.

MAN DRESSED IN BLACK
You all have to die, disgusting
beings!
(pause)
When I'll find the way to close the
door you all came from!!

The scarecrow living raises his scythe in the air.

BLACKOUT

END FLASHBACK

EXT. DIRT ROAD IN THE WOODS - DAY.

The Year is 2012. A car is proceeding along a dirt road: around there are only trees. The driver is a boy with a red hat, near him, on the passenger seat, ther's a girl with long blonde hair: she continues to puff.

DAWSON
(annoyied)
Honey, I'll promise you will enjoy.

Dawson runs a hand over his sweaty forehead.

(CONTINUA)

SARAH

I guess... how could I enjoy myself
with you and your friends?

(with a grimace)

Above all in the chalet of your
cousin Bob. Damn!

DAWSON

You will forgive me, Sarah.

SARAH

I just hope you'll stay sober... at
least you...

(shaking her head)

I don't care about your friends.

Sarah looks out the windows, puffing.

DAWSON

You don't trust me, do you?

Sarah keeps looking out the window.

SARAH

Well, I just have some doubts.

Dawson snorts. He claps his hands on the steering wheel and
glares at his girlfriend.

DAWSON

Good, enjoy the sights...

Sarah smiles.

SARAH

None lives around this place...

(with hirony)

And we are right in the middle of
it!

DAWSON

(with resentment)

I know around here there're just
trees, mountains and glades... Is
my fault if my cousin Bob has his
chalet along the Bishop's Valley?

Sarah shakes her head.

SARAH

I don't wanna fight, Daw.

Dawson relaxes on the seat. He slows down in close proximity
of a curve.

(CONTINUA)

DAWSON

I don't even want to fight,
honey... Think about us... tonight,
after the party, we'll sleep
together in a nice, warm bed.

Sarah gives him a lovely smile.

SARAH

Very tempting.

She takes a can of coke from under the seat, drinking
slowly, then she puts it back.

SARAH

It seems to be the road that leads
to the castle of cunt Dracula...

Dawson smiles.

DAWSON

There are strange legends about
this place, did you know it?

(pause)

Some hunters in the area say
they've seen the ghost of a girl,
appearing between these woods.

Sarah gives a dirty look at him.

SARAH

Are you trying to scare me?

DAWSON

Absolutely no. It might be a true
story.

(intensely)

Have you ever heard about the sect
of Azazel?

Sarah shrugs her shoulders.

SARAH

Well, I have. Do you really believe
in that shit?! Camon Dawson, no
way!

DAWSON

And if it weren't?

(pause)

And if a long time ago was really
existed a sect devoted to the
sacrifices?

Sarah shakes her head, than leans forward, pointing a finger out the windshield.

SARAH
Here is the statue.

About twenty yards ahead, there's a statue, surrounded by branches and vegetation. It's a stone woman who scrutinizes the road. The car stops in front of it.

DAWSON
Well done, Bob told me that once we get near the statue, there are only a few kilometers to his chalet.

SARAH
Thanks God, I'm sick of being in this car!
(she sighs)
My ass is glued to the seat!

Dawson smiles.

DAWSON
So?

Sarah frowns.

SARAH
What do you mean?

DAWSON
I mean about the sect I told ya before. Do you really think it's just a bullshit?

Sarah leans closer to him with the face, than speaks softly.

SARAH
You better stop, or I'm gonna have nightmares tonight.
(pause)
Do you know what would it mean?

Dawson shakes his head.

DAWSON
What?

SARAH
Simple...
(with a grimace)
No sex, honey!

She gets back on her seat. Both smiling. The car restarts and continues along the dirt road. The branches scratch the bodywork.

EXT. DIRT ROAD IN THE WOODS - DAY (SAME TIME, OPPOSITE LANE)

A fast car races the dirt road in the woods. Inside there are two men and a girl, who passed out on the seatback. She awakes, opening her eyes.

RACHEL
... Where am I?...

The man on the passenger seat looks back, with a cigarette in his mouth.

TYLER
Ehi, Bill!
(with stirring)
She woke up!

The driver smiles.

BILL
Welcome back, dear.

RACHEL
Where... where am I?
(pause)
Who... who are you?

Tyler gives the cigarette to Bill, which takes a puff and then throws it out the window.

BILL
Oh,
(with irony)
don't you worry. We just have got
you for some hours. You know, money
comes easily when a family is
looking for their missing daughter.

Bill e Tyler both smiles. As Rachel looks through the rearview mirror the cut on her forehead, she lies down along the seat, closing her eyes.

EXT. DIRT ROAD IN THE WOODS - DAY.

The car bounces due to a pothole. Sarah looks out the window.

SARAH

The woods is becoming more dense!
(looking at Dawson with a
grimace)
I hope you know what you're doing!

DAWSON

Keep calm. We almost have arrived,
honey.

SARAH

I hope so. I'm exhausted...

Dawson stares at her for a while.

DAWSON

Are you fine?

SARAH

Just dying of boredom!

The car slows down before a curve.

DAWSON

There are many rooms, waiting for
us.

(pause)

Do you know what it means?

Sarah smiles.

SARAH

Please, don't! You already told me
your sexy plans before!

DAWSON

You're right.
(with irony)
But before I forgot to say that we
could do more...do you got the
idea?

SARAH

Let me guess...

DAWSON

Never heard about preliminary sex?!

(CONTINUA)

SARAH
You fucking bastard!

Dawson claps his hands on the steering wheel.

DAWSON
Ok, hold on before to kill me.
Henceforth I'll be good.

SARAH
You already told me that too...

DAWSON
Do you prefer talking about the
sect of Azazel?

Sarah smiles.

SARAH
Do you really want me to stay awake
tonight? You know I'm afraid of
that kind of stories!

They both smile. Dawson suddenly slow down.

SARAH
What's up?

Dawson points his finger in front, then throws his hat on
the dashboard.

DAWSON
Shit! Bob didn't tell me the road
branches out!

He points a finger out the window.

SARAH
Shit! Now?!

Dawson stares at the windows. Out it's getting dark.

DAWSON
I think the rain is coming...

SARAH
Call Bob!
(irritated)
Now!

Dawson takes the cellphone from a pocket of his pants.

DAWSON

You got it. Is the only way.

EXT. CLEARING - EVENING.

Trees run fast on the sides of the trail. An old, desolated house in the middle of a clearing. A little girl, (wearing a white gown stained of blood), watches out of a window, on the second floor, staring at a seesaw swinging near the porch.

INT. BEDROOM - EVENING. (CONTINUOUS)

The ghost of the little girl is still watching out of the window.

ALESSA

... Azazel,
(hesitantly)
Don't hurt me...

Inhuman groans suddenly comes from behind the child. The door opens, creaking.

ALESSA

... Azazel, please, don't hurt
me...

Alessa leans forward, and as she throws up bugs, she falls on the floor. A black presence is reflected in the mirror of the window.

EXT. DIRT ROAD IN THE WOODS - EVENING (SAME TIME, OPPOSITE LANE)

A police patrol sharply brakes in close proximity of a curve. The driver, a tall, black man, claps his hand on the steering wheel.

CHARLES

Goddamnit!

The car goes forward slowly. The detective keeps staring through the windshield. It starts raining.

CHARLES

Where the hell have those two
gone?!

He slows down, exceeding a hole with dexterity.

(CONTINUA)

CHARLES
(to himself)
I gotta safe that girl!

He takes the transceiver, keeping his eyes on the way.

CHARLES
Central, here is Kauffman, can you
hear me?

A nagging buzz, then a feeble female voice.

FEMALE VOICE
... Not at all... did you find the
two kidnappers?...

CHARLES
Not yet! They're heading to the
Bishop's Valley. I guess I'm close
to them!

FEMALE VOICE
You must... absolutely...
understand?

CHARLES
I can't hear you anymore! What did
you say?!

FEMALE VOICE
You gotta... find'em...
absolutely...

CHARLES
I'll find them! Should drive around
this place all night!

VOICE FEMALE
They've... gotten Rachel Bennett...
you gotta find'em...

CHARLES
Got it! But I need help! You
understand? Help! You gotta sent
other polices patrol over here!

Communication suddenly breakes.

CHARLES
Damn it!

The detective leaves the transceiver on the seat beside him,
then sees two red lights of a moving car, hundred yards
ahead.

(CONTINUA)

CHARLES
I got you!

EXT. DIRT ROAD IN THE WOODS - EVENING.

The car is stopped along the trail. Sarah is getting nervous on her seat.

SARAH
(curiously)
What did Bob say at the phone?

Dawson puts back the cellphone in his pants.

DAWSON
To take the road which turns to the right.

The rain is gettin thick.

SARAH
This damn rain!
(nervous)
We better hurry up, soon we'll not be able to see anything!

DAWSON
Try to calm down, Sarah!

She leans toward to him, putting a hand on his shoulder.

SARAH
You guys have spoken more than ten minutes at the phone, what else did he tell you?

DAWSON
... They are waiting for us, and have already prepared a wide selection of beers...

Sarah gets back on his seat, nervously puffing.

SARAH
I knew it... you promised me you wouldn't have been drunk!

DAWSON
Damn Sarah! Just a little shot... please, trust me!

Sarah doesn't answer. She stares at the rain, flowing along the windshield.

(CONTINUA)

DAWSON
Why are you so bothered?!

SARAH
What do you mean?

DAWSON
Is the idea about partying to my
cousin's chalet or the fact I just
want to have a simple shot of
alcohol?

Sarah shakes her head, smiling ironically.

SARAH
Listen,
(with bitterness)
never mind...

Dawson puffs.

DAWSON
Just dont' worry, honey... I'll
make you smiling tonight, got it?

Sarah smiles, and gives him a nod with a head.

SARAH
Got it.

Dawson meshes the first gear and the car starts moving,
slowly.

SARAH
Have you ever been here before?

DAWSON
Nope. It's the most isolated area
of the county.

Sarah puffs.

SARAH
(ironically)
Shit, and we're right in the middle
of it!

DAWSON
Please not again. Let me drive
peacefully!

A bright lightning in the sky, and soon after a strong
thunder.

SARAH

Is two hours we're driving, and we've not even met a country!

DAWSON

You're unberable sometimes, you know?!

SARAH

In this situation I think it's perfectly normal...

The rain becomes increasingly dense.

DAWSON

Instead of nagging me, why you don't tell me what you would like to do, once in the bed?

Sarah doesn't answer. She smiles, putting her middle finger in front of him.

Dawson smiles too.

DAWSON

Damn, the trail is becoming muddy!

SARAH

Slow down.

Dawson nods.

DAWSON

Sill a few corners and we'll be there.

EXT. DIRT ROAD IN THE WOODS - EVENING.

TYLER

Ehi, Bill, the girl is asleep again.

Bill keeps his eyes out of the windshield, giving a quick look at the girl, through the rearview mirror. Tyler puts a hand on his shoulder.

TYLER

Did you hear me, Bill?

BILL

(irritated)

Yes I did! Just close that fucking mouth, Tyler!

(CONTINUA)

Tyler shakes his head.

TYLER

You know what? I guess it's better to leave the car here, and run away through the woods.

BILL

You fucking idiot!
(nervously)
That policeman is looking for us!
He saw us kidnapping the girl!

Tyler nervously nods. He quickly gets a cigarette from his pocket.

BILL

Goddamnit! This rain is getting worse! Shit!

TYLER

I don't feel quiet at all, Bill.

BILL

What's wrong with you, body?

There's a flash followed by a tunder.

Tyler smokes nerously.

TYLER

Are you kidding me? We kidnapped the daughter of one of the most important lawyer of the city!

Bill nods, then smiles.

BILL

Well, he just deserved it.
(pause)
That worm has shut down the factory I worked for years. To kidnap his daughter and ask him some money is the least I could do.

TYLER

I know what he did, Bill...

Bill stares at him for a while.

BILL

Do you want to get out of the game? Eh?!

Tyler shakes his head.

TYLER
No... Bill... I'll never do it...

Bill smiles.

BILL
Keep calm yourself, and everything
is gonna be good.

Tyler doesn't answer, smoking fast.

Bill gives a quick look at the girl from the rearview
mirror.

BILL
Hold on, perhaps I'll ask two
million instead of one!

They both start smiling.

