

The Bitch

by
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01 INT. CAR - NIGHT

A joint is lit and a long drag is taken. TOM (late 20's, very deceptively laid-back) sits at the wheel of a 70's Falcon, exhales. ERIC (20's, long hair, good natured, but easily frustrated) is wrestling with an absurdly large map.

TOM
We're stopped. Again.

ERIC
Because we're lost.

Eric takes up the map.

Tom takes a drag off his joint.

TOM
I'm not lost! Don't push your limitations on me.

Eric looks back at Tom with an exasperated expression.

ERIC
Do you see that I am holding this large paper with a bunch of lines and scribbles?

TOM
Yep!

ERIC
This map represents the general layout of the bucolic, hillish region we are in, and the lines and scribbles represent various roads and paths, and if all were right with the universe then we should be able to identify our actual location in this region as represented on this map--

TOM
What's your point?

ERIC
We should be at Lisa's house by now.

TOM
And how will the map help? We're on a straight road with no exits or landmarks. You go straight or you go back.

ERIC

Fine.

TOM

No seriously... What's the deal?

Eric stares blankly at Tom.

02 EXT. FOREST ROAD - NIGHT

The car sits on the side of a two lane highway. Zero traffic. The night is blacker than black. Dark forboding trees surround the road. A mist rises from a nearby stream.

ERIC

What do you mean, what's the deal?

03 INT. CAR

Tom takes a puff and hands the joint to Eric as he tries to look at the map. He surveys it for a moment, then leans back in his seat.

TOM

I don't know, you have an air of melancholy about you.

ERIC

Do I? Well, it's been a tough year.

TOM

I understand.

ERIC

Do you? That's touching. To be honest, I've had an exceptional year. Anyway, you're the one with issues. Not I...

TOM

Issues? How dare you! I shall smite you, you insolent little maggot.

ERIC

Why are you riding with me?

TOM

Because I love you?

ERIC

No... I mean, why aren't you riding with Mira?

TOM

That's just, you know... Now I don't love you...

ERIC

Seriously...

TOM

I'm being serious. Don't be jumping on my shit. Mira and I are what we are. You do this all the time...

ERIC

I'm just saying, you have a girlfriend... You found love, or so I thought, and now you're doing that arm's length guy thing.

TOM

Love?! No, I don't. Love is just a sad attempt to force meaning into life, where there is none.

ERIC

Oh my poor boy. You need to meet my friend Mr. Jesus.

Tom looks at Eric and they laugh.

TOM

You're such a bitch.

ERIC

You're a bitch.

TOM

Bitch.

SMACK.

The boys jump.

Before them, on the hood. A GIRL with long red hair and dead blue skin, VERY blue eyes, a black mouth, torn nightgown and covered in decaying wounds and maggots, is pressing her face against the glass. With long black fingernails, she is scratching at the window. Her gaze is vacant. This girl is terrible to behold and would appear to be dead if she were not moving.

The boys stare at her. The joint hangs from Eric's open mouth. The boys stare at each other. They glance at the pot.

Their eyes slowly move back to the girl.

ERIC
What the hell is it?

TOM
It's a really seriously fucked up girl.

ERIC
What does she want?

TOM
How the hell should I know?

The girl cocks her head like a dog as she continues to paw at the window.

ERIC
So what do you think? Was she...
do you think she's been in an
accident?

TOM
Uh... More or less, yeah.

ERIC
What should we do?

Before Tom can reply, the girl abruptly backs away and crawls, backward, off the car and up the road, moving, impossibly, like some alien insect. Her form creates a long shadow in the headlights as she moves away.

The guys both move their heads sideways in the same direction to fathom all of this. Finally Eric speaks.

ERIC (CONT'D)
You wanna see if she needs um...
Help?

TOM
Good! That's good! Go see if she
needs help.

ERIC
I was asking if you wanted to see
if she needs help...

TOM
Um? (Beat) No.

ERIC
Well, shouldn't we at least pretend
to be concerned?

TOM
No. In fact, I don't even know
what you're talking about. What
girl?

ERIC
That right there! Obtuse
motherfucker.

He points to the figure that is backing away. She is
further, but still well within view of the headlights.

TOM
Let's watch that aggression,
Mister.

ERIC
Well, what do we do?

TOM
I'll call an ambulance.

Tom pulls out his cell... flips it. Dials...

TOM (CONT'D)
No signal.

Eric looks at his.

ERIC
I'm out of minutes!

TOM
You're on prepaid?

ERIC
Yes!

TOM
How's that work'n for you?

ERIC
Tom! What are we gonna do?

TOM
About what? Listen, I am just your
average detached, apathetic,
disenfranchised, confused, lost,
American young man. You wanna be a
hero? Be my guest.

ERIC

Fine.

04 EXT. FOREST ROAD

Eric is already out of the car and is approaching the girl quickly.

ERIC

Um... Miss, hello?

The girl stops. Her face is to the ground and she does not look up at Eric as he lingers above her.

ERIC (CONT'D)

Hey, uh, listen. Do you need help?

The girl turns her head and the eerie sound of cracking bones echoes through the night air.

ERIC (CONT'D)

Is it your back, or I mean... what um... what's up?

He stoops a little, but is very apprehensive to get too close.

ERIC (CONT'D)

I mean, what's your name?

In a flash, faster than the eye, the girl is up, hanging in the air two feet taller than Eric. Her back arched, her hands above her head, making claw shapes as if she were a bear... a LOUD SCREECH comes from her mouth as Eric looks into her face. In the next instant, the girl grabs Eric's mouth with two hands and tears his jaws apart in a single move, blood flies from his mouth and his eyes go wide.

05 INT. CAR

Tom watches this from a distance as the girl floats two feet off the ground. She has pulled Eric's jaw so far apart that it rips from his face and Eric's body goes into death convulsions as blood flies.

TOM

Eric?

The girl releases Eric and his body drops to the ground. She then looks toward Tom.

TOM (CONT'D)

Fuck...

A beat... and then the girl drops to the ground and starts to crawl toward the car at an eerie speed.

TOM (CONT'D)

Fuck, fuck, fuck...

Tom struggles to start the car.

The girl is almost at the car.

The engine turns over.

The girl, still crawling, disappears from view...

TOM (CONT'D)

Fuck, fuck, fuck, fuck, fuck...

The car starts, and just as Tom puts the car into gear... BANG, the girl's hand appears from the front bumper and slams down on the hood of the car.

Tom puts the car into reverse and speeds back...

06 EXT. CAR.

The car moves back fast and the girl is thrown off into the shadows.

The gears grind and the car speeds forward, past Eric's dead body.

07 INT. CAR

Tom is green as he speeds down the road. The yellow dashes on the road move fast as they are reflected in the luminescence of the headlights.

TOM

What the fuck! What the fuck!

Tom's eyes are wild as he drives instinctively. He is thinking and rapidly mumbling to himself.

Tom glances into the rear view mirror.

THE GIRL IS IN THE BACK SEAT. When their eyes meet, she gives another strange high pitched shriek...

Tom looks back and jerks the wheel.

A TREE IS THERE before the windshield. Giant.

SMASH.

08 EXT. CAR.

The car hits the tree. Smoke billows from the engine.

Pause.

Tom's head comes crashing through the windshield, detached from his body, and hits the large oak, then rolls to the ground.

WIDE:

The car is crumpled against the tree... Nothing moves inside or outside.

Smoke continues to billow from the wreck... but otherwise, the forest and nighttime road remain quietly undisturbed.

BLACK

CREDITS: "THE BITCH"

CUT TO:

09 EXT. FOREST ROAD - NIGHT

Tracking with a Toyota P.O.S. along the same stretch of road. Innocent and alone, the car drifts through the black forest.

10 INT. TOYOTA - NIGHT

Hip modern MUSIC plays at a moderate level as LISA (early 30's, bookish, dark hair, concentrating hard on the road) drives the car. Her expression is calm.

Next to her, KAREN (a Gothic waif, late 20's,) stares woefully out the passenger window.

In the back seat, ISABELLA (mid 20's, intelligent face with glasses and messy long brown hair) is resting her head on MIRA's shoulder, bored. MIRA (mid 20's, a rather maudlin yet perky girl with white blond hair) wears an expression of concern.

MIRA

I have a bad feeling...

Isabella stirs. She speaks with a Spanish or Italian accent.

ISABELLA
What's that, sweetie?

MIRA
I don't know, I have a bad
feeling...

Mira stares straight ahead. Isabella leans forward and looks at Mira's face.

ISABELLA
Are you sick?

Lisa looks in the rear view mirror.

LISA
What's up with Mira?

ISABELLA
She say's she's sick...

Karen keeps looking out of the passenger window.

KAREN
If she's going to vomit, pull over.

ISABELLA
Karen...

KAREN
What?

LISA
Is she really gonna throw up?

MIRA
That's not what I meant.

Lisa looks at Karen.

LISA
What did she say, did she say yes?

Karen shrugs, then looks back out the window.

Lisa turns around quickly.

LISA (CONT'D)
Isabella, did she say yes?

ISABELLA

Lisa, stop being so fucking
neurotic, I'm finding out.

Lisa leans toward Karen.

LISA

Guys, I can't drive and deal with
the cacophony of estrogen that is
flying around this car.

Karen looks lazily at Lisa, laughs to herself and shakes her
head.

KAREN

I love you. I really do.

Lisa looks at Karen with a start.

LISA

What do you mean? What's going on?
(To the back) Hey, what's going on
with everybody?

ISABELLA

Lisa! Nothing is going on! I think
Mira's having one of her "weird
feelings"...

Lisa leans toward Karen again.

LISA

Did you hear what she said? I
can't hear them.

KAREN

She said that Mira is having a
seizure.

Lisa squints trying to hear Karen.

LISA

A what?

Karen looks back out the window.

MIRA

It's nothing, I just have a feeling
something bad is going to happen...

Lisa is getting really mad.

LISA
Next time, Mira rides with Tom and Eric.

KAREN
SHIT!

Out the window, Karen sees a red haired GIRL passing through the forest like a ghost in a nightgown.

LISA
WHAT!

The girls in back jump, startled by Karen and Lisa's reaction.

KAREN
There's a fucking half naked girl in the woods!

Lisa, now completely confused and nervous, leans far toward Karen's window, trying to look out, still holding the wheel.

LISA
A naked girl? Bullshit.

MIRA
LOOK OUT!!!!

A Ford Falcon, crashed into a tree, looms giant before them.

Before any can react-- CRASH! The car collides with the Falcon. The girls lurch forward. Someone screams. Breaking glass. Air bags. Then--

BLACK.

