

STRANGER IN THE DARK

FADE IN:

Darkness, in its purest form. A low rumble of thunder is heard in the background. Silence. The silence brings a feeling of tension and anxiety. The darkness is then ripped apart by a bright light, which is followed by a nerve rattling sound of thunder!

1 EXT. CORNER - STREETLIGHT - NIGHT 1

A DIM STREET LIGHT FLICKERS. THE ENVIRONMENT IS DAMP, COLD AND WINDY, DUE TO THE STORM THAT'S APPROACHING THIS TOWN OF TOWNSVILLE. LIGHTNING AND THUNDER OCCUR OCCASIONALLY. CLOSE IN ON A PUDDLE OF WATER. A BLACK BOOT STEPS INTO THE PUDDLE, CREATING A SPLASH. LIGHTNING FLASHES AND ANOTHER NERVE RATTLING THUNDER, IS HEARD.

2 EXT. LISA'S HOUSE - NIGHT - ESTABLISHING 2

Lisa has two houses next to her. The two, are opposite her. All of these houses are upstairs and downstairs. Camera now slowly moves towards her front door, like a deranged person, while a faint chatter can be heard.

INT: LISA'S HOUSE - BEDROOM - NIGHT

LISA IS SITTING ON HER BED. HER BEDROOM IS NEAT AND ORGANIZED IT, THERE IS A VOLLEY BALL JERSEY HANGING NUMBER 4 IN HER WINDOW, THERE A FEW VOLLEY BALLS AROUND HER ROOM OF DIFFERENT COLORS. SHE IS TONED AND ATHLETIC. THERE IS A APPLE LAPTOP ON HER BED. SHE IS DOING CRUNCHES WHILE SOMEONE IS TALKING TO HER FROM THE LAPTOP.

ALYSSA

Yo, girl, So what prevented
you guys from getting your groove
on?

LISA

Billy... He couldn't get it up.

ALYSSA

(busts out laughing)
Really? Not, Billy
(sarcastically). I could believe
that.

LISA

Billy started talking all this trash. Billy had me all worked up, I'm ready to get into it, then he just went limp.

ALYSSA

Billy, thinks he's all that... He's always bragging.

LISA

Well, I know it wasn't me. Billy is all talk. He's harmless... Of course, you know I gave him the "it's alright, it must be me speech..." -- Even though Billy thinks he's God's gift to women, when we're alone he's really a sweet guy.

CAMERA CUTS TO ALYSSA ON THE PHONE LISTENING IN HER ROOM.

Alyssa is listening on the phone intensely.

ALYSSA

Well, Lisa honey I don't know why Billy is like that with you. You are a beautiful girl. He thinks because his Dad is rich he can do what he wants.

CAMERA NOW FOLLOWS LISA TOWARDS HER WINDOW. THE RAIN IS FALLING SLIGHTLY, AND THE RAINDROPS CAN BE SEEN SLIDING DOWN HER WINDOW. LISA GETS UP FROM THE FLOOR AND WIPE HERSELF WITH A TOWEL AND THEN STARES DOWN FROM HER WINDOW.

Lisa didn't hear a word Alyssa said, because she is staring at a dark, human-like figure beneath a dim street light.

A CLOSE UP SHOT OF THE STRANGER'S GLOVED FIST CLENCHED. THE CAMERA THEN MOVES TOWARDS LISA'S FACE, FROM OUTSIDE HER WINDOW SHE PUTS UP HER MIDDLE FINGER. SHE STARTS TO PUT ON HER CLOTHES AND THROWS ON HER BOOTS.

ALYSSA (CONT'D)

Right, Lisa? Lisa?

Lisa does not respond. Still looking out of the window and getting mad.

ALYSSA (CONT'D)

(Agitated)

Lisa? Lisa are you listening?!

Lisa throws on her coat and goes back out to the window. Now the man is gone. She hangs out of the ledge and looks all around yard and up the street seeing nothing. She says to herself "what the hell"

LISA
(Faintly)
Yeah, Yeah. Still here. I just saw
this creep looking up at my window.
When I was taking off my shirt.

Creep ! (She shouts this out the window)

ALYSSA
Is everything okay?

LISA
Yeah, didn't you hear me, someone
was watching me from that
streetlight across the street.

Lisa now moves from the window and goes back to her comfortable bed.

ALYSSA
Did you see what he looks like?
Hey, do you remember that weird
family from a while ago?

LISA
(Distracted)
This guy is Pissing me off!
Yeah, I remember, it was the Fields
family or something like that.

ALYSSA
They were weird, people still talk
about them to this day. Hey, didn't
your father use to go to school
with Mrs. Fields?

Lisa picks up a magazine and begins to flip through it before she cautiously Looks out of the window.

INT. STERLING - HOME - LIVING-ROOM -NIGHT

FRANK STERLING
Lisa!

LISA
Yeah, Dad?

FRANK STERLING
Get off that phone and do your
homework.

INT. LISA'S HOUSE - BEDROOM - SAMEDAY - NIGHT

LISA
Hey, Alyssa, I have to get off, my
Dad is coming.

ALYSSA
Lisa, wait, I want to know what
happened with Billy and what do you
think about Dan?

LISA
I have to go.

ALYSSA
Lisa?

LISA
He's cute.

ALYSSA
Which, one?

LISA
Alyssa, my Dad is coming, bye.

ALYSSA
Lisa, wait...

CLICK. BINGGGG...

ALYSSA STARES AT HER PHONE WHEN SHE IS MET WITH AN ABRUPT
RING TONE. THE CAMERA CLOSES IN ON ALYSSA'S FACE.

CUT TO:

Camera then cuts to Lisa's father in the Study Room. The room
is obviously dark, but not silent, due to the weather. Mr.
Sterling is seated on a chair. He's a man in his forties. And
he is chucking down a beer in the kitchen. He looks around a
little when the lights go out.

4 INT. LISA'S BEDROOM - SAME NIGHT

4

Lisa quickly hurries to her window and shuts it. She heads
for her bed and opens up her laptop.

FRANK STERLING

Lisa, are you doing your homework?

LISA

Yes, father.

Lisa excitedly starts posing and taking Selfies on her bed, then she stops for a weird moment. She is staring at the closet. Lisa hears the uneasy noises of an old house settling. Cautiously, Lisa gets up from her bed, looks towards the window she just closed the blinds to and cautiously walks towards her closet door. The moment Lisa opens the closet door and hand grabs her wrist. While in shock, Lisa violently shakes herself loose as she screams. The force of Lisa yanking herself free causes her to stumble and falls back against the wooden post of her antique bed. One of the stuffed animals on Lisa's bed falls to the floor.

CLOSE UP: LISA'S EYES.

LISA (CONT'D)

Oh, my God.

ALL YOU SEE IS A SHINY AXE FLING IN THE AIR IN THE FOREGROUND OF FAMILY PHOTOS. THE PHOTOS CONSIST OF LISA AND HER FATHER NEXT TO A FRAMED PICTURE OF BILLY HOLDING LISA IN THE AIR, LISA IS LAUGHING IN THE BACKGROUND. THE THIRD PICTURE IS OF A PICTURE OF LISA AND ALYSSA MAKING SILLY FACES AT THE TOWN CARNIVAL. THE CEILING LIGHT REFLECTS OFF THE BLADE THAT VIOLENTLY GOES UP AND DOWN WITH SUCH POWER YOU HEAR THE STEEL CUT THROUGH THE AIR. WITH EACH POWERFUL BLOW BLOOD HITS THE PICTURES AS THE SCENE IS SERENADED BY LISA'S BLOOD CURLING SCREAMS.

EXT: A STRANGER IN THE DARK (TITLE APPEARS)

And then the darkness slowly swallows the title.

CUT TO:

EXT. MS. FIELDS AND CASSIE DRIVING ON THE HIGHWAY

Ms. Fields in the car driving with her daughter on desolate highway encompassed by lush trees and rolling fields of a small Georgia town. The car rolls past a sign that says Townsville.

MS. FIELD

Cassie, it's not that bad.

CASSIE

Mom, I'm grateful but you have to let me just get used to being out in the middle of nowhere.

MS. FIELDS

Nowhere? I grew up, here, Missy. If it was good enough for me it's good enough for you.

CASSIE

Townsville, how original. You can tell by the name it's a cosmopolitan beacon of New Age socially conscious open minded philosophers.

MS. FIELDS

How elitist is that? When you talk about the town like that, you're talking about me.

CASSIE

You left, remember.

MS. FIELDS

(Long Pause) Good point.

Ms. Fields and Cassie laugh.

CASSIE

I need a joint.

MS. FIELDS

I need a drink. Cassie, give it a shot, ok? Everybody isn't all bad and everybody isn't so judgemental. Give people a chance.

CASSIE

Do your friends know...

MS. FIELDS

What friends, I left remember. (Talking to herself as if Cassie isn't there) Well, I miss my friend, Frank, I was telling you about.

CASSIE

I was saying, do your non-judgemental friends know you let me smoke pot?

MS. FIELDS

Hell, no...

Cassie and her mother laugh as they ride down the street.

5

EXT. CASSIE'S HOUSE - NEXT DAY - ESTABLISH

5

From outside the house the camera closes in on Cassie standing in front of a window. Cassie looks at her mother who seems distraught as Ms. Fields has a conversation with a group of "town folk." The sweet homecoming Cassie expected to receive is met Cassie seeing her mother fighting back tears and shaking her head. Cassie nervously heads outside and walks towards a group of elderly women that are talking to her mother. Once she is on the porch Cassie realizes her shoe is untied and hurriedly bends down to tie her shoe. Once Cassie finishes tying her shoe she becomes impatient now that she notices her mother crying uncontrollably as one of the elderly women hugs her. As she gets up to go to her mother's aid, a silhouette of a dark figure stands in front of her line of vision. Cassie places her hand over her eyebrows in order to get a clearer look at the presence that is impeding her line sight and her path to her mother.

CASSIE

What... what happened?

DAN

A girl and her dad got murdered last night.

CASSIE

Oh, My GOD.

DAN

Oh, well, it's pretty bad but stuff happens. It's terrible.

CASSIE

Terrible? A double homicide happens across the street and you're acting just as calm. If I knew Appleville USA had this is going on, we could've stayed in the city where all we have to worry about is regular killings and muggings. You know, stuff normal people think about.

DAN

I know, right?

CASSIE

Excuse me.

DAN attempts to laugh off the awkward moment as he moves closer into Cassie's personal space.

DAN

They ruled it a Murder Suicide but I agree with you, I think it's a double murder.

Cassie looks at Dan with a weird look and backs away from him.

CASSIE

Double murder, homicide, either way, it's jacked up and you're laughing... (long pause). That's not cool.

Dan rolls his eyes.

DAN

No, it's not, but that's life. Lisa had everything. Trust me, I know, I went to school with her. Cheerleader, quarterback boyfriend. Her father Frank was a drunk but their problems weren't that bad.

CASSIE

Wow, I mean, wow... You don't seem pretty empathetic.

DAN

We, all have problems... I have problems. And, no, I'm not. Every time you blink too hard one of these "Townies" has something to say or they're gossiping about someone. Anything that's different they are on you, talking about you. (Laughing) Well, I guess they'll have a lot to gossip about now.

CASSIE

And you wonder why people in town talk about you.

DAN

Whatever. You think what you want. I'm, Dan.

Cassie reluctantly extends her hand.

CASSIE
Cassie, Cassie Fields. Did you say
Frank.

DAN
Yeah, Frank Sterling.

Cassie backs away from Dan more lost in her thoughts.

CASSIE
(Whispering to herself) Jesus...

DAN
I thought you didn't know anybody.

CASSIE
I don't. My Mom specifically came
here to see one of her friends,
Frank Sterling.

DAN
Well, I guess that won't happen.

Cassie hits Dan on the shoulder.

DAN (CONT'D)
Hey...

The awkward moment is broken up when Ms. Fields walks between
Dan and Cassie.

MS. FIELDS
Cassie, come on, we have to finish
unpacking.

CASSIE
Mom, I heard. I'm sorry.

Ms. Fields gives Dan a suspicious look and grabs Cassie's
hand.

MS. FIELDS
Word travels fast. Yup, I'm back
home. Come on, Cassie.

Ms. Fields yanks Cassie away from Dan. Dan puts on his
sunglasses and excitedly waves at Ms. Fields as if they are
not standing across the street from a crime scene and it's
beautiful serene Summer day.

DAN
Ok, it was nice meeting you two,
bye, Cassie, bye, Ms. Fields.

CUT TO:

BIG HIGH SCHOOL WHOSE STUDENT ENROLLMENT REPRESENTS THE STUDENTS OF SMALL TOWN AS WELL AS THE COUNTY.

EXT: DARKSTON HIGH SCHOOL - HALLWAY - LOCKERS - MORNING

Cassie looks for her locker. She finds it and places her books in it.

CAMERA THEN SHOWS US A CANDLE IN FRONT OF A LOCKER. CASSIE SEES THIS AND GOES TO INVESTIGATE.

CUTS TO:

HALLWAY LOCKER - MORNING

A CROWD GATHERS AROUND A MEMORIAM TO LISA THAT'S IN THE HALLWAY. CASSIE WALKS UP THE CROWD.

CASSIE

Hey, that's her.

BILLY, ALYSSA AND SOME OTHER KIDS ROLL THEIR EYES SHRUG THEIR SHOULDERS AND WALK AWAY FROM CASSIE.

TINA

Hey, I'm Tina.

CASSIE

Hey, back Cassie.

TINA

Those two who were just clowning you, the short one is Elaine my cousin, the other one Nancy my sister. So how far are you a freshmen?

CASSIE

No, I am in my Junior year, one more year left and its the real world.

TINA

I'm in my second year, still trying to catch up. We just moved here two years ago.

Just then the bells rings, we see all the collage students rushing to their assign classrooms. Cassie sets off to go.

CASSIE

Well, we better move it. I don't wanna be late on my first day.

TINA

Hey, just hold up a minute. I am waiting on my friend Jenny, I would love you to meet her we are all in the same class.

Jenny (20) comes out of the restroom adjusting herself. She waves at Tina.

JENNY

What's up? Who is this?

CASSIE

Hey, Cassie.

TINA

This is jenny.

JENNY

Let's get moving. I am failing literature as it is.

Jenny and Cassie then proceed to their class. But couldn't help but look at Lisa's photo.

7

INT. LITERATURE CLASS - SAME MORNING

7

The class's environment is quite good. There are posters of various books and authors through out the class. But most of the students fail to realize that they're in a class and should be ready too work.

Camera closes in on Cassie and Jenny. They're seated next to each other. Tina is one seat down. Behind them, cousins Will and Ben are sitting obviously distraught at what has happened.

JENNY (WHISPERING)

Tina. (Tina doesn't reply. She's one of the few students that are actually listening to the tutor.)

JENNY (A LITTLE LOUDER) (CONT'D)

Tina!

TINA (WHISPERING)

What?

JENNY (WHISPERING)

What are you doing?

TINA (STILL WHISPERING)

What do you mean 'what am I doing?
Listening to the teacher of course.

JENNY (GETTING TIRED OF WHISPERING)

Oh, yeah, You and what army?

Cassie who has been listening to both of them looks around. She was right. Only three others were listening. The others were basically talking on their I Phones, playing games on their phones or texting.

JENNY (NORMAL VOICE) (CONT'D)

I mean, why were we even
whispering?

TINA (NORMAL VOICE)

I see your point.