TYLER
Why not four?!

From the back seat comes a groan. Rachel is awake. Tyler
looks back, then at Bill.

TYLER
She's back!

BILL
Let her speak, we'll see what she
says.

Rachel stares at the man in front of her.

RACHEL
Who... who are you... where am I?

Tyler deadily smiles, then looks again at Bill.

TYLER
I guess you overdid with the
sleeping pills.

They both laugh.

TYLER
Don't you worry, Rachel, we won't
hurt you.

RACHEL

Let me out of here... let me go,
or...

BILL

Or what? Will you call your shitty
daddy?!

RACHEL

Yeah... and he will fuck you up
ugly!

BILL

(calm)

I don't think so, sweetie. We got
other plans...

(smiling)

Just asking some money to your
daddy, then you'll be useless!

Rachel starts crying. She covers his face with both hands.
Suddenly the sound of a siren.

TYLER

Shit! Is that fucking cop, isn't
he?!

Tyler opens the window and throws out the cigarette.

RACHEL

You're fucked! Both!

Bill nervously shakes his head.

TYLER

She's right, Bill! Go faster! That
bastard is behind us!

BILL

Shut the fuck up! This's not a
highway. Do you wanna crash into a
tree?!

EXT. DIRT ROAD IN THE WOODS - EVENING.

SARAH

Don't drive so fast!

Dawson nods, slowing down.

(CONTINUA)

DAWSON
What's wrong with you?

SARAH
You're driving too fast!

Dawson puffs, nodding again.

DAWSON
I'm able to drive, you know? I wish
to arrive to that damn chalet
before it gets darker!

Sarah smiles ironically.

SARAH
Sure! But I wanna get there still
alive!

The car quick turns to the right.

DAWSON
You're boring, Sarah! You should
stay home!

SARAH
Right, sorry for coming...
(with resentment)
I didn't want to spoil your
hangover's night!

Sarah takes a can of coke from under the seat, drinking for
a while. Then she puts it back.

DAWSON
Why are we fighting?...

Sarah shakes her head.

SARAH
I dont know... recently we always
have discussion...

DAWSON
Listen... I'm sorry, I didn't want
to make you feeling bad.

SARAH
I know it... I'm just nervous,
that's all...

DAWSON
Nervous about what?

SARAH
I can't explain it...perhaps
because we're here, in the middle
of the woods, and it's getting
darker...

DAWSON
Soon we'll be there, just relax
yourself.

SARAH
Slow down! Now!

Dawson slam his foot on the brake in close proximity to a fallen tree trunk in the middle of the dirt road. The car crash onto, smashing on the trees. Sarah claps his head on the dashboard, passing out.

BEGIN DREAM

EXT. BEDROOM - NIGHT.

From Sarah's POV, a little girl is crying, hidden under the bed. She holds in her hands a doll representing a scarecrow. The door opens with a creak. A bald man dressed in black, who's holding a bloody knife, walks in.

MAN DRESSED IN BLACK
Alessa!
(deadly serious)
Alessa! Get out!

The little girl remains under the bed. The man gets down on his knees.

MAN DRESSED IN BLACK
Here you are, brat!
(with a death's smile)
Now it's your turn!

The little girl suddenly gets out. Her face becomes a clot of blood, and her tongue comes out, wrapping around the man's neck, trying to strangle him.

END DREAM

EXT. DIRT ROAD IN THE WOODS - NIGHT.

Sarah opens her eyes and has a look around. The windshield is broken. As she looses the belt, she gets out of the car, running to the opposite site of the car.
Sarah opens the door.

SARAH

Dawson! Honey!

She leans forward to him, and as she takes him by the arms, dragging him out, the boy falls on the muddy ground.

SARAH

Dawson! Answer me! Please!

Dawson regains consciousness. Slowly he gets up, touching his bloody lower lip.

DAWSON

I... I feel really bad!...

Sarah hugs him.

SARAH

And now?!

Dawson spreads his arms, then takes the cellphone from his pants.

DAWSON

Hurry up,
(giving the cellphone to her)
Call Bob and tell him we did an
accident... someone is gonna help
us!

Sarah takes the cellphone and nods.

SARAH

I'm so scared, Daw! I'm afraid none
is gonna pick up us here! No way!

DAWSON

Hurry up! Call him!

A glow comes in front of them. A red car stops before the fallen tree trunk: two men get out of it.

Dawson starts watching the sky.

(CONTINUA)

DAWSON
 Thanks God!

Sarah approaches to the men.

 SARAH
 Please, help us! We did a car
 accident!

Bill pulls a gun on her.

 BILL
 Shut up!

He makes a nod with a hand.

 BILL
 We've to move,
 (to Tyler)
 get the girl and the electric
 torches out of the car! Now!

 TYLER
 You crazy? The trail is blocked by
 the damn tree! And the cop can't be
 far from here! We'll never escape!

Bill turns back to him.

 BILL
 Move your ass as I told you! No
 way!

Sarah starts crying.

 SARAH
 Please, don't hurt us!

Dawson comes close to her, in front of the kidnapers.

 BILL
 What are you thinking to, young
 boy?

 DAWSON
 Let us go! We won't tell this to
 anybody, everything you did!

Bill smiles, and spits on the ground.

 BILL
 You fucking liar! You already know
 too much!

Tyler approaches to Bill, shoving Rachel in front.

SARAH
Who are you?

Bill pulls the gun near her eyes.

BILL
It doesn't matter who we are!...
Just stop asking me useless thing!

Tyler walks closer to Bill, looking into his eyes.

TYLER
Damn, Bill! We better move now! The
dark is getting worse as this
fucking rain! That cop we'll be
here in few minutes!
(with concern)
Do you wanna end your day inside a
jail as a kidnapper?!

BILL
Please, shut up! We'll move in the
woods!

Sarah has a quickly look at Rachel.

SARAH
Did you kidnap that girl?!

BILL
I told you stop asking!

TYLER
What do we do with them?

Bill scratches his head with the barrel of the gun.

BILL
Guess they'll come with us... later
we'll think about them..
(with irony)
I can feel the scent of the money,
my friend!

Rachel tries to escape from the heavy arms of Tyler.

RACHEL
You will lose, bastards!

BILL
I don't think so... It's time to
move now! Camon!

They move into the woods.

EXT. DIRT ROAD IN THE WOODS - NIGHT.

The detective slows down. The windshield is fogged up, then
he runs a hand on it.

CHARLES
Shit!

The rain falls poured down in torrents.

CHARLES
I can't see anything!

He nervously takes the transceiver.

CHARLES
Does someone hear me?!

FEMALE VOICE
Yes Charles... where the hell are
you?

CHARLES
I need more policemen over here!
What the fuck are you guys doing
there?

FEMALE VOICE
Two police patrol are heading to
the Bishop's Valley, they moved
half an hour ago... should be there
soon!

CHARLES
The two kidnappers are really fast!
And this damn place is a maze!

FEMALE VOICE
You gotta find them! Soon other
policemen will be there.

Charles takes a deep breath.

CHARLES
I hope so...

He puts back the transceiver on the beside seat.

(CONTINUA)

CHARLES

I bet they will be with they ass in
a warming chair, down there!
Instead of helping me!
(nervously)
Shit!

The detective takes a cellphone from his pants. He dial a
number, waiting a while.

MALE VOICE

Ehi, Charles, where are you?

CHARLES

Are you kidding me, Jim? I'm
following two kidnappers along the
Bishop's Valley. Radios just speaks
about the abduction of Bennett's
daughter!

MALE VOICE

The richest lowyer of the city!
Well,
(pause)
they did a good choice.

A buzz disturbs the communication.

CHARLES

Stop it! It's a serious thing! And
the two bastards are somewhere
along this dirt road.

MALE VOICE

You need help? Why are you alone?

CHARLES

I already called the central, but
unfortunatly the police patrols
are not arrived yet!
(pause)
I need a helicopter, Jim, right
now!

The car slowly turns to the right.

MALE VOICE

Charles, you know better than me
I'm not allowed to take decisions
like that.
(mortified)
I should ask the mayor, you know
that too...

(CONTINUA)

CHARLES

Bullshit! Get me here a helicopter!
I can't do it alone!

MALE VOICE

I agree. Im going to call the
mayor. I'll call you back.

CHARLES

That's better, Jim.

The detective puts back the cellphone in the pocket. As he runs a hand on his sweaty forehead, the car's headlights illuminates a dark figure crossing the road quickly.

CHARLES

Fuck it!

He rapidly slows down and stops the car. He shakes his head, then takes his gun from the lining. As he get out of the car, the detective pulls the gun in front of him.

CHARLES

Who's there?! If you're one of the
kidnappers, get out with your hands
up!

Darkness prevents him from seeing cleary. He comes back to the baggage van, taking a electric torch. Then he slowly moves forward.

CHARLES

Ehi, did you hear me?

He looks around, seeing the foorprints in the mud, left by two bare foot. Soon he moves in the woods, following the footprints.

CHARLES

I got you, assholes!

He proceeeds slowly. Suddenly the footprints disappears.

CHARLES

Where the hell have they gone?

He sees something that swings from a branch of a tree. He comes close to it. It's a small scarecrow dirty of blood, hanged with a rope.
He turns around.

CHARLES

If you hurted that girl, i will
kill you both, understand?!

A gust of wind mixed with rain hits him.

CHARLES

(whispering to himself)

Perhaps the figure I saw was a
animal... better get back to the
car.

While he walks through the trail, his cellphone rings.

CHARLES

Tell me you have some good news,
Jim.

MALE VOICE

Unfortunately no. The meyer hasn't
allowed the use of a helicopter.

(mortified)

The weather is getting worse, it's
coming a storm over there, Charles!

He stops, kicking a fallen tree branch with a foot. The rain
hits him.

CHARLES

Goddamnit!

MALE VOICE

You better get away from there!

CHARLES

Listen up, Jim, I won't come back
home till I'll find them!

(pause)

I don't feel to go from that lawyer
telling him we haven't yet found
her daughter! Got it?

MALE VOICE

Sure, Charles. Ok, I don't now what
to say! Just keep you're eyes open
over there. That kidnappers could
be really dangerous.

CHARLES

Don't worry. Try to persuade the
meyer. I think I'm near them!

The detective gets the cellphone back in his pants, starting
to walk again. A rustle suddenly behind him.

(CONTINUA)

FEMALE VOICE

Charles...

He turns back, aiming with the gun in all directions.

CHARLES

Who's there?

A glittering thunder illuminates his sweaty face. He shakes his head, heading to the car. Once there he gets on his seat, shutting the door.

CHARLES

... This damn place is freaking me out!

As he turns the car on, the wheels continuously slip on the muddy road. He proceeds slowly to an upcoming curve where he comes upon two cars stopped in his path, approximately fifty yards ahead, with their headlights glaring.

CHARLES

What the hell is going on?

He pulls the hand brake, and gets out, hitted by the heavy rain. With the electric torch he shines forth a tree trunk in the middle of the dirt road.

CHARLES

Someone did an accident.

He stares at the second car, stopped before the tree trunk.

CHARLES

The two bastards must be escaped in the woods!

He gets back in the car, taking the transceiver.

CHARLES

Central, here is Kauffman. The kidnappers must have gone into the woods, I will follow them, but I need help, immediately! Possibly innocent people taken as hostage!

He approaches to the kidnappers's car, seeing the footprints disappear between the trees.

CHARLES

Get ready!
(with decision)
Charles Kauffman is coming!

EXT. WOODS - NIGHT

Sarah coughs, trying to maintain balance along the steep trail.

Bill press the gun on Sarah's back, while with the other hands illuminates the trail with the electric torch.

BILL
Hurry up, damn!

SARAH
Please don't hurt us!

Tyler smiles, keeping Rachel near him with his arms.

TYLER
We won't kill you.

BILL
You shut up! We have to worry just about the money!

RACHEL
My dad will rip you apart, both!

BILL
I'm getting scared, little girl!

TYLER
Listen, Bill, we're we going?
(worried)
Why don't we contact immediately the father of the girl?

BILL
That cop is around here, looking for us! We can't stay here!

Dawson stops and turns back.

DAWSON
Why don't you listen your friend?

Bill gives him a shove.

BILL
Mind your own buisness!

Tyler shakes his head.

