

WITCHES

Written by

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FADE IN:

EXT. HENDERSON'S HOUSE - EVENING

Quiet evening. Cloudless sky, full moon.

Big country home, white fence, lawn with few fir trees.  
Secluded, away from the town.

SUPERIMPOSE: April 30th 1993, The Eve of Beltane

INT. HENDERSON'S HOUSE - LIVING ROOM - EVENING

Looney Tunes Witch Hazel cartoon is on TV. CLICK. Channel  
changes, wrestling pops out, with The Undertaker delivering  
the Tombstone Piledriver.

COMMENTATOR (V.O.)

The Demon from Death Valley did it  
again!

KATIE (O.S.)

Hey, turn it back.

WE CAN HEAR LITTLE STRUGGLE OVER THE REMOTE. CLICK. Again,  
Witch Hazel appears on the screen.

ANGLE ON TWO CHILDREN SITTING ON THE COUCH. Sweet faces, big  
blue eyes, family resemblance. Meet Michael (10), and Katie  
(7). Next to Katie, RAGGED DOLL is sitting.

MICHAEL

You've seen it a hundred times  
already. Change it back.

Katie hides remote under her, and sits on top of it.

KATIE

No.

MICHAEL

Change it.

KATIE

Make me.

Michael jumps on Katie, trying to pull out the remote from  
under her.

MICHAEL

Give it to me!

KATIE

Never!

SHARON (O.S.)

Can you two be more civil to each other at least once in a while?

SHARON (16), blonde hair, sweet face, ENTERS the living room, carrying their PYJAMAS. She comes closer to fighting duo, and hits Michael on the head with it.

SHARON (CONT'D)

Quit it, Michael. You supposed to take care of your little sister, not tormenting her on every occasion.

MICHAEL

You can't order me around. You're just a sitter. I don't have to listen to you.

SHARON

Yes, you do.

KATIE

(imitating)

Yes, you do.

Michael shows Katie a tongue, she does the same.

SHARON

All right you little hell smurfs.  
(giving the pyjamas)  
Go change, and hop into bed. I promised your parents you'll be sleeping before ten.

KATIE

Can we stay just for a little while? Please.

MICHAEL

Yeah, please, Sharon, we'll be good.

SHARON

Nope. Now shoo. Go on.

Kids reluctantly leave the couch.

Sharon takes remote, CLICK, turns the TV off.

SHARON (CONT'D)

Nighty night.

MICHAEL

Good night.

Katie comes running back to her, hugging her tightly.

KATIE

I love you.

SHARON

(peck on her chick)

I love you too, Katie. But it won't help you.

Katie makes puppy eyes.

SHARON (CONT'D)

(amused by it)

Still "no". Now, go to sleep.

Katie RUNS OUT from the living room.

DISSOLVE TO:

INT. HENDERSON'S HOUSE - LIVING ROOM - NIGHT

CLOSE-UP ON THE ANTIQUE CLOCK HANGING ON THE WALL. IT'S 11.50. CLOCK PENDULUM IS TICKING.

Room lights are dimmed. Sharon is sitting on the couch with her legs tucked under, talking on the phone. In the background, behind the window, we can see full moon is being covered by the black clouds. Storm is coming.

SHARON

Yeah, I wish I could be there. But tonight it's working night for me, so...

MEGAN (V.O.)

Can't you just leave them? They sleep anyway. I'm telling you, this party is off the chain, girl.

SHARON

No. Are you crazy?

Suddenly, she hears SCRAPING SOUND from behind the front door. She listens for a while. It stopped.

MEGAN (V.O.)

So? Are you coming or what?

SHARON

I told you, Megan, I can't.

Lightning is seen from behind the window, VERY LOUD THUNDER.

SHARON (CONT'D)

(jumping scared)

Fuck!

SCRAPING SOUND gets more intensive.

MEGAN

Sharon? Hello? Are you still there?

SHARON

I'll call you later. It seems like another raccoons invasion. Uh, I hate these annoying furballs.

MEGAN (V.O.)

Okay, have fun.

CLICK. Sharon hangs up. She takes magazine from the table, rolling it into a tube, starts walking toward front door.

EXT. HENDERSON'S HOUSE - PORCH - NIGHT

Porch lamp is on, swinging, CREAKY SOUND. Wind is getting stronger, WIND SOUNDS. Knob turns, front door opens, SHARON APPEARS. She's ready to scare the raccoons off, but there are none to be found.

MEOW. She looks down, sees black cat scratching her shoe with its paw.

SHARON

And where did you come from in the weather like this?

(taking cat into her arms)

Come here, little cutie. You hungry?

MEOW. Cat starts to PURR.

SHARON (CONT'D)

Oh, you're a real charmer, aren't you? It can only work on your advantage.

Sharon closes the door, DISAPPEARS INSIDE.

INT. HENDERSON'S HOUSE - KITCHEN - NIGHT

Fridge door is open. Interior filled with food and drinks, MILK GALLON in between. Sharon's hand grabs the milk. Fridge door closes.

LAUD THUNDER preceding by LAUD WICKED LAUGH from the outside.

Suddenly, in the window next to fridge, a dark shape briskly flashes by, scaring Sharon, who spills some milk on the floor. Cat, which has been sitting calmly in her arms now starts tearing itself loose. She's staring into its eyes.

CLOSE-UP ON CAT'S EYES. Creepy, old, wrinkled face in them.

Cat scratches Sharon's face. She drops milk gallon, SPLASH, spilling milk all over the floor. Cat jumps out from her hands, and runs out from the kitchen.

INT. HENDERSON'S HOUSE - HALLWAY - NIGHT

Cat is running up the stairs.

INT. HENDERSON'S HOUSE - KITCHEN - NIGHT

Sharon is trying to pull herself together.

SHARON  
What the hell was that?

INT. HENDERSON'S HOUSE - KATIE'S ROOM - NIGHT

Door half-opened. Katie is sleeping. Cat sneaks into her room.

INT. HENDERSON'S HOUSE - KITCHEN - NIGHT

Sharon is mopping the floor.

EXT. HENDERSON'S HOUSE - NIGHT

Lightnings flash more intensively, THUNDERS, but no rain.

INT. HENDERSON'S HOUSE - KITCHEN - NIGHT

ECHO OF WICKED LAUGH coming from the outside.

SHARON is staring into the dark window, trying to see from where this weird sound came. Another lightning illuminates the yard, and creepy, wrinkled face suddenly appears before the window. Long nose, black eyes, and sinister smile, which reveals black sharpy teeth.

Sharon screams, terrified. Takes few steps back.

From around the corner KATIE APPEARS with cat in her arms. She's wearing pyjamas and bunny slippers.

KATIE  
Look, Sharon. I found a pussycat.

SHARON  
(disoriented)  
Get away from it. Now!

KATIE

But he came to me. He's so cute and furry.

Sharon is looking toward the window, no one's there anymore.

SHARON

(getting closer to Katie)  
I said, leave that thing alone...

Cat rapidly throws itself at Sharon, constantly scratching neck and face. She's struggling with it, facing the window.

KATIE

Don't hurt him!

Finally she throws the cat off of herself.

WICKED LAUGH shatters window glass to pieces, SHATTERING SOUND. In the same time grey haired Head Witch on the broom stick, wearing black robes, along with pointy black hat, charges through the window, rushing tip of the broom right into the Sharon's screaming mouth. Flying with her across the kitchen, nailing her to the wall.

INT. HENDERSON'S HOUSE - MICHAEL'S ROOM - NIGHT

Bedside lamp is on. Walkman is lying on the bed. Michael is sleeping with headphones on.

INT. HENDERSON'S HOUSE - KITCHEN - NIGHT

Broom has no Head Witch on it, but still penetrates Sharon's throat. Drilling, BUZZING. It looks like broom is living its own life.

CLOSE-UP ON KATIE'S FRIGHTENED FACE. Wrinkled, old, long fingers rubbing her chick.

WITCH (O.S.)

(creepy voice)

Katie.

It's too much for this little girl. She's fainting. Before Katie falls down on the floor, broom with bloody tip flies from the back, making her fall on its end.

ANGLE ON THE WALL. Trail of blood on it. Under it, against the wall, dead Sharon is sitting. Her jaw is crushed, teeth went to pieces, one eye crossed out. She is drowning in the pool of milk and her own blood.

EXT. HENDERSON'S HOUSE - NIGHT

CRANE SHOT. Sky is clear, stars and full moon are out. Witch on the broom is swirling around the house, higher and higher, with the cat sitting in front of her, and unconscious Katie lying in the back. She accelerates, and flies on the background of the moon. WICKED LAUGH WHILE SHE DISAPPEARS in the darkness of the night.

EXT. NEW YORK - DOWNTOWN - MORNING

An attractive woman (29) is walking down the street, holding cake box. Meet Alice; brown hair, blue eyes. A housewife who puts family happiness above all.

SUPERIMPOSE: New York, April 27th, 20 years later

INT. APARTMENT - BEDROOM - MORNING

Rays of sunshine coming in the bedroom window. Interior is neat, has a woman touch.

On the bed, under white sheets, MICHAEL is sleeping. He's 30 years old, dark hair, stubbly. Wedding ring on his finger.

Nightstand has SLEEPING PILLS lying on it.

Door opens, ALICE ENTERS, wearing dressing-gown, holding small cake with burning candle in the middle. She's sneaking on the tiptoes. Putting cake on the nightstand, hiding pills in her pocket. She kneels down, kisses him gently.

ALICE

Happy birthday, handsome.

Michael smiles mildly with his eyes closed.

ALICE (CONT'D)

I've got something for you. But first you have to open those pretty eyes of yours.

Alice takes the cake from the nightstand. Michael is opening his sleepy eyes.

ALICE (CONT'D)

Make a wish, sleepyhead.

He smiles mildly, we can see happiness on his face.

MICHAEL

Just one?

ALICE

Don't worry, the second one will be on me.



Michael is getting himself comfy on the bed. Alice is putting cake on his laps.

MICHAEL

Okay, here we go.

He closes his eyes, blowing out the candle.

ALICE

Ready?

MICHAEL

For what?

ALICE

Second wish.

She stands up, takes off her dressing-gown, revealing sexy body wrapped in ribbon-like seducing lingerie.

MICHAEL

Can I change the wish for having my birthday everyday?

ALICE

You can do whatever you want. It's your day.

MICHAEL

In that case, I'm eager for something sweet and naughty.

ALICE

That can be arranged.

Alice slides on the bed with sexy cat's moves.

ALICE (CONT'D)

You can unwrap your birthday present now, Mr. Henderson.

She is lying on top of him, kisses him very passionately, biting his lower lip. He's undoing upper part of the ribbon, turning Alice over, landing on top of her. Another kiss, more powerful but still very tender.

DISSOLVE TO:

INT. APARTMENT - BEDROOM - LATER

ALICE and MICHAEL lying in bed. She's wearing T-shirt. Her head is on his chest. We can see wedding ring on her hand while she's rubbing his torso.

ALICE

So, how does it feel?

Michael gives her questioning look.

ALICE (CONT'D)

Being thirty. Does little Mikey feel old? Do you wanna go to the park to feed some pigeons? I know perfect spot. It's where my grandfather used to sit.

MICHAEL

Very funny. I'm not in a line for adult diapers, at least not yet. But don't you worry, the next year you will be joining our rusty club.  
(looking at her hair)  
Or maybe even sooner. I see some greyness on this sexy little head.

Alice jumps out of the bed toward the mirror. Starts anxiously looking for grey hair.

MICHAEL (CONT'D)

Gotcha.

ALICE

Oh, you're gonna get it now.

She jumps on him, they start to struggle. He is tickling her, both having a lot of fun. And they start kissing, again.

In the same moment bedroom door opens wide, and couple of kids, boy and girl RUSHING INSIDE. Meet TOMMY (8) and KATIE (6), who has striking resemblance to Michael's little sister. They're screaming, jumping on the bed.

MICHAEL

My angels. Did you sleep well?

KATIE & TOMMY

Happy birthday, daddy.

They hug him very tightly.

MICHAEL

Thank you, my lovelies. Oh, I can't breathe... But I still can bite.

Michael starts to bite them mildly, doing impressions of some kind of a monster. Kids are having a blast. They're laughing and squalling. Alice is smiling. One big happy family.

INT. KITCHEN/LIVING ROOM - MORNING

ALICE is by the stove, making pancakes. PAN IS SIZZLING.

MICHAEL, KATIE, TOMMY sitting by the table.

MICHAEL, KATIE & TOMMY  
(banging with cutlery on  
the table)  
Food! Food! Food! Food!

Alice is serving breakfast, pancakes with smiley faces, and some grapefruit. Then, she sits down by the table.

ALICE  
Breakfast is served.

Michael puts whole slice of a grapefruit in his mouth, and smiles showing peel. Kids are laughing.

PHONE IS RINGING.

KATIE  
I'll get it!

Katie picks up the phone.

KATIE (CONT'D)  
Hello? Monster residence. Can I help you?

MICHAEL  
Don't forget to say "arrrggh".

KATIE  
Arrrggh.

MICHAEL  
That's my girl.

ALICE  
Don't encourage her. What if it's some stranger?

MICHAEL  
Then he'll know not to call here anymore.  
(looking at Tommy)  
If he doesn't want to end up in monster's belly.

Michael very greedily puts a piece of pancake in his mouth. Eating it like a monster. Tommy is laughing.

KATIE  
Okay, grandma.

Alice and Michael looking at each other surprised.

KATIE (CONT'D)  
It's for you, daddy.

Michael takes the phone.

MICHAEL  
(grudgingly)  
Hi, mom.

Katie sits down by the table.

MICHAEL (CONT'D)  
I'm sorry, but I don't think I'm  
gonna make it.

Alice is waiting in anticipation for the news.

MICHAEL (CONT'D)  
Okay, bye.

CLICK. He hangs up. Little confused, sullen expression on his face.

ALICE  
Tommy, Katie, take your meal, and  
go watch TV, okay?

TOMMY  
Okay.  
(to Katie)  
I'm picking.

KATIE  
No you're not.

Kids take their plates, LEAVING THE KITCHEN.

ALICE  
Was it your mom?

MICHAEL  
(contemplative)  
Huh?... Yeah. My father just died.

ALICE  
Oh my God. I'm so sorry. How?

MICHAEL  
He committed a suicide.

Alice is covering mouth with her hands.

MICHAEL (CONT'D)  
He didn't come back home for a  
night. His long-time hunting pal,  
Hank, found him few hours ago,  
dangling from the tree branch in  
the middle of the forest.

Alice comes closer to him, hugs him deeply.

ALICE  
So, when are we living?

MICHAEL

What? Where?

ALICE

Your father's funeral.

Michael breaks the hug.

MICHAEL

What? Never. I didn't miss him when he was alive, and I sure as hell don't miss him now.

ALICE

And what about your mother? She needs you right now.

MICHAEL

She made her choice years ago, when she picked him over me. I'm sorry, Alice, but I have nothing to say to her.

ALICE

I think you should go, we all should. And the kids never had a chance to meet their grandfather, at least let them know their grandma.

Michael is looking toward living room.

Kids are sitting on the couch, eating, watching TV.

He's fighting with his thoughts.

ALICE (CONT'D)

I know that you are afraid. But it's time to face your demons. You're not the same person you've been 15 years ago. Besides, you've got us now. You've got me. I'll watch your back.

(snuggling Michael)

So, what do you say?

MICHAEL

Sigh, it won't be pretty.

ALICE

Probably not, but we can make it.

EXT./INT. MOUNTAIN ROAD/FAMILY CAR - DAY

Sunny day. Family car is driving down the wooded mountains road.