CUT TO:

11 INT. HONDA - NIGHT

SHAG, (20's, educated slacker) drives the Honda. There is no music as Shag's sister, WILLIE (20's, sharper eyed than her brother and quick witted) is thumbing through a CD case, oblivious to the dark, tree-lined road they are traveling.

SHAG
We found you in a basket on the front porch.

WILLIE
You are such an asshole! You know, I believed you until I was five.

SHAG

Well, you're the favorite now.
Everybody loves Willie.

WILLIE

Stop begging...

SHAG

She said, attempting, with little
effect, humor.

WILLIE

Let me ask you a relevant question.

SHAG

Something new?

WILLIE

Who's driving Isabella's car?

SHAG

Lisa. Is that relevant?

WILLIE

Well, I don't understand why
anybody would let her drive. I
wouldn't get in a car that she's
driving.

SHAG

She's fine.

WILLIE

Yeah. When she's not driving.

SHAG

Lisa is the smartest person I know.

WILLIE

Book smart. Yeah. But you don't
let a book drive a car. She's
spent her life in a library.

SHAG

What do you have against Lisa?

WILLIE

I'm just saying. Would you ride in
a car if say Albert Einstein were
driving it?

SHAG
(Thinks)
Only if we were moving at the speed
of light.

WILLIE
(Dramatically)
Exactly.

They look at each other and laugh.

SHAG
I guess I would be more comfortable
if Karen were driving.

WILLIE
I bet.

SHAG
There is some egomaniac meaning in
that statement.

WILLIE
She's not interested.

SHAG
Why, cause I don't have a job?

She laughs loudly.

Shag looks at Willie.

WILLIE
Because she's a lesbian. (Beat)
This week.

SHAG
Oh wow. Another boring
Metro/Bisexual.

Willie doubles over laughing.

WILLIE
What are you, then?

SHAG
I'm not a fucking Metrosexual.

WILLIE
Then why is it your picture next to
the entry in the Urban Dictionary?

A beat, then Shag grabs Willie with one hand, and she tries
to fight him off.

WILLIE (LAUGHING) (CONT'D)
Get your hands off me, damn dirty
ape!

Shag tickles her and she moves around in her seat furiously.

SHAG
Who's a dork? Say it!?

WILLIE
Stop it Shag! I mean it. I'm gonna
pee my pants!

She is laughing and angry at the same time as Shag will not
stop.

SHAG
Go ahead?

WILLIE
(Screams at him)
Ass clown!

SHAG
Say it! "My name is Willie and I'm
a dork."

Willie struggles to get free but cannot. She then looks out
the window in front of her.

WILLIE
Shag! The road!

SHAG
You will admit defeat!

WILLIE
SHAG!!!

Shag looks forward in time to see the back of a crashed
Toyota before him.

Shag slams on the breaks.

12 EXT. HONDA - NIGHT

The car screeches to a halt before the accident scene.

The Toyota is smashed, with front-end buckled like an
accordion, pushed against an old Ford Falcon which has
collided head on with a large oak tree.

Glass is everywhere.

13 INT. HONDA

Willie and Shag look at the wreck.

WILLIE
That's Isabella's car...

SHAG
Call 911. I'm gonna take a look.

He opens the door, grabbing a flashlight from under his seat.

14 EXT. FOREST ROAD

Approaching the wreck, Shag can see the extent of the damage.

SHAG
Jumping Jews for Jesus. This
doesn't look good...

Willie jumps out of the car.

WILLIE
No signal. Oh my god.

Shag walks up one side of the wreck while Willie inspects the other. Shag turns on his flashlight and is looking inside the Toyota. The light passes over the airbag on the driver's side. There is a little blood there.

SHAG
There's nobody here. Not even
their stuff.

Willie hangs back. Afraid to see carnage.

WILLIE
What about Tom's car?

Shag moves to that wreck. There is no sign of anybody. Not even a little blood. The windshield is completely gone.

WIDE:

Willie still remains behind. She has her cell phone flashlight on.

Shag is looking in the backseat of the Falcon.

The wind blows through the forest beside the road and a thick mist is growing.

SHAG
No Tom. No Eric. Same thing...

WILLIE
What happened?

SHAG
They must have gone for help. Find
a phone.

WILLIE
But look at Tom's car. Who could
have lived through that?

SHAG
Well, no-one's there, so I'm
assuming Tom and Eric lived through
it.

WILLIE
I don't know, Shag. Maybe an
ambulance took them all away.

SHAG
What, and just left the cars here?

Willie backs toward the forest and away from the wreck.

WILLIE
Maybe someone picked them up.

SHAG
Maybe.

Shag looks up and down the endless, dark road.

SHAG (CONT'D)
But, I haven't seen a car on this
road since we got on it, have you?

Willie shakes her head. She is getting scared.

WILLIE
Shag, I don't like this...

Shag looks at his sister.

SHAG
What do you mean?

WILLIE
I mean, where are they?

SHAG

I told you, they probably went looking for a phone. You said you don't get a signal out here.

WILLIE

But why wouldn't they just wait here for us to show up? Why would they leave?

Her voice is now on the edge of crying.

SHAG

Willie, I don't know, I wasn't in the accident, I was with you. Stop freaking out!

WILLIE

Don't tell me to stop freaking out! Our friends were in a pretty nasty accident.

SHAG

Well, they all seem to be fine, as they aren't here.

WILLIE

That doesn't mean they're OK.

Now Willie is indeed crying.

Shag goes to her and puts his arms around her.

SHAG

Hey... It's OK. I'm sure they're fine. I mean, can you imagine one of our friends dragging a wounded person out of a wreck and away from here? They aren't exactly the heroic types.

Willie laughs a bit through her tears. Then her eyes focus on something, just over Shag's shoulder toward the forest on the other side of the road.

P.O.V.:

In the forest, a figure seems to be running through the trees.

BACK:

WILLIE

Hey!!!

She rips away from Shag and runs across the road and into the forest.

SHAG

What!?

Shag hesitates and then follows.

15 EXT. FOREST - NIGHT

The forest is dark. The trees bare and evil. Willie is running through this place like a lost being.

WILLIE

Hey! Lisa! Mira! Shag, I saw a girl. There's someone here. Karen!

SHAG (O.S.)

SLOW DOWN!

Shag's voice is far off and swallowed by the forest.

Willie stops. She listens. There is silence. Not even bugs sing out here. Not even the wind. Just the low creaking of the wood.

Willie lifts her cell phone and presses the flashlight option. A ghostly white light penetrates a small area before her.

She waits. Not even the sound of her brother can be heard.

Willie moves the flashlight to the left and the light falls on a FACE. A DECAYED GIRL WITH RED HAIR.

WILLIE SCREAMS.

CUT TO:

16 EXT. FOREST

Shag, also lost in the woods, stops short when he hears the far off scream of his sister's. He holds the flashlight forward like a weapon.

His eyes are wild. Then...

SHAG

Willie!!!

He starts to walk fast.

SHAG (CONT'D)
Willie!!! Where are you!!!

He sounds as if he too will cry.

SHAG (CONT'D)
Come on, just let me know where you
are!!!

He stops and listens. Nothing. He starts to breath rapidly.
He is on the verge of panic and tears.

SHAG (CONT'D)
God damn it! What's going on!

He listens. No reply.

Shag slaps his hand to his forehead and closes his eyes. He
then looks around. He is now very lost among the thick
forest trees.

He takes a few steps forward and stops. The sound of moving
pebbles causes him to spin around.

The flashlight reveals only trees that look like monsters.

More pebbles move.

Shag spins again.

SHAG (CONT'D)
Where are you!!!

His voice falls flat.

Shag presses on, slowly moving.

A SNAP.

Shag starts. He swings his flashlight wildly. He spins and
looks behind him to catch a branch falling to the ground.

Shag looks at the large branch and his face fills with fear.

SHAG (CONT'D)
Willie!!! Stop messing around!!!
Now come on!!!

There is still no answer.

Shag walks in another direction. Deep into the forest.

SHAG (CONT'D)
I mean it!

Shag tries to find the direction from where he entered this forest.

He makes a full circle with his flashlight as it slowly passes over trees and boulders.

Then the light catches the glint of eyes. Shag moves the light back to where the eyes were. Not eyes. Moisture on the side of a tree.

Shag shakes his head. He walks forward some more. But now he notices that he is not the only one who is walking.

He stops quickly.

Two distinct steps on pebbles continue on behind him.

Shag hesitates. He turns slowly and shines his flashlight.

SHAG (CONT'D)

Willie?

There is no one there.

SHAG (CONT'D)

Willie!?

There is no answer.

SHAG (CONT'D)

WILLIE!!!!

This is the loudest that he has called.

He is backing up, instinctively. Right into a tree.

This startles him and he jumps forward.

He points his light at the tree that he touched.

He is relieved.

But his eyes narrow.

On the tree there is something engraved.

He goes closer to read the words.

There on the tree, carved in violent, jagged letters, is the sentence...

"Kill the bitch"

Shag reads this. His face is filling with fear and he backs up quickly.

SHAG (CONT'D)
Willie, you'd better not be
screwing with me.

As he moves back, his foot catches on a root that is thrust up from the ground and he falls on his back.

Shag moans. He rolls onto his side. His eyes are closed. His flashlight is on the ground to his left.

Shag opens his eyes and reaches for his flashlight.

He takes the light and it goes out, plunging him into total darkness.

A tapping noise and the light flickers on. Shag smacks the flashlight on the ground and the light comes back full force.

As he sits up, the light catches something.

Shag aims the light. Right next to him are three human skulls in various stages of decay, arranged with purpose.

Shag is on his feet in a heartbeat and yells.

He takes a moment to look down at this. He rakes the light across it and his face is filled with absolute confusion and terror.

SHAG (CONT'D)
WILLIE!!!!!!

Shag takes a turn to run when his foot catches again and he cannot go on.

He hesitates, pulling his foot, then shines the light onto his foot.

A BLUE DECAYING HAND has pushed out from under the pebble covered ground and has a firm grip on his leg.

SHAG (CONT'D)
Jesus chr--

The hand pulls down with super human strength and Shag's leg goes under the ground.

SHAG (CONT'D)
AWWWWWW!

His body shudders as he is pulled down further. This time he screams in pain as his knee makes a crack and the bone of his leg breaks through his pants, shooting blood.

Again he is pulled down so that his whole leg is under. His other leg breaks with a violent snap and is spread out to one side.

Shag screams in pain and struggles as if he is being eaten by a shark. His hands, dropping the flashlight, push vainly against the ground.

One more tug and Shag is pulled under, up to his neck. Both his arms snap as his shoulder bones rip through his skin. Now he is there, eyes wide, mouth open and bleeding. His arms are bent perversely up around his ears.