TYLER
We'll get lost around here, in this damned woods!

(CONTINUA)

Sarah turns back.

SARAH
(to Bill)
Who's the girl?

BILL
Our assurance.

SARAH
(to the girl)
What's your name?

RACHEL
Rachel Bennett.

SARAH
I'm Sarah.

Bill shakes the gun in front of her.

BILL
Stop now! I'm getting nervous!

DAWSON
Why did you kidnap her?

TYLER
For money! That's a stupid
question!

Bill turns toward to Rachel, smiling.

BILL
Her lovely dad wouldn't have had to
close the factory where I worked!

Dawson stops walking, pointing a finger ahead.

DAWSON
That's a tombstone.

Bill passes in front of him. The tombstone is small. There's
a name written on it, Diamond Trenton, year 1802.

TYLER
What the hell is doing a tombstone
in the middle of the woods?

BILL
It doesn't matter,
(pause)
We better hurry up, that cop could
find us!

(CONTINUA)

RACHEL
Perhaps was buried a hunter...

Bill approaches to her, smiling.

BILL
That's a bullshit... you're so
stupid, you know? As your father!

Rachel stares at his eyes.

RACHEL
You'll pay dearly for what you're
doing!

BILL
I'm getting scared,
(with irony)
... you're too much violent, you
know?

Tyler jerks her with both hands.

TYLER
I think your father will give us a
lot of money, that's what he'll do!

Bill smiles, turns to Dawson, staring at him.

BILL
Let's go! We've already lost
enough time!

They resume walking.

SARAH
Where are we supposed to go?

BILL
Far away, and make us sure the cop
won't find us!

Dawson suddenly turns toward to Bill: he tries to steal the
gun, hitting him with a punch in the face. The kidnapper
falls down.

TYLER
Don't move or I'll shot you down
motherfucker!

Rachel jumps on him and gives him an elbow in the stomach.
Tyler gets down on his knees, coughing.

SARAH

Watch out Dawson! He's back!

Bill manages to overpower Dawson, getting him on the ground. He tries to strangle him.

Sarah picks up the gun from the ground, pointing it on Bill's face.

SARAH

Let him go! Or i will kill you!

Bill smiles, and as he gets up, with both hands over the head, a trickle of blood is drips from his lips.

BILL

Ehi, young girl,
(with irony)
Why don't you look back?

Sarah turns, breathly fast. Tyler is behind her, staring at her and ready to shot with his gun.

TYLER

Give to him the gun, no way!

Bill smiles.

BILL

You don't want hurt yourself, do you?

Sarah nervously nods, giving the gun to Bill, which smiles.

BILL

Great choice, young girl!

Bill points the gun to Dawson, which is still down.

BILL

Get up, asshole!

SARAH

Please, don't hurt him!

Bill leans forward, touching Dawson's forehead with the gun.

BILL

You risked a lot, young boy! You know?

DAWSON

I guess...
(worried)
It wont' never happen again...

Bill smiles.

BILL

Oh, I believe you.
(pause,)
Next time will be the last! Got it?

Dawson nods. He gets up, slowly. Bill stares at him for a while, cleaning the chin covered of blood. He turns to the others.

BILL

Anyone else wanna try to be a hero?
(to Rachel)
Or a heroin?!

Rachel shakes her head.
Bill turns forward, pointing the gun to Sarah and Dawson.

BILL

Hurry up! Now!

They resume their walk along the path. The rain hits the five people. They approaches to a clearing. The shape of a house in the middle.

BILL

Is that a house?

TYLER

I can't see anything, it's too much
dark out here!

BILL

Yes, that's a house!

Tyler tries to illuminate the zone with his electric torch,
in vain.

TYLER

Perhaps it's just a big tree.

A flash of lightning illuminates the gloomy house, a hundred
meters ahead.

BILL

You idiot! Which tree? You need a
eye doctor!

DAWSON

Maybe there's someone in there.

BILL

In that case, young boy... BANG!

TYLER

Please, Bill, call the father of the girl, right now!

Bill turns back, staring at his partner's eyes.

BILL

I'm getting tired of you! Shut your fucking mouth up and listen when I speak! Right?

TYLER

Sorry, Bill... I'm just thinking to that cops...

BILL

Stop thinking! Here he'll never find us!

(pause)

Let's go,

(to Tyler)

you in front, and look after Rachel...

They all walk slowly along the clearing. After a while Rachel suddenly gets down in her knees.

TYLER

What the hell? Get up!

Rachel shakes her head.

RACHEL

I feel dizzy, and tired...

Bill approaches to her, staring at her eyes.

BILL

Listen, youn girl, you're becoming a fastidious problem!

(with anger)

I suggest you to get back on your feet and get in that fucking house!

RACHEL

Please, let me go...

BILL
(to Sarah)
Tell her to get up,
(pause)
I'm geting nervous!

Sarah approaches to Rachel. She puts both hands on her shoulders.

SARAH
Everything will be ended soon
(mortified)
we must do what they say...

Rachel takes a long, deep breath. She looks up, seeing a figure that stares at them, behind a windows on the second floor. She gets up.

RACHEL
(to Sarah)
Did you see it?!

All turn back to the house.

BILL
What?!

RACHEL
I saw a girl behind that window!
(pointing a finger to the house)
I swear she was there!

DAWSON
I don't see anyone.

Bill grabs her with both hands.

BILL
Stop with these bullshit! You must keep your breath if you wanna talk to your father!
(with anger)
And you have to be persuasive, because if we won't get the money...

SARAH
Stop now! Can't you see she's just scared?

Bill stares at Rachel, then spits on the ground.

BILL
Mind your own buisness, young girl!
Take your ass up there.
(he indicates the house's
porch)
And don't play with me!

Sarah obeys. As she walk on the wooden porch, openind the door, she looks back to the others: Bill and Tyler stares at her. After a while, she opens the creaking door.

BILL
So, do you see anyone?

SARAH
Too much dark inside there...

BILL
(to Tyler)
Get in that damned house.

Tyler approaches to Sarah, looking inside. It's dark, it's smells bad. Tyler tramples into something, along the porch's floor.

TYLER
What the hell?

He gets on his knees, picking up a wooden board. There's written something: Bishop's house.

BILL
What have you found?

TYLER
Nothing, just s stupid wooden
board.

He throws it away along the porch.

DAWSON
If someone is in there, you are
fucked, both of you.

Bill turns, giving to him a shove.

BILL
Shut up!
(to Tyler)
Get inside, now!

INS. LIVING ROOM - NIGHT.

Tyler passes in front of Sarah. With the electric torch, he illuminates the dusty and old room, taking a few steps forward.

TYLER

Ehi, it seems there's none in here.

Tyler approaches to the chimney. He runs a hand over a stuffed moose head, hanged on the wall. Behind him comes the others.

BILL

Really nice!
(pleased)
It seems we're alone.

Tyler puts the gun's safety on.

SARAH

I wonder how many years this house
is abandoned?

Dawson takes off a blanket from a chair, covered of mildew.

DAWSON

I guess for a long time.

Bill passes in front of him, sitting on the old chair.

BILL

Well, for me it doesn't matter.
(with irony)
So none can hinder my plan.
(he points the gun to Rachel)
Right, honey?

RACHEL

There's someone in this house!
(with frustration)
I swear you I saw that little girl!

Bill gets up.

BILL

(with irony)
You're smart! But not enough for
me!
(pause)
Anyway, we better make sure we're
really alone.

Bill looks fast to Tyler.

(CONTINUA)

BILL

You and the couple go to the second floor... sweet Rachel and I'll check this one.

(to Dawson)

You better forget to be a hero.

TYLER

(nervously)

Hurry up, Bill! Make that fucking call! Get the money and let's get outta this place!

BILL

Take it easy, body!

Dawson quickly walks between the two.

DAWSON

Listen, we didn't do anything!

(to Bill)

We want to get back to our car and run away from here!

BILL

No way!

(with irony)

You think I'm stupid, young boy?

He gives to him another shove, and Dawson falls on the chair.

BILL

Your car got crashed! Where would you go?!

(to Tyler)

Go now, and look after them!

INS. SECOND FLOOR - NIGHT.

Sarah, Dawson and Tyler arrive at the second floor. It's darker than the first one. There're several rooms. Dawson leans toward to Sarah.

DAWSON

(in a low voice)

We better find a way to get outta here...

SARAH

(in a low voice)

Do you wanna be killed?

(CONTINUA)

DAWSON
(in a low voice)
They will, however. Perhaps we
could escape from a window.

TYLER
Stop talking!

Tyler gets between the couple. He stares at both.

TYLER
(to Sarah)
You! Check that room, your
boyfriend and I will have a look in
another one.

DAWSON
I wanna stay with her!

TYLER
I said you come with me!
(to Sarah)
Go! And don't try to escape.

SARAH
I won't do it... take it easy.

Dawson shakes his head. Tyler shoves him near a room, behind them. In the mean time, Sarah stares at the door in front of her.

INS. CHILD'S BEDROOM - NIGHT (CONTINUOUS)

Sarah opens the door, slowly. The bedroom is dark, there's a old bed, covered of cuts and dust. She approaches to the window, looking at the rain falling down. She turns: on a desk there's a diary, which is not dusty.

SARAH
(to herself)
What's that?...

She takes it, leafing it; pages are ruined by time, writtens are in italics. She seats on the bed, wrinkling her forehead. She runs a hand under her bottom, finding a doll: it rappresents a scarecrow with a straw hat. Sarah stares at it for a while, then puts it beside her, starting to read.

SARAH
(softly)
"The idea of calling the new home
with our sourname, Bishop, has been
(CONTINUA)

(CONTINUA)

SARAH (SEGUE)
my father's. I really like living here, a quiet place in the woods, isolated, suitable for enjoying life. Though, since we moved here, my parents have completely changed. They are no longer the same, and I, having none with whom confide in, I tell my fears to Ciak, the scarecrow I personally made up, which I guard it jealously in my room. He listens to me, he gives me advice, he protects me from evil; and my father is surely beacame bad. Mom is always afraid of him, even if in a week they'll get married. Some night I hear strange voices coming from the room at the end of the hall. Maybe it's my father, as if he were calling for something, or someone..."

Sarah turns the page: it's empty. The story continues further on. In that moment Dawson and the kidnapper walks in: this one illuminates her face with the electric torch.

TYLER
What are you reading? Get your ass back here!

SARAH
Yes.

Sarah takes the diary with her, launching a last look at the scarecrow. Then she leaves the room.

EXT. WOODS - EVENING.

The detective is following the confused footprints along the trail. He's breathlessly. The rain hits him violently. He shakes the electric torch, illuminating the trees around him.

CHARLES
Where the hell did they go?!

He stops, looking around.

CHARLES
I need those damn reinforcements!

He resumes walking. A noise suddenly comes from behind. He turns back, seeeing a black figure, between the trees.

(CONTINUA)

CHARLES

Put your hands up! Now!

FEMALE VOICE

Charles...

CHARLES

Who are you? How do you know my name?!

(pause)

Is that you who crossed the road before?

No answer. He shakes his head.

CHARLES

Did you hear me, asshole?

(nervously)

I know you kidnapped that girl! So, get out, no way!

No answer, again. He shakes the electric torch but the strange figure is vanished. He turns back, continuing to walk.

CHARLES

This place is making me sick!

INT. CELLAR - NIGHT.

Bill runs the gun on Rachel's back.

BILL

Go ahead!

Rachel nods. As they get downstairs, Bill illuminates the room with his torch, looking around.

BILL

A damn cellar!

RACHEL

This place is scary. We better get back upstairs...

BILL

Shut up. Instead of complaining, take a look around!

(he indicates a blanket, covering something in the middle of the room)

In the mean time I'll try to find the counter of the light.

(CONTINUA)

Rachel takes the blanket off, discovering a wooden table. She looks straight ahead: there's a door.

RACHEL
There's another door here.

BILL
Uh?
(with irony)
Are you going to run away, young girl?!

Rachel shakes her head. She opens a drawer of the table. Inside there's a wooden board, which over it there are engraved some letters. Some are circled to form the word Azazel.

BILL
Shit! There's no light in this place! Just those tanks of patrol!
(pause)
What did you find?

Rachel gives to him the wooden board.

BILL
This house is full of bullshit!