SUPERIMPOSE: April 28th

MICHAEL is behind the wheel, ALICE is sitting next to him, KATIE and TOMMY are in the back.

Afar from the road, on the hills, few of huge burning bonfires are to be seen. Tommy notices them.

TOMMY

Dad, look, forest is burning.

MICHAEL

No, Tommy. Those are bonfires, burning for Beltane Holiday.

KATIE

What's a "Blane Holiday"?

ALICE

"Beltane", sweetie. It's a big celebration with music, dancing, and lots of other fun.

TOMMY

Why they light the bonfires?

MICHAEL

'Cause its a celebrity of fire. There are five of them, actually. And for centuries, bonfires are lit in the same places.

TOMMY

Can we stay for the celebration?

MICHAEL

I don't know if we'll be here that long.

TOMMY

Please, dad.

ALICE

Will see, Tommy.

They're passing the information sign "WELCOME TO GRIMVILLE", with flowers garland pinned to it.

EXT. HENDERSON'S HOUSE - DAY

House looks the same, except porch, which is decorated with flowers garlands and new tree branches.

Car is pulling over the front of the house.

INT. FAMILY CAR - DAY

Michael is giving distasteful look toward front door.

ALICE  
Everything will be fine.

MICHAEL  
You have to learn how to lie.  
(to kids)  
Not you.

ALICE  
Are you excited to meet your  
grandma?

KATIE  
(nodding)  
Arrrrggh.

TOMMY  
Is she old?

MICHAEL  
(smiling)  
Older than time. And probably  
smells funny too.

Alice punches him in the shoulder.

ALICE  
Quit it.

Michael opens up car's door.

MICHAEL  
Okay, time to enter real monster's  
house.

EXT. HENDERSON'S HOUSE - CONTINUOUS

Front door opens, OLD WOMAN APPEARS. Meet ROSE HENDERSON.  
She's got grey hair pulled up in a bun, glasses, wearing long  
skirt, which goes down to ankles, with an oldish pattern on.

FAMILY is getting out from the car, Michael puts grim on his  
face. He's not very pleased being here, but he's keeping it  
together.

They're meeting half way.

CLOSE-UP ON ROSE'S FACE. Rose has tears in her eyes.

ROSE  
(emotionally)  
Michael.

MICHAEL  
(insensible)  
Mother.

Rose puts hand on his chick.

ROSE  
I'm so glad to see you, son.  
(hugging him warmly)  
I've missed you so much.

Michael tries to remain stony face.

MICHAEL  
(breaking the hug)  
This is my wife Alice.

ALICE  
(extending her hand)  
Pleased to meet you, Mrs.  
Henderson.

ROSE  
Oh, don't call me that, dear. We're  
family after all. Call me Rose, or  
mom if you want to.

ALICE  
(little shy, smiling)  
Okay... mom.

ROSE  
And put this hand away, and give me  
a proper hug.

Women hug each other.

ROSE (CONT'D)  
(eyeing her)  
My God, you're a real beauty.

ALICE  
Thank you.

Rose is looking down at the children.

ROSE  
And whom might be those two lovely  
cherubs?

ALICE  
Those are our little darlings. This  
is a future baseball star - Tommy.

TOMMY  
It's nice to meet you, ma'am.



ROSE  
How polite. But call me grandma.

ALICE  
And our little princess - Katie.

KATIE  
Arrrggh.

ROSE  
Oh, so scary.

ALICE  
She's going through a monster faze  
now. No one messes with her.

ROSE  
I see. Give old grandma a hug,  
would you?

Kids are hugging her, she hugs them even more.

ROSE (CONT'D)  
It's so nice to finally meet you  
all. Apart from circumstances, it's  
the happiest day of my life.

MICHAEL  
(sarcastic)  
I'll say.

ALICE  
(scolding)  
Michael.

Rose gives him forgiving look.

ROSE  
Oh, it's all right, dear. Come on  
inside. Fresh apple pie awaits.

They're going toward the house.

ROSE (CONT'D)  
Made of apples straight from my  
orchard. The best apples in the  
area.

ANGLE ON NEARBY TREE BRANCH, RAVEN IS SITTING ON IT.

INT. HENDERSON'S HOUSE - HALLWAY - DAY

MICHAEL has just finished showing the house to KATIE and  
TOMMY.

MICHAEL  
So, how do you like it in here?

TOMMY

You promised to show us your room.

KATIE

Yeah, I wanna see it.

MICHAEL

Okay, it's upstairs. Come on.

They are walking up the stairs.

KATIE

Did you have boogeyman inside your closet, too?

INT. HENDERSON'S HOUSE - KITCHEN - DAY

ALICE and ROSE sitting by the table. Alice has just finished eating apple pie.

ROSE

I'm sorry about the smell. It's floating in whole house. Probably those rusty, old pipes.

ALICE

Don't worry about it. By the way, the pie was amazing. I presume that this recipe is in your family for a long time?

ROSE

It's older than time, honey. And it takes real magic to pull it off. So, I only make it on very special occasions.

ALICE

I'm not too good in baking pies. That's why I buy them. But I've never had anything like this before. It tastes like a little piece of heaven.

ROSE

It's very sweet of you to say so, dear.

ALICE

I assume you don't share recipe with anyone?

ROSE

Absolutely not.

ALICE

Oh, okay, I understand.

ROSE

The only person who has rights for this treat is my daughter-in-law. Now you will also have a power to control your grumpy husband.

ALICE

Oh, and I thought...

ROSE

It's least I can do, dear. I have a few more secrets stored in this old sleeve of mine, so don't you worry.

INT. HENDERSON'S HOUSE - UPSTAIRS - DAY

MICHAEL, KATIE, TOMMY are standing in front of two rooms.

KATIE AND TOMMY ENTER MICHAEL'S ROOM on the right. MICHAEL is standing in the doorstep.

It's a typical teenage boy fortress. Posters of old action heroes, muscle car's models, action figures.

Tommy notices G.I Joe action figures on the shelve.

TOMMY

Wow, G.I. Joe.  
(moving his hand's grip)  
Can I play with them?

MICHAEL

Go crazy, little man. You can even take it all home if you want.

TOMMY

Thanks, dad. You're the best.

Katie grabs from the bookshelves a picture of boy and girl.

KATIE

Is this you, daddy?

MICHAEL

Yep, I was about your age on this one.

KATIE

And who is this girl? She looks like me.

MICHAEL

That's your auntie, your dad's little sister. You've got your name after her.

KATIE  
Where is she now?

MICHAEL  
I don't know.

Tommy is teasing his sister with action figure.

KATIE  
Quit it.

Michael gives yearning look toward the interior of the other room. HE ENTERS KATIE'S ROOM.

Room looks like untouched by the time. It's got fairy-princess style mixed with witches touch: Witch Hazel video collection, black cat mascot.

Michael is standing in the middle. Nostalgic, reminiscing. He comes closer to the ragged doll lying cosy on the bed.

ZOOM IN ON RAGGED DOLL. His hand picks it up.

CLOSE-UP ON MICHAEL'S FACE, staring at the doll.

FLASHBACK TO:

INT. HENDERSON'S HOUSE - 20 YEARS EARLIER

IMAGES STARTS POPPING IN MICHAEL'S HEAD:

- Little Michael and Katie sitting on the couch showing their tongues.
- Katie hugs Sharon good night.
- Sharon's body is lying on the stretcher, covered with white sheet with bloody stains, and is being taken outside by the coroner.
- Katie is snuggled in parents arms.
- Bloody stain on the wall, underneath it, pool of blood and milk.

KATIE (V.O.)  
Dad! Hey, dad, do you hear me?!

BACK TO PRESENT

Michael rouses himself from this little trans, sees that Katie is pulling his sleeve.

MICHAEL  
What's the matter, my angel?

KATIE

Tommy doesn't let me play with his dolls.

MICHAEL

You know what? Those are boys toys. I think this room will suit you better.

KATIE

(looking around)  
Oh, I love princesses.

INT. HENDERSON'S HOUSE - KITCHEN

MICHAEL ENTERS, sees that ALICE and ROSE having fun, understand each other very well.

MICHAEL

I think we won't see our children for couple of days.

ALICE

And why is that?

MICHAEL

Katie is in fairy land now. And Tommy is saving the world with the best action figure of all times. So, it could be a while.

ROSE

I remember that Michael almost never leave his fortress. He was guarding this place all the time.

MICHAEL

I wonder why?

PHONE IS RINGING.

ROSE

Excuse me.

Rose picks it up.

ROSE (CONT'D)

Yes?

ALICE

You could be a little bit nicer, you know.

ROSE  
 (on the phone)  
 I don't have a strength for that  
 now. Can't you just do it at your  
 discretion?

MICHAEL  
 (making an effort)  
 Maybe I can be of help.

ROSE  
 Thank you, honey, that's very kind  
 of you.

Michael takes the phone.

MICHAEL  
 Michael Henderson's speaking.  
 (pause)  
 Okay, I'll be there in an hour.

EXT. FUNERAL HOME - AFTERNOON

Big, old house surrounded by white fence. Next to the gate,  
 sign "FRITZMAN FUNERAL SERVICE". In front of garage parked  
 white hearse. Whole picture is gray and gloomy.

Family car drives up to the funeral home. Michael gets out.  
 He opens back door of the car, takes out a BLACK SUIT on the  
 hanger.

INT. FUNERAL HOME - AFTERNOON

Front door opens, MICHAEL ENTERS, carrying suit. He's looking  
 around.

The room on the left has a couple of open coffins, ready for  
 sale. Bright, sunny light coming through the windows makes  
 this place less morbid.

On the right we can see a chapel. Has chairs set in a row,  
 tall candles, buckets of flowers, and bier for coffin.

Whole house looks empty. Except for MEGAN, who is trimming  
 flowers in the chapel. She's in her thirties.

Michael is approaching her.

MICHAEL  
 Excuse me.

Megan turns her head.

MICHAEL (CONT'D)  
 Hi. Can you help me? I'm looking  
 for Hank.  
 (MORE)

MICHAEL (CONT'D)

(showing the suit)

He asked me to deliver him this.

MEGAN

He's in the basement, preparing body for the funeral. Door under the stairs. You can't miss it.

MICHAEL

Okay, thanks.

As he walks away, Megan starts to remind him.

MEGAN

Hey, aren't you Richard's son? Mikey, right?

MICHAEL

Michael. And yes, that would be me.

WOMAN

Sorry. Is that I remember you as a young boy. You were very cute, and I never forget cute faces.

MICHAEL

I'm sorry, but do I know you? I can't place you anywhere.

MEGAN

I'm Megan. Sharon's friend. She was your sitter back in the old days. Until... well, you know...

MICHAEL

Right, Megan. Nice to see you again. So, you work here?

MEGAN

Nah, I'm only helping this poor bastard from time to time. Since he's lost his wife 2 years ago, this place would fell apart without a helping hand. I'm, actually, a teacher in elementary school. And what about you? What have you been doing for all these years?

MICHAEL

Well, I'm working in advertising, in New York. Have two kids, boy and girl.

MEGAN

I have daughter myself, Sarah, she's seven. They are handful little critters, aren't they?

MICHAEL

You can say that again.

MEGAN

I'm sorry about your father. It's not supposed to happen like this.

MICHAEL

Yeah, thanks, I guess. Okay, I'm off to the basement. Talk to you later?

MEGAN

Anytime. Bye.

INT. FUNERAL HOME - BASEMENT - AFTERNOON

Basement door opens, CREAK, MICHAEL ENTERS.

He's walking down the stairs in almost complete darkness. He can hear "KATRINA & THE WAVES - WALKING ON SUNSHINE". Music is getting louder as he walks down.

In the middle of dark room bright light illuminates body of an old man, lower part covered by sheet, lying on dissecting table. Behind it, shelves with tools and compounds.

Body is being examine by tall, slim man, with wrinkled face, about 60 years old. Meet HANK. Nitrile gloves on his long gnarly palms. He's ready to put plastic tube inside the neck to drain the body of all fluids.

MICHAEL

Can you hold on with that 'till I leave?

Hank rises his head up.

HANK

Hello, you must be Michael.

MICHAEL

What gave me up?

HANK

(turning off the radio)  
I have no guests in here. At least not live ones.

MICHAEL

(giving the suit)  
I brought you this.

HANK

(taking it)  
Oh yeah, forgot about this already. Too much work, too much on my head.



Michael is staring at his dead father, especially at the red mark from the rope on his neck.

HANK (CONT'D)

Oh, I'm sorry. Manners. I'll leave you with your father.

MICHAEL

Huh? No, that won't be necessary. I came only to bring some clothes, that's all. I'd better be going.

HANK

He was regretting every minute of it, you know?

MICHAEL

I'm sorry?

HANK

That he neglected his responsibility as a husband, and a father. Couldn't forgive himself that he turned his back at you. Never spoke about it, though, but I saw it in his eyes every single day.

MICHAEL

Well, he's not the only one who blames him.

HANK

After your sister disappeared, and all the rest nasty shit that happened, he locked himself up. 'Till his dying breath was searching for the truth. I think you should cut him some slack, especially now.

Michael is staring at his father's body.

CLOSE-UP ON MICHAEL'S FACE, sadness is growing.

HANK (CONT'D)

(tapping Michael's shoulder)

I will leave you two alone for a while. Let me know when you're done. There's no rush.

Hank's LEAVING.

Michael grabs father's hand.

Suddenly, father's stomach starts moving. It looks like baby kicks, more and more of them. COMPETED BUZZING coming from the inside.

MICHAEL  
Mr. Fritzman.

Bubbling stomach is getting more intensive.

MICHAEL (CONT'D)  
Henry!

Hank APPEARS.

HANK  
That was quick.

MICHAEL  
(pointing at the stomach)  
Is this normal?

HANK  
What the hell is that??

Bubbling is moving up to the chest, then neck. COMPETED BUZZING.

HANK (CONT'D)  
What the fuck...?

He slowly opens up dead man's mouth. In the same time, swarm of flies shoots out from the inside, BUZZING, spreading across the room. In few seconds there are flies everywhere.

Michael and Hank flapping their hands, try to drive them away. Is hard to breathe.

Flies starts to fly in Hank's mouth and nostrils. He's choking. It looks like his end is here.

Suddenly, whole swarm floating in the air burns down rapidly, SIZZLING, changing into the small parts of ashes dancing in the air, slowly descending on the floor and freaked out men.

EXT. FUNERAL HOME - AFTERNOON

Across the street, on the tall pine tree near the top, raven is sitting. Roses from the tree. RAVEN'S VOICE.

INT. FUNERAL HOME - BASEMENT - AFTERNOON

MICHAEL  
Are you all right?

HANK  
 (brushing ashes off)  
 Yeah, fine. You?

MICHAEL  
 Yeah. What was that thing?

HANK  
 I'm in this business since I remember, and I've seen many messed up shit, but never something like this. Maybe there is something in his stories after all.

MICHAEL  
 What are you talking about? Who's stories?

HANK  
 Your father's. When I said he tried to get to the bottom of your sister's disappearing, I meant it. His whole life he was looking for clues and evidences, sometimes even going deep into the things, which I didn't understand. And frankly, I'm scared shitless of his theories.

MICHAEL  
 I still don't get it.

HANK  
 Check his workshop. It's in your mother's house, up in the attic. Although, what you find in there may cause your skin crawl.

INT. HENDERSON'S HOUSE - HALLWAY UPSTAIRS - EVENING

Michael is pulling open a hatch door in the ceiling leading at the attic. Ladder slides down. RASP.

INT. HENDERSON'S HOUSE - ATTIC - EVENING

MICHAEL'S HEAD APPEARS IN THE HATCH ENTRANCE. Looking around.

Darkness is wreathing the whole room.

