

GHOST GIRL

Written by

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FADE IN:

INT. A SUBURBAN HOME NIGHT

SUPER March, 2010

MAY ALLENBY, (late teens) is huddled in an arm chair. She's wild-eyed, too thin, and looking for help but not finding it.

MYRA ALLENBY, (mid-40s), her mother. Myra stands, biting her lip, looking to anyone for help.

BOB THE CAMERAMAN, (mid 20s) a typical college AV geek, records everything in the room on video.

DOCTOR RICHARD DAVIS, (Doc) 50-ish man, cold and professional. He kneels beside her, and awkwardly rubs May's arm comfortingly. Never really making eye contact with her.

DOC

See? Everything's going to be fine.

A book flies across the room, narrowly misses DOC, and smashes into the wall behind them.

MYRA

May Inez Allenby. You stop that this instant.

MAY

Jeez, mom. It's not me. It's....

May points to the wall. Nobody else in the room sees it.

MAY (CONT'D)

It's the shadow. Like always.

Myra grabs Doc by the arm and takes him to a corner of the room.

MYRA

You said there was no ghost. That this is all in her mind.

DOC

It is. In almost all Poltergeist incidents, there's no spirit or ghost or whatever nonsense. The person does it themselves.

MYRA

But she keeps talking about that shadow thing.

A Glass Ornament shatters behind them.

DOC

We've been over this again and again. Do you see anything? No. That's how they cope. Think of it like Tourette's syndrome. The victim tics or swears but isn't really in control. What is happening is something we professionals call RSPK: Recurring Spontaneous Psycho Kinesis.

As Doc speaks, from MAY'S POV we see her eyes follow something nobody sees up and down the wall. Her mother and DOC don't see it.

DOC (O.C.) (CONT'D)

They blame it on outside forces but it's really like a mini-Tourette's attack. Teenagers usually grow out of it by now, and the attacks will come and go.

As he speaks, May's gaze travels over an armoire, settling on a large candle.

MAY

Watch out for the candle. Oh crap!

Everyone turns to watch as the burning candle flies off the shelf directly at BOB the CAMERAMAN, who ducks out of the way.

The candle lands on the carpet, and Bob stomps on it before it can set fire to anything.

BOB

Hey, what did I do?

May's eyes dart around the room. Nobody is paying her any attention now.

May knows she's being watched and points to something nobody can see.

Doc watches as May looks around the room for the spirit, then relaxes when she sees it's gone.

Doc talks to Myra, not to May.

DOC

See? Just like an epileptic seizure.

(MORE)

DOC (CONT'D)
Once the brain emits the signal,
everything calms down again.

Doc does a cursory examination of May while she resists,
turning her head and complaining when he shines his penlight
into her eyes.

DOC (CONT'D)
We can control it with medication,
but we'll need to run a few tests
at the lab.

MAY
I'm not doing anything. It's not
me, you asshole. Why won't you
believe me?

MYRA
May, language. You listen to the
doctor.

DOC
(To Myra) No, it's fine really. The
brain is a complicated instrument
and it's hard for anyone to
understand what's happening inside
themselves.

Doc steps back and gives May a condescending pat on the back.

DOC (CONT'D)
We'll do one more test, get you on
the right meds and you'll be right
as rain.

Nobody can see it but May follows as the shadow zips around
the room like a deflating balloon and vanishes.

MAY
Fine. Whatever. Please, just make
it stop.

CUT TO:

INT. MRI LAB. DAY

Doc sits in front of a window that looks into the part of the
lab where the MRI Machine is.

A young MRI TECH (MID-30S, hipster) monitors the machine
beside Doc.

May squirms uncomfortably in the MRI machine, electrodes hooked to her scalp.

DOC
We good to go?

MRI TECHNICIAN
Yeah. You can see, she's a little stressed, BP is elevated but stable. What are we looking for?

DOC'S POV Through the window we see May's feet sticking out of the machine. She's fidgety.

DOC
If I'm right, we're looking for neuron behavior consistent with Tourette's.

MRI TECHNICIAN
She's got Tourette's? She looked okay.

DOC
No It's LIKE Tourette's. The patient might see shadows or phantoms, but it's all nonsense of course.

The Technician stares blankly.

DOC (CONT'D)
Remote Spontaneous Psycho Kinesis. I coined that term. What most people call Poltergeists are actually RSPK.

MRI TECHNICIAN
R.S... Catchy title.

DOC
Just do your thing.

INT. MRI MACHINE. DAY

May is inside the claustrophobic MRI Chamber. She looks around her nervously.

MRI TECHNICIAN (O.C.)
Okay May. Just relax now. Nice deep breaths.

The Machine hums to life and the light changes. May breathes deeply, trying to calm herself.

MRI TECHNICIAN (CONT'D)
Perfect. Good job.

CUT TO:

INT. DAY. MRI LAB.

Doc and the Technician look at the screens. Everything is normal.

MRI TECHNICIAN
Everything looks normal.

DOC
Give it time.

CUT TO:

INT. MRI MACHINE. DAY

May looks at the top of the machine, HUMMING to calm herself. Suddenly, May GASPs.

MAY
No, please. Not here.

CUT TO:

INT. MRI LAB. DAY

A Machine BEEPS loudly. The readings spike once, then return to normal. Then a second spike. Higher this time.

MRI TECHNICIAN
What the hell?

DOC
Told you. A seizure. That's her basal ganglia, that area, yes?

MRI TECHNICIAN
Yeah.

DOC
Like I said. It presents as Tourette's.

(MORE)

DOC (CONT'D)
There's nothing there, but she
doesn't know that. Poor thing.

CUT TO:

INT. MRI MACHINE. DAY.

May tries to clear her head. Her eyes are following something
off camera.

MAY
(to herself) There's nothing there.
There's nothing there.

INT. MRI LAB. DAY.

CU of the MRI's motor casing.

CU on a screw that slowly turns all on its own.

MAY (O.C.)
Doc? Hello? Is anybody there?

The screw turns one last time and falls to the ground with a
PLINK.

An exposed wire suddenly emits a bright spark and a hint of
smoke.

The gauges emit a LOUD ALARM SOUND

The Technician reacts, checking all the meters.

MRI TECHNICIAN
Oh crap, crap, crap.

DOC
What is it?

MRI TECHNICIAN
The helium levels are off. This
can't be happening. We have to shut
down and get her out of there.

DOC
But we're not done...

MRI TECHNICIAN
Like hell we're not. If that helium
steam builds up in the motor it
could blow up.

DOC

So fix the goddamn thing. We can't lose this data.

Technician hits the microphone.

MRI TECHNICIAN

May. May, listen up. We need you to get out of there. Stay calm, someone will get to you okay?

CU on the MRI Machine. Steam blows out of the casing like a tea kettle.

Two technicians, ALONZO and MANNY, run in and disconnect May. Rapidly removing the wires

MRI TECHNICIAN (CONT'D)

The liquid helium is gushing out. We're going to have to quench. The whole lab could blow.

The steam blows harder. May's hand gets in the way, and frost forms. She SCREAMS and pulls her hand away.

Manny and Alonzo usher her out of the room as emergency crews rush in.

INT.HOSPITAL CORRIDOR. DAY

May stands against the wall, clutching her hand and sobbing.

MAY

What was that? What happened?

Doc and the MRI Technician run out.

DOC

May, are you alright?

MAY

My hand, it burns. Shit.

The MRI Technician takes a look.

MRI TECHNICIAN

Frost bite. Helium is supercooled.

MAY

What happened? You said these things are supposed to be super safe.

DOC
You had another incident, May.

MAY
No. I didn't do that. I saw the shadow again.

DOC
May, listen to me. There's nothing there. We registered a lot of strange brain activity just before the accident. You did that, May. You. Your brain.

MAY
Bite me.

Doc turns to a nurse.

DOC
We need Haloperidol, four milligrams.

NURSE
That's too much. We can't legally dispense more than three, three and a half.

DOC
Four, Nurse. You've seen what she can do. We need to nip this in the bud.

NURSE
Yes, Doctor.

Doc continues trying to calm May, who is gripping her hand and crying hysterically.

MAY
Why won't you believe me? You're not listening.

The nurse arrives with a syringe. Doc grabs it from her and jabs it into May's arm.

DOC
There, there. Breathe deeply, May. I know it's scary.

MAY's POV

The shadow circles against the wall and disappears.

May's eyes start to cloud over. She focuses on something against the wall, but eventually slumps into unconsciousness.

DOC (CONT'D)
 And just like that the big bad
 ghost is gone. Someone take a look
 at her hand.

CUT TO:

INT. CALL CENTER CUBE FARM. DAY

SUPER One year ago

An ADULT MAY (30ish) thin and haggard looking, works in a gray cubicle at the end of long rows of them at a call center. She has a headset on and is talking to someone on the phone.

MAY
 ... Mister Castro? This is May from
 the warranty department. We'd like
 to talk about--

MR. CASTRO (O.C.)
 You guys never give up do you? Why
 don't you get a real job you
 fricking loser?

MAY
 Actually, I have a job. That's why
 I'm calling you to save you money--

He hangs up on her.

May's POV, she looks at a whiteboard on the wall. There's a list of names, calls and successful sales. Her name's on the bottom.

A shadow passes over her desk. May looks up, startled, to see ROBERTA (40s) her boss. A lifer in the telesales department, she's wearing a nice but inexpensive suit and carrying a clipboard and also wearing a headset.

ROBERTA
 Another hang-up?

Roberta points to the whiteboard.

ROBERTA (CONT'D)
 I've been listening in. You're too
 polite. We need you to be more
 aggressive.

(MORE)

ROBERTA (CONT'D)
Don't just take the objections,
wrestle them to the ground.

MAY
I know. It's just... it seems so
rude.

ROBERTA
There's a killer in there
somewhere. Maybe tomorrow I'll sit
with you and work with you to get
you up with everyone else. That
work for you?

MAY
That would be terrific. I really
want to do a good job.

ROBERTA
Atta girl. We'll get it turned
around.

MAY
Thanks.

Roberta leaves and May stares at her desktop.

An incoming text on her phone shows a good looking man's face
with the name ERIC.

May smiles and reads the text.

CU Text on Screen

What time is dinner?

May smiles and types.

TEXT ON SCREEN

Six as usual. I'm making something special.

She includes a number of happy, silly emojis.

Eric responds.

TEXT ON SCREEN

OK.

May sighs, then reaches below her desk.

She reaches into a backpack on the floor. Three pill bottles rattle.

May pulls one out, opens it and takes the pill, nearly choking on it.

She pauses and opens another bottle and takes that one as well.