He throws the board away, on the floor.

INS. MAIN BEDROOM - NIGHT.

Tyler opens a door of a room. He turns back.

TYLER
You before!

Sarah and Dawson pass in front of him, looking inside.

SARAH
A bedroom.

TYLER
Yeah, and there's none! Let's get out!

SARAH
Wait!

Tyler stares at her.

TYLER

What are you gonna do?

(with irony)

You know I'm a easy killer with a
gun in my hands?!

She indicates the desk. Tyler illuminates it with his torch.

TYLER

Are you kidding me?

SARAH

Do you see those fingerprints?

(pause)

It seems those are fresh, while the
rest of the desk is dusty.

Dawson looks up, along the mirror, hanged on the wall. He
sees two black hands running his shoulders.

DAWSON

Shit!

Tyler turns back, illuminating the boy.

TYLER

Why did you scream?!

Dawson shakes his head, looking one more time at the mirror.

DAWSON

I... I seemed to have seen
something... that's all...

(pause)

Maybe the torch's light played to
me a bad joke...

TYLER

You wanna be smart too, uh?

(with irony)

As our sweet friend Rachel!

SARAH

However, it's weird... pehaps
there's really someone in this
house. A homeless or something.

Tyler smiles.

TYLER

Well,

(pause)

(CONTINUA)

(CONTINUA)

TYLER (SEGUE)
If so we'll give them a nice
welcome! Lets checking the last
room!

INS. HALLWAY - NIGHT (CONTINUOUS)

Tyler closes the door. He illuminates the dark hallway,
heading to the last room.

TYLER
This is the last one, and we
finally call the father of the
girl!

The creaking of a door suddenly comes from the first floor.
Tyler turns back, staring at the stair.

TYLER
Ehi, Bill?

No answer.

TYLER
(to himself)
What the hell is he doing down
there?
(to Sarah and Dawson)
Check out that room, I'll go
downstairs!

SARAH
Ok.

TYLER
And don't try to escape! Or I will
shot you down, both!

He walks down the stair.

INS. LIVING ROOM - NIGHT (CONTINUOUS)

Tyler gets in the living room, illuminating it with the
torch.

TYLER
Ehi, Bill, wher're you?

(CONTINUA)

He looks around. The door is closed. He approaches to the window. The rain hits the glass and in the mean time the figure of a bald man is riflected in it. Tyler suddenly turns back. Behind there's none. He runs a hand on his sweaty forehead.

TYLER
(to himself)
This damn place is driving me
crazy!

A noise comes from a door near the chimney.

TYLER
What the hell?...

He stares at the door, pointing the gun in fornt of him.

TYLER
Ehi, Bill, are you in there?

No answer. He gets close to the door, opening it. It's a little storeroom. Along the floor, he illuminates a rotting corpse of a squirrel. He covers his mouth with a hand.

TYLER
Shit! That sucks!

He gets out. A light comes behind him. He turns back suddenly.

TYLER
Ehi, who's there?!

Bill and Rachel stare at him. She's holding two candlesticks. Bill shakes his head.

BILL
The ghost ready to kill you!
(with contempt)
You're such a coward!

TYLER
Goddamnit, Bill! You scared me!

Bill takes Rachel by the arms, making her sit in a chair, then he approaches to Tyler.

BILL
We were in the cellar!... Where are
the other two?

TYLER

Upstairs, they're checking the last room... did you find something in the cellar?

Bill slaps him.

BILL

Asshole! You left them alone!
(with anger)
What were you doing here?!

TYLER

I heard a doorm slam... I thought someone had walked into.
(he indicates the storeroom)
There's a death animal.

Bill passes in front of him, opening the door.

BILL

You become crazy?
(he turns back to Tyler)
There's nothing in here!

Tyler approaches to him. The floor is clean. He runs a hand on his face.

TYLER

Jesus... I swear there was a dead squirrel a few minutes ago.

Bill shuts the door.

TYLER

I swear it... I wasn't dreaming, Bill!

Bill nervously shakes his head, sitting on a chair. He takes a switchblade from a pocket of his pants, indicating Rachel.

BILL

Come on,
(to Tyler)
take those candlesticks and turn it on. Let's get some light around us!

Tyler nods, taking the candlesticks from Rachel's hand.

RACHEL

I'm getting cold...

She shrugs in her shoulders. Tyler puts the candlesticks over the chimney, turning them on with his lighter. Soon after he runs a cigarette in his mouth. Bill shakes his switchblade, spitting on the floor.

BILL
You need to calm down, body.

TYLER
Listen to me for once!
(with stirring)
Lets make that call!

Bill suddenly gets up, grabbing him by the neck.

BILL
Stop crying! You fucking snotty
kid!

As Bill let him go, Tyler takes a long breath.

TYLER
Why the hell are you waiting for?!

BILL
We kidnapped her two hours ago...
let's wait a while, at least that
damn cop will be far away from
here.

They both stare at Rachel.

RACHEL
I'm getting cold in here...

No answer, Bill glances at Tyler.

BILL
Instead of crying, go upstairs,
looking for those two! Why are they
taking so long?!

INS. HALLOWAY - NIGHT.

Dawson approaches to the last door, at the end of the halloway. He tries to open it, but the door remains closed.

DAWSON
God! We must hide in some rooms!

SARAH

You crazy? They would break down the door. At this point I would prefer the idea of escape from a window.

Dawson hits the wall with a punch.

DAWSON

We must rebel!, damn!

TYLER

It would be the last thing you would do!

Sarah and Dawson turn back: Tyler is near the stair, illuminating the hallway with the torch.

SARAH

Please, he's just scared, don't hurt him!

Tyler approaches to them.

TYLER

Did you check the door I told you?

DAWSON

Yeah, but it seems locked from inside...

Tyler passes in front of him, trying a while the doorknob. Dawson looks behind him, seeing a little girl, dressed in white, walking into a room.

DAWSON

Ehi!

(with stirring)

Did you see her?! A little girl got in that room!

Tyler turns back suddenly.

TYLER

Are you kidding me? As before, asshole?

DAWSON

No! A little girl got in that room! I swear it!

Tyler approaches to the room, opening the door.

TYLER

There's a bed, a window, a
closet... but no little girl!

Dawson runs a hand on his sweaty forehead.

DAWSON

(softly, confused)
I swear it...

Tyler illuminates his face.

TYLER

Just stop with these shitty tricks!
Let's get back downstairs!

EXT. WOOD - NIGHT.

The detective is walking quickly through the woody trail.
The rain hits him violently. He sees something just ahead.

CHARLES

What the hell is that?

He illuminates a tomstone with his electric torch.

CHARLES

Diamond Trenton...

He continues along the trail, and comes in a clearing. A
house in the middle of it. He runs toward to it, and once
near the old porch, he sees the girl kidnapped through a
window.

Near her, sitted on a chair, there's one of the two
criminals, who's playing with a switchblade.
Charles takes a long, deep breath.

CHARLES

(to himself)
Here you are, bastards!

He looks fast at a seesaw, swinging from a branch of a tree,
near the house. Silently, he walks towards the back.

CHARLES

There must be another way to get
inside!

Once on the back of the house, he finds a little door. He
opens it. A stair takes him down to an old and dusty cellar:
there'a table in the middle of the room.

INS. CELLAR - NIGHT (CONTINUOUS)

He illuminates the cellar, bumping into a tanks of gasoline.

CHARLES
(softly)
Shit...

In front of him, there's another stair that goes up, to a door, from which comes a male's voice.

INS. LIVING ROOM - NIGHT.

Sarah and Dawson are getting down from the stair. Bill smiles at both.

BILL
Here you are, finally!
(with irony)
I thought there was some kind of
interest show, up there!

Bill continues to smile, then he looks fast to Sarah.

BILL
What did you bring for me?

SARAH
It's a diary...

Bill nods. He gest up, stealing it from her hands. He browses a few pages.

BILL
This sucks!

He throws it on a chair.

DAWSON
I think there's really someone in
here.

Tyler spreads his arms.

TYLER
Don't listen to him, Bill. He said
to me a girl got in a room,
upstairs...

Bill smiles. Rachel suddenly approaches to him.

(CONTINUA)

RACHEL
I saw someone too, before!
(with decision)
A girl staring at us, back a
window!

BILL
Shut the fuck up! Again with this
story!

Bill scratches his nape.

BILL
You just kidding me! Both of you!
(to Tyler)
Come on, lets make that call!

TYLER
Finally!

He gives the cellphone to Bill.

RACHEL
Please, I wanna talk with my dad!

BILL
Now it's my turn, young girl!

Sarah approaches to her.

SARAH
Everything will be fine...

Bill shakes his head, throwing away the cellphone on the
floor.

TYLER
What the hell are you doing?!

BILL
Damn, there's no line in here!

TYLER
Maybe out, on the porch.

Bill gets the cellphone back, opens the door and gets out,
hitted by rain.

Rachel shakes her head, looking at Tyler.

RACHEL
Please! You're still in time for...

TYLER
Shut up, brat!

Bill gets back inside, soaked.

BILL
No way! There's no line, shit!

TYLER
I told you it was better to call
when we were in the woods! Look at
us ow!

BILL
We must get time! Don't worry!

The detective appears near the kitchen. He stares at the
kidnappers with his gun.

CHARLES
Guess you're time is ended!

Everyone turns back to him.

CHARLES
(to Tyler)
Come on, put the gun on the floor!

Tyler obeys.

BILL
Ehi, cop, you're doing a big
mistake.

CHARLES
You did a mistake kidnapping this
girl! I'm detective Charles
Kauffman, and you both are in
arrest, put your hands up! Now!

Rachel runs back to him, smiling.

CHARLES
Don't you worry, everything's gonna
be fine.

Bill smiles, sitting on a chair.

BILL
So it was you who followed us
before, wasn't you?

TYLER

You asshole, Bill! I told you! We had to call when we were in the woods!

BILL

Shut the fuck up!

Charles smiles.

CHARLES

I think your friend is right.

The detective approaches to Bill, pointing the gun on him, then turns back.

CHARLES

(to Dawson)

Help me.

Dawson pushes Tyler near the other kidnapper, making him sit on a chair. Charles handcuff both.

CHARLES

(to Dawson)

Well done. Now they're out of the game!

Charles looks around, approaching to Rachel.

CHARLES

You're Rachel, aren't you?

She nods.

CHARLES

Did they hurt you?

RACHEL

No, just stunned for kidnapping me...

A thunder's flash illuminates the room.

SARAH

There's a bad storm out there.

Bill smiles.

BILL

Ehi, cop! Why you are alone?

CHARLES
I'm enough,
(smiling)
for you and your body.

Sarah approaches to the cop.

SARAH
How the hell can we get away from
this place?

CHARLES
We gotta wait... it's night, and
the storm is getting heavier.

RACHEL
(frustrated)
No way, I don't wanna stay in this
damn place!

Charles takes a long breath. He comes near the window, then
he turns back.

CHARLES
We better wait. It's almost
impossible to find the trail right
now.
(to Dawson)
We gotta watch over these two
bastards, understand?

Dawson nods.

Tyler shakes on the chair.

TYLER
You're an asshole, Bill!

Bill smiles.

CHARLES
(to Sarah and Dawson)
Who're you? Is yours the car
crashed into the trees, along the
dirt road?

DAWSON
How do you know it?

CHARLES
I just saw the car, out of the
trail.

SARAH

Yeah... and after that they came.

Charles looks fast at the kidnapppers.

CHARLES

Well,

(pause)

they can't hurt you anymore.

RACHEL

I need to wash my face... I feel
dirty.

DAWSON

There's a bathroom, upstairs.
Seconds door on the left.

She nods, taking the torch from a hand of Dawson. Rachel goes up the stairs.

INS. BATHROOM - NIGHT (CONTINUOUS)

Rachel arrives on the second floor. He illuminates the dark halloway with her torch, finding the door she's looking for. She opens it. Inside ther's a sink, dirty and rusty. A mirror with broken glass, which forms a web.

She takes her hair behind the ears, taking a long breath.

RACHEL

Plesa, daddy,

(looking at her face in the
mirror)

come here and save me...

Suddenly, through the mirror, she sees a figure, behind her. She turns back fast. A woman with long black hair stands near the wall: wearing a wedding dress, bloodstained.