HE CLICKS LIGHT-SWITCH ON. Interior reveals itself. An old, wooden room with sloping ceiling. Spiderwebs in the corners. Old, almost ancient stuff lying everywhere.

In the end of the room a big oaken desk cluttered with aged thick books, newspaper clippings. On the wall MAP OF THE WOODS AREA WITH FIVE RED CIRCLE MARKS.

Michael is approaching the desk, starts searching through the paper pile. Newspapers clippings with headings reading "ANOTHER CHILD DISAPPEARS", "MISSING GIRL" etc.

While he's looking through the clippings, notices AN OLD BOOK WITH SYMBOL OF INVERTED RED PENTAGRAM, WITH IMAGE OF GOAT'S HEAD IN THE MIDDLE.

ALICE (O.S.)

Hey.

Michael jumps frightened.

ALICE (CONT'D)

It's just me. Are you okay?

MICHAEL

Yeah.

ALICE

Your mother is tucking our smurfs into sleep.

(looking at the papers)

What are those?

MICHAEL

Father's life's work. His obsession with my sister's missing. Every clue he ever find, every lead.

ALICE

Wow, he wasn't loafing.

Michael opens up the PENTAGRAM BOOK. While he's turning the pages, we can see pictures made in old style inside of it. There are: WITCH FLYING ON BROOMSTICKS WITH MOON IN THE BACKGROUND; WITCHES CHANGING INTO ANIMAL FORMS, LIKE OWLS; BIG CONE OF POWER WITH FOUR WITCHES SURROUNDING IT, AND BLACK CLOUD HOVERING ABOVE THEM.

Alice is looking at the pictures, too.

ALICE (CONT'D)

Why was he into something like this?

MICHAEL

I have no idea. Fairy tales bullshit.

ALICE

Fairy tales or not, it's creeping me out.

Alice is looking toward OLD JOURNAL in the corner of the desk.

ALICE (CONT'D)  
What's this?

MICHAEL  
Probably his notes.

He takes the journal, opens it. Again, turning the pages.  
Writings; 52 CHILDREN MISSING FROM GRIMVILLE AT THE TURN OF  
THE 20th CENTURY; CASTING SPELLS.

ALICE  
It looks like he was presuming that  
witches are behind those  
disappearances.

MICHAEL  
He was always soft in the head. It  
seems like it got worse over the  
course of the years. I'm glad I  
wasn't here to experience this  
maddening shit.  
(closing the journal)  
I knew he was crazy.

Alice wraps hands around him from behind, cuddling.

ALICE  
What do you say, we come to bed,  
and I will tuck you in?

MICHAEL  
As tempting as it sounds, I think  
I'll go outside for a while.

ALICE  
I can go with you.

MICHAEL  
No thanks, I need a moment to  
myself.

He turns toward Alice, hugs her, gives peck on her forehead.

MICHAEL (CONT'D)  
Go and lie down, I'll join you  
later.

ALICE  
Sure?

MICHAEL  
Yeah.  
(goodnight kiss)  
Sweet dreams, honey.

ALICE  
Don't stay too long.

Alice LEAVES.

Michael is staring at the journal.

EXT. HENDERSON'S HOUSE - PORCH - NIGHT

Peaceful night. Stars are out, moon is shining.

MICHAEL is sitting on the front steps, contemplating. Next to him, father's journal is lying.

ROSE is looking at him for a moment from behind the window.

Michael takes out pack of cigarettes, lights one up.

Door opens, ROSE ENTERS THE PORCH.

ROSE

It'll give you cancer, you know.

MICHAEL

Yeah, I have one already.

This reference didn't stop Rose from trying.

ROSE

May I keep you company for a while?

MICHAEL

May as well.

Old lady like her needs to make an effort to sit on the stairs, so she's doing it slowly.

ROSE

You know what I love about this town? A peaceful nights, just like this one.

Michael is not responding to her attempts at conciliation. But she doesn't give up. She looks at the journal.

ROSE (CONT'D)

I see you've found his journal. Anything interesting in there?

MICHAEL

Just some blabber mixed up with bedtime stories. But what to expect from someone who's lost his sanity?

ROSE

Your father believed in this.

MICHAEL

Yeah, maybe, but I don't. What did he tell you?... About Katie?

ROSE

Nothing, really. Only that he's close. But he wouldn't let me in to his secrets. "Soon everything will be over" he said. I've no idea what he meant. Was very introverted in his final days.

Black cat is pacing toward them.

ROSE (CONT'D)

Here, kitty. Come to old Rose.

MEOW. Jumps on her laps, starts PURRING. She's petting it.

ROSE (CONT'D)

It's my frequent visitor. I called him Blackie.

(to Blackie)

Say hello to my son, Blackie.

Cat starts HISSING.

ROSE (CONT'D)

Oh, I think he doesn't like you.

MICHAEL

Yeah, it runs in the family.

ROSE

Your father loved to sit in the same spot as you right now. He was sitting here almost every night, staring at the stars, trying to find a way out from this situation.

MICHAEL

Well, he didn't do the best job, now did he?.

ROSE

You have to understand...

MICHAEL

I don't have to do shit. You've turned your back on me, both of you.

ROSE

We didn't...

MICHAEL

Do you know what is like to live in an empty house? I was just a kid for God's sake. No child deserve to be put aside like this. Coming home from school, and feel like a ghost in his own house.

ROSE

I'm sorry, honey, but we've had hard times, too. Our only daughter went missing. I was confused and devastated, didn't know what to do. Your father was pushing me away, and I had to do something not to lose my family.

MICHAEL

Well, good job, mother.

ROSE

I know you blame me for this...

MICHAEL

In my thirteens I've had four therapies, and later on, one holiday in mental hospital. Blame you? No. I pity you.

ROSE

I'm sorry, you've experienced all of this. I hope you'll forgive me one day.

MICHAEL

Yeah, I'm sorry, too.

Michael throws away cigarette stub.

MICHAEL (CONT'D)

I'm going to bed.

Michael's looking at the cat, sees an old wrinkled face in them.

MICHAEL (CONT'D)

(disturbed)

Do you see that?

ROSE

What, dear?

Michael is looking at the cat again, but there's nothing in its eyes anymore.

MICHAEL

Never mind.

Michael stands up.

MICHAEL (CONT'D)

Good night, mother.

ROSE

Sweet dreams, dear.



EXT. HENDERSON'S HOUSE - PATIO - MORNING

Rays of sunshine illuminate the patio behind the house, decorated in colorful flowers. In the background, we can see orchard with apple-trees.

SUPERIMPOSE: April 29th

ALICE, ROSE, KATIE, TOMMY sitting by the table with different kinds of delicacies laid out on it. They're eating breakfast. Cat is sitting on the table, Katie is feeding it.

MICHAEL ENTERS, stretching himself.

MICHAEL  
Good morning, everyone.

TOMMY  
Hi, dad.

MICHAEL  
(approaching Alice;  
morning kiss)  
Wife.

ALICE  
Husband.

KATIE  
Look, dad. Isn't he cute?

MICHAEL  
Extremely.

Cat is looking at him, HISSING.

KATIE  
I think he doesn't like you much.

MICHAEL  
I've heard that somewhere before.  
(looking at the food)  
Wow, you really outdid yourselves.  
It must took you whole night to  
prepare this feast.

ALICE  
Oh, it wasn't me. It's your mom's  
work.

ROSE  
It's nothing, really. Happy to do  
it. Would you like some breakfast?

MICHAEL  
No, thank you, I'm not hungry. Only  
coffee for me.

Rose is pouring coffee from the pot. Gives him a cup.

ROSE  
Here you go.

MICHAEL  
Thanks.

ALICE  
(to kids)  
After you done eating, go upstairs,  
and put the clothes on. I left them  
on your beds. We can't be late.

TOMMY  
Okay, mom.

KATIE  
Will grandpa go to heaven like my  
goldfish?

ALICE  
Of course, sweetie. He will take  
good care of her.

ROSE  
(rising from the table)  
Excuse me.

ALICE  
I'm sorry, I didn't want to...

ROSE  
It's okay, dear. I just have to get  
ready. In my age it lasts a little  
bit longer.

EXT. CHURCH-YARD - DAY

Sunny day, BIRDS SINGING, old graves drowned in greenery,  
burial on the way.

Coffin is placed above the hole, under the big oak tree. Only  
few people are present: Henderson's family along with Megan  
and Hank. They all wearing black. Katie's holding cat.

PRIEST  
Dearly beloved. We're gathered here  
to pay our last respects to Richard  
Henderson - husband, father,  
grandfather, and a friend...

Rose is snorting few times like she's allergic to something.

On the oak-branch, raven is sitting. RAVEN'S VOICE. Flies  
down, sits down on the coffin, starts pecking it.

CAT IS HISSING.

Michael is about to shoo raven off, but in the same moment raven flies away, and big oak-branch hanging above the coffin starts to break.

ALICE

Look out!

Everyone is moving aside from the danger zone. Michael jumps back in the last moment. Branch falls down on the coffin, CRACK, pushing it into the hole.

CUT TO:

EXT. CHURCH-YARD - DAY

Everyone is standing in group. HANK is paying condolences to the widow.

HANK

He was a good man. I'll be missing him a lot. If you ever need something, well, you know.

ROSE

Thank you, dear.

In the background, grave-diggers are moving branch aside, shoveling dirt into the hole.

MEGAN

Some attractions, huh?

MICHAEL

To put it lightly.

MEGAN

Listen, I know it's probably not the best time, but Sarah and I, we're going to the woods later on, to pick up flowers for tomorrow's celebrations. If you and your wife wanna come... It will be fun, especially for the kids.

MICHAEL

I don't know.

ALICE

We would love to.

Michael is looking at Alice, clearly he doesn't share her enthusiasm.

MEGAN

Wonderful. I'll come back later to pick you up.

ALICE

Sounds good.

Alice along with kids, Rose and Megan walking toward the parked cars. Michael and Hank are walking in the back.

HANK

So? Did you find something? You know, at the attic?

MICHAEL

Yeah, it's really creepy shit. But what this has to do with my sister? It's only some old man's nonsense.

HANK

Your father didn't think so. He was totally convinced it's true.

MICHAEL

He was deeply disturbed man, and a crazy one. You don't believe me?

Michael is taking out the journal.

MICHAEL (CONT'D)

(giving it)

Here, see for yourself. It's some gibberish, which I don't even understand.

They stop for a while. Hank takes the journal, turning pages.

HANK

You know, few legends circle in our little society. In addition to that, many children are constantly missing from here, since forever. Some say that the witches are lurking here, waiting for opportunity to take them away. And now we're standing on the threshold of Beltane Holiday.

MICHAEL

And what's this have to do with anything?

HANK

Years ago, many believed that Eve of Beltane was not only celebration of fertility and fire, but also a day during which dark forces forcing their way through, to our world. Witches used this day to increase their black powers.

MICHAEL

You don't actually believe in this crap, do you?

HANK

(giving back the journal)  
This I do not know. But I can tell you one thing. Many freaky shit happen in this town. And no one has any explanation for them. If somehow you would intend to go that way, I would watch my back, if I were you.

MICHAEL

Yeah, I don't think I will be doing that in the near future. But thanks for the heads up.

EXT. HENDERSON'S HOUSE - DAY

MICHAEL, ALICE, KATIE, Tommy, MEGAN and Sarah standing on the porch. Kids holding empty flower-baskets.

ALICE

You sure you don't wanna go with us?

MICHAEL

I'm sure. I don't feel like going out. I'm little tired anyway. Maybe I'll take a nap or something. But you should go, have some fun.

(to Katie)

And you watch out for the monsters.

Katie is smiling.

MEGAN

Shall we?

ALICE

Yeah, let's go.

(to Michael)

Bye, honey. And don't forget to pick up your mom from the church later.

Michael looks toward porch-swing, with cat sitting on it.

MICHAEL

So? It's you and me now. Want some milk?

HISS. Cat is bristling.

MICHAEL (CONT'D)

Still not a fan, huh? You little devil's semen.

KATIE (O.S.)

Blackie! Here, kitty!

MEOW. Cat jumps down from the swing, and runs down toward the departing group.

MICHAEL

Traitor.

EXT. CHURCH - DAY

White building surrounded by tall linden trees.

INT. CHURCH - DAY

Rays of sunshine piercing through the stained-glass windows, emphasizing divine nature of this holy place.

In the church, except for ROSE, couple of people are sitting in the benches. Rose is sitting in the middle row, staring at the GOLDEN CHALICE behind the altar, under big cross with Jesus statue nailed to it. She is snorting.

PRIEST is approaching her from behind. Putting hand on Rose's shoulder.

PRIEST

How you holding up, my child?

ROSE

It could be better, Father.

PRIEST

Is there anything I can do?

ROSE

What I want, you can't give me.

PRIEST

You must have strength and faith now. God is very forbearing for those who are accepting His choices.

ROSE

Is He now?

PRIEST

Yes He is. Even though, now you feel strong need to have what you're seeking, you must be patient.

ROSE

You don't even know how much I need it.

PRIEST

Patience is the best way to heal open wounds. In time you will gain your peace.

ROSE

I only hope so, Father. Thank you for those kind words.

PRIEST

Anytime, my child.

INT. HENDERSON'S HOUSE - LIVING ROOM - DAY

Michael is sitting on the couch. Pops a sleeping pill, takes a sip of water from the glass. Puts glass on the table. Getting comfy on the couch, adjusting pillow under his head. Closing his eyes. It's nap time.

INT. CHURCH/CONFESSIONAL - DAY

Church is empty.

PRIEST is sitting in the confessional, reading BIBLE.

Holy water in the stoups starts to BOIL and EVAPORATE.

Priest hears that someone enters the confessional booth. He closes the Bible, puts it on his laps.

PRIEST

Praise the Lord.

Silence. No one is answering.

PRIEST (CONT'D)

Are you here to confess your sins, my child?

Still no response.

PRIEST (CONT'D)

So, how may I be of help to you?

Still no answer.

PRIEST (CONT'D)

You don't have to be afraid in here. Just say the word and I'll do what I can to give you absolution. What are your sins, my child?

WITCH

(creepy voice)  
Agony and death!

PRIEST

Huh?

HEAD WITCH

(creepy voice)  
Endless fire for my foes.

Whole confessional bursts into flames.

Terrified priest tries to free himself from this deadly trap. He is struggling with the door, but it won't open. Starts to choke, while smoke is filling up the booth. WICKED LAUGH. Priest is kicking at the door. Door opens. CREAK. He charges from the booth, holding Bible, bends over, coughing and recuperating. Then, turns his head toward burning confessional, just to see that Head Witch is floating from the flaming booth toward his direction.

PRIEST

(aiming Bible at witch)  
Begone, Demon!

Head Witch is smiling showing black teeth.

Bible starts to smoke, and melts instantly, turning priest's hand into a crisp. Priest starts running across the church toward the altar. Suddenly, out of nowhere, flying broomstick appears, hitting him right in the sternum, circling with him in the mid-air. He's holding onto the broom, screaming.

ZOOM IN ON CROSS WITH JESUS. Big nails starts to come out from the limbs, hitting the floor one by one, METALLIC SOUND. After that, big Jesus statue hits the floor as well, HEAVY SOUND. Head separates from the body, starts rolling down, finally stops in front of the Head Witch.

CLOSE-UP ON PRIEST'S FACE. He's petrified. Blood is flowing from the mouth. WICKED LAUGH.

Broom makes one last lap with him, getting speed, and finally drives priest into the big cross.

Head Witch is floating before the altar. Staring at the priest. She is rising her hands up.



Priest's arms starts to spread unwillingly. He's ready for crucifixion. Broom is drilling his sternum. BUZZING.