CUT TO:

INT. MAY'S APARTMENT. NIGHT

SUPER: 10 Years Later

May (Almost 30) is still thin and frail-looking.

She is in the middle of making dinner for her boyfriend ERIC (mid-thirties) who is a good-looking blue collar guy with great hair.

Eric watches as May bangs pots and clatters silverware angrily.

MAY

I've been working on this all day.
Tell them you can't go. At least
wait til after dinner. I'll go with
you, if you want.

ERIC

Yeah, because you're such a
basketball fan.

MAY

You've never asked me. How do you
know what I like and what I don't?

May burns her hand on a pot handle.

CU of a pill bottle on the kitchen island. Eric picks it up, gives it a shake. Only a couple of pills CLATTER inside.

ERIC

You don't like much of anything
these days. Have you doubled up on
your meds again?

MAY

Just lately. I've been under a lot
of stress.

ERIC

With what? That dead end job of yours? Smiling and dialing for warranties. Real stressful.

May shoots him a murderous look, then regains control of herself.

MAY

I'm trying. I'm getting extra training so I can make more money. It's getting better, I promise. Just stay home with me tonight. Please?

ERIC

So I can watch you pass out on the couch in the middle of the Bachelor? Yippee.

A PHONE BUZZES. Eric reaches for his phone on the counter, but May grabs it first.

The call screen shows a picture of a trashily attractive blonde woman.

MAY

She's going to be there, right? That's why you don't want me there? Goddam coke whore.

ERIC

At least her drugs make her horny. When was the last time we...

The empty kettle suddenly rocks on the stove. Eric doesn't notice, but May does.

The lights flicker on and off. Eric notices and looks worried.

May looks around.

ERIC (CONT'D)

Here we go. Are you giving me the ghost act again? You're fricking nuts. I'm out of here.

MAY

Please. Don't go.

A butcher knife on the counter slowly turns on its own. Now it's pointed towards the edge of the counter.

MAY (CONT'D)

I need you.

The knife inches closer to the edge of the counter.

May sees it. Eric doesn't.

ERIC

Or what? What are you going to do
about it?

May turns to the stove and begins shutting down burners.

ERIC'S POV

The knife slides along the counter, seemingly on its own. May
turns just in time to see it vibrate wildly.

MAY

Oh Christ, no.

The knife flies off the counter.

CU of Eric's stomach, the knife buried to the hilt in his
guts. Blood oozes everywhere.

May SCREAMS

The whole kitchen vibrates. Drawers fly open

CU on MAY as we hear A SERIES OF WET STABBING SOUNDS

MAY (CONT'D)

Stop it! Stop it!

CUT TO:

May's POV

Eric's body is on the floor in a puddle of blood.

His chest is full of knives, forks and several sharp
implements. In the middle of his forehead, a screwdriver is
buried to the hilt.

May screams and drops to the floor. She cradles Eric's body.

MAY (CONT'D)

No. Baby, I didn't mean it. It
wasn't me. It wasn't me.

CUT TO:

EXT. A PRISON GARDEN. DAY.

May, in a prison jumpsuit, quietly weeds the prison herb garden. She's HUMMING to herself, oblivious to the world.

TOM, (24) a white, rookie prison guard approaches her. He has a thick southern accent.

TOM
May Allenby?

MAY ignores him, continues her weeding.

TOM gets closer.

TOM (CONT'D)
Allenby. Hello?

May finally looks up, a little bleary eyed and perturbed at the interruption.

MAY
I have work to do.

TOM
Doctor Ellison says you're late for your appointment. I'm supposed to get you up there pronto.

May seems confused, then realizes she's late. She puts down her weeding equipment and follows Tom, wiping her hands on her jumpsuit.

CUT TO:

INT. PRISON PSYCHIATRIST'S OFFICE. DAY

The office is stark and decorated in prison minimalist. May sits across from DOCTOR ELLISON.

He's a young African American male, (28) fresh out of med school.

Doctor Ellison studies a chart as May fidgets in her seat.

DOCTOR ELLISON
Haloperidol, Risperidone, and Pimozide? Any one of these can knock out an elephant. How long have you been taking these drugs?

May focuses on the shadow of a lamp on the doctor's desk.

DOCTOR ELLISON (CONT'D)
May. How long have you been on
these drugs?

MAY
Uh, since I was eighteen, nineteen
I guess? Then they upped the dosage
after... you know, the thing with
Eric.

DOCTOR ELLISON
These are crippling amounts. I'm
surprised you're even walking
around.

May looks at the shadow again. It hasn't moved. It's just a
shadow.

MAY
Doc Davis said I needed to be on
them for everyone's protection.

DOCTOR ELLISON
The same Doctor Davis who threw you
under the bus during your trial?
Says you aren't responsible because
you have RPSK?

MAY
R.S.P.K

DOCTOR ELLISON
What?

MAY
R.S.P.K Recurring Spontaneous
Psycho Kinesis. My seizures...

DOCTOR ELLISON
Which you don't have, because it's
not a thing. Which got him laughed
out of court. But he's been keeping
you a zombie for over ten years.

MAY
But I need them. For everyone's
protection. He said...

DOCTOR ELLISON
May, you've been overmedicated for
years. By all accounts you're a
smart, capable young woman but you
walk around in a fog.

MAY

But what about my... violent episodes.

DOCTOR ELLISON

Psychosis is a side effect of any of these drugs, never mind in these quantities.

MAY

I don't want to hurt anyone.

DOCTOR ELLISON

I know you've hurt people. But it's this quack's fault. I'm going to suggest lowering the doses of two of these, and taking you off the Pimozide completely.

May becomes visibly agitated.

MAY

That's a bad idea.

DOCTOR ELLISON

Let's call it an experiment. Let's see how it goes, okay?

May looks at the shadow on the table. It's gotten longer but is otherwise nonthreatening.

DOCTOR ELLISON (CONT'D)

May?

MAY

Whatever you say, doctor. Can I go now?

CUT TO:

EXT. PRISON GARDEN DAY.

May is weeding. She's working faster than before, and singing to herself rather than humming.

TOM stands in the far corner of the yard, watching but not really paying attention.

LEILA (late 30s, clearly had a hard life) is the prison gang leader. She's a lifer, and knows she's not going anywhere.

Her two friends, VERNEE (late 20s, African American) and MELISSA (late 20s, Hispanic, heavily tattooed) watch May work. Vernee and Melissa are in their thirties but look older and tougher than they should.

May sees them but goes back to work, keeping her head down.

LEILA

That her?

VERNEE

That's Ghost Girl. What? That's what the papers called her. Chopped up her boyfriend or something.

MELISSA

Doesn't look like much.

VERNEE

She's whacked out on a shit-ton of drugs is what I hear.

MELISSA

Bet I did more in a weekend back in the day. Maybe I need to see some ghosts. Get me some of those good meds.

While they laugh with each other, Leila moves towards May.

May ignores them and does her work.

A shadow passes over her, and she looks up suddenly, eyes wide.

Leila stands there, glaring down at her.

LEILA

May, right?

May ignores her.

LEILA (CONT'D)

Yo. Ghost Girl. I'm talking to you.

Reluctantly, May looks up.

TOM sees what's going on and is concerned. He takes a few steps closer to see what's going on but keeps his distance.

LEILA (CONT'D)

You know who I am?

MAY

Yeah. I do. Of course.

LEILA

Good then we don't have to deal with the social niceties. You like it out here?

May says nothing, just looks at Leila, then down to her shadow in the dirt.

LEILA (CONT'D)

Pretty cushy gig. Guards pretty much leave you alone. Lots of sunshine. Get back to nature, play in the dirt making mud pies and shit.

MAY

What do you want from me, Leila? I'm not bothering anybody.

A shadow passes over May. She looks up to see Vernee and Melissa standing on the other side of her. She's surrounded.

LEILA

That's it. You don't bother anyone. Just do your work and keep your head down. It's nice out here. We were thinking this is a great place to hide things until we need them.

MAY

What kind of things?

VERNEE

Things we need hidden. Weren't you listening?

MAY

I don't need any trouble.

LEILA

Do what we ask and there won't be any. Plus you get the friends and family bonus. What do you need? Cell phone? Party supplies?

Melissa squats beside May and runs her fingers through her hair.

MELISSA

Maybe she wants other kinds of goodies. I'll take one for the team.

LEILA

Knock that off. No need to scare poor little ghost girl. She's nervous enough. Think about it. Dig a couple of holes, look the other way, no big deal.

MAY

What if I don't want to?

VERNEE

Trust us, you do.

MELISSA

Think of all the time we can spend together.

May looks horrified, Vernee and Melissa LAUGH.

LEILA

Tomorrow. We're bringing a couple of small items. Might fit under that rosemary over there. Nobody'll ever know.

Tom has been watching and has gotten close but not close enough to hear what's going on.

TOM

Everything okay over there?

May hesitates, but eventually rises to her feet and wipes her hands on her jumpsuit.

MAY

Yeah. It's fine.

Tom comes closer anyway.

LEILA

She said it's fine.

VERNEE

I do believe he's looking at me inappropriately. I should complain.

Tom is confused. He takes a step back.

MELISSA

Oh they're so cute when they're new.

The three women laugh. May stands quietly.

LEILA

Okay, we got places to go. Thanks for showing us around, May. See you later.

May watches them leave. Their bodies cast shadows. May looks down at her feet. Her shadow looks like it's quivering at her feet, moving every so slightly, but she isn't sure.

CUT TO:

INT. WARDENS OFFICE. DAY.

WARDEN MCKAY, (a 50-ish, Midwestern white woman) dressed in professional attire stands looking out the window. She is physically small and slight, appears professional but non-threatening.

WARDENS POV

May is packing up her gardening tools for the day along with some other prisoners.

The office is spotless, with awards and commendations on the wall.

WARDEN MCKAY

She'll do it?

LEILA sits in a chair, slumped and sipping coffee from a mug.

LEILA

One way or the other.

WARDEN MCKAY

Maybe there's an easier way. I don't like messes.

LEILA

Me neither. Doesn't mean they don't happen.

LEILA gets up and points to a map of the prison on the wall. She points out the garden and the secondary gate.

LEILA (CONT'D)

Look. Here's where all the supplies and vendors have to come in. They pass right by the garden, in and out.

Leila continues pointing to the map.

LEILA (CONT'D)

Only one step from the garden to the gate. We've been doing this for years now. Only problem is, someone screwed up and let the old girl out on parole. Now we need a new gardener trustee.

Warden McKay smiles primly and sits at her desk, straightening papers. She smiles across to Leila.

WARDEN MCKAY

If this blows back on me or the staff in any way, I'll cut your tits off.