RACHEL

(scared)

Who... who are you?... How did you
get in here?

WOMAN

You must run away, Rachel, he wanna
take you.

RACHEL

How do you know my name?!

(CONTINUA)

WOMAN

Azazel is a powerful demon... but my daughter opened the dimension to fight with him.... don't you wanna know what happened?

Rachel shakes her head.

RACHEL

I don't understand what are you talking about!

The woman approaches fast to her. She press her finger in Rachel's eyes.

BEGIN FLASHBACK

INT. LIVING ROOM - DAY.

From Rachel's POV, a bald man, dressed in black, stands in the middle of the room. He's holding a bloody knife in one hand, staring at a woman tied up on a chair, in front of him.

She wears a wedding dress.

MAN DRESSED IN BLACK

Listen to me, honey! The sacrifice says you first, then our daughter! No way!

The woman shakes her body on the chair.

WOMAN

But I don't wanna make Alessa suffer! I don't, understand?!

MAN DRESSED IN BLACK

She won't suffer... Azazel will take care of her soul, honey.

(pause)

And finally I'll become immortal!

WOMAN

Alessa is our own daughter! How could you do to her a thing like that?!

The man dressed in black begins to get nervous.

MAN DRESSED IN BLACK

I thought I was clear!
(with anger)
You're just a slut!

WOMAN

Why are you treating me like this?!
(worried)
I'm the woman you gotta marry with,
and think about our daughter!

MAN DRESSED IN BLACK

Alessa has become an unruly brat!
She deserves a bad punishment!

The man dressed in black give the knife to the woman. He smiles.

MAN DRESSED IN BLACK

It's your turn, honey!
(pause)
You have to rip off your eyes, if
you wanna meet Azazel!

The woman starts crying.

WOMAN

I don't wanna feel any pain!

MEN DRESSED IN BLACK

It'll be fine and fast, honey...
after that you'll be with Azazel,
and everything is gonna change!
(with a long smile)
I'll promise!

The woman takes the knife in her hands: she approaches it to her eyes, screaming.

INS. LIVING ROOM - NIGHT.

From Rachel's POV, the woman wearing the wedding dress is in front of her, tied up on a chair. The woman moves fast her head, dirty of blood, in all direction: hes eyes are carved out and a black liquid flows out from her mouth.

END FLASHBACK

INS. LIVING ROOM - NIGHT.

The detective approaches to both kidnappers, with his gun in front.

CHARLES

You were going to ask for a ransom,
right?

Bill spits on the ground.

BILL

Yeah, that's right, cop. And we
would have been able!

Dawson claps both hands over the chimney.

DAWSON

(to Charles)

Why the hell you didn't call any
other reinforcements?!

CHARLES

I did, I called the central...
strangely none hasn't arrived yet.
This damn storm makes thing
complicated!

TYLER

Ehi, cop, please, let us free! We
haven't done anything yet!

CHARLES

Are you kidding me?
(with anger)
You kidnapped that girl! Does it
mean nothing for you?!

Sarah approaches to the detective.

SARAH

Could you call back the central?

CHARLES

I've already done it, indeed, they
would have sent here a
helicopter... but yes, i will try
one more.

Charles dials the number on his cellphone, waiting a while.

(CONTINUA)

CHARLES

Damn! The line doesn't work! Guess due to the trees around here... however, now the situation is under control.

Dawson puffs, looking out of a window: a figures run fast along the porch.

DAWSON

Ehi!
(with decision)
There's someone out there!

Sarah approaches to him.

SARAH

Are you sure, honey?

DAWSON

I swear it! Someone is along the porch!

Charles turns back fast to the kidnappers.

CHARLES

You got a partner out there?!

Bill doesn't answer, while Tyler makes a grimace.

DAWSON

And yet I saw someone!

SARAH

Perhaps it was the rain, or a tree's shadow, something like that.

DAWSON

Nope! I saw someone as before, upstairs! There's somebody in this house!

Charles walks close to Bill, pointing the gun on his forehead.

CHARLES

If I find you have a partner, it will be the end for you, got it?

BILL

We don't have any partner here, cop. If so you would be already dead!

(CONTINUA)

Sarah sits on a chair, taking the diary. She starts reading again.

SARAH

(softly)

"My name is Alessa Bishop, I'm eleven years old, and my parents continue to fight. Tomorrow they'll get married, and my mother keeps telling me that soon I'll be with Aazazel. Who's he? I remember once my father told me he's a demon that feeds on souls. Im scared, here in my room, and I'm holding a hand of Ciak, my little scarecrow. I drag myself under the bed, and the man who gave me in life, is ready to sacrifice me to the demon. He wanna make it, to get eternal life. Now I'm getting dragged along the hallway, I can see many candlestick, and once down the cellar, my father binds me on a table: he stands beside me, with a long knife..."

Sarah looks up. Dawson is still watching out of the window, while the detective is looking after the kidnapers, with his gun.

CHARLES

Why did you kidnap her?

BILL

(smiling)

Easy, first for money, cop. We both know who her father is, right? The lawyer who closed the factory where I worked. Now everything sucks, look at me, I'm fucked up without that job. I needed money, cop.

CHARLES

(with irony)

I'm starting to cry...

The detective approaches back to the window.

CHARLES

Anyway,

(to Dawson)

If someone is truly out there, we'll find him.

Charles opens the main door. Dawson follows him. Both gets hit by rain.

EXT. PORCH - NIGHT (CONTINUOUS)

DAWSON
I'm sure,
(with decision)
Someone is around here.

CHARLES
Those two worms gotta have
partners, I'm pretty sure.

The police officer goes to the end of the porch, looking on the house's back. He turns to Dawson.

CHARLES
Can't see anything, too much dark!
They will try to get in the house,
but we won't let them do it!

He approaches to the boy.

CHARLES
Keep your eyes open, understand?

DAWSON
Sure, count on me!

They get back inside.

INS. LIVING ROOM - NIGHT (CONTINUOUS)

As Dawson and the detective close the main door, there's a moan. Everyone looks back. Rachel is standing on the stair. She's pale, and two streaks of blood runs down her face.

DAWSON
Goddamnit!

Sarah approaches fast to her. She makes Rachel sits on a chair.

SARAH
What the hell happened to you? Who
did this to you?!

RACHEL
(softly)
... Azazel is a cruel demon, he
wanna takes us, all...

(CONTINUA)

TYLER

What a fuck is she talking about?!

A thunder's flash illuminates the living room. Sarah looks fast at the diary, then stares at Rachel. Charles points one more time the gun on Bill's forehead.

CHARLES

Who's upstairs?

(with anger)

I'm gonna shot you down, fucker!

BILL

Cop, we don't know anything about it!

Rachel moans again, she covers her ears with both hands, staring at the floor.

RACHEL

(softly)

... To the right of Orion, the lighting star, then ther's the hell...

Charles approaches to Sarah.

CHARLES

Why don't you take her upstairs, make her to sleep a little.

Sarah nods, taking the diary and accompanying Rachel up to the second floor.

CHARLES

(to Dawson)

Instead we'll look after this two bastards, alright? You first, I need to sleep a while.

Charles takes a sit on a chair.

INS. MAIN BEDROOM - NIGHT.

Sarah opens the door, indicating the bed. The room gets lighted by a thunder's flash.

SARAH

Come on, lay down here a while.

Rachel nods, softly. She sits on the bed. Same Sarah.

(CONTINUA)

RACHEL
What happened to you, Rachel?

RACHEL
(softly)
Azaazel wanna steal our soul, no
hope for us...

SARAH
Who's Azazel?

RACHEL
(softly)
The demon! Alessa has been
sacrificed for him!

Sarah shakes her head, showing her the diary.

SARAH
How do you know it? You didn't read
this diary!

Rachel stares at it for a while, then starts crying.

RACHEL
I saw terrible things!... facts
that comes from another world,
another dimension... when you open
a door, as Alessa did, you can't
know what could enter...

Sarah takes a long breath. She hugs Rachel. A strange noise comes from the closet in front of the bed. Sarah gets up, slowly approaching to the closet. Inside there's a little scarecrow. She turns back.

SARAH
(to herself)
How the hell... Who brought it
here?

Rachel stares at the scarecrow while Sarah picks it up. A white light dazzles her.

BEGIN FLASHBACK

INS. CELLAR - DAY.

From Rachel's POV, a little girl is tied up on a table. Beside her a bald man, dressed in black.

(CONTINUA)

MAN DRESSED IN BLACK

Now you have to relax, Alessa. You will see, everything is gonna be fine, once Azazel will take your soul!

ALESSA

You wanna hurt me, daddy! you just wanna kill me!

The man claps the bloody hands on his face, irritated.

MAN DRESSED IN BLACK

You must shut up, brat! You're such a slut, as your mother!

The young girl looks behind her, towards the stair which brings at first floor. There's a little scarecrow, standing on it, which stares at the scene.

ALESSA

Please, help me, Ciak!

MAN DRESSED IN BLACK

You stupid brat!

She yells. From her mouth flows out a black liquid, dripping on the floor. It flows to the scarecrow, covering it.

MAN DRESSED IN BLACK

This time I won't let you run away!
(with anger)
This time the demon will get you,
as your mother!!

END FLASHBACK

INS. MAIN BEDROOM - NIGHT.

Sarah opens her eyes. She's laying on the floor. The rain hits the windows. Slowly she gets up. The scarecrow is beside her, and Rachel is still standing on the bed.

SARAH

What... what the hell happened to me?!

RACHEL

... He'll get all of us!

(CONTINUA)

SARAH
I had a hallucination
(confused)
What's happening to me?!

RACHEL
Azazel is cruel, he needs our
souls! But Alessa had found the way
to escape! Another dimension!

Sarah approaches to her, putting both hands on Rachel's shoulders.

SARAH
Please, stop now, Rachel...

She shakes her head slowly, then covers his face with both hands, crying.
Sarah lays down, beside her.

SARAH
I'll sleep with you, ok?

RACHEL
Azazel is coming,
(pause)
is coming!

Sarah closes her eyes.

INS. LIVING ROOM - NIGHT.

Dawson is set down on a chair, looking after the two kidnappers. They sleeps, as the detective. He looks out te window, and sees the same figure of before, running along the porch.

DAWSON
What the hell?

He gets up, opening the main door. The rain hits him.
There's none.

DAWSON
Who's here?! Get out, I saw you!

He comes back inside, staring at the others. Suddnely a door's creaking comes from the kitchen. Slowly he walks to it.

Once in the small kithcen, he looks around. The cellar's door is opened. He walks throught it.

INS. CELLAR - NIGHT (CONTINUOUS)

A light bulb hangs from the ceiling. A bald man, dressed in black, is cutting off with a knife the arm of a little girl, tied up on a table.

DAWSON

God!

(scared)

What a fuck are you doing?!

The man turns back to him.

MAN DRESSED IN BLACK

Hurry up, Diamond! I need help!

Dawson lets fall the gun on the floor.

DAWSON

Diamond? What the hell are you saying?! How did you get in here?

Dawson nervously shakes his head. He picks up the gun, pointing it to the man.

DAWSON

It was you running along the porch, a little while ago? Wasn't you?

MAN DRESSED IN BLACK

So you saw it too! It must be one of the demons, created by my daughter: her nightmares have becomes reality! We must end the sacrifice! Hurry up!

DAWSON

The sacrifice? What are you talking about?!

MAN DRESSED IN BLACK

Are you kidding me, Diamond?!

(with anger)

The sacrifice to Azazel! Remeber?

Dawson runs a hand along his face, shaking the head. The man dressed in black stares at the boy, pointing the knife to him.

DAWSON

We decide it togheter, Diamond! To become immortal, to live forever, in exchange for the life of my daughter and my wife!

(CONTINUA)

DAWSON

You crazy! What the hell did you do
to that young girl?!

MAN DRESSED IN BLACK

I stole her soul, my friend!
(with anger)
Wanna let it go right now? Look at
us, we're near at the solution!

The man slowly approaches to Dawson, who walks a few steps
back.

DAWSON

Stay away from me, otherwise...

MAN DRESSED IN BLACK

You're such a betrayer, Diamond!
I'll have to punish you!!

The man attacks Dawson, trying to kill him with the knife.
Dawson falls along the floor. He opens his eyes a while
after: the cellar is dark and there's none.

