

THE OCCULTIST

Written by

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OPEN ON:

BLACK:

SUPER: In the darkest shadows
Of the most ordinary places
There exists
True evil

BEGIN MAIN TITLES

INT. BEDROOM - NIGHT

As the opening titles roll, we see FIVE CLOAKED FIGURES performing an occult ceremony.

Their environment is lit only by candles. Even with the dim lighting, we can see that they are in a modern, unfurnished bedroom.

Kneeling down with their heads bowed, their faces are shrouded in dark mystery.

The cloaked figures form a ring around various esoteric artifacts. We circle around the backside of the figures to discover a unique occult symbol on each cloak.

We pause on the final symbol and slowly zoom in as the titles finish.

END MAIN TITLES

FADE TO BLACK:

FADE IN:

EXT. BRAMSON HOUSE - DAY

An everyday two-story house stands peacefully between neighboring homes.

Halloween decorations populate the front porch. Dead leaves fall.

The street is quiet. This is the ideal neighborhood.

INT. LIVING ROOM, BRAMSON HOUSE - DAY

REBECCA BRAMSON (mid/late 20s) sits on a chair and gently rocks her newborn, LEAH, to sleep. She looks at her baby with a love only a mother could have.

Strewn across the floor are a few moving boxes. The room is in the process of being set up, but it's not messy. They look to be mostly settled in.

Up behind her walks her husband, LUKE BRAMSON (mid/late 20s). Luke sets down an electric drill and quietly kisses his wife. Rebecca and Luke are entering the prime of their lives.

LUKE

Alright, you got her to sleep.

REBECCA

Yeah, I'm awesome.

(beat)

Did you finish her room?

Luke gets himself a drink.

LUKE

Yeah.

REBECCA

Can you hang my curtains now?

She smiles with a "pretty please" look. Luke sighs sarcastically.

LUKE

I suppose.

REBECCA

Thank you.

Luke nods to the wall.

LUKE

The pictures look good.

On the wall are various pictures that capture the couple's history. Wedding, vacations, holidays, etc. The pictures are hung in a nice, orderly fashion.

REBECCA

Yeah, I think they turned out pretty well.

LUKE
"Bramson Interior Design" is coming
to life.

Rebecca smirks.

REBECCA
Maybe someday.

LUKE
Make it someday.

Luke heads upstairs as Rebecca makes an uneasy smile.

INT. BABY'S ROOM, BRAMSON HOUSE - DAY

Luke comes upstairs and enters the baby's room. A standard array of infant necessities decorate the area. He looks around for his tools.

Luke goes to the closet to grab his drill bits. He notices something peculiar in the back corner of a shelf inside. He grabs it to take a closer look.

In his hand is a small, wooden RUNE. He furrows his brow at this odd discovery.

LUKE
Interesting.

Luke doesn't think much of it and tosses the rune into the trash can.

He gathers the rest of his tools and leaves the room as we linger inside for a moment.

The room appears to be the same one from the opening ritual sequence.

INT. MASTER BEDROOM, BRAMSON HOUSE - DAY

Luke works on the window curtains.

Past him in the background we can see into the baby's room. The room is mostly dark, but has enough light coming in to where we can make out the objects inside it.

As Luke works on the curtains, a quick flicker of a DARK, HUMAN-LIKE SHAPE, just visible enough to stand out from the shadows, can be seen in the baby's room.

The shape appears only for a brief moment.

Shortly after the shape disappears, Rebecca is seen taking the baby into her room to place in her crib. Rebecca is standing in the exact spot where the figure appeared as she sets Leah down.

Rebecca closes the door and walks toward Luke as Luke gets excited at the sight of something outside.

LUKE
Furniture is here.

They go downstairs.

INT. DOORWAY, BRAMSON HOUSE - DAY

Luke opens the door as two DELIVERY MEN are walking up to the house.

LUKE
Hey, how's it going?

DELIVERY MAN 1
I'm good, sir. We've got a couch
delivery for you.

LUKE
Bring it on in.

DELIVERY MAN 1
Alrighty.

EXT. BRAMSON HOUSE - DAY

The delivery men head back to the truck to get the couch.

As they carry the couch to the door, Delivery Man 2 incidentally looks up and catches a glimpse of something odd. His face reacts.

Standing in the upstairs window appears to be a FIGURE much like the one seen before in the bedroom.

Its features are vague and apparitional, making it difficult to discern.

Again, it quickly flickers and disappears.

The delivery man shakes off his puzzled look. They bring the couch inside.

INT. DOORWAY, BRAMSON HOUSE - DAY

The delivery men carry the couch into the house.

We can see up the stairs where the baby's room is and the door is now open.

INT. LIVING ROOM, BRAMSON HOUSE - DAY

DELIVERY MAN 1
Where would you like it?

LUKE
Uh, just over here is fine. You can
set it down anywhere. We'll find a
place for it.

They set the couch down.

EXT. BRAMSON HOUSE - DAY

The delivery men exit the front door and walk toward their truck. Luke and Rebecca are at the front door letting them out.

Delivery Man 1 notices their unique, mostly home-made Halloween decorations.

DELIVERY MAN 1
I like your Halloween decorations.
Those are pretty cool.

REBECCA
Oh, thanks. We like to come up with
our own displays.

LUKE
She's pretty crafty.

Delivery Man 2 turns and points to the window.

DELIVERY MAN 2
Yeah, that one you have in the
window creeped me out. Is that one
of those projector things?

Luke and Rebecca look at each other, perplexed.

Delivery Man 1 turns to look at the windows. Nothing there.

DELIVERY MAN 1
Which one?

Delivery Man 2 searches for what he saw before.

DELIVERY MAN 2
Oh, uh, never mind I guess. Thought
I saw something in the window
before.

LUKE
Yeah, we didn't put anything in the
windows.

DELIVERY MAN 2
I must be trippin'.

Delivery Man 1 dismisses the situation with a laugh.

DELIVERY MAN 1
Have a good day!

LUKE
Thanks. You, too.

REBECCA
Bye. Thank you.

The delivery men get in their truck and leave.

INT. DOORWAY, BRAMSON HOUSE - DAY

Luke and Rebecca close the door, still bemused over the
window comment.

REBECCA
That was weird.

Luke thinks of an explanation.

LUKE
Was he talking about me doing the
curtains?

Rebecca pauses, then laughs.

REBECCA
Oh my goodness! You just got
roasted by the couch guy.

LUKE
That was cold-blooded.

REBECCA
That is so funny!

LUKE
Oh, is it? Maybe I should roast
you.

Luke playfully grabs Rebecca and wrestles with her.

LUKE
Is it still funny?

The doorbell breaks up the wrestling match.

LUKE
Who might that be?

REBECCA
Maybe he came back for more.

Luke looks through the peephole.

LUKE
It's a woman.

Luke opens the door to see CAROL GREER (late 50s/early 60s) standing on their porch. Carol is the average lady next door. She's friendly and completely unassuming.

Carol smiles and waves. Luke answers the door.

LUKE
Hello.

CAROL
Hi! I'm Carol. I live right next to you. I just wanted to come over to introduce myself and welcome you to the neighborhood.

LUKE
Nice to meet you. I'm Luke. This is my wife, Rebecca.

REBECCA
Hi! It's nice to meet you. Thanks for coming over. We've been wanting to meet our neighbors.

CAROL
No problem. I saw the truck out front and figured it would be a good time since I knew you were home.

LUKE
Yeah, we're getting the furniture situation settled.

CAROL
Oh, yeah, I know how that goes.

Leah cries out from upstairs.

CAROL
I hear you've got at least one
little one in there.

REBECCA
Yeah, just the one.

CAROL
Aw, how old?

REBECCA
Almost a year.

CAROL
When they're most precious.

LUKE
Most of the time.

They laugh.

CAROL
It'll be nice to have babies around
again. All the other kids in the
neighborhood are grown, so - what's
the name?

REBECCA
Leah.

CAROL
So Leah will be a welcome addition.

REBECCA
Thank you.

CAROL
So, what do you do for work?

LUKE
I'm a physical therapist.

CAROL
Perfect! I've been having some
shoulder pain I can't get rid of.

LUKE
Come up to Thrive Physical Therapy.
We'll get you fixed up.

CAROL

I might have to do that. What about you, Rebecca?

REBECCA

I'm a secretary at a law firm.

CAROL

Oh, OK. Very nice.

REBECCA

What about you?

CAROL

Oh, sweetie, I'm retired.

LUKE

That's nice.

CAROL

Yeah, I put my time in. Now, I get to relax.

LUKE

That's the goal.

REBECCA

How long have you lived in the neighborhood?

CAROL

I've been here for a few years. It's a great place, especially for a young family like yourselves.

REBECCA

Yeah, that's what attracted us to the area. It's quiet, safe, and the schools are great.

CAROL

The schools are excellent. Little Leah will love going to school here.

LUKE

We certainly hope so.

CAROL

Well, I'll leave you be. It was nice meeting you both. If you ever need anything, just let me know.

LUKE
Will do.

CAROL
Bye.

REBECCA
Bye. Thanks for coming over.

LUKE
Nice meeting you.

Carol walks back toward her house. Luke and Rebecca close the door and head upstairs.

REBECCA
That was nice of her to come over.

LUKE
Yeah, she seems nice.

REBECCA
That's one down. Hopefully we can meet the others soon.

INT. UPSTAIRS HALLWAY, BRAMSON HOUSE - DAY

Leah continues to fuss.

LUKE
You getting her?

REBECCA
Yeah. Doorbell probably woke her up.

Luke goes back to work on the curtains. Rebecca goes to get Leah and pauses.

INT. BABY'S ROOM, BRAMSON HOUSE - DAY

Rebecca looks at the open door, questioning whether or not she closed it before.

Rebecca picks up the baby and goes into the master bedroom.

INT. MASTER BEDROOM, BRAMSON HOUSE - DAY

REBECCA
I closed her door before we went downstairs, didn't I?

LUKE

Huh?

REBECCA

Before the couch came. I put her in the crib and closed the door.

Rebecca looks at Luke for confirmation.

LUKE

Uh, I don't remember. Why?

REBECCA

It was open when we came upstairs.

Luke is focused on the curtains.

LUKE

Are you sure?

REBECCA

Yes.

LUKE

OK. And?

REBECCA

That means her door opened by itself. And that's really weird.

Luke stops and looks at his wife with a smile, sensing what she's getting at. He tries providing her a rational explanation.

LUKE

Maybe you just didn't close it all the way and it dislodged. That happens sometimes.

REBECCA

Yeah.