LEILA

Relax, Karen. You get your cut, we do business, everyone's happy. My man took care of this month's payment, right?

The Warden nods.

LEILA (CONT'D)

And the month before that. Quit worrying. Whatever did we do before Venmo?

CUT TO:

EXT. PRISON GARDEN. DAY.

Leila, Melissa and Vernee stand at the gate, looking out over the garden.

LEILA'S POV A couple of other trustees work the garden, but May is nowhere to be seen.

LEILA

God damn it. Find her and bring her skinny butt back here.

Vernee reaches into her jumpsuit and pulls out a quart baggie of pills, and two burner phones. She hands everything to Leila and nods to Melissa, both of them eager to comply.

Leila passes a shiv on to Melissa who takes it with a wicked smile.

LEILA (CONT'D)

In one piece.

MELISSA

Buzz kill.

CUT TO:

INT PRISON GARDEN EQUIPMENT SHED. DAY

Gardening and maintenance equipment line the walls and are locked in mesh cages around the room.

The door buzzes and May enters.

May looks around warily. Everything seems okay. The motion detector lights flicker on.

There are two video cameras in opposite corners. They're turned on.

May goes to the chicken-wire covered window and looks out. Sees Leila standing in the garden, staring at the equipment room.

MAY

Damn it.

The door buzzes and clicks open.

ALICE, (45) a female guard who has been there too long to care enters.

Vernee, and Melissa enter behind her.

Vernee looks at the guard dismissively.

VERNEE

Thanks, hon. We'll take it from here.

ALICE

You sure?

Vernee slips something from her hand into the Guard's

VERNEE

Very.

The guard slips whatever it was into her pocket, gives May a long look, and leaves the room.

May moves to the center of the room, making sure she's visible on camera.

MELISSA

Let's go.

May refuses. Melissa looks up and sees the cameras. She gives the camera a smile and a wave. She speaks through a fake smile.

MELISSA (CONT'D)

Don't make this ugly. Just get your bony ass out there. You're gonna want to grab a shovel.

Vernee takes a shovel and shoves it crossways into May's chest.

May looks at it for a long time, then slowly nods. She takes a step, then drops the shovel.

MAY

No.

VERNEE

I'm sorry. I thought you said no.

MAY

I don't... I don't want to get in trouble. I want to keep my nose clean, maybe get parole. You know, good behavior.

Melissa positions herself with her back to the camera.

MELISSA

You were more fun when they had you all drugged up. At least you'd do what you're told.

MAY'S POV

As May looks from Melissa to Vernee, a faint shadow appears in the upper corner of the room. At first it's barely noticeable, but slowly oozes along the ceiling. May watches it, her agitation growing.

VERNEE

Pick up that shovel and let's go.
Leila's pissed enough. You don't
want her to go She-hulk on you.

MAY

Please. Don't.

VERNEE

You have to leave this room at some
point. The longer you take, the
worse this is going to be.

May's POV

The shadow has stopped moving.

May backs away from Vernee.

MAY

No. Pick on somebody else.

May backs right into Melissa, who twists her back to the
camera, but has the shiv to May's neck.

MELISSA

Oh are we picking on you? What is
this, fricking junior high?

MAY'S POV

While Melissa speaks, May watches the shadow dart down the
wall, along the floor to a coiled electric cord.

May sees it.

MAY

You have to stop before someone
gets hurt.

Melissa takes the knife from May's throat. Then she lets her
hand slide over May's arm and rubs her lower back and bottom.

MELISSA

Do we? We don't have to hurt you at
all if you don't want. In fact this
can be kind of fun if you let it.

The shadow falls over the electric cord. The prong starts
moving shaking.

May sees it. She shakes her head at the shadow.

VERNEE

You should think about it. Melissa is damn good, even with those dirty nails and her little baby titties. Yours though, mmm-mmm-mmm.

CU of the cord with the prong moving back and forth like a snake.

MAY watches it.

Vernee and Melissa move in, pinning her between them.

Melissa's hand slides between May's legs from behind.

MAY

(SCREAMS) I said no! Leave me alone!

CU the cord is encased in shadow. The head pulls back then shoots out like an arrow.

MAY's POV

Vernee grins wickedly, then her face changes as--

The cord wraps itself around Vernee's neck.

Vernee clutches at her throat as the cord pulls tight, cutting off her air.

MELISSA

What are you doing to her?

MAY

I'm not doing anything!

Vernee is having trouble breathing. Her eyes get wild as her air is cut off.

The cord tightens and suddenly it's like someone yanks on it from behind.

Vernee flies through the air, landing in a heap, twitching and grunting.

Melissa tries to help. She turns to May.

MELISSA

Baby. Vernee, hold on baby. (to May) Stop it. Do something. Guard! Help!

The cord suddenly tightens and breaks Vernee's neck. Vernee's head lolls to one side and the cord unwinds itself, suddenly limp and lifeless.

Melissa turns on May and pulls the shiv out of her pocket.

May is too busy staring at Vernee's lifeless body to notice at first.

MAY

Not again. Not again. This isn't happening.

MELISSA

What did you do to her you freak?
I'm going to fucking kill you.

Melissa lunges at her. May tips over some flower pots and other equipment to get something between her and Melissa.

May stands with her hands up and empty.

MAY

Somebody help me! (to Melissa) I didn't touch her.

Melissa doesn't care. She takes a vicious swipe with the shiv, narrowly missing a dodging May.

The dance continues for a second, and then Melissa has May backed into a corner.

MAY'S POV

Melissa's face is a mask of hate. She makes one step closer. Then another. Just before she takes a third step...

We hear a CLANG as the shovel flings itself into the back of Melissa's head.

She drops like a rock, bleeding from the skull.

The Door BUZZES open. The ALICE and TOM rush in, both of them reaching for their weapons.

May throws her hand up. She turns towards the video camera.

CAMERA'S POV

May is screaming up to the camera

MAY (CONT'D)
Call Doctor Davis. Do it. Call
Doctor Davis.

CUT TO:

INT. PRISON PSYCHIATRIST'S OFFICE. DAY

CU ON A SCREEN

In grainy CC TV video, we see the scene in the Garden Shed played out again.

The shovel flies untouched across the room to strike Melissa.

May looks directly into the camera and screams for Doctor Davis again.

The screen goes blank.

Doctor Ellison, Warden Mckay, and Doc have been watching the video.

WARDEN MCKAY
Oh dear.

DOCTOR ELLISON
What was that?

Doc looks more than ten years older. His eyes are bloodshot and tired-looking.

DOC
That is what happens when you ignore perfectly clear orders. Since the, uh, unfortunate thing with her boyfriend she hasn't had any incidents like this, despite the stresses of a trial and incarceration. This is your fault.

WARDEN MCKAY
Doctor Ellison, like everyone in my facility, was doing what he legitimately thought was best for the prisoner. It was an honest mistake.

DOC
A rookie mistake, you mean.

DOCTOR ELLISON

This isn't 1978. Nobody believes your crazy psychic energy theories. The jury didn't. Your college didn't.

DOC

I retired last year.

DOCTOR ELLISON

That's one word for it.

Points to the screen.

DOC

Say what you will. My crazy theory just killed one woman and nearly a second.

WARDEN MCKAY

Not to mention how traumatic it's been for May Allenby.

DOC

Well, yes. Of course. That goes without saying.

DOCTOR ELLISON

This is insane.

WARDEN MCKAY

This isn't productive gentlemen. Let's look at this another way. I know it sounds laughable in today's day and age, but do we know it's NOT a poltergeist or some other entity?

DOC is in his element now. He gets up and paces the room, pontificating.

DOC

Excellent question, Warden. Most laymen don't really understand how psychokinesis works, and they blame it on spirits. All the data on disruptive spirits--poltergeists, demon possession, whatever... suggest that they focus on one person, usually a young woman or child. The incidents last for a few months then end. Most important, they are focused on a single location. A room, a house at best.

DOCTOR ELLISON

And May has had over ten years without an incident. Until she butchered her boyfriend.

DOC

Exactly. This doesn't meet the criteria for poltergeist hauntings. It's followed her to three locations over more than a decade. That, along with the video, rules out any malignant entities.

WARDEN MCKAY

So how do you explain this... nonsense?

DOC

Because she wasn't properly medicated to subdue her seizures. She wasn't in my care. Just like now.

WARDEN MCKAY

I'm sorry. You know that, how?

DOC

Location, time frame, level of violence... the only variable is May Allenby. And look at the video. Do you see any shadows, wavering spooky figures, unexplained glitches on the recording?

DOCTOR ELLISON

No. No I don't. But she swears there's a shadow, or an entity of some kind.

DOC

Her brain is desperate to explain itself to itself. She's created an avatar for her disease... like a child blaming a broken vase on her invisible friend. It's actually quite common, if you've read any of the literature. So when can I see her?

DOCTOR ELLISON

Never.

WARDEN MCKAY

She's in psychiatric lockdown until we get a handle on whatever this is. You can see her there. Just so you know, cameras and microphones are always on.

DOCTOR ELLISON

I want to be present.

DOC

Absolutely not. Interfering in our doctor patient relationship is exactly how what's-her-name wound up dead.

WARDEN MCKAY

Vernee Tubbs. The inmate's name was Vernee Tubbs.

Doc isn't bothered by his inability to remember.

DOC

If you say so.

CUT TO:

INT. PRISON CORRIDOR. DAY.

Warden McKay comes out of the Psychologist's office. She's marching down the hall with a grim look on her face.

Leila falls in beside her.

LEILA

What are you going to do about her?

The Warden wheels around and puts a finger in Leila's face.

WARDEN MCKAY

Do not let anyone see you talk to me in public like this.

LEILA

She's dead. You know that, right?

Warden gives her a sweet smile.

WARDEN MCKAY

You touch her without permission,
dear, and you're going to wish your
mother knew her way around a coat
hanger. Now, get that finger out of
my face. Please.

LEILA

You can't--

WARDEN MCKAY

Guard!

Tom appears.

TOM

Ma'am?

WARDEN MCKAY

This prisoner is late for her
counseling session. Please make
sure she gets there.

TOM

Yes, Ma'am.

Tom moves to grab Leila's arm. She yanks it away and glares
at him.

LEILA

I know the way.

WARDEN MCKAY

Thank you, Thomas. Have a good day
Miss Albonez.

Warden McKay continues down the hall, shaking her head.

WARDEN MCKAY (CONT'D)

Idiots. All of them.

CUT TO:

INT. ISOLATION CELL. DAY.

May sits in a small, drab cell with no natural light. There
is a sink and toilet, a single bunk but no chair.