DAWSON

What the hell is happening?!

INS. LIVING ROOM - NIGHT.

Tyler awakes. The boy that was there in front of him, has
vanished. The detective sleeps soundly. The main door
suddenly opens, and a young girl wearing a white gown walks
in.

TYLER

Who are you?!

ALESSA

(softly)
... Are you afraid, Tyler?

TYLER

What? How do you know my name?!

ALESSA

I know everything, you would want
to escape, wouldn't you?

Tyler nods, confused. Alessa approaches to him, and
magically the handcuffs are loose.

(CONTINUA)

TYLER
How the hell did you do it...

ALESSA
My name is Alessa... and now you
gotta follow me...

TYLER
What are you doing in this damn
place? Where're your parents?

The little girl smiles.

ALESSA
Im kinda alone, Tyler.
(pause)
Come on, follow me...

Tyler gets up slowly. He looks at Bill, who still sleeps.
The little girl stands over the stair, and behind her long,
black hair, she stares at Tyler.

ALESSA
You gotta come, Tyler... I have to
show you something...

Tyler approaches to her. They climb along the stair.

INS. ROOM AT THE END OF THE HALLWAY - NIGHT (CONTINUOUS)

The little girl walks along the dark hallway, and suddenly
stops at the end of it, in front at the last door. She looks
back to Tyler.

ALESSA
Follow me, Tyler, gotta bring you
in my dimension...

TYLER
I just wanna know who the hell you
are...

The little girl walks through the door. Tyler shakes his
head, walking in slowly. It's dark, and the room is empty.

The little girl is near the window, looking out at the rain,
which runs along the glass.

TYLER
What are you doing? Did someone
hurt you?

(CONTINUA)

Suddenly she turns back and screams: with both hands she scratches her face, cutting her cheeks. The blood flows along her whole body. Shreds of skin fall off, falling on the floor.

Tyler yells out. He walks back, falling on the floor. A while after he gets up, but the little girl is disappeared. No blood. Nothing.

TYLER

... Damn... what was it?!...

Tyler walks back, getting out of the room. The hallway is illuminated by many candlesticks, hanged along the whole walls. Along the floor there's a bloody trail, which leads to the stair.

Tyler gets near the stair, walking down.

INS. LIVING ROOM - NIGHT (CONTINUOUS)

The room looks "newer" than before. There's more light, closets near the chimney. He looks around.

TYLER

Ehi! Where the hell are you?!

He approaches to the chimney, then looks out the window. It's snowing. Bloody footprints along the snowy clearing, then up to the porch.

TYLER

Fuck it! What happened here?!

A squirrel is above a closet, squeaking and staring at him.

TYLER

(to himself)

It's the damn squirrel I saw dead
in the storeroom!

The animal jumps down to the floor, running up the stair.

TYLER

Help!

(looking in all directions)

Bill, where the hell are you?!

A bald man, dressed in black, is standing in the kitchen. He stares at him, while holding a severed arm in one hand.

(CONTINUA)

TYLER
Who the fuck are you?!
(with anger)
Where's the others?!

The man raises his eyebrows, approaching to him, slowly.

MAN DRESSED IN BLACK
You must be one on the demon
created by my daughter! Right?

Tyler spits on the floor.

TYLER
Body, I don't know what are you
talking about! Where's the others
people?!

The man pushes Tyler violently, making him to fall on the floor. Then he starts dragging him to the kitchen.

TYLER
Let me go! Bastard!

The man opens the door which brings to the cellar.

INS. CELLAR - NIGHT (CONTINUOUS)

The man drags Tyler along the cellar, tying him up on the table.

MAN DRESSED IN BLACK
Get outta this world, lousy being!

TYLER
Let me go! Who the fuck are you?!
What the hell are you doing in
here?!

MAN DRESSED IN BLACK
But how dare you, demon?!
(with anger)
Get back to the dimension you
belong in!

The knife gets down on Tyler's face: he screams awfully.

INT. MAIN BEDROOM - NIGHT.

A thunderbolt illuminates the room. Sarah opens her eyes. She gets up from the bed, looking at Rachel, who sleeps. The door opens slightly, with a creak.

SARAH

Who's there?

None walks in.

SARAH

Somebody's there?

No answer. Sarah approaches to the door, looking out of it. The hallway is dark. None. She closes the door, walking back to the bed.

She stares at Rachel for a while, then takes the diary, sitting on the bed. She reads again.

SARAH

(softly)

"Reach Azazel means leave your own body, for venturing through a long, dark tunnel, where the end never comes. Just before my father lowered the knife on my face, I saw my mother, wearing her wedding dress... she's so beautiful, you know?

Then I have focused on my scarecrow, Ciak, which was standing on the cellar's stair: he stared at me, as if it wanted to help me, but by then my destiny was in Azazel's hands, and I could not run away. Conversely, I could make my nightmares reality! Through a sacrifice, negative energies becomes strong, and this allows to fulfill some requests... I swore my death would have lived in this house forever, and let my fears infested this place, transforming the future in the past... Now it's my time, I hear my father's voice, while stabbing me in the stomach, he screams loudly that this sacrifice is gonna give eternal life to him and Diamond..."

INS. LIVING ROOM - NIGHT.

The police officer awakes, looking around him. He suddenly rises up. One of the two kidnappers is disappeared, as the boy who had to look after them.

He approaches to Bill, making him awake.

CHARLES
Wake up, you bastard!

BILL
(softly)
What... what's up, cop?

CHARLES
Where's your body?!

Bill looks around him, shaking his head.

BILL
Dont' know... fuck it!
(with anger)
That worm has escaped without me!

Charles slaps him violently.

CHARLES
Come on! Tell me who's the third partner!

BILL
I told you, cop, there's none else with me!

The cop checks the handcuffs. Closed. He looks around him. Suddenly, the sound of heavy footsteps comes from the porch. He turns back.

CHARLES
(to himself)
Shit! I let the gun to the boy!

Bill smiles. The detective looks at him.

CHARLES
I think you'll be helpful, bastard!

He rummages in the Bill's pockets, founding the switchblade. Sound of footsteps again, out the porch.

(CONTINUA)

CHARLES
Lets check! Now I'm gonna get him!

EXT. PORCH-CLEARING - NIGHT (CONTINUOUS)

He comes out from the main door, hitted by the rain.

CHARLES
Ehi! Get out!

He looks around the porch. Darkness. The detective walks down the porch's stair, getting in the clearing.

CHARLES
I gotta find him!

With his electric torch, he illuminates the main wall. From a third-story window, Tyler is staring at him.

CHARLES
There you're, asshole!

He points his torch up to the window. The figure has vanished.

CHARLES
Damn!

He gets back inside the house.

INS. LIVING ROOM - NIGHT (CONTINUOUS)

The cop runs a hand on his sweaty face. He looks quickly at Bill.

CHARLES
I just saw your body! He's upstairs!

Dawson suddenly appears from the kitchen. He's face pale, the gun in one hand, staring at the floor.

CHARLES
Where the hell have you been?! The other kidnapper has fled!

Dawson shakes his head, approaching to him.

CHARLES
You crazy? I told you to look after them!

(CONTINUA)

DAWSON
(softly)
They will get all of us...

CHARLES
What are you talking about?!

Dawson sits on a chair, and the detective takes the gun from the boy's hands.

DAWSON
(softly)
About the sacrifice... they wanna
give our souls to the demon...

Charles makes a grimace, staring at him.

CHARLES
Listen, I don't like this situation
at all!
(with decision)
Stay here! I'm gonna upstairs, to
find the other one!

He runs up the stair.

INS. MAIN BEDROOM - NIGHT.

Sarah opens her eyes. The diary stands open on her breast.
She rubs her face with both hands.

SARAH
Are you better, Sarah?

Sarah looks near her. Rachel there isn't.

SARAH
(worried)
Rachel, where the hell are ya?

No answer. She gets up, looking around the room. Sound of
steps comes from the hallway. A little while after, the door
opens slightly. The detective looks in.

SARAH
What happens?

CHARLES
One of the two kidnappers has fled!
He tucked away in some room over
here.

(pause, staring at Sarah)

(CONTINUA)

(CONTINUA)

CHARLES (SEGUE)
Did you see or hear something?

Sarah shakes her head.

CHARLES
Damn. In any case, I'll find him!

SARAH
Even Rachel has disappeared!

Charles takes a long breath.

CHARLES
Perhaps he took her, as an insurance! I'm gonna check this floor, if I shouldn't find him, I'll be forced to get back to my car, for asking reinforcements once more!...

Charles closes the door. Sarah turns back. A noise comes from under the bed. Rachel is curled up under it.

SARAH
My God! Rachel!

RACHEL
(softly)
... I saw everything...

SARAH
What do you mean?

RACHEL
(softly)
That girl, Alessa, shows me what there's after we die.

Rachel starts crying loudly.

SARAH
Get out from there! Let's run away from this place!

The girl obeys. She gets up slowly.

SARAH
Please,
(pause)
Tell me what's happening to you!

RACHEL

Look...

She leans forward to Sarah, putting both hands on her face. Then Rachel press the fingers on Sarah's eyes.

BEGIN FLASHBACK

EXT. PORCH - DAY.

From Sarah's POV, two men are discussing. It's snowing heavily. A bald man dressed in black is near to another one with a straw hat. Both are smoking. They stares at the snowly clearing.

MAN DRESSED IN BLACK

Tomorrow is the day we're waiting for, Diamond!

DIAMOND

Are you sure?

(worried)

I mean, sure that it'll work?

The man dressed in black takes along breath on his cigarette, blowing the smoke on Diamond's face.

MAN DRESSED IN BLACK

But certainly! First my wife, then my daughter!

Azezel was clear in this regard.

DIAMOND

And you trust that monster?

MAN DRESSED IN BLACK

Pay attention, Diamond! He's a demon, not a monster as you said!

(with enthusiasm)

The demon that will give us eternal life.

Diamond shakes his head.

MAN DRESSED IN BLACK

Are you worried?!

DIAMOND

Nope... well, the idea of killing your family... it scares me, that's all.

(CONTINUA)

The man dressed in black smiles, putting a hand on Diamond's shoulder.

MAN DRESSED IN BLACK

Diamond,
(pause)
you've made this commitment, you
swore to serve Azazel... you can't
give up right now.

DIAMOND

I know it... only that...

MAN DRESSED IN BLACK

If you give up you'll end up
badly...
(condescendingly)
we're friends from a long time,
have faith in me...

DIAMOND

I trust you. I just wanted to know
if this sacrifice is reliable... In
short, who told you about it?

The man smiles. He turns back, smoking intensely. He throws the cigarette butt on the fresh snow, looking back at him.

MAN DRESSED IN BLACK

The Azazel's sect, my friend.

DIAMOND

What's that?

MAN DRESSED IN BLACK

Local people who worship this
being... I asked them.
(excited)
And they've assured me that Azazel
can give us eternal life, provided
that I sacrifice my family.

DIAMOND

Bu you love your family! And you'll
get married within a few days!
Remember?

MAN DRESSED IN BLACK

Well, how could I forget it?

The man dressed in black spits on the porch's floor.

MAN DRESSED IN BLACK
Diamond, I need your help to
complete this damn sacrifice!

END FLASHBACK

INS. MAIN BADROOM - NIGHT.

Sarah opens her eyes quickly. She's stretched out on the floor. Rachel stares over her.

Sarah gets up.

SARAH
What the hell did you do to me?!

RACHEL
... I show you what happened.

Sarah breaths heavily. She leads forward, throwing up on the floor. After a while, she looks back to Rachel.

SARAH
Who.. who were those people?

Rachel falls down on her knees, covering the face with both hands.

SARAH
Whats wrong with you?!

Rachel starts to throw up a black liquid.

SARAH
My god! What a fuck is that?
(disgusted)
Come on, I'll take you in the
bathroom!!

Rachel suddenly gets up, smiling.

RACHEL
Nope. I go by myself...

SARAH
What?

RACHEL
I said I go by myself!!

Sarah nods, opening the door. Rachel walks out, surrounded by darkness.

INS. HALLWAY - NIGHT.

The detective stands in front of the door, at the end of the hallway. He tries to open it, in vain.

CHARLES

Damn!