Luke can see that Rebecca is still uneasy. He goes over to her and hugs her and Leah.

LUKE

What are you getting so weirded out for?

REBECCA

I don't know. It's just kind of creepy. The door opens by itself and the guy says he sees something in the window.

Luke talks to her calmly.

LUKE

Listen, he saw me working in the window and you probably just didn't close the door all the way. Simple as that. OK?

Rebecca nods. Luke tries to lighten the situation.

LUKE (CONT'D)

Even if there is some ghost, it'll have to go through me before it gets to my girls.

He kisses both of them.

INT. LIVING ROOM, BRAMSON HOUSE - NIGHT

Rebecca plays with Leah. All is quiet and peaceful.

INT. BASEMENT, BRAMSON HOUSE - NIGHT

Luke sets up a TV and entertainment center.

INT. LIVING ROOM, BRAMSON HOUSE - NIGHT

Rebecca continues to play with Leah.

REBECCA

Alright, you. Time for your last bottle.

Rebecca leaves Leah in the living room and goes to get her bottle ready in the kitchen.

INT. KITCHEN, BRAMSON HOUSE - NIGHT

As Rebecca prepares the bottle, we can see into another room behind her with no lights on - it's completely dark.

Two WHITE EYES and the vague shape of a FACE appear out of the darkness. It watches from the shadows like a predator stalking its prey.

The face appears for several seconds until Luke comes upstairs. He's excited about his man cave.

LUKE

It's all set up!

REBECCA
Can't wait to see it.

INT. LIVING ROOM, BRAMSON HOUSE - NIGHT

Luke goes over to the baby and picks her up. He playfully kisses her.

LUKE
It's almost bed time for you,
little girl.

INT. MASTER BEDROOM, BRAMSON HOUSE - NIGHT

A close up of a VIDEO BABY MONITOR shows Leah sleeping in her crib. The angle of vision on the monitor is such that the crib takes up about half of the frame, with the other half being open space.

The monitor rests on the night stand next to Luke. Luke and Rebecca get into bed.

LUKE
Do we really need this thing on
when we sleep? She's just across
the hall.

REBECCA
It's easier for us to hear her.

LUKE
We're fifteen feet away.

REBECCA
That can be fifteen feet too many.

Luke laughs and rolls his eyes. They get settled under the covers. Luke turns off the light.

LUKE
Goodnight.

REBECCA
Goodnight.

They kiss.

We focus back on the baby monitor to play with the expectation of something happening, but all we see is the baby sleeping peacefully.

INT. KITCHEN, BRAMSON HOUSE - MORNING

Luke is eating breakfast before work. Rebecca is preparing a bottle.

REBECCA
We're running low on the milk
stash.

LUKE
Better get pumping.

REBECCA
Ugh.
(beat)
When is the cable guy supposed to
come?

LUKE
Uh, I think they said 11 to 12.

Luke throws a jacket on and grabs his keys.

LUKE
Alright, I'm out.

He kisses Leah and Rebecca.

REBECCA
Bye. Have a good day.

LUKE
You, too. Call me if you have
questions about the cable.

REBECCA
Alrighty.

Luke leaves.

INT. BASEMENT, BRAMSON HOUSE - DAY

Rebecca is in the basement with the CABLE MAN. He is surveying the area for installation.

CABLE MAN
Yeah, it looks like down here will
be the best spot to put everything.
Is that OK with you?

REBECCA
Yeah. Whatever works best.

CABLE MAN

Alright, well I'll get started and I'll let you know when everything is finished.

REBECCA

Sounds good. I'll be around if you need anything.

CABLE MAN

Alright.

The cable man gets to work and Rebecca goes upstairs.

INT. PHYSICAL THERAPY OFFICE - DAY

Luke works with a MALE PATIENT. They're at the end of their session.

LUKE

That's it for today. Nice work. Your knee stability and ankle mobility are looking much better.

MALE PATIENT

Yeah, it definitely feels a lot better. Same time next week?

LUKE

You know it.

MALE PATIENT

See you then.

LUKE

Oh, before you go, can you put me in touch with that travel agent you mentioned a few weeks ago? Rebecca's birthday is coming up and I want to take her somewhere nice.

MALE PATIENT

Yeah, of course. I'm not sure if I have it on me but I'll e-mail you.

LUKE

Cool, thanks!

MALE PATIENT

No problem. See you next week.

LUKE

See ya. Have a good week.

INT. BASEMENT, BRAMSON HOUSE - DAY

The cable man is finishing up his work. He's kneeling in front of the TV making sure everything looks right. He configures some settings and all seems satisfactory to him.

He turns the TV off. In the reflection of the empty screen are TWO DARK FIGURES standing several feet behind him.

The cable man jumps out of his skin and whips around. Nothing there.

He stares at the empty space completely unnerved.

Keeping his eyes on where the figures stood, he quickly gathers his equipment and goes upstairs.

INT. LIVING ROOM, BRAMSON HOUSE - DAY

Shaken, the cable man emerges from the basement. He's trying his best to keep it cool in front of Rebecca, but he ends up being short and inelegant.

REBECCA

All done?

CABLE MAN

Yeah. Just finished up.

REBECCA

Great. So everything working OK?

CABLE MAN

Yeah. Everything's fine.

He's debating if he should say something about what he saw. This causes a small moment of awkward silence.

REBECCA

...OK.

CABLE MAN

Yeah, so, I'll head out. Call us if you have any problems.

He goes to the door and lets himself out.

REBECCA

Alright. Thank you.

Rebecca's face reacts to his odd behavior.

INT. BABY'S ROOM, BRAMSON HOUSE - DAY

Rebecca puts Leah down for her afternoon nap. She turns the lights out then leaves the room.

We continue to watch as Leah sleeps calmly.

A GUTTURAL CROAKING noise develops in the room. It's hazy at first but becomes more prominent.

INT. LIVING ROOM, BRAMSON HOUSE - DAY

Rebecca comes down the steps with a basket of laundry. She sets it down and gathers a few more pieces to add to the pile.

The TV is on in the background. It's that beautiful time of year when horror movies are always on.

With the basket in hand, she heads into the basement.

INT. BASEMENT, BRAMSON HOUSE - DAY

Rebecca goes into the laundry room, just a few feet away from where we last saw the dark figures.

INT. LAUNDRY ROOM, BRAMSON HOUSE - DAY

The laundry room is closed off from the rest of the basement.

A single overhead light above the washing machines is all there is to illuminate the area. This leaves a blanket of darkness around Rebecca.

While she gets the wash started, the darkness around her plays with us. We're expecting something to show itself, but nothing happens.

INT. BRAMSON HOUSE - DAY

Rebecca comes up from the basement. She pauses at the top of the steps to turn off the basement light.

From the basement, a DISTORTED, INHUMAN VOICE calls out her name.

VOICE (O.S.)
Rebecca.

Rebecca is pierced with fear. The empty laundry basket plummets to the floor as she storms upstairs to the baby.

INT. BABY'S ROOM, BRAMSON HOUSE - DAY

Rebecca collects her child and races down the steps to the front door. She can't get out of the house soon enough.

EXT. BRAMSON HOUSE - DAY

Rebecca runs out into the front yard. Jolted, she holds the baby close and stares at the house. Terror covers her face.

After several seconds, Carol steps out onto her porch next door.

CAROL
Is everything OK?

Carol's voice snaps Rebecca out of her trance.

EXT. CAROL'S HOUSE - DAY

Rebecca quickly walks over to her. Her voice quivers.

REBECCA
Can I come in? I think someone is
in my house.

Carol is shocked.

CAROL
What? Yes, of course. Come in.

INT. PHYSICAL THERAPY OFFICE - DAY

Luke is in the middle of a session with a FEMALE PATIENT.

His phone buzzes. He sees that it's Rebecca and concern washes over him.

He excuses himself from his client.

LUKE
Hey, I'm sorry but I need to take
this. It's my wife and she wouldn't
call now unless it was something
important.

FEMALE PATIENT
Sure, that's fine.

He answers.

LUKE
Hello.

REBECCA (O.S.)
Hey, I think someone was in our house.

LUKE
What? What do you mean?

REBECCA (O.S.)
I heard someone say my name when no one else was there.

Luke tries to make sense of what he's hearing.

REBECCA (O.S.) (CONT'D)
I already called the cops and they're on their way.

LUKE
Are you OK? Is Leah OK?

REBECCA (O.S.)
Yes, we're fine. We're at Carol's waiting.

LUKE
OK. I'm on my way.

EXT. BRAMSON HOUSE - EVENING

Luke pulls up to his house to see a police car parked outside.

Rebecca talks to TWO OFFICERS in the front yard. Luke gets out of his car and rushes to his family.

LUKE
What happened?

OFFICER 1
Sir, we were just telling your wife that we didn't find anything. There's no sign of anyone in there.

LUKE
Well, that's a relief.

REBECCA

I know I heard someone. Clear as day. It was like they were just a few feet away from me.

OFFICER 1

There's no chance that it was the TV? Or maybe some other noise that happened to sound like a voice?

REBECCA

Is it possible? Yeah, I guess. But I really don't think that's what it was.

OFFICER 2

Ma'am, we looked all over. There's nobody in there. No sign of a break in, either.

LUKE

Are you sure you looked everywhere? I mean, the attic and everything?

OFFICER 2

Yes, sir. The attic, the crawl space, closets. Everything.

Rebecca is dejected.

REBECCA

OK.

OFFICER 1

If there's another problem we're just a call away.

REBECCA

OK. Thank you.

LUKE

Thank you.

OFFICER 1

Take care.

OFFICER 2

Have a good night.

The officers leave.

Luke tries to get a grasp on the day's event. He holds his wife and daughter close.

LUKE
So, tell me what happened.

INT. BRAMSON HOUSE - EVENING

Rebecca is at the open basement door recalling the event to Luke. She's still terrified.

REBECCA
I came up the steps. I turned to
turn the light off, then I heard my
name. It came from the basement.

Luke stares at his wife.

REBECCA (CONT'D)
Look, I know it's hard for you to
believe because you weren't here,
but I'm telling you that I heard
it. It wasn't the TV. Leah was
sleeping. Nobody else was here.
(beat)
Do you believe me?

LUKE
Well, yeah, I believe you. I just
don't understand it.

REBECCA
There's a ghost in our house.

Luke tries to keep things reasonable. He holds her softly in an effort to calm her emotions.

LUKE
We don't know that.

REBECCA
It makes sense. I hear that. The
door opening yesterday. The window
comment.

Rebecca suddenly thinks of the cable man's odd behavior before he left.