CAMERA THEN PULLS BACK TO REVEAL THE WHOLE CLASS. (OS) OVER
THE PA SYSTEM

MR.TATE (PRINCIPAL)

Dear fellow students and staff. I am sorry to interrupt your morning session, but I would like to take a brief moment of your time to make a few announcements. Firstly, we're all shocked and saddened by the circumstances that befell one of our very own students, Lisa Sterling. To show my deepest sympathy, I will be holding a short ceremony, in the gym this evening with her father Frank Sterling. All are invited. Secondly, those who desperately need to see a counselor, to cope with the sudden loss of Lisa, are allowed to be relieved of class.

ANGLE CASSIE, JENNY, WILL, HIS COUSIN BEN, VARIOUS STUDENTS
IN THEIR OWN WORLD AND SOME STUDENTS CRYING.

THE CAMERA SHOWS US PRINCIPAL TATE SEATED BEHIND HIS DESK.

PRINCIPAL TATE
Hello Cassie. (Gets up and greets her) Nice to have you here.

Against the wall is Sheriff Burks. His hands are folded and his stern face makes Cassie uneasy.

The room is different from the rest of the school. It has a sense of 'Home Away From Home'. On top of Mr. Tate's desk is a vase of beautiful, fresh, hand picked flowers and a jar of assorted chocolates candies. A nice fragrance from the flowers is in the air.

PRINCIPAL TATE (CONT'D)
Take a seat.

CASSIE
Thanks. (She sits)

Camera then follows Principal Tate to the desk as he takes a seat. He is a handsome man well dress in his forties. He has style and very educated.

PRINCIPAL
Now Cassie we're just going to ask you a few questions, alright?
Good. Now this is Sheriff Burks.

SHERIFF BURKS IS LOOKING AT THE VARIOUS AWARDS THE PRINCIPAL HAS WHEN HE TURNS AROUND TO ADDRESS CASSIE. AFTER PUTTING AN AWARD DOWN ON THE PRINCIPAL'S DESK SHERIFF BURKS TAKES A PIECE OF CANDY FROM THE CANDY DISH ON THE DESK TOSSES IT IN THE AIR ATTEMPTING TO CATCH IT IN HIS MOUTH. THE CANDY COMPLETELY MISSES THE SHERIFF'S MOUTH AS PRINCIPAL TATE TRIES NOT TO NOTICE AND CASSIE PUTS HER HEAD DOWN ATTEMPTING TO HIDE A GIGGLE.

SHERIFF BURKS
Ah, Cassie Fields?

CASSIE
That's me.

SHERIFF BURKS
You're Susan's, girl, right? Your Mother is good people. I went to school with her...
(MORE)

SHERIFF BURKS (CONT'D)
Sorry I missed her when you guys
came in, I heard she just got back
into town last week.

CASSIE
Nah, we actually just got in
yesterday. I'm sorry, Principal
Tate, I know everyone is grieving
but... Why am I, here?

SHERIFF BURKS
If you hear anything, let us
know... I'm concerned, Something
like this hasn't happened in a
while and You guys just came into
town... That's a pretty hard
homecoming; and Susan was close to
Frank, this is probably hard for
her.

CASSIE
Anything? I thought it was s
Murder Suicide.

SHERIFF DROPS A GADGET FROM PRINCIPAL TATE'S DESK HE WAS
PLAYING WITH.

SHERIFF BURKS
Who told you that?

CASSIE SHRUGS HER SHOULDERS.

CASSIE
It's all over town.

SHERIFF BURKS
Jesus Christ!!! That Deputy of
mine. We can't keep anything a
secret. (Shaking the Principal's
hand) Principal Tate, (Tips his hat
towards Cassie) Cassie. I have to
go before I find anything else gets
out.

SHERIFF BURKS STUMBLES WITH THE DOOR KNOB AS HE TRIES TO
LEAVE BUT HE QUICKLY HANDS CASSIE A CARD AND ADDRESSES HER
ONE LAST TIME.

SHERIFF BURKS (CONT'D)
Tell, your mother to call me if she
needs someone to talk to or hears
anything.

INT: HALLWAY LOCKER-AFTERNOON.

CASSIE CLOSES HER LOCKER AND IS INUNDATED WITH QUESTIONS BY TINA WHO SEEMS TO BE OVERLY EXCITED.

TINA

Soooo.

CASSIE

So, what?

TINA

So what did the Principal want? We heard they had you in the office with Sheriff Burks.

CASSIE

(Whispering to herself) Man, word gets around.

CASSIE FINISHED PUTTING HER STUFF IN HER LOCKER.

CASSIE (CONT'D)

It was nothing. They just wanted to tell me not to worry. Don't get spooked out, you know.

TINA

Oh, my God. This is the most juice I've heard in past two years.

CASSIE

Murder, isn't something to get excited about and call juicy.

TINA

Murder? I thought it was a suicide.

CASSIE

Oh, it is a suicide, I misspoke.

TINA AND CASSIE'S CONVERSATION IS ABRUPTLY INTERRUPTED WHEN JENNY APPROACHES THEM AWKWARDLY DROPPING HER BOOKS.

JENNY

Hey, guys what's up? I'm almost ready to go.

TINA

Jenny, Cassie said the Principal thinks Lisa's suicide was a murder.

JENNY

Principal Tate, said that?

CASSIE
No, he didn't say that.

TINA
You do think it's a murder, though?

CASSIE
I didn't say that. The only one
who thinks that is some guy named
Dan.

JENNY
Dan, eeil. He's weird.

TINA
So says the girl with 20 pocket
protectors.

JENNY
Ah, we are in school, Tina. I'm a
remember that the next time you
want me to do your homework. And,
no, I say that because Dan is like
25 in the 12th Grade. Oh, I
forgot, He's not in the 12th grade,
he got kicked out for beating up a
teacher.

THE GIRLS BEGIN TO WALK DOWN THE HALLWAY WHEN THEIR
CONVERSATION IN INTERRUPTED BY A LOUD EXPLOSION. THE GIRLS
SEE WILL AND BEN HURRIEDLY WALK OUT OF THE BOYS BATHROOM AS
THE KIDS IN THE HALLWAY RUSH TOWARDS IT. AS THE STUDENTS HEAD
TOWARDS THE BATHROOM DOOR, WATER BEGINS TO FLOW FROM THE
SPACE UNDER THE DOOR. PRINCIPAL RILEY RUSHES TO THE BATHROOM
OPENING THE DOOR AND IMMEDIATELY COMES OUT.

PRINCIPAL TATE
Who did this? I want to know who
did this now!! RILEY COME CLEAN
THIS UP!

RILEY THE MIDDLE AGED JANITOR SLUGGISHLY WALKS TOWARDS THE
BATHROOM.

PRINCIPAL TATE (CONT'D)
Now, Riley!

RILEY
You freaking kids are going to pay
for this!

THE CHILDREN IN THE HALLWAY BEGIN TO LAUGH AT RILEY. JENNY
GIVES A SLY LOOK TOWARDS BEN AND WILL.

PRINCIPAL TATE SIMPLY GIVES A SLIGHT HEAD NOD TO JENNY THAT
ISN'T NOTICED BY ANYONE EXCEPT ALYSSA.

PRINCIPAL TATE
Will, Ben, my office, now!

WILL
What?

BEN
What'd we do?

WILL
You don't have any proof.

EXT: STREET-AFTERNOON.

TINA, JENNY AND CASSIE ARE WALKING DOWN THE STREET LAUGHING
WHEN THEY NOTICE BILLY WITH HIS ARMS WRAPPED AROUND ALYSSA
WALKING TOWARDS THEM.

CASSIE
I guess that mourning period is
over.

TINA
Oh, wow.

JENNY
That's disgusting.

TINA
Billy, is hot. Lisa can't date him
now anyway. What's he suppose to
do, not live his life?

JENNY
It's been 24 hours, you're such a
whore. I can't believe you're my
sister.

TINA
Can't believe you're my sister,
too. I say the same thing
everyday.

AS JENNY AND TINA ARGUE CASSIE NOTICES THREE LITTLE GIRLS IN
WHITE DRESSES PLAYING HOPS SCOTCH SINGING A LULLABY.

SLOW MOTION CLOSE UP ON CASSIE FACE WHILE SHE TURNS HER HEAD
NOTICING THE GIRLS SINGING IN SPOOKY UNISON. WHILE ONE GIRL
IS HOPING IN THE SQUARES THE TWO OTHER GIRLS STARE DIRECTLY
AT CASSIE SINGING.

"STRANGERS IN THE DARK... STRANGERS IN THE DARK..."

THE HYPNOTIC LULLABY IS ABRUPTLY INTERRUPTED BY THUG OF WILL SLAPPING JENNY'S BOOKS ON THE GROUND.

JENNY

Hey!

WILL

Hey, what?

BILLY MAKES CIRCLES OUT OF HIS HANDS IMITATING LARGE GLASSES.

BEN

Ah, Doi!! I'm Jenny and I'm goofy!

WILL

You told, Old Man Tate, we lit the cherry bomb in the bathroom.

JENNY

No, I didn't.

BY THIS TIME BILLY AND ALYSSA HAVE CAUGHT UP TO THE GROUP OF KIDS ON THE SIDEWALK. WILL AND BEN MOVE OUT OF THEIR WAY WHICH IN TURN CAUSES CASSIE, TINA AND JENNY TO STAND ON THE GRASS ADJACENT TO THE SIDEWALK. ALYSSA CASUALLY SAYS SOMETHING AS THEY PASS THE GROUP.

ALYSSA

Yes, she did. I saw her.

JENNY

What, no.

ALYSSA AND BILLY STOP WALKING AS ALYSSA TURNS AROUND GIVING JENNY A LOOK AS IF TO SAY "STOP LYING."

ALYSSA

Really... Listen Jenny, nobody likes a snitch.

ALYSSA AND BILLY CONTINUE TO WALK WHEN THEY SUDDENLY STOP.

ALYSSA (CONT'D)

Oh, and Tina, I'm having a Party tomorrow night, you're more than welcome to come.

TINA

Alyssa, really? I'll be there.

ALYSSA

Oh, and just you... Not Jenny and not (long pause) the new girl. Is that ok with you?

TINA

Sure thing, Alyssa.

ALYSSA AND BILLY CONTINUE TO WALK DOWN THE STREET.

CASSIE

Jenny, you can come over my house if you want.

BEN SHOVES JENNY TO THE GROUND. TINA IS IN SHOCK.

BEN

Unlike Will, here, I don't care if you're a girl. We Probably can't go to that party because of you. If I find out that you snitched on us again...

CASSIE DROPS HER BOOKS AND MUSHES BEN IN THE FACE WITH ALL OF HER STRENGTH CAUSE BEN TO TAKE TWO STEPS BACK. NOW TINA AND JENNY HAVE THEIR MOUTHS OPEN IN SHOCK AND LOOK AT CASSIE. ONCE BEN GETS HIS COMPOSURE, HE BALLS HIS FIST UP WHEN A HAND OUT OF NOWHERE GRABS HIS WRIST.

DAN

Not, cool.

DAN AND BEN HAVE A STARE DOWN WHEN WILL INTERRUPTS THE SILENCE WIPING OFF DAN'S SHOULDERS.

WILL

Listen, Dan, we have no problem here. Ben just overreacted.

WILL AND DAN WALK AWAY TOWARDS THE FOREGROUND AS JENNY DUST HERSELF OFF.

BEN

You didn't have to do all of that, Will.

WILL

Ben, he's crazy... we have enough problems as it is.

JENNY BEGINS TO QUICKLY WALK AWAY FROM HER SISTER LEAVING CASSIE AND DAN JUST STANDING THERE LOOKING AT EACH OTHER. CAMERA JUST SHOWS JENNY WALKING AWAY AS TINA STRAGGLES BEHIND PLEADING HER CASE.

JENNY

I can't believe you, Tina.

TINA

Jenny, I'm sorry. It's not like you were going out tomorrow night anyway.

CASSIE WANTS TO TALK TO DAN BUT HER NEW FRIENDS ARE LEAVING HER BEHIND MAKING THE MOMENT WITH DAN MORE AWKWARD.

CASSIE

Listen, I want to thank you for what you did. Those guys were real douche bags... and the nerve of that girl Alyssa. Like who would want to go to her party, anyway?

DAN

You don't sound too empathetic to the town folk, now do you.

CASSIE LOOKS AWAY DUE TO EMBARRASSMENT.

CASSIE

OK, maybe I misjudged you.

DAN

Maybe you didn't, maybe I'm just less of an asshole than these guys. Maybe you can make it up to me by going to a party with me tomorrow night.

CASSIE

Tomorrow night, I told Jenny she could come over and we'd hang.

DAN

Jenny can come too, she may not want to, though.

CASSIE

Why not?

DAN

It's on the other side of Baker Street. You know, where all the regular working folk live.

DAN BACKS AWAY TOWARDS HIS CAR.

CASSIE

I don't think Jenny's, like that.

DAN
We'll see, I'll meet you at Oak
Park at 9.

CASSIE BEGINS TO BLUSH AND SMILE BUT SHE TURNS HER HEAD IN
ORDER CONCEAL THE INITIAL ATTRACTION AT THE PROSPECT OF GOING
OUT WITH DAN.

EXT: ESTABLISHING SHOT-CASSIE'S HOUSE-NIGHT

INT: CASSIE'S KITCHEN-NIGHT.

CASSIE, JANITOR RILEY AND SUSAN FIELDS ARE HAVING DINNER
TALKING AND LAUGHING IN THE KITCHEN WHEN. WHEN RILEY GETS UP
TO PUT HIS PLATE IN THE SINK HE LOOKS OUT OF THE WINDOW. ONE
OF THE THREE OLD LADIES THAT WAS CONSOLING SUSAN WHEN SHE
MOVED IN IS ACROSS THE STREET LOOKING AT THE STARING AT MS.
FIELDS KITCHEN WINDOW WITH BINOCULARS. RILEY WAVES AT MS.
McDOUGAL AND MS. McDOUGAL RECIPROCATES BY ACTING OFFENDED
(BUT IT'S MORE LIKE SHE'S OFFENDED THAT SHE GOT CAUGHT).

RILEY
I swear, the McDougal sisters have
to be the nosiest people in
America.

SUSAN FIELDS
And they were old back when we were
little.

CASSIE
I didn't know you knew Janitor
Riley, Mom.

SUSAN FIELDS
It's just Riley or Mr. Riley,
Honey.

RILEY
That's ok, Susan. I've seen your
daughter here is a real woman of
integrity. Like a chip off of the
old block.

SUSAN FIELDS
Stop it, Riley. Riley was a couple
of grades older than me. After his
parents died in a fire. Riley
became by first patient.

RILEY

It was rough... I hit the booze hard, drugs and everything bad. In a small town the combination of town alcoholic addict does not mix.

SUSAN FIELDS

Once I graduated from the University with the Psych Degree I wanted to give back. I couldn't get any patients though.

CASSIE

Until Riley.

SUSAN FIELDS

Until Riley...

RILEY

Then before you know it, rumors all over town.

SUSAN FIELDS

Yeah, it's not good to be a psychologist if gossip is going to be you're sleeping with every man you kept company with alone in a room.

CASSIE

I guess that's not good for business, huh? So why'd you come back?

SUSAN FIELDS

Because you don't give up on people... People don't know what they don't know. Just me being here could've opened up eyes to different things.

SUSAN BEGINS TO GATHER THE PLATES, RINSE THEM OFF AND PUT THEM INTO THE DISH WASHER.

SUSAN FIELDS

Cassie, tell, Riley what you told me earlier.

CASSIE

Some clumsy Sheriff Burks came by the school and asked me questions. It's not like I know anything.

(MORE)

CASSIE (CONT'D)
He gave me his card and said he
wanted Mom to give him a call if we
needed anything.

SUSAN LOOKS AT RILEY, RILEY LOOKS AT SUSAN, THE TWO DON'T
EXCHANGE WORDS AND JUST STARE AT EACH OTHER.

CASSIE (CONT'D)
What?

AFTER A FEW MOMENTS.

CASSIE (CONT'D)
What? What's the big deal?

SUSAN AND RILEY BUST OUT LAUGHING.

RILEY
Yeah, if your Susan needs anything
like some Loving.

SUSAN FIELDS
I can't believe, Bill, is using
that poor girl's death to try to
talk to me.

RILEY
Missy, Bill Burks has been trying
to talk to your Mom since we were
yeah, big.

SUSAN AND RILEY CONTINUE TO LAUGH UNCONTROLLABLY.

SUSAN FIELDS
Remember the time...

RILEY
Or what about that time at the
lake?

CASSIE BEGINS TO WIPE OFF THE TABLE AND HELP WITH CLEANING
THE KITCHEN.

CASSIE
Well, anyway... That guy Dan wants
me to go to a party with him
tomorrow night.

SUSAN AND RILEY IMMEDIATELY STOP LAUGHING.

SUSAN FIELDS
I don't know, Cassie.

RILEY

I don't like that boy. Something is a little off.

SUSAN FIELDS

I heard he got kicked out of school and he killed his parents in a drunk driving accident.

RILEY

I heard he worships the Devil.

CASSIE

Whaaat? That sounds crazy.

RILEY

Yup, Peter Bronson, he heard that boy was doing some spooky stuff right over at Handy Dandy Candy shop on Orchard Street.

CASSIE

You don't believe that stuff, Mom.

SUSAN FIELDS

Well, how much do you know about this boy?

CASSIE SITS BACK DOWN AT THE DINER TABLE.

CASSIE

And where did Peter Bronson hear it?

RILEY

Aw, damn... (long Pause) The McDougal Sisters.

EXT: DAN'S HOUSE-NIGHT.

DAN'S FRONT YARD IS IN THE MIDDLE OF THE WOODS IN A TRAILER HOME. THE YARDS IS SPRAWLED WITH USED TIRES, CAR PARTS AND TWO RUN DOWN CARS. DAN'S BLACK MUSCLE CAR IS ADJACENT TO THE FRONT DOOR OF THE TRAILER HOME. DAN OPENS THE DOOR WEARING A WHITE TANK TOP T-SHIRT BRUSHING HIS TEETH.

DAN

You're early.

CASSIE

I was bored at home.

DAN MOVES FROM THE DOORWAY GESTURING FOR CASSIE TO COME IN.

DAN
Come in, I'll only be a minute.

CASSIE SLUGGISHLY WALKS INTO THE HOME LOOKING AT THE SURROUNDINGS AND TOUCHING HIS PICTURES AS DAN IS SIFTING THROUGH A PILE A SHIRTS FIGURING OUT WHICH ONE HE WANTS TO WEAR.

DAN (CONT'D)
I have to go to my boy's Arnel's house before we head out.

CASSIE
Arnel?

DAN
Yeah, my partner who I do masonry work with.

CASSIE WALKS THROUGH THE SMALL SPACE PICKING UP VARIOUS ITEMS SUBCONSCIOUSLY INVESTIGATING.

CASSIE
You live here by yourself?

DAN GRABS HIS KEYS AND JUMPS INTO CASSIE'S PERSONAL SPACE CATCHING HER BY SURPRISE.

DAN
Yes, Cassie, I live here by myself. No, I didn't kill my parents in a drunk driving accident, I did beat up a teacher... Yes, I dropped out of school and No, I wasn't 25 in the 12th grade. This place kills me, I don't understand... If people want to know something, why don't they just ask?

CASSIE
I didn't mean... I know it's none of my business. I mean, I was just curious about...

DAN
Are you asking?

CASSIE
Well.

DAN SOLEMNLY SITS ON HIS SOFA, SCRATCHES THE BACK OF HIS HEAD BEFORE HE TELLS HIS TALE.

DAN

I grew up in an orphanage. I was adopted by these beautiful people the Sternwaller's... Man, Mrs. Sternwaller was the nicest woman you'd ever want to meet. And her husband was a typical blue collar, hardworking guy who wanted nothing more than to please his wife... He'd "Married Up" as the old people say.

CASSIE

They sound like nice people.

DAN

They were... Townsville isn't all bad. They were even childhood sweethearts. Anyway, they adopted me at 15, you know the beginning of high school.

DAN DRIFTS OFF.

DAN (CONT'D)

I was going through typical high school stuff, trying to fit in, getting in trouble, acting out... hanging out on the other side of Baker Street.

CASSIE

Baker Street?

DAN LAUGHS AND PUTS UP AIR QUOTES.

DAN

You know, the "Colored" side of town. You know everybody has their issues everybody has their problems... Townsville is really a beautiful place. If everybody stopped judging each other they'd see they had more in common than they do that's different. Some people see that... Some people don't. My parents were one of the people that saw character in a person more than anything else.

DAN GRABS CASSIE HAND AND BEGINS TO WALK HER OUTSIDE TOWARDS HIS CAR AS HE CONTINUES HIS STORY. DAN WALKS SHOULDER TO SHOULDER WITH CASSIE (AS EQUALS) WITH THE MANNERISM OF A 15 YEAR OLD BOY AS HE RECALLS HIS STORY.

DAN (CONT'D)

So, I hung out with the people that didn't mind hanging out with me. I often got into fights in school, broke into houses that sort of stuff. One day, Billy's older started going in, teasing me, poor this, poor that... Typical teenage stuff. I slammed his head into a desk and beat the breaks off of him. My friends, Arnel's was one of them... then jumped him, We put Billy's brother, Mark, in the Hospital.

CASSIE

Wow, that's a lot...

CASSIE STOPS WALKING.

DAN

(Laughing) It's real out in these streets, Cassie. Anyway, the teacher commented and blamed the "bad element" I was hanging around... But he didn't use those words or phrase it as nice. You know what I mean? So, I punched him in the face. The next thing I know, Billy's brother Mark, and his friends fire bombed my house... My parents died. I've been on my own ever since.

CASSIE

Oh, my God. How do you know it was him?

DAN

Cassie, he's the son of the Sheriff of the town, his Mom has a strong family name and has money. The made up stories about me are more exciting than the truth. I don't even cross Baker Street unless I have to.

CASSIE

What happened to Mark?

DAN

He committed suicide two years later...

(MORE)

DAN (CONT'D)
No matter what, your past catches
up to you and God don't like ugly.

BY THIS TIME DAN AND CASSIE REACH HIS CAR AND DAN OPENS UP
THE PASSENGER CAR DOOR FOR HER.

DAN (CONT'D)
(Jovial attitude) That was in the
past. Are we going to Party what?

EXT: BAKER STREET-NIGHT.

DAN DRIVES DOWN BAKER STREET AND YOU NOTICE THE RURAL BLIGHT,
STRIP MALLS, PROSTITUTES HANGING ON THE CORNER, HOMELESS MEN
WITH SIGNS ON THE SIDE OF THE ROAD, NEON LIGHTS ABOVE THE
SHANTY LIQUOR STORES AND RAGGED SIGNS ABOVE THE SMALL
CONVENIENCE STORES.

CASSIE
Man, I feel so bad that people act
like that.

DAN
Don't. Life is life... I don't need
your pity. I don't need your
sympathy. I just need you to live
life with me, tonight.

CUT:

EXT: ARNEL'S HOUSE-NIGHT.

ARNEL OPENS HIS FRONT DOOR TO SEE DAN AND CASSIE IMPATIENTLY
WAITING.

ARNEL
You're early.

DAN LOOKS GUILTY.

DAN
She was early, what do you want me
to tell you?

ARNEL'S MOM WALKS PAST THE DOOR HOLDING A POT WEARING
OVENMITS AND PAUSES.

ARNEL'S MOM
Arnel, let them in and act like you
have some sense.

ARNEL, DAN AND CASSIE EAT SPAGHETTI AT THE DINNER TABLE AS HIS MOTHER WALKS BACK AND FORTH IN THE KITCHEN AND HIS GRANDMOTHER IS IN THE BACKGROUND CROCHETING.

CASSIE

I must say, Ms. Brown, the is one of the best meals I've had in a while.

DAN

Yeah, I'm stuffed.

ARNEL

Yeah, Mom can burn...

ARNEL IS REACHING OVER THE TABLE TO GET MORE PARMESAN CHEESE.

CASSIE

This is one the most normal things I've had since I've gotten here... You know, today, these 3 little girl were singing some stupid nursery rhyme, but it was weird, ya know. Two of them were looking right at me.

ARNEL IMMEDIATELY DROPS THE CONTAINER OF CHEESE ON HIS SPAGHETTI AND JUMPS BACK IN HIS CHAIR.

ARNEL

JEEZUS!!

ARNEL'S GRANDMOTHER SUDDENLY STOPS KNITTING.

NANA

Te boot, Son, Raggedy moi...

CASSIE

What?

ARNEL

Not now, Nana.

CASSIE

What, what's wrong... what language is that?

ARNEL

It's Roots...

CASSIE

Roots, what?

ARNEL

You know, Dark Magic, Voodoo, Santa
Ria.

CASSIE

What are you guys talking about.

DAN

It's nothing.

ARNEL

Like, hell, it's nothing. OK,
Cassie, you know slavery, right.

CASSIE

Yeah, what about it?

ARNEL

Many African's were exposed to
Christianity via slavery. Many of
them didn't trust Christianity,
didn't follow Christianity...

CASSIE

Yeah, so.

ARNEL

So, as a way to rebel, some
practice something else.

DAN

Do we have to get into this, now?

ARNEL

Dan, In South America it's Santa
Ria, in Haiti it's Voodoo, in
America it's Roots... All by-
products of the Middle Passage.

DAN

No, it's stupid.

ARNEL

Whatever, Dan, She's the one
walking around with ghost on her
back.

CASSIE

(Laughing) Now I want to know, come
on, tell me.

ARNEL

Well, as an African If you didn't know God, you don't know Christianity and your only exposure to Christianity is being beaten, tortured and brutalized, you'd want to practice something else.

CASSIE SHRUGS HER SHOULDERS.

ARNEL (CONT'D)

So the enemy to God and Jesus is who?

DAN SOLEMNLY ANSWERS THE QUESTION.

DAN

The Devil...

CASSIE

You're kidding, right?

ARNEL ROLLS HIS EYES.

ARNEL

Cassie, do you believe in God?

CASSIE

Of course I do.

ARNEL

Well, you can't believe in the Supernatural, Heaven and all that goofy stuff without believing in the other.

ARNEL'S MOM PLACES HER HAND ON CASSIE'S SHOULDER.

ARNEL'S MOM

Don't let him spook you, girl.

CASSIE

No, this is interesting... Tell me more.

DAN

Don't do that, he'll tell you the story about how his Mom told him this story when he was 10 and he couldn't sleep with the lights off for a week.

ARNEL
A week? Try more like until I was
15.

ARNEL'S MOTHER, GRANDMOTHER, CASSIE AND DAN START TO LAUGH.

ARNEL (CONT'D)
It's not funny.

DAN
Actually, it is.

CASSIE
I can't believe you believe in all
this stuff.

ARNEL HOLDS UP A CRYSTAL.

ARNEL
See, look at the Zodiac, planets
giving off energy effecting
behavior, all that stuff... We all
believe that...

ARNEL HOLDS THE CRYSTAL WHERE THE LIGHT FROM THE ROOM
REFLECTS OFF OF IT EXPOSING VIBRANT COLORS OF THE RAINBOW.

ARNEL (CONT'D)
We all see it... Even though our
senses can't catch it with the
naked eye.

CASSIE
What does that have to do with?

ARNEL
The spirit world is the same
thing... It's in the same plane of
existence... We're not attuned to
see it but we can hear it.

DAN
Here we go.

ARNEL
You know how old houses settle?
Like when you hear the creeks,
cracks and wind of the wood and
pipes late at night...

ARNEL SLAMS HIS HAND DOWN ON THE TABLE.

ARNEL (CONT'D)

That's the spirit world! Just like you only see Rainbows when it rains or colors in a crystal... You only hear the spirit world late at night, when things settle down you're accustomed to hearing it and you know what it is.

INT: ALYSSA'S HOUSE-NIGHT

KIDS ARE PARTYING, DANCING, DRINKING, THROWING TOILET PAPER AROUND ALYSSA'S LIVING ROOM. BILLY STANDS OVER ALYSSA WITH A BOTTLE OF ALCOHOL AS SHE GETS ON HER KNEES AND BILLY POURS THE LIQUOR INTO HER MOUTH IN THE MIDDLE OF A CROWD. THE CROWD CHANTS- "DRINK... DRINK... DRINK..." - (CLOSE UP- TINA CHANTING AND LAUGHING WITH THE CROWD).

ANGLE: ARNEL'S HOUSE.

CASSIE

So, what's this... this... Raggedy Man?

ARNEL HOLDS UP A RAGGEDY DOLL SIMILAR IN APPEARANCE TO THE CLASSIC RAGGEDY ANN DOLL BUT THIS DOLL ISN'T MADE UP OF BRIGHT COLORS BUT THE COLORS DULL DARK, BLACK AND BROWN. THE MAIN DIFFERENCE IS THE DOLLS EYE'S AREN'T CUTE RED BUTTONS BUT RED HUMANLIKE DOLL EYES.

ARNEL

People who feel they have been wronged practice this ritual where they take their life essence put in the doll and a spirit transfers into a human body...

DAN

An Evil spirit that...

ARNEL

It's not evil, it's just a spirit... the people use the spirit to enact revenge. It just so happens that the Revenge winds up being a gruesome horrible death and since you did something wrong you may wind up in Hell.

NANA

Un, Shak, Cra, La...

ARNEL

Stop Nana!

CASSIE

What?

ARNEL

She was going to say it's name to
add to my story.

ARNEL DIRECTS HIS ATTENTION TO HIS GRANDMOTHER.

ARNEL (CONT'D)

I DON'T WANT TO KNOW, NANA... YOU
HEAR ME, JUST KEEP THAT TO
YOURSELF. (Directing his attention
back to Cassie) She was going to
say its name. I don't want to know
his name, his biblical name, his
pet name, what the Devil calls it
when they are playing softball... I
don't need to know all of that.
Raggedy Man is good enough for
me... Shoot, have that junk
floating around here all over our
spaghetti.

EXT: CASSIE'S HOUSE-NIGHT.

JENNY IS WALKING DOWN CASSIE'S DARK TREE LINED STREET THAT
SEEMS TO TAKE ON AN OMINOUS APPEARANCE AT. JENNY HIS
OBLIVIOUS TO THE SOUNDS OF THE NIGHT. THE CRICKETS, BIRDS,
WIND, SEEMED AMPLIFIED. (VOICE OVER: ARNEL- "You see, the
spirit moves awakens in the night, moves in the shadows,
solidifies for split second before it strikes") - THE LEAVES
OF THE TREES DANCE AS JENNY WALKS PAST THEM THE WIND SEEMS TO
GET STRONGER GIVING JENNY A SLIGHT CHILL WHERE SHE FEELS
FORCED TO HUG HER SHOULDERS. SUDDENLY JENNY STOPS AS IF
SOMEONE IS WATCHING HER.

JENNY

Is someone there?

WHEN JENNY TURNS AROUND THE AMBIENT SOUNDS OF THE NIGHT
IMMEDIATELY STOPS. SHE JUST NOTICES A PIECE OF PAPER BEING
WISPED AWAY ACROSS THE STREET BY THE COOL NIGHT BREEZE.
JENNY BEGINS TO HURRIEDLY PICK UP THE PACE AND WALK TOWARDS
CASSIE'S HOUSE. AS JENNY WALKS PAST THE PARKED CARS ON THE
SIDE OF THE STREET YOU SEE A REFLECTION OF A SHADOWY FIGURE
QUICKLY GO PAST A CAR'S SIDE MIRROR. JENNY WALKS FASTER, SHE
BEGINS TO NERVOUSLY RUN TOWARDS CASSIE'S HOUSE WHEN SHE PULLS
OUT HER PHONE (CLOSE UP OF JENNY'S FACE). JENNY SUDDENLY
SCREAMS AND DROPS HER PHONE.

A DOG QUICKLY JUMPS OUT IN FRONT OF HER INCESSANTLY BARKING. THE DOG IMMEDIATELY STOPS, LOOKS PAST JENNY-- "YELPS..." AND RUNS ACROSS THE STREET. JENNY BEGINS TO BREATHE.

JENNY (CONT'D)
Shit... (Yelling at the house) You know, Mr. Freehold you need to put that dog on a leash!

JENNY PICKS UP HER PHONE BEGINS TO WALK AGAIN, THEN TROTS AND FINALLY DOES AN ALL OUT SPRINT TOWARDS CASSIE'S HOUSE.

ANGLE: ARNEL'S KITCHEN.

DAN
Can we go, now?

ARNEL
Keep playing if you want to, Dan, but God sees everything. You never know who wants payback. That's why you have to live your life right?

EXT: CASSIE'S HOUSE-NIGHT.

SUSAN OPENS THE DOOR TO HER HOUSE AS JENNY WAITS ON THE FRONT PORCH.

SUSAN FIELDS
I'm sorry, Jenny, Cassie left a while ago. She said she called you.

JENNY LOOKS AT HER PHONE.

JENNY
It's Ok, Ms. Fields, she probably did... I have a voice mail, I just didn't check it yet. Just tell Cassie I came by.

JENNY LOOKS AT HER PHONE AND PROCEEDS TO WALK DOWN THE STREET. JENNY, THEN CALLS CASSIE AS SHE WALKS.

JENNY (CONT'D)
Cassie, I got your message, something weird is going on. I don't think I'm a make that party... I'm going straight home.

(VO: ARENEL- "You see, some children are attuned to that spirit world. For a brief moment, they can get a glimpse of the faceless one or see it moves...) The kids around here made of a song. Arnel begins singing -"Strangers in the DaAArk... Strangers in the DaAArk...")

JENNY CONTINUES TO WALK DOWN THE STREET WHEN SHE WALKS PAST A 10 YEAR OLD BOY PLAYING WITH ACTION FIGURES IN HIS FRONT YARD, HIS MOM ON THE PHONE ON THE FRONT PORCH, HIS DAD IS WORKING UNDER THE HOOD OF HIS CAR IN THE DRIVEWAY.

JENNY (CONT'D)
(Talking to herself) I'm not walking all the way home.

JENNY STOPS IN FRONT OF THE HOUSE WHERE THE FAMILY IS ENJOYING THEIR SUMMER NIGHT.

JENNY (CONT'D)
(Directing her attention to the woman on the phone) Mrs. Roberts, you think you guys could give me a ride home?

MRS. ROBERTS IS AN ATTRACTIVE WOMAN IN HER LATE 40'S WHO IS LAUGHING AND GOSSIPING ON THE PHONE WHEN JENNY YELLS FOR HER AT THE END OF HER FRONT LAWN.

MRS. ROBERTS
I knooow... that's what I said.
Wait a minute, hold on one second.
Jenny Plaques wants something.
What... What did you say, honey?

MED CU: BOY- looking directly at Jenny.

BOY #1
Stranger in the DaAAAArk...
Stranger in the DaAAAArk...

MED CU: JENNY.

JENNY
(Whispering, frightened) What?

ANGLE: MR. ROBERTS

MR. ROBERTS
What did you say, Hun?

ANGLE: JENNY DOING AN ALL OUT SPRINT DOWN THE STREET.

INT: ALYSSA'S HOUSE-NIGHT

ALL THE WHITE KIDS ARE LISTENING AND DANCING TO HIP HOP IN ALYSSA'S HOUSE.

(MUSIC) "Do my ladies run this Mother..."

(Ladies at the Party- Tina is chanting) "Heeelll, Yeah!!!"

INT: CLUB-NIGHT

A MIXED CROWD (LATINOS, WHITES AND BLACKS) DANCING AND LISTENING TO MUSIC (The same Hip Hop song) IN THE CLUB.

(MUSIC) "Do my fellas run this Mother..."

(Guys at the party- Dan yelling next to Cassie) "Heeelll, Yeah!!!"

EXT: STREET-LATE NIGHT

JENNY IS RUNNING DOWN THE STREET WAVING HER HANDS. YOU CAN HEAR THE SLIGHT BUZZ OF ELECTRICITY TAKE LIFE OUT OF EACH STREET LIGHT AS JENNY RUNS PAST IT. THE STREET GETS DARKER AND DARKER.

JENNY

Help!! Someone Help me!!

AFTER ALMOST ALL OF THE LIGHTS GO OUT ON THE STREET, THERE IS ONE LIGHT LEFT AT THE CORNER. JUST 40 YARDS AHEAD OF THAT LIGHT JENNY SEES PETER BRONSON PUTTING DOWN THE GATE AND LOCKING UP HANDY DANDY'S CANDY SHOP. JENNY LOOKS AT THE LAST LIGHT 5 YARDS AHEAD OF HER. THE LIGHT IS FLICKERING ON AND OFF AS IF IT'S SIGNALING A DRAG RACE. JENNY WAITS FOR THE LAST SECOND WHEN SHE THINKS THE LIGHT IS FULLY LIT AND BEGINS TO RUN.

JENNY (CONT'D)

Help, Mr. Bronson, Help!

JENNY SPRINTS WAVING HER HANDS HOLDING HER PHONE USING THE LIGHT AS A BEACON TO GAIN MR. JOHNSON'S ATTENTION. THE FINAL LIGHT GOES OUT. AN OMINOUS WHISPER (In stereo) DISTRACTS HER.

VOICE

Hey...

JENNY TURNS AROUND AS SHE IS RUNNING.

VOICE (CONT'D)

Hey, you...

JENNY TURNS HER HEAD IN THE OTHER DIRECTION, TRIPS AND FALLS. JENNY'S PHONE SKIPS A LITTLE PAST HER. JENNY CRAWLS TO HER PHONE, LOOKS AROUND, SEES NO ONE (SHE DECIDES TO LAY BETWEEN TWO PARKED CARS TO HIDE).

JENNY

Tina, pick up... Tina, pick up...

YOU HEAR THE FAINT SOUND OF TINA'S VOICE MAIL THROUGH JENNY'S PHONE.

JENNY (CONT'D)

Tina, it's your sister... I need your help, just pick up the phone.

SOMETHING GRABS JENNY AS SHE KNEELS BETWEEN THE TWO CARS. YOU SEE A DISTANT SHOT OF JENNY CRAWLING ON HER STOMACH IN THE STREET (You only see her waist extending between the cars). (MED. CU- JENNY) JENNY'S FACE IS BLOODIED, SHE HAS SCRATCHES ON HER CHEEKS AS CRAWLS TO HER PHONE THAT IS TWO FEET AWAY FROM THE TIRE OF A PARKED CAR. THE PHONE IS STILL LIT BECAUSE TINA'S VOICE MAIL IS STILL RECORDING.

JENNY (CONT'D)

TINA, PICK UP... HELP ME!! TINA
PICK UP THE DAMN PHONE!!!

YOU JUST SEE TINA'S BODY BEING DRAGGED BETWEEN THE TWO CARS. THE SILENCE IS BROKEN BY THE "BEEEEEEPPP" OF TINA'S VOICE MAIL, THEN ACCENTUATED BY THE SUDDEN SOUND OF CRICKETS AND NIGHT LIFE. PETER BRONSON CURIOUSLY TURNS AROUND LOOKING DOWN THE STREET AND SEES NOTHING BUT IS ANNOYED BY THE FAINT ELECTRICAL BUZZING THAT'S THE CATALYST FOR THE STREET LIGHT IN FRONT OF HIS STORE TO COME BACK ON.

CUT TO:

EXT: HANDY DANDY'S STORE-MORNING

A SMALL CROWD GATHERS IN FRONT OF HANDY DANDY'S STORE, PETER BRONSON IS TALKING TO SHERIFF BURKS AS DEPUTY KNOX IS ORDER THE CROWD TO GO BACK. DOWN THE STREET YOU SEE AN AMBULANCE, YELLOW TAPE AND TWO MEDICAL OFFICERS PUTTING A COVERED BODY IN AN AMBULANCE.

PETER BRONSON

That's all I know, Sheriff Burks.
I didn't see anything.

SHERIFF BURKS

It's ok, Pete. Just contact us if you hear anything.

DEPUTY KNOX

Everybody, back. Everybody get back.

CASSIE AND DAN MOVE THEIR WAY THROUGH THE CROWD TO GET A CLOSER LOOK.

CASSIE

What's going on?

DAN

What happened?

CASSIE NOTICES TINA AND ALYSSA STANDING NEXT TO AN AMBULANCE TALKING TO A MEDICAL OFFICER DOWN THE STREET. CASSIE IS DISTRACTED BY THE SUDDEN SCREAM SHE HEARS FROM TINA AS ALYSSA HUGS HER.

STUDENT #1

Jenny Plaques was killed last night.

A MEDICAL OFFICER WALKS UP TO DEPUTY KNOX HOLDING SOMETHING.

DEPUTY KNOX

What's that?

MEDICAL OFFICER #1

A fingernail, we saw 7 of them between those cars over there. It's like she was scratching to get away.

CASSIE ALMOST CRIES AND FALLS INTO DAN'S ARMS FOR SECURITY AND SUPPORT.

SHERIFF BURKS

Deputy Knox, get those people back.

CASSIE NOTICES SOMETHING ONE OF THOSE STRANGE RED DOLL EYES BY DEPUTY KNOX'S FEET. THE CAMERA ZOOMS IN ON THE EYE.

INT: CASSIE'S KITCHEN-NIGHT.

CASSIE, DAN, SUSAN AND RILEY ARE SITTING IN CASSIE'S KITCHEN.

SUSAN FIELDS

I think you're overreacting, dear.

CASSIE

I'm telling you it was him or it or whatever you want to call it.

DAN

I think your Mom is right. I told you not hear that story.

CASSIE

Well, I can't unhear it, now can I? Besides, what's up with Nana... She just has those dolls laying around the house?

RILEY

Raggedy Man, they've been saying those stories since this town was founded.

DAN

It couldn't be the eye of that doll, you just can't buy them. You have to know the ritual, you have get materials, sacrifices all that mumbo jumbo. Nobody really knows how to do all that stuff.

CASSIE

I should've been there. I should've been here.

SUSAN FIELDS

Cassie, calm down.

DAN

Cassie, you've been here a week, now you're ruling out the possibility it could've been anything else?

RILEY

Well, I don't have to worry about Raggedy Man...

DAN

Why is that?

RILEY

God. I keep my faith, I say my prayers and I know I'm protected.

DAN

How do you know? How do you know something from your past is catching up with you?

CASSIE

Jenny didn't do anything to anybody.

DAN

You don't know what Jenny does when you're not around. People have many faces.

SUSAN FIELDS

Now you both sound crazy.

DAN

That's crazy, Ms. Fields?

CASSIE SIPs HER TEA AS THE SOUNDS OF DAN AND HER MOTHER SEEM TO FADE OUT. CASSIE HEARS THE SUMMER BREEZE AND NOW SHE NOTICES THINGS IN THE HOUSE THAT WERE ALWAYS THERE BUT SHE NEVER NOTICE BEFORE: HOW THE CURTAINS MOVE IN THE BREEZE, THE SLIGHTEST CREEK OF RILEY MOVING IN HIS CHAIR. THE DRIPPING OF THE KITCHEN SINK FAUCET. CASSIE LOOKS AT THE DOOR FRAME AND CAN ACTUALLY HEAR THE WOOD CREEK. CASSIE CAN HEAR THE TENSION BETWEEN THE SCREWS SQUEALING AS THEY SCRAPE AGAINST EACH OTHER AS HER MOTHER OPENS THE MICROWAVE DOOR. ONCE THE MICROWAVE DOOR IS COMPLETELY CLOSED CASSIE SEES THE REFLECTION OF A DARK HOODED FIGURE IN THE MIRROR OF THE MICROWAVE DOOR- YOU CANNOT MAKE OUT ANY DISTINGUISHING FEATURES OR IMAGES. YOU ONLY SEE A DARK SILHOUETTE (Enter: Dark sinister music). THE IMAGE BRINGS CASSIE'S CONSCIOUSNESS BACK TO THE ON GOING CONVERSATION IN THE KITCHEN.

CASSIE

Mom...

SUSAN CONTINUES HER CONVERSATION WITH RILEY AND DAN ARGUING BACK AND FORTH.

CASSIE (CONT'D)

(Stuttering) Mom...

SUSAN LEANS HER SHOULDER NEXT TO THE MICROWAVE.

SUSAN FIELDS

All I'm saying is that you guys are over reacting.

NOW THE DARK IMAGE FLASHES EVIL RED EYES AND CASSIE HEARS A WHISPER.

VOICE

YOOuuu...

CASSIE DROPS HER TEA.

CASSIE

MOM, FREAKING TURN AROUND!!!

EVERYBODY IMMEDIATELY STOPS TALKING. SUSAN LOOKS OVER EITHER SHOULDER. RILEY LOOKS AROUND THEN LOOKS UNDER THE KITCHEN TABLE. DAN RAISES A FIST WITH ONE HAND AND GRABS A KITCHEN STEAK KNIFE THAT WAS ON THE TABLE WITH THE OTHER.

CASSIE (CONT'D)

It's in the Microwave... Look.

THE IMAGE OF THE RAGGEDY MAN IS GONE AND EVERYONE IS IN THE KITCHEN STARING AT EACH OTHER. THE IMAGE IS COMPLEMENTED THE SOOTHING SOUNDS OF CRICKETS OUTSIDE.

RILEY

WHoooah...

DAN GOES OVER TO CASSIE RUBBING HER SHOULDERS.

DAN

Are you ok, Cassie?

SUSAN FIELDS

It's in the Microwave... Cassie what are you talking about?

CASSIE

I saw the Raggedy Man's image in the Microwave door.

RILEY

I think someone's had too much to drink... and we ain't even have anything to drink.

SUSAN FIELDS

Riley? Cassie, just had one of her friends killed. This is traumatic for her.

RILEY

I'm sorry, Susan, you're right? I'm a hurry up and get out of here. (Riley gets up and kisses Susan on the cheek) I'll call you in the morning.

RILEY, DESPITE ALL OF HIS EARLIER BRAVADO GETS UP AND CAUTIOUSLY LOOKS THROUGH THE DOORWAY OF THE KITCHEN WITH THE MANNERISM OF A 7 YEAR CROSSING THE STREET FOR THE FIRST TIME.

INT: CASSIE'S BEDROOM-NIGHT.

DAN IS SITTING ON CASSIE'S BED HOLDING HER HAND.

DAN
Are you sure you're alright.

CASSIE
I'm fine, Dan, I know what I saw, though. You have to believe me.

DAN
I do believe you. I know you saw something.

PUSHING DAN'S HAND AWAY.

CASSIE
Don't patronize me.

DAN
Cassie, that story Raggedy Man has spooked kids around here for years. It spooked me when I was a kid. You're hearing it for the first time. It's only natural that your mind starts playing tricks on you.

CASSIE
I'm not a kid.

DAN KISSES CASSIE'S FOREHEAD.

DAN
Listen, I'm a go to the bathroom and clean up a little bit before I go. I want you to call me first thing in the morning, ok.

CASSIE NODS HER HEAD AFFIRMATIVE THEN DAN GETS UP AND WALKS OUT OF THE ROOM. AS DAN WALKS DOWN THE HALLWAY TOWARDS THE BATHROOM HE DOESN'T SEEM TO NOTICE THAT EACH PICTURE IN THE HALLWAY WALL SEEMS TO MOVE AS HE WALKS PAST THEM. DAN WALKS INTO THE BATHROOM FLICKS ON THE LIGHT. THE BATHROOM LIGHT STAYS ON FOR 3 SECONDS THEN IMMEDIATELY GOES OUT. THE ONLY LIGHT IN THE BATHROOM IS THE LUMINANCE FROM THE ADJACENT HALLWAY. DAN LOOKS AROUND, THEN LOOKS DOWN THE HALLWAY, HE DOESN'T SEE ANYTHING.

HE TRIES TO LIGHT SWITCH ONE MORE TIME AND THE LIGHT FLICKERS ON AND OFF STRUGGLING TO GET POWER THEN COMPLETELY GOES OUT.

DAN (CONT'D)

That's odd.

DAN LOOKS DOWN THE HALLWAY, THE NOISE OF THE CRICKETS OUTSIDE SUDDENLY STOP (CU: Dan slowly begins to have a look of concern on his face). THE HALLWAY LIGHT GOES OUT, THE ONLY LIGHT IN DAN'S AREA IS THE LITTLE LIGHT THAT MANAGES TO MAKE ITS WAY FROM DOWNSTAIRS AND THE MOONLIGHT SEEPING THROUGH THE HOUSE WINDOWS.

INT: CASSIE'S BEDROOM-NIGHT.

CASSIE WALKS AROUND HER BEDROOM GETTING THINGS IN ORDER WHEN SHE SUDDENLY STOPS. CASSIE CAN HEAR HER BEDROOM HER WINDOW RATTLING, THE BEDROOM DOOR CREEKS WHEN IT MOVES SLIGHTLY, THE TICKING FROM HER ALARM CLOCK SEEMS AMPLIFIED. CASSIE LOOKS UP WHEN SHE NOTICES THE BEDROOM LIGHT ON THE CEILING BEGIN TO FLICKER BUT THE LIGHT STAYS ON. CASSIE LOOKS AT HER CLOSET DOOR. IT SEEMS AS IF THE CLOSET DOOR IS STARING BACK AT HER. CASSIE SNEAKS ACROSS HER BEDROOM FLOOR TO GRAB A BASEBALL BAT THAT IS IN THE CORNER OF HER ROOM. ONCE CASSIE GRABS THE BAT SHE SLOWLY WALKS TOWARDS THE DOOR. WHEN SHE IS TWO FEET AWAY FROM THE DOOR CASSIE STOPS. CASSIE LOOKS AT THE DOOR... THE DOOR LOOKS BACK AT CASSIE. THE LIGHTS GO OUT IN HER BEDROOM. CASSIE QUICKLY SWINGS THE DOOR OPEN AND IS MET WITH HER CLOTHES JUST ON HANGERS ROCKING BACK AND FORTH. AFTER A FEW SHORT MOMENTS CASSIE FINALLY RELAXES AND A BLACK GLOVED HAND GRABS CASSIE, YANKS HER IN THE CLOSET. THE DOOR IMMEDIATELY CLOSES BY SOME UNSEEN FORCE AS CASSIE IS FORCED IN THE CLOSET. ALL YOU HEAR IS BANGING, SCREAMING AND FIGHTING IN THE CLOSET FROM THE MOON LIT BEDROOM. ONCE THE BANGING AND SCREAMING STOPS DAN OPENS THE DOOR (POV: Cassie). Cassie falls into Dan's arms. THE LIGHTS COME BACK ON IN THE ROOM (Susan turns on the light switch).

SUSAN FIELDS

What the hell is going on here?

ONCE THE LIGHT COMES ON, A FORCE FLINGS DAN BACK ONTO CASSIE'S BED, HER BEDROOM WINDOW SHATTERS. DAN, CASSIE, SUSAN HEAR AN INHUMAN SHRIEK. THE CURTAINS JUST BLOW IN THE WIND.

CASSIE

You still think it's my
imagination, Mom?

EXT: DARKSTON HIGH-DAY

CASSIE AND TINA WALK ALONG THE DARKSTON COURTYARD AMID THE STUDENTS WHO ARE PURPOSELESSLY WALKING IN ORDER TO GET TO WHERE THEY NEED TO BE (life goes on).

TINA

I can't believe she's gone. Mom and Dad are devastated. Dad just sits in his chair drinking, Mom, rocks back and forth looking at photo albums... They don't even talk to each other.

CASSIE

We all blame ourselves in some way. My Mom is helping me get through it.

TINA

Do you believe those rumors about that Raggedy Man?

CASSIE

Tina...

TINA

Well, do you?

CASSIE

Tina, you have enough on your plate, trust me, you don't want to have your mind focused on ghost and monsters...

TINA AND CASSIE'S CONVERSATION IS INTERRUPTED WHEN ALYSSA APPROACHES THEM.

ALYSSA

Tina, I'm sooo sorry about what happened. I mean, we all wish we could do things differently... If there's anything I could do, anything my family can do to make this easier just let me know.

TINA

Thanks, Alyssa.

ALYSSA

No offense, but are you ok? You look horrible.

CASSIE

I couldn't get any sleep the past few nights.

ALYSSA

Cassie, I want to apologize for how we treated you when you came to town.

CASSIE

Don't worry about it.

ALYSSA MOVES IN CLOSER TO TINA'S AND CASSIE'S PERSONAL SPACE AS IF SHE TELLING A SECRET.

ALYSSA

Listen, tonight, we're all going to my parents guest house in the hills and try to figure this out.

CASSIE

Alyssa... Tina's grieving right now. I don't think that's a good idea, her parents need her.

ALYSSA

I understand, Cassie, but this is serious... two murders within a year and nobody knows what's going on.

CASSIE

That's why you let the cops handle it.

ALYSSA

Cops.

CASSIE

Yeah, cops. For once in your life don't think about yourself and imagine what Tina's going through.

ALYSSA

Listen, I know "the cops." They're way out of their league. You don't know me, Cassie. You don't know what you're talking about.

CASSIE

Yeah, right. Just like I didn't know you didn't invite Me and Jenny to your little party. You real considerate.

ALYSSA

Oh, look at you... It was MY FRIEND
LISA THAT WAS KILLED THAT STARTED
ALL THIS. Lisa was my best friend
since we were 5. I even knew Jenny
for 2 years when they moved here.
What, you knew her for a few days.

TINA WALKS BETWEEN ALYSSA AND CASSIE.

TINA

Stop.

ALYSSA

I'm just saying Sheriff Burks and
"Barney Phif" aren't solving
anything and I want to have some
idea what's going on before more of
us gets hurt.

TINA

I'll, I'll go.

CASSIE

Tina...

TINA

Cassie, I have to do something.
It's not like my parents are going
to notice I'm gone right now,
anyway. They're going through
their own thing.

CASSIE

If you go, I'm going with you.
Don't leave your house until I get
there.

ALYSSA

Cool, I'll see you guys at 10.

PRINCIPAL TATE APPROACHES THE THREE YOUNG LADIES HOLDING A
CLIP BOARD.

PRINCIPAL TATE

Ladies...

ALYSSA AND CASSIE

Principal Tate.

PRINCIPAL TATE

Tina.

TINA
Yes, Principal Tate.

PRINCIPAL TATE
Tina what are you doing here?

TINA
I couldn't stay home.

PRINCIPAL TATE PUTS A COMFORTING ARM AROUND TINA'S SHOULDER.

PRINCIPAL TATE
Tina, nobody expects you to be here. If you wanted to take the time off you could, just see the secretary for the bereavement paperwork... Take all the time you need.

TINA
It's ok, Principal Tate. I'm fine.

THE LADIES BEGIN TO WALK AWAY WHEN PRINCIPAL TATE TAPS ALYSSA ON THE SHOULDER.

PRINCIPAL TATE
Not you, young lady... You're failing two classes. I just spoke to Ms. Spencer and she said you cut her class today. Don't you want to graduate on time, Alyssa?

ALYSSA
Oh, I'm graduating.

PRINCIPAL TATE
Not if you keep cutting class. Senioritis is suppose to be at the end of the year... Not ALL YEAR LONG, plus half of your Junior year. My office, young lady.

ALYSSA
But...

PRINCIPAL TATE
Now!

TINA AND CASSIE WALK IN ONE DIRECTION, ALYSSA WALKS IN ANOTHER DIRECTION, LEAVING PRINCIPAL TATE STANDING BY HIMSELF.

PRINCIPAL TATE (CONT'D)
Hey, you. Pick that up!

PRINCIPAL TATE WALKS OUT OF FRAME TOWARDS THE STUDENT HE WAS SCOLDING.

EXT: THE FRONT OF DARKSTON HIGH-AFTERNOON.

A YELLOW SCHOOL BUS DRIVES OFF AS OTHER STUDENTS GET PICKED UP BY THEIR PARENTS AND THE STUDENT WITH CARS GO PACK THEM WITH THEIR FRIENDS IGNORING CASSIE WHILE SHE IS LOOKING DOWN TO THE GROUND LOST IN HER THOUGHTS BEFORE SHE CROSSES THE STREET. CASSIE EVENTUALLY LOOKS UP NOTICING DAN LEANING AGAINST HIS CAR WAITING FOR HER. CASSIE WALKS UP TO DAN.

CASSIE
I thought you didn't come to this side of town.

DAN
Only when I have to.

CASSIE
Oh, and you have to?

DAN
I wanted to make sure you made it home safe.

DAN TAKES A DEEP BREATH AND LOOKS AROUND HIS SURROUNDINGS.

DAN (CONT'D)
Man, this place brings back memories. This place doesn't miss me... God knows I sure don't miss it.

SUDDENLY TWO COP CARS PULL UP ON DAN AND CASSIE. ONE COP CAR BLOCKS THE FRONT OF DAN'S CAR, THE SECOND COP CAR BLOCKS THE BACK OF DAN'S CAR. SHERIFF BURKS QUICK GETS OUT POINTING AT DAN. DEPUTY KNOX RUSHES OUT OF HIS CAR FROM BEHIND IN ORDER TO PIN DAN IN.

SHERIFF BURKS
Dan Fowling, you're under arrest.

DAN
Arrest? Arrest, for what?

CASSIE
This is crazy, he didn't do anything.

SHERIFF BURKS GRABS DAN'S SHOULDER ATTEMPTING TO MANHANDLE HIM. DAN RESIST TEMPORARILY FREEING HIMSELF.

SHERIFF BURKS
Yeah, fight me, boy... I'll shoot
you dead, right here in the street.

SHERIFF BURKS INCHES IN CLOSER TO DAN WHISPERING.

SHERIFF BURKS (CONT'D)
And you know I've been inching to
do it.

DAN GIVES SHERIFF BURKS A REBELLIOUS LOOK, PAUSES FOR A
MINUTE THEN SLUMPS HIS SHOULDERS AS A SIGN OF SUBMISSION.

SHERIFF BURKS (CONT'D)
Yeah, that's more like it.

SHERIFF BURKS ROUGHLY GRABS DAN'S SHOULDER, TURNS HIM AROUND
AND PROCEEDS TO PUT THE CUFFS ON HIM.

CASSIE
What is this all about?

DEPUTY KNOX MOVES IN CLOSER TO THE SITUATION SEPARATING DAN
FROM CASSIE.

DEPUTY KNOX
Dan, was spotted three times on
this side of town the day of the
murders.

CASSIE
That doesn't mean anything.

DEPUTY KNOX
We just found out he had
confrontation with Will and Ben
over Jenny the day two days before
the murder. We may have us a little
love triangle going on here.

CASSIE
That's crazy, he was protecting us.

SHERIFF BURKS NUDGES CASSIE.

SHERIFF BURKS
Move little lady.

CASSIE ACTS LIKE SHE DOESN'T HEAR SHERIFF BURKS.

SHERIFF BURKS (CONT'D)
MOVE!!

CASSIE RELUCTANTLY BACKS AWAY.

CASSIE

Dan, don't worry, I'm a get my Mom.

SHERIFF BURKS DRAGS DAN TO HIS CAR MORE FORCEFULLY THAN HE NEEDS TO. DAN LOOKS BACK AT CASSIE AS THEY DRAG HIM AWAY.

DAN

Call Arnel.

CUT TO:

INT: CASSIE'S KITCHEN-NIGHT.

CASSIE

Mom, you have to help him.

SUSAN FIELDS

Maybe the cops know something we don't.

CASSIE

That's crap, Mom, and you know it. Dan had nothing to do with Jenny's murder, he was with me all night that night.

SUSAN GIVES CASSIE A CONCERNED SUSPICIOUS LOOK.

CASSIE (CONT'D)

Well, you know what I mean.

SUSAN FIELDS

I know the last time you guys went out you heard about all the Raggedy Man stuff and you haven't had a decent nights sleep since.

CASSIE

Mom, you can't blame him for that. He wasn't even the one who told me the story.

SUSAN FIELDS

Cassie, I don't like it. I know you want to save the world but other peoples problems are other peoples problems... You're my baby, you're my problem.

CASSIE

Really, Mom, it's your town, it's your folklore... You knew the story.

(MORE)

CASSIE (CONT'D)

Should I blame you for bringing us here? No, that wouldn't be fair to you.

SUSAN FIELDS

Cassie, I don't care what you say, I don't want you going out.

CASSIE

Mom, you're the one that preached give people a chance, you're the one that wanted to move here in the first place... and you're right, there are decent people here, you're right, I was being obnoxious when we first got here.

SUSAN FIELDS

Cassie.

CASSIE

No, now that I'm acting like you taught me you want me to let some guy rot in jail for helping me? Some guy that literally saved me upstairs a few nights ago... In THIS house, mind you. You want me to do nothing when a Sheriff just said he wants to shoot him in the street?

SUSAN FIELDS

I'm just trying to protect you, baby.

CASSIE

I know, Mom... But I can't stay cooped up in your arms forever.

SUSAN CONTEMPLATES CASSIE'S WORDS, THEN SLOWLY NODS HER HEAD NO.

SUSAN FIELDS

No, I can't... Regardless of Dan, until they catch this guy or whatever it is I absolutely forbid it. You are not leaving this house.

CASSIE BACKS AWAY FROM HER MOM.

CASSIE

Mom, I love you, but I'm going.

SUSAN FIELDS
No, you're not.

CASSIE
I'm going Mom, I can't live with
myself if I don't.

CASSIE BEGINS TO PUT ON HER COAT AND BEGINS WALKING AWAY.

SUSAN FIELDS
YOU'RE NOT GOING ANYWHERE. I FORBID
IT.

CASSIE STOPS WALKING TOWARDS THE DOOR AND SLOWLY TURNS AROUND
TO FACE HER MOTHER.

CASSIE
Mom, you can punish me as long as
you want... but I have to do this.

CASSIE WALKS OUT OF THE DOOR.

SUSAN FIELDS
Cassie, get back here! Get back
here, young lady, now!

CUT TO:

INT: DARKSTON JAIL-NIGHT

DAN IS STANDING IN A JAIL CELL WHILE SHERIFF BURKS READS A
NEWSPAPER WITH HIS FEET UP ON A DESK AS DEPUTY KNOX IS
POURING HIMSELF A CUP OF COFFEE. SHERIFF BURKS PUT THE PAPER
DOWN.

SHERIFF BURKS
Now, what are we going to do with
you.

DAN
I told you for the last time, the
day after Lisa was killed I had to
do some masonry work on the house
down the street.

SHERIFF BURKS
Will check your story out, Dan. You
know we're just not used to seeing
you across Baker Street.

DAN

Why am I here, Burks? You know Ben Reed was the one with problem with Jenny. I'm sure Tina told you that.

SHERIFF BURKS

It don't matter... I got you, I know you had something to do with my boy Mark's death. I'm a make sure you rot in this jail.

DAN

So you're going to blame me for your poor parenting skills.

DEPUTY KNOX FLICKS HIS WRIST FLINGING THE CONTENTS OF THE HOT COFFEE ONTO DAN.

DEPUTY KNOX

Watch your mouth, boy.

DAN BEGINS TO CHUCKLE.

SHERIFF BURKS

Laugh all you want, Dan. We'll see who's laughing in the morning. And we got something for your partner Arnel. Where was he that night?

DAN

That's going to be a hard one to pull off... Arnel was DJ'ing at the club all night.

SHERIFF BURKS

No matter, we got you... You, son. This time they ain't going to be no sympathy (Burks starts imitating whining like a two year old child) for the boy that lost his parents.

DAN RUSHES THE BARS AND ANGRILY STARTS SHAKING THEM AS BEST HE CAN. DEPUTY KNOX WALKS CLOSER TO THE BARS.

DEPUTY KNOX

Aw, it seems like our boy Dan, here got a little attitude like them "Yo's" across town... Nah-mean.

SHERIFF BURKS

Well, make sure you fix it in the morning.

SHERIFF BURKS BEGINS WALKING TO HIS OFFICE WHEN THE LIGHTS FLICKER FOR ONE QUICK SECOND. EVERYONE STOPS AND LOOKS AROUND.

SHERIFF BURKS (CONT'D)
Deputy Knox, I told you to check on that fuse box last week.

DEPUTY KNOX
I did.

DAN
Listen, you have to get me out of here.

SHERIFF BURKS
That ain't going to happen.

DAN
What about my phone call?

DEPUTY KNOX
Who are you going call?

DEPUTY KNOX AND SHERIFF BURKS BEGIN TO LAUGH. BURKS CONTINUES TO GO INTO HIS OFFICE AND COMES OUT WEARING A OFFICER'S JACKET.

SHERIFF BURKS
It's late, Knox don't be gossiping on the phone all night, telling folk official police business.

DEPUTY KNOX
I don't...

SHERIFF BURKS
Ah, huh... It's getting late, I'll see you in the morning.

DEPUTY KNOX
Bye, Sheriff.

SHERIFF BURKS PROCEEDS TO LEAVE POLICE STATION.

CUT TO:

INT: DARKSTON HALLWAY-NIGHT.

PRINCIPAL TATE IS TALKING TO RILEY IN FRONT OF HIS OFFICE BEFORE HE GETS READY TO GO HOME.

PRINCIPAL TATE

Riley, don't forget to mop the
third floor before you go home.

RILEY

Sure thing, Mr. Tate.

PRINCIPAL TATE

As a matter of fact, you should get
on that now before I get out of
here.

RILEY

Alright, no problem, Mr. Tate.

RILEY TURNS HIS BACK TO PRINCIPAL TATE AND BEGINS WALKING
DOWN THE HALL SILENTLY MOUTHING OBSCENITIES WHILE HIS BACK IS
TURNED TO HIS BOSS. YOU HEAR THE BUZZ OF THE COOLING SYSTEM
BUT THE BUZZ IMMEDIATELY GOES OFF AS RILEY TURNS THE CORNER.
PRINCIPAL TATE NOTICES THE LIGHTS GO OFF DOWN THE HALLWAY
THAT RILEY WAS WALKING DOWN WHEN HE TURNED THE CORNER. (CU:
Principal Tate's face) Principal Tate coughs, when Tate
coughs again he spits up blood. PRINCIPAL TATE CURIOUSLY
PUTS HIS HAND ON HIS MOUTH. BLOOD SUDDENLY SEEPS THROUGH HIS
SHIRT. WHILE IN SHOCK PRINCIPAL TATE RIPS HIS SHIRT OPEN AND
YOU SEE THE TIP OF A BLADE POKING OUT THROUGH HIS CHEST
(Enter: Sinister music).

INT: DARKSTON HALLWAY-NIGHT.

RILEY WALKS DOWN THE DARK HALLWAY WHISTLING OBLIVIOUS TO WHAT
HAPPENED TO PRINCIPAL TATE. RILEY GETS THE BUCKET AND MOP
FROM THE CLOSET AND ROLLS THE MOP TOWARDS THE BATHROOM.
RILEY CASUALLY WALKS INTO THE BATHROOM WASHES HIS HANDS,
SPLASHES WATER ON HIS FACE AND PROCEEDS TO ENTER A BATHROOM
STALL.

RILEY

These kids drive me crazy.

RILEY PROCEEDS TO ROLL TOILET PAPER AROUND HIS HAND AND
QUICKLY STOPS WHEN HE HEARS THE BATHROOM DOOR OPEN.

RILEY (CONT'D)

Is someone there?

THE NOISE OF THE CRICKETS OUTSIDE STOPS.

RILEY (CONT'D)

If any of you kids decided to hang
out here after school hours that's
trespassing... it's breaking and
entering.

THE BUCKET OF WATER AND MOP TIP OVER ON THE FLOOR AND BEGINS TO SEEP INTO THE STALL. RILEY ATTEMPTS TO GET UP BUT REALIZES HE CAN'T. WHEN RILEY LIFTS HIS FEET UP THE BATHROOM STALL DOOR BEGINS TO SHAKE. THE LIGHTS BEGIN TO FLICKER. RILEY NERVOUSLY LOOKS AROUND FEELING TRAPPED WITH NOWHERE TO GO.

RILEY (CONT'D)
When I get out of here you kids are
in for it.

THE LIGHTS BEGIN TO FLICKER MORE AND THE DOOR CONTINUES TO SHAKE. RILEY NOTICES THAT EVEN THOUGH THE DOOR IS SHAKING THERE IS NO SHADOW OF FEET OR IMPRESSION OF SOMEONE SHAKING THE DOOR. RILEY BEGINS TO PRAY.

RILEY (CONT'D)
Our father, who art in heaven...
Hollowed be thy name.

THE LIGHTS FLICKER MORE RAPIDLY AND DOOR SHAKES MORE VIOLENTLY.

RILEY (CONT'D)
Thy kingdom come, thy will be done
on earth as it is in heaven...

THE DOOR STOPS SHAKING... THE LIGHTS FINALLY GO OUT. RILEY STOPS PRAYING FOR A MOMENT. AFTER LOOKING AROUND FOR A MOMENT RILEY CONTINUES PRAYING.

RILEY (CONT'D)
Give us this day, our daily bread
and forgive us our trespasses as we
forgive those who trespass against
us...

RILEY HEARS THE CREEK OF THE DOOR OPEN AND THE LIGHTS COME BACK ON. THE NOISE OF THE CRICKETS OUTSIDE ENTERS THE BATHROOM.

RILEY (CONT'D)
Whew...

RILEY LEANS BACK RELAXING A LITTLE ON THE TOILET.

RILEY (CONT'D)
(Looking down towards his crotch
area) I freaking pissed myself
while I was on the shitter.

CUT TO:

INT: DARKSTON JAIL-NIGHT

CASSIE AND ARNEL ARGUE WITH DEPUTY KNOX IN THE JAILHOUSE AS DAN SITS IN THE JAIL CELL.

CASSIE

What do you mean, there's no bail?

DEPUTY KNOX

Judge Farris, has gone fishing and he won't be back til Monday.

DAN

They weren't going to let me out anyway, Cassie.

ARNEL

Is there anyway we can get hold off the Judge tonight?

DEPUTY KNOX

Nope...

DEPUTY KNOX BEGINS TO WALK BACK TOWARDS SHERIFF BURKS OFFICE (The lights are off in the office).

DEPUTY KNOX (CONT'D)

You kids need to go on home. There nothing you can do here. (Point to Dan in his cell) And he, ain't going nowhere...

DEPUTY BURKS FLIES BACK INTO THE OFFICE THE DOOR SLAMS. YOU HEAR SCREAMING, FURNITURE BEING KNOCKED AROUND, SEVERAL GUN SHOTS. THEN THE NOISE STOPS AFTER THE FINAL GUNSHOT. CASSIE AND ARNEL LOOK AT EACH OTHER. SHERIFF BURKS DOOR SLOWLY CREEKS OPEN AND DEPUTY KNOX WALKS OUT OF THE OFFICE IN SHOCK, SHIRT BLOODIED AND HIS ARMS ARE CUT OFF.

CUT TO:

EXT: THE MCDUGAL SISTERS HOUSE-NIGHT.

THE FRONT DOOR OPENS AND YOU SEE SUSAN FIELDS NERVOUSLY FIDGETING.

SUSAN FIELDS

Hi, Ms. McDougal... I'm looking for Cassie. I've called everywhere and I've attempted to reach the Sheriff's office. At first no one answered, now I just get a busy signal.

MS. MCDUGAL LOOKS AT SUSAN WITH A BLANK STARE. YOU SEE THE BACK OF MS. MCDUGAL SISTER'S HEAD WHO IS WATCHING A GAME SHOW ON TV.

SUSAN FIELDS (CONT'D)
I'm pretty sure Cassie is alright
but you know how kids are. No
matter how old they get a mother is
going to worry.

MS. MCDUGAL CONTINUES TO LOOK AT SUSAN WITH A BLANK STARE.

SUSAN FIELDS (CONT'D)
Well, I know if something happens
in this town you would know before
anybody. Can you just give me call
if you hear anything.

THE MCDUGAL SISTER THAT IS WATCHING TV EERILY TURNS HER HEAD VERY SLOWLY TO ADDRESS SUSAN FIELDS (SHE LOOKS AT MS. FIELDS SIMILAR TO THE WAY THE THREE GIRLS THAT WERE PLAYING HOP SCOTCH WERE LOOKING AT CASSIE).

MS. MCDUGAL #2
Strangers in the DaaAAArk...

SUSAN TAKES A STEP BACK ON THE PORCH. THE MCDUGAL SISTER THAT ANSWERED THE DOOR FINALLY SPEAKS TO SUSAN.

MS. MCDUGAL #1
Strangers in the DaaAAArk...

CUT TO:

INT: DARKSTON JAIL-NIGHT

CASSIE GOES THROUGH DEPUTY BURKS POCKETS LOOKING FOR KEYS WHILE ARNEL PACES BACK AND FORTH.

ARNEL
Oh, my God... Oh, my God. This is
jacked up.

DAN
Relax... we'll figure it out.

ARNEL
Relax, relax... I don't even like
driving on this side of town and
Deputy Knox is laying here and his
arms back there (pointing towards
Sheriff Burks office) and you're
talking about relax.

CASSIE FINALLY FINDS DEPUTY KNOX'S KEYS.

CASSIE

Got it.

CASSIE RUSHES TOWARDS DAN'S CELL AND HURRIES TO UNLOCK IT. DAN RUSHES OUT OF THE CELL, GOES TO THE BACK TO PUT ON HIS JACKET. DAN STARTS TO OPEN THE DRAWS OF ALL THE DESK DRAWS AND TOSSING PAPERS AROUND.

ARNEL

What are you doing?

DAN

It's not here...

ARNEL

What are you doing?

CASSIE

Dan, we have to get out of here.

DAN

I know.

ARNEL

You know what? Wait what's going on.

DAN

I have to find my keys.

CASSIE

Let's go.

DAN

I'm not leaving my baby.

ARNEL

Will you forget that damn car.

CASSIE GRABS DAN'S ARM AND HEADS FOR THE DOOR.

CASSIE

Come on, let's go.

CASSIE AND DAN RUSH TOWARDS THE ENTRANCE AND STOPS. THEY NOTICE THAT ARNEL HASN'T MOVED.

ARNEL

I'm not going...

CASSIE

What do you mean you're not going?
I told you in the car what we were
doing, now you're not going.

DAN

What are you guys talking about?

ARNEL

I'm not going to prissy Alyssa's
country house out in the woods to
figure out who the Raggedy Man is.
Hell, no.

DAN

(Directed towards Cassie) That's
where we're going?

CASSIE

I'll tell you on the way. Arnel,
you know more about this stuff than
anybody.

ARNEL

That's my Nana... And that's
precisely why I ain't going.

DAN

Arnel...

ARNEL

I'm not going. Black people die in
situations like this. I'm telling
both of you now... I'm not
sacrificing myself for silly white
people... I'm not hunting Dracula,
I'm not wrestling zombies... and
I'm damn sure ain't trying to find
out whose Raggedy Man. I'm going
home to watch Love & Hip Hop. If
you guys make it out of this, Dan,
call me in the morning... We'll do
breakfast, you can tell me all
about it.

FADE OUT.

EXT: ESTABLISHING SHOT- ALYSSA'S GUEST HOUSE-NIGHT

ALYSSA'S GUEST HOUSE SIT ON A HILL AMID LUSH TREES, WILDLIFE
AND A LAKE.

INT: ALYSSA'S LIVING ROOM-NIGHT.

THE CAMERA PANS ACROSS A VERY LIT ROOM SHOWING SEVEN KIDS SUSPICIOUSLY STARING AT EACH OTHER. ALYSSA IS IN BILLY'S ARMS, TINA IS SITTING BORED WITH HER HEAD IN HER HANDS, CASSIE IS SUSPICIOUSLY LOOKING AT EVERYONE, DAN IS CASUALLY SMOKING A CIGARETTE, WILL IS LOOKING UP TOWARDS THE CEILING AND BEN IS STARING AT DAN.

BEN

I don't see why we invited HIM
(directing his attention to Dan) to
come over here.

DAN SLOWLY BLOWS SMOKE IN BEN'S DIRECTION.

CASSIE

He's my ride.

BEN

We all know hell boy is the one
behind all of this.

DAN

So says the guy that shoved Jenny
to the ground.

TINA

Look, this is getting us nowhere.

BILLY

I'm with Ben...

ALYSSA

Billy I didn't invite you guys over
here for this.

CASSIE

Why did you invite us?

BEN

Look, this is stupid.

WILL

I'm just here...

BEN GETS UP AND WALKS TOWARDS DAN. DAN CASUALLY LOOKS AT BEN UNMOVED.

BEN

I'm out of here.

BEN GETS UP AND GRABS HIS COAT.

WILL

Ben...

BEN

Are you coming, Will?

WILL

Ben, wait, let's just see what this is about.

BEN

I don't need to see anything. You guys are the ones that need to see... When you're sleeping and THIS guy has a knife to your throat don't come back to me asking for help.

BEN STORMS OFF AND SLAMS THE DOOR ON HIS WAY OUT.

TINA

Well, technically at that point we'd be dead.

CASSIE PLAYFULLY SLAPS TINA ON THE SHOULDER.

EXT: ALYSSA'S HOUSE-NIGHT.

BEN STORMS OUT OF THE HOUSE AND HEADS FOR HIS CAR. ON THE WAY TO HIS CAR, BEN NOTICES DAN'S CAR. BEN SMILES AND WALKS OVER TO DAN'S CAR. THE NOISES OF THE NIGHT SUDDENLY STOP. BEN IS SO INTO WHAT HE IS ABOUT TO DO HE DOESN'T EVEN NOTICE THE AMBIANCE OF THE NIGHT AIR HAS SILENCED. BEN PROCEEDS TO WALK ALONG THE DRIVERS SIDE OF DAN'S CAR AND CASUALLY WALKS FROM THE GAS TANK TO THE HEADLIGHT KEYING THE CAR. THE NOISE OF BEN KEYING DAN'S CAR SEEMS AMPLIFIED AMID THE SILENCE. BEN GOES TO HIS CAR (CHECKS THE BACKSEAT BEFORE ENTERING) AND ATTEMPTS TO START IT. THE ENGINE STRUGGLES TO IGNITE AFTER THE SECOND ATTEMPT, BEN TURNS ON THE RADIO.

BEN

Huh...

EVERY RADIO STATION THERE IS NOTHING BUT STATIC.

BEN (CONT'D)

You got to be kidding me.

BEN SLAMS HIS HAND ON THE DASH BOARD THE RADIO COMES ON. AFTER THE RADIO COMES ON BEN ATTEMPTS TO TURN ON THE CAR ONE MORE TIME AND THE CAR STARTS. BEN BEGINS TO DRIVE OFF.

INT: ALYSSA'S LIVING ROOM-NIGHT.

ALYSSA

Ok, let's break down what we know so far. Let's separate fact from fiction.

EVERYONE STARTS RAMBLING ON SIMPLE STATEMENTS WITH A SENSE OF BOREDOM AND APATHY.

BILLY

The RAGGEDY MAN attacks at night.

TINA

It's a Demon that takes human form.

DAN

It's not a Demon.

TINA

Demon, monster, whatever.

DAN

It's not a monster...

BILLY

What are you, the Raggedy Man, expert.

DAN

No, I just lived here all my life and I know the story.

BILLY

I'm from here, too.

DAN

It's a spirit that's summoned by someone that's feels they've been wronged... It attacks people that has done something evil in the caster's eyes.

ALYSSA

Demon, monster, spirit, whatever... How do we know there isn't more than one of those weird dolls?

DAN

(Bored) There can be only one Raggedy Man on this plane of existence at a time. Come on, guys, you know this stuff.

CASSIE RAISES HER HAND AS IF SHE WERE IN SCHOOL.

CASSIE

I Know it doesn't like light.

WILL'S INTEREST IS PEAKED AND HE NOTICES THE LAMP NEXT TO HIM. WILL CASUALLY TURNS ON THE LAMP AND POINT THE LAMP SHADE IN HIS DIRECTION SO MORE LIGHT CAN BE DIRECTLY ON HIM.

ALYSSA

We all know that one, Cassie.

CASSIE

No, I mean it doesn't like direct light in its eyes. When it attacked me in the closet the flash light on my key chain was only thing saved me before Dan opened the door.

TINA

It attacked you?

CASSIE

I didn't know how to tell you... But that's why I stole this industrial flash light from the police station.

WILL

You stole that? You stole that from the cops.

CASSIE TURNS ON THE FLASH LIGHT AND FLASHES IT IN WILL'S FACE. WILL USES HIS HAND TO BLOCK THE LIGHT IN THE WELL LIT ROOM. THE FLASHLIGHT BEGINS TO FLICKER, THEN GOES OUT. THE LIGHT FLICKERS ON AND OFF AS CASSIE HITS IT.

CASSIE

It must need batteries or something.

EXT: SHERIFF BURKS HOUSE-NIGHT.

SUSAN IS STANDING IN SHERIFF BURKS DRIVEWAY NERVOUSLY FIDGETING TALKING TO SHERIFF BURKS (Who is now wearing casual clothes).

SUSAN FIELDS

Sheriff, I don't know what to do. I called the station. No answer... I've been driving around.

(MORE)

SUSAN FIELDS (CONT'D)
I don't know where she is, I don't
know what she's doing.

SHERIFF BURKS
Calm down, calm down... Knox is
probably sleep. Dan is locked up
and isn't going anywhere... Susan,
she's probably letting off some
steam before she comes home.

SUSAN FIELDS
I don't know... I just know. And
that thing is out there.

SHERIFF BURKS
What thing?

SUSAN TAKES TWO STEPS BACK.

SUSAN FIELDS
Dan, isn't involved. I should've
told you but I didn't know what to
do... I didn't believe it myself.

SHERIFF BURKS
That boy is as bad as they come...
Trust you me.

SUSAN FIELDS
Sheriff...

SHERIFF BURKS
I know em when I see em. You can't
tell that boy has nothing to do
with these murders.

SUSAN FIELDS
Sheriff at my house the other
night...

CUT TO:

INT: ALYSSA'S LIVING ROOM-NIGHT.

ALYSSA
Ok, with what we know so far we
have to figure out who has a grudge
against the people who were
attacked and the people who are
here.

TINA
So who has something against
everyone here?

EVERYBODY SLOWLY LOOKS AT DAN.

DAN
What?

THEY ALL MAKE FACES AND CONTINUE TO LOOK AT DAN.

DAN (CONT'D)
What? I'm not even thinking about
you guys.

BILLY
Yeah, right?

DAN
I didn't know, Lisa.

ALYSSA
That's true.

TINA
Jenny, thought he was disgusting.

CASSIE SLAPS TINA ON THE SHOULDER AGAIN.

TINA (CONT'D)
Well, she did...

BILLY
Well, everybody, liked me. I didn't
have problems with nobody.

WILL
(Laughing) Tah...

ALYSSA
Seriously, Billy.

CASSIE
It can't be me out to get you guys,
it already attacked me.

BILLY
How do we know that, because you
said so...

ALYSSA
Yeah, all these murders happened
once you came to town.

TINA

Come on, guys, this is getting us
nowhere.

WILL

She's right. We need to stop
fighting amongst ourselves.

THE LIGHTS FLICKER IN THE HOUSE AND EVERY ONE STOPS TALKING.

WILL (CONT'D)

Alyssa, please tell me that's
because you didn't pay your light
bill.

ALYSSA

You're kidding, right.

THE LIGHTS GO OUT IN THE HOUSE. THE MOONLIGHT GIVES EVERYONE
A BLUISH HUE AS THEY SIT ON THE COUCH. EVERYONE IS SO SCARED
NOBODY MOVES. WILL USES THE LIGHT FROM HIS PHONE TO BRIGHTEN
THE AREA AROUND HIM. DAN PUNCHES WILL IN THE SHOULDER.

DAN

What's that going to do?

WILL

Ow, at least it's something.

TINA

Will is right, we should use our
phones to walk around and see
what's going on.

BILLY

I'm not getting up.

DAN

Brave heart, over here.

BILLY

Well, I don't see you running
around the house, tough guy.

SLOWLY ONE BY ONE EVERYBODY USES THE LIGHT FROM THEIR PHONE
GIVING OFF A TANNISH BLUE HUE IN THEIR GENERAL AREA. THIS
REST OF THE HOUSE IS COMPLETELY DARK.

TINA

What now?

WILL

(Whispering) I should've left with
Ben...

CASSIE

Ah, guys...

ALYSSA

Yes, Cassie.

CASSIE

What's that?

EVERYBODY LOOKS IN THE DIRECTION WHERE BEN WAS SITTING BUT IT'S SO DARK THAT THEY CAN'T MAKE OUT IF IT'S A PERSON SITTING THERE OR A PIECE OF FURNITURE GIVING OF THAT IMPRESSION IN THE SHADOWS. THE CAMERA GOES FROM EACH PERSON'S FACE BACK TO THE CHAIR (no music, no dramatic camera angles) ALYSSA'S FACE-CHAIR/BILLY'S FACE-CHAIR/TINA'S FACE-CHAIR/WILL'S FACE. WILL LEANS IN CLOSER SQUINTING HIS EYES IN THAT DIRECTION TO A BETTER IMPRESSION. RED EVIL EYES APPEAR IN THE CHAIR. EVERYBODY JUMPS BACK AND SCREAMS.

EXT: BAKER STREET-NIGHT.

SHERIFF BURKS IS DRIVING HIS SQUAD CAR INTENTLY LOOKING THROUGH THE WINDSHIELD.

SHERIFF BURKS

Don't worry, Susan, will find her.

SUSAN FIELDS

I just don't know what else to do.

THEY DRIVE DOWN THE STREET PAST THE RURAL BLIGHT ACCOMPANIED BY VISIONS OF WORN NEON SIGNS, HOMELESS SLEEPING ON THE STREET.

EXT: ARNEL'S KITCHEN-NIGHT.

ARNEL SITS AT HIS KITCHEN TABLE WITH A T-SHIRT ON, SHERIFF BURKS SITS DIRECTLY ACROSS FROM HIM, SUSAN SITS NEXT ON THE SHERIFF'S LEFT SIDE. ARNEL'S MOTHER COMES FROM THE BACK OF THE KITCHEN HANDS SHERIFF BURKS AND SUSAN A CUP OF COFFEE (They both exhibit Southern manners smiling and saying thank you), NANA IS SITTING IN THE CORNER SHE WAS SITTING IN EARLIER.

ARNEL

Honestly, Sheriff Burks, I don't know where they are.

SHERIFF BURKS

Are you sure?

ARNEL
I wouldn't know.

SHERIFF BURKS
You're not in trouble, son. We
just want to help, Ms. Fields
locate her daughter.

ARNEL
Ms. Fields, I don't know where they
are. I wish I could help you.

NANA
Un shak cra la...

ARNEL DIRECTS HIS ATTENTION TOWARDS HIS GRANDMOTHER.

ARNEL
NANA!!

SUSAN FIELDS
What is that, Roots?

ARNEL'S MOM
Yes, my Mother can't let go of old
Southern traditions.

ARNEL
I just don't like that stuff, it
spooks me out.

SHERIFF BURKS
It spooks me out, too, son. My
Grand Ma, was big on that. They
say that's how she got my Grand
Dad. I swear this Raggedy Man
stuff has this whole town acting
looney.

SUSAN FIELDS
Even I had my doubts until I saw
something weird. I figured it must
be something else.

ARNEL'S MOM
Now, come on, Ms. Fields... All
superstition has some basis in
fact. If you see it, feel it don't
automatically rule it out.

ARNEL
Mom, we don't need a sermon right
now. You're not in Church.

ARNEL'S MOM

I'll smack your lips off your face,
boy.

ARNEL

I'm saying... This is about Raggedy
Man, It's not Church.

ARNEL'S MOM

PROVERBS CHAPTER 11, verse 9- He
that troubles his own house shall
inherit the wind and the fool shall
be servant to the wise of heart...

SUSAN LOOKS AT SHERIFF BURKS A LITTLE CONFUSED.

SUSAN FIELDS

Um, ah, it's been a while since
I've gone to church...

ARNEL'S MOM

It means... that anyone who causes
trouble or unrest in his home or
town invites trouble and chaos...
It's all the same, girl... just
live your life right.

CUT TO:

INT: ALYSSA'S LIVING ROOM-NIGHT.

THE SIX KIDS ARE LITERALLY MOTIONLESS, SCARED STIFF AS THE
OMINOUS FIGURE IS SITS THERE MOTIONLESS WITH GLOWING RED EYES
(ALL YOU HEAR IS HEAVY BREATHING IN STEREO).

TINA

Um, guys... What are we going to
do?

BILLY

I say we make a run for it... It
can't get all of us.

DAN

You don't know that.

CASSIE

Billy's right, We have a chance if
we all run in different directions.

ALYSSA

No, we all go upstairs to the attic. We have a separate emergency generator up there. We could have power and turn the lights on.

DAN

Or some of us can cut through your Mother's bedroom and hop out of the window.

ALYSSA

What?

DAN

I broke in when I was 17.

WILL

We can't sit here and wait for it to kill us.

ALL THE KIDS SUDDENLY STOP TALKING WHEN RAGGEDY MAN BEGINS TO SPEAK IN LATIN - COME WITH ME... PAY YOUR DEBT... SHADOWS IN THE DARK...

RAGGEDY MAN

VENI MECUM... REDDE DEBITUM TUUM...
IN TENEBRIS OBUMRATIO...

BILLY

What the hell is that?

ALYSSA

I think it's Latin.

BILLY

What'd he say?

ALYSSA

I don't know, I failed Latin.

RAGGEDY MAN GETS UP GROWLING GOING TOWARDS THE CHILDREN. ALL THE KIDS START SCREAMING AND RUN IN DIFFERENT DIRECTIONS. WILL IMMEDIATELY HEADS FOR THE STAIRS, BILLY GRABS WILL AND THROWS HIM TO THE GROUND. BILLY, ALYSSA AND TINA RUN UP STAIRS. DAN AND CASSIE RUN INTO A DOWNSTAIRS OFFICE. WILL IS ON THE GROUND AND ALL YOU SEE IS A PETRIFIED LOOK ON HIS FACE AS A SHADOW COVERS HIM.

CUT TO:

INT: ALLYSSA'S ATTIC.

ALYSSA IMMEDIATELY RUNS TO THE GENERATOR YANKING ON THE CHAIN TO START IT, TINA IS STILL SCREAMING, BILLY PUSHES ALYSSA OUT OF THE WAY AND STARTS YANKING ON THE CHAIN.

TINA
Why'd you do that?

BILLY
Do what?

TINA
Push Will like that?

BILLY
We needed bait.

ALYSSA
That is so messed up.

BILLY
Well, you guys are here aren't you?
You're still alive?

BILLY GETS UP AND KICKS THE GENERATOR.

BILLY (CONT'D)
This freaking thing won't work.

TINA
That's great. That's just great,
Alyssa!

ALYSSA
Don't you yell at me.

TINA
Oh, screw you... I should kick your
teeth in!

CUT TO:

INT: ALYSSA'S DAD'S OFFICE.

DAN IMMEDIATELY STARTS RUNNING AROUND ALYSSA'S DAD'S LOOKING IN DRAWS, OPENING CLOSET DOORS.

CASSIE
What are you doing?

DAN
It's got to be here... Something's
got to be here.

CASSIE
Dan, what are you doing?

DAN STOPS.

DAN
Alyssa's Dad has got to have
something in here.

CASSIE
Like what?

DAN
A gun... bat... hunting knife...
Something.

CASSIE
Good thinking... I'll get our
Jackets.

CASSIE RUNS OVER TO A PILE OF JACKETS, DAN CONTINUES PACING
AND LOOKING AROUND THE OFFICE. DAN GET'S A LETTER OPENER
FROM THE DESK AND TRIES TO JIMMY ONE OF THE DESK DRAWERS.

CASSIE (CONT'D)
Dan...

DAN, IS KNEELING AND STILL TRYING TO JIMMY THE DRAWER.

DAN
I almost got it.

CASSIE
DAN!!

DAN STOPS AND SEES CASSIE HOLDING UP A BOOK AND A RAGGEDY MAN
DOLL.

DAN
What's that?

CASSIE
It looks like a journal... It has a
list of names in it. It has the
names of everyone that was going to
be here tonight.

DAN
What?

CASSIE
I found it over there near or
jackets. It was under Billy's
Varsity Jacket.

DAN GETS UP HOLDING HIS KEYS AND HEADS FOR THE DOOR.

DAN
We have to get out of here... Let's
take our chances.

CASSIE
Dan, wait... Tina went upstairs
with Billy and Alyssa.

CASSIE RUSHES OUT OF THE DOOR BEFORE BILLY CAN UTTER A WORD.

DAN
Cassie, wait.

CUT TO:

INT: ALLYSSA'S ATTIC-NIGHT.

BILLY
Well, you're the one that brought
us up here and said this stupid
generator would work.

ALYSSA
Like I knew it was broken.

TINA
Stop it!