He eavesdrops at the door.

CHARLES

(furiously)

Open this fucking door! I know
you're in there! Don't make me
knock it down!

No answer. He tries once more. No result. Sound of steps comes behind him. He turns back, looking at a figure wrapped in darkness.

CHARLES

Rachel, where have you been? Get
back inside, the other girl is
looking for you!

Rachel is immobile, staring at him.

RACHEL

You can't save me, agent
Kauffman...

CHARLES

What? What's wrong?

Rachel smiles.

RACHEL

I have to go to the bathroom...

She opens the door beside her, walking in. The detective takes a long breath, looking back at the last door.

CHARLES

You got it, bastard! I'm gonna ask
reinforcements!

He runs down the stair.

INS. LIVING ROOM - NIGHT (CONTINUOUS)

The detective approaches to Dawson, who still stands in front of the kidnapper.

CHARLES

Takes this!

(giving the gun to Dawson)

Keep your eyes on him, I gotta go
back to my car!

Bill smiles.

BILL

It could be dangerous, detective.

CHARLES

I know that you have come up with a
plan, but don't worry, soon this
house will be full of cops!

A thunderbolt illuminates the face of the three.
Dawson approaches to the him.

DAWSON

Before, in the cellar... there was
someone...

CHARLES

What are you talking about? Did you
see his partner?!

DAWSON

... A sort of vision, I think. A
man with a knife in his hand,
talking about a sacrifice...

Charles shakes his head.

CHARLES

What kind of tomfoolery is that?! I
think you're just scared for what
happened to you!

(pause)

Now stay here, I'll be right back!

The detective comes out and disappears into the darkness.

Dawson looks back at the kidnapper.

BILL

Could I have a glass of water?

Dawson nods, approaching to the dark kitchen.

INS. KITCHEN - NIGHT (CONTINUOUS)

Once there, a noise comes behind Dawson. There's a little girl near a corner of the wall. She's scratching the surface with her fingernails. Dawson approaches to her from the back.

DAWSON
(softly)
Who're you?

The little girl turns back fast: no mouth and no eyes. Dawson yells out, passing out on the floor. The little girl suddenly jumps on him.

BEGIN FLASHBACK

INS. CELLAR - DAY.

From Dawson' POV, the small scarecrow standing on the stair, is covered of a black liquid. A little girl is tied up on a table in the middle of the cellar. She screams. A bald man dressed in black stands beside her, ready to hit her with a knife.

ALESSA
Come into this world to defend
myself!

A strong, white light fills the room. Heart-rending cries comes from everywhere.

MAN DRESSED IN BLACK
(to Alessa)
Disgusting being!

Suddenly the light disappears, and the man falls on the ground, passed out.
The scarecrow on the stair has vanished.

END FLASHBACK

INS. LIVING ROOM - NIGHT.

Bill is looking at the kitchen.

BILL
Ehi... What's happening back there?
Bring me the water, damn!

No answer.

(CONTINUA)

BILL

What the hell is going on?

The main door suddenly gets open. The dead body of Tyler is dragged along the floor by an invisible presence. Bill starts praying. Both eyes and mouth of Tyler are sewed. Slowly, Tyler's body is dragged up the stair, leaving a trail of blood.

BILL

What a fuck is going on?! Help me!!

As he shakes on the chair, a thunderbolt flashes his sweaty face.

BILL

Goddamnit! Help!

Some faces of the cadres, above the chimney, have gotten a wicked smile, and from their eyes gushes blood, which flows on the floor. Abruptly, from behind, a white hands leans on a Bill's shoulder.

INS. BATHROOM - NIGHT.

Sarah stands along the hallway, in front of the bathroom, eavesdropping at the door. Sound of water in the sink.

SARAH

Rachel, it's everything fine?

No answer.

SARAH

Can I come in?

She opens the door. The sink is full of blood, and the water is cleaning it. The window is opened, and the rainfall flows inside.

SARAH

Oh my God!! Rachel!

She turns back, seeing something in the ground. Two eyeballs ripped off. Sarah leans forward, throwing up. After a while she gets up. Strange female voice comes from the window.

Sarah looks out. Rachel is in the clearing, sitting on the seesaw.

(CONTINUA)

SARAH
(screaming)
Rachel! What are you doing down
there?!

No answer. Sarah gets out of the bath, and through the hallway she runs down the stair.

INS. LIVING ROOM - NIGHT (CONTINUOUS)

Sarah gets on the floor, looking around her. None. Suddenly her boyfriend appears from the kitchen. He got a cut along his forehead, and breaths with difficulty.

SARAH
Daw! What happened to you?

She approaches to him.

DAWSON
I think I hit my head somewhere...

SARAH
Look at you! You're pale!

Dawson shakes his head, confused.

SARAH
Where's the others?!

DAWSON
(whispering)
The detective got back to his car,
while...

He looks at the empty living room. The other kidnapper has vanished too. He approaches to the chair, staring at the handcuffs, broken on the floor.

DAWSON
Damn! How did he escape?!

Sarah puts both hands on her boyfriend's shoulders.

SARAH
Rachel is outside. There's
something wrong with her! Gotta go!

Dawson looks at her for a while, making a grimace.

(CONTINUA)

SARAH

She seems possessed by some entity!
Gotta go now, wait me here!

She runs out the main door, hit by the rain.

EXT. CLEARING - NIGHT (CONTINUOUS)

Sarah stops on the porch, looking at Rachel, who's sitting on the seesaw, and covers her face with both hands. She runs to Rachel, stopping a few meters before.

SARAH

Rachel! Get the fuck back inside!
Now!

RACHEL

(softly)
... Hell is after the constellation
Reticuli, through a tunnel
space-tempum, starting from this
house...

SARAH

Whet are you talking about?!

RACHEL

(softly)
... Alessa didn't want to be
killed...was his father to complete
the sacrifice, and to give her soul
to the demon...

Sarah shakes her head.

RACHEL

... eyes are useless to go into the
dimensione created by Alessa!!

Rachel shows her face to Sarah. Without eyes. Blood along all face.

SARAH

(frightened to death)
My God!!

Rachel suddenly jumps on her. A white light fills into Sarah's eyes.

BEGIN FLASHBACK

INS. LIVING ROOM - DAY.

From Sarah's POV, a bald man dressed in black stands in front of the chimney. He's completely covered of blood, holding a knife in one hand.

MAN DRESSED IN BLACK
Finally I've gotten eternal life!

He turns back, smiling. A noise comes from the kitchen.

MAN DRESSED IN BLACK
Who's there?!

A little girl appears from behind the kitchen's wall. Suddenly the man shakes his head, unbelieving.

MAN DRESSED IN BLACK
No! It's impossible! Alessa!
(breathlessly)
I killed you! None can get back
from hell!

He falls on the floor with his back. Blood starts flowing from his nose. The little girl approaches to him, smiling.

MAN DRESSED IN BLACK
Azazel, please, help me!!

The little girl nods.

ALESSA
You should know it, daddy!
(smiling loudly)
The dimension I opened can't help
you.

The man screams.

MAN DRESSED IN BLACK
Nooooooooo!!

ALESSA
Now it's my turn, daddy.

As the little girl steals the knife from the man's hands, stabbing him in the stomach, she starts dragging him along the floor, to the cellar.

BEGIN MONTAGE

(CONTINUA)

a) A bald man dressed in black is in the snowy clearing, stabbing a squirrel with a long knife. A child's scream comes from inside the house. The man takes the squirrel's body, and walking back to the house's porch he leaves bloody footprints on the snow.

b) There's a tombstone between the trees, in the woods. The name Diamond Trenton is written on it. A bloody hand suddenly comes out of the ground, surrounded by worms.

c) A little girl, dirty of blood along the stomach, stands on the dark hallway. She looks angrily in front of her, holding a small scarecrow with both hands. Blood starts flowing from his nose.

d) A little girl is running through a woody trail. She suddenly stops as in front of her, a tall, living scarecrow with a straw hat, is slaughtering a deer's body with a scythe. It wears a black tunic, on which there's a nameplate: Ciak is written on it. The scarecrow approaches to the little girl.

e) A bald men, dressed in black, is crucified along a cellar's wall. The right hand and both feet are pierced by pitons, while the left hands is dangling forward. He's screaming a name: Azazel. A demon's face suddenly outcrops from his belly, tearing at the clothes. After a while he starts throwing up blood.

END MONTAGE

END FLASHBACK

EXT. CLEARING - NIGHT.

Sarah gets back to reality, opening her eyes. Rachel is over her, trying to strangle her.

SARAH
(with difficulty)
Let... et me.. goo!!

A loudly shot. Sarah gets up slowly, looking at the house: Dawson stands on the porch, whit a still smoking gun in front of him. Rachel's body lies on the ground, with a bloody hole in the forehead.

Dawson approaches to Sarah, hugging her. Both of them get hit by rain.

(CONTINUA)

DAWSON
Did she hurt you?!

SARAH
Not at all... I just saw something,
Daw.

DAWSON
What?

SARAH
Something really scary, happened in
this house, long time ago!

Dawson shakes his head.

DAWSON
We gotta run away from here!

Sarah looks up the house. The small scarecrow stands behind a window, on the second floor, staring at them. Beside it, there's another figures; a little girl's face. She indicates Sarah with a hand.

Sarah looks fast at Dawson.

SARAH
We better go inside! Now!

EXT. WOODS - NIGHT.

The detective is running through the woody trail, surrounded by trees. He stops, and hit by rain he looks around into the darkness.

CHARLES
(worried)
Where the hell is that damn car?!

He starts running again. Branches on his sweaty and tired face.

CHARLES
(worried)
Before it wasn't this trail!...
where the hell am I?! Fuck it!

A thunderbolt illuminates his face, and a strange goam comes behind him. He stops walking, and turns back fast.

(CONTINUA)

CHARLES
Who's there?!

No answer. Just trees around him.

CHARLES
Get outta there!
(with anger)
I know you escaped, but you'll get
the right punishment, as your
partner in the house!

Nothing. Darkness, rain and wind. The cop stares at the trees, then he begins running again.

INS. LIVING ROOM - NIGHT.

Sarah and Dawson stands inside.

DAWSON
Let's get outta here!

SARAH
Yes. First, however, I wanna go
upstairs...

Dawson shakes his head, nervously.

DAWSON
You crazy?! The two kidnappers have
vanished, maybe they're dead! And
the detective is taking too much
time!

SARAH
Please. I saw something behind a
window, on the second floor!
(pause)
I'll be right back!

Sarah runs up the stairs.

INS. CHILD'S BEDROOM - NIGHT (CONTINUOUS)

She walks through the dark hallway, openind a door. The scarecrow has vanished from behind the window, and the diary is magically got back on the bed.

SARAH
(whispering)
Who's in this house?

(CONTINUA)

No answer. A noise comes from behind her. Suddenly she turns back. A little girl stands near the door.

ALESSA
(softly)
I thought you knew it, Sarah...

SARAH
Alessa...

The little girl approaches to her, showing her pale face.

ALESSA
My father was a really bad man,
Sarah... he did a sacrifice, trying
to give my soul to the demon.

SARAH
Why did he do it?

ALESSA
(whispering)
He wanted to become immortal. He
thought Azazel could give to him
eternal life... but he had to kill
my mother and me, to complete the
sacrifice.

SARAH
You are... you're some kind of
ghost, aren't you?

ALESSA
I'm a presence projected from
another dimension... the same one I
created on the verge of dying.

Sarah shakes her head, walking a few steps back.

SARAH
Why are you doing all this?!

ALESSA
It's not my fault, but my
nightmares. When I died I thought
about the things that frighten
me... sound of voices, shadows
along the hallway... they have come
to life, and came here due to the
dimension I created... a dimension
of emptiness, which links the
human's world to another one.

SARAH
(worried)
I just wanna get outta here!

ALESSA
The dimension opened when you read
the diary I wrote... then fears,
creature and ghost came here... but
now you can make everything end.

SARAH
Please... I wanna get back home!

The little girls smiles, putting both hands in Sarah's face.

ALESSA
(whispering)
Now I'll show you the right way.

BEGIN FLASHBACK

INS. CELLAR - DAY.

From Sarah's POV, a bald man dressed in black is crucified
on the wall. His face dirty of blood, looking at the little
girl, who stands near a table.