REBECCA
And the cable man.

LUKE
What about him?

REBECCA

He was acting so weird when he came upstairs. That was right before it happened. I wonder if something happened to him?

LUKE

Baby, just slow down for a second. Let's not jump to anything. We can look into this stuff tomorrow after work. Let's just take it easy the rest of the night.

REBECCA

I don't want to wait until after work. I'm going to call off tomorrow.

LUKE

Are you sure? That doesn't seem necessary.

REBECCA

Yeah. I have plenty of vacation days. It's fine.

Luke doesn't bother trying to persuade her otherwise.

LUKE

Alright. So, what are you going to do?

REBECCA

I don't know. Research online. Look up some books. See if there's anyone to contact. Something. This is a problem we have to fix. This is our home. We can't live here with that stuff going on.

Luke again tries calming his wife.

LUKE

You're right. We'll fix it. We always do. I just don't want us to start making a bunch of rash decisions to deal with it. OK?

Rebecca nods. He kisses her. She tries to crack a smile, but can't.

INT. MASTER BEDROOM, BRAMSON HOUSE - NIGHT

Luke and Rebecca are in bed. Luke is asleep. Rebecca is awake and full of apprehension.

A sliver of light cracks through the opening of the curtains.

She turns to look at the baby monitor. Watching Leah sleep brings her some peace. It's enough for her to close her eyes for the night.

Unbeknownst to her, the light that was just peeking through the curtains is now blocked out by a BLACK HUMANOID SHAPE.

No features can be seen other than its WHITE EYES penetrating the darkness.

INT. BOOKSTORE - DAY

Rebecca browses through books with Leah in tow. She scans through the paranormal section, pulling out titles that seem fitting.

An employee, LAURIE, late teens/early 20s, walks by and notices Rebecca's selections. Laurie looks intrigued, but continues past to whatever task she was working on.

Rebecca finds a seat and starts to dig through her stack. Laurie is too interested in this sight to not discuss it.

LAURIE

Hi. Sorry to interrupt, I just wanted to compliment your selection there. Those are all really good.

REBECCA

Oh, thanks. Yeah, I saw a lot of recommendations for these online.

LAURIE

So you're really into the paranormal stuff?

REBECCA

No. Not at all. I, uh...

Rebecca fights through the embarrassment of telling someone she thinks her house is haunted.

REBECCA (CONT'D)

I'm just trying to figure out what's going on in my house.

Laurie's face lights up.

LAURIE
Really? Like, you think there's a
spirit in there?

REBECCA
Yeah, something like that.

LAURIE
Wow.
(beat)
Do you mind if I ask what's
happening?

INT. PHYSICAL THERAPY OFFICE - DAY

Luke sits in his office. He's on the computer researching
hauntings.

His body language shows his unease and confusion over the
recent happenings.

He looks at the clock then gets up to greet his next client
out on the gym floor.

INT. BOOKSTORE - DAY

Laurie now sits with Rebecca.

LAURIE
Wow. That's so interesting.

REBECCA
The whole thing is just so creepy.
To know that someone was murdered
or died in my house is just...

Rebecca trails off.

LAURIE
So someone died in it?

REBECCA
Well, that's what I'm assuming. I
mean, isn't that where ghosts come
from?

LAURIE
Not necessarily. It could be that
or it could be something totally
different.

REBECCA

Like what?

LAURIE

It could be a family member reaching out to you. Have you had a family member die? Someone you were really close to, like a sister or parent?

REBECCA

No. Two of my grandparents died, but we weren't particularly close.

LAURIE

What about your husband?

A realization clicks in Rebecca's head.

REBECCA

His little brother did go missing when he was younger. He was never found. After so much time they just assumed that he was dead.

LAURIE

That could be it.

REBECCA

Luke always felt so guilty over it since he was the one baby-sitting him when it happened. He always says that he should've protected him. I wonder if it could be his brother trying to talk to him? To give him some sort of closure? But then why would he call out to me?

LAURIE

I don't know. That's a good question.

(beat)

Of course, it doesn't have to be a family member trying to talk to you. There could also be some kind of spirit portal in your house.

The sound of this gives Rebecca the creeps.

REBECCA

Spirit portal?

LAURIE

Yeah, like a doorway for spirits to come in to our world.

REBECCA

How would a doorway like that be opened?

LAURIE

It depends. It could be opened intentionally or unintentionally. Sometimes inexperienced people who try to contact a spirit inadvertently open a portal because they don't know what they're doing. So, if your husband was trying to contact his brother, he may have opened up something he didn't mean to.

Rebecca sighs and closes her eyes. This is a lot for her to take in.

REBECCA

I really don't think he has tried any of that stuff. I'm sure he would've told me or I would've seen it at some point. I guess a former owner could be responsible?

LAURIE

That's possible. A previous owner could've conjured something and the spirit could be lingering from that. It could also be something that was left behind. Sometimes a spirit gets attached to a certain object.

REBECCA

Like what?

LAURIE

Anything. A doll. An old mirror. Something it has a connection to. Did you notice any weird objects left behind when you moved in?

REBECCA

No, I don't think so.

LAURIE

There's also the possibility that it was opened on purpose in other ways, and if that's the case, you need to be cautious of what's coming through.

REBECCA

What do you mean?

LAURIE

Well, portals aren't always opened with good intentions. When they're opened with a negative motive, the things that come through them are...evil.

This revelation grips Rebecca.

REBECCA

Why would someone do that?

LAURIE

I'm not an expert in this area, but from what I've read they are sometimes used in black magic.

REBECCA

What is black magic?

LAURIE

Using the supernatural for selfish or evil purposes. There's a lot more that goes in to it, but that's my basic understanding.

Horrible images of black magic rituals being performed in her home run through Rebecca's mind. It makes her extremely uneasy.

Laurie takes notice.

LAURIE

I didn't mean to scare you with that. I'm just trying to give you all the possible explanations. It may not be that at all.

REBECCA

I know. It's just...a lot take in.

LAURIE

Yeah, I can see that. It's a lot of new information for you.

Rebecca looks at Leah.

REBECCA

If there is some kind of evil spirit, what could we do to get rid of it?

LAURIE

Actually, there's a part in one of these that talks about that.

Laurie grabs one of the books and shuffles through the pages to the correct spot.

LAURIE (CONT'D)

Here. It talks a little about it. You have to stand your ground. Let it know that it's your house and you aren't afraid of it. Tell it to leave because you aren't leaving.

Rebecca scans over the section.

REBECCA

And if this doesn't work, then what?

LAURIE

Then it would be time to talk to someone who specializes in that stuff. That's all beyond my knowledge level, but if it ever came to that, I'd be happy to put you in contact with people who could help. I can give you my e-mail if you'd like.

REBECCA

Sure. Just in case.

LAURIE

No problem.

Laurie writes it down and hands it to Rebecca.

REBECCA

Thank you. You've been really helpful. I appreciate you talking to me.

LAURIE

No problem! I've always been fascinated by this stuff, so it's nice to share it with someone.

(MORE)

LAURIE (CONT'D)
Feel free to e-mail me if you have more questions.

REBECCA
Thank you, Laurie. I will do that.

LAURIE
Have a nice day.

REBECCA
You, too.

Laurie goes back to work as Rebecca continues her research.

INT. LIVING ROOM, BRAMSON HOUSE - NIGHT

Rebecca researches on her laptop as Leah plays in the baby walker.

Luke arrives home from work. Rebecca jumps up to greet him with a kiss.

REBECCA
Hey.

LUKE
Hey. Everything alright today?

REBECCA
Yeah. I have a lot to tell you about everything I learned. Whenever you're ready.

INT. DINING ROOM, BRAMSON HOUSE - NIGHT

The couple is seated at the dining room table.

Luke is finishing his dinner and processing everything Rebecca told him. The stress of the situation is starting to build.

REBECCA
So, what do you think?

LUKE
I don't know what to think. I guess it all sounds plausible, but I really can't say for sure since I don't know anything about this stuff.

REBECCA

Yeah, I know what you mean.

Behind the couple, further back in the house, is a room with no lights on. Coupled with the nighttime, it's virtually pitch black.

Again, evil WHITE EYES illumine from the darkness.

Rebecca hesitates to ask the next question.

REBECCA (CONT'D)

So...have you ever tried communicating with Chris? You know, spiritually?

LUKE

No. I haven't.

REBECCA

Do you feel like he ever tries to communicate with you?

LUKE

I don't know. I don't think so. Unless he's doing something that I'm not noticing.

REBECCA

When she mentioned that, it made me think about him. What if it is him trying to reach out to you?

LUKE

Well, that would make this situation more comforting.

REBECCA

It would make sense. Maybe it's his way of trying to bring you some peace of mind.

LUKE

About what?

REBECCA

About what happened to him and how you blame yourself for it.

LUKE

Yeah, I guess it could be that. It wouldn't change how I feel about it, though.

REBECCA

Why? What if he's trying to tell you that you need to stop feeling guilty?

LUKE

Rebecca, we've been over this a million times. I don't care what anybody says. I was there and I should've protected him. It's that simple.

REBECCA

I know you feel that way. I just wish you didn't. That's a huge burden to go through life with.

LUKE

It would be the same thing if something happened to you or Leah. If you were me, you'd feel the same way.

REBECCA

Alright. I'm not trying to upset you by talking about him. I'm just trying to go through all the possibilities of what's going on.

LUKE

I know that. If it is him visiting us in some way, then great. But, like you said yourself, there's a lot of other things it could be.

REBECCA

Right. I just want to know the cause of it so we can fix it in the appropriate way. Maybe we can go talk to...

LUKE

Rebecca, slow down a little bit. Please. I know when you get fixated on something you have to keep going at it until it's done, but I don't think we know enough about all of this yet. This stuff isn't exactly an established science.

REBECCA

I know. I just want it gone.

Luke holds Rebecca's hand.

LUKE

I know. I know. I do, too. It will go away. We'll get through it. But it's better to go about this calmly. Getting ahead of ourselves and obsessing over it isn't going to help anything.

REBECCA

I wish I had your calmness.

LUKE

I wish you would channel that focus of yours into something positive for yourself.

(beat)

Like a business you've always wanted to start.

REBECCA

Now wouldn't be a good time to start all that.

LUKE

Why? When will there ever be a good time?

REBECCA

I've told you. We have Leah now, the house, whatever is happening here. We already have a lot going on.

LUKE

There is never going to be a time when we don't have responsibilities like that. You always have some new excuse as to why it's not a good time. You have a degree that you barely use. I don't understand why you won't at least give it a shot.