Nails starts to float from the ground higher and higher, they're aiming at priest's wrists and feet. All of a sudden, nails shoot out in his direction. SQUISHY SOUND as they nailing his limbs to the cross.

CLOSE-UP ON PRIEST'S FACE. His half-dead. Blood's flowing from the mouth down his chest, tinged with red his golden cross pedant.

Broom flies down, hits the chalice, which lands in Head Witch's hand.

CLOSE-UP ON PRIEST'S FACE. Eyes are closing. Last breath. SHATTERING SOUND.

ANGLE ON SHATTERED STAINED-GLASS WINDOW. FADING WICKED LAUGH.

INT. HENDERSON'S HOUSE - LIVING ROOM/KITCHEN - NIGHT

Michael is sleeping on the couch.

SOUND OF SHATTERING GLASS coming from the kitchen wakes him up. WICKED LAUGH. He springs up to his feet.

MICHAEL

What the hell?

He's rushing into the kitchen, view petrifies him instantly.

Broomstick is drilling Sharon's mouth, who is leaning against the wall. Spilled milk underneath her.

Before his sister, Head Witch is standing. Katie is fainting, and broom rapidly flies up from the back. Katie lands on its end. Broom makes quick swing, and it's right under the Head Witch, who is sitting on it, staring into Michael's eyes.

CLOSE-UP ON HEAD WITCH'S EYES, raven's head in them.

Michael is charging in her way, throws himself at her.

MICHAEL (CONT'D)

Katie!!

Whole picture disappears in clouds of black smoke.

CUT TO:

INT. HENDERSON'S HOUSE - LIVING ROOM - DAY

Michael wakes up this instant, all sweaty.

MICHAEL

Katie!

Rose is sitting next to him, holding his hand.

ROSE

It's okay, honey. You've had some sort of a nightmare.

Michael is coming round to himself. Trying to seize what just happened. Suddenly, it dawned on him. He springs to his feet, and rushes toward front door.

ROSE (CONT'D)

Michael, where are you going?

MICHAEL

I have to find them. I'll be back later.

HE IS RUSHING OUT THROUGH THE FRONT DOOR.

EXT. HENDERSON'S HOUSE - CONTINUOUS

Michael gets in to family car parked on the driveway. Reverse with a SCREECH on the main road. Another SCREECH.

EXT./INT. WOODS - CREEK/FAMILY CAR - DAY

Sunny day, BIRDS SINGING, CREEK IS RUSHING.

ALICE and MEGAN sitting on knocked over tree-trunk, facing the creek. Tommy is playing by the shore. In the background, KATIE and SARAH picking up flowers, putting them into the baskets. Cat is pacing amongst them.

MEGAN

(turning head toward girls)

Just don't get too far, girls.

ALICE

Thanks for the invite. I needed that.

MEGAN

No mention it. More the merrier, right?

ALICE

I've always wanted to live in place like this. Away from noise, stress, and all this city rush.

MEGAN

So, why don't you? You have a home right here, too. Pack your bags and the rest will work out by itself.

ALICE

Yeah, if only it was that simple. Besides, Michael hates this place.

MEGAN

Why?

ALICE

'Cause it reminds him of everything that he wants to forget.

MEGAN

And yet here he is.

ALICE

I stood by him when he was at his worst. He absorbed so much suffering, that in one point I started to doubt that he will ever recover from this. But Michael proved me wrong. Our kids and I, we became the most important thing in his life. He's so sweet and tender. I could not imagine better husband or father.

MEGAN

Yeah, you're lucky. Mine ran away with kindergarten teacher. Fucking horndog. If I'll ever see him again, I will throw his balls into the meat-grinder.

ALICE

(laughing)

That's something I'd like to see.

MEGAN

I'll give you a call.

ALICE'S CELLPHONE IS RINGING.

ZOOM IN ON CELL-SCREEN - "MICHAEL CALLING"

ALICE

Speak of the devil.

(picks it up)

Hi, baby.

MICHAEL

Alice, where are you?

Service is not good, is breaking out.

ALICE  
In the woods. Michael, I can't here  
you very well.

MICHAEL (V.O.)  
Where exactly?

ALICE  
I don't know. I'm sitting with  
Megan on some kind of the tree-  
trunk, near the creek.

MICHAEL  
I know where it is, I'll be there  
in a moment.

ALICE  
What's wrong? You starts to scare  
me.

MICHAEL  
Are the kids with you?

ALICE (V.O.)  
Yeah.

MICHAEL  
Do you see them?

ALICE  
(turns her head)  
Yes I see... Oh my God.

Megan also turns her head. Her face is getting pale.

MICHAEL  
What?

Alice hangs up. CLICK.

MICHAEL (CONT'D)  
Alice? Alice! Fuck!

He pushes pedal to the metal. ENGINE ROARS.

EXT. WOODS - DAY

ALICE and MEGAN are standing motionless, frightened.

KATIE and SARAH picking up flowers. Katie rises her head,  
sees that two big black wolves are circling around them.  
GROWLING. In the circle, black mist starts to form,  
surrounding the girls. It's getting thicker. Finally, kids  
disappear in it.

KATIE (O.S.)  
 (whispering from inside of  
 the mist)  
 Mommy? Where are you, mom?

ALICE  
 I'm right here. Don't move,  
 sweetie.

SARAH (O.S.)  
 I can't see.

MEGAN  
 Sarah, stay calm, baby.

Wolves are closing the circle tighter and tighter. GROWLING.  
 Their teeth are out, foaming at the mouths.

Alice sees thick stick lying nearby. She slowly starts moving  
 toward it. Squats, picks it up.

ALICE  
 (to Megan)  
 Try to distract them.

Megan is moving aside from Alice, whistling, provoking them.

MEGAN  
 (to wolves)  
 I'm here, you stinky mutts! Come  
 and get me! Come on!

One of the wolves starts moving toward her. GROWLING,  
 preparing to attack. Fur is bristling on its back.  
 Approaching faster and faster. Finally, jumps toward her. In  
 the same time, Alice makes a powerful swing, breaking stick  
 on wolf's head, CRACK, while he's in the air. Wolf drops half-  
 dead. WHINE. Front paw is shaking. Bloody wound in the place  
 of its eye.

ANGLE ON RAVEN sitting on the top of the tree-branch.

The other wolf starts charging toward Alice. Jumps, but while  
 in the air, its body burns instantly leaving only small parts  
 of ashes floating in the air.

Lying wolf is also consumed by the flames, transforming  
 itself into a pile of ashes.

Raven flies away.

It's getting brightly, mist is fading. Rays of sunshine again  
 piercing through the treetops. Mist is no more, as well as  
 Sarah and the cat.

MEGAN (CONT'D)  
 Sarah?... Sarah?!

Frightened Katie and Tommy run toward Alice. Hugging her as tightly as she does them.

Megan is approaching the spot. Desperately looking around for her daughter. Nothing.

LOUD WICKED LAUGH from the distance. Its echo resonates amongst the trees.

MEGAN (CONT'D)

Sarah!!

Megan starts to chase after the creepy laugh.

ALICE

Megan, wait!

She wants to help her, but she can't leave children behind. She's fighting with her thoughts.

In the same time MICHAEL ARRIVES on the spot.

ALICE (CONT'D)

Michael.

Kids hug him.

KATIE

Daddy.

MICHAEL

Are you okay?

Alice nods in shock.

MICHAEL (CONT'D)

What happened?

ALICE

I... I don't know. Wolves... But Megan's daughter just vanished, and she ran off after her.

MICHAEL

(giving the car keys)  
Here. Car is down the creek, five minutes away from here. Take the children, and go home. Do not stop for anything, you hear me?

ALICE

Okay. What about you?

MICHAEL

I'll try to find her.

ALICE

Be careful.

MICHAEL

Go.

EXT. WOODS - DAY

MEGAN is running through the woods, desperately searching.

MEGAN

Sarah!... Sarah!!

On spur of moment, forest starts getting darker, grimmer. Even that sun is shining brightly, whole forest is dark, as if it was a night.

All of a sudden, dark shape starts to flash amongst the trees, over and over. Megan notices that. She tries to follow it with her eyes, but it's too quick. Shape is getting speed, appearing in the different places. WICKED LAUGH.

Megan is impulsively turning around, trying to see what it is. She turns around one last time, just to see that Witch 1 on a broomstick is rapidly charging in her way, LAUGHING WICKEDLY at her. Then, she shoots up in the air, right in front of Megan.

CUT TO:

EXT. WOODS - MOMENTS LATER

MICHAEL is wandering through the forest.

MICHAEL

Megan! Can you hear me?!

Suddenly, darkness surrounds him. He's looking at his watch.

ZOOM IN ON WATCH. It's 04.17 p.m.

MICHAEL (CONT'D)

What the hell is going on in here?

Finally, he arrives on the scene of the event. He sees that Megan is standing still like a statue, facing back to him.

MICHAEL (CONT'D)

(approaching her)

Megan?

(putting hand on her  
shoulder)

Are you all right?

In the same time, Megan's body falls down on the ground like a log of wood, face down. He turns her over, and jumps away in fear, falls down on the ground.

MICHAEL (CONT'D)  
What the fuck??

CLOSE-UP ON MEGAN'S FACE. Whole face is stiff. Her mouth is open unnaturally wide. Eyes are pushed an inch into the skull.

ECHO OF LOUD WICKED LAUGH.

Michael springs up onto his feet. Starts running blindly through the forest. Branches hitting his face.

EXT. WOODS ROAD - DAY

Sunny day.

MICHAEL RUNS OUT from the woods on the road. Didn't see the pick-up truck, which breaks inches before him. Michael instinctively puts hands on the hood.

HANK  
(leans his head out)  
Are you hurt?

Michael nods in disapproval.

HANK (CONT'D)  
I've almost ran you over. What are you doing out here? Get in.

Michael takes a deep breath. Opens car door. Looking around, seeing that day is bright again.

FADING ECHO OF WICKED LAUGH. Hank is observing the trees, wondering what was that.

Michael is in the car, closes the door.

INT. HANK'S CAR - CONTINUOUS

HANK  
You wanna talk about it?

MICHAEL  
No. Just take me to the sheriff.  
Go, quickly.

HANK  
Sheriff? Okay, sheriff it is.

EXT./INT. SHERIFF'S OFFICE/HANK'S CAR - DAY

Typical sheriff's station. Cop-car parked in front.

Pick-up pulls over in front of the building.



HANK  
So, will you tell me now, what's  
going on?

MICHAEL  
I think my father was right. Sorry,  
but I have to go.

HANK  
(slightly disturbed)  
I'll be here.

MICHAEL  
It's not necessary. I'll be fine.  
Thanks.

HANK  
Okay. See you later, then. Good  
luck.

Michael gets out from the car. Moving toward entrance.

Hank DRIVES AWAY.

INT. SHERIFF'S OFFICE - DAY

Two bored to death young deputies sitting behind their desks.  
DEPUTY FRANK has his legs on the desk, hat lowered down,  
sleeping. DEPUTY 2 is sitting comfy in his chair, tossing a  
pencil.

MICHAEL ENTERS. Approaching the counter.

MICHAEL  
Excuse me?

Not one makes an effort to answer him.

MICHAEL (CONT'D)  
Hello!? Can one of you actually  
move, and help me out with  
something?

DEPUTY 2  
Wait for it.

He tosses pencil one more time, catches it.

DEPUTY 2 (CONT'D)  
Yep. What can I help you with, sir?

MICHAEL  
I'm here to see the sheriff. Is he  
here somewhere?

DEPUTY 2

Sheriff is eating lunch in his office now. He doesn't want to be disturbed. Maybe I can be of help.

MICHAEL

I'd rather talk to sheriff. Tell him, it's very important matter.

DEPUTY 2

Maybe you could come back in about 20 minutes, sir. He should finish his meal 'till then. Or you can wait here if you want. There are some magazines on the table. Entertain yourself.

MICHAEL

I don't wanna look through some fucking magazines! I need to speak with him, now!

DEPUTY 2

Please calm down, sir.

MICHAEL

I have a very lousy day. Don't tell me to calm down. Now move your ass and bring sheriff here, you snotty scout-boy.

DEPUTY 2

I'm warning you, sir. If you'll not calm down I'll lock you up.

Office door opens. SHERIFF ENTERS. Bulging man, in his fifties. He's not looking very pleased.

SHERIFF

What in blue hell is going on in here?

DEPUTY 2

I'm sorry, sir. This gentleman wants to speak with you. He says, it's urgent.

SHERIFF

Yeah? I hope it's worth for me missing my lunch.

MICHAEL

Are you in charge here?

SHERIFF

(handshake)

That I am. Chief Kiltskin. How can I be of service to you?

MICHAEL

I want to report a crime. Well, murder, actually. And missing or kidnapping. I'm not sure.

SHERIFF

Wow, you hit trifecta there, didn't you?

Deputy 2 is laughing.

MICHAEL

(controlling himself)

It's not a joke, sir.

SHERIFF

I'm sorry, but it's rather freaky event. Won't you agree? Okay, I'm all ears.

MICHAEL

Little girl has been kidnapped today, in the middle of the woods. And her mother is dead. Someone killed her, I think.

SHERIFF

Why do you think that?

MICHAEL

'Cause when I found her, she had this weird-creepy look on her face. It's like, she was frightened to death, or something.

SHERIFF

You don't say?

Deputy 2 is laughing out loud.

DEPUTY 2

(forcing himself to stop)

I'm sorry, I didn't mean to.

SHERIFF

Are you on drugs, sir?

MICHAEL

What? No, I'm not on fucking drugs. Will you listen to me?

SHERIFF

Okay, calm down. What was the name of this reputed victim?

MICHAEL

Reputed? It's a fucking fact. Her body is still out there.

SHERIFF

So, what's her name?

MICHAEL

Megan. Her name was Megan. I don't know the last name. Her daughter's name is Sarah.

SHERIFF

(to Deputy 2)

Do you know them?

DEPUTY 2

I don't recall it, sir.

SHERIFF

Hey, Frank. Wake up!

Frank springs up at his feet.

DEPUTY 1

Yes, sir.

SHERIFF

Do you know woman named Megan. She has a daughter.

(to Michael)

What was her name again?

MICHAEL

Sarah.

SHERIFF

Right. Sarah?

DEPUTY 1

No, I do not know her, sir.

MICHAEL

I'm telling you, it's true.

SHERIFF

Okay, I believe you.

MICHAEL

(remembering)

She's a teacher in elementary school.

SHERIFF

Frank.

FRANK

Yes, sir.

SHERIFF

Check this out.

FRANK  
Right away, sir.

SHERIFF  
(to Michael)  
Let's go to see this body, shall  
we?

EXT. WOODS - AFTERNOON

MICHAEL and SHERIFF ARRIVE on the spot.

Michael is anxiously looking around. There's no body.

MICHAEL  
I don't understand. The body was  
right here.

SHERIFF  
Well, it's not here now. Are you  
sure it was this place?

MICHAEL  
I'm positive.

SHERIFF  
Maybe she went home?

MICHAEL  
I'm telling you, she was lying  
right here. Before I found her,  
whole place was surrounded by  
darkness. It was most peculiar  
thing. Sun was shining, but it was  
dark, as if it was a night. And I  
also heard laugh, very creepy one.  
It chilled me to the bone.

SHERIFF  
You know what you need?

MICHAEL  
What?

SHERIFF  
A shrink. And a straitjacket will  
be at place, too.

MICHAEL  
You think I'm crazy? Ask my wife,  
she will tell you what happened.

SHERIFF  
Oh, I think I've heard enough. I'm  
gonna call it a day.

MICHAEL

Your a man of the law. You're just gonna leave it like this?