The man suddenly looks up, moaning.

MAN DRESSED IN BLACK
Azazel please... hep me!

Harrowing voices comes behind the cellar's door.

MAN DRESSED IN BLACK
Azazel... boss... please, you have
to help me.

The little girl smiles. She's holding a knife and after a
while she approaches to him.

MAN DRESSED IN BLACK
You brat!... It's your fault, look
at me!
(with anger)
I'd have to kill you long time ago,
Alessa!

ALESSA
I love you, daddy...

(CONTINUA)

MAN DRESSED IN BLACK
You're such a stupid brat who
doesn't obeys... as your mother!

ALESSA
I love you, daddy...

MAN DRESSED IN BLACK
You must die, disgusting being!!

The little girl stares at him for a while. She suddenly stubs the man's stomach with the knife. As the bald man screams, the little girl licks the blood flowing along the knife's blade.

Now the man is dead, his head leans forward. The little girl puts the knife on the table, approaching to the tanks of patrol.

The tanks suddenly burns, as the little girl stares at them. She turns back, looking at the crucified man.

ALESSA
I love you, daddy...

END FLASHBACK

EXT. WOODS - NIGHT.

The detective stumbles and falls on the trail. He gets up, and after cleaning his face dirty of mud, hit by rain, he looks around him.

CHARLES
(to himself)
The car should be around here...
Come on, Charles, come on!!

As he begins walking, a strange noise comes behind him. He turns back, ready to shot with his gun.

CHARLES
What the hell...

Something runs fast into the darkness, between the trees. The detective shakes his head.

CHARLES
Get outta there! If you're a
partner of those two bastard, I
will kill you with my hands, go
it?!

(CONTINUA)

He looks around, shaking his gun from the left to the right.

FEMALE VOICE

Charles...

A rustle between the trees.

CHARLES

Who's there?!

The detective walks a few steps back, looking in front of him confusedly. His torch illuminates the trees, and as a thunder lights up the sky, a strange figures runs in the darkness.

FEMALE VOICE

Charles...

CHARLES

Come on! Get out!

As the detective hears another rustle, he sees the same figures of before, this time closer.

CHARLES

Stop there! I've seen you!

He stands on the trail with his gun in front of him. As he sees a strange, blurred figure standing beside a trees, he suddenly shots.

Silence. The detective makes a grimace when the figure is still there, in the darkness.

FEMALE VOICE

Charles...

CHARLES

But who're you? How do you know my name?!

He walks closer to the figure, but as the detective makes a few steps, the figure has vanished in the darkness.

CHARLES

Goddamnit!

A noise comes from behind him, and as he turns back, the figures stand near him: it hits the detective, who falls on the muddy ground.

After a while the detective opens his eyes, hit by the rain. The figures stands beside him, illuminated by the torch: a scarecrow living, wearing a straw hat and a black tunic.

(CONTINUA)

The detective is still on the ground, looking at the nameplate, sewn it on the figure's tunic, on which there's written a name: Ciak.

CHARLES
God... please, help me!

The scarecrow is holding a scythe and suddenly slashes the detective's belly. Blood squirts everywhere.

CHARLES
(moaning)
God... help me...

His head bent to one side. Dead. The scarecrow living walks away, slowly, disappearing into the darkness. Wind and rain hit the dead body lying on the trail.

FEMALE VOICE
Charles...

INS. LIVING ROOM - NIGHT.

Dawson gets up from the chair, approaching to the stair: he looks up.

DAWSON
(worried)
Sarah, what the hell are you doing up there?! Let's get outta this place!

MAN DRESSED IN BLACK
Diamond!!

Dawson suddenly turns back, looking at a bald man, dressed in black, standing near the kitchen.

MAN DRESSED IN BLACK
What are you waiting for?! Come and see the work I've done!
(with enthusiasm)
Alessa can no longer bother us anymore!

Dawson approaches to the man, and both walks to the cellar. Once there, as the man walks closer to a table in the middle of the room, he turns back to Dawson.

Bill is crucified along the wall. Both feet and the right hands are pierced, while the left one dangles in front. Blood runs all over the body. Dawson walks a few steps back, shaking his head.

(CONTINUA)

DAWSON
My God... What the hell did you do
to him?!

MAN DRESSED IN BLACK
Are you fucking kidding me,
Diamond?!

DAWSON
(awfully)
I'm not Diamond, you dickhead!

MAN DRESSED IN BLACK
Tell me, Diamond, where have you
been at? I'm looking for you from
this morning!!

DAWSON
You're such a ghost, aren't you?!
(with anger)
You're not real!!

Bill suddenly screams, looking at Dawson. As he speaks,
blood comes out from his mouth.

BILL
... Give... give me... gun!

Dawson looks at the gun he's holding. Bill screams again.

BILL
Your... gun! Please...

MAN DRESSED IN BLACK
Do it, Diamond! Give the gun to
him! Now!

Dawson approaches to Bill, putting the gun on his hanging
left hand.

MAN DRESSED IN BLACK
You wanted to escape, Diamond,
right?!

DAWSON
What are you talking about?!

MAN DRESSED IN BLACK
You're such a betrayer!!

Dawson walks a few steps back, shaking his head.

MAN DRESSED IN BLACK
You've to pay for your sins! As
everyone!

Bill suddenly smiles, looking at him.

BILL
Didn't you know it?! Everyone
pays!!

He shots to Dawson's chest twice. He stands for a while,
staring at the man crucified. Another shot. Dawson falls on
the floor with a bloody hole in his forehead.

MAN DRESSED IN BLACK
Well done! And now we gotta
complete the sacrifice!

BILL
Azazel... Azazel...

Bill starts screaming as his belly deforms: the face of a
creature emerges under his skin, trying to get out. A white,
shiny light comes out from the man's eyes.

The cellar is totally illuminated, and as the light
surrounds Bill and the man, they both vanish into it.

As the light suddenly disappears, the cellar becomes dark as
before. Dawson's body lies on the ground.

INS. CHILD'S BEDROOM - NIGHT.

Sarah is sitting on the bed, holding the diary. She breaths
fast, staring at the floor.

The door opens slightly by itself, creaking. Sarah gets up,
leaving the diary on the bed. Taking a long deep she walks
out the room.

SARAH
Now I know what I've to do...

She runs through the hallway, then down the stair.

INS. LIVING ROOM - NIGHT (CONTINUOUS)

In the empty and dark living room, Sarah approaches to the
chimney, looking for a candlesticks. She throws away some
hold things on the floor.

(CONTINUA)

As she takes some candlesticks, sound of steps comes from the porch. She suddenly turns back, looking out the window. Rachel's body has vanished from the clearing, and the seesaw is swinging, hit by rain and wind.

SARAH

It's time...

She turns to the kitchen, walking in. The cellar's door is opened. With the candelabra's light she finds her boyfriend dead on the ground.

SARAH

Dawson!! No! Honey!

She lowers down, touching his wrist. Dead. She starts crying, and after a while she looks around the dark cellar.

SARAH

Alessa... I'll do what you told me.

As she approaches to the tanks of petrol, a door's creak comes from behind. Sarah suddenly turns back, illuminating a little girl with her candlesticks: she stands on the stair, staring at Sarah.

ALESSA

Hurry up... you have to close the dimension, in few minutes it will stay here forever...

Sarah turns to the tanks, getting one opened. The little girl vanishes as Sarah takes off her jacket, putting it near the tanks. The candlesticks burn the jacket, slowly.

SARAH

I did it!

She suddenly turns back, running up the stair.

EXT. CLEARING - NIGHT (CONTINUOUS)

Sarah gets out from the main door, falling down along the porch's floor. As she stands up, a trickle of blood flows out from her lips.

She runs in the clearing, hit by rain and wind. After some steps, she turns back, looking at the house. The flames begin to spread in the rooms. Sound of broken glass.

She stands for a while, moving the hair from her face.

(CONTINUA)

SARAH
(whispering)
I did it...

A white light suddenly explodes inside, coming out from the window. As Sarah walks a few steps back, shaking her head, the light surrounds the entire house, and flies closer to the girl.

SARAH
(whispering)
What's happening?...

The light becomes a giant sphere, and inside it ghost and skinless creatures are trying to get out. As Sarah falls down, the light fills into her eyes.

EXT. CLEARING - MORNING.

Sound of voices comes from everywhere. The shattered house is surrounded by many policemen. A thick fog is hovering around the clearing. Smoke comes out from the broken windows.

Sarah is still lying on the clearing. She awakes, opening her eyes. Two policemen stands behind her, talking loudly.

POLICEMAN#1
That's weird, isn't it?

POLICEMAN#2
What do you mean?

POLICEMAN#1
How the hell could that house burns
by itself?

POLICEMAN#2
Perhaps someone did it.

POLICEMAN#1
Possible. And what about the cars
we found along the dirt road?

POLICEMAN#2
No results. One got crashed, the
other one belong at the two
kidnappers, who abducted Rachel
Bennett.

(CONTINUA)

POLICEMAN#1
And the third one?

POLICEMAN#2
Detective Charles Kauffman, he was following the kidnappers. He seems vanished too.

POLICEMAN#1
Perhaps it was they who set the fire to the house.

Sarah suddenly stands up, approaching to the.

SARAH
They died... I set the fire to it.

The two policemen doesn't answer.

SARAH
Did you hear me?

They are facing each other.

POLICEMAN#1
Yeah. But why there's no corpses?

POLICEMAN#2
Maybe they're charred.

POLICEMAN#1
That's possible.

Sarah walks closer to them. They stares at the house, unblinking. As she looks at te house too, a little girl is stanging few meters in front of the policeman.

SARAH
Alessa...

ALESSA
They can't hear you anymore.

SARAH
What are you talking about?!

The little girl holds the small scarecrow. She walks closer to Sarah. They stands closely to each other.

ALESSA
And they can't see you.

SARAH

What do you mean?!

ALESSA

You got into my dimension, Sarah...
you didn't escape from the light.

SARAH

You mean I'm dead?!

ALESSA

I told you, you're in my dimension
now, no longer in your world.

SARAH

How can I get back?!

ALESSA

Perhaps someone is gonna read my
diary, and the dimension will be
opened again...

Sarah starts crying.

ALESSA

I've gotten something to show
you...

As the little girl leans forward, touching her eyes, Sarah
screams loudly.

Now in the clearing remains the policemen. Sarah and the
girl have vanished.

POLICEMAN#1

Let's check the house. It seems
safe now.

POLICEMAN#2

Yeah. Let's go.

They walk closer to the house. Smoke has almost gone. Other
policemen are walking around the burned house.

POLICEMAN#1

It's weird that detective Kauffman
didn't ask any reinforcement, isn't
it?

POLICEMAN#2

That's wrong. It seems yesterday
evening he asked for a helicopter.

POLICEMAN#1

Then?

POLICEMAN#2

He didn't get him. There was a big storm at that time, over here... It was his last call.

They walks inside the linving room. Everything has burned. One of the two policeman approaches to a chair. There's a small scarecrow on it.

POLICEMAN#1

Ehi. How old Rachel Bennett is?

POLICEMAN#2

No idea. But she has been abducted at the university. Guess more then twenty.

POLICEMAN#1

I'm going upstairs. You check around here.

POLICEMAN#2

That's fine.

As the policeman walks up the stair, the other one turns back to the kitchen. Everything is burned and black, charred. Creaking noise comes from all over around.

The policeman opens the cellar's door and as he sees a beam felt down along the stair, he walks back, shaking his head. A strange noise suddenly comes from the living room, followed by a squeak.

He looks fast at the living room. A squirrel is running up the stairs, disappearing after a while. The policeman walks closer to the stair.

POLICEMAN#2

Ehi, Jim, did you find something up there?

No answer.

POLICEMAN#2

Jim? Did you hear me?

POLICEMAN#1

I saw something and the end of the hallway...

POLICEMAN#2
What was it?

POLICEMAN#1
I don't know. Too much dark.

POLICEMAN#2
You better come back here.

POLICEMAN#1
I found a diary.

POLICEMAN#2
What's on it?

POLICEMAN#1
I'm reading now.

From the presence's POV, the policeman stands near the stair, looking up. As a noise makes him turning back, the man starts screaming.

BLACKOUT

FADE OUT

THE END