Rebecca thinks silently. Vulnerably, she opens up.

REBECCA

I'm just afraid of it not working out. I'm afraid of putting in all that effort only to have it fail.

LUKE

You'll never know if it'll be a success or not until you try.

(MORE)

LUKE (CONT'D)

I don't want you to look back in 20 years and think, "Wow, I should've done that."

REBECCA

You're right. I don't want that, either. But I always think about how my dad's business failed and how he was never the same after. He was depressed. It sucked the life out of him.

LUKE

That doesn't mean the same thing will happen to you. You have my support. You wouldn't be doing it alone. And, even if it didn't end up working out, at least you'd be able to say that you gave it your best attempt. You wouldn't go through life wondering what could've been.

REBECCA

Every time I start getting excited about the idea of it, I start thinking about all the things that could go wrong. It's like I have this mental block that prevents me from jumping in with both feet.

LUKE

We need to find ways to get you over that block.

REBECCA

I don't know how.

LUKE

Then tell me where it's at in your brain and I'll cut it out of you.

He nudges her playfully. She smiles.

He gets up from the table. The eyes disappear in the background.

LUKE

I need to pack for the conference tomorrow.

Rebecca sinks in the chair.

REBECCA

Oh my God. I totally forgot you had that.

INT. MASTER BEDROOM, BRAMSON HOUSE - NIGHT

Rebecca lies in bed nervously. So many "what if's" speed through her mind.

Luke adds the last items to his suitcase.

REBECCA

What if something happens when you're gone?

LUKE

Then you call me and we'll figure something out. I'm only a couple of hours away. If it's something serious, I can always come back.

Rebecca nods. That makes her feel a little better. Luke gets into bed.

LUKE

Don't worry. Everything will be fine. I'll be home before you know it.

REBECCA

OK.

They turn out the lights and kiss goodnight.

EXT. BRAMSON HOUSE - NIGHT

A few hours have passed. The house is dark. It's the dead of night. The witching hour.

On the porch, the candle light of the jack-o'-lantern flickers in the wind.

INT. MASTER BEDROOM, BRAMSON HOUSE - NIGHT

Luke and Rebecca are sound asleep. All is quiet. A slice of moonlight stabs through the window.

Luke stirs slightly. He briefly awakes, eyes open groggily.

He turns to his side where the baby monitor on the night stand faces him.

His eyes JUMP OPEN.

On the baby monitor is a DARK FIGURE standing beside his daughter's crib. Its gnarly fingers are reaching inside.

Its head quickly looks toward the camera as if it knows it was spotted.

Its white eyes glow. Through the grain of the night vision, we get a glimpse of its distorted facial appearance.

Luke springs to life and sprints to the baby's room.

INT. BABY'S ROOM, BRAMSON HOUSE - NIGHT

Luke swings the door open and flips the light on. Nothing there.

He's shocked at what he witnessed. Trembling, he looks around for any possible explanation.

He checks on Leah. The commotion has woken Rebecca and she is now in the room with him.

REBECCA

What's wrong?

Luke turns to his wife. He doesn't say anything. His face speaks for him.

INT. LIVING ROOM, BRAMSON HOUSE - MORNING

Rebecca cradles the baby on the couch. Luke and Rebecca sit in nervous silence.

She looks at her husband, expecting him to say something.

REBECCA

We can't stay here.

LUKE

We'll have to find a temporary place to stay. Your mom is closest.

REBECCA

Right...but what if this isn't a temporary problem?

Luke buries his face in his hands.

LUKE

I don't know, Rebecca. I don't have an answer for that right now.

REBECCA

Luke, if we can't get rid of it then we can't live here. We can't be waking up in the middle of the night to make sure our daughter isn't being attacked by an evil spirit.

LUKE

We'll have to find a way to fix it. We just bought this house. We can't just pack up and go buy another one.

Luke takes a look at the clock.

LUKE

I need to get going.

REBECCA

I really don't want you to leave.

LUKE

I have to go to this. I need the education credits for my license. I don't want to leave you, but I have to.

REBECCA

Please keep your phone on you in case we need you.

LUKE

I will. When are you calling your mom?

REBECCA

In a little. She should be getting up soon.

LUKE

OK. Pack several days' worth and head there when you can. Just keep me updated on everything.

REBECCA

I will.

Luke kisses his family.

LUKE
I love you.

REBECCA
I love you, too.

LUKE
Keep me updated.

Rebecca nods. Luke leaves. Rebecca fights back tears as he closes the door behind him.

INT. CAR - MORNING

The daylight lets us know a few hours have gone by.

Luke drives to the conference. The radio is off. He's lost in his thoughts.

The strain of the situation gets to him. He pounds his fist on the dashboard.

His phone rings and he quickly answers with worry.

LUKE
Hey.

INT. LIVING ROOM, BRAMSON HOUSE - MORNING

Rebecca is with Leah.

REBECCA
Hey. I just talked to my mom and she's fine with us staying there.

INT. CAR - MORNING

Luke is relieved to hear that nothing happened since he left.

LUKE
Oh, good. So when are you going there?

INT. LIVING ROOM, BRAMSON HOUSE - MORNING

REBECCA
She said to come over when she gets home around 7.

INT. CAR - MORNING

LUKE
OK. Did you tell her why?

INT. LIVING ROOM, BRAMSON HOUSE - MORNING

REBECCA
Not fully. I told her it would be
best to talk in person.

INT. CAR - MORNING

LUKE
Yeah, good idea.

INT. LIVING ROOM, BRAMSON HOUSE - MORNING

REBECCA
Are you almost there?

INT. CAR - MORNING

LUKE
Yeah, just a few more minutes.

INT. LIVING ROOM, BRAMSON HOUSE - MORNING

REBECCA
OK. Let me know when you get there.

INT. CAR - MORNING

LUKE
I will. I love you.

INT. LIVING ROOM, BRAMSON HOUSE - MORNING

REBECCA
I love you, too. Bye.

Rebecca hangs up. She looks exhausted. The stress and lack of
sleep are taking its toll.

She cuddles up next to her daughter on the couch.

REBECCA

I won't let anything happen to you.

Being there with Leah brings her a sense of comfort. Her eyes grow heavier with each second. Soon enough, she's out.

CUT TO:

INT. LIVING ROOM, BRAMSON HOUSE - DAY

Leah's cries startle Rebecca out of sleep.

The morning sunlight has turned to late afternoon clouds. This fills the house with ominous shadows.

Rebecca is disoriented for a moment. She looks at the clock and is surprised at the numbers staring back at her. She can't believe she was out that long.

REBECCA

Oh my God.

She picks up Leah and takes her into the kitchen for a bottle.

REBECCA

Oh, I'm sorry, honey.

She sighs at her lack of motherly attention.

INT. CONFERENCE HALL - DAY

Luke is seated inside a conference room. There's a presentation going on, but his mind is completely elsewhere.

Those around him jot down notes while he stares into space. He checks his phone for any new messages from Rebecca: nothing.

INT. LIVING ROOM, BRAMSON HOUSE - DAY

Sitting on the couch, Rebecca holds Leah as she finishes her bottle. The lack of lights on and dreary skies cast an appreciable amount of darkness behind them.

We're close on them as the shadows behind them begin to subtly MOVE as if something is coming out of them.

The blackness slowly inches forward. Rebecca is terrifyingly oblivious to the horror behind her.

Just as it looks like they're about to be overtaken by the void, Rebecca stands up and moves into the next room.

INT. KITCHEN, BRAMSON HOUSE - DAY

Rebecca goes for the diaper bag on the counter.

With her daughter in one arm, she digs through the diaper bag with the other.

In the living room behind her, the DARK FIGURE and its WHITE EYES are now more visible.

Suddenly, a SECOND FIGURE materializes. A THIRD FIGURE follows.

The three specters stand silently, their white eyes casting hatred from the shadows.

Rebecca gets the items she was searching for. She turns.

The diaper and box of wipes crash to the floor.

Rebecca is utterly paralyzed with fear.

We get our first focused look at the demons. They're covered in charcoal black save for their wicked white eyes. Although covered in darkness, we get hints of their grotesquely distorted "flesh." They have a humanoid shape, but with longer arms that end in hideously long, claw-like fingers.

Rebecca starts to run to the front door, but quickly stops herself.

Through her terror-filled quivering, she finds the courage to stand her ground.

REBECCA

W-we aren't afraid of you. This isn't your home. Y-you need to leave. We aren't leaving.

The middle demon begins to move forward.

REBECCA

I said, we aren't leaving.

The demon inches closer. The lights in the room flicker then CUT OFF. Rebecca holds the baby tighter.

REBECCA

You need to leave. This is our home.

The demon steps right in front of her. Rebecca is beyond fearful of the haunting presence.

She uses everything within her to yell her final effort.

REBECCA
I SAID, YOU NEED TO LE-

Before Rebecca can finish, the demon THRUSTS its inhuman hand to Rebecca's throat. She's lifted off her feet and SLAMS into the wall behind her.

Rebecca nearly falls to the floor but regains her balance. She's aghast at the attack. She dashes to the front door.

EXT. BRAMSON HOUSE - DAY

Rebecca storms outside the house in tears. She runs to the street.

She can't control her emotions as she checks her daughter for injuries. Although crying, Leah is fine.

She goes to her car. It's locked.

She frantically checks her pants for the keys. Her heart sinks as she realizes the keys are inside.

REBECCA
Shit!

Rebecca isn't sure what to do. She thinks for a moment, then runs toward Carol's house.

EXT. CAROL'S HOUSE - DAY

Rebecca knocks frenziedly on Carol's door. Carol answers. She's alarmed at Rebecca's hysterical state.

CAROL
Rebecca, what's the matter?

REBECCA
Can I please use your phone?

CAROL
Of course. Come in.

Carol lets them in.

INT. LIVING ROOM, CAROL'S HOUSE - DAY

Carol leads Rebecca to her phone.

CAROL
It's right over here. What happened?

REBECCA
I was attacked.

Carol's eyes widen with concern.

CAROL
Attacked? By whom?

REBECCA
A spirit.

Carol is surprised by that answer.

CAROL
...a spirit?

REBECCA
Yes. Look, I know it sounds crazy.
I just need to call Luke.

CAROL
Yeah, sure. Here.

Carol hands Rebecca her cell phone.

INT. CONFERENCE HALL - DAY

Luke's phone buzzes. He's confused at the number that's displayed.

He gets up and exits the presentation area to take the call.

LUKE
Hello.

REBECCA (O.S.)
Luke.

Luke hears the emotion in her voice. He already knows something is wrong.