The door BUZZES.

May sits upright on the bed.

DOC enters, bringing a wooden chair with him. He sets the chair down near May.

She inches away.

Doc opens his arms.

DOC
May, so good to see you.

She glares at him.

MAY
Took you long enough.

Doc drops his arms and sits in the chair.

DOC
I came as soon as I heard. How are you?

In answer, May holds her arms out and looks around the cell.

DOC (CONT'D)
Do you need anything? We can up your meds. I can't believe that idiot-

MAY
I don't need more meds.

DOC
Calm down. You know what happens when you get agitated. I'm so sorry this has happened to you.

MAY
Good material for the next book, though, right?

DOC
Yeah, well apparently there isn't the market for scientific research on psychic phenomena. Apparently demonic nuns are hot now.

MAY
So why come at all?

DOC
You asked for me, remember?

MAY

Yeah, that should tell you how much trouble I'm in. Didn't know who else to ask.

DOC

What about your Mom?

MAY

She passed two years ago. That's why she wasn't at the trial.

DOC

OH. Crap. Sorry. For your loss, I mean. Believe it or not, I do care about you.

MAY

But you don't believe me?

May's POV. Doc's shadow seems to split. She glances at it, then back to Doc.

DOC

I've always believed something awful is happening- Something dangerous to you and other people. We just don't agree on what that is. You've never believed in RSPK. You keep blaming the, what do you call it? Shadow?

Doc's shadow pulses gently. May watches as a small section of shadow breaks off and skitters up the wall, gathering itself into a ball in the upper corner.

MAY

It's back. The shadow. I can see it again.

DOC

You're seeing the shadow because you're having seizures again. We need to get you back on the right dosage of medication. That makes the shadow go away.

MAY

No. It doesn't. It's always there, but when I'm so zonked up I just don't care.

Doc stands up and paces.

The Shadow follows him back and forth across the ceiling as he walks. He can't see it.

DOC

You're angry. I get that. But you know what happens when you get angry. Look at what happened to those women--

MAY

They attacked me. The shadow saved me. It cares about me.

DOC

May. I, I care about you too. Always have.

May's POV. The shadow slowly oozes down the wall.

May refocuses on Doc.

MAY

You've never listened to me.

Doc knows that look. He nervously looks around him.

DOC

Are you seeing the shadow now?

The shadow drips from the ceiling, almost over Doc's head. May sees it, but shakes it off.

MAY

Not right now, no.

DOC

Good. See? Get some rest. Best thing for you. I'll be back tomorrow. We'll do some tests and see what we can do for you next. Okay?

MAY

Whatever. Hey Doc?

He turns to listen to her.

MAY (CONT'D)

I didn't want anyone else to get hurt. Ever.

DOC

I know that.

MAY
But they will.

CUT TO:

INT. DOC'S OFFICE. NIGHT.

Doc enters his office. It used to be the office of a tenured professor. Now it's a mess of papers, empty takeout boxes, and an empty bottle of booze.

Newspaper and Magazine clippings show Doc years ago, calling him a genius, and claiming his "RSPK Debunks Ghost Story."

CU on one article with May as a young girl and a smiling Doc. It reads Ghost Girl Cured.

Doc is on the phone. He looks like hell and half drunk.

DOC
What the hell is a podcast? (pause)
What happened to that radio
interview I was supposed to do?
No, no that's fine.

He hangs up and looks at another article on his desk.

A second article is from a few months ago. It has a picture of a distraught May and reads GHOST GIRL GUILTY.

Doc curses and pours himself another drink.

INT. PRISON HOSPITAL. DAY.

Melissa lies in bed, her head bandaged, a tube up her nose.

Leila stands over her, stroking her head.

LEILA
Good thing you got a hard head,
huh?

Melissa blinks and tries to speak, but can't.

LEILA (CONT'D)
Shhhh. I got you. Get better. We
need to lay low for a bit, but when
you get out of here, we'll have
some fun with that psycho ghost
bitch.

Melissa manages a thumbs up.

CU on the wall as a faint shadow slowly drips from the windowsill.

CUT TO:

INT. WARDEN'S OFFICE. DAY.

Warden McKay is going over some documents and neatly making corrections when her phone PINGS.

Almost immediately there's another PING. Her notifications are blowing up.

She picks up the phone and looks at it.

WARDEN MCKAY
Jiminy Christmas!

She turns to her computer and types in an address.

ON THE COMPUTER MONITOR

A banner headline reads: GHOST GIRL KILLS AGAIN. DOCTOR SAYS HE WAS RIGHT ALL ALONG.

The Warden clicks on a video link.

CUT TO:

INT. TV STUDIO. DAY

(ON MONITOR)

A TV ANCHOR (40, mannequin perfect) sits at a news desk. Doc sits opposite her. They are mid-interview.

ANCHOR
But May Allenby was found guilty of a horrific murder at trial.

DOC
Because they ignored the evidence. Clear, scientific evidence. She should never have gone to prison, but to a mental institution. Now another young woman is dead. It's a shame.

ANCHOR
Why do you think the prison hasn't released a statement on this terrible event?

DOC

Because they're embarrassed. They changed her medication without consulting me. They ignored my medical advice. And they bear the guilt.

Doc holds up a copy of his own book

DOC (CONT'D)

As I said in my book, RSPK: Death of the Poltergeist Myth, this is a tragic, horrible, neurological problem. It should have been left to medicine, not to an uncaring, ignorant criminal justice system.

CUT TO:

INT. ISOLATION CELL. DAY.

May is on her cot, reading a book. A face appears at the door's window.

May gets up and sees Doctor Ellison's face.

The door BUZZES and May sits up.

ALICE stands outside as Doctor Ellison enters.

MAY

What are you doing here?

DOCTOR ELLISON

May. How are you feeling?

MAY

I'm fine. Where's Doc? I mean, you're a doctor but... Doc Davis?

DOCTOR ELLISON

He's ummmm. He's banned from the facility.

MAY

Let me guess. He got in front of a camera and couldn't help himself. Again.

DOCTOR ELLISON

Something like that, yes.

May glares at him while he squirms. Neither speaks for a moment.

MAY

So?????

DOCTOR ELLISON

Okay. I know you don't want to hear this, but we think you should resume your old medication regimen.

MAY

No way.

DOCTOR ELLISON

May, this is for your own protection. I would think you'd want to protect yourself. And other people.

MAY

So now you believe him? No, no way. I'm not going back.

DOCTOR ELLISON

This isn't like you. You've always been compliant when it comes to your medication. Weren't you calmer then?

MAY

Calmer? Is that what matters? Never mind there's a... something killing people. If I just calm the hell down everything will be okay? Fricking men.

DOCTOR ELLISON

When you were taking your meds, nobody got hurt. Including yourself.

MAY

I'm a grown-ass woman. You know why I don't want to go back on that crap? Because I can actually feel my face. I don't shuffle like the walking dead. Last week I gave myself an orgasm for the first time in like five years. I can feel. I kinda like it.

DOCTOR ELLISON

As your doctor...

MAY

You know what? Talk to my lawyer.
Get a court order.

DOCTOR ELLISON

That only works in the outside
world. You're in prison. You're a
convicted murderer and medical
treatment falls under our
jurisdiction. Get a lawyer if you
want. Until then, please. Just do
as you're told.

He holds out a paper cup full of pills.

May stares daggers at him. She hesitates. Then holds out her
hand.

He puts three huge pills in her palm.

MAY

Can I at least have water?

Doctor Ellison stands aside. Alice comes in to watch.

Alice watches as May takes a plastic cup and gets water from
the sink.

ALICE

Let me see.

May holds her hand open to show the pills. She looks the
guard in the eye as she pops them into her mouth, drinks.

Alice gestures for her to open her mouth.

May opens and sticks her tongue out.

ALICE (CONT'D)

Okay, she's good.

May turns her back and returns to her bunk.

She opens her mouth to show the doctor.

MAY

We done?

DOCTOR ELLISON

For now. Yeah. You know, I really am trying to help you. Whatever this is... you or something else... it can't continue.

MAY

It has so far. If I have to deal with one of you, I'd rather talk to Doctor Davis.

DOCTOR ELLISON

Doubt that's going to happen. Warden has banned him from the building. Besides, he's the one who doped you up in the first place, remember?

MAY

Better the devil you know, right?

The doctor doesn't say anything else. He turns and leaves.

May watches in silence. She goes to the door and sees she's alone.

She walks to the toilet, looks up at the CCTV camera.

May bends over the toilet, sticks a finger down her throat until she GAGS and vomits.

She stands up, wipes her chin on her sleeve, looks at the camera and gives it the middle finger.

CUT TO:

INT. A LITTLE GIRL'S BEDROOM. NIGHT.

SUPER 20 Years Ago

YOUNG MAY (10 years old) sits huddled on the bed, crying. She hears HER PARENTS DRUNKENLY FIGHTING.

MAYS FATHER (30-ish, full of repressed dreams and misery) is shouting at Myra.

With each SHOUT and CRASH, May crawls into a tighter ball.

MAY'S FATHER (O.S.)

You spoil that little brat.

MYRA (O.S.)

Shush. She'll hear you.

MAY'S FATHER (O.S.)

How? Nobody in this house gives a
Goddamn what I say. You sure as
shit don't listen to me.

May looks at her bedside table. The light reflects in her
tear-filled eyes. She rubs at them.

As the fighting continues off-screen, she turns the light
off, which makes her feel better.

MAY'S POV

Moon light through the window creates a brightly lit square
on the floor. Contrasting dark shadows fill the far corner of
the room.

May tilts her head like she hears something.

MAY

Hello? Who are you?

SOUNDS OF FIGHTING get worse. May scrambles off the bed and
slowly walks into the darkest part of the shadow, pulling a
toy close and a blanket around her.

The door opens, and Myra enters. She sees Mays' bed is empty
and looks around, seeing her in the dark corner.

MYRA

Are you okay baby?

MAY

Why doesn't daddy like me?

MYRA

Oh baby, daddy likes you. He just
gets, you know, mad sometimes.

She enters the room, trying to figure out what May's doing.

MYRA (CONT'D)

What are you doing in the dark,
baby girl?

MAY

The shadow likes me.

Myra sits down beside her in the dark, and tries to comfort
May who her. May pulls away.

MYRA

Mommy likes you.

MAY
Not like this.

CUT TO:

INT. PRISON PSYCHOLOGIST'S OFFICE. NIGHT

Ellison sits in a darkened office, intently studying a pile of documents and books.

In front of him are several books by Doc. He also has magazine clippings from May's trial, all with the headline Ghost Girl.

As he reads attentively, a shadow grows across the floor towards him. It extends across the floor and up his body until it crosses his face.

He looks up in fear.

DOCTOR ELLISON
(Gasps)

Warden McKay stands there, a smug grin on her face.

WARDEN MCKAY
I'm so sorry. I didn't mean to
startle you. You're working late.

She walks over and sees what he's reading.

DOCTOR ELLISON
Just trying to make sense of this
nonsense. The man's a quack. And
the poor girl...

WARDEN MCKAY
The poor girl who's killed at least
two people, one of them while under
your care?

The warden begins to pick through papers. Ellison gathers them up and begins putting them away.

DOCTOR ELLISON
It's just madness.

WARDEN MCKAY
Isn't madness your department?
Look, we need you to be less, I
don't know, obsessed with this
case.

(MORE)

WARDEN MCKAY (CONT'D)

We have Four hundred other souls in here that need your attention. Leave this one to Doctor Davis.

DOCTOR ELLISON

But don't you...

WARDEN MCKAY

Leave it. Please.

Ellison wants to argue but thinks better of it.

DOCTOR ELLISON

Yes, of course. As you wish, Warden.

WARDEN MCKAY

Good man. I know this makes no sense. This place is full of people who did things that make no sense, yet... here we are.

She turns and leaves him.

Ellison looks at the pile of papers on his desk, thinks about moving them.

DOCTOR ELLISON

Screw it.

He grabs his coat and stomps out of the office.

INT. PRISON CORRIDOR. NIGHT

Doctor Ellison fumbles with his keys. He locks the door to his office.

He hears a DOOR SLAM and looks around.

DOCTOR ELLISON

Hello?

Nobody answers. He looks around the well-lit corridor. Seeing nothing he walks towards the exit.

A shadow flits across the corridor behind him.

Ellison looks, and the door to the fire extinguisher cover is open. He comes back and closes it with a LOUD CLICK.

He looks around and sees nothing. He continues a few more steps.

A shadow flickers ahead of him, then disappears.

Ellison grits his teeth and shakes his head.

DOCTOR ELLISON (CONT'D)
This place is getting to me.

As he walks, his shadow grows larger than it should be in the bright light. He walks and stops, the shadow does the same.

A few more steps the same thing.

Ellison nears the stairs. A DOOR SLAMS behind him, and also at the bottom of the stairs.

Ellison is growing more frightened despite himself.

As he nears the top of the stairs a dark shadow appears over his head and against the wall of the stairwell.

INT. STAIRWELL. NIGHT.

Ellison whirls around in terror.

He loses his footing and falls violently down the stairs.

Ellison's POV

IN pain, he looks up to see Alice standing at the top of the stairs. The light is bright behind her, making her cast a huge dark shadow.

ALICE
OH my good Christ. Doctor are you
okay?

Ellison lies in a heap at the bottom of the stairs.

Alice runs down to help him.

On the wall, her shadow stays put, not moving with her.

INT. WARDEN'S OFFICE. DAY

Doc and Warden McKay sit across from each other. The Warden is visibly unhappy.

WARDEN MCKAY
That was quite the little show you
put on the other night.

DOC

I'm just looking out for May's best interests.

WARDEN MCKAY

Oh I don't doubt that, doctor. We all want what's best for her. I think we'd do better working as a team, don't you? A united front?

She sits straight, hands folded in front of her, an innocent smile on her face.

DOC

That sounds marvelous. What does that mean?

WARDEN MCKAY

You may continue to work with her here. Conduct whatever experiments you want- with strict safety protocols of course.

DOC

What about that punk Ellison?

WARDEN MCKAY

He's taking some time away. And when he gets back he won't be a hindrance.

DOC

Convenient. And on your end?

WARDEN MCKAY

You'll let the world know that we are cooperating fully. That we run a humane, scientifically oriented facility. Oh, and I share in any profits from books or research that stems from your work here.

DOC

You mean we.

WARDEN MCKAY

I beg your pardon?

Doc studies her carefully. He finally smirks.

DOC

You said YOU would share in them. Of course you mean the prison.

(MORE)

DOC (CONT'D)

The Department of Corrections and the facility itself. Maybe on behalf of a fund for the prisoners' mental health?

WARDEN MCKAY

Silly me. Slip of the tongue. A special fund under my personal supervision is an excellent idea. I think we understand each other, Doctor?

Doc nods.

CUT TO:

INT. EXAMINATION ROOM. DAY

A bare conference room with a large metal table and two chairs. A large one-way observation window is at one end of the room.

Doc and May sit at opposite ends of the table.

In the upper corner of the room is a video camera with audio recording.

A variety of items are scattered across the table: toys, playing cards, marking pens.

MAY

This looks familiar.

DOC

I thought we'd start from the beginning. See why you're having these episodes, and if they're different from when you were younger.

May's POV

She looks into the corner of the ceiling, just behind Doc. A small shadow jiggles in the crease of the wall and ceiling.

MAY

So where do we start?

Doc sees nothing.

DOC

Well, you've been off your meds for a few days. How are you feeling?

MAY

Good. Great, actually. Amazing how life looks when I'm not zonked out of my mind.

DOC

We'll see if we can't make that the norm, huh? Remember how this works?

May nods. She takes a quick look over Doc's head to the shadow.

Doc turns but sees nothing.

MAY

What's first?

DOC

How about the ball. Can you make it move?

May's eyes look up at the corner, then down at the ball. She stares at it for several seconds. Nothing happens.

DOC (CONT'D)

No problem. Try it again.

Doc smiles patiently. His eyes move to the window. He gives a subtle nod.

A quiet, faint HIGH PITCHED HUM fills the room. May doesn't notice it, she's too busy concentrating.

The NOISE gets louder. May looks around.

Doc sits quietly, watching her, ignoring the noise.

CU we see Doc is wearing ear plugs.

MAY

You hear that? Jeez.

Doc ignores her and motions for her to continue.

May tries to concentrate, but the NOISE GETS LOUDER.

Doc smirks as he watches her. His eyes flick to the window.

The ball flies off the table and smacks Doc right in the face. It bounces away.

MAY (CONT'D)
Oh. I'm so sorry.

Doc laughs and signals to kill the noise.

DOC
It's fine. Could have been worse.

MAY
You mean like an extension cord?

DOC
Don't do that to yourself. I just wanted to put you in a position where your brain lashes out.

MAY
You're a bit of a dick, aren't you?

DOC
A little. But it's for your own good. We need to see what triggers the RSPK attacks. Then we can control them. Hopefully without drugs.

May looks at the shadow in the corner.

MAY
What if that's not what it is?

Doc gestures for her to go on.

MAY (CONT'D)
What if it.. What if it's trying to protect me, instead of hurting someone else?

DOC
You're talking about the shadow?

May's POV

The shadow has expanded but sits still in the corner.

Doc looks again but sees nothing.

DOC (CONT'D)
Okay, let's go with your hypothesis. How do we test it? Science has to be observable and repeatable. I've known you for over a decade and still have never seen this mysterious shadow.

(MORE)

DOC (CONT'D)
Machines can read your brain waves.
I can see how you react to
stimulus. How can I believe other
than I do?

MAY'S POV

She sees the shadow drip down the wall.

MAY
Science kinda sucks.

CUT TO:

INT. PRISON CORRIDOR. DAY.

Tom escorts May back to her cell.

TOM
Hold on a second.

Tom looks around and lowers his voice.

TOM (CONT'D)
I know who you are, you know.

May stops, bewildered.

MAY
Yeah, who am I?

TOM
The ghost girl.

MAY
Great.

TOM
No, no. I just want to say that I
believe you.

MAY
What, that a ghost killed my
boyfriend?

TOM
Nah. Maybe, I don't know. But you
should know, I see it too.

Tom points to the shadow in the corner of the wall. May is
astonished.

MAY

Exactly what is it you think you see?

TOM

Little sucker's been following us since we left the meeting room, hasn't he?

Tom looks around to make sure nobody else is watching. Then he addresses the shadow.

TOM (CONT'D)

I see ya. I mean you no harm.

The shadow retreats a little into itself.

Tom turns back to May.

MAY

What the hell was that?

TOM

My memaw saw ghosts all the time. I inherited it, she says. Said mostly there's nothing to be afraid of. Just be polite and go about your business.

MAY

What if they're not afraid?

TOM

Move.

May LAUGHS and continues down the hallway.

MAY

Could she control them or anything?

TOM

Kind of. She would use candles to draw them then help them cross over. Says she trapped a demon once.

MAY

How'd she do that?

TOM

A salt circle. Yeah, ghosts can't cross complete circles, and they hate salt so.... Says she trapped one until she could send it home.

MAY

So a bunch of salt stopped a demon?
I think she meant garden slugs.

TOM

Old people know stuff, is all I'm
saying.

May thinks this over as they walk.

They reach her cell. He buzzes her in. May enters.

She turns.

MAY

Thanks.

Tom shrugs, and the door closes.

Tom turns and nearly bumps into Alice.

ALICE

What was that?

TOM

Just talking, is all.

ALICE

You know the rules. No
fraternization. Get them from A to
B. Don't try to be their friend.

TOM

Yes, Ma'am. I mean, no. I get it.

ALICE

See that you do. I can put you on
library duty in a heartbeat. If the
inmates don't kill you, the boredom
will.

CUT TO:

EXT. PRISON GARDEN. DAY.

May and a couple of other trustees are puttering in the
prison garden, harvesting herbs.

Leila and Melissa stand on the other side of the fence.
Melissa is up and walking, but still bandaged and bruised.

Melissa fidgets, a shiv in her hand.

Leila puts her hand on Melissa's and guides the shiv back to her pocket.

May stands up and puts her tools down. She heads for the bathroom.

Leila and Melissa nod to each other and follow her.

INT. PRISON CORRIDOR. DAY.

The door opens and Leila and Melissa enter. They see the sign to the ladies room.

As they turn the corner, they nearly collide with Warden McKay.

WARDEN MCKAY

Ladies.

Leila nods. Melissa mutters a greeting.

WARDEN MCKAY (CONT'D)

You weren't by any chance following Allenby were you?

MELISSA

No, ma'am.

LEILA

Just heading to the gym.

WARDEN MCKAY

Good, because I will be very unhappy if anything happens to her for a while.

LEILA

Why are you protecting her? What's so special?

WARDEN MCKAY

Because right now there's a lot of press snooping around. We need to hold off until the heat is off and everyone's forgotten our little ghost girl exists. Let that shrink do whatever to her he wants.

LEILA

And when she meets with an unfortunate accident?

WARDEN MCKAY

It would be a shame if all his
bullshit experiments went horribly
wrong, wouldn't it? He'd probably
get all the blame. That would be a
downright shame, don't you think?

Leila gets it. It takes Melissa a moment longer.

Warden McKay looks at Melissa disdainfully and holds her hand
out.

After a moment, Melissa hands the shiv over. The Warden wraps
it in a tissue.

Then she looks at Leila and holds the tissue out,
expectantly. Leila spits her gum out into the tissue.

WARDEN MCKAY (CONT'D)

You ladies have a good day.

CUT TO:

INT. MAY'S CELL. NIGHT.

A tennis ball sits on the floor of her cell. May sits
quietly, staring at it.

After a long period, the ball flies to her hand. She LAUGHS
and rolls it away from her.

It flies right back.

MAY

Cool.

May plays catch twice more. Becoming happier each time. She
stops as if listening.

MAY (CONT'D)

Yeah, I like you too.

CUT TO:

INT. EXAMINATION ROOM. DAY.

May and Doc sit at the examination table. A toy car sits in
the middle of the long table.

MAY

Watch this.

She looks over Doc's shoulder to see the shadow. She nods and stares at the car. Nothing happens.

She looks over at the shadow and nods towards the car. Still nothing.

DOC

I don't know what...

MAY

Just shut up. I'm sorry but, give me a second.

Doc sits back, not amused.

May is concentrating and mutters quietly

MAY (CONT'D)

Please, please please...

Suddenly the toy car moves across the table as if pushed by a finger. It stops in front of Doc.

He's unimpressed.

DOC

I've seen you do more impressive things.

MAY

Don't you... ugh. I'm doing that. Me. Well, and the shadow. But it's on purpose.

DOC

And what do you think that means?

MAY

It's not involuntary. Or a seizure. I can control it. Make the shadow do what I want. Cool, right?

Doc looks skeptical.

DOC

And the shadow helps?

May scowls and puts her hands on the table. She lifts a finger and makes a circle in the air.

The car vibrates then slowly moves from one end of the table to the other, making a slow turn then goes back, a little faster. Then faster again until it's making quick laps of the table.

Doc registers surprise but isn't happy.

May smiles and LAUGHS.

MAY

Kiss my ass, Doc. This is cool.

The shadow sits on the wall between them. May's eyes drift to it, but Doc can't see anything but May playing like a child.

CUT TO:

INT. EXAMINATION ROOM. DAY.

It's the next day. May sits in the room by herself making small objects move around the room at will with a wave of her hand. The shadow has expanded to take up most of the opposite wall.

Every time a ball bounces, or a coin flips by itself, May smiles and GIGGLES.

She talks to the Shadow.

MAY

Thank you. Thank you....

CUT TO:

INT. OBSERVATION ROOM. DAY.

May is visible through the one-way glass.

Doc, Warden McKay, and a VIDEO TECH (millennial, too creepy to work in a hospital) keep switching their gaze from the window to the video screens, where we see May moving objects with growing skill.

WARDEN MCKAY

Extraordinary. This is really something. You must be pleased.

Doc doesn't look pleased. He seems worried. Then he realizes the Warden has been speaking to him.

DOC

Hmm? Oh yes, yes, of course.

WARDEN MCKAY

If you're happy, you should really
tell your face. Is something
wrong?

Doc keeps looking at the screens.

DOC

This isn't right.

He points to the monitor and talks to the Video tech.

DOC (CONT'D)

Right there. Can you rewind it to
where she makes the ball bounce
from wall to wall?

ON SCREEN

They watch as May moves her hands and a rubber ball bounces
hard off one wall to the other.

WARDEN MCKAY

I'm afraid I don't see what the
problem is. This is quite amazing.

DOC

She appears to control it. But she
shouldn't be able to. The whole
point of RSPK is that it's
spontaneous and recurring. A trick
of the mind.

WARDEN MCKAY

So she has learned to control it,
isn't that a good thing?

INT. EXAMINATION ROOM. DAY

May is getting more and more excited.

Objects fly faster, she becomes giddier.

CUT TO:

INT. OBSERVATION ROOM. DAY.

Doc watches, muttering to himself.

DOC

Yes, of course. It's terrific. But
what if she isn't in charge?

WARDEN MCKAY

But she's clearly in control What's the problem?

DOC

What's happened til now we've chalked up to accidents. Seizures she has no power over. Can you imagine if she loses control again? Or worse, what if she actually was controlling things when she chopped up her boyfriend, or strangled... what's her name?

ON SCREEN we see May energetically directing objects to fly around the room. She's LAUGHING WILDLY.

A big rubber ball bounces off the wall and hits her right in the nose.

CUT TO:

INT. OBSERVATION ROOM. DAY.

The Video Tech laughs.

VIDEO TECH

Right in the beak. That's hysterical.

WARDEN MCKAY

So much for control. Still, this is quite amazing. We should share this with the world.

DOC

Oh Christ, no. There's still so much we don't know. And she's clearly not psychologically prepared for any more pressure.

WARDEN MCKAY

Do you have any idea how many offers we've gotten to come and film your little experiments? And the fees involved?

DOC

How many?

Warden McKay holds up five fingers. Then adds one more.

WARDEN MCKAY

Two of them network. There's a bit of a bidding war going on. You would, of course get a piece of the action.

DOC

It's hardly ethical.

INT. EXAMINATION ROOM. DAY.

May continues to move objects by waving her hands, becoming more confident.

WARDEN MCKAY (V.O.)

Perhaps not. But think of the book sales.

CUT TO:

INT. PRISON CORRIDOR. DAY.

May and Tom are returning to her isolation cell from the day's experiment.

May is giddy, almost dancing.

MAY

Oh my god. It's so great. Stuff was flying everywhere.

Tom doesn't look happy.

MAY (CONT'D)

What's the matter? I can control it. For the first time in my life, I can control it.

TOM

I dunno. Memaw always said not to trust the... spirits, whatever. How do you know you're the one in control?

CUT TO:

FLASHBACK

INT. DAY. THE ALLENBY LIVINGROOM, 10 YEARS AGO

Doc and Myra watch as objects fly around the room. May sits in a chair, visibly angry.

MAY (V.O.)
Looking back, maybe I always could.
Control it I mean...

May's POV. She sees her mother and the doctor talking about her.

May sees the shadow on the wall. She looks at a coffee mug and back at her mom and doctor.

The mug sails across the room, narrowly missing Doc and smashing against the wall.

May sits back in the chair, a smile slowly crossing her face.

MAY (V.O.)
Maybe I didn't want to admit it to myself.

CUT TO:

INT. PRISON CORRIDOR. DAY.

May and Tom are almost at her cell.

TOM
It still feels like tempting fate
or something. It ain't right.

May enters her cell.

MAY
Yeah, well it feels right to me.
Your memaw can kiss my ass.

Door slams shut and the lock BUZZES

Tom hesitates, then leaves.

CUT TO:

INT. EXAMINATION ROOM. DAY.

Doc and May are sitting at the table, engaged in conversation. May is clearly agitated.

MAY

No. No way.

DOC.

I told the warden this wasn't a good idea, but she's getting quite a few offers. Lucrative offers from big names. Netflix, even.

MAY

Lot of good that will do me in here.

DOC.

Well, about that. I've been thinking. If we can prove that you've learned to control it...

MAY

I can. You've seen it.

DOC.

IF you can prove that, it might mess up your shot at parole. If you can control it, then you did it. What might work, and it will take a while, is the publicity might create a groundswell of public opinion.

May watches the shadow on the wall, which sits innocently, not moving.

MAY

All I have to do is put on some kind of freak show.

DOC.

And nobody else can get hurt. But it's a chance to tell your story. To share with the world what we've learned here.

The Shadow hasn't moved or changed. May drums her fingers on the table.

MAY

We? Even if I blow your little RSPK theory all to hell?

DOC.

Science changes. That's what makes it science. We get smarter.

MAY
But you'll still get a new book out
of it, right?

Doc acknowledges it with body language.

Over his head the shadow has grown but Doc's oblivious.

MAY (CONT'D)
But you still don't believe me.
About the shadow, I mean.

DOC
I've never seen proof of it.

MAY
Is it so hard to just fucking
listen? To believe me? Nobody
listens to me. I'm sick of being
ignored.

DOC
I'm listening. I need more, though.

May's POV

Behind him, the shadow has grown and looms away from the wall
and over Doc.

May nods to it.

MAY
Fine. What the hell.

DOC
Great.

The shadow has gotten larger and darker.

MAY
Is it?

CUT TO:

INT. PRISON CORRIDOR. DAY.

Tom escorts May back to her cell.

They pass Melissa and Laila. May avoids eye contact, Melissa
glares at her. Laila waves a friendly hello

LEILA
Hey girl.

May ignores her. Tom watches them warily as they pass.

MELISSA

Freaky bitch. Even has the guards wrapped around her finger.

LEILA

Word is they're bringing in TV cameras and shit. If we're going to get her it has to be soon.

MELISSA

But what about the warden?

LEILA

Little munchkin just thinks she runs this joint. I outlasted one already. I'm not going anywhere. I'll be here long after she's gone.

CUT TO:

INT. OBSERVATION ROOM. DAY.

Doc and the Video Tech are staring at monitors. Doc points something out, the Technician pushes a button.

VIDEO TECH

That one was pretty cool. When she hit herself with the ball?

DOC

No, we need something more impressive.

Doc paces as the tech scrolls through more video.

VIDEO TECH

Can I ask you something? How do you know there isn't something?

DOC

You too? How many hours of video have we recorded? Have you ever seen anything to tell you it's more than just her in there? No.

VIDEO TECH

The Ghost Hunters would say you're not looking at it right.

DOC

This should be good. Explain.

VIDEO TECH

All those paranormal shows. They always play the tapes really slow when they think there's something there. Would that work?

DOC

Know why? Because playing it slow, especially on low quality videotape, causes smudges and tricks of the light.

The tech looks at him pleadingly.

DOC (CONT'D) (CONT'D)

Okay, fine. Look at the part where she's really got things moving around.

ON SCREEN

They watch as May moves multiple objects around the room.

VIDEO TECH

Okay, let's slow it down.

ON SCREEN

The video moves a little slower. There's nothing to notice.

DOC

See? Nothing.

VIDEO TECH

Let's cut it by four.

ON SCREEN.

The same clip plays slower, choppier. This time there's the faintest quick dark smudge moves across May's face.

VIDEO TECH (CONT'D)

Whoa. What was that?

DOC

A trick of the light. It's nothing.

The tech slows the video down again.

VIDEO TECH

You sure? (points) Look. That's something. Let's see if we can catch it.

DOC

You'd love it to be something, but fine.

ON SCREEN

Same clip but much slower and choppier. This time there is clearly a dark shape crossing in front of May.

The tech stops the screen, then plays it slower.

VIDEO TECH

Dude. There's something there.

Doc is skeptical.

DOC

Let it run. Slow. Let's see if it shows up again.

ON SCREEN

As the video plays slowly, we see the shadow appear and disappear at least twice.

DOC (CONT'D)

Let it run. This is some kind of anomaly on the video.

ON SCREEN

They watch as May continues to work. The video is slow and choppy.

Suddenly, from the bottom of the camera's view, a dark shape appears like a cloud just in front and away from the camera lens.

They watch as it forms and morphs into a cloud.

DOC (CONT'D)

That's not possible. Something's wrong with the feed. What are you doing to it?

ON SCREEN

The cloud morphs again. This time they watch, awe-struck as the shadow forms itself into the shape of a skull, looking directly into the camera.

A shadowy arm forms and points directly into the camera. Accusingly at Doc.

The tech looks at Doc.

VIDEO TECH
Dude. What is that?

The form appears to laugh, then disappears completely, in a flash, even at that slow speed.

DOC
No fucking way that's real.

VIDEO TECH
Looks real to me. And it's pissed.

Doc struggles to maintain control. He starts gathering papers.

DOC
Get me a copy of that. Please.

VIDEO TECH
Where are you going?

DOC
I need to talk to May.

VIDEO TECH
And say what?

DOC
I have no goddamn clue.

CUT TO:

INT. PRISON SHOWER. DAY.

May is taking a shower. She's still in isolation, so Alice is standing guard at the door.

The door opens behind her. Melissa and Leila enter.

Alice stops them.

ALICE
Wait your turn. She's still technically in isolation.

They push past her.

LEILA

Oh, it's our turn. (TO MELISSA)
Well, go get her.

Alice pulls her nightstick and holds it in front of Melissa.

ALICE

No, this isn't going to happen.

LEILA

No? How's that new Suburban of yours? Think anyone would be interested in how you paid cash for it?

Alice looks like she's about to say something, but holds back.

ALICE

What are you going to do?

LEILA

Nothing. Little ghost girl there's about to slip and bust her freaky head in the shower. Terrible accident. Probably bloody. Least that's what you'll say.

Leila nods to Melissa who smiles and strides towards May's shower stall.

INT. SHOWER STALL. DAY.

May is showering, blissfully unaware.

MAY'S POV

May sees Melissa standing there, an evil grin on her face.

MAY

What are you doing there? Guard!
Guard!

Panic-stricken, she moves away from Melissa.

Melissa moves forward slowly, carefully on the wet tiles.

MELISSA

Hello, freak.

May looks around for the shadow, but doesn't see it.

Melissa looks to see what she's looking at but moves forward.

CUT TO:

INT. PRISON SHOWER. DAY.

Leila stands close to Alice, making sure she doesn't interfere.

ALICE

This isn't right. I'm going to lose my job- then what are you going to do?

LEILA

You'll be fine, as long as you tell the right story. We weren't here, She slipped and busted her head. Got it?

Alice nods.

The shadow quickly slides down the wall and along the floor.

CUT TO:

INT. SHOWER STALL. DAY.

Melissa corners May and moves in quickly, grabbing for her.

May is wet and slippery and ducks away.

The shower is still running, steam filling the room.

Melissa grabs May's hair and pulls her backwards. May hits the floor but manages to kick away from her and scrambles away, SCREAMING.

CUT TO:

INT. PRISON SHOWER. DAY.

Alice listens to the commotion, horror-stricken.

LEILA

Don't take all frickin' day.

The shadow moves quickly across the floor and up Alice's uniform pants leg. It stops over her taser.

CUT TO:

INT. SHOWER STALL. DAY.

Melissa is becoming more angry and frustrated.

May scrambles out of the stall into the main shower area, naked and wet.

CUT TO:

INT. PRISON SHOWER. DAY.

Alice and Leila watch as May and Melissa fight.

Melissa grabs May's leg and uses it to get on her back, pinning her to the floor.

MAY'S POV

The shadow covers Alice's leg, including her taser. The snap POPS open.

Leila turns to help Melissa. She stops, frozen in place as there's a LOUD BUZZING.

The taser has sunk its barbs in Leila. She drops to the floor, spasming.

May sees it and grins. She looks up and sees the shadow moving towards her.

MELISSA

Leila!

Melissa renews her attack on May.

Alice fumbles with her taser.

ALICE

I didn't do that. What the hell?

Melissa is on top of May, hands around her throat.

May scrambles away, Leila is stunned but conscious on the floor. Alice stands, frozen.

Melissa scrambles after May who backs into the stall, luring her in.

Melissa follows, in a killing frenzy.

INT. DAY. SHOWER STALL.

May is against the wall. The running shower beats down between them.

MAY
How bad do you want me?

MELISSA
You're dead, freak.

May looks beyond her to the shadow. She grins wickedly.

MAY
Not yet. (To shadow) Do it.

Melissa looks behind her to see what May is talking about. A wet towel flies across the room and plasters itself to Melissa's face.

Melissa steps back and trips under the shower. The water beats on the towel.

She GASPS and SPUTTERS as she's effectively waterboarded.

MAY (CONT'D)
Nobody touches me again. Ever.

May looks on with a sneer, then runs out of the shower stall.

INT. PRISON SHOWER. DAY.

May grabs her jumpsuit and begins putting it on over her wet, naked body.

Leila has stopped spasming, but is gasping and rolling on the floor.

May looks at Alice.

MAY
Are you going to stop me?

Alice shakes her head.

ALICE
No. No I'm not.

MAY
They tried to attack me, and you stopped them. You saw it. Right?

Alice nods.

May dashes out of the Shower Room.

Alice waits a couple of seconds, then hits the alarm.

Sirens WAIL throughout the prison, red lights flash.

CUT TO:

INT. CORRIDOR OUTSIDE OBSERVATION ROOM. DAY.

Doc exits the observation room where Tom is waiting.

TOM
Ready to leave Doc?

Before he can answer, the Siren WAILS and red lights flash.

DOC
What's that?

TOM
No idea. But you need to go to a
common area and stay there. The
Cafeteria's closest.

DOC
But I need to find May.

TOM
Later. First you need to get to
safety.

Tom grabs Doc's arm and pulls him in the other direction.

ANNOUNCER (O.C.)
All inmates, return to your cells
immediately. Return to your cells
immediately.

CUT TO:

INT. WARDEN'S OFFICE. DAY.

Warden McKay is doing paperwork at her desk when the ALARM goes off.

WARDEN MCKAY
Oh for corn's sake.

She picks up a radio and speaks into it.

WARDEN MCKAY (CONT'D)
Will someone please tell me what is
going on in my prison?

As she's listening, she puts on her blazer and exits the
office in a huff.

CUT TO:

INT. CAFETERIA. DAY.

A handful of PRISON GUESTS, mostly women, are gathered.
They're CHATTERING nervously. ALICE is trying to maintain
order.

ALICE
Everyone stay calm please. We'll
make sure all civilians are
together and we'll walk you all out
together for your safety.

The civilians look at each other confused. PRISON GUEST !
(60s, a hardened white woman) speaks for the group.

PRISON GUEST 1
What's going on? Is there some kind
of trouble.

PRISON GUEST 2, (Late 40s, African American) pulls at Tom's
arm.

PRISON GUEST 2
Is my girl safe? Is there a riot or
something?

CUT TO:

INT. PRISON CORRIDOR. DAY.

Leila and Melissa stagger out of the Shower Room.

MELISSA
She's still in isolation. We need
to catch her before she gets there.

Leila can't speak, but nods and follows her.

Melissa checks to make sure she has her shiv as they take off
down the hall.

CUT TO:

INT. CORRIDOR OUTSIDE MAY'S CELL. DAY.

Melissa and Leila approach May's Cell and look inside. She's not there.

LEILA
ARRRGGH. Little snot isn't there.

MELISSA
Now what?

LEILA
She's hiding. We need to find her
before she gets escorted back here.

From further up the corridor, May sticks her head out around a corner.

MAY'S POV.

Leila pounds on the door in frustration.

May ducks back, panting and terrified.

Quietly, she sneaks away from them.

CUT TO:

INT. CORRIDOR OUTSIDE OBSERVATION ROOM. DAY.

Tom and Doc are headed to the cafeteria when they see May run past.

DOC
May. Hold on!

He runs after her.

TOM
We have to get you out of here.
Doc. Oh crap.

Tom reluctantly chases after Doc.

CUT TO:

INT. PRISON KITCHEN. DAY.

May bursts in, panting for breath. The kitchen is deserted and semi-lit.

May runs through the kitchen to the doors that lead to the cafeteria. She looks through the window.

May's POV

Alice and the civilians are still gathered, chattering loudly.

May pulls back and looks for a place to hide. She reaches for a low cupboard, but it's locked.

She tries under the sink, but that's locked as well.

Tom and Doc burst in.

DOC

May. Thank god. Are you okay?

MAY

Get away from me.

DOC

I just- I just saw it. The shadow. Shape. Whatever. I believe you.

MAY

Now you believe me? What am I supposed to do, thank you?

Tom is checking the windows and doors. He looks through the window to the cafeteria.

TOM

Doc, let's get you with the civilians, and then I'll take May back to her cell.

DOC

I'm not leaving. Do you think I am going anywhere? This is the most amazing finding. We have so much work to do.

TOM

Are you for real? I think school is out for the day.

Doc and Tom ignore May as they argue. She looks on bewildered, getting angrier.

She looks on the wall, the shadow is pulsing, growing slowly.

DOC

Yeah okay but soon as things calm down we need to set up whole new experiments. I mean, this is astounding.

MAY

Look, I...

The men ignore her.

TOM

(To Doc) No. Protocol is very clear on this. Prisoners on lockdown, civilians safely off the grounds.

MAY

I'm not going anywhere until Leila and her goon are locked up. They tried to kill me.

Tom can see the shadow.

Doc can't see it, but can read Tom's expression.

DOC

You can see it?

MAY

I told you it was real. Just because you're blind doesn't...

Doc looks around but doesn't see anything.

TOM

Yeah, I see it. And it's pissed.

DOC

Okay, where is it, Tom?

MAY

What? You believe him?

DOC

Of course. I mean, you too but that's what I'm trying to tell you. It's amazing. We can learn so much. Help you control it.

The shadow has grown all the way up the wall and partway across the ceiling.

MAY

I can already control it.

TOM

Hey, we need to get out of here.

Doc ignores him.

DOC

You can't. Too many people are getting hurt. And it's getting stronger.

MAY

Yeah. I know. Isn't it cool?

Tom starts to step between them, then we hear a METALLIC CRASH.

Tom's eyes roll in his head and he sinks to the ground.

Behind him stands Leila, holding a heavy metal pan.

Melissa holds her shiv against Doc's throat.

He holds his hands up in surrender.

MELISSA.

I don't know who you are, but you aren't going anywhere.

Leila turns to May threateningly.

LEILA

Okay, you pathetic freak. I'm gonna turn you into a ghost. See how that feels.

May's POV

The shadow pulses like a living thing now.

May straightens her shoulders, eyes blazing.

MAY

Oh really?

DOC tries to calm her.

DOC

May, no. You're going to hurt someone.

MAY

Goddamn right, I am.

The shadow falls over the stoves. Burners burst into flame.

Leila looks around, terrified but determined.

May lifts her hand and the pot in Leila's hand flies up and hits herself in the head. She staggers backwards.

A stool flies across the room, smacking into Leila. It pushes her back even more. Closer to the stove.

With a loud CRACK, the locks on the cupboards and drawers fly open.

Melissa, Doc and Leila looks around in panic, not seeing anything.

On the floor, Tom gains consciousness, groggy.

Tom's POV

The shadow looms over Leila.

Leila's back is to the stove, not realizing the burners are going full blast.

Tom gets to his feet and staggers to the cafeteria door. He pushes it open.

TOM
Hey- help us...

Tom's POV

The cafeteria is empty. Alice has taken everyone to safety.

TOM (CONT'D)
(Shouting) Hey! Doggone it.

He turns back to the kitchen.

May has turned her focus to Leila. Glaring at her, she raises her hands.

LEILA
No. No. Please. We'll leave you
alone. I swear.

Melissa watches in horror. In her fear, she doesn't realize Tom is behind her.

Tom grabs Melissa and handcuffs her with her hands behind her and pushes her to the ground.

TOM
Stay the hell down.

DOC

(To May) See? See? I knew you
couldn't control it.

MAY

Oh, I'm controlling it just fine.

A bottle of cooking oil spills and splashes all over Leila's hair and clothes. She sputters, angry and confused.

Both Leila and Doc realize what's happening but too late.

May walks slowly up to Leila, her eyes locked on the other woman.

LEILA

Yeah? Okay, bitch. Come on.

Leila raises her fists.

May LAUGHS and waves her hand. Kitchen objects fly at Leila. A ladle, A cheese grater.

With each object, Leila takes another step back towards the burning stove.

May feigns a move towards her but grins wickedly in Leila's face.

CU Leila's Face

Too late, Leila realizes her sleeves and hair have caught fire.

As she bursts into flames, Doc, Melissa and Tom SCREAM.

Tom grabs a fire extinguisher from the wall and sprays it a screaming, flailing Leila, who crumples to the floor.

MELISSA

Leila, on no. Leila.... (sobbing)

Tom's POV

First he sees the Shadow darting around the room from corner to corner. On the counter, Tom sees a huge box of salt.

He grabs it and holds it up.

TOM

May, stop. We can stop it.
Remember? We can trap it. With
this.

Doc tries to pull himself together.

DOC
What are you talking about?

TOM
Salt circles. We can trap it and banish it.

May turns to him, fury written on her face.

MAY
You think I want it gone?

TOM
You know it can't stay. It's just... this thing it's... it's just wrong.

DOC
May. We have to try. Until you can learn to control it properly.

May looks conflicted for a moment.

In the background Leia MOANS IN AGONY.

Melissa sobs helplessly.

MAY
In case you haven't noticed, I control it perfectly.

TOM
No, May. This isn't you.

DOC
That's right. This isn't like you at all.

May steps forward and gets in Doc's face.

MAY
How do you know what I'm like?

DOC
Because I've known you since you were a little girl.

MAY
Have you?

TOM's POV

The shadow looms large behind May, protecting her.

Tom grabs the box of salt and quickly bends and begins pouring a circle around both May and the shadow

TOM
(Muttering and praying) Heavenly
father, we ask your guidance and
wisdom...

May sees him. She snarls at him.

With a SCREAM, she waves at Tom, and the box of salt flies from his hand. The salt on the floor fills the air, some flying into his eyes.

TOM (CONT'D)
My eyes!

May turns on Doc.

MAY
You know the problem with men? They
Don't. Fucking. Listen.

May's POV

The shadow looms over Doc.

He can't see anything and just looks confused.

The shadow slowly rises along Doc's body and drifts like smoke into his nose.

Doc stiffens. His eyes widen, his whole body shakes. His eyes roll up and a thin stream of blood oozes from his nose.

Doc collapses to the ground, seizing up, having a massive stroke.

May stands over the body.

MAY (CONT'D)
Can you hear me now?

From behind her, we see Tom pulling his taser.

TOM
May, let's just calm down. Tell it
to leave us alone.

May wheels on him.

MAY

Didn't Memaw ever tell you never to
tell a woman to calm down?

She raises her hand and Tom freezes, terrified. His whole focus is on May.

The shadow creeps towards Tom.

TOM

May, don't do anything you'll
regret. Come on now.

Tom hears a GROWL and stiffens.

Behind him, Leila stands, horribly burned on one side of her face and body, a huge knife in her hand.

Before Tom can turn around, she slashes him again and again, SHRIEKING in fury and pain.

Tom falls to the floor.

May turns to face the killer.

MELISSA

Jesus, Leila. Do it. Kill her. Kill
the bitch.

Leila SHRIEKS and charges at May, knife held high.

Just before Leila reaches May, a SHOT RINGS OUT.

Leila stops, shot in the face and drops to the ground.

MAY's POV

May turns and sees Warden McKay, her service revolver held high.

The warden looks around her with disgust.

WARDEN MCKAY

This is going to be a real bear to
clean up.

The Warden trains her gun on May.

May stands petrified, uncertain what to do. She raises her hands.

MAY

Just let me go. Say I've escaped.
I'll get out of his hellhole, and
you'll never have to deal with me
or any of this again.

The shadow starts towards the warden.

WARDEN MCKAY

Prisoners die every day, Miss
Allenby. But escapes, that looks
terrible on my resume. No, you'll
stay here.

May becomes angrier. The shadow swells beside her.

The warden fires a SHOT between May's legs and the shadow
shrinks back.

Tell it to behave. Just because I
can't see your little friend
doesn't mean I don't know he's
there.

MAY

What's going to happen to me?

WARDEN MCKAY

That's up to you. In about thirty
seconds this place is going to be
swarming with guards and cops. I
would like to tell them I saved you
at the last minute after a couple
of prisoners tried to attack you.

MAY

(looks at Melissa) What about her?

The warden turns her gun on Melissa and without taking her
eyes off May, shoots Melissa dead.

WARDEN MCKAY

Her who?

SIRENS WAIL. May looks around.

MAY

Why are you doing this?

The warden smiles and puts her pistol back on her hip.

ARMED GUARDS burst in and search the room, checking the
bodies on the floor.

The Warden comes over and puts her hand on May's arm.

WARDEN MCKAY

(loudly so the guard here) There, there. You're safe now. That must have been awful for you.

May is confused, then understands what's going on.

MAY

Do you think you can just do this to me?

WARDEN MCKAY

(whispers to May) Just go back to your cell, dear. You and I will have a nice chat.

May stands, stunned, as the chaos erupts around them.

CUT TO:

INT. WARDEN'S OFFICE. DAY.

May sits at a table. The Warden is prim and calm as always.

The warden offers to pour May a cup of tea. May nods, clearly uncomfortable.

WARDEN MCKAY

I am so sorry all this happened. The horrible way the doctor exploited you, those two animals. It's really a crying shame.

MAY

Thank you.

WARDEN MCKAY

So traumatic. We should really look into what kind of assistance we can give you. Doctor Ellison is most eager to talk to you.

MAY

You know what happened. You saw it. Do you think there's a chance I can get a new trial? Parole at least?

The warden puts the pot down and walks towards the window, looking out.

WARDEN MCKAY

Oh my dear. You think we can let you walk the streets, knowing what you and your friend can do? You're a genuine menace to society.

May tries to object.

WARDEN MCKAY (CONT'D)

Understand this. You are never getting out of here. Never.

May glares at her.

WARDEN MCKAY (CONT'D)

Oh do lose that boo-boo face. That doesn't mean your time here has to be unpleasant.

MAY

What do you mean?

WARDEN MCKAY

Well, the loss of Leila and that other idiot has left a, well a gap. In a place like this, all kinds of people think they can run their little games. It's chaos. I dislike chaos.

MAY

So what, you want me to...

WARDEN MCKAY

Someone has to. And you can build a nice little nest egg when we decide you're no longer a danger to society and you deserve parole. You'll have my full protection until then, of course. And I don't think any of the other vermin will be much of a threat to you, will they?

May stares at her tea cup, pondering.

CUT TO:

EXT. PRISON GARDEN. DAY.

May is working in the garden. Alice stands guard from a distance.

PRISONER 3 approaches May, who looks up at her.

PRISONER 3
Do you have it?

MAY
Maybe. Do you have it?

Prisoner 3 pulls a wad of bills from her jumpsuit and cautiously hands it to May.

May takes a little garden trowel and digs under a plant, pulling out a cell phone wrapped in plastic.

She hands it to the prisoner.

PRISONER 3
Thanks.

MAY
Whatever.

As the prisoner leaves, May glares up at the prison walls.

May's POV

May sees the Warden's office window.

INT. WARDEN'S OFFICE. DAY.

Warden McKay stands in the window, sipping a cup of tea.

CUT TO:

WARDEN'S POV

May is on her knees in the garden. The only shadow is the one you'd expect to see.

CUT TO:

INT. DAY. PRISON GARDEN

May looks up at the warden, giving her a hateful look.

CUT TO:

INT. DAY. WARDEN'S OFFICE

The warden looks down at her.

WARDEN MCKAY

Don't even think about it, girlie.
You're all mine.

The warden lowers the blinds and walks away.

WARDEN'S POV

ON COMPUTER MONITOR

An email reads: OFFER FOR FEATURE FILM.

The warden opens the email, reads it, and smiles.

On the wall behind her, a shadow slowly grows.

CUT TO:

INT. MAY'S CELL. NIGHT.

May's new cell is decorated with colorful posters and pillows. May lays on the bed.

The shadow runs up and down the wall.

May gives a sly smile.

MAY

Soon buddy. Soon.

A tennis ball flies towards May. She catches it and throws it.

Another ball comes back as she plays catch with the shadow.

May lays back on the bed and CACKLES.

FADE TO BLACK.