His breathing is constricted and hoarse. He gurgles one word as a bubble of blood pops over his mouth.

SHAG (CONT'D)

Willie...

With that, he is pulled under, completely.

The flashlight reveals that all has gone back to silence and it was as if Shag or Willie were never there.

BLACK.

FADE IN.

17 EXT. FOREST ROAD - NIGHT

Lisa, Karen, Isabella and Mira are walking along the side of the road, following the flashlight that Lisa holds.

Lisa has a slash over her right eye.

The night is oppressive and misty. No cars disturb this lonely patch of road through the dark forest.

LISA

What time is it?

ISABELLA

Hold on.

She goes into her purse and pulls out her cell phone.

ISABELLA (CONT'D)

It's time for you to stop asking me what time it is.

Karen is putting earphones into her ears and messing with her i-Pod.

Mira has worry on her face as she is looking over her shoulder.

MIRA

Eventually a car has to come by.

ISABELLA

Right. At some point, Shag and Willie should be coming along.

LISA

Who? I didn't see any--

Karen is now lost into music.

ISABELLA

No, Lisa, try to listen to what I am saying.

They stop and Lisa looks at Isabella.

LISA

What are you saying?

Lisa is in every way an absent minded professor.

ISABELLA

(To no one)

Is she autistic?

(Loudly as if to a deaf person)

Don't you think that Shag and Willie will be coming soon in their car?

Lisa thinks this over.

LISA

No, I think they were ahead of us. They left first.

MIRA

No, that's not true. They were behind us.

LISA

Who?

KAREN

Did we leave without her helmet?

ISABELLA
She's impossible.

KAREN
No, she's just in another world,
ten years working on a thesis
framing 12th century Polish
Literature does pretty ugly things
to the brain--

LISA
Spanish literature.

ISABELLA
I don't even remember what we were
talking about.

LISA
Well you should concentrate.

Isabella looks at Lisa with frustration. Then she looks at Karen.

ISABELLA
You know what I'm going to do? I'm
going to scalp her and replace her
hair with grass.

LISA
I think one of us should have
waited by the cars, in case Shag
and Willie show up or the guys go
back.

ISABELLA
Oh dear god, thank you!

LISA
Well, do you wanna go back to the
cars?

MIRA
No.

LISA
What about you?

ISABELLA
No.

LISA
And Karen.

Karen is already walking on, lost in music.

LISA (CONT'D)

Karen. Karen!

She taps Karen's shoulder, and Karen turns, speaking loudly over the music in her headset.

KAREN

Leave me well out of this. I'm on vacation. It was going to be a hot tub vacation. But now it's a hitchhiking vacation. I honestly would rather be working on our site. In fact, I'm sure Willie would rather be working on our site, too. Now that I think of it, I can't even afford not to be working on our site...

The others stop before her, quiet.

Then Lisa looks at Isabella and they begin to laugh. Karen turns back around and continues forward without the aid of a flashlight.

LISA

That says a lot. And next time, don't come.

KAREN

Well, when you put it that way, I'm sorry.

Karen turns to Lisa.

KAREN (CONT'D)

See, I left Princeton after I graduated. To, you know, make a living. Like normal people do when they grow up.

She turns again and continues.

LISA

That wasn't fair, do you think that was fair?

ISABELLA

She didn't mean it.

LISA

I don't know what she meant not to mean.

MIRA

You guys, why are we bickering like this, I mean we lost Tom and Eric and we crashed our car and we are stranded out here--

ISABELLA

Hey calm down. Don't worry about it. I mean it's not like anybody's hurt.

Mira looks nervously at the forest.

MIRA

I just think we should pay attention out here.

ISABELLA

What's gonna happen that hasn't already happened?

Lisa has caught up with Karen who is well up the road and they are walking together.

Mira and Isabella remain behind. Isabella moves closer to Mira.

MIRA

You mean beyond the wreck back there and lost friends?

ISABELLA

Yeah, I mean beyond that.

Now Mira and Isabella are alone. The only light for them is from the moon. A gust of wind lifts their hair.

ISABELLA (CONT'D)

What now?

MIRA

I don't know.

ISABELLA

Well maybe we should catch up with the others. We're bound to find Tom.

Tears well in Mira's eyes.

MIRA

You think he's OK?

ISABELLA
Tom will always be OK.

MIRA
I should have been with him.

ISABELLA
What, and blow off your best
friend? Come on. Boyfriends come
and go.

Mira smiles. But then her eyes go dark. Was there something
moving deep in the forest? She squints her eyes.

LISA (O.S.)
Hey!

Isabella and Mira jump. Lisa's voice is not too far.

ISABELLA
What?

LISA
We found something!

Isabella looks at Mira and smiles. Mira smiles back
tentatively, then back at the forest.

18 EXT. DIRT ROAD - NIGHT

The four girls stand at the edge of a dirt road that leads
into the forest and bends uphill.

The road is narrow as it connects to the main road.

All is quiet save the soft swaying of the large, foreboding
trees.

Beyond, up the trail, following its bend, one can see a warm
light cutting through the mist and forest.

Karen removes her headphones.

KAREN
What do you think?

LISA
I think it's a house.

KAREN
I think it's a dirt road.

LISA
No, the road leads to a house. Look
at that light.

KAREN
Could be something else.

LISA
Like what?

KAREN
I don't know, I'm not there, are
you there?

LISA
What are you talking about, what is
she talking about?

ISABELLA
She's joking with you, Lisa.

MIRA
Do you think the guys went up here?

KAREN
Mira, who are you asking, because I
personally have no idea.

MIRA
I'm just saying...

ISABELLA
Karen, stop being a bitch.

KAREN
Me?!

ISABELLA
Yeah.

Lisa is already half-way up the road, holding the flashlight
before her.

MIRA
Where are you going?

LISA
What?

She turns.

MIRA
You're not going up there?

LISA
 Why not? They probably have a
 phone.

MIRA
 I don't know...

Lisa continues.

KAREN
 What's up, Mira, you're having one
 of your "feelings" again? It's like
 Area 51 in that brain.

Mira looks hurt toward Karen.

Isabella takes Mira's arm.

ISABELLA
 Come on.

She takes Mira who is afraid and walks past Karen, giving her
 a death look.

Karen laughs to herself and then follows.

19 EXT. HOUSE - NIGHT

Lisa arrives before a large house. Soon she is joined by the
 others.

This house is set into a small hill and surrounded by the
 forest. It is out of place here. It's very old, probably
 built in the 20's. There are three floors. Stairs lead to a
 front door.

Two large windows look down on any who approach.

The porch light is on and there is a glow coming from within.

The dirt road leads around this old, grand house, to a
 detached garage.

Nothing about this estate looks inviting.

KAREN
 Well Lisa, you were right. It's a
 house.

MIRA
 The guys must have come here--

KAREN
(sarcastic to Mira)
Mind like a razor!

ISABELLA
You're right, Mira. They would
have found this place too.

Lisa, as if not aware that there are others with her,
continues right up to the front door and bravely knocks on
the door, loudly calling.

LISA
Hello, is anybody home? Hello!

Lisa then just turns the knob and opens the door to the
house.

Isabella rushes next to her.

ISABELLA
What are you doing?

LISA
What?

ISABELLA
What are you doing?

LISA
I'm seeing if anybody's home.

ISABELLA
You can't just open their door.

Lisa makes a face as if to say, "Absurd."

She raps on the door frame, loudly.

LISA
Hello!!!

Isabella backs off and to the side.

Karen stands in the road with hands on her hips.

Mira moves toward Isabella and cowers next to her, hands to
mouth.

There is no answer forthcoming.

WIDE:

Through the trees, we watch as the girls stand near the house and Lisa's voice loudly disturbs the silence of the forest.

There is something in this wood, watching, waiting.

LISA (CONT'D)
Is anybody home!

BACK:

Isabella whispers to Karen.

ISABELLA
She opened the door...

KAREN
She ate a lot of lead paint as a
child.

Isabella shakes her head and Karen smiles.

The sound of footsteps down the road, approaching.

Lisa moves further into the house.

Karen turns away from the house, looks down the road.

Isabella leaves Mira and joins Karen. Mira watches them.

MIRA
(Afraid and whispering)
Is it them?

Karen and Isabella listen.

The steps move slowly as if dragging their feet. Maybe there is a limp.

Lisa is now in the house.

LISA (O.S.)
Sorry to bother you!

Isabella shoots a look back at the front door.

ISABELLA
Lisa.

Lisa comes back outside.

LISA
What did you say?

ISABELLA
Shut up, some one's coming.

LISA
I don't hear anything.

KAREN
Not inside the house, fool, out
there.

Lisa looks again down the road.

Footsteps reach her ears.

LISA
Is that Tom!? Eric!?

Her voice echoes and the footsteps stop.

All of the girls wait with anticipation.

The night is still.

LISA (CONT'D)
Guys!?

The steps continue quickly.

ISABELLA
It *is* them!

She moves down the dirt road.

KAREN
How do you know?

MIRA
I don't think it is--

ISABELLA
Hey guys, where have you been?

She is stopped by a gust of wind that kicks up sand in her face. The wind swirls around all of the girls and then is gone, leaving the night quiet again.

They all freeze now. There are no more steps.

ISABELLA (CONT'D)
The footsteps.

LISA
Well, I don't hear anything now.

Mira looks at Lisa and is about to panic.

MIRA
But you did, didn't you?

Lisa turns back to the open door.

The others are watching the road and the forest expecting something to happen.

Lisa is about to knock again.

Mira squints her eyes. There in the forest, near a dark tree. Is there someone standing behind it, just beyond the edge of the house, watching them?

She is about to say something as she lifts her hand to point when--

20 EXT. FRONT DOOR - NIGHT

In the doorway...

A DARK FIGURE is there.

LISA
Oh, hi, I'm sorry...

The figure steps out into the porch light.

PAM, (60's, slender, tall, black dress, very hip with died black hair) stands towering before them. She looks at Lisa with mild interest.

PAM
You knocked. I'm sorry, I didn't hear. This house makes a lot of noise.

LISA
Right, well, what's your name?

PAM
Pam.

LISA
Pam, hi, I'm Lisa... Well, Pam, we seem to have had an accident.

PAM
Your car?

LISA

Well, yes, actually, we ran into the back of our friends' car.

PAM

Oh dear. Are you all alright?

LISA

We are, but our friends, actually, we were wondering if they happened to stop by, two guys, average, you know, guys?

PAM

No, no guys, no guys at all. My daughter would have had something to say about that.

LISA

Your what?

PAM

My daughter, she's uncomfortable with boys, well, uncomfortable with everybody really, but boys are a worse problem... But I'm being rude, you've been in an accident.

Isabella is tired of these two-of-a-kind souls jabbering about nothing. She approaches.

ISABELLA

Do you have a phone?

PAM

No.

ISABELLA

A car?

PAM

Not really, no.

ISABELLA

A computer, internet, fax, neighbor...

PAM

No, none of those things.

ISABELLA

Do you have anything?

PAM

I have cappuccino, already made.
Would you like some?

ISABELLA

No, look, you see, we have been in
an accident, our friends are
missing and we need help.

PAM

I understand.

ISABELLA

So is there another house around
with anything like a link to
humanity?

Pam laughs at the jest.

PAM

Oh, no, I live pretty well alone
out here. It was my parents' and I
moved here to sort of drop out in
the late sixties.

It is clear that this woman is a beatnik/hippie... The sound
of Jazz from some far off stereo can be heard.

ISABELLA

But, how do you get stuff?

PAM

Like what?

ISABELLA

Anything you might need to survive?

PAM

Well, there is a general store
about sixty miles up the road.

KAREN

What, do you walk there?

PAM

No, I drive.

KAREN

I thought you said you didn't have
a car. Not really.

PAM

I do, but the engine is down. I have a man coming in tomorrow to fix it, or was that in two days? Anyway, someone is coming.

Lisa looks impatient.

LISA

Well, maybe our friend here can fix it.

PAM

Really?

LISA

She used to be a mechanic, til she went rock star on us.

Pam looks confused.

ISABELLA

Karen, what do you think?

KAREN

I can look at it. But I don't know if rock stars can do much with a broken engine.

ISABELLA

She didn't mean anything by it.

MIRA

(Afraid)

Do you guys want to walk to the general store?

LISA

Well that's a little impractical. It would take us twelve hours to walk that far.

MIRA

Maybe there are other houses...

PAM

There is nothing after the General store, just this old display of decaying capitalism. But you girls are welcome to wait here for your friends.

ISABELLA

We should keep looking.

LISA

Why? The guys will find this place eventually if it's the only place out here. Anyway, if you are lost from someone, then one of you should stay still.

KAREN

Where did you learn that, from 12th century Polish literature?

LISA

What? I don't understand.

KAREN

Surprise.

Lisa looks away from Karen, oblivious to her stabs.

PAM

What do you all say? You guys want coffee?

There is a beat.

Mira looks at Isabella as if to warn her.

21 INT. LIVING ROOM - NIGHT

Isabella and Mira sit in soft couches. The room they are in is large and old. The space is furnished with the original Arts and Crafts pieces of Pam's parents.

Isabella is drinking coffee and Mira simply stares at her cup.

From another room, Lisa can be heard talking to Pam.

Karen walks into the room with her own cup of coffee.

KAREN

Groovy pad, right?

ISABELLA

That woman is not... something is off.

MIRA

I agree.

KAREN

What, Gertrude Stein in there?

MIRA

I have a bad feeling...

KAREN

You have a bad feeling every five minutes, so that's why you think you're psychic. If I said, "I think my phone will ring now" every other second, eventually, I'd be right!

ISABELLA

Karen, Mira is upset, OK. Can't you leave her alone?

MIRA

I don't listen to her.

KAREN

(Sarcastic)

See? Everybody's happy.

ISABELLA

Put a!

KAREN

Anytime, sweetheart.

ISABELLA

Oh, I hate you sometimes.

KAREN

Well, I always love you.

MIRA

Guys, come on. All this is making me nervous. We have to pay attention. I am sure I saw...

ISABELLA

Yeah?

Mira pauses, looking out the window.

MIRA

I think I saw what Karen saw.

KAREN

What did I see?

MIRA

A girl, half naked, in the forest.

KAREN

Wait now, I wouldn't take that to court.

ISABELLA

So you didn't see anything out that car window? You were just joking with Lisa?

KAREN

Actually, I don't remember. Two seconds after that my face was buried in an airbag and I thought I was dead.

MIRA

Well, what about those footsteps? And I'm sure I saw someone watching us.

Karen stands and heads towards the door.

MIRA (CONT'D)

Where are you going?

KAREN

I'm gonna check out the lady's car.

MIRA

Alone?

KAREN

Alone? Yes, you fruit bar.

She dangles a set of keys, downs her coffee. Belches, and leaves.

MIRA

Am I being over-sensitive?

ISABELLA

I think you might be still a little shook up after the wreck.

MIRA

What about the footsteps we all heard?

ISABELLA

It could have been someone walking, or it could have been the gust of wind. We're in a forest, know what I mean? Lots of sounds.

MIRA

Yeah, I guess I look kinda stupid.

ISABELLA

No, you're just worried about Tom.

Mira's eyes flash as if she has just been reminded of something that was long driven from her memory.

MIRA

Oh god... Tom. You know, even if he and Eric came to this house, they may not just walk right into the house, like Lisa did. Because they are not crazy.

ISABELLA

So what do you want to do?

MIRA

(Getting up)

I think I'll go wait right outside the front door for them.

22 INT. KITCHEN - NIGHT

Lisa sits in the kitchen watching Pam pick up her iron and touch it to see if it is hot.

LISA

This is great coffee Pam.

PAM

Thank you. I made the milk myself!

Pam laughs loudly. She sets up a mirror on the ironing board. Lisa is unfazed by her off-color comment.

LISA

So how long have you lived out here?

PAM

Oh since 67...

23 EXT. GARAGE - NIGHT

Karen walks toward the garage. She is about to reach for the door when she hears a scratching sound near a window to the left of the side door to the garage.

She ignores it, but the scratching noise comes again, only more pronounced.

She looks toward the window and can see nothing in the gloom.

Karen walks toward this noise.

She inspects the window and the area around it with a small flashlight on the key ring.

She can find nothing and the noise has stopped.

She is about to leave, but then stops and redirects the small light onto the wooden window frame.

Words have been carved there and she moves closer to take a look.

In jagged letters carved deep into the wood is the sentence:

"Kill The Bitch"

She contemplates this for a moment.

Over her shoulder trees sway in the wind.

Then she smiles.

KAREN

No doubt.

24 EXT. FRONT DOOR - NIGHT

Mira steps out into the night, leaving the door ajar.

Suppressing a natural fear of this forlorn place, she slowly ventures down the stairs. The old wood creaks as she moves.

She gets to the bottom stair, holding Lisa's flashlight to help her footing.

Mira looks down the dirt road, then back toward the forest beyond the side of the house where she thought she had seen someone.

The coast is clear.

Tentatively, she takes a seat on the last stair, shivers in the cold and shines her light back down the path.

She looks slowly back at the front door just to see it drift closed. The latch snaps into place.

A shadow of fear passes over her face, but she masters it.

MIRA
Just the wind...

She whispers to herself. Then looking forward she says the word to herself again.

MIRA (CONT'D)
Wind.

The sky is large above her and the moon is higher, yet still makes long shadows of the trees that surround Mira.

25 INT. LIVING ROOM - NIGHT

Isabella stands up. She slowly moves about the room with her coffee.

From somewhere deep in the house she can hear the voices of Pam and Lisa.

Isabella strolls past shelves filled with Pam's hippie era books: *The Electric Kool-Aid Acid Test*, by Tom Wolfe; *Steal This Book*, by Abbie Hoffman; several vegan cookbooks, etc.

Then she moves to the window. Looking out, she can see nothing but the light of the moon as it cuts across dark trees as far as the eye can see.

Now she moves to a side table on which are several framed photographs. Most are of Pam circa Woodstock.

Isabella can't help but laugh a little.

ISABELLA
Crazy hippie.

But one picture stands out. It is the photo of an angry girl about eighteen years old. She wears a white T-shirt and jeans and is scowling. Her red hair hangs long about her shoulders.

Isabella lifts this picture up from the table to look at it closer, when falling off from behind the picture, a black velvet pouch drops back onto the table.

Isabela puts the picture down again and now picks up the pouch and opens it. Reaching inside, she finds a white handkerchief and a clump of red hair.

She puts the red hair and black pouch down, and unfolds the handkerchief.

Hidden in the folds she discovers a bloody human tooth. She contemplates it for a long beat. With a concerned look on her face, she assembles the items back into the pouch and places it on the table.

Isabella looks suspiciously toward the direction of the voices.

26 INT. KITCHEN - NIGHT

Pam is standing before the ironing table holding the iron, waiting for it to get hot. The mirror rests to one side of the table.

Lisa is still drinking coffee.

LISA

You said something about a daughter?

PAM

Well, actually grand-daughter. Poor girl's parents were killed years back.

LISA

Oh, I'm sorry, a car accident?

PAM

Mud slide.

LISA

Really?

PAM

Covered their whole house. So I raised the--

LISA

Wow! A mud slide, where did this happen?

PAM

California. Now the little girl was very effected by this. A terror she is.

LISA

Oh really, what do you mean?

PAM

Just hates pretty much everybody, especially the boys.

(MORE)

PAM (CONT'D)

They teased her quite a bit. But the things that come from her mouth. Awful. Now on the other hand, her--

LISA

Where is she now?

PAM

Oh, she's here.

LISA

Really.

PAM

Oh sure. I keep her here most of the time these days. Doesn't like people.

LISA

Where is she now?

PAM

Hiding, I expect. I'm the only one she'll listen to. She was spoiled by me, I'm sorry to say. Bit of a pacifist.

Pam places her head on the ironing table, drags out her long dyed black hair and sets the iron on it to flatten it, looking into the mirror to get it right.

Lisa is confused by this and takes a moment to speak again. Holding back a laugh.

LISA

What, uh, what are you doing there?

PAM

Ironing my hair.

LISA

I've never seen that before.

PAM

Oh, it's something I've been doing since the fifties, when I still lived in the city.

LISA

Oh sure. Beatniks used to do that.

PAM

Yeah, I guess you could have called me a beatnik, though none of us ever referred to ourselves that way.

Pam continues, undisturbed, to iron her hair. She is an expert at it.

Lisa cocks her head, staring at this strange activity.

LISA

Do you mind if I use the rest room, I wanna clean off the blood from my shirt.

PAM

Sure. How did you get that cut on your head anyway?

Lisa reaches for the cut above her brow.

LISA

Oh, I didn't even realize. Must have happened in the accident. Where is it?

PAM

Where is what?

LISA

The bathroom.

PAM

Oh, of course. The bathroom.

LISA

Right, thank you.

PAM

It's just in the hall there, down three doors on the left.

LISA

Won't be a minute.

Pam just smiles as she does her hair.

27 INT. HALL - NIGHT

Lisa walks down the hall past a few hippie era prints.

28 INT. BATHROOM - NIGHT

Lisa enters, turning on the light.

The bathroom is old-fashioned, 1920's style.

Her head is down, looking at the bit of blood on her white shirt.

She steps before the pedestal sink and looks into the mirrored door of the medicine cabinet above.

She leans closer, looking at the cut on her head.

Lisa nosily opens the medicine cabinet and peeks inside. Old vials with peeling faded labels and strange jars with dried medicines caking the insides line the shelves.

She closes the cabinet.

Lisa turns on the water and the pipes groan and knock from the bowls of the house. She wets a towel and turns off the water. The pipes keep knocking and she looks at the wall, waiting for them to stop. Hand remaining on the handle.

The plumbing calms and Lisa lifts the towel to her head, wiping the wound clean.

She puts the towel into the sink and looks at the mirror.
BEHIND HER IS A GIRL WITH RED HAIR AND PAJAMAS.

Lisa jumps with a start.

LISA

Oh!

She turns and faces the girl, who is also startled and afraid.

LISA (CONT'D)

I'm so sorry, I didn't see you.
Are you Pam's grand daughter, or...

The girl violently shakes her head. Her mouth is closed tight and she pushes past Lisa and out the door.

LISA (CONT'D)

Hey!

Lisa gives chase.

29 EXT. HALL

The girl tears down the gloomy hallway.

Lisa emerges from the bathroom and looks both ways. Seeing the girl, she runs.

LISA
Wait, don't be afraid.

The girl goes through a door at the end of the hall and closes it hard.

Lisa reaches the door and tries the knob. Locked.

LISA (CONT'D)
You don't need to be afraid. I
just didn't see you. Come on.

No reply or sound.

LISA (CONT'D)
I just want to say 'hi.'

Nothing.

Lisa leans against the door and takes a tired breath.

LISA (CONT'D)
Great.

30 INT. GARAGE - NIGHT

Karen works on a black 1950's Bentley. Her head is buried under the hood.

The garage is filled with old furniture and cobwebs.

Anything can be hiding in this place and the only light is from a soft bulb that Karen has hooked under the hood.

Karen is once again in her own world of i-Pod music.

On the ground next to her is an ancient tool-box.

As she works, she makes sounds of frustration.

We position behind her and push in.

The window behind her, seen beyond the open hood, is black.

A beat that lasts forever.

A BLUISH DEAD HAND touches her shoulder.

Karen starts, and hits her head on the hood with a thump.

She spins around.

KAREN
WHAT!?

She shouts over her music.

She is alone.

Karen pulls the earphones out of her ears.

KAREN (CONT'D)
Hello?

There is no-one in the gloom before her.

She grabs the light and shines it in front of her.

She can see only a pile of furniture.

KAREN (CONT'D)
Hello?

No answer. No movement.

She steps forward. But for the first time, fear comes to her face.

Less sure of herself, she asks:

KAREN (CONT'D)
Lisa?

No answer.

She turns a bit and looks around the garage.

She seems to be alone here and her sense of danger rises.

She now can hear a far off SCREAM.

Karen drops the light and moves toward the door.

31 EXT. FRONT DOOR - HOUSE

Mira is standing now. She too heard this scream. It was a man's scream, or call.

MIRA

Tom?

No answer from the deep forest or the dirt road.

Then, from the forest, far, but not too far.

TOM (O.S.)

Mira, over here...

Mira's eyes go wide.

MIRA

Where are you?

TOM (O.S.)

I'm here... help me...

Disregarding her fear, Mira runs into the nearest part of the forest.

32 EXT. FOREST - NIGHT

Mira is swallowed immediately by the trees. The flashlight she wields barely cuts through the darkness.

Mira is now moving slowly and whispers.

MIRA

Tom? Are you here?

There is no reply as Mira continues forward.

She casts her light here and there. Everything seems to move. Every tree is a threat.

Her eyes are wide as if this will help her see better.

Sweats build on her brow.

MIRA (CONT'D)

Tom?

Then softly, from the darkness.

TOM (O.S.)

Mira...

Mira shines the light into the direction of the voice.

MIRA

Is that you?

No answer.

Mira walks further into the darkness of the forest.

33 EXT. FRONT DOOR - NIGHT

Isabella is rushing down the stairs and into the dirt road.
She looks all around her.

ISABELLA
Mira?!

Someone approaches from around the house.
Isabella turns.

ISABELLA (CONT'D)
Is that you?

Karen enters the light from the porch.

KAREN
Yes, it's me. Did you hear a
scream?

Isabella is a bit panicky.

ISABELLA
I heard it. Was it Mira?

KAREN
I don't know, but some weirdo spook
stuff is going down.

Isabella is beside herself.

ISABELLA
Mira was supposed to be out here
waiting for the guys. Mira!?

Karen steps forward.

KAREN
I think it's time to get the hell
out of here.

Isabella's eyes are filled with concern.

ISABELLA
Oh no! What happened to her?

Isabella moves down the road a few yards.

ISABELLA (CONT'D)
Mira! Come on!

Karen grabs Isabella.

KAREN
Listen!

Down the dirt road, footsteps approach.

ISABELLA
Not this again.

KAREN
No, someone is there.

Isabella squints to get a better look.

Indeed, Mira is walking, as if in a trance, up the dirt road. Her flashlight hangs by her side.

Isabella rushes toward her.

ISABELLA
Mira.

Karen moves up slowly, looking all about her.

34 EXT. DIRT ROAD - NIGHT

As Isabella reaches Mira, Mira sits on the ground, as if spent.

ISABELLA
What's the matter?

Isabella goes down next to Mira. She puts her hands on Mira's shoulders.

ISABELLA (CONT'D)
Mira? What happened?

Mira says nothing as Karen arrives and stands over the other two girls.

KAREN
What's wrong with Mira?

Mira stares forward, blankly.

ISABELLA
I don't know.

Isabella shakes Mira.

ISABELLA (CONT'D)
Hey! What is it? Can you talk?

Mira makes no sign of speaking.

KAREN
Well, this is new.

ISABELLA
Stop it, something is wrong with her.

KAREN
I think something is wrong with everything. Seriously. I think we should all just walk away.

35 INT. HALL - NIGHT

Lisa walks down the hall toward the kitchen.

LISA
Hey Pam? I think I met your daughter--

36 INT. KITCHEN - NIGHT

Lisa enters the kitchen to find the lights off and no one is here.

LISA
Pam? Hello?

No answer in this now very dark place.

LISA (CONT'D)
Pam? Now where is she?

37 INT. LIVING ROOM - NIGHT

This room is dark as well.

LISA
Um. Pam, where did you go?

Lisa stands in the room. She does not approve.

Her eyes find the stairs that lead to the front door.

38 EXT. FRONT DOOR - NIGHT

Lisa comes out of the house. She looks about her and in the dirt road some fifty yards away, she can see the girls.

LISA
Hey, guys! Did you see that lady?

Isabella stands.

ISABELLA
Lisa, come here. Something is wrong with Mira.

LISA
What? Something's wrong? Mira?

ISABELLA
Just come here!

39 EXT. DIRT ROAD - NIGHT

Lisa approaches and stands next to Karen. The three girls now stand around Mira who remains on the ground staring forward, blankly.

LISA
There is always something wrong with Mira tonight.

KAREN
There is something wrong with everything tonight.

Isabella sits down next to Mira and looks in her face.

ISABELLA
I think this is serious. She won't talk.

LISA
What? Why?

Lisa squats in front of Mira and snaps her fingers in Mira's face.

LISA (CONT'D)
Hey, Mira! Snap out of it.

Karen squats too.

KAREN
Is she in a coma now?

ISABELLA
Stop it, Karen!

KAREN
I'm not joking.

ISABELLA
Well, you sound like you are.

KAREN
Look I'm serious. I'm getting
scared.

LISA
Yo! Mira!

Lisa slaps her hands in front of Mira's face.

LISA (CONT'D)
You wanna talk, don't you? Hello!?

Mira's eyes blink and then they look hard at Lisa.

MIRA
You sorry loser.

LISA
What?

MIRA
You are so afraid of life you would
rather write a thesis about it than
live it. You don't even have
opinions. You just vomit the
thoughts of greater minds and call
them your own.

Isabella and Karen are shocked. Lisa confused.

LISA
I don't understand.

MIRA
Of course you don't. You're so self
absorbed that you wouldn't notice
your own father eating you out.

KAREN
Wow...

Mira's eyes dart to Karen.

MIRA

You're just another boring bisexual who wants to fuck everybody, but no matter how hard you try, no one is ever going to love you.

Karen is taken aback. Lisa stands. Isabella is outraged.

ISABELLA

Mira!

Now Mira lifts her head and shifts her evil gaze onto Isabella.

MIRA

The unclean foreigner. I have to check for lice every time you stand next to me. Our country could bomb your pathetic third world rat trap and destroy the shanty town you crawled out of.

Isabella slaps Mira's face.

ISABELLA

Putas!!!

Mira punches Isabella in the face and Isabella falls back. Her nose bloody.

KAREN

Talk about a bitch.

Isabella is about to leap on Mira when Lisa holds her back.

LISA

Hold on!

Mira's eyes turn up into her head as the girls stand.

Mira begins to stand and her whole body begins to convulse.

LISA (CONT'D)

She is having seizures.

Now Mira's body tears open. Blood flies.

The girls back up. Their mouths open, stunned by the spectacle.

Now Mira is shaking violently as her skin peels back. The sound of breaking bones echoes in the night.

The girls move further back.

SUDDENLY, Mira's body breaks completely apart making a deafening tearing sound.

Flying out of her body is A BLUISH GIRL WITH RED HAIR, EVIL GREEN EYES, BLACK MOUTH, A TORN NIGHTGOWN, BLACK FINGERNAILS, PITCH BLACK MOUTH, BRUISED BLACK LIPS AND COVERED WITH DECAYING WOUNDS AND MAGGOTS. THE BITCH. She hovers and floats and for a second is almost angelic.

She just looks at the three girls who stare in awe.

KAREN

Easy there, Linda Blair.

Lisa cocks her head, trying to understand.

There is a beat as if all are paralyzed.

Then THE BITCH thrusts her arms forward and lets out a high pitched shriek.

The girls scream and run to the house.

The Bitch goes to the ground and crawls after them. As she does, her movements are jerky and the bones crack with each position.

40 EXT. FRONT DOOR - NIGHT

The girls run up the stairs.

The Bitch is at the bottom of the stairs, coming quick.

The girls pound on the now locked door.

KAREN

Open up!!!!

Isabella is crying and Lisa is looking back in amazement as The Bitch climbs the stairs.

They keep knocking.

ISABELLA

Oh god! Please open!!!

The Bitch is on them as she rises into the air, arms over head.

The door suddenly opens. The RED HEAD GIRL in pajamas quickly opens the door and the girls pile in. This red head, to be known as RED, looks like a living version of the Bitch.

She looks out the door fearfully for a half beat before she slams the door shut.

41 INT. LARGE ENTRANCE - NIGHT

Red pushes her back against the front door.

The front hall is a large room with stairs running up and down.

Karen runs to a corner and squats behind a table with a plate for keys and mail. She is scared to death, shaking.

Lisa is furious.

Isabella hangs on Lisa's arm, crying.

Red's eyes are wild as a violent knocking fills the room.

Someone is knocking with great force against the front door. The force of the blows makes Red shake. Her eyes are closed and mouth is shut tight.

LISA

Has anyone formed an intelligent opinion about what is going on here?!

The knocking is so loud that Karen screams and covers her ears.

The cacophony is insane.

Red holds fast the door, but she is in terror.

Isabella can't control herself.

ISABELLA

Mira's dead, that's what's going on!

Lisa stares at Red.

LISA

What? No, I don't believe that.

ISABELLA

You saw it with your own eyes.

Karen screams again over all the noise.

KAREN

What is that?! What the hell is out there!?

LISA

Look, I think it was some kind of trick. People do not come out of other people's bodies, unless they are babies.

KAREN

Do they make hats small enough for you?

The knocking is fierce.

Red still holds the door.

KAREN (CONT'D)

Go away, go away!!!

Lisa looks hard at Red.

LISA

Now you tell me, what is going on?

Red shakes her head. She keeps her mouth shut.

LISA (CONT'D)

What? What!?

ISABELLA

She's dead, Lisa!

KAREN

STOP!!!!!!

The knocking stops short.

All listen to the silence.

Karen wipes her eyes, but she is still crying from the fear.

Lisa looks at the door as Red turns and backs away from the front door, into Isabella.

Isabella's face is a mixture of grief and terror.

Now, from above, a soft sound of creaking fills the room. The noise travels directly over their heads as all eyes follow the path of the sound.

Karen backs hard against the wall.

KAREN (CONT'D)

What now?

The sound descends the far wall and door that leads to who knows where.

Red looks on with fear.

LISA

What is--

With a thud, the plate falls off the table and breaks.

Everybody screams, save Lisa, who moves forward.

There is a beat of silence.

Red looks to her left then right.

Remarkably, she is pushed from behind by an unseen force and flies across the room, breaking the very table the plate was on.

The girls start. Lisa looks on in amazement.

Red falls on her face. She makes no noise, but tries to scramble to her feet when she is grabbed by the hair by the invisible and is dragged roughly across the floor.

The girls watch her, even reach out to her, as she moves past them.

Red is lifted into the air and then pushed against a wall, cracking it.

Her eyes are wild with terror, still she makes no sound.

Then, something invisible punches her, bloodying her lip.

She shakes her head, but then, to the terror of the girls, she moves through the air and is swung onto the opposite wall, breaking the mirror there.

Lisa whispers to herself.

LISA (CONT'D)

Not possible.

Red is held suspended against the wall as she kicks her feet, wildly.

Karen closes her eyes, waiting for this all to end.

Isabella has no words for what she beholds.

Then, RIP!

A tear rips through Red's pajamas across her stomach and a large scratch appears there. Blood falls.

Red tries to move, but again, she is moved to the opposite wall where she hits her back against it with a violent thud.

She shakes her head furiously, when--

The front door opens.

PAM is there, back lit.

PAM

You let go of your sister right
now, you filthy, little, Bitch!

With that, Red drops to the floor and an unseen entity races along the long hall, dragging furniture over with its force until it breaks through a large window at the end of the hall with a defining crash.

Karen looks up at Pam.

Lisa stands, speechless.

Red is in pain on the floor, but she sits up.

Isabella looks at each face in turn.

No one moves or speaks as wind comes softly in through the open door and the broken window.

Finally--

PAM (CONT'D)

You all stay in the house. I will
take care of this.

Pam leaves, slamming the door. Then she locks it from outside.

ISABELLA

We cannot stay here with that
hippie bitch!

LISA

You shouldn't judge her like that.

The girls look at each other as Karen and Red both stand.

Suddenly, Red takes off up the stairs.

LISA (CONT'D)

No, wait!

Lisa chases her.

KAREN

Don't leave me!

Karen hesitates, looking at Isabella, then follows.

Isabella is so bewildered that she backs up against the wall.

Then she looks at the front door, up the stairs.

ISABELLA

Guys!?

She runs after them.

CUT TO:

42 INT. LIVING ROOM - NIGHT

Red tears through this room, She is followed closely by Lisa and then Karen runs, grabbing Isabella's hand and is practically dragging her.

ISABELLA

What is happening?!

43 INT. HALL

Red runs down the gloomy hall and back into her room, slamming the door shut just as Lisa reaches it.

Lisa pounds roughly on the door.

LISA

Open this door!

Karen and Isabella get there out of breath. Karen is crying and Isabella is in shock.

Lisa knocks more.

LISA (CONT'D)

Open up in there, damn it!!!

KAREN

We should probably go soon, Lisa!

Lisa keeps knocking.

LISA
What are you people!?

KAREN
Come on, come on!!! (To Isabella)
We should go, right?

ISABELLA
I don't, my thing, I can't, did
she?

Lisa gives up and is doubled over out of breath. She looks at Karen.

LISA
She won't open.

KAREN
Don't you think we should go, Lisa.
Please?

Karen is very afraid.

LISA
Leave? I don't know. I think we
should listen to Pam for now and
stay here.

KAREN
You're taking advice from that
crazy hippie?

LISA
Yeah, what else do we have?

KAREN
We have the open road and honestly,
a lot of running to do, far, far
from here.

LISA
Well, if I can get this little red
bag to open the door, maybe I can
get some answers.

KAREN
If we stay here looking for
answers, we are going to die, Lisa!

LISA
Well, I don't know that that's
true. (To Isabella) What do you
think?

ISABELLA

We don't have time to research.
This is real. This is happening.

A cell phone, from the living room sings a jazzy happy tune.

KAREN

What was that?

LISA

That sounds like mine.

KAREN

I thought there was no signal.

LISA

Well, maybe that changed.

Lisa takes off.

44 INT. LIVING ROOM

Lisa grabs her cell out of her bag.

Karen comes next to her and then Isabella.

KAREN

And?

Lisa is looking at the phone.

LISA

It's a text message from Willie.

KAREN

Willie!? Oh thank god. Her and
Shag are probably looking for us.

Lisa opens the phone and we see the little screen.

LISA

She's attached a video file.

Lisa presses a few buttons on the phone.

TIGHT ON THE SCREEN:

The screen reads:

"Loading file"

Then it flashes, "Play".

A moment of static, then, picture.

The small speaker plays. Willie's voice off screen. She is crying wildly.

WILLIE (O.S.)
Shag? Please god. NO!!! SHAG!!!

45 EXT. FOREST - ON CELL PHONE - NIGHT

The image shows trees in the forest and the ground as the phone records someone who must be running. The image is very shaky.

KAREN (O.S.)
Oh god...

Then on the speaker there is an eerie thud. The phone seems to hit the ground as the picture is angled from that perspective.

A beat and Willie's face drops into view, face down. She is desperate and crying.

WILLIE
Please, leave me alone!

Her head spins as if she is flipped onto her back.

WILLIE (CONT'D)
NO!!!

Her screams are hoarse and deadly.

Then she moans as if she has been punched in the stomach and her face contorts.

Now her head shakes and gurgling wild noises come from her mouth. It is all grainy and snuff film violent. Something not intended for our eyes.

KAREN (O.S.)
Willie...

Willie is still shaking and now blood is spit out of her mouth as her body vibrates when in that moment, her eyes go wide, then with a splatter noise, her green eyes are sucked into her head completely. The image remains for a beat as she does not move, then static then the screen reads: "End of Message."

46 INT. LIVING ROOM

Karen is about to break down.

KAREN

This is a joke. It's gotta be some kind of joke.

Isabella drops to the couch, in even deeper shock and Lisa slowly puts her phone away. Lost in confusion and horror.

Lisa reaches out to touch Karen's shoulder.

Karen hits her away.

KAREN (CONT'D)

Don't touch me! You can't see anything, can you!? We're all gonna die! Does it matter how? I mean, I don't know what all of this is, but we are gonna be killed!

LISA

Hey, calm down. I think we're safe in here for the moment. We don't know if any of this is real, it could all be just a crazy prank or a--

KAREN

You are out of your mind! Safe? Was Willie safe? Or Mira? Or that girl in there? Stay away from me, both of you.

Karen, driven by fury and despair storms off, down the stairs.

ISABELLA

I think we should stay together, don't you?

LISA

It doesn't matter.

ISABELLA

I have to show you something.

Isabella takes Lisa to the side table. She picks up the black pouch hidden in the back of the picture of the red haired girl. She opens the pouch and hands Lisa the items.

LISA
What am I looking at here?

ISABELLA
I've seen this kind of thing
before. This is a curse.

LISA
That's the most ridiculous thing
I've ever heard.

She drops the pouch, tooth, hair, and handkerchief, and picks up the photograph.

Isabella turns and screams.

At the other end of the room, Red half hides behind the wall. She beckons to them.

Lisa holds out the picture.

LISA (CONT'D)
Is this you?

Red's face goes white. She runs to the side table, rips the picture out of Lisa's hand and puts it back.

She grabs Lisa's shoulders and looks in her eyes. She holds up a finger and waves it in front of Lisa's face, quickly. Then points at the table, shakes her head and makes the same movement with her hand.

LISA (CONT'D)
I shouldn't touch this?

Red nods her head with exaggerated movement.

Now she grabs Lisa's hand and drags her with her.

LISA (CONT'D)
OK, I'll come--

Isabella moves to follow, but trips over the chair.

Her head hits the ground with a thud.

She lifts her head for a moment, but then, with all that has happened, she goes out.

Lisa never even saw this.

47 INT. LARGE ENTRANCE - NIGHT

Karen is at the front door, back in the big entrance way.

She is pulling at the locked front door.

KAREN

Let me out, god damn it!!! Let me
out!!! Hello!!!

She turns.

KAREN (CONT'D)

Bastards!!!

At the end of this room, in the darkness, something small and metallic falls to the ground and rolls, then the sound stops.

Karen freezes.

Then her face changes from fear to fury.

KAREN (CONT'D)

What now? What now little miss dead
person?

There is no answer from the darkness.

KAREN (CONT'D)

Well!!!?

Nothing.

KAREN (CONT'D)

What do you want from me!!!???

From the darkness a plate comes flying at Karen and hits her on the shoulder. It smashes on the ground.

Karen grabs her shoulder.

KAREN (CONT'D)

Quit it!

Now another plate comes and hits her in the chest. Then another, and another. Now they are coming at her relentlessly as she covers her face, trying to get away.

She has no time to even call out as she is receiving cuts from plates that break on her.

Finally--

KAREN (CONT'D)

STOP!!!

But there is no break. Karen moves toward the stairs when the volley stops.

Without even thinking, Karen tries the door again.

KAREN (CONT'D)

Let me out!!!

There is a knock from behind her.

She spins, breathing heavily.

KAREN (CONT'D)

Oh god...

Something is moving up the hall. Dragging its feet.

Karen looks at the stairs, then makes for them when she runs directly into THE BITCH.

The Bitch just looks at her as she blocks her access to the stairs.

Karen lets out a tremendous scream and runs down the hall, around the banister and down the stairs.

48 INT. LIVING ROOM - NIGHT

As the scream echoes through the house, Isabella, still on the ground, blinks her eyes.

She lifts her head and then remembers where she is and sits up, alone in this room.

ISABELLA

Lisa?

49 INT. HALL - NIGHT

Red turns a corner, running, pulling Lisa behind her.

Lisa stops at the scream.

LISA

Wait, wait, wait.

She listens.

LISA (CONT'D)
I gotta go.

She starts to run back, but Red emphatically holds Lisa and shakes her head. Tears are in her face.

LISA (CONT'D)
I'll come back.

Red shakes her head and pulls at Lisa's arm, urgently.

LISA (CONT'D)
Look, I have to see what's
happening.

The girl will not stop.

LISA (CONT'D)
Alright, enough.

Lisa pulls her hand free.

LISA (CONT'D)
Why don't you just tell me what is
going on, now. I'm not playing
this game with you.

Red bursts into tears and turns and runs.

Lisa rolls her eyes.

LISA (CONT'D)
Holy cow. Alright, I'll come.

Red keeps running.

LISA (CONT'D)
I said I...

Lisa chases after the girl.

50 INT. HALL 2 - NIGHT

Lisa rounds a corner and sees Red entering the same room as before. This time the door stays open.

Lisa moves down this gloomy hall and follows Red into the room.

51 INT. BEDROOM - NIGHT

Lisa enters this very dark, childlike bedroom.

She tries the light switch.

It doesn't work.

LISA

Hello?

The door shuts behind Lisa and Lisa turns.

Red is there on the floor near a night light.

The dark is oppressive in this room and Lisa whispers.

LISA (CONT'D)

What are we doing in here?

Red waves her hand showing Lisa that she should sit on the floor.

Lisa obeys.

Red has a stack of paper before her and a crayon in her hand.

Red writes something on the paper and shows it to Lisa:

"She won't ever leave me alone"

Lisa reads.

LISA (CONT'D)

You're mute?

Red shakes her head.

LISA (CONT'D)

Who won't leave you alone?

Red writes on another sheet and holds this up:

"My twin"

LISA (CONT'D)

Where is she, your twin?

Fear flashes before Red's eyes as she rubs the cut along her torn pajamas. Then she writes and hands the paper to Lisa:

"Dead"

Lisa reads this and looks at Red.

52 INT. SMALL STAIRS - NIGHT

Isabella is walking up a steep flight of stairs. There is a light coming from somewhere up there.

She pauses.

ISABELLA
Guys, where did you go?

No answer here.

ISABELLA (CONT'D)
Please, I don't want to be alone.

No answer. Then from above there are footsteps. Maybe two people are moving up there.

ISABELLA (CONT'D)
Is that you, Lisa?

No answer.

ISABELLA (CONT'D)
(To herself) I hate this ugly
house!

Isabella moves on up the stairs, very slowly.

53 INT. ATTIC - NIGHT

Isabella enters a very crowded attic. There are trunks, clothes on racks, old toys and furniture. A light is on somewhere, but this attic is the worst place to be. Cobwebs hang everywhere and the place is filled with dust and shadows. When she speaks, her voice goes flat.

ISABELLA
Oh, great. Anybody here?

She takes several steps into this place. But she is afraid.

ISABELLA (CONT'D)
Over it!

She turns to go back when she sees a person right next to her.

She jumps. This is not a person, but a very old mannequin.

Isabella sighs and is about to move on when she looks harder at the face of this plain mannequin. She squares with the inanimate thing and inspects it a moment.

This mannequin is very old, covered in webs and its fabric skin is stained and peeling. But the eyes. Black and deep. Almost as if they were alive as the light plays in them.

Isabella is lost in this for a moment.

She then bends closer to look into the eyes of the mannequin.

She can see herself in them.

She slowly backs off and then turns to find herself face to face with THE BITCH.

The Bitch immediately opens her black mouth and let's out a long shriek.

As if to mimic this, Isabella let's out a long scream.

They remain face to face, one shrieking, one screaming, when suddenly they both stop. A beat as they look at each other. The Bitch's eyes go soft. She is almost beautiful in a necrophilic kind of way and her eyes seem kind and understanding, even sad.

Suddenly, the Bitch gives a short shriek.

Isabella screams just as long.

Another beat.

Then in a flash, the Bitch GRABS Isabella's throat and tears out her jugular letting the blood fly.

54 INT. BASEMENT HALL - NIGHT

Karen is running down a concrete hall. She breaks through many spiderwebs, her hand is before her trying to feel her way in the dark.

She is breathing heavily and her eyes are wild.

Now she stops. Tired. She bends over to catch her breath.

Then she listens.

There is no noise.

Now she whispers.

KAREN

Is there anybody down here?

There is no one.

KAREN (CONT'D)
Could someone put this on 'pause'
please?

Karen begins to cry.

She goes to the ground and sits.

She bows her head and looks at her hands. The tears come freely now.

KAREN (CONT'D)
I'll give you anything, just let me
live, god.

God does not answer.

Karen rolls her head and looks up.

She looks to the left and then the right.

Anything could be down here with her. She could be in hell.

Slowly, Karen climbs to her feet.

She stands wondering which way to go.

Now her face fills with anger again.

Her voice echoes to nowhere.

KAREN (CONT'D)
Where are you!!!

This is doing nothing.

KAREN (CONT'D)
I'm sorry, alright!!! Give me a
break!

The hall remains to be traveled.

Karen slowly begins to walk again. She is feeling the wall as she goes.

KAREN (CONT'D)
Oh god please!

She pulls her hand away from the wall.

There on her hand is a large spider.

She slaps it and rubs down her body frantically...

KAREN (CONT'D)

Get off me!!! Disgusting!!! I hate
it here!!!

Karen moves again after regaining some courage.

Karen feels that she has reached a corner.

She goes around it.

55 INT. BOILER ROOM - NIGHT

Karen enters a large basement room. The furnace is here
along with old pipes and wires and still more cobwebs.

This place is the most forboding place we have yet seen.

A smell hits her nose and she covers her mouth and nose.

KAREN

Oh, Jesus, that's just terrific!!!
What, do you people keep down
here?!

Karen stays still for a moment contending with the stink of
this place. But she perceives that there is a ground window
at the other end of the room.

Karen runs to this tiny window that is at ground level.

It is open.

Karen has to go on to her toes to reach it. It is far too
small for her to get through, but she thrusts her hands
outside.

56 EXT. HOUSE - NIGHT

Angle on Karen's arms as she waves them. From inside we can
hear her muffled screams.

KAREN (O.S.)

Somebody please! I'm trapped!
Hello!!! Will someone get me out
of here? PLEASE!

57 INT. BOILER ROOM - NIGHT

Karen is back to crying as she climbs away from this window.

Karen turns and sees there is another door to a side room.

Karen slowly moves toward this room.

58 INT. SIDE ROOM - NIGHT

As Karen enters this room, she first passes steep stairs. Karen moves to the base of these stairs. They climb very far and straight up to a closed door.

Karen quickly ascends the stairs.

As she reaches the top, she tries the door.

LOCKED.

Karen goes mad.

KAREN
Oh you suck!

Karen is kicking the door, hitting the door, smacking it, pulling at the knob and screaming at it.

KAREN (CONT'D)
I HATE YOU!!! HATE, HATE, HATE,
HATE!!!

She kicks the door hard and then spits on it.

She waits, then kicks the door again.

Angrily, she backs down the stairs and right into a metal hook hanging from the ceiling.

KAREN (CONT'D)
Fuck!

That is when she notices that from the ceiling hang many more hooks on chains. Attached to some of the hooks are the carcasses of a cat, snakes, frogs, a dog, the head of a cow, bats, birds, in varying stages of decay, and arranged to hover over a dirt mound in the center of the room.

Karen is shocked and panics. She tries to free herself from the hook but now it digs into her shoulder, deep.

Blood runs from the wound and Karen cries and curses.

Then she steadies herself.

Karen looks down at the hook in her shoulder and almost gags at the blood.

With great effort of will, Karen reaches up and grabs the hook.

She pulls at it and screams in pain.

As she slides it out of her shoulder, the hook pulls skin, and blood gushes.

Karen bites her lip as she does this.

Her hand slips and now the hook goes even deeper into her arm.

KAREN (CONT'D)
FUCKING HELL!!!!

She screams in agony.

She grabs at the hook, and tries to calm her breathing.

KAREN (CONT'D)
OK, OK, OK...

And with that, she pulls at the hook and goes up on her toes.

Once again the metal tears more blood and tissue as it comes out and Karen bites her lip hard and moans, then breathes quickly.

In one last tug, the hook comes out and Karen drops to the ground holding her shoulder.

Blood flows from between her fingers as she cries.

Then Karen gets to her feet.

The BITCH IS STANDING BEFORE HER.

Karen opens her mouth to scream, but the Bitch covers her mouth and then pushes her across the room and against the cold brick basement wall.

Karen struggles, but the Bitch has her. Her dead, maggot ridden hand covers Karen's mouth.

Karen moans and tears come down her face. Her eyes are filled with terror.

The bitch lifts her other hand and with one finger, places it before her own mouth, as if to quiet Karen.

Karen breathes heavily as the Bitch slowly lowers her hand from Karen's mouth.

KAREN (CONT'D)
(Through shocked tears)
What are you?

The Bitch jerks Karen a bit to quiet her.

Karen shakes her head.

The bitch, holding Karen firmly by the neck, locks her gaze at Karen's eyes. The Bitch's eyes are dead and dispassionate. Karen's eyes are wide and terrified.

A long beat. It is as if the Bitch is considering her captive with pity.

Karen is crying hard now.

The Bitch moves her other hand away from Karen's throat and brushes Karen's cheek.

KAREN (CONT'D)
What the hell, what the hell?

The Bitch brushes her dead hand along Karen's lips.

Now the Bitch parts Karen's lips.

Karen turns her face. The Bitch jerks it back.

KAREN (CONT'D)
You have to be kidding me, right?
(She cries)

Quickly, the Bitch lunges forward, and forces her tongue into Karen's mouth. KISSING HER.

Karen moans in terror and disgust.

Struggling, Karen cannot pull away from the Bitch's kiss. Tears stream down her cheeks.

Karen's eyes go misty as she is about to pass out from sheer horror - when her eyes pop open in pain and terror.

Blood drips from between the lips of the Bitch and Karen's locked lips.

Then the Bitch pulls back and Karen's scream comes on full now as blood spills from her mouth.

The Bitch has, in her mouth, Karen's tongue.

She holds it between her teeth for a moment, then spits it into Karen's face.

CUT TO:

59 INT. BEDROOM - NIGHT

Lisa sits with Red. Red is looking around, frightened.

Both of them can hear the final screams of Karen from far off.

Lisa moves to go.

Red pulls her down.

LISA
I have to go!

Red shakes her head. She writes.

Then she hands the page to Lisa:

"Too late"

LISA (CONT'D)
Too, late, why too late?

Red just points at the paper.

LISA (CONT'D)
Look, I'm sorry, but we're getting
nowhere. Your Grandmother should
be back by now.

Lisa stands.

Red has written something and as she gets up she pushes this paper into Lisa's hand:

"She will not let me go"

LISA (CONT'D)
Who, who won't let you go?

Red writes:

"Grandma keeps us here"

LISA (CONT'D)
Look, I will get you out of here.

Lisa grabs the door, but Red blocks it boldly. She shakes her head like crazy.

LISA (CONT'D)
You have to let me go.

Lisa grabs her shoulders and looks her in the eyes.

LISA (CONT'D)
Listen to me. I gather that you're suggesting that your sister is some kind of ghost. And if that is so, why doesn't she do what the other ghosts do: go the light, or whatever the hell it is that you people believe.

Red writes:

"She won't let her"

LISA (CONT'D)
What do you want me to do?

Red writes fast.

She hands this paper to Lisa.

Lisa reads:

"Kill the Bitch"

LISA (CONT'D)
Who's the Bitch?

CRASH.

The window is broken in by the invisible entity.

Lisa spins to see, when she is slapped by an unseen hand.

The paper she holds along with all the rest are gathered into the air and then Lisa is forced against the door and as if the papers are held in some unseen hand, the papers are rammed into Lisa's throat.

Lisa struggles, choking.

Red grabs at the papers and wrestles.

Whatever has Lisa lets go and pushes Red to the floor.

Lisa bends over, clearing her throat.

Red jumps up and opens the door. She grabs Lisa and they run.

60 INT. HALL 2 - NIGHT

Lisa is led by Red down the hall.

LISA
This is insane!

Now Lisa is finally scared. As they run through a door, Red slams it shut.

61 INT. SIDE ROOM - NIGHT

Lisa is out of breath. She and Red stand at the top of a very steep stair.

Red moves down the stairs.

Lisa follows.

Lisa beholds the hooks with the animals.

Her face is filled with terror.

She walks, staring at this atrocity.

LISA
Who did this?

Red is digging at the dirt on the mound.

Then Lisa beholds something that freezes her to her spot.

Karen is there. Dead. Her arms have been attached to numerous hooks. She hangs off the ground, her arms are fully extended on either side. Her legs are also attached to hooks through her pant legs. The legs are held back. Her eyes are open and rolled upward. Her mouth hangs open. Her white T-shirt is covered in blood. She looks like some perverse mythological bird or crimson stained angel, frozen in mid flight.

Beneath this...

Isabella's body is spread out on the floor. Her throat has been torn and her rib cage is pulled up. Inside her body there is nothing. She has been gutted. As if she were a sacrifice to the body that hangs above her.

Lisa goes to her knees.

LISA (CONT'D)

Oh my god...

Tears fill her eyes. A mixture of disgust and terror pass over her face as she comprehends this terrible Gothic image of her friends. For what reason these bodies have been arranged in such a specific and macabre manner is known only to the Bitch.

Lisa pulls back and buries her face, now crying.

Then angry and with tears, she grabs Red who is digging and pulls her up so they can look into each others eyes.

LISA (CONT'D)

You tell me now... your dead sister did this, did *this*?

Red nods.

LISA (CONT'D)

I don't believe you!!!

Red nods and points to the mound.

LISA (CONT'D)

Well, I hope she rots in hell.

Lisa breathes heavily and wipes her tears.

LISA (CONT'D)

What are you doing?

Red is back to her digging. She has uncovered part of a wood chest.

It is a coffin. Strange words are written all over it.

Lisa backs away, then she looks at the offerings hanging everywhere around the coffin and then back at the writing.

Finally she speaks slowly and with fear.

LISA (CONT'D)

Your sister's?

Red nods slowly.

LISA (CONT'D)

And Pam did this?

Red nods slowly.

LISA (CONT'D)
I see. (A queer resolve comes over
Lisa)

Lisa opens the casket. Inside, nothing.

Lisa looks at Red, eyes watering again.

LISA (CONT'D)
Why did your Grandmother kill your
sister--

PAM
Because she was a very powerful and
dangerous young witch!

Lisa screams. Coming down the stairs is Pam.

LISA
Pam!

PAM
(To Red)
Go to your room.

LISA
Pam--

PAM
You understand. I can't set her
free. And dead is just not enough
for that one.

LISA
Pam, what are you--?

PAM
But she will never be free as long
as I'm around.

LISA
I don't understand...

PAM
You see, Lisa, I have made many,
MANY, sacrifices to keep this
situation under control. What's
one more...

And with this, Pam produces a shot gun from behind her and
levels it at Lisa.

In the same instant, Lisa lunges at the gun and forces it up.

The shot goes into the ceiling.

Pam goes down. Then she looks up furiously.

Lisa grabs Red and up the stairs they fly.

62 INT. HALL

Lisa and Red turn into the hall and run.

63 INT. SIDE ROOM

Pam is picking up the shot gun, races after them.

64 INT. LIVING ROOM - NIGHT

Lisa runs to the side table with pictures and up ends the table.

Red shakes her head, eyes fill with fear.

BANG!

The wall explodes behind Lisa.

Across the room, Pam is reloading.

PAM

You shouldn't have touched that!

Lisa grabs Red and into the next room they go.

65 INT. KITCHEN - NIGHT

Lisa runs into the room with Red when - CRASH!

Lisa falls over the ironing board. The board goes up as Lisa hits the ground.

The iron, still plugged in, slides down the table, toward Lisa's now bare stomach.

And lands right on her belly and sizzles.

Lisa screams bloody murder.

Red grabs it as Lisa rolls over in pain.

Lisa covers her mouth, and in pain, stands.

She and Red hide by the counter, squatting. Lisa holds the hot iron.

As Pam rounds the corner, Lisa thrusts the iron into Pam's face and holds it there. Lisa is pissed off.

LISA
You twisted hippie bitch!

Pam's face burns and she falls backward. Her mouth has been slightly cauterized.

Lisa grabs Red and they run.

66 INT. LIVING ROOM - NIGHT

Lisa and Red run through the room. Lisa hits a chair and falls flat on her face.

Pam is right on her and points the gun down at Lisa, who has opened up another cut above her eye and is bleeding badly.

Pam looks like a monster.

Red goes to the ground, covering her ears.

Lisa grabs the end of the gun and Pam falls on her.

Lisa tries to crawl away, but Pam has her and will not let her go.

Lisa turns onto her back and scratches at Pam's eyes. Pam screams in pain. Pam sits up. One eyelid has been torn completely back.

Lisa is up again and taking Red goes for the stairs.

67 INT. LARGE ENTRANCE - NIGHT

They come smashing, and then are tumbling down the stairs. Red and Lisa are tangled up with each other, as Pam, now truly a mess, lingers at the top of the stairs. She takes aim and shoots again.

Some of the buck shot pushes Lisa to the wall.

Now Lisa is looking pretty bad herself. The blood that drips into her eyes is nothing to the pain she feels as she tears herself from the wall, leaving behind cloth and some flesh.

Red now helps Lisa as she has the door open and pulls Lisa out, just as Pam comes down the stairs with one round left in the gun.

68 EXT. FRONT DOOR - NIGHT

As Lisa comes out, she ducks to the side of the house.

Red, frightened, hides against the house on the other side of the door.

Pam is coming through the door.

But as Pam steps out, she trips on the stair, being unable to see and looking now worse than the Bitch.

She may not have wanted this to happen.

The shotgun flies into the air as Pam falls.

The gun hits the ground.

BANG.

The shell goes off and Pam's head explodes. Her body then hits the ground, lifeless.

Red watches with tears.

Lisa is in a state.

There is a beat. Red just stares in wonder at Pam's lifeless body.

Then--

LISA
We can't stay here!

Lisa grabs Red's arm and they run.

69 EXT. FOREST ROAD - NIGHT

Running down the forest road, Lisa is wild, bleeding and confused. She looks up and down the road. She talks to herself.

LISA
It's almost morning, a car, a car.

None are coming. She has lost a lot of blood. Her shirt is completely dark red.

The sky feels like the coming dawn.

70 EXT. WRECK - NIGHT

There are still stars in the sky, but to the east, the sky is lighter.

Lisa comes on the wreck and sees Shag's car.

LISA
Oh wow. Shag!? Shag's car!!! Come
on.

71 INT. HONDA - NIGHT

Lisa jumps into Shag's car.

LISA
Keys, keys!

She is looking on the dash, under the visor. Red climbs in, still afraid.

Red points to the ignition.

Keys are there.

Lisa laughs a hysterical little laugh and starts the car.

They drive.

72 EXT. FOREST ROAD - NIGHT

The Honda speeds along.

73 INT. HONDA - NIGHT

Lisa is very tired and also looking very bad. She mutters.

LISA
You're OK now. Huh? We'll get to
that store and call the police, OK?

Red looks at her.

LISA (CONT'D)
Yeah, you're free from that place
now. How about that?

RED
We can't thank you enough.

LISA
That's perfectly all...

Lisa slowly looks at Red.

LISA (CONT'D)
You talk!

Red gives a little evil and shy smile.

Behind Lisa, from the backseat, THE BITCH, DEAD and ALIVE as EVER rises up, puts her hands up like a wild animal and lets out a piercing, eerie shriek.

BLACK

CREDITS: "THE BITCH"

THE END