LUKE
What happened?

REBECCA (O.S.)
It attacked us.

Luke begins to tremble.

LUKE
It attacked you?

INT. LIVING ROOM, CAROL'S HOUSE - DAY

Rebecca and the baby are seated next to Carol.

REBECCA
Yes. I'm going to my mom's house
now. We can't stay in there any
longer.

INT. CONFERENCE HALL - DAY

Luke's worst fears are being realized. He's gutted with
helplessness.

LUKE
Are you alright? Is Leah OK?

REBECCA (O.S.)
Yeah, we're OK.

LUKE
OK. OK. I'm leaving now. I'll be
there as soon as I can.

INT. LIVING ROOM, CAROL'S HOUSE - DAY

REBECCA
I didn't have a chance to pack
anything for us. I have to go back
in for my keys, but I'm not staying
in there any longer.

INT. CONFERENCE HALL - DAY

Luke quickly walks through the conference area to the
building's exit.

LUKE
That's fine. Just get the keys and
go. I'll stop there and pack then
meet you at your mom's.

INT. LIVING ROOM, CAROL'S HOUSE - DAY

REBECCA
Alright. Be careful when you're
there.

EXT. PARKING LOT - DAY

Luke walks to his car.

LUKE
I will. You, too. I'm on my way.

INT. LIVING ROOM, CAROL'S HOUSE - DAY

REBECCA
OK. Bye.

She hangs up. Carol tries to comfort her, but is bewildered at the situation.

REBECCA
I'm sorry for coming in here like
this, but I had nowhere else to go.

CAROL
Oh, don't worry, sweetie. It's no
problem.

Rebecca sighs and readies herself.

REBECCA
I have to go get my purse. Can I
leave her here for a minute? I
don't want to risk her getting
hurt.

CAROL
Absolutely. No problem at all. Are
you sure you should be going back
over there, though?

REBECCA
I have to. Thank you for watching
her. I'll be right back.

Rebecca kisses Leah then hands her over to Carol. Carol follows Rebecca to the front door.

INT. DOORWAY, CAROL'S HOUSE - DAY

CAROL
She's so sweet. It's been a while
since I've held one.

Rebecca lets out a half-hearted smile.

REBECCA
I'll just be a second.

CAROL
We'll be right here waiting.

Rebecca leaves. Carol stands with Leah in her arms, her eyes fixated on the child.

She looks up toward the sky, smiles mysteriously, then nods her head.

INT. CAROL'S HOUSE - DAY

Carol walks over to the basement door. She unlocks it and opens it. The hinges let out a ghostly creak.

Hanging on the back of the door is a familiar item:

THE CLOAK EMPHASIZED IN THE OPENING RITUAL

The occult symbol on the back of the cloak stares at us as Carol looks on.

EXT. BRAMSON HOUSE - DAY

Tentatively, Rebecca approaches the front door. She opens the door slightly to check for any immediate danger.

REBECCA'S POV:

She scans the inside from left to right. It's dark, but empty.

INT. DOORWAY, BRAMSON HOUSE - DAY

Rebecca quietly steps inside. She takes a deep breath and sprints to the kitchen.

INT. KITCHEN, BRAMSON HOUSE - DAY

Rebecca runs to the counter where her purse resides. Hurriedly, she grabs it, then takes hold of the diaper bag just a few feet over.

Right as she turns to run back outside, the gangly, monstrous HAND of a demon grabs the diaper bag from off-screen.

Rebecca screams. She has no choice but to let go of the diaper bag. She continues to the door when

SLAM!

The front door is flung shut. Standing in front of it is another malevolent entity.

Rebecca freezes momentarily, then quickly notices the door to the garage right next to her. She opens the door and goes in.

INT. GARAGE, BRAMSON HOUSE - DAY

Rebecca slams the door shut and pounds the garage door opener.

The garage door slowly inches its way open, each second feeling like an eternity.

EXT. BRAMSON HOUSE - DAY

Rebecca gets to the freedom of the October breeze outside.

She punches in the code on the outside panel to lock in the evil, then takes off to Carol's house.

While this occurs, a COUPLE is walking their dog down the adjacent sidewalk. They take notice of this strange scene and look at each other curiously.

INT. CAR - DAY

Luke speeds down the highway. He's a nervous wreck.

EXT. CAROL'S HOUSE - DAY

With her heart pounding, Rebecca steps up to Carol's porch and rings the doorbell. She uses this time to slow her breathing and calm herself.

A few seconds go by. No answer.

She knocks on the door.

She waits a little longer. Again, no answer.

She rings the doorbell twice more, then knocks again for good measure.

Still, nothing.

Rebecca gently tries the handle. It's unlocked. She opens the door a crack.

REBECCA

Carol?

Dead silence.

This is growing increasingly strange to her. She opens the door and steps inside.

INT. CAROL'S HOUSE - DAY

Rebecca closes the door behind her. Again, she calls out. This time a little louder.

REBECCA

Carol?

More silence as Rebecca walks through the house. She sets her purse down. All we can hear is the howl of wind outside.

Rebecca starts to get anxious. She calls out a third time, practically screaming.

REBECCA

Carol?

She starts to lose it as she searches frantically through the house. There's no sign of Carol or Leah anywhere.

She screams out one more time.

REBECCA

CAROL?

Rebecca comes across the open basement door. The cloak is no longer hanging.

She looks in.

INT. BASEMENT, CAROL'S HOUSE - DAY

We're looking up at Rebecca as she steps down a few stairs. The basement is pitch black. She calls down the steps.

REBECCA
Carol? Hello?

Abruptly,

CAROL, WEARING A MASK AND CLOAK,

Leaps out from beyond the door frame behind Rebecca and PLUNGES a dagger into her abdomen.

INT. STAIRWAY, CAROL'S HOUSE - DAY

Rebecca reacts with shock, pain, and terror.

Pressed up against the wall of the stairway, she tries to fight off her attacker with a flurry of desperate punches.

Carol rips the dagger out of her, pulls her forward, then viciously pushes her backward.

Rebecca's head SMACKS into the wall and she tumbles down the darkened stairs. She hits the ground below with one final thud.

No movement. She's unconscious.

Carol looks down at her.

The mask is made of a terrifying goat skull form. Horns wind off its sides. Occult markings cover the center of its weathered surface.

EXT. NEIGHBORHOOD - EVENING

It's Halloween. TRICK-OR-TREATERS begin to spill into the streets. They frolic from house-to-house.

Pumpkins are lit. Treats are given. The chilly October air scatters leaves around the neighborhood.

EXT. CAROL'S HOUSE - EVENING

Rebecca's car can be seen parked near Carol's house.

A MALE and FEMALE PARENT and their TWO KIDS step up to Carol's porch. The kids ring the doorbell.

Carol answers the door. She's still wearing the robe, but not the mask.

KIDS
Trick or treat!

CAROL
Hello! Look at these costumes. You get a treat and you get a treat.

She places candy in their bags.

KID 1
Didn't you wear that costume last year?

CAROL
I wear this costume every year. I've had it for a long time.

KID 2
Why don't you get a new one?

CAROL
Oh, sweetie, when you're my age, you don't care about what kind of costume you have.

FATHER
What do you say, kids?

KID 1
Thank you!

KID 2
Thank you!

CAROL
You're welcome.

Carol looks at the parents.

CAROL
So, how have you two been?

FATHER
Good. Same old, pretty much. Have you met the new neighbors yet?

CAROL
Yes, I've talked to them a few times. They're a little weird.

MOTHER
Really?

CAROL

Yeah, just the way they were talking, and some of their behavior was odd. I don't know, I just didn't get a good vibe from them.

The parents look at each other with concern.

CAROL (CONT'D)

But who knows? Maybe it was just a bad first impression.

MOTHER

Hopefully. We don't need any wackos moving in.

CAROL

Amen to that. Not in my neighborhood.

FATHER

We'll have to hire you for the neighborhood watch. You can keep us posted on everything going on.

CAROL

I'm already on it!

FATHER

Alright, kids, you ready for the next one?

CAROL

Oh, before you go, I've been meaning to call you guys to have you over for dinner sometime.

MOTHER

Yeah, I'm sure we can find some time in the next few weeks.

CAROL

You can bring the kids. It'll be a nice little get-together before the hustle and bustle of the holidays.

MOTHER

We'll look at our calendar and get back to you.

CAROL

Sounds great!

MOTHER
 Alright, thanks.

KID 1
 Thank you.

KID 2
 Thank you.

The family leaves and heads for the next house. Carol shuts the door.

INT. LIVING ROOM, CAROL'S HOUSE - EVENING

Carol walks in and picks up Leah off of the floor.

She begins to softly sing as she cradles Leah and rocks her back and forth.

CAROL
 "Bonfires burning bright.
 Pumpkin faces in the night.
 I remember Halloween."

EXT. BRAMSON HOUSE - NIGHT

Luke pulls in the driveway. Enraged, he gets out of his car and storms to the front door.

INT. DOORWAY, BRAMSON HOUSE - NIGHT

Luke enters. He slams the door shut. He's furious. He begins to shout at the spirits.

LUKE
 Come out, you fucking cowards!

Luke moves forward into the kitchen area.

INT. KITCHEN, BRAMSON HOUSE - NIGHT

LUKE
 Come on! You attack my wife and my
 child, why don't you come after me?

He waits for a response.

The house is eerily silent and dim. We feel as though he's being watched.

He moves to the basement.

INT. BASEMENT, BRAMSON HOUSE - NIGHT

Luke stomps down the basement stairs.

LUKE

Come out!

Nothing. He goes to the laundry room.

INT. LAUNDRY ROOM, BRAMSON HOUSE - NIGHT

Luke steps inside and flips the light on.

His emotional gaze scans the area. We can feel eyes on him from the darkness, but we see nothing.

INT. UPSTAIRS HALLWAY, BRAMSON HOUSE - NIGHT

Luke comes upstairs. He looks around at the rooms, waiting for something to happen.

All we can hear are the faint sounds of trick-or-treaters outside.

INT. MASTER BEDROOM, BRAMSON HOUSE - NIGHT

Luke walks to the closet and pulls out a suitcase. He throws it on the bed and begins stuffing clothes inside.

After each handful, he looks up and around the room to see if anything has made an appearance.

INT. KITCHEN, BRAMSON HOUSE - NIGHT

Luke comes back to the kitchen and sets the suitcase down. His temper has calmed, but his eyes are still peeled.

He notices the diaper bag that Rebecca dropped earlier. He picks it up and places it next to the suitcase.