BILLY AND ALYSSA LOOKED AT TINA SHOCKED AT HOW ASSERTIVE SHE
IS.

TINA (CONT'D)
We need to get out of here.

CASSIE AND DAN RUSH INTO THE ATTIC.

CASSIE
(Directed towards Billy) Get away
from her.

CASSIE NUDGES TINA TOWARDS THE WALL AWAY FROM BILLY, DAN GETS
IN THE SPACE BETWEEN BILLY, CASSIE AND TINA. CASSIE HOLDS UP
THE RAGGEDY MAN DOLL AND THE JOURNAL.

ALYSSA
What's that?

CASSIE
It's what we found near Billy's
stuff down stairs.

BILLY
That's not mine.

ALYSSA BACKS AWAY FROM DAN.

BILLY (CONT'D)
No, seriously... That's not mine.

DAN
You have a lot of explaining to do,
Billy.

CASSIE
First, Lisa... Then, Jenny...

TINA IS HUDDLED UP IN A CORNER.

TINA
(Tina is more so talking to
herself) I mean, I always wanted
Jenny to go someplace... She's
always hanging around. We were in
a new place, new friends... I
thinking it wasn't so bad if she
was gone.

CASSIE
Huh, what?

TINA
I'm saying... Jenny was always
hanging around. And Lisa, she
deserved it. She was such a snob.

CASSIE, DAN, AND ALYSSA BEGIN TO BACK AWAY FROM TINA, MOVING
TOWARDS BILLY'S SIDE OF THE ROOM. BILLY FEELING SOMEWHAT
VINDICATED STARTS JUMPING EXCITEDLY.

BILLY
I knew it! I knew Tina was a crazy
chic. I told you guys. I kne...

YOU HEAR A "SWIPE" SOUND BILLY STOPS TALKING AND HIS HEAD
FLIES ACROSS THE ROOM. THE BLOOD FROM BILLY'S BODY SPLASHES
TINA IN THE FACE, WAKING HER FROM HER MONOLOGUE. TINA STARTS
SCREAMING. DAN AND CASSIE RUN OVER TO TINA, DAN BEGINS
SHAKING TINA TO GET HER UNDER CONTROL.

DAN
Calm down, calm down...

TINA CONTINUES TO SCREAMS UNTIL CASSIE SLAPS HER (MED CU; Tina and Cassie).

TINA
Heeey...

CASSIE
You were losing it.

ALYSSA
We thought you were...

TINA LOOKS AT THE RAGGEDY MAN DOLL IN CASSIE'S OTHER HAND.

TINA
Eeeil, no.. I mean, Jenny was annoying but I didn't want her dead.

AS BILLY'S BODY FALL TO THE GROUND RAGGEDY SILHOUETTE IS STANDING RIGHT BEHIND HIM REVEALING NOTHING BUT GLOWING RED EYES. ALYSSA ATTEMPT TO RUN BUT RAGGEDY MAN GRABS HER FLINGING HER ACROSS THE ROOM. ALYSSA FLIES IN THE AIR, HITS THE WALL KNOCKING HER OUT. RAGGEDY MAN BACK SLAPS CASSIE WHO FLIES TOWARDS THE BACK WALL. TINA RUNS TO CASSIE'S AID GRABBING HER SHOULDERS.

TINA (CONT'D)
Are you alright?

CASSIE
I'm fine.

CASSIE ROLLS OVER TO GET HER BAG AND GRABS THE INDUSTRIAL FLASHLIGHT THAT FLICKERS ON AND OFF WHEN TRIES TO TURN IT ON.

TINA
Come on, you have to get that thing to work.

CASSIE
I'm trying, Tina, I'm trying.

RAGGEDY MAN BEGINS TO WALK TOWARDS TINA AND CASSIE WHEN SUDDENLY DAN STEPS IN FRONT OF THEM (Enter dramatic music).

DAN
Guess what I found downstairs.

TINA AND CASSIE LITERALLY HAVE THEIR BACKS AGAINST THE WALL WHEN THEY SEE DAN PULL OUT A FOOT LONG BOWIE KNIFE. RAGGEDY MAN BRACES HIMSELF AND PULLS OUT KNIFE THAT'S ALMOST A SWORD THAT'S TWICE AS LONG (dramatic music stops).

DAN (CONT'D)

Oh, shit...

RAGGEDY MAN GRABS DAN WITH ONE HAND AND REPEATEDLY PUNCHES HIM IN THE FACE. DAN TRIES TO PUNCH RAGGEDY MAN BUT HIS HAND GOES THROUGH THE DARK MIST LIKE CREATURE. RAGGEDY MAN GRABS DAN'S FOREARM AND SNAPS IT LIKE A TWIG. DAN'S SCREAMS CAN BE HEARD THROUGHOUT THE HOUSE.

CASSIE

(Banging on the flashlight Come on... Work, dammit.

RAGGEDY MAN LIFTS DAN BY THE THROAT LIFTING HIM OFF OF THE GROUND AND CONTINUES TO CHOKE HIM. CASSIE WITH ALL OF HER STRENGTH SLAMS THE FLASHLIGHT ON THE FLOOR AND LIGHT OF THE FLASHLIGHT ABRUPTLY COMES ON.

CASSIE (CONT'D)

Got you.

CASSIE IMMEDIATELY FLASHES THE LIGHT AT RAGGEDY MAN.

CASSIE (CONT'D)

Let him go...

RAGGEDY MAN DROPS DAN WHEN THE FLASHLIGHT REVEALS A PALE GRAY FACE WITH A PIG SNOOT NOSE, FANGS (saliva coming from its mouth) MINI BLUE HORN (Similar to the look of thorns on a rose) THAT GO DOWN ITS FOREHEAD TO ITS CHIN AND A SNAKE LIKE TONGUE THAT IS EXPOSED WHEN MIST LEAVES IT'S MOUTH (The mist is accompanied by an eerie wheezing sound) . HOLDING UP ONE HAND TO AVOID LIGHT FROM HITTING GETTING INTO IT'S EYES, RAGGEDY MAN STRUGGLES TO MOVE TOWARDS CASSIE.

TINA

We have to run!

CASSIE DOESN'T MOVE (CU: Cassie's eyes).

DAN

Cassie, Tina, run, now.

RAGGEDY MAN INCHES CLOSER (CU: Raggedy Man's eyes) . WIND IS BLOWING IN EVERY DIRECTION IN THE ROOM AS RAGGEDY MAN MOVES CLOSER. DAN THROWS HIS KNIFE AT THE DARK FIGURE BUT THE KNIFE GOES THROUGH IT. TINA THROW VARIOUS DEBRIS THAT WAS LAYING AROUND THE ATTIC. ALL THE OBJECTS SEEM GO THROUGH THE RAGGEDY MAN. TINA IS FRANTIC THROWING DIFFERENT THINGS, WHEN SHE SUDDENLY STOPS MID THROW AND SEES THAT SHE HAS THE RAGGEDY MAN DOLL THAT CASSIE BROUGHT UPSTAIRS EARLIER. STARING AT THE DOLL. RAGGEDY MAN GETS CLOSER TO CASSIE.

TINA
(Trying to scream over the wind)
Dan...

DAN
What?

RAGGEDY MAN GETS CLOSER TO CASSIE.

TINA
Your lighter.

DAN ROLLS ON HIS SIDE TO REACH FOR HIS LIGHTER AND TOSSES IT TOWARDS TINA.

RAGGEDY MAN GETS WITHIN TWO FEET OF CASSIE.

TINA GRABS THE LIGHTER THAT FLEW A FEW FEET AWAY (because of the wind) AND LIGHTS THE RAGGEDY MAN DOLL. ONCE THE RAGGEDY MAN DOLL IS ON FIRE, THE DARK IMAGE APPROACHING CASSIE BEGINS TO SCREAM. THE FIRE GROWS STRONGER. THE WIND BEGINS TO DIE DOWN. IT'S AS IF RAGGEDY MAN IS BEING PULLED BACK TO ORIGINAL PLACE IT WAS STANDING. AT THE DARK IMAGE BEGINS TO FADE AWAY YOU SEE PULLING ON CASSIE'S JACKET TOWARDS THE RAGGEDY MAN BUT YOU DON'T SEE A HAND OR ANYTHING.

TINA (CONT'D)
Die, damn you, die...

TINA TAKES OUT ALL HER PENT UP RAGE FROM THE LOSS OF HER SISTER ON STOMPING ON THE THAT'S ON FIRE. WITH EACH STOMP TINA GIVES YOU HEAR THE RAGGEDY MAN SQUEAL. THE OMINOUS DARK FIGURE DISSIPATES, THE TENSION ON CASSIE SHIRT IS RELEASED. THE POWER COMES BACK ON IN THE HOUSE. ONCE THE LIGHTS COME ON TINA IS STILL FURIOUSLY STOMPING ON THE RAGGEDY MAN DOLL.

TINA (CONT'D)
I hate you, die... die. I hate you.

CASSIE RUSHES UP TO TINA TRYING GRAB HER BUT TINA IS PUSHING HER AWAY.

TINA (CONT'D)
No, no, no... die, die.

CASSIE
Tina, it's ok. It's ok.

TINA
No... it should have been me.

CASSIE
Calm down.

TINA STARTS TO CRY.

TINA

I should have been there to protect her. It should have been me. She was my little sister.

TINA BEGINS TO FINALLY DEAL WITH HER GRIEF.

CASSIE

Tina, it's ok. It's not your fault.

THE AWKWARD TOUCHING MOMENT IN INTERRUPTED BY A EERIE SHRIEK WHEEZING NOISE OF THE RAGGEDY MAN FROM ACROSS THE ROOM. SIMILAR TO THE MIST THAT LEFT THE RAGGEDY MAN'S BODY, A MIST LEAVES THE ALYSSA'S DEAD BODY FROM ACROSS THE ROOM (MED CU: DAN, CASSIE AND TINA'S REACTION).

WILL COMES BURSTING IN THE ATTIC.

WILL

Billy you son of a...

WILL STOPS MID SENTENCE WHEN HE NOTICES BILLY'S BODY WITH A SEVERED HEAD.

WILL (CONT'D)

Damn, what happened to him?

TINA

What happened to you?

WILL

I don't know... Raggedy Man approached me and just floated over me. I don't know why.

DAN

Raggedy Man, got him (Nodding his head in Billy's direction).

WILL

I knew it. I knew he couldn't out him.

CASSIE

Her.

WILL

Huh?

CASSIE
You mean, Billy couldn't outsmart
her.

CASSIE HOLDS UP ALYSSA'S JOURNAL AND BEGINS TO READ IT.

CASSIE (CONT'D)
Guys listen.

SHE'S MY BEST FRIEND, MY CLOSEST FRIEND, I'M A TELL HER I
LIKE BILLY.

EXT: DARKSTON HIGH-DAY

BLACK AND WHITE IMAGES OF ALYSSA LAUGHING AND PLAYING AROUND
WITH LISA AND BILLY IN THE BACKGROUND. - TAKE A SNAP SHOT-
CUT TO BLOOD SPLATTERING ON THE PICTURE OF LISA AND ALYSSA
LAUGHING.

CASSIE
(Ready the journal) Deputy Knox is
a douche bag. Coming back from
buying some weed form across Baker
Street. Knox just starts harassing
everyone but really lets Adrian
have it.

EXT: STREET-AFTERNOON.

ALYSSA
Hey, you can't do that!

DEPUTY KNOX
Shut up before I tell you peoples
where you've hanging out and your
buying weed.

BLACK AND WHITE IMAGES OF DEPUTY KNOX YELLING AT ALYSSA IN
FRONT OF HER FRIENDS. THE MOMENT KNOX MENTIONS HE FAMILY,
ALYSSA IMMEDIATELY GETS QUIET AS DEPUTY KNOX HAND CUFFS HER
FRIEND ADRIAN SLAMS AGAINST THE HOOD OF THE CAR.

CASSIE
School is bad enough, but Principal
Tate makes it even worse.

BLACK AND WHITE IMAGES OF LOOK OF DISGUST AND SHAME ON
ALYSSA'S FACE. AS THE CAMERA PANS OUT TO REVEAL A LITTLE
MORE. IT PANS OUT TO SHOW ALYSSA IS STANDING IN A DOORWAY
PUTTING UP HER SHIRT. SLOW MOTION- PRINCIPAL TATE CLOSES THE
DOOR TO HIS OFFICE.

CASSIE (CONT'D)
I'm tired of Jenny Plaques,
everybody thinks she's so innocent.
She's not as innocent as people
think she is. Instead of a bond of
Sister to help me get through with
my situation with Principal Tate,
Jenny used info she got to try to
blackmail me.

BLACK AND WHITE IMAGES OF JENNY AND ALYSSA HANGING OUT IN THE
BATHROOM.

ALYSSA
I can't believe you.

JENNY
I want \$500, little ms. Prissy
little prom queen.

ALYSSA
(Crying) Do you know what I have
deal with?

JENNY
Not my problem... Should've thought
of that before you did it.

CASSIE
(Reading the journal) Oh, Billy...
Billy, he's scum. Even though Lisa
was wrong for what she did. I was a
little hurt... And I got her
killed. But I knew Lisa longer. I
loved Lisa. Billy wasted no time
at all to cheat on her.

WILL, DAN AND TINA ARE LOOKING OVER CASSIE'S SHOULDER IN
SHOCK AS SHE READS ALYSSA'S JOURNAL.

WILL
Wooooahh!

CUT TO:

EXT: GAS STATION-MORNING.

4 MONTHS LATER. CASSIE WALKING OUT OF A GAS STATION
CONVENIENCE STORE WHILE DAN PUMPS GAS.

CASSIE
I don't understand... Why would it
go after Alyssa, if it was Alyssa.

DAN
See, what they don't tell you in
the fine print is that if you go
beyond your debt... Your debt
collects you. See, once Jenny was
killed...

CASSIE
Technically, Tina could've called
Raggedy Man. I got.

DAN
But what happens if you're wrong
and Raggedy Man kills the wrong
person? Or someone steals a piece
of candy... You gonna call the
Raggedy Man for that?

CASSIE
So if you miscalculate.

DAN
Your butt is screwed.

CASSIE AND DAN GET IN THE CAR.

CASSIE
Are you sure Sheriff Burks won't
come after you?

DAN
I think two children dying is
enough... With Alyssa's journal,
witnesses other than me. Nobody
wants to have a trial where all
this stuff comes out. I'm good.

CASSIE
You sure, you want to travel to
Cali.

DAN
I have to get out of here. I have
to explore new places. Are you
sure your Mom will let you go?

CASSIE
Yeah, we worked it out.

INT: DAN'S TRAILER - MORNING.

SUSAN FIELDS IS STANDING IN DAN'S TRAILER HOME ON HER CELL
PHONE AND SURROUND BY COPS INVESTIGATING THE ENVIRONMENT.

SUSAN FIELDS
CASSIE, PICK UP... CASSIE PICK UP.

INT: DAN'S CAR-MORNING.

DAN
Are you ready to have the time of
your life?

CASSIE
I'm not so sure about that?

DAN
Trust me.

DAN AND CASSIE RIDE OFF INTO THE SUNSET.

INT: DAN'S TRAILER - MORNING.

SUSAN FIELDS
Hey, Cassie, this is Mom, call me
ASAP. We're in Dan's trailer and
we had a incident in Townsville.

SHERIFF BURKS WALKS UP TO SUSAN, PUTS A COMFORTING ARM AROUND
HER AND WITH THE OTHER HAND HE'S HOLDING UP A RAGGEDY MAN
DOLL (Enter - The same Hip Hop song when Jenny was killed) -
FADE TO BLACK. ROLL CREDITS.