SHERIFF

Yep. Got better things to do. Like finishing up my lunch.

(walking away)

Fucking tourists.

INT. HENDERSON'S HOUSE - HALLWAY - EVENING

Door opens, MICHAEL ENTERS.

ALICE APPEARS.

ALICE

Hi. Where have you been all this time? Are you okay? I've called you a hundred times.

MICHAEL

My cell died. And I'm fine. Where are the kids?

ALICE

They're in the kitchen, making garlands with your mother.

MICHAEL

We've gotta get the hell out of here.

ALICE

Where's Megan?

MICHAEL

Dead.

ALICE

What?? How?

MICHAEL

I've no idea. I couldn't find Sarah, either.

ALICE

Shouldn't we call the police first?

MICHAEL

I've already been there.

ALICE

And?

MICHAEL

They wanted to put me in a straitjacket. First thing in the morning we'll pack our bags, and we'll forget about this devious place once and for all. I have to get some sleep, I'm hitting the wall right now.

ALICE

Okay, honey. I'll make a bed for you. And you should take a shower. You'll feel much better.

MICHAEL

Yeah, I'll do that.

Alice gives him a kiss, and then walks up the stairs.

Michael is heading toward the kitchen.

INT. HENDERSON'S HOUSE - KITCHEN - CONTINUOUS

ROSE, KATIE, TOMMY sitting by the table, cluttered with different kind of flowers.

KATIE

(showing garland)  
Look, dad. I've made it by myself.  
Do you like it?

MICHAEL

(kissing her head)  
It's lovely, honey.

KATIE

I'm wearing it tomorrow for the holiday.

MICHAEL

I'm sorry, baby, but we have to leave in the morning.

KATIE

But I wanna stay.

ROSE

Michael, can't you stay one more day? She's so excited about this.

MICHAEL

I don't think we can, no.

KATIE

Why we have to go? You promised.

MICHAEL

No, honey, mommy said "we'll see".  
Daddy's got to work. You don't want  
dad to be fired, do you?

KATIE

(sadly)

No.

MICHAEL

Besides, I think Tommy is not very  
fond of this flowers day, either.  
Am I right, little man?

TOMMY

I miss my Guitar Hero.

Michael is smiling.

ROSE

You could leave them with me, and  
go to set your things straight at  
work. I'm sure Alice also wants to  
stay.

MICHAEL

Actually, Alice is with me on this.  
We've gotta go.

(to Katie)

Don't you miss your friends? I'm  
sure they miss you.

KATIE

I guess.

MICHAEL

That's my girl.

ALICE (O.S.)

(from upstairs)

Katie, Tommy! Bed time!

Children rise from the table.

MICHAEL

Hug your grandma goodnight.

KATIE

(hugging)

I love you, grandma.

TOMMY

(hugging)

Goodnight, grandma.

ROSE

(kissing goodnight)

Sweet dreams, angels.



Children hug Michael.

MICHAEL  
Sleep well, my little monsters.

KATIE  
(walking away)  
Arrrggh.

MICHAEL  
Arrrggh.

ROSE  
I'd really hoped you'll stay.

MICHAEL  
Me too, but all hell broke loose,  
today. It's too much for us.

ROSE  
What are you saying?

MICHAEL  
Megan was murdered.

ROSE  
What??

MICHAEL  
Yeah, in the woods. I don't know  
what happened, but I'll never  
forget her face, that's for sure.  
And her daughter, Sarah,  
disappeared.

ROSE  
Did you talk with someone about  
this?

MICHAEL  
I went to the sheriff's office, but  
they didn't take me seriously. I  
need to take my family away from  
this shit. I have a feeling that  
everything is starting all over  
again. I don't want my kids, or  
Alice, to be next in line.

ROSE  
Are you sure she was dead?

MICHAEL  
Yes, I'm sure. Why everybody keep  
asking me that? I'm not a moron. I  
know what I saw.

ROSE  
Okay, I believe you. It's just...

MICHAEL

What?

ROSE

I saw today your sleeping pills. It's a very strong stuff. It may cause hallucinations, if you take too much of them.

MICHAEL

I'm seeing things pretty clearly. Plus, I have prescription for them, so don't you worry, I'm not about to go on some kind of killing streak. But thanks for carrying.

ROSE

So, there's no way to talk you out of it?

MICHAEL

Definitely not. I'm going to bed. I'm beat. It was hell of a day. Goodnight, mother.

ROSE

Goodnight, Michael.

MICHAEL

(walking away)

By the way, you should call for a plumber to check out on those pipes. It's starting to reek pretty badly.

ROSE

I will.

INT. HENDERSON'S HOUSE - KATIE'S BEDROOM - NIGHT

Is very peaceful and quiet. Moonlight is coming in the window, softly illuminating the darkness.

Katie is sleeping, with ragged doll lying next to her.

Bedroom door slowly opens. Rose ENTERS, approaching Katie's bed.

Rose's hand is reaching sleeping Katie.

ANGLE ON THE WALL, we can see that moonlight is casting Rose's shadow on it. Suddenly, the shadow starts to change its shape. Nose is getting longer, on the head pointy hat appears, fingers getting longer and deformed.

INT. HENDERSON'S HOUSE - GUEST BEDROOM/HALLWAY - NIGHT

It's dark. MICHAEL and ALICE are sleeping.

Suddenly, LOUD CHILD'S SQUEAK coming from the hallway interrupts blissful silence.

Michael and Alice spring to their feet. ANOTHER SQUEAK.

ALICE

Katie!

Michael and Alice run out from the bedroom into the hallway, just to see that downstairs Katie is being dragged away toward the front door by some kind of figure in black robes and pointy hat, who is floating right above the floor. Katie is squealing as loud as she can, while Head Witch is dragging her on the floor, holding her by the upper part of jammies. Head Witch aims her hand toward closed door. Door SHATTERS into pieces before her. She and Katie are LEAVING the house.

ALICE (CONT'D)

Katie!!

Michael is charging down the stairs.

MICHAEL

(to Alice)

Go to Tommy's room and lock up the door!

EXT. HENDERSON'S HOUSE/ORCHARD - NIGHT

MICHAEL RUNS OUT through the front door.

MICHAEL

Katie!

He sees that KATIE is being dragged around the corner of the house. Katie is SQUEAKING.

Michael starts to run in their direction. He runs out from around the corner, seeing Head Witch is dragging Katie inside the orchard.

EXT. ORCHARD - CONTINUOUS

MICHAEL is going after them, running amongst the apple-trees. He's lost them from his field of sight, but still hears the squeaks. Michael's hacking through the apple-trees, moving branches aside. But something weird is going on. The trees looks like they're alive. Every time he wants to hack through them, they start blocking his way with their branches.

MICHAEL

Katie!

He's tossing amongst the trees, trying different kinds of directions, but it isn't helping. From out of nowhere, one of the thicker branches hits him hard right in the head. He's little woozy. Little blood starts flowing from his temple.

Katie's squeals are fading.

MICHAEL (CONT'D)

Katie! Where are you?!... Katie!!

Michael is finally made it out from the orchard. Standing at the tree-line, anxiously looking around.

Suddenly, Head Witch on a broomstick, with KATIE in the back, flies right before him, soaring up.

KATIE

(frightened; outstretched arms)

Daddy!

LOUD WICKED LAUGH. Head Witch flies away.

MICHAEL

Katie!!

Michael is chasing them 'till they are far away, and finally disappear in the darkness of the night. He kneels down, completely woeful.

CLOSE-UP ON RAGGED DOLL lying next to him. He squeezes it tightly. Fury is burning in his teary eyes.

INT. HENDERSON'S HOUSE - MICHAEL'S ROOM - NIGHT

Light is on. On the nightstand FLOWERPOT with fresh flowers.

TOMMY is lying in his bed. ALICE is rubbing his head. Both are scared.

Door opens, MICHAEL ENTERS, holding ragged doll. He's devastated, head lowered down.

ALICE

Where's Katie?

He nods in disapproval.

ALICE (CONT'D)

Where's my baby?!

MICHAEL

She... She took her.

(tears in eyes)

I've did everything I could. She's gone.

ALICE  
(nodding in disapproval)  
No. No!... No!!

She throws herself at him, beating his chest with her fists.  
Tommy has tears in his eyes.

ALICE (CONT'D)  
(sobbing)  
Where's my baby?!

Alice is completely heartbroken.

MICHAEL  
(hugging her)  
I'm so sorry.

ALICE  
What we're going to do now?

MICHAEL  
We'll get her back. I swear to you.

He's looking around the room.

MICHAEL (CONT'D)  
Where's mother?

Alice is trying to put herself together.

ALICE  
(through tears)  
I don't know. She's not in her  
room. I've looked upstairs. I  
couldn't find her.

MICHAEL  
Did you search the bathroom?

ALICE  
I did. She wasn't there.

MICHAEL  
Stay with Tommy, okay?

ALICE  
Where are you going?

MICHAEL  
I doubt that she went out in the  
middle of the night. She must be  
here somewhere.

ALICE  
Please, don't leave.

MICHAEL  
I'm not going anywhere. I'll search  
the house, and I'll be right back.  
Just shout if you need me, okay?

Alice nods.

MICHAEL (CONT'D)  
Don't worry. We're gonna get this  
bitch.

ALICE  
Be careful.

Alice sits down next to Tommy. Hugging him tightly.

Michael LEAVES the room.

TOMMY  
I'm scared, mommy.

ALICE  
Everything will be all right,  
sunshine. I won't let anything  
happen to you. I promise.

TOMMY  
Where is Katie?

ALICE  
I do not know, sweetheart, I do not  
know. Try to get some sleep, okay?

Tommy nods. She's tucking him in, trying to stifle her tears.

INT. HENDERSON'S HOUSE - ATTIC - NIGHT

Hatch opens. MICHAEL'S HEAD APPEARS in the attic.

MICHAEL  
Mother?

There's no sign of her.

INT. HENDERSON'S HOUSE - KITCHEN - NIGHT

Michael ENTERS the kitchen. Looking around. Again nothing.  
Approaching patio doors.

EXT. HENDERSON'S HOUSE - PATIO - NIGHT

MICHAEL opens up patio doors.

MICHAEL  
Mother! Hello?!

Only CRICKETS SOUNDS.

INT. HENDERSON'S HOUSE - MICHAEL'S ROOM - NIGHT

Cat ENTERS the room, jumps on the bed. Alice starts to pet it, great sadness in her eyes.

INT. HENDERSON'S HOUSE - KITCHEN - NIGHT

MICHAEL  
Where is she?

Michael is looking across the kitchen, toward basement door.

INT. HENDERSON'S HOUSE - BASEMENT - NIGHT

Dark interior. Door opens. MICHAEL ENTERS. Smell floating around the house is even more intensive in here.

He hits the light-switch on. CLICK.

MICHAEL  
(covering nose with his  
sleeve)  
This stink is unbearable.

He's walking down the stairs.

Basement interior is damp and gloomy, stuffed with all kinds of junk. Mould on the walls.

MICHAEL (CONT'D)  
Mom? Are you here?... Hello?

He walks by the ventilation grate, steps into something. Looking down.

ZOOM IN ON FOOT. He lifts it up. STICKY SOUND. Almost dry pool of blood under it.

MICHAEL (CONT'D)  
What the fuck?

ZOOM IN ON GRATE. There are dried-up patches of blood. Michael's fingers touching the patches.

CLOSE-UP ON MICHAEL'S FACE, he's looking at the blood on the fingers.

He anxiously tries to pull the grate out, but it's inserted for good. He's looking around, finds the crowbar nearby. Starts levering up the grate.

INT. HENDERSON'S HOUSE - MICHAEL'S ROOM - NIGHT

Tommy is sleeping. ALICE is lying next to him, petting CAT.

ALICE

Don't worry, Blackie, will find  
your friend. Maybe if all of this  
is over you'll come with us, what  
you say? Would you like that?

Alice starts to freak out while staring into its eyes.

CLOSE-UP ON CAT'S EYES, old wrinkled face in them.

In this instant, Alice takes away her hand from it. Cat starts HISSING. Suddenly jumps on her with its claws. MEOWING. She tries to shake it off of herself. Pissed off cat is scratching her neck, nailing claws into her skin.

Tommy wakes up. Sees that mom is fighting cat. He takes flowerpot from the nightstand, splashing water all over cat.

Cat rapidly jumps off, its fur starts to smoke. Tossing all over the floor, WHINING. Paws change shape instantly to wrinkled palms and back, as well as its head, which changes into the witch's head and back.

Frightened ALICE is holding Tommy tightly in her arms.

Cat finally recovers from the pain. Starts to bristle.

In the same time broomstick flies in through the window, spatters the glass. SHATTERING.

Alice screams, and covers Tommy's head with her hands.

Broomstick makes one circle around the room, cat jumps on it. While sitting on the broom we can hear VERY CREEPY VOICE coming from the cat.

CAT

Endless fire to all my foes.

Fire starts swallowing the whole room, while cat flies away through the window. Turns back his head, LAUGHING WICKEDLY.

INT. HENDERSON'S HOUSE - BASEMENT - NIGHT

Michael is checking the grate. Its getting loose. One more pull with the crowbar, and grate lands on the floor, HEAVY SOUND.

He looks into the hole, and jumps out rapidly.

CLOSE-UP ON MICHAEL'S FACE, is white as a sheet.



ZOOM IN ON THE HOLE. We can see that Rose's head, as well as the rest of the body is unnaturally stuck inside, twisted, and folded into a cube. Rose's bloody eyes are still open, foot is under her chin.

ALICE (V.O.)  
(from upstairs)  
Michael!... Michael!

Michael springs to his feet, starts to run up the stairs.

INT. HENDERSON'S HOUSE - MICHAEL'S ROOM - NIGHT

Whole walls, ceiling, and floor are covered in burning flames. Great fire-wall instead of the door. Only this room is burning. Fire is not spreading.

ALICE and Tommy are sitting on the bed, which is untouched by the flames. They're choking, 'cause flames absorb the air.

By the window raven flies by. RAVEN'S VOICE.

Michael reaches the room, wall of fire is blocking way in.

MICHAEL  
Alice!

ALICE  
Michael! Help!

MICHAEL  
Hold on, I'm coming!

He's got to think fast. He disappears for a moment in Katie's room. Moments later, runs out from there with the blanket. Covering up his whole body with it.

ALICE  
Michael!

MICHAEL  
I'll be right there!

He takes a deep breath, covers up his head, and jumps through the wall of fire. In the same moment whole fire disappears.

Frightened Alice is looking all over the room, which is untouched, like there was no fire at all.

She helps Michael to take the blanket off.

ALICE  
Are you all right?

MICHAEL  
 Yeah, I'm fine.  
 (looking around)  
 What just happened?

Tommy gives Michael really tight hug.

EXT. HANK'S HOUSE - NIGHT

Family car pulls over in front of the double storied white house, with brick chimney from the side.

CUT TO:

EXT. HANK'S HOUSE - PORCH - NIGHT

MICHAEL is banging at the door.

On the second floor light turns on.

HANK (O.S.)  
 I'm coming, I'm coming.

UNLOCKING DOOR. Door opens, HANK APPEARS.

HANK (CONT'D)  
 Michael? What are you doing here?

MICHAEL  
 I need to ask you for a favor.

In the background, Alice and Tommy sitting in the car.

INT. HANK'S HOUSE - LIVING ROOM - MORNING

MICHAEL, ALICE, HANK sitting by the table with open journal and pentagram book.

SUPERIMPOSE: April 30th

MICHAEL  
 (leafing through the  
 pentagram book)  
 There must be something useful in  
 here.