Luke pulls out his phone and calls Rebecca.

INT. DOORWAY, CAROL'S HOUSE - NIGHT

Carol finishes up with more trick or treaters.

CAROL

That's a great costume! Very spooky.

Rebecca's phone begins ringing in her purse. The ringing gets Carol's attention.

Carol closes the door and goes to the purse. She takes the phone out. Luke's name is on the caller ID.

She moves to a window and peers outside.

CAROL'S POV:

We see Luke's car parked in his driveway.

A look of unabashed evil washes over her face.

INT. KITCHEN, BRAMSON HOUSE - NIGHT

Luke reaches Rebecca's voice mail.

LUKE

Hey, I was just calling to check on everything. I'm at home now. I'm almost done packing. I'll be there soon. Bye.

He hangs up.

INT. BASEMENT, CAROL'S HOUSE - NIGHT

Darkness. A light turns on. We get our first look at Carol's basement.

It's adorned with occult imagery and artifacts. Various statues, masks, and symbols make it look like a mystical museum.

One particular statue, a dreadful bull-like creature with outstretched arms, presides over a ritualistic fire pit in the back center of the room. This is MOLOCH.

The flooring is a dark marmoleum/linoleum material. Markings and scratches on the walls hint at previous incidents that have taken place down here.

Rebecca is in the corner near the stairs, her arms tied behind her back. She's still unconscious.

Her wound has caused a puddle of blood beside her. In the puddle is the dagger she was attacked with.

Carol walks over to a desk. She takes out a syringe and a vial of an unknown liquid.

The vial is nearly empty and she's not happy about it.

CAROL

Damn.

Agitatedly, she searches through the drawers for more. She doesn't find any.

CAROL

Shit. This will have to do.

She transfers as much as she can into the syringe.

Next, she walks over to the bloodied dagger and picks it up. She dips her hand and the dagger's blade in the puddle of blood, then goes back upstairs.

INT. KITCHEN, BRAMSON HOUSE - NIGHT

Luke packs the remaining baby food and bottles.

The doorbell rings. The unexpected noise provides a minor scare for him.

INT. DOORWAY, BRAMSON HOUSE - NIGHT

He checks the peephole and opens the door.

Carol is on the porch and she looks flustered.

CAROL

Luke, so sorry to bother you, but I cut my hand and I don't have any bandages. Would you happen to have some?

Luke is surprised at the sight of her blood-covered hand.

LUKE

Oh, wow. Yeah, come in.

He lets her inside.

CAROL

Thank you, sweetie. I got a little careless with the knife while carving a pumpkin.

INT. KITCHEN, BRAMSON HOUSE - NIGHT

Luke takes her to the kitchen and combs through a drawer to find bandages.

LUKE

Yeah, that looks like a bad cut.

As he's looking, Carol wields the syringe and quietly walks up behind him.

She INJECTS the needle tip into the back of his shoulder with effortless finesse.

Luke jerks around in shock. He sees her holding the syringe, her face reveling in repulsive victory.

LUKE

What are you doing?

He starts toward her, but the fading has already begun. She takes a casual step back and lets the solution do its job.

Luke crumples to the floor. He's completely out.

INT. BASEMENT, CAROL'S HOUSE - NIGHT

Rebecca slowly squirms herself awake.

The pain of her wound sets in. She winces.

Her senses regain moment by moment. She's swarmed with the recollection of the attack and Leah's danger.

Painfully, she gets herself to her feet. She desperately searches for a way to free her hands.

INT. KITCHEN, BRAMSON HOUSE - NIGHT

Carol walks over to Luke's body and wipes his wife's blood on his hands. She smears it in a manner that won't leave her own fingerprints.

She unveils the dagger and flicks it repeatedly over his shirt to create the appropriate blood spatter. She then places the dagger in his hand.

Before she leaves, she walks over to the counter where Luke's cell phone is. She takes a meat tenderizer out of the utensil holder and smashes the phone to pieces.

Lastly, she snags a bottle from the diaper bag and walks to the exit.

INT. BASEMENT, CAROL'S HOUSE - NIGHT

Rebecca discovers that one of the statues in the basement has a large blade jutting out of its core. She positions herself in front of it and places the hand tie on top.

EXT. BRAMSON HOUSE - NIGHT

Carol leaves the Bramson house discreetly and begins walking back to her house.

INT. BASEMENT, CAROL'S HOUSE - NIGHT

Rebecca moves her body back and forth to slice at the rope.

The awkward position of her hands behind her back makes the task difficult, but she presses on with determination.

NOISES develop upstairs. Carol has returned.

Rebecca realizes she must hurry. She moves as fast as she can.

INT. HALLWAY, CAROL'S HOUSE - NIGHT

Carol moves straight toward the basement.

INT. BASEMENT, CAROL'S HOUSE - NIGHT

Carol comes down the steps. She looks to the corner to see Rebecca in the same position that she last saw her.

Carol makes her way to the back of the room and starts setting up the fire pit.

The scuffle of rapid FOOTSTEPS startles her.

It's Rebecca running up the stairs, hands free from bondage.

Carol's eyes expand as she bolts to the stairway.

INT. CAROL'S HOUSE - NIGHT

Rebecca hurls the basement door shut and locks it. Carol pounds from behind the barricade.

Rebecca frantically looks around for any sign of her daughter. She cries out for her.

REBECCA

Leah!

Gingerly, she moves from room to room. Her injury proves to be a difficult handicap to overcome.

She finds nothing on the ground level.

INT. UPSTAIRS, CAROL'S HOUSE - NIGHT

Rebecca moves her search upstairs. She swings a few doors open with no luck. Each empty room crushes her soul more and more.

Finally, the last door is opened and Rebecca is overwhelmed with happiness to find her daughter alive in an old crib.

Rebecca breaks down as she embraces Leah, but keeps moving to get out.

She heads for an exit when THE HOUSE GOES COMPLETELY DARK.

Rebecca freezes. She instinctively looks for a window to escape from. She goes to the nearest one that would allow her to get on the roof.

Rebecca unlocks the window, but it won't slide open. Looking closer, she sees that there are nails wedged inside the track that are preventing it from opening.

REBECCA

Shit!

Rebecca looks for some kind of weapon. There's not much to choose from. She goes with the stapler on a nearby desk.

She unlocks the stapler's hinge to make it elongated, then creeps out of the room with Leah.

She peeks over the corner of the staircase.

It's hard to see what danger awaits as there's little light coming through the windows.

With no other choice, she ventures down the stairs.

INT. CAROL'S HOUSE - NIGHT

She does her best to keep quiet, but the wood under her feet groans slightly.

Step-by-step, she makes it down safely.

Rebecca speed walks to the front door. Freedom is just within reach.

Right as she goes for the handle, it begins to JOSTLE from the other side. Rebecca scrambles to find a hiding spot in an adjacent room.

As she goes to hide, Carol, wearing her mask and illumined only by the moonlight streaming through the windows, emerges from the back of the house.

Carol glides to the opening door. Stepping inside the house is a SECOND MASKED FIGURE, DOUGLAS.

Douglas is dressed the same as Carol, except has a different mask on. Carol gestures what's going on to him.

While Carol is trying to silently communicate to the newcomer, Rebecca crouches her way to the back of the house.

The back door is in view. The route is clear.

Just as she tries to make a break for it, Douglas enters the escape path to search for her. He's wielding a dagger much like Carol used earlier. She is forced to retreat and wait for another opportunity.

Rebecca tensely waits, constantly checking her surroundings for the other attacker.

An avenue opens up when Douglas has his back to her. The back door isn't an option, but the garage door is.

She tiptoes to the garage door and opens it for her final chance of escape.

CAROL looms on the other side of the door.

She appears out of the black pit of the garage with a GUN in hand.

Rebecca screams and bashes the stapler into her head.

She tries a last-ditch effort to run, only to come face-to-face with Douglas.

She's trapped. Carol puts the gun against her.

CAROL
Douglas, would you kindly turn the
breaker on?

Douglas obliges. Rebecca falls apart in helpless defeat. Leah
cries in her arms. The lights come back on.

Although annoyed by the inconvenience, Carol is amazed at
Rebecca's gumption.

CAROL
That was impressive.

Carol nudges her with the gun and points to the basement.

CAROL (CONT'D)
Go.

Rebecca doesn't move. Carol prods her with the gun until she
does. She motions to Douglas.

CAROL
Take her down.

Douglas forces her down the steps.

INT. KITCHEN, CAROL'S HOUSE - NIGHT

Carol raises her mask and sets the gun down on the counter.
She grabs the bottle she took from the Bramson house earlier.

INT. BASEMENT, CAROL'S HOUSE - NIGHT

Douglas leads Rebecca down the stairs. Carol follows shortly
behind and directs Douglas.

CAROL
Watch her.

Carol gives the bottle to Rebecca as Leah continues to cry.

CAROL
Give it to her. This will go a lot
smoother if she's content.

Carol continues to the back of the room to set up the night's
ceremony. Douglas keeps his dagger pointed at Rebecca.

Rebecca kneels down and feeds Leah. She's extremely
emotional.

She fights through her tears to speak.

REBECCA

Why are you doing this? What do you want from us?

She turns to Rebecca with a devilish smile.

CAROL

Tonight is a very special night. Tonight, we get to please the old ones.

REBECCA

What are you talking about?

CAROL

We will give them an offering in exchange for good fortune, like our ancestors did.

Rebecca stares at her, unable to comprehend her madness.

REBECCA

Please let us go.

Carol walks back over to Rebecca and kneels next to her.

CAROL

Sweetie, you and your daughter play the most important role in all of this.

REBECCA

Why us?

CAROL

That's the most exciting part. You were both chosen.

REBECCA

What are you talking about, you psycho?

CAROL

We weren't sure if we would have an offering for the Samhain celebration, but then you two came running over here! It's as if the sky opened and the old ones were looking down at us, saying, "Here." It's clear that you were both chosen by Moloch himself.

REBECCA

We came here because we were being attacked. You had something to do with that, didn't you?

CAROL

That's the funny thing. Yes, we opened the gateway in your house, but that wasn't anything concentrated. We were just practicing. We didn't know who would be moving in or what would come of it. Little did we know that it would set off a series of events that would lead you to us. It's what the old ones wanted.

Rebecca shakes her head at Carol's insanity.

REBECCA

Did you kill my husband?

Carol is taken aback by that question.

CAROL

Kill? We are *not* killers. We present gifts to appease those who were here long before we were. Your husband is not part of the offering, as he was not chosen. Whatever happens to him will be up to law enforcement.

REBECCA

What did you do to him?

Carol looks at the clock and gets flustered. She pulls Douglas aside, ignoring Rebecca.

REBECCA (CONT'D)

What did you do to him?!

CAROL

We need to get going.

DOUGLAS

What about the others?

CAROL

If they're coming, they can join in when they get here. The schedule is already thrown off because of her. I'm not sure how much longer the husband will be out.

(MORE)

CAROL (CONT'D)

For everything to work as needed,
we have to get started now. That
way we'll have enough time to move
her body back over.

DOUGLAS

Whatever you say.

CAROL

Get her in position.

REBECCA

Answer me!

Douglas tries directing Rebecca to the center of the room.
She refuses, so he grabs her by the arm and drags her.

She tries to stop it, but she is simply overpowered.

REBECCA

Get off of me!

Carol resumes the ritual set up. Candles are lit around the
room. She starts a small fire in the fire pit. The
appropriate accessories are arranged.

INT. KITCHEN, BRAMSON HOUSE - NIGHT

Luke opens his eyes.

It takes him several seconds to regain his coherence. He's
thoroughly bewildered by his current state.

The dagger and blood on his shirt catch his attention. It
further adds to his confusion.

He throws the dagger out of his hand and staggers to his
unsteady feet.

LUKE

What the hell?

Luke sees his broken cell phone. Panic starts to set in. His
groggy body struggles to the front door.

EXT. BRAMSON HOUSE - NIGHT

Luke stumbles outside. The previously jovial streets are now
dead quiet.

The only solution he can think of is to confront Carol, so he
starts walking over.

INT. BASEMENT, CAROL'S HOUSE - NIGHT

The stage is set. The ritual is starting.

Carol conducts in front of the fire pit like an angel of death. The surrounding flames ignite her with a hellish glow.

She turns to Rebecca and motions for her to hand over Leah.

Rebecca glares and shakes her head. She holds Leah even tighter.

EXT. CAROL'S HOUSE - NIGHT

As Luke gets closer to the house, he spots Rebecca's car down the street.

He begins to put everything together in his mind and knows something is seriously wrong.

INT. BASEMENT, CAROL'S HOUSE - NIGHT

Douglas grabs Rebecca's arms from behind in an effort to loosen her grip. Carol starts to pull on Leah. Rebecca's protective instincts kick in to overdrive.

REBECCA
GET AWAY FROM HER!

Rebecca holds her child firmly while the two maniacs tear at her.

She writhes free of their grip and strikes at them with her one free hand.

It's a scene of total desperation as she does everything she possibly can to keep her daughter safe.

Carol becomes enraged at the difficulties Rebecca has created for them. She lifts her mask up and grabs Rebecca's face.

CAROL
You are making this much more
difficult than it needs to be.

Carol then JAMS her fingers into Rebecca's wound.

Rebecca shrieks in pain as her hold on Leah weakens. It's enough for Carol to take possession.

Rebecca begins to scream hysterically. Douglas holds her in position.

EXT. CAROL'S HOUSE - NIGHT

Luke hears the sounds of muffled screams while approaching Carol's doorstep.

He gets closer to a basement window to check the noise. The screams get louder. One specific scream stands out to him.

REBECCA (O.S.)

Leah!

Luke starts running to the door and immediately has to conceal himself as a man, MARCUS, clandestinely strolls up to the entrance.

Marcus has his CLOAK and MASK in hand. He pulls out a key and unlocks the front door.

Before Marcus can step inside, Luke sneaks up behind him and puts him in a choke hold.

INT. BASEMENT, CAROL'S HOUSE - NIGHT

Rebecca's frenzied cries for help and pleas for her daughter's life continue.

Carol has Leah placed near the fire pit. Moloch watches on.

She is kneeling down beside Leah with her hands on her body. Indecipherable words emanate from her mask.

She picks Leah up then points to Douglas.

EXT. CAROL'S HOUSE - NIGHT

Marcus tries to fight off Luke, but he's out cold on his feet within seconds.

Luke throws his unconscious body to the porch.

INT. CAROL'S HOUSE - NIGHT

Luke comes inside and follows the horrifying screams pulsating from the basement.

He comes across the gun Carol left behind earlier and intuitively picks it up.

His attention is quickly drawn to the open basement door.

INT. STAIRWAY, CAROL'S HOUSE - NIGHT

Luke glances down the steps just in time to see...

INT. BASEMENT, CAROL'S HOUSE - NIGHT

Douglas dragging Rebecca over to one of the statues. He pins her face down and holds the dagger to her throat.

Without hesitation, Luke rages down the stairs and over to Douglas.

BAM! BAM! BAM!

Rebecca's screaming ceases as she flinches at the sound of the gunfire.

Carol recoils in dismay and turns to the source of the noise.

There's a moment of stunning silence as Douglas collapses, DEAD.

Luke takes aim at Carol, but she still has Leah wrapped in her arms.

Just seconds away from death, Rebecca is filled with alleviating joy as she looks up to see her hero.

With the gun drawn on Carol, Luke helps his wife up and embraces her. His intense eyes cut through Carol.

LUKE

Let. Her. Go.

Like a coward, Carol holds Leah upright and close to her like a shield. She then pulls a dagger out of her cloak and holds it to Leah.

Dumbstruck, she thinks of a way to rectify her unexpected predicament.

CAROL

I knew that wasn't enough to keep you down. Shit.

LUKE

LET HER GO, NOW!

Carol gets an idea. She kneels down beside the fire pit, being sure to let Leah cover as much of her as possible.

CAROL

Well, we're in quite the situation,
aren't we.

Carol quickly grabs one of the runes surrounding the fire.

Luke keeps the gun directed at Carol. His nerves keep it from being steady.

With his free hand, he signals for Rebecca to move.

LUKE

Go call the police. Find a phone or
go to someone.

REBECCA

I don't want to leave without her.

Meanwhile, Carol is speaking indistinctly to the rune. Luke takes a step forward.

LUKE

God damn it, I said let her go!

Carol peeks over Leah.

CAROL

I wouldn't get too close.

Carol resumes speaking to the artifact.

LUKE

What do you want?

Carol finishes the hex. She throws the rune behind Luke and Rebecca.

Perplexed, they look at it, then return their focus on Carol.

Luke grows increasingly restless.

LUKE

Rebecca, I need you to go get help.

Rebecca is reluctant to leave.

LUKE

Carol, give it up. It's over.

Carol looks over Leah's shoulder, anticipating something. Rebecca starts toward the stairs, but stiffens with fear.

She screams at the sight of a DEMON standing in front of her.

Luke looks back to check the reason for Rebecca's scare. The entity LUNGES at Luke. It grabs him by the throat and drives him back into the wall with unearthly force.

The gun is rocked out of Luke's hand. Carol puts Leah on the floor and pounces on her opportunity.

She jumps for the gun, but Rebecca is there to fight her off.

A gritty struggle for the gun ensues. Rebecca has to keep the gun away from her while avoiding Carol's swiping dagger.

Luke's attempts to free himself of his supernatural enemy are inadequate. The demon's power thrashes Luke around as it chokes him.

Rebecca manages to wrestle the gun out of Carol's grip, but Carol slices her arm with the dagger. The gun falls to the floor.

Rebecca, on her back, kicks Carol away as she comes in for another stab. Carol falls on her backside.

Luke can't hold out much longer. The demon's bony, black hands are squeezing the life out of him on the floor.

Rebecca springs to her feet as Carol is getting up. She doesn't have time to go for the gun. Rebecca holds off the dagger and beats on her any way she can.

Still on the floor, Luke spots the rune that Carol threw to summon the entity. He manages to get a hold of it and instinctively flings it into the fire pit.

The demon's grip begins to weaken. Its appearance starts to FADE away.

Rebecca and Carol are still entwined in battle on their feet. Rebecca lets out a primal roar and uses one last surge to forcefully propel Carol backward.

SHLUK!

Rebecca takes a step back to see Carol IMPALED on the statue she used to cut herself free. The statue's sharp point has penetrated Carol's shoulder.

Carol goes mostly limp. She looks at the blade sticking out of her in agony.

Rebecca runs to Leah and cuddles her.

Luke sits up as the demon EVAPORATES into the air. He fights to breathe. Rebecca goes to check on her husband.

The family has a brief emotional reunion. They hug and kiss. Carol looks over at them. She's bleeding badly and barely conscious.

CAROL
You ruined the ceremony. The old ones will not be happy.

Luke and Rebecca look at her with scowls of hatred.

REBECCA
Burn in hell, you bitch.

Rebecca continues to glare at her. If looks could kill, Carol would be ripped to shreds.

Luke grabs Rebecca's hand.

LUKE
Let's go.

The family walks up the stairs. Carol is left speared on the statue.

INT. CAROL'S HOUSE - NIGHT

Rebecca shuts and locks the basement door behind them. They walk to the front door, exhausted.

REBECCA
Where are we going?

LUKE
To the police. We'll tell them everything and send them here.

EXT. CAROL'S HOUSE - NIGHT

They come outside. Marcus is no longer on the porch. Luke warily examines the area for him.

He's nowhere to be seen.

REBECCA
What is it?

Luke shakes it off.

LUKE
Nothing. Do you have your keys?

Rebecca feels her pockets and thinks of where the keys are.

REBECCA

No. I don't know what she did with them.

Luke looks to their house.

LUKE

I think mine are inside. I'll go in. Wait with her by the car.

They walk over to their house.

INT. BASEMENT, CAROL'S HOUSE - NIGHT

We see Carol's bloody hands grab some of the runes by the fire pit.

EXT. BRAMSON HOUSE - NIGHT

Luke goes to the door while Rebecca waits with Leah in the driveway. He carefully looks inside for any threats.

REBECCA

Be careful.

BAM!

The car window next to Rebecca shatters. Luke and Rebecca jump and look over.

EXT. CAROL'S HOUSE - NIGHT

Carol shambles toward them in her front yard, gun in hand.

EXT. BRAMSON HOUSE - NIGHT

LUKE

Come on!

Rebecca runs to the door with Leah.

BAM!

Carol fires again and narrowly misses them.

They get inside and shut the door.

INT. NEIGHBOR'S BEDROOM - NIGHT

A MALE and FEMALE NEIGHBOR are startled out of sleep by the gunshots.

FEMALE NEIGHBOR
What was that?

MALE NEIGHBOR
It sounded like gunshots.

They get out of bed and look out the window to see Carol shuffling toward the Bramson house.

MALE NEIGHBOR
What the hell is going on?

INT. BRAMSON HOUSE - NIGHT

Luke locks the door.