ALICE  
 (looking through the  
 journal)  
 Basing on your father's  
 discoveries, and on what we've just  
 been through... I can't believe I'm  
 actually saying this, but we're  
 dealing with a witch.

MICHAEL

Yeah. As disturbing as it sounds,  
we have no choice in that matter.

HANK

So, your mother was actually a one  
in disguise? I have goose bumps all  
over my body, just thinking about  
it. So, what now?

ALICE

(leafing through the  
journal)

According to this, witches are  
ageing, same as we are. And they  
need pure blood of a young flesh to  
keep themselves alive. In order to  
reset the process, they need to  
summon... The Cone of Power,  
whatever that is.

HANK

So that means... What? They drink  
it or something?

ALICE

I don't know.

While turning pages of the book, Michael sees a drawing - THE  
CONE OF POWER SURROUNDED BY FOUR WITCHES, AND GIRL LEVITATING  
ABOVE THE TOP. ONE WITCH IS RAISING CHALICE, SUCKING LIFE  
FROM THE GIRL RIGHT INTO IT. BLACK CLOUD IS HOVERING ABOVE  
THEM.

MICHAEL

I think they want to sacrifice her.

ALICE

What?

MICHAEL

Katie. They want to suck her youth  
out of her, or something like that.  
Just to be young again.

He turns the page. Another drawing. THIS TIME WITCH IS  
DRINKING FROM THE CHALICE. THE POWER IS DIVERGING FROM HER TO  
THE OTHER WITCHES, MAKING ALL OF THEM YOUNG AGAIN. AND  
SACRIFICED GIRL IS TOTALLY DRAINED FROM HER VITAL ENERGY.

MICHAEL (CONT'D)

We have to do something, or we'll  
never see our baby again.

Alice is heartbroken, losing her hope. Starts to cry.

ALICE

It's all my fault. We're here, because of me. I wanted for us to come here. And now...

MICHAEL

Hey! It's nobody's fault. Especially yours, you hear me?  
(hugging Alice)  
And we'll get her back. No matter what. We can't give up.

ALICE

My life will be over if she... If she...

MICHAEL

It won't come to that. I'd rather die than let something happen to my family.

HANK

Beltane Eve and Halloween is the best time for them to go with this ancient ritual. So, this definitely happens tonight. How we intend to stop her?

ALICE

The question should be - How we intend to stop them? I'm certain, she's not alone.

(turning journal pages)

Look. In here, there are four of them. It says, that every witch represents one of four elements; water, air, earth, and fire. Three more of them are needed to complete this ceremony.

HANK

One is more than enough. But four? How can we manage to kill four of them?

MICHAEL

I have no idea. There's no mention in here how to destroy them.

(showing book)

Do you know where he got this? 'Cause I'm pretty sure it didn't come from the library.

HANK

Some woman gave it to him, actually. She appeared from out of nowhere, gave him this book, and disappeared just as mysteriously.

(MORE)

HANK (CONT'D)

Richard said, there was something familiar about her. Like he knew her from somewhere.

MICHAEL

Did he recognize her?

HANK

No. She was wearing a hood. But he had this feeling, you know, that they've met before.

ALICE

Witches dabble in black arts, necromancy, summoning, right? So they are something like Evil incarnate.

MICHAEL

Yes. Your point being?

ALICE

If dark forces give them power, then maybe something that is pure and holy will have destructive effects on them. We just need to find out what it is?

MICHAEL

Maybe priest will know.

ALICE

Water can do the trick. I think.

MICHAEL

I don't think that...

ALICE

Just hear me out. When this cat attacked me, Tommy splashed water all over it, and it or she started to change its form. So, if regular water has this kind of effect on them, then holy water should be deadly in its actions.

MICHAEL

It's only one way to find out.  
(rising from the table)  
I'm going to find the priest.

ALICE

I'm coming with you.

MICHAEL

No. Someone has to stay with Tommy.

HANK  
I'll take care of him. You two go ahead. Time is working on your disadvantage here.

MICHAEL  
Okay. Let's go, then.

HANK  
Good luck.

EXT. PRIEST'S HOUSE - MORNING

MICHAEL and Alice standing on the porch. Michael is knocking. There's no answer.

MICHAEL  
Maybe he's inside the church.

EXT. CHURCH - MORNING

MICHAEL and ALICE approaching front door. He is pulling the knob. It's locked.

Alice is pointing at the note hanging on the door.

ALICE  
Look.

ZOOM IN ON THE NOTE THAT READS - "CHURCH CLOSED DURING BELTANE HOLIDAY".

MICHAEL  
That's weird.

ALICE  
It's a pagan holiday after all. But it should be open, nonetheless. Let's check from the back.

They go around the church.

Approaching back door. Alice pulls the knob, door opens, CREAK.

INT. CHURCH - MORNING

MICHAEL and ALICE ENTER the church.

It's very quiet.

MICHAEL  
I'll check the confessional.

He is walking toward the confessional.

Alice is looking around, sees dead priest hanging on the cross. Dried out blood everywhere.

ALICE

Michael.

He turns his head.

MICHAEL

What's wrong?

He sees it, too. Slowly walks toward the altar.

MICHAEL (CONT'D)

In the name of Christ, what is happening here?

ALICE

We've got to do something. We can't leave him like this.

MICHAEL

I'm calling sheriff. Maybe this time he'll actually do something about it.

He takes out his cell, makes a call.

MICHAEL (CONT'D)

It's ringing.

In the same time front door opens wide. SHERIFF and FRANK ENTER THE CHURCH.

Michael gives surprisingly look at the sheriff, then at the cellphone.

MICHAEL (CONT'D)

Sheriff? I'm so glad to see you.

SHERIFF

I bet you do. You just can't stay out of trouble, can you?

(looking at the priest)

Whoa, this one is more freaky than the last one.

Alice is standing next to Michael.

MICHAEL

Huh? What are you talking about?

SHERIFF

(snorts)

We've found Megan.

MICHAEL

I told you she was dead.

SHERIFF

Yes, that she is. But you forgot one slightly little detail. You didn't mention where is her head.

MICHAEL

Say again?

SHERIFF

(gloating)

We found a knife not too far from her decapitated body. We ran the prints. And guess what? They belong to you, Mr. Henderson.

Alice is shocked, can't believe this.

ALICE

It wasn't him. Witch did this.

(pointing at the priest)

And this.

SHERIFF

Witch, huh? You know, many freaks pass through this town, especially in this time of year, but you two take the cake. So, in a moment I will give you a fine piece of jewelry, you put them on nicely. And then, I will transport you to your lovely suite.

MICHAEL

Are you kidding me?? I was just calling you to tell you about this shit. You can't arrest me, 'cause I'm not the one who did this!

SHERIFF

Actually, I can. Thanks to you, my payroll will go through the roof. Fucking nutjob. They will fry you like a chicken.

ALICE

Please, listen to us...

Sheriff takes out his weapon.

SHERIFF

On the ground! Now!

MICHAEL

You're making a mistake. Please, our daughter went missing.

SHERIFF

Did you kill her as well?



MICHAEL

We've only came here for help.

SHERIFF

Yeah, I see that priest needed it more. I said, on the fucking ground! Or I'll put all my bullets in your demented skull!

Michael lies down on the ground.

SHERIFF (CONT'D)

(snorts)

Hands on the head!

(to Frank)

Go, wait outside. This is my prey.

FRANK

(nods)

Sir.

Frank LEAVES.

MICHAEL

If my daughter dies tonight, I will thrust this badge of yours in your fucking heart!

SHERIFF

And he's back.

Sheriff violently grabs his hands, putting handcuffs on. Grabs him by the shirt, lifts him up. Then gives him strong punch right in the guts. Michael is coughing.

ALICE

No! Leave him be!

Alice jumps on sheriff from behind. He throws her off of himself. Gives Alice intense slap with his weapon. She lands on the altar, on which CANDLESTICK is standing.

Michael is firing with fury. He charges at the sheriff like a raging bull, pushing him on the nearby benches. Sheriff hits it with his head, weapon slips out form his hand. He's fuddled. Grabs weapon from the floor, aiming at Michael.

SHERIFF

Godspeed!

In the same time, Alice hits him in the face with the candlestick. Sheriff drops down on the floor, half-dead. Open wound on his temple, blood is flowing. Alice drops the candlestick, METALLIC SOUND. Searching through his pockets for the keys. Got it.

She takes Michael's handcuffs off.

ALICE  
Are you okay?

MICHAEL  
Yeah. What would I do without you?

They're hugging.

MICHAEL (CONT'D)  
Let's take what we're came for, and  
find our little girl.

They're running toward the stoups.

ZOOM IN ON STOUP. It's dried out, and cracked from the heat.

ALICE  
What now?

MICHAEL  
We'll find another way. Come on.

Michael grabs her hand, RUSHING OUT through the back door.

EXT. WOODED MOUNTAINS/MARCHES - DAY

Sunny day.

POV, WITCH IS FLYING ON BROOMSTICK. We can see only a tip of broomstick hacking through the trees with dizzy speed. While she's flying, scenery is changing into the pebbly terrain, then meadows, and finally darkness descends, while flying into the marches.

Not far, we can see pond filled with some kind of black tar, with little flames spread all over it. Whole place is bone-chilling, gloomy.

EXT./INT. GRIMVILLE ROAD/FAMILY CAR - DAY

All town is preparing for The Eve of Beltane. Houses are decorated with garlands and fresh branches.

On the grassy square, Maypole is standing, with garland on the top, and colorful long ribbons hanging from it. Group of people, wearing green robes and garlands, is gathered around it.

Family car is driving down the road, with MICHAEL and ALICE. Michael is sitting behind the wheel. Alice is searching through the pentagram book.

ALICE  
I think we don't need holy water.  
Regular should be more than enough.  
(MORE)

ALICE (CONT'D)

It says, that witches never appear during rainy days. And even when they manipulate the weather, such as storm, it never rains.

MICHAEL

So, now we know how to defend ourselves. All we have to do now, is to figure out where to look.

ALICE

(turning the pages)

It also says, the ritual has to be performed at least once in a century, otherwise, they'll die like the rest of us.

MICHAEL

So, it's their own way for immortality? Great. Can't wait to kill something that cannot die.

INT. CHURCH - DAY

Sheriff is waking up. Holding his wounded chick, heading toward exit. Opens front door. LEAVING THE CHURCH.

EXT. CHURCH - CONTINUOUS

SHERIFF WALKS OUT from the church. He sees parade marching down the road, singing, having fun.

PARADE

Bless ourselves and our children,  
Bless every wish that comes from  
our loins,  
Bless him whose name we whisper,  
Bless her from whose womb came  
totality.

SHERIFF

(to himself)

Filthy vermin.

Cop-car parked in front of the church. FRANK is sleeping behind the wheel, his hat lowered down. Window is open.

Sheriff approaches the cop-car.

SHERIFF (CONT'D)

You've got to be fucking kidding me.

Sheriff hits the horn.

SHERIFF (CONT'D)  
Wake the fuck up!!

Frank instinctively jumps on his feet, forgetting that he's in the car, hitting his head on the roof.

SHERIFF (CONT'D)  
What the fuck is your problem?! Are you fucking retarded?!

FRANK  
(stutter)  
N-n-n-o, sir.

SHERIFF  
Shut your eyes one more time, and I will personally make sure you'll never open them, ever again! Do I make myself clear?!

FRANK  
Yes, sir. Are you all right, sir?

SHERIFF  
What the fuck is it to you?  
Fucking, good for nothing lazy-ass.  
Wanna sleep? Go to graveyard.

EXT. HENDERSON'S HOUSE - DAY

Family car pulls over.

INT. FAMILY CAR - CONTINUOUS

ALICE  
Why are we here?

MICHAEL  
I have to check something. It'll only take a few moments. I'll be right back.

INT. HENDERSON'S HOUSE - ATTIC - DAY

Michael approaches the map of woods area.

ZOOM IN ON MAP. There are five red circle marks on it, north from the town.

Michael takes the map.

ALICE (V.O.)  
Michael!!

He charges toward exit.

EXT. HENDERSON'S HOUSE - DAY

Front door is open. MICHAEL APPEARS, dead stop in the doorstep.

The yard is dark even though is the middle of the day.

Alice has locked herself inside the car. Suddenly, passenger's door is being SQUASHED by some kind of invisible force, and RIPPED OUT from the hinges.

On the treetop, raven is sitting, and cat underneath it.

The same force is trying to pull screaming Alice out from the car. She is holding the chair, while being in horizontal position.

ALICE

Michael!!

Michael charges out from the house, but he is able to make only few steps outside. The force SHUTS the front door, then pushes Michael back. He bounces off of the door, lands half-conscious on the porch. Door opens wide, another push sweeps him right back into the house. Again, door SHUTS.

Alice is getting weaker.

ALICE (CONT'D)

No! Let me go!!

CLOSE UP ON HER HANDS HOLDING THE CHAIR. Fingers loosing their grip.

ALICE (O.S.) (CONT'D)

Nooo!!

INT. HENDERSON'S HOUSE - HALLWAY - DAY

Michael slowly gets up from the floor. He pulls a knob, but door won't open. Starts kicking it. But door is locked tight.

ALICE (V.O.)

Help!!

He grabs a LITTLE TABLE standing next to him, and throws it into the nearby window. SHATTERING.

EXT. HENDERSON'S HOUSE - DAY

MICHAEL JUMPS OUT through the broken window. He can't believe what he sees.

ALICE looses her grip, and it looks like force is sucking her in. She is flying in the mid-air, bouncing off of the nearby tree. Drops down on the ground.

Michael wants to run up to her, but again, he makes few steps, and tumbling in the air family car is heading right at him. Michael hits the dirt. Car rams into the house wall, CRUSHING right above him.

Head Witch on the broomstick flies rapidly next to Alice. Her hand grabs Alice by the clothes, flying away with her.

CLOSE-UP ON CAT'S EYES. Burning flames appear in them.

Rammed in the wall car bursts in to flames.

ALICE  
(tossing in mid-air)  
Let me go! Help!!

Michael recovers from the crash. Anxiously looking for Alice. But she's gone, along with raven and cat. Sees the burning car next to him. Starts running away. Car explodes, BOOM, blast throws him away. Destroyed wall CRUMBLES down, whole house sets on fire.

Michael is little woozy. Slowly rises from the ground.

FADING ECHO OF WICKED LAUGH.

MICHAEL  
I will fucking kill you!! You hear me?! I will fucking kill you all, you gnarled bitches!  
(pause)  
Tommy!

Michael starts to run fast down the road.

EXT. HANK'S HOUSE - PORCH - DAY

HANK is sitting on the bench, along with TOMMY. He's teaching him how to put the cleaning rod into the DOUBLE-BARREL.

HANK  
It's very simple, see? You stroke it up and down couple of times, like this. And it's done.

TOMMY  
Can you teach me how to shoot?

MICHAEL (O.S.)  
I don't think so.

MICHAEL APPEARS.

TOMMY  
Dad! I've cleaned my first gun.

MICHAEL

I see that. And your experience with gun ends right here, little man.

HANK

(taking gun from Tommy)  
It's not loaded.

MICHAEL

(to Tommy)  
Go upstairs, and put your jacket on. We're going on a little hike.

TOMMY

Cool.

TOMMY ENTERS THE HOUSE.

HANK

Any progress?

MICHAEL

I need to ask you for your help again.

HANK

Sure. What you need? Wait a second. Where's your wife?

CUT TO:

EXT. HANK'S HOUSE - PORCH - MOMENTS LATER

MICHAEL and HANK sitting on the bench, looking on the map.

MICHAEL

She's gotta be here somewhere.

HANK

It's a lot of terrain to cover. This will take us few days.

ZOOM IN ON MAP WITH RED CIRCLES.

MICHAEL

What are these red marks? Did my father mention them?

HANK

No. But I think I know what they are. Week before the Beltane Eve we light up five huge bonfires. It's a tradition. And these marks are the locations of our holy fire.

MICHAEL

It's not make any sense. Why would he mark something so obvious?

HANK

You got me there. Where's the pentagram book? Maybe we'll find something in there.

MICHAEL

It burned along with journal, my car, and probably my mom's house.

HANK

So, we're fucked.

MICHAEL

(thinking)

Not necessary. I think you nailed it.

HANK

I did?

MICHAEL

Do you have a pen?

Hank takes out pen from his jacket.

HANK

Here.

Michael starts to connect the five marks together, making pentagram of them.

HANK (CONT'D)

Not bad.

MICHAEL

Book had pentagram sign with head of goat in the middle. Those bonfires represent tips of the star, goat is the symbol of sacrifice.

(making "X" in the middle of the pentagram)

They have to be here, right in the middle. Do you know where it is?

HANK

Sure. But it won't be easy. No one goes there. It's traitorous, swampy terrain. Going there in the middle of the day is dangerous enough, but after dark is suicide.



MICHAEL

I understand if you want to bail on this.

HANK

I didn't say that. I would lie, if I said, I can't wait to go there. But you're Richard's son. And he would kill me, if he knew, I left you alone on this.

MICHAEL

Thanks.

HANK

Let us kick some witches's ass.

EXT. TOWN SQUARE - EVENING

Maypole is done. Colorful ribbons plaited together around it. People in green garlands dancing around the pole, singing.

PEOPLE

(chanting)

Weave, weave, it is our fate we  
weave  
By choice, not chance  
With love and will  
It is our fate we weave.

Bonfires burning. Some of the folks jump across them. Celebration has very warm and happy character.

Cop-car is driving down the main road.

INT. COP-CAR - EVENING

FRANK is driving. SHERIFF is sitting next to him.

SHERIFF

When we find him, I don't want to see any hesitation from you. Understood?

FRANK

Sir?

SHERIFF

If you see him, shoot him dead on sight.

FRANK

But...

SHERIFF

No fucking "but", you hear me?!  
It's a fucking psycho, and he dies  
tonight.

FRANK

Yes, sir. How do we find him, sir?

SHERIFF

I know where he's heading. Now step  
on it. We've got to be there first.

FRANK

Yes, sir.

ENGINE ROARS while car getting speed.

EXT./INT. END OF THE MOUNTAIN ROAD/HANK'S CAR - EVENING

HANK's pick-up pulls over. Headlights illuminate the end of  
the road.

HANK

We have to walk from here.

MICHAEL

(to Tommy)  
Are you ready, little man?

TOMMY

Uh-huh.

MICHAEL

Do you have this water pistol I  
gave you?

TOMMY

(taking it out)  
Right here.

MICHAEL

Keep it close to yourself, all  
right?

TOMMY

Okay.

Hank gets out from the car. Walking at the back, pulling off  
the bed cover. Takes out double-barrel, slings it on his  
back. MICHAEL has BACKPACK on his back.

HANK

Let's go hunting. I've got empty  
space above my fireplace, and can't  
wait to see her head as the  
crowning of my trophies.

MICHAEL  
Thanks for doing this.

HANK  
You'll thank me after. Let's go  
find your girls.

MICHAEL  
Come on, Tommy.

EXT. MARCHES - NIGHT

Next to the flaming pond is cage with ALICE locked inside.

Above the pond's surface HEAD WITCH is floating. She's  
raising her gnarled hands. Flames are extinguished rapidly.

CAT is standing by the shore.

CAT  
(creepy voice)  
From my head to my toe,  
make my awed shadow to grow.

Cat is being wreathed by black smoke. Its form is growing,  
changing into the witch. Smoke's fading out, and WITCH 1  
appears. She's floating above the pond surface, next to the  
Head Witch, raising hands.

WITCHES  
Tar of Blackness use your way,  
show us where is hunter's prey.

In the black tar filling the pond, images starts flashing:  
GRIMVILLE PEOPLE DANCING AROUND THE MAYPOLE; JUMPING ACROSS  
BONFIRES; MICHAEL, HANK AND TOMMY WALKING THROUGH THE WOODS.

Broomsticks suddenly appear, flying under the Witches. FADING  
WICKED LAUGHS while they fly away.

After that, RAVEN flies down from the tree. Sits down by the  
Alice's cage. Staring at the lock, CLICK, cage door opens,  
GRATE. Alice is free.

RAVEN  
(sweet voice)  
Run.

ALICE  
Where's my baby?

RAVEN  
(sweet voice)  
You have to go. Now.

ALICE  
I'm not going without Katie.

RAVEN  
 (sweet voice)  
 If you want to save your daughter,  
 you must run. You can't help her  
 right now. Go.

Alice starts to run, not looking back.

Raven flies away.

EXT. END OF THE MOUNTAIN ROAD - NIGHT

Cop-car pulls over next to Hank's pick-up truck. SHERIFF and FRANK GET OUT. Sheriff is holding a shotgun.

SHERIFF  
 Fuck. We're late. He's already  
 here. I should have known this  
 cemetery prick will help him out.

FRANK  
 What now, sir?

SHERIFF  
 We'll cut him off. I know shortcut  
 to the place they're heading.  
 Tonight it's the end of their  
 existence. Let's go.

FRANK  
 Where are they going exactly, sir?

SHERIFF  
 To their undoing.  
 (tossing shotgun)  
 Catch. You'll need it.

FRANK  
 And what about you, sir?

SHERIFF  
 I've got all I need.

EXT. WOODS - NIGHT

MICHAEL, HANK, TOMMY walking very fast. Hank is leading.

MICHAEL  
 We need water.

HANK  
 Not far from here is a stream. We  
 should be there in about five  
 minutes.

MICHAEL  
How you holding up, little man?

TOMMY  
Fine.

MICHAEL  
You're very brave. Stick close to  
me, okay?

Tommy nods.

EXT. WOODS - NIGHT

Above the trees, on the background of starry night, two  
Witches on broomsticks are flying, doing barrels, outdoing  
each other. WICKED LAUGHS.

EXT. STREAM - NIGHT

ZOOM IN AT OPEN BACKPACK AND FLATTENED BALLOONS lying by the  
shore.

MICHAEL fills up balloon with water, making water-grenade.

HANK  
Are you sure it's gonna work?

MICHAEL  
Beats me. But sometimes the  
stupidest ideas are the most  
effective ones. You could use  
couple of this yourself, you know.

HANK  
(rubbing double-barrel)  
My Betty is all I need. She has  
never let me down.

ECHO OF WICKED LAUGH.

MICHAEL  
Shit. They're here.

TOMMY  
Dad, I'm scared.

MICHAEL  
Hide in the bushes, Tommy. Quickly.

Tommy hides in the nearby bushes.

HANK  
We have to stay quiet. Maybe they  
won't spot us.

Michael is holding water-grenade, waiting for the Witches.

SHERIFF (O.S.)  
But I will.

Michael turns his head. SHERIFF gives him powerful kick in the jaw, which makes Michael hit the ground hard, dropping water-grenade.

SHERIFF (CONT'D)  
(to Frank)  
Shoot this other motherfucker.

FRANK is aiming at Hank. Hands are shaking a little.

FRANK  
Drop your weapon!

SHERIFF  
Shoot this piece of shit!

FRANK  
Drop your weapon, or I'll shoot you dead!

HANK  
(taking off double-barrel)  
Okay, okay. Take it easy.

SHERIFF  
(taking the double-barrel)  
Give me that.

FRANK  
Hands behind your head! Do it!

Hank obeys.

SHERIFF  
Okay, he's defenseless. Kill him.

FRANK  
What? But he gave up, sir.

SHERIFF  
(walking toward Frank)  
When I tell you to do something,  
you do it, you hear?! Kill this  
motherfucker!!

Frank's hands shaking even more.

FRANK  
I... I can't, sir. He's unarmed.  
Let's take him to custody.

SHERIFF

(to Hank)

No one is loyal enough these days.

Sheriff with one hand points double-barrel at Frank, and shoots him in the heart, like it was nothing.

SHERIFF (CONT'D)

Sooner or later. What's the difference?

(to Hank)

It's hard to find reliable minions these days.

Michael isn't very surprised seeing this, unlike Hank, who's speechless.

ANGLE ON SHERIFF'S BACK. He drops double-barrel at Frank's feet. Turns his head toward Michael and Hank, and we can see that he has a witch's face.

HANK

What-the-fuck?

Michael is trying to pull himself up, but he's too weak.

SHERIFF/WITCH 2

(creepy voice)

Piece by piece.

Little parts of sheriff's uniform starts to burn off, one after another, revealing black robes. Hat starts to grow pointy, getting black. Witch 2 is floating before them in all her glory. She takes out her hand, squeezes the fingers.

Hank's body is rapidly crushed from the inside, flattened, creased. Blood starts to flow from the fractures. He hits the ground, dead.

Michael tries to reach water grenade, made it. But his hand is paralyzed immediately.

Witch 2 is floating toward him. In the same moment, behind her, ALICE APPEARS from the darkness. She grabs water grenade, throws it at Witch's 2 back. SPLASH. Body starts to smoke, she is SCREAMING MERCILESSLY.

EXT. WOODS - NIGHT

Witches are flying above the tree tops. Suddenly, Head Witch's robes open up, and swarm of bats fly out from underneath it, hundreds of them, FLUTTERING, SQUEALING.

WITCH 1 stops in the mid-air.

WITCH 1  
(creepy voice)  
Bow before my glory.

Treetops starts to bend aside.

EXT. STREAM - NIGHT

MICHAEL is looking up. Treetops draw aside, reveal starry sky, and swarm of furious bats scorching down their way, SQUEALING. In the background, Witches on broomsticks hovering in the air.

ALICE runs by the smoking Witch 2, toward Michael. Helps him stand up on his feet.

ALICE  
Quick! We have to jump in.

Bats are whirling down, closer and closer.

ALICE (CONT'D)  
Dive in!

They take a deep breath, diving in the stream.

Bats are circling above the surface, SQUEALING.

Witch 2 is recovering. In the background, broomstick flies out from the darkness right under her, and she flies away.

Head Witch points her gnarly fingers toward stream.

Water in the stream starts to boil, BUBBLING, bubbles are forming on the surface.

Michael and Alice jump out from the water rapidly, right into the swarm of furious bats. Bats starts biting them everywhere, scratching, SQUEALING. Alice got one attached to her back. They try to drive them off, but there are too many of them. In the background, Head Witch and Witch 1 fly away. WICKED LAUGHS.

RAVEN is sitting on the tree. Roses from it. Flies right through the rampant swarm. SIZZLING. Bats are burned this instant. Only ashes are flowing in the air.

Raven sits down on the rock, near the stream.

Michael comes round. He's taking water-grenade, aiming at the raven.

MICHAEL  
Swallow this, you twisted bitch!



ALICE  
(stopping Michael's hand)  
No! She helped me escape.

MICHAEL  
What are you doing?? Do you really  
wanna spare her?

ALICE  
I don't know.

RAVEN  
(sweet voice)  
Sweet voice stirred with raven  
sound - growth and float above the  
ground.

Raven starts to change its form. Vortex of black smoke is circling around it. Raven is growing, changing into the Witch Katie in black hooded robes. It's done. Vortex is fading slowly. WITCH KATIE is floating before them. Slowly takes the hood off, revealing herself to them. She's stunningly gorgeous young woman, with glittering, long black hair, and azure eyes. Her voice is sweet and mesmerizing, unlike the other witches.

Michael and Alice are stunned, expected to see someone else.

WITCH KATIE  
It's been so long, Michael. I've  
missed you so much.

MICHAEL  
(confused)  
Wait, what? What are you talking  
about? I don't know you.

WITCH KATIE  
Look into my eyes, Michael. Glance  
into my soul, and you will see.

CLOSE-UP ON MICHAEL'S FACE. His eyes are getting bigger, can't believe what he sees.

ANGLE-ON MICHAEL'S LITTLE SISTER - KATIE, who's standing before them instead of Witch Katie.

MICHAEL  
(shocked)  
It... It's impossible. You're not  
here. You can't be.

KATIE  
(sweet voice)  
I've waited so long for you,  
brother. You're my family, my  
blood, my heart.

MICHAEL  
(with tears in eyes)  
It's really you? What they have  
done to you?

Tommy runs out from the bushes into the Alice's arms.

ALICE  
Tommy. Are you all right?

Tommy nods. She hugs him tightly.

ANGLE ON WITCH KATIE, little Katie is no more.

Tommy's looking at Witch Katie with fear in his eyes.

ALICE (CONT'D)  
(to Tommy)  
Don't be afraid. She's a friend. I  
think.

WITCH KATIE  
They needed fourth follower. In  
order to do that, they had to make  
me one of their kind. For many  
years pain was excruciating, until  
black force has finally naturalized  
in me. I felt peace, and  
unbelievable power awaiting my  
command.

MICHAEL  
(furious)  
I swear, they will pay for this.

WITCH KATIE  
My path is already set. You can't  
change it anymore. But you still  
can save your little Katie... if  
you'll hurry.

ALICE  
(to Katie)  
You've been protected us all this  
time, haven't you?

WITCH KATIE  
That I have.

ALICE  
Thank you.

MICHAEL  
We'll do anything. She means  
everything to us.

WITCH KATIE

I won't let them kill your daughter like they've killed so many. Innocent children, hundreds of them, even our parents. This Evil must be stopped, tonight.

MICHAEL

Wait. Are you saying that father has been murdered?

WITCH KATIE

Yes. He was too close to the truth.

For moment, Michael is feeling helpless, but he's pulling himself together very quickly.

WITCH KATIE (CONT'D)

I'll help you however I can. But know this - the sacrifice must be made.

MICHAEL

Sacrifice?

WITCH KATIE

Yes. It's inevitable. When full moon will be on the highest spot in the sky, The Cone of Power will be created, and dark forces will crawl out into this world. In order to keep them away from spreading like unstoppable locust, they need to receive The Gift of Darkness.

MICHAEL

The Gift of Darkness?

WITCH KATIE

Yes. Someone, who shares blood of the vessel has to take its place to end the ritual, if not, whole existence will be lost from this world, and the light of life will be extinguished, forever.

MICHAEL

Vessel? You mean Katie?

WITCH KATIE

Yes. Whole ritual will be blemished, and everyone will be safe. But he, who will let darkness into his heart, will be no more.

ALICE

Then it's gonna be me.

MICHAEL

You've lost your mind?? Like hell I will let you do this.

(to Witch Katie)

Wait a minute. Why can't we save her before this whole shit hits the fan?

WITCH KATIE

Since Katie was born, she's always been their first choice. They needed someone who has strength to withstand through the whole process. She is my blood, so they are certain of their success. Many children, who were not fulfilling their expectations, died of cruel and untimely death. If there will be a slightest jeopardy with The Cone, she will share their faith just as well. The Cone of Power cannot be controlled. And if the ending of the ritual won't be done in time, even they won't be able to stop this unleashed Evil. They know it, too, so they'll do anything to prevent it. Even if this means destroying vessel in the process.

ALICE

Was Sarah one of those children?

WITCH KATIE

Yes. Sarah was a mistake, and unfortunately, her fate has been sealed. I'll do everything I can to prevent this from happening to your child, but we need to hurry. The Cone poses a perfect distraction, which we all need, otherwise we'll be powerless against their might.

MICHAEL

Thank you, sis.

WITCH KATIE

Before I go, there is something I want to give you.

Witch Katie is standing before them, spreading arms wide.

CLOSE-UP ON WITCH KATIE. Her eyes turning white.

WITCH KATIE (CONT'D)

Balmy haze is spreading wide,  
embracing the flesh,  
it's time to hide.

Shining aura is forming around them, and slowly fading out.

MICHAEL

What was that?

WITCH KATIE

This spell will protect you from them to find out where you are. When you arrive on the spot, hide, and wait for my sign.

Broomstick flies out from the dark, flies right under Witch Katie. Hood arbitrarily covers up her head.

WITCH KATIE (CONT'D)

Be safe, my brother.

Witch Katie flies away.

MICHAEL

(to Alice)

So, how do you like my family?

EXT. MARCHES - NIGHT

MICHAEL is carrying TOMMY on his back, ALICE is with them, while they wadding knee high through the swamps toward cluster of big rocks.

MICHAEL

(low-key voice)

I think we're here.

ANGLE ON CLUSTER OF ROCKS. Michael's and Alice's heads rising from behind it.

POV ON THE POND. FOUR WITCHES are floating above it, forming circle. Above them, cloud of black smoke is hovering.

Witches raising their hands. Smoke is fading out, revealing unconscious Katie. Her inert body is hanging 10 feet in the mid-air, in horizontal position.

ALICE

Katie.

MICHAEL

Shh. They'll hear us.

ALICE

It's our baby.

MICHAEL

I know. Patience, we're gonna get her back. I promise.

## WITCHES

Apogee of all Black Arts,  
darker than our lifeless hearts.  
Deadly as a violent storm,  
grace us with your evil form.

Tar filling the pond starts BUBBLING.

## HEAD WITCH

Summoning old searing spell,  
from beyond the depths of Hell.

For a short moment, whole Head Witch's body is covered in flames.

Around the shore fire appears, forming FLAMING circle.

## WITCH 1

Power which will rouse the ground,  
crushing force is now unbound.

For a short moment, whole Witch 1's body is covered in rock.

In the middle of the circle, BUBBLING gets more intensive.  
Craggy rock is emerging from the tar, about 10 feet high, and stops right under Katie.

## ALICE

I can't stand this any longer.

## MICHAEL

I know, but we have to trust her.

## WITCH 2

Gusty gales with all your might,  
tear apart this quiescent night.

For a short moment, whole Witch 2's body is covered by a wind-vortex.

Gusty wind starts circling around the pond, WIND SOUNDS, getting speed. Flames are bending to its direction.

## WITCH KATIE

Remorseless life giver now it's  
your cue,  
three others are here, we're  
waiting for you.

For a short moment, whole Witch Katie's body is covered in water.

Water emerges from the pond, coiling around the rock higher and higher, until all rock is covered by it.

Strength of the wind is ripping out the flames, whirling, carrying, and gathering them above the tip of the rock, right above Katie. For one very short moment all elements freeze up, like the time stood still.

WITCHES

Pith and marrow of our power,  
in the point of midnight hour,  
hear our prayers and our cries,  
grant us help and whole world dies.  
Dispel our fears, soothe our pain  
let Cone of Power raise up again!

Wind carrying flames hits the tip of the rock, spreading down along with fire. All four elements merge into one. Black smoke is spewing from the rock's tip, bestriding Katie's body, changing color from black to red. Above her, big cloud of black smoke starts forming, constantly getting bigger.

CLOSE-UP ON KATIE'S FACE. Mouth wide open, eyes pitch black.

Head Witch is raising the chalice above her head. Red smoke coming out from Katie's body is filling up the chalice, changing into Katie's blood.

Michael is hearing WITCH'S KATIE VOICE IN HIS HEAD.

WITCH KATIE

It's time, brother.

MICHAEL

(to Alice)  
Are you ready?

Alice is squeezing water-grenades in her hands. Nods.

They appear form behind the rocks. Throwing grenades at the nearest Witch 1. SPLASH. Witch 1 starts screaming, smoking. They throw at her another pair, making Witch 1 vaporized, with her clothes inertly hitting the ground.

Witch Katie creates a water jet in her palm, pointing it toward Witch 2, whom disappears rapidly, clothes hit the ground. Then she use telekinesis to carefully bring down unconscious Katie, putting her on the ground.

Head Witch makes quick move with her hand. Invisible force hits Witch Katie, who is flying through the air, and is nailed into nearby rock wall. She can't move.

Alice runs toward Katie.

Michael is running toward Head Witch, who points hand at him, paralyzing him instantly.

MICHAEL (CONT'D)

(to Alice)  
Grab Katie and get out of here!

Alice is looking at Michael, while holding Katie in her arms. She's confused, don't know what to do.

MICHAEL (CONT'D)

I said run! Now!

HEAD WITCH

(creepy voice)

No!

Broomstick flying through the air knocks chalice out from Head Witch's hand. Chalice bounces off of the tree, hits the ground. Even that chalice is knocked over, blood stays in it.

CLOSE UP ON HEAD WITCH'S FACE. She's furious. Eyes turning white.

Katie is waking up.

ALICE

Oh, thank God.

Head Witch is spreading her fingers, making Michael's body spread too. His limbs starts bending out.

ALICE (CONT'D)

(to Katie)

Honey, you have to go.

KATIE

I'm scared, mommy.

ALICE

Everything will be fine. Run.

Broomstick stops next to them. Alice is looking at Witch Katie, who nods her head.

ALICE (CONT'D)

Jump in. Don't be afraid.

Katie jumps on broomstick.

ALICE (CONT'D)

I love you.

KATIE

I love you too, mommy.

Alice gives her kiss on the chick. Broom flies away.

EXT. FOREST - NIGHT

Cloud of smoke is spreading, covering starry night. Crawling through the tree-tops, leaving them leafless and charred.



EXT. MARCHES - NIGHT

Michael's limbs are bending unnaturally, BONE CRACKS. His left elbow is broken. Screaming very loud.

MICHAEL  
You fucking bitch!

CLOSE-UP ON HEAD WITCH. Sinister smile showing black teeth.

ALICE IS HEARING WITCH KATIE'S VOICE INSIDE HER OWN HEAD.

WITCH KATIE  
Destroy the chalice.

Alice starts to run toward chalice, trips, keeps on going. She's close. In the same time, invisible force gives her a strong push. Alice hits tree trunk with her head. She's lying unconscious.

Michael is at the end of his tether.

Suddenly, jet of water hits the Head Witch's back. She starts smoking. Tommy is shooting her with his water-pistol from behind the rocks. Head Witch points hand in his direction.

HEAD WITCH  
(creepy voice)  
Endless fire for my foes.

She shoots out great ball of fire in Tommy's direction, who hides behind rocks. Ball hits the rocks. Fire surrounds them rapidly. There's no escape. Tommy is trapped in the middle.

MICHAEL  
No!! Tommy!  
(to Head Witch)  
You're done, you fucking crone! You hear me?!

Head Witch recovers from the pain.

WITCH KATIE  
Whisk away this curse of stones,  
bring back feeling in my bones.

Nothing happens. She still can't move away from the wall.

WITCH KATIE (CONT'D)  
Whisk away this curse of stones,  
bring back feeling in my bones!

Spell is broken, Witch Katie is free. Raising her hands.

WITCH KATIE (CONT'D)  
Thunderous cry from cloudy sky.

Rain starts to fall. Few drops falls down on Head Witch, burning her a little. She's forced to break a spell, which she put on Michael. He's released, hits the ground, exhausted from the pain.

HEAD WITCH

(creepy voice)

All my power, all my might,  
wreathe me like the darkest night.

Invisible shield is covering Head Witch, making the rain streaming down few inches away from her body.

Rain changes into rainstorm, extinguishing fire immediately.

ALICE

Tommy, are you all right?!

TOMMY (O.S.)

(hiding behind the rocks)

I'm okay!

ALICE

Stay there, honey!

Alice is rushing toward lying Michael.

Head Witch is floating toward the chalice. Telekinesis makes the chalice fly right into her palm. She's got it, and starts to drink from it. Head Witch is getting younger with every second. Grey hair turn into black, wrinkles disappear from her face. She turns into very seductive woman.

Empty chalice turns into ashes while hitting the ground.

Witch Katie points her hand in Head Witch's direction, trying to put a spell on her. But Head Witch is quicker, and points her hand toward Witch Katie, paralyzing her in a second.

Head Witch is smiling.

All of a sudden, telekinetic force lifts Witch Katie up very fast, just to smash her down on the ground even faster. After second time, Witch Katie is lying half-dead.

Terrified Alice is watching whole thing.

ALICE (CONT'D)

My God. Michael. Michael! Wake up!

Michael is opening his eyes. He's weak.

ALICE (CONT'D)

Oh, thank God. Can you stand up?

MICHAEL

I don't know.

ALICE

Come on, lean on me. We've gotta go.

MICHAEL

Where are the kids?

ALICE

They're safe. Come on.

Alice is trying lift Michael up, but she can't.

ALICE (CONT'D)

You have to help me. I can't do this on my own.

MICHAEL

I can't move. Something has pinned me down.

ALICE

What?

Head Witch is floating before them.

WITCH

(sweet voice)

No escape, no hope. Only death.

She smiles sinisterly. All of a sudden, her mouth is opening wide, letting out a swarm of flies, BUZZING.

Cloud of flies rapidly surrounds them. Alice is screaming, trying to drive them away, but there are too many of them.

From out of nowhere, Katie on broomstick flies out. Broomstick is flying very fast, nailing Head Witch on its tip, flying with her toward The Cone of Power.

Head Witch is trying to stop this, but it's happening too fast. And before she knows, broomstick drives her right into the craggy rock, pressing her tightly.

Water, fire, and wind are crawling all over her body. Head Witch starts to char. Her face is getting black, wrinkled. She screams loud as hell while black smoke is leaving her body. Desiccate palm grabs Katie's arm, squeezing it. Katie is squealing. The Cone is also trying to suck her in.

Smoke disappears, and Head Witch's body turns into ashes.

Katie is closer to The Cone with every second. Even broomstick can't pull her away. Suddenly, two pair of hands grabbing back of the broom. Alice and Tommy are pulling it back. Joint effort is paying off. Katie is safe.

Alice is taking her off of the broom, hugging her.

ALICE  
Are you all right, sweetie?

KATIE  
I'm fine, mommy.

Whole family is helping Michael to stand up on his feet.

ALICE  
Careful with daddy's arm.

MICHAEL  
I think it's broken. But I'll be fine. Thanks to you. I love you.

ALICE  
(kissing him)  
We love you too, daddy.

Black cloud is still spreading, and growing.

EXT. TOWN SQUARE - NIGHT

People have lots of fun celebrating Beltane's Eve. They jump through fire, singing.

Woman is putting garland on KID'S head.

KID  
(pointing)  
Mommy, look.

Enormous black cloud is approaching.

Fun is over. People are standing in total silence, they don't know they are looking at oncoming end.

Cloud is lowering its height. Is right above the ground, closer and closer to astounded people. Few of them are in the reach of the cloud, which is sucking out their life energy very fast, leaving them drained out.

People starting to scream, panic, and run for their lives.

EXT. MARCHES - NIGHT

MICHAEL, ALICE, KATIE, TOMMY are gathering around WITCH KATIE who is very close to death.

KATIE  
Mommy, who is this lady?

ALICE  
It's your aunt - Katie.

MICHAEL

(kneeling before her)  
I'm so sorry, sis. I've let you  
down... again.

WITCH KATIE

(weak voice)  
No, you have not. I feel darkness  
is leaving me. My soul is finally  
free from the burden. I am  
grateful, and so proud of you.  
Thank you, my brother.

KATIE

(tears)  
Please, don't die, auntie.

WITCH KATIE

(holding Katie's hand)  
I'm afraid, honey, I have to. Don't  
be sad. I will always cherish those  
few moments I've spent with you.  
Your goodness is as bright as sun.  
Promise me, you will spread it  
wherever you'll be.

KATIE

I promise, auntie.

WITCH KATIE

I have to get to The Cone, and stop  
this once and for all, or the end  
will become unavoidable.

ALICE

I can't let you do this. You've  
done so much for us. Now it's my  
job to save our family.

MICHAEL

No way.

WITCH KATIE

No, it's not. Loving mother and  
wife - that's your job. Take good  
care of them, Alice.

Alice is holding Witch Katie's hand.

MICHAEL

Are you sure there is no other way?

WITCH KATIE

I'm afraid, not. Can you help me,  
please?

Michael is taking her in his arms. Carrying her toward The  
Cone. In the background Alice is hugging children.

WITCH KATIE (CONT'D)  
Remember me, Michael.

MICHAEL  
Always. Thank you, Katie.

They are in front of The Cone. Michael is standing knee-high in the tar.

WITCH KATIE  
It's nice to hear this name again.  
I will miss you dearly. Farewell,  
my brother.

He has tears in his eyes.

Witch Katie is reaching toward rock, touches it. In the same time she turns into ashes in Michael's arms.

Michael is devastated. But there's no time for this now.

Tar in the pond starts BUBBLING, more and more intensive. Bubbles getting bigger.

Craggy rock begins to crumble down. The other three elements are raging and whirling on the pond's surface.

Michael is rushing toward his family.

MICHAEL  
We have to move! Quickly!

Whole family is running away toward trees.

Earth underneath the pond is shaking. IMPLOSION. Whole pond, along with four elements collapses inside, leaving big, smoking crater. Earth is cracked and hot. SIZZLING.

EXT. VALLEY - NIGHT

BIRD'S EYE VIEW AT THE FOREST AND GRIMVILLE.

Black cloud quickly scatters and disappears, unveiling starry sky. Is very peaceful and quiet.

EXT. MARCHES - NIGHT

Whole family is looking at the clear sky.

MICHAEL  
Let's go home.

INT. APARTMENT - TOMMY'S ROOM - NIGHT

Dark room. Door opens, letting the hall-light in. Michael's head appears from behind the door.

INT. APARTMENT - HALLWAY - CONTINUOUS

MICHAEL

He's out.

ALICE

He was out before he lied down.

They are walking down the hall toward Katie's room.

MICHAEL

I am so proud of them, I might start glowing.

ALICE

There's no family like ours, that's for sure. I wouldn't exchange you for anything. Even with the latest circumstances.

MICHAEL

Yeah, I know what you mean. I love you, too.

They are standing before the Katie's room. They're kissing.

ALICE

You know what I'm thinking?

MICHAEL

If it involves nudity, I'm game.

Alice smiles and nods.

They're opening door to Katie's room.

INT. APARTMENT - KATIE'S ROOM - CONTINUOUS

Light from the hall illuminates part of the dark room, and Katie's sweet sleeping face. Ragged doll is lying by her side.

MICHAEL and ALICE are looking at her with love.

ALICE

I can't even imagine what would I do, if she wouldn't be here, with us.

MICHAEL

I'm glad it's all over. Finally.  
Let's make a deal. No more family  
visits... for a month, or better  
yet, for a year.

ALICE

You don't have to tell me twice.

Alice is closing the door, her voice is fading out.

ALICE (O.S.) (CONT'D)

Are you ready for me, Mr.  
Henderson?

Room is dark again.

We can hear Michael and Alice laughing from behind the door.

CLOSE-UP ON KATIE'S FACE. Her eyes are open, and white as  
snow.

EXT. NEW YORK CITY - NIGHT

BIRD'S EYE VIEW ON THE DOWNTOWN.

WE CAN HEAR A WICKED LAUGH.

All of a sudden, Katie is flying above the buildings on the  
broomstick, wearing pyjamas.

SHE BRISKLY FLASHES BY THE SCREEN, FLYING AWAY WITH THE  
CLOUDLESS SKY AND CRESCENT MOON IN THE BACKGROUND.

FADING WICKED LAUGH.

FADE OUT.