LUKE
Jesus!

REBECCA
Is your phone in here?

LUKE
She smashed it.

REBECCA
What are we going to do?

Luke looks around and tries to think of a solution fast.

LUKE
Out the back.

Luke takes his wife by the hand and they go to the back door, only to come head-on with a pair of WHITE EYES arising from the dark room.

LUKE
Upstairs!

They reverse direction and run upstairs.

EXT. BRAMSON HOUSE - NIGHT

Carol makes it to the front porch and checks the door to see if it's locked.

She kneels down and places the runes in front of her. She begins reciting something under her breath.

INT. UPSTAIRS HALLWAY, BRAMSON HOUSE - NIGHT

Luke and Rebecca are completely drained.

REBECCA

What do we do?

Luke swiftly realizes something.

INT. BABY'S ROOM, BRAMSON HOUSE - NIGHT

He goes to the trash can and rips out the rune that he had thrown away.

INT. MASTER BEDROOM, BRAMSON HOUSE - NIGHT

Luke dashes over to the dresser to pick up a lighter next to a candle.

INT. UPSTAIRS HALLWAY, BRAMSON HOUSE - NIGHT

Luke returns to the hallway and lights the rune on fire.

A demon looks up at them from the base of the steps. It starts to climb the stairs.

Luke throws the fiery rune down to the entry way, then moves Rebecca and the baby into the guest room for safety.

LUKE

Stay in there.

He watches as the spirit diminishes with each step it takes.

It PERISHES completely as it reaches the top of the stairs. Luke breathes a sigh of relief.

WHAM!

INT. DOORWAY, BRAMSON HOUSE - NIGHT

The front door swings open and Carol comes inside. She sees Luke at the top of the steps and lumbers toward him.

INT. GUEST ROOM, BRAMSON HOUSE - NIGHT

Luke ducks into the guest room. He tucks Rebecca and Leah into a safe spot.

REBECCA
What is it?

LUKE
It's her. Just be quiet. Stay right here. Don't come out unless I come get you.

REBECCA
Luke...

LUKE
Just trust me.

INT. MASTER BEDROOM - NIGHT

Luke moves into a hiding spot just beyond the door in their bedroom.

INT. STAIRWAY, BRAMSON HOUSE - NIGHT

Carol slowly makes her way up. Her movements and breathing are increasingly labored.

CAROL
Luke, this doesn't concern you.
Just give them up and make everything easier for all of us.
They've been chosen by beings far beyond our comprehension.
Preventing their deliverance will make them very angry.

INT. UPSTAIRS HALLWAY, BRAMSON HOUSE - NIGHT

Carol comes upstairs to see no one in sight.

She starts searching in each room, starting with the bathroom.

CAROL
I know you're up here somewhere.
There's no sense in fighting this anymore.

Next up is the baby's room. She flips the light on and looks around. She quips to herself.

CAROL

This looks familiar.

There's two rooms left.

INT. GUEST ROOM, BRAMSON HOUSE - NIGHT

Rebecca and Leah are being as quiet as possible.

INT. MASTER BEDROOM, BRAMSON HOUSE - NIGHT

Luke waits and listens around the corner. He's waiting for the perfect moment to strike.

He hits the wall to draw Carol's attention.

INT. UPSTAIRS HALLWAY, BRAMSON HOUSE - NIGHT

Carol looks to the noise. She walks to the master bedroom.

INT. MASTER BEDROOM, BRAMSON HOUSE - NIGHT

Carol is coming in. Luke is seconds away from springing his attack when Leah begins to fuss in the guest room.

Carol whips around and starts in the direction of the cries.

INT. UPSTAIRS HALLWAY, BRAMSON HOUSE - NIGHT

Luke knows he has to act fast.

He comes up behind her and grabs the gun. A SHOT goes off during the struggle.

INT. NEIGHBOR'S BEDROOM - NIGHT

The male neighbor is on the phone with the police. The female neighbor is looking out the window.

Both are alarmed at the sound of another shot.

MALE NEIGHBOR

We think we just heard another gun shot.

INT. MASTER BEDROOM, BRAMSON HOUSE - NIGHT

Luke and Carol have grappled into the master bedroom.

The gun is still in Carol's hand, but Luke has the most control over it.

With one hand on the gun, Luke uses his other to shove Carol's head into the wall.

Carol reaches into her cloak to pull out a dagger. She STABS Luke in the side of his abdomen. It's not a deep wound, but it's enough for him to reel in pain.

INT. GUEST ROOM, BRAMSON HOUSE - NIGHT

Rebecca helplessly worries about the sounds coming from the next room.

INT. MASTER BEDROOM, BRAMSON HOUSE - NIGHT

Carol pulls the dagger out and goes for a second stab.

Before she can, Luke violently TACKLES Carol into a bedroom window. The glass cracks enough that Carol is leaning back into it.

The force of the tackle is sufficient for Carol to release her grip on the gun.

Luke quickly steps back and fires.

BAM! BAM! BAM!

INT. GUEST ROOM, BRAMSON HOUSE - NIGHT

Rebecca shudders at the gunfire.

She has to wait in silent agony to see who's on the receiving end.

INT. MASTER BEDROOM, BRAMSON HOUSE - NIGHT

The remaining glass in the window is beginning to crumple under the weight of Carol's body.

With her last sliver of life, she pulls out another rune.

She starts delivering a hex, but Luke won't hear it.

With one final burst of seething emotion, Luke runs at her and PUSHES her out of the window.

EXT. BRAMSON HOUSE - NIGHT

Carol lands headfirst on the cold ground below with a sickening SNAP.

The conclusive blow has been delivered. Carol is DEAD.

INT. GUEST ROOM, BRAMSON HOUSE - NIGHT

Rebecca hears footsteps coming toward her. She trembles with anticipation to see who it is.

Luke's silhouette stands in the doorway.

He flips the light on. It's the happiest sight Rebecca could see.

He comes in and embraces his wife and child. Rebecca is overcome with emotion.

The family finally has a moment of peace.

LUKE

It's over.

EXT. BRAMSON HOUSE - NIGHT

The family walks outside as a POLICE CAR pulls up. Luke waves them over.

We see a MONTAGE of OFFICERS investigating the scene and EMS treating the family.

INT. CAR - NIGHT

We're inside a parked car a good distance down the street from the crime scene.

Sitting in the driver seat is a MAN whose appearance is concealed by the night.

Next to him in the passenger seat is a CLOAK and MASK. The man watches on as the investigation unfolds.

FADE TO BLACK:

FADE IN:

EXT. BUSINESS - DAY

A quaint, suburban building basks in the afternoon sunlight. A sign out front reads: Bramson Interior Design.

INT. BUSINESS - DAY

Inside the building is a modern interior design office space.

Rebecca, Luke, and Leah sit down for lunch with their two friends, AMY and SAM (both mid/late 20s).

Leah is about a year older. Luke and Rebecca are noticeably more subdued than before the incident.

AMY

You guys did such a good job with the office. It looks really nice in here.

LUKE

It was all her.

REBECCA

I figured if I want people to hire me I better have a good-looking office.

SAM

So, business has been pretty good, huh?

LUKE

Very.

REBECCA

It has been better than I ever thought it would be.

AMY

That's great!

REBECCA

Yeah, we are very fortunate for it taking off the way it has.

(beat)

Although, I just hope it's not because people saw us on the news and felt sorry for us.

Luke shakes his head.

AMY

Oh, come on.

LUKE

It's because you're good at what you do. Give yourself some credit for once.

Rebecca smiles.

REBECCA

Thanks.

AMY

Well, I'm really glad you finally decided to go after it and that it's working out.

REBECCA

Thank you. Luke was always pushing me to do it, but I could never find the courage to commit to it. Then, after everything happened... I just wasn't afraid anymore. It made us look at life differently, you know?

Sam and Amy smile and nod sympathetically.

SAM

It's good to see something great come out of it.

REBECCA

Yeah, it has been therapeutic in a lot of ways. It kept us busy and focused when getting it started, and keeping the success going has been a lot of the same.

AMY

Yeah, I bet. I'm sure it's also nice to be able to take Leah with you instead of always having to find a sitter.

REBECCA

Most of the time.

LUKE

She's not always the easiest co-worker to deal with.

They laugh.

INT. LOBBY, BUSINESS - DAY

The couples have finished eating. Sam and Amy get ready to leave.

SAM

It was nice seeing you guys. We should do this every month.

LUKE

Yeah, we should.

REBECCA

Let us know when you're free.

SAM

Will do.

Amy gives Rebecca an affectionate hug.

AMY

I'm so happy for you. You guys deserve it.

REBECCA

Thank you.

They all hug/shake hands.

LUKE

Sam, take care. Amy, nice seeing you.

They say their goodbyes. Amy and Sam leave.

REBECCA

That was fun.

LUKE

It was.

REBECCA

I'm glad we could finally get together with them.

LUKE

Yeah, me, too.

(beat)

When is your appointment coming in?

Rebecca looks at the clock.

REBECCA

He should be here soon. Can you help me move some boxes into the closet before he comes?

INT. CLOSET - DAY

Luke and Rebecca set boxes down. Leah plays in her walker just outside the door.

LUKE

You've got a lot of space in here. I think this is where we need to start keeping all of your unnecessary clothes.

REBECCA

I don't think so.

Although he's joking with her, she can tell that his mind is preoccupied. She gets close to him.

REBECCA

Hey. I love you.

Luke kisses her. His serious demeanor continues.

REBECCA

Is something on your mind?

LUKE

Nothing new.

Rebecca nods.

REBECCA

It won't always be like this. The constant replays. We'll get through it. Together.

LUKE

I know. We always do.

Luke cracks a smile. The door chime rings from the front.

REBECCA

That's probably him.

INT. BUSINESS - DAY

Rebecca comes to the front desk to see a sweet-looking elderly man, RICHARD (late 60s/early 70s) waiting.

REBECCA

Hi!

RICHARD

Hello. You must be Rebecca.

REBECCA

That's me. You must be Richard.

RICHARD

As far as I know.

They shake hands.

REBECCA

It's nice to meet you.

RICHARD

Likewise.

REBECCA

I'm going to print off some paper work, then we can get started. It'll just take a minute.

RICHARD

Oh, sure. No rush.

Rebecca smiles at him then goes to the back to get the papers.

RICHARD (CONT'D)

I've got all the time in the world.

As Richard says this, he places his hands on the front desk. On the underside of his wrist is a TATTOO of one of the occult symbols shown in the opening ritual sequence.

FADE TO BLACK:

ROLL CREDITS: