

STORM WARNING

Written by
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FADE IN:

INT. LITTLE GIRL'S BEDROOM - NIGHT

Plastic ponies and rag dolls abound. The walls are pink. This is the perfect bedroom for a little girl...

...and there she is, coloring on the bed. MACKENZIE is twelve, pretty. She scribbles furiously. Violently. The sound of crayon against paper is loud enough to block out the world.

Or most of it. Something -- MOANING -- is coming from outside the door. Mackenzie fights to block it out.

It stops. A moment's pause, then the sound of a DOOR OPENING. Mackenzie, curious, hops off the bed and shuffles to the door. It's open a crack. She presses an eye to the opening, manages to see

TONY

in the hall. He's an obese guy, dressed only in boxers. He sees her.

TONY

What the hell are you looking at?

MACKENZIE

Nothing.

TONY

Go back in there and get your ass to sleep.

MACKENZIE

I'm not tired.

A strung-out woman, ROCHELLE, exits the master bedroom and stands beside Tony.

ROCHELLE

Go back to sleep, Mackenzie. Listen to your father.

MACKENZIE

He's not my father.

Tony smiles. He walks and presses his face up to Mackenzie's.

TONY

Yes, I am, little girl. From here on out.

MACKENZIE

You'll never be him.

TONY

Maybe I'm better off for it. Who'd
wanna piss out an ugly little cunt
like you?

Tony laughs, looks at Rochelle. She doesn't like it but she keeps her mouth shut. He turns back to Mackenzie.

TONY (CONT'D)

Maybe Daddy wouldn't have run away
if he had a princess worth raising.

Tony throws his arms around Rochelle. Mackenzie takes a step back and closes her door.

Mackenzie runs a finger under her eye and looks at the glistening tear. She tosses it away, walks to her bed. She lifts the mattress and runs a hand under -- grabs something. She drops the mattress...

And looks at the butcher knife in her hand.

INT. MASTER BEDROOM - NIGHT

Tony slides into bed with Rochelle. She has her back to him.

TONY

Either you gotta teach that girl
some discipline or I gotta.

ROCHELLE

Just go to sleep.

TONY

Are you even listenin' to me?

ROCHELLE

Of course I am. We'll deal with it
in the morning.

Tony doesn't like that answer. He pushes himself out of bed, determined.

ROCHELLE (CONT'D)

Where are you going?

TONY

Where do ya think?

He pulls the door open --

A knife plunges into his gut. Mackenzie twists it, staring into Tony's eyes -- wide with shock. He falls.

Mackenzie pulls out the knife then slides it back in.

ROCHELLE

Mackenzie!

Rochelle hurries to them, just in time to see Tony's last breath.

ROCHELLE (CONT'D)

What did you do?!

MACKENZIE

He called me an ugly little cunt.
He always calls me that.

ROCHELLE

God, we have to... we have to call someone...

MACKENZIE

Okay.

ROCHELLE

We have to call the police. Come with me.

MACKENZIE

Okay.

Rochelle pushes through the door and gets halfway down the stairs before she realizes Mackenzie isn't with her.

ROCHELLE

Mackenzie!

Mackenzie looks at the bloody knife on the floor, then at her mother.

MACKENZIE

Coming.

She stands -- and grabs the bloody knife.

INT. LIVING ROOM - LATER

Rochelle, on the floor. Dead, eyes wide open in terror.

Mackenzie sits beside the body, rocking back and forth. A weird kind of smile on her face.

She looks at her hands, stained with blood.

INT. PRISON BUS - NIGHT

A FAIR-HAIRED WOMAN looks at her hands -- the same hands. Locked together in steel cuffs. Long scraggly hair hangs down around her face, veiling it.

EXT. HIGHWAY - NIGHT

The sky is full of dark, ominous clouds. THUNDER BOOMS.

A cardboard vampire at the side of the road displays a sign -- 'HAVE A GHOUL-FUL HALLOWEEN!'

The PRISON BUS races past the vampire.

SUPER: FIFTEEN YEARS LATER.

INT. PRISON BUS - NIGHT

The DRIVER struggles to keep up with the winding highway.

Behind him are two guards, IVAN and LESLIE. Ivan's a portly part-timer but Leslie wears her uniform with pride. His face is buried in a gossip magazine as Leslie keeps an eye on their cargo --

All WOMEN, chained to their seats. Wearing jumpsuits. Ivan looks up from his magazine.

IVAN

Did you know more crimes are committed during storms than at any other time? More murders, robberies, rapes. It's like the full moon for criminals.

LESLIE

I'd like to see that statistic.

IVAN

Nancy Grace.

Ivan sighs, bored. He unbuckles himself, stands, and slowly works his way down the line of prisoners. Some look incredibly hostile and psychotic, others not-so-much.

IVAN (CONT'D)

Some of these chicks probably enjoy the bumpy ride. Hell, some of 'em probably get off on it.

LESLIE

I don't care if they strip down and beg you to touch them, get back to your seat.

IVAN

You'd have more fun on this job if
you'd lighten up, Les.

EXT. HIGHWAY - NIGHT

A mile ahead of the prison bus, a huge oak tree hangs over
the road.

LIGHTNING STRIKES the tree, splitting it down the center. A
massive branch crashes down onto the highway --

INT. PRISON BUS - NIGHT

Ivan kneels in front of the Fair-Haired Woman.

IVAN

I hear this one's quite the hottie
if you dig beneath the surface.

(he strokes her hair)

Dig way down deep.

The Woman gives no indication she's heard. She simply
continues staring at the floor.

IVAN (CONT'D)

Killed her parents, but I'm willing
to look past that.

Leslie jumps to her feet.

LESLIE

All right, we're past the all-in-
good-fun stage. You do realize most
of these women will be out of jail
in a year or two? I doubt they
appreciate being verbally raped.

She gently takes his arm.

LESLIE (CONT'D)

C'mon now, back to your seat.

Neither of them notices the Woman fingering the keys on Ivan's
belt.

EXT. HIGHWAY - NIGHT

The bus races up on the huge tree branch --

INT. / EXT. PRISON BUS / HIGHWAY - NIGHT

The Driver sees the branch and jerks the wheel --

The bus turns but slides across wet pavement -- CRASHES into the branch and is lifted into the air --

Ivan and Leslie are tossed in opposite directions -- there's a flurry of SCREAMS --

The bus collides with the highway, turns sideways -- WINDOWS SHATTER -- more screaming as GLASS tears into trapped prisoners -- the bus rolls again, crashing upright onto its tires --

And finally it rolls to a stop.

INT. PRISON BUS - LATER

Quiet. Smoke in the air.

Ivan gets to his feet. He hurries to Leslie, laid out at the end of the bus.

IVAN

You all right?

LESLIE

My leg...

Her leg is pinned against the side of the bus by a chair that slid loose. Ivan pushes but it won't budge.

IVAN

Let me find something to knock it loose.

LESLIE

I'll be fine. Check them.

Ivan nods and stands. The prisoners are in various forms of disarray, hunched over. Sickly.

IVAN

All right, ladies, I'm gonna run through and do a check, see that everyone's okay. So much as think about a wrong move, any of you, and you won't make it to Litchfield. Got it?

Ivan starts at the front of the bus. A PRISONER is hunched over. He pushes her back... she grimaces.

He continues down, one by one. A silent head count.

Leslie struggles with the chair. Finally manages to create an inch of space.

She tries to pull her leg free... can't quite manage it yet...

Ivan comes to a woman slumped over mid bus. Bits of shattered window cover her. Blood dots her jumpsuit. He nudges her. No response.

IVAN (CONT'D)

Shit.

(to Leslie)

We got one that ain't movin', Les.

Leslie tugs, almost free...

LESLIE

(pained)

Which one is it?

IVAN

Um... eighteen, nineteen... seat twenty.

LESLIE

Christ, that's Mac --

She's caught mid-sentence as

THE FAIR-HAIRED WOMAN

leaps from her seat, unshackled, and BURIES a long glass shard in Ivan's throat! His fingers twitch as blood erupts from the wound, spurting. Eventually he collapses to the floor. Dead.

Leslie watches as the Woman peers at her with eyes visible through her hair. Leslie grabs her gun and FIRES --

The Woman is already gone, through the open window.

Leslie brings the gun to the chair, FIRES at a strap locking it in place -- she's free. She limps to her feet, sliding across the floor. Terrified prisoners stare with panic-stricken eyes as Leslie ducks her head

OUTSIDE

to study the rain-soaked highway. She sees the large cornfield that runs parallel to the highway --

A flash of silver as a SHARD slices down from the roof, stabbing into Leslie's skull. ANOTHER STRIKE. Leslie falls out of the bus and onto the highway.

She's dazed, can barely move -- the Woman jumps from the bus' roof and crawls over Leslie's helpless form.

The Woman runs her finger through blood pouring from Leslie's head. She places the finger to her lips.

THE WOMAN

Mmm. Mother's milk is red today.

Leslie's eyes go wide as the Woman STABS the shard into her stomach --

EXT. COUNTRYSIDE - NIGHT

LIGHTNING FLASHES and THUNDER BOOMS as sheets of rain pelt the Earth.

EXT. RURAL HOUSE - NIGHT

A classy Victorian dwelling tucked within a cluster of trees. It's something out of the eighteenth century.

INT. RURAL HOUSE - CHILD'S BEDROOM - NIGHT

A BABY is snug in his cradle. He's giggling at something --

His TEEN SISTER, ducking out of sight then popping back up. She wears a WICKED WITCH MASK. She slides under the cradle again... the Baby looks, anxious... and Teen Sister hops back up, laughing.

She rubs the Baby's stomach.

MOTHER (O.S.)

Sarah, it's eleven-thirty. Your brother'll be there in the morning.

She rips off the witch mask to reveal the face of a 15-year-old girl.

TEEN SISTER

Mom!

MOTHER opens the door a crack, peeking in.

MOTHER

Fine. Five minutes. Again.

She leaves. Teen Sister grabs the mask -- stops. She watches the rain pounding against her window. She takes a few steps, drawn to it, and glances out the window. Past the twisted oak branches.

Something in the dark... is it moving? Can't make it out...

Teen Sister takes a step back, chilled to the bone. She pulls the curtains closed.

She turns back to the cradle, to the Baby. Teen Sister grins and slides the wicked witch mask over her face --

BOOM! BOOM! BOOM!

Three LOUD KNOCKS downstairs. Teen Sister turns.

INT. DOWNSTAIRS - NIGHT

Mother in the kitchen, sipping a glass of water. She looks at the door.

BOOM! BOOM! BOOM!

Mother sets the glass aside and takes a few hesitant steps forward. She touches the door handle --

An EXPLOSION tears through the knob -- a GUNSHOT! Right into Mother's stomach. She falls back, gasping.

Smoke billows through the door.

EXT. COUNTRYSIDE - DAY

The sun peaks over rolling hills.

EXT. CORNFIELD - DAY

A paper Halloween decoration lays splintered. It begins to SHAKE, more violently, as something huge approaches... CHUG-CHUG-CHUG as it comes over the hill... it's a TRACTOR, creeping along a dirt trail.

MALCOLM FRYE (46) is in the driver's seat. His 17-year-old son, ROBERT, hangs off the side.

ROBERT

This is pointless, Dad. You really think she's selling us out?

MALCOLM

Not us. Me.

ROBERT

Kayleigh wouldn't do that.

MALCOLM

She hates this place, Bobby. Hates the farm. I imagine she'd do just about anything to get away from it.

The tractor rolls along. Giant tires push their way through mud.

ROBERT
So what if she is meeting this guy?
What're you gonna do about it?

Malcolm pats a shotgun on the dash.

ROBERT (CONT'D)
A bit extreme.

MALCOLM
I'm a simple man. Subtlety is beyond
me.

CLINK! The tractor suddenly lurches. Malcolm kills the
engine.

ROBERT
What is it?

Malcolm hops off and checks the tires. He kneels, inspects
the back driver's side -- a sharp piece of wood is jutting
out of the tire.

MALCOLM
Great.

Robert joins him.

ROBERT
What happened?

MALCOLM
Found that fence post you lost last
spring.

He yanks a long iron stake from the SIZZLING tire. Slides
it onto the tractor.

ROBERT
I didn't lose it. It fell off the
back of the truck.

MALCOLM
Yeah, yeah. You up for a walk?

ROBERT
Not so much.

MALCOLM
Too bad. There are certain steps a
boy's gotta take to become a man.
Walking awhile because his Dad can't
drive for shit is one of those steps.

Malcolm grabs the shotgun.

MALCOLM (CONT'D)

You head that way, I'll head this one. You run across Kayleigh and that city fella, give me your loudest, clearest crow call.

ROBERT

My what?

MALCOLM

Humor me, Bobby.

Robert rolls his eyes and heads off into the cornfield. Malcolm watches him go, then moves off in the opposite direction.

ROBERT

pushes along through thick stalks of corn. He passes a raggedy SCARECROW, looks at it, then moves deeper into the field.

A few more steps... blinding sunlight through the stalks... and now there's muffled TALKING up ahead.

ADAM (O.S.)

...easier if you can just convince him.

KAYLEIGH (O.S.)

I'll try, but...

Robert slows, listening. He pushes two cornstalks away to look --

KAYLEIGH (17) and ADAM (25) are standing in a small clearing, continuing their conversation. He's dressed in his finest suit. New money.

KAYLEIGH (CONT'D)

He's stubborn, Adam. He never had any love for this place before, but --

ADAM

Your mom.

KAYLEIGH

Yeah.

Robert leans forward, listening --

ADAM
I know it's hard for you, but do you
think you could --

Robert loses his balance! He tumbles into the clearing as
Kayleigh's mouth falls open.

KAYLEIGH
Robert?!

ROBERT
Hey, sis.

He looks at her sheepishly, then remembers --

ROBERT (CONT'D)
Um... CAW! CAW!!

KAYLEIGH
What the...?

ADAM
Sounds like a dying bird.

ROBERT
CAW!

KAYLEIGH
Knock it off, Robert. What the hell
are you doing here?

MALCOLM (O.S.)
Well, well...

Kayleigh and Adam turn in the other direction, just in time
to see Malcolm emerge at the other side of the clearing.

MALCOLM (CONT'D)
...I catch little Kayleigh in the
cornfield with a boy and for once I
wish she was under him. What are
you doing here, Carr?

ADAM
Minding my own business, Malcolm.
Yourself?

MALCOLM
Your business has been my business
of late -- and I believe I gave you
my answer. I'm not selling the farm.

ADAM

Stubborn. Mal, think about this.
What sense does it make for you to
keep this place? I mean, you can
barely work the fields.

Malcolm cocks his shotgun.

KAYLEIGH

Dad --

MALCOLM

No need to explain yourself... yet.
Get back to the house.

She holds her ground.

MALCOLM (CONT'D)

(to Adam)

And you -- my property -- they don't
mix, so let's not make the mistake
of trying again. Is there an
understanding between us?

ADAM

Not yet.

Malcolm smiles -- then he raises the shotgun. Adam (and
Robert) duck as Malcolm fires, BLOWING THE SCARECROW'S HEAD
OFF.

MALCOLM

Now?

Adam grimaces, displeased. But he takes one last look at
Kayleigh and turns tail. Once he's out of sight:

KAYLEIGH

A little extreme, don't you think?

Robert gets to his feet.

ROBERT

That's what I said!

MALCOLM

Head back up to the house, you two.

Kayleigh and Robert turn to leave --

MALCOLM (CONT'D)

And Kayleigh...

(MORE)

MALCOLM (CONT'D)

(she turns back)

...there will be a conversation about
this later.

Kayleigh rolls her eyes, then follows Robert into the field.

INT. FARMHOUSE - DAY

Kayleigh and Robert enter through the front door. It's a
huge place of old-fashioned design.

KAYLEIGH

I can't believe you ratted me out.

ROBERT

And I often marvel that I shared a
womb with you. What were you doing
with that guy anyway? He's like
thirty years old.

KAYLEIGH

He's twenty-five, Bobby.

ROBERT

Same difference.

They move through the hall.

ROBERT (CONT'D)

So are you gonna marry him then?
Move to the city and have his babies?
Better hurry up, or his boys'll have
forgotten how to swim.

KAYLEIGH

You are so immature.

They smile --

Kayleigh TRIPS over a PLASTIC STEGOSAURUS, snapping off a
plate.

KAYLEIGH (CONT'D)

Ow!

TOMMY (8) rushes out to scoop up his fallen toy.

TOMMY

You broke it!

KAYLEIGH

I think it broke me. Ouch.

TOMMY

Can you fix it?

KAYLEIGH

We've got some glue in the kitchen.
Come on.

EXT. RURAL HOUSE - DAY

Two SQUAD CARS roll up the gravel road and park. A couple UNIFORMED COPS exit one car. Two detectives -- BRENNER and DAVENPORT -- hop out of the other.

DAVENPORT

Call came in a half-hour ago, a
woman's voice on the line.

They walk to the front door, which is open -- swaying slightly on the hinge. Creepy.

Brenner pushes the door open -- looks at Davenport -- then walks

INSIDE THE HOUSE

and sees the aftermath of madness. Drying blood on the walls. Tassels of loose hair on the floor. Macabre.

Davenport almost vomits. Brenner keeps it in. He takes a few steps, surveying the place. Staying composed. He turns his head, sees --

MOTHER

pinned to the wall by a long reflective blade. It runs through her stomach and holds her in place.

DAVENPORT

Oh, Christ.

BRENNER

I think it's safe to say we've found
our jail bird.

INT. FARMHOUSE - KITCHEN - DAY

Kayleigh runs a strip of glue over the toy dinosaur's back. She takes the small plastic plate and pastes it in place.

She hands the fixed Stegosaurus to Tommy.

KAYLEIGH

There ya go.

Robert watches Tommy run off.

ROBERT
(to Kayleigh)
Playing mom again?

KAYLEIGH
Twenty-four-seven, it seems. Speaking
of, where's Abigail?

Robert leans, looking over the counter -- he sees ABIGAIL, Tommy's twin sister, sitting in the living room playing a video game.

ROBERT
She's knocking turtles over the head
in the living room. What's wrong?

KAYLEIGH
Huh?

ROBERT
I haven't seen you this excited since
you were passed over for cheerleading.

KAYLEIGH
Mitzi England said I lacked 'pep.'

ROBERT
Mitzi England takes it from behind.

KAYLEIGH
You'd know.

ROBERT
I wish. So what's wrong? You still
upset that Dad caught you with Adam
Carr?

KAYLEIGH
No, it's not the getting caught.
Not really. Dad is just so...
resilient. I don't get it. All I
see when I walk around this place is
Mom.

ROBERT
So does he.

Robert digs into the pantry and pulls out an apple.

ROBERT (CONT'D)
He just doesn't think it's a bad
thing like you do.

Robert bites into the apple. Kayleigh can't help but smile as

MALCOLM

pushes through the front door and walks into the kitchen. He's holding the shotgun.

MALCOLM

Am I interrupting?

KAYLEIGH

Only deep philosophical stuff.
(she nods to the gun)
Bag anymore scarecrows?

MALCOLM

Not today, but it's early. Robert, I need you to come into town with me. I can't patch that tire. It's gonna have to be replaced.

ROBERT

Take Kayleigh.

KAYLEIGH

What? Why?

ROBERT

(mimics Malcolm)
'And Kayleigh... there will be a conversation about this later.'

Kayleigh cuts her eyes at Robert. Malcolm looks at her.

MALCOLM

I guess it's later.

INT. RURAL HOUSE - DAY

A madhouse. POLICE everywhere. CRIME SCENE PHOTOGRAPHERS snap pictures.

BATHROOM

Brenner closely examines the mirror -- shattered into a thousand little pieces.

Davenport looks at it.

DAVENPORT

She used one of the shards to impale Mrs. Faulkner.

BRENNER

Two for one deal. You know anything about this girl, Dave?

DAVENPORT

Can't say I'm an expert.

BRENNER

You've got a daughter, right?

DAVENPORT

Yeah, she's seven.

BRENNER

Your little princess? Perfect in every way?

DAVENPORT

What does this have to do with anything?

BRENNER

Take your little girl, pretty as can be. Picture her as the perfect student -- a girl scout, too. Got it?

Davenport nods.

BRENNER (CONT'D)

Now put a knife in her hand and imagine her slicing you from groin to sternum. That's Mackenzie Gage. One day she has the world in front of her, the next she's sitting in an institution.

DAVENPORT (CONT'D)

What set her off?

BRENNER

Maybe nothing. But all the psychologists thought it was the father. Step-father, anyway. He said the wrong thing at the wrong time and he paid for it. Doubt it matters much now.

Brenner indicates the mirror.

BRENNER (CONT'D)

She shattered it because she can't stand to look at herself.

Brenner walks into the

LIVING ROOM

and looks at the Mother's corpse impaled to the wall with a large glass shard. Davenport looks.

BRENNER

Then she got inventive.

DAVENPORT

She's got a creative mind to go along with the straight A's. James, you're the intuitive one. Got the order of events in your head yet?

Brenner looks at him.

BOOM! BOOM! BOOM!

INT. RURAL HOUSE - LIVING ROOM - NIGHT (FLASHBACK)

Mother reaches for the knob --

The GUNSHOT through the door. Mother feels the wound, shocked, and falls back. A hand reaches in through the hole, finds the dead-bolt, and turns it. Pushes the door open, revealing --

THE WOMAN

her hair still concealing her face. She studies the wounded mother on the floor.

BRENNER (V.O.)

I figure she went after the mother first with the gunshot. She left her on the floor, alive, and walked into the bathroom. Shattered the mirror --

INT. BATHROOM - LATER (FLASHBACK)

The mirror has been shattered. The Woman reaches up and digs one of the shards free.

She moves into the

HALLWAY

where Mother drags herself along, leaving a bloody trail. She stretches for the phone -- touches it --

BRENNER (V.O.)
Mrs. Faulkner managed to get the
phone long enough to make the call.

INT. LIVING ROOM - DAY

Davenport looks at Brenner.

DAVENPORT
Can't have happened like that. 911
call doesn't support it.

BRENNER
How so?

DAVENPORT
Call times. What next?

INT. HALLWAY - NIGHT (FLASHBACK)

The Woman drives the mirror shard into Mother's back!

INT. CHILD'S BEDROOM - NIGHT (FLASHBACK)

The door opens a crack as the Woman looks in. Sees the cradle --
empty. Doesn't see

TEEN SISTER

leaning against the cradle on the other side, holding the
Baby. Trying desperately not to make a sound.

BRENNER (V.O.)
She went upstairs.

INT. CHILD'S BEDROOM - DAY

Brenner and Davenport with a dozen cops flanking them.

BRENNER
Do you really want me to finish this?

DAVENPORT
I might feel better if you didn't.
What kind of lunatic could do this?

BRENNER
Push people past a certain point and
they're capable of anything. We've
all got a threshold.

DAVENPORT
There's no way --

A SOUND. Something muffled. CRYING? Somewhere in the room.
Brenner follows the noise. He draws closer to the closet --

TEEN SISTER

is inside, hanged from a quickly-fashioned noose. Brenner looks at her, a sadness in his eyes -- then he reaches over her, onto a shelf. He finds something -- a box -- and grabs it...

The Baby is inside, very much alive. Brenner looks at Teen Sister, incredulous.

BRENNER

She died protecting her baby brother.

EXT. GRAVEL ROAD - DAY

A single road tucked into an expanse of farmland. A PICK-UP TRUCK rolls by, kicking up dust.

INT. TRUCK - DRIVING - SAME

Malcolm's at the wheel. Kayleigh sits shotgun, struggling with her cell phone. The screen reads "NO SIGNAL."

KAYLEIGH

Ugh. Why do I pay seventy bucks a month if the goddamn thing never works?

MALCOLM

Language.

KAYLEIGH

Shit.

MALCOLM

Not any better.

(looks at her)

Look, it's not going to work. We're not even close to a tower, so unless you get some elevation --

KAYLEIGH

Elevation? All right.

Kayleigh looks behind her, at the sliding window that leads to the truck bed.

She unbuckles herself, pushes the sliding window open --

MALCOLM

Girl, don't even think about --

-- and slides through, pushing her way

OUTSIDE

onto the truck's cab. She balances herself and stands -- working hard to keep her balance as VIOLENT WIND whips at her hair -- pulls her cell phone free, lifting it over her head -- looks --

The screen flashes back and forth, rapid-fire: NO SIGNAL-CINGULAR-NO SIGNAL-CINGULAR-NO SIGNAL...

Kayleigh sighs, kneels, and slides back

INSIDE THE TRUCK

weaving herself into the passenger seat. She fastens her seat belt and looks at Malcolm.

KAYLEIGH

What? Girl stuff is important.

INT. TIRE DEALERSHIP - DAY

Rows and rows of GIANT TIRES arranged in some strange fashion not known to common man.

Or Kayleigh, who looks completely befuddled. Malcolm looks at each tire, one-by-one, moving down the line.

KAYLEIGH

So, uh, is there something you're looking for, or are we just... window shopping?

MALCOLM

Let me know if you see a 16.9-by-34.

KAYLEIGH

Is that English?

Malcolm smiles.

MALCOLM

I think... yeah, this is what I'm looking for.

He points out a tire on the rack, identical to every other one on down the line.

KAYLEIGH

(smirks)

You sure? You don't wanna look around
some more?

EXT. RURAL HOUSE - DAY

ATTENDANTS wheel draped bodies out of the house. Brenner
watches as they are hoisted into an ambulance...

INT. POLICE STATION - DAY

Brenner sits at a desk, wearing headphones. He runs tape,
listening to last night's 911 call:

WOMAN'S VOICE (V.O.)

(tape)

Please... please help... she's...
Oh, God, no...

SICKENING GASPS. Brenner has trouble listening to it. Almost
unbearable.

WOMAN'S VOICE (V.O.) (CONT'D)

82 Park Place... oh please, no...
she's going upstairs...

HEAVY BREATHING. Then the line goes dead.

Brenner clicks the player off and rips the headphones off.
Davenport is standing behind him, running scenarios in his
mind --

DAVENPORT

So you're saying the nicest kid living
with the most upscale family can go
nuts? Like, if a Mickey Mouse club
member grabbed a knife --

BRENNER

Shut up, Dave. It's what I think.
We've got slightly more pressing
issues at hand.

DAVENPORT

I just have trouble believing it.

BRENNER

Live in a city with a population
higher than fifty for a few weeks
and we'll re-visit this discussion.

DAVENPORT

Fine.

BRENNER

It took thirty minutes to get to the house after the call was made. That's unacceptable.

DAVENPORT

We've got a hundred square miles of farm land to cover and nothing is connected to anything. If you've got a way to fix things, I'm all ears.

Brenner stands, running his hands through his hair.

BRENNER

Wait... the call came in a half hour before we got there.

DAVENPORT

Right.

BRENNER

But both of the women were dead for over an hour.

Brenner grabs his coat.

BRENNER (CONT'D)

I'm going back to that house. There's something we're missing.

EXT. GRAVEL ROAD - DAY

Malcolm's truck, racing back. A huge tractor tire is strapped to the bed.

The spiking clouds are gray in the sky.

INT. TRUCK - DRIVING - SAME

Malcolm looks at Kayleigh, then back out the windshield. At the clouds. Hesitating. Then:

MALCOLM

Storm's comin'.

KAYLEIGH

More than one. Is this the talk, Dad?

MALCOLM

That boy, Adam Carr, is --

KAYLEIGH

If you say 'the enemy,' I swear to God fists will fly.

MALCOLM

He's only looking out for his best interests.

KAYLEIGH

So are you.

MALCOLM

You're right -- I'm trying to keep us all together, and as close as we can be to how it was before your mother --

KAYLEIGH

It's not the same. It'll never be the same.

MALCOLM

So, what then? I just sell the farm, we move away, and everything is forgotten?

KAYLEIGH

Of course not...

Kayleigh looks outside -- at the sweeping fields flying by as the truck speeds forward.

KAYLEIGH (CONT'D)

...but it's easier to move on when you don't see things that constantly remind you every fifteen seconds.

EXT. FARMHOUSE - DAY

The pick-up turns off the gravel road and rolls to a stop in front of the house.

INT. TRUCK - SAME

Malcolm kills the engine. Kayleigh reaches for the door handle, but stops as:

MALCOLM

Have you considered the fact that this could be more about you than the house?

KAYLEIGH

What?

MALCOLM

Adam's a smart kid. You know he can make this land development thing work without our property. But claiming to need it sure does give him an excuse to --

KAYLEIGH

What? Come by and try to fuck me?

MALCOLM

Language!

KAYLEIGH

I'm a big girl, Dad. I know what's out there.

Kayleigh pushes the door open and jumps out, pissed. She leans back in.

KAYLEIGH (CONT'D)

Maybe the next time we have this talk you shouldn't try to make it all about me.

She hurries away. Malcolm sits, thinking.

INT. FARMHOUSE - DAY

Kayleigh storms in, livid -- she TRIPS, crushing Tommy's toy dinosaur under her foot.

KAYLEIGH

Shit!

She picks up the dinosaur's remains, studies it. Her face falls a little.

KAYLEIGH (CONT'D)

Tommy.

INT. CHILDREN'S BEDROOM - LATER

Kayleigh enters the heavy oak room. Two beds, one to each side. Abigail plays at one, a giant doll house set up before her.

KAYLEIGH

Abby, have you seen your brother?

ABIGAIL

He's in the attic.

Kayleigh notices a chair at the end of the room -- under an open ceiling hatch with a ladder shooting down to the bedroom floor.

KAYLEIGH
Why's he up there?

ABIGAIL
I dunno.

She resumes the intercourse of her favorite dolls. Kayleigh walks to the ladder, climbs, and pulls herself up into the

ATTIC

where, sitting in front of a window that looks out on a vast stretch of cornfields, is Tommy.

KAYLEIGH
Tommy? You okay, kiddo?

TOMMY
Yeah.

Kayleigh looks at the crushed piece of plastic in her hand.

KAYLEIGH
I had another run-in with your stegosaurus. Sorry.

TOMMY
It's fine.

Kayleigh sits next to Tommy. Looks out the window.

KAYLEIGH
What are you thinking about?

TOMMY
(distant)
Nothing. I'm just watching the rain.
It'll be here soon.

He's right -- the farthest clouds are dark with rain.

KAYLEIGH
You've been sitting up here all by yourself watching the rain? I find myself doubting that.

She sets the toy off to the side. Sees his hand pressed flat against the window sill. Kayleigh takes it, lifts -- revealing an imprint in the oak. Two hands, one that's big, one that's small.

KAYLEIGH (CONT'D)

You were only a baby when Mom made that with you. Do you remember?

TOMMY

A little.

Tommy looks at her.

TOMMY (CONT'D)

Everything's so hard on Dad. You shouldn't fight him so much, he's trying.

KAYLEIGH

Quiet with your logic, kiddo. Sometimes I wish you kids weren't so bright. I've got an eight-year-old psychoanalyst in my midst.

TOMMY

Psycho-what?

KAYLEIGH

Good, you still have a few more things to learn.

INT. BARN - DAY

The aluminum door slides open. Malcolm enters with Robert behind. There's dusty residue everywhere -- they don't use this place much. Malcolm grabs a set of tools off a hay bale.

MALCOLM

Pop the old wheel off and put the new one on. In and out before the storm.

EXT. CORNFIELD - LATER

Malcolm, on one knee, wrenches free the last lugnut from the tractor wheel. He grabs it and, with Robert's help, pulls it away from the frame. They let it drop to the field.

Both stand to grab the new wheel. They hoist it up, setting it in place. As they do so --

MALCOLM

Bobby, do you think I'm pig-headed?

ROBERT

Define 'pig-headed.'

They set the wheel in the frame. Malcolm bolts it in place.

MALCOLM

Kayleigh isn't happy that I haven't sold the farm to Adam Carr.

ROBERT

I noticed. But you shouldn't lose any sleep over it -- the whole thing just freaks her out. Kayleigh grew up fast, you know. After Mom died. We all did.

MALCOLM

I noticed.

ROBERT

Kayleigh's just terrified by responsibility. She thinks that if she can get away from it -- from this -- it'll be better.

Malcolm wipes his brow.

MALCOLM

Things are different these days, Bobby. Everyone grows up so fast. I don't think I grew up until you and Kayleigh were born.

ROBERT

You're a grown-up?

MALCOLM

Ha.

ROBERT

It's the way of the world, Dad. Things change. People die. And those of us left behind have to figure out a way to move on. Kayleigh's just trying to find her own way to do that.

Malcolm considers.

ROBERT (CONT'D)

Start it up, make sure she runs. I wanna get back to the house.

Malcolm digs the keys out of his pocket, inserts them into the ignition. The tractor ROARS to life. He hits the gas and it lurches forward a few feet... then a few more... Malcolm kills it.

MALCOLM

Works for me.

They turn back -- without the keys, which still hang limp in the ignition.

INT. FARMHOUSE - KAYLEIGH'S BEDROOM - DAY

Kayleigh sits on her bed, looking at a picture.

Kayleigh and Robert are ten. They each hold a baby. Next to them are Malcolm and LILY, their mother. A jovial redhead.

She falls on her side, still looking at the picture. Finally her eyes droop and she's quickly off to sleep.

INT. RURAL HOUSE - LIVING ROOM - NIGHT

Brenner and Davenport enter. It's dark. Davenport clicks a light on, sees --

Brenner holding a picture.

DAVENPORT

What's that?

BRENNER

Just a girl.

DAVENPORT

Pretty little thing.

BRENNER

Wouldn't be so little now, but she's been dead for fifteen years.

Brenner sees Davenport's puzzled face.

BRENNER (CONT'D)

Gage went door-to-door after killing her parents, just for the rush. She killed six people.

Brenner steals one last look at the little girl and then tucks the picture away.

BRENNER (CONT'D)

There are no rules here, David. No safe boundaries of decency. This woman will kill anyone that crosses her path.

INT. FARMHOUSE - KAYLEIGH'S BEDROOM - NIGHT

Kayleigh sleeps. Malcolm sits on the bed, watching her. Looking at the picture of better times. He runs his fingers through her hair.

Malcolm leans over and kisses her forehead, then stands and leaves.

INT. DINING ROOM - LATER

Malcolm sits at the kitchen table, numerous folders spread about. He digs through them, looking for something.

He flips a few pages. Birth certificates for his children. A death certificate for Lily, listed as an auto accident. He stuffs that folder, pushes it away, and reaches for another one.

He finds what he's looking for --

ROBERT (O.S.)

What are you doing?

Robert shuffles in, seeing the mess. Malcolm looks at the document in hand -- "Deed of Ownership."

MALCOLM

Setting things right, or as close as I can make 'em.

ROBERT

You're gonna do that just for Kayleigh?

MALCOLM

I take it you object.

ROBERT

Me? Nah. But Abby and Tommy... the only thing they've ever known is this house. What happens when you tear it away from them?

Robert sits as Malcolm mulls things over.

MALCOLM

Maybe I can make it work both ways. Use the money to send her some place nice.

ROBERT

Don't do this on a whim.
(MORE)

ROBERT (CONT'D)

If you think it's the right thing to do, then do it. But not because you just had a fight. Kayleigh doesn't want it done like that.

MALCOLM

It's not because of a fight. It's because of me.

Malcolm nods, stands, and walks to the phone. Dials.

MALCOLM (CONT'D)

(into phone)

Adam, I've got what you want.

INT. RURAL HOUSE - LIVING ROOM - NIGHT

Brenner moves into the hall, sees the phone on the wall. He digs a tape recorder out of his pocket. Hits 'play.'

WOMAN'S VOICE (V.O.)

(tape)

Please... please help... she's...
Oh, God, no...

Brenner stops the tape. Fast forwards. Plays.

WOMAN'S VOICE (V.O.) (CONT'D)

She's going upstairs...

HEAVY BREATHING.

Stop. Click. Brenner works this in his head, onto something. He rewinds the tape... it rolls back...

BRENNER

I know what happened.

We trail along the floor, away from Brenner, to another time entirely... the light changes... and we realize that we've actually FLASHED BACK TO:

INT. LIVING ROOM - NIGHT (FLASHBACK)

Mother reaches for the phone. Can't make it.

THE WOMAN

slashes across her back with a mirror shard. She shrieks. Drags herself away, terrified.

INT. CHILD'S BEDROOM - NIGHT (FLASHBACK)

Teen Sister backs into the closet. The Woman approaches.

TEEN SISTER
No... please, please...

The Woman lunges --

INT. HALLWAY - NIGHT (FLASHBACK)

The Woman slowly walks down the stairs. She takes a few steps into the hall. Sees the phone. Considers.

She takes the phone and dials.

OPERATOR (V.O.)
(phone)
911 response, what is your emergency?

INT. LIVING ROOM - NIGHT (PRESENT)

Davenport and Brenner. They look at the bloody mark on the wall.

DAVENPORT
Wait, you're saying Mackenzie Gage made the call?

INT. LIVING ROOM - NIGHT (FLASHBACK)

The Woman presses her face close to Mother's, impaled against the wall. She has the phone to her ear.

THE WOMAN
82 Park Place... oh please, no...
She's going upstairs...

The Woman drops the phone.

INT. LIVING ROOM - NIGHT (PRESENT)

Brenner looks at Davenport, grim.

BRENNER
She made the call, she wanted us to be here.

DAVENPORT
Why?

BRENNER
She's planning something else.
Something worse.

EXT. COUNTRYSIDE - NIGHT

Storm clouds gather over vast cornfields. In the distance, lights shine out from an isolated farmhouse.

INT. FARMHOUSE - LIVING ROOM - NIGHT

Malcolm throws his jacket on. Robert watches him, arms crossed.

ROBERT
Why can't this be done tomorrow?

MALCOLM
Tomorrow's Sunday.

ROBERT
Then there's a wonderful thing called Monday. This is stupid.

MALCOLM
Why?

ROBERT
Um, you're going out in a storm to meet a guy who doesn't like you on a country road?

Malcolm shows him a folder.

MALCOLM
He'll like me a lot more when I give him this.

ROBERT
What about the storm?

MALCOLM
I won't melt.

Malcolm looks at Robert. Then he smiles and grabs an umbrella off the sofa.

MALCOLM (CONT'D)
Besides, I'm taking this. What do you think I am, an idiot?

He smiles and exits.

EXT. CORNFIELD - NIGHT

Malcolm weaves his way through stalks thrashing violently in the wind.

He comes to

THE SCARECROW

swaying in the wind. Flowing hair from its head. Malcolm passes it, moving deeper into the field. (Did the scarecrow's head just turn?)

Malcolm kicks a dead stalk out of the way, takes another step --

INT. FARMHOUSE - UPSTAIRS HALLWAY - NIGHT

Robert crosses through the hall, passing a bedroom with its door open a crack --

KAYLEIGH (O.S.)

Is Dad here?

Robert stops, looks in Kayleigh's bedroom to see her sitting on the bed.

ROBERT

He went out.

KAYLEIGH

Did he say where? I need to talk to him.

ROBERT

He's meeting Adam.

Kayleigh stands and walks to the door.

KAYLEIGH

What?

ROBERT

He's negotiating on the house.
Congrats, Kay -- you win.

Robert passes her, leaving Kayleigh to think.

EXT. GRAVEL ROAD - NIGHT

Adam waits, dressed in black and holding a closed umbrella. Malcolm emerges from the cornfield.

ADAM

Ominous much? You picked a hell of a night to change your mind, Mal.

MALCOLM

Sorry to drag you out here, Adam.

ADAM

Me too. I'm all for an about-face, but why can't we be meeting back at your house? Y'know, the place with four walls, a roof, and a fortified storm shelter in the cellar?

MALCOLM

Don't want to disturb the kids.

ADAM

Oh, well if that's all...

MALCOLM

I'm of the opinion we should get a move-on as quick as possible.

He reveals a folder.

ADAM

Not that I'm complaining, but are you all right, Mal?

MALCOLM

Yeah, actually, I am. There's one condition to this deal.

ADAM

Name it.

MALCOLM

Your development thing -- you're hopin' to sell it all off to run a highway through here, right?

ADAM

That's the plan.

MALCOLM

Then the land's yours, you can play with your pavement. But I get to keep the house. It's important to my two youngest.

ADAM

I think you've got enough acres to make that work.

Malcolm hands Adam the folder.

MALCOLM

Then here's what you need. Get back to me on anything that needs to be signed.

ADAM
 (takes it)
 Will do. What changed your mind?

MALCOLM
 Life. Take care of yourself, Adam.

Malcolm turns back. Adam watches him go.

ADAM
 You too, Mal.

EXT. CORNFIELD - LATER

Malcolm pushes his way back, breathing deeply. A huge weight off his chest.

Suddenly -- rain. Drizzle. All manner of depression.

MALCOLM
 Ah, hell.

Malcolm locks the umbrella in place, holding it over his head. He hurries, passing the scarecrow --

He stops. Slowly turns his head to look. There is no scarecrow, only an empty post. Malcolm approaches the post, feels it -- trying to work things out in his mind. What the hell?

He doesn't see

THE WOMAN IN A WICKED WITCH MASK

crouching low in the stalks, eyes lined up at the back of his heels --

She SLASHES a knife ACROSS HIS ACHILLES TENDON -- Malcolm SCREAMS and drops like dead weight.

He twitches, freaks, looks over -- and stares at the Witch, face-to-face -- she STABS the knife into his chest, deep, and TWISTS it -- BLOOD pours out of the wound and Malcolm's mouth --

The Witch stands, admiring her work -- she leaves the jutting blade. She turns her head, seeing through the corn --

THE TRACTOR

parked in the field. She walks to it, examining, and spies THE KEYS left in the ignition.

She takes them, twists, and the tractor ROARS TO LIFE.

Malcolm sees it, eyes wide with terror -- he SCREAMS --

EXT. GRAVEL ROAD - SAME

Adam hears the screams.

ADAM

Mal?

He bolts into

THE CORNFIELD

and sprints to the CONTINUED SHRIEKING -- twists, ducks, turns -- always moving forward as the sound dies -- he dives through another set of cobs --

AND THERE IS MALCOLM

lying terrified on the ground, the unoccupied tractor GRINDING over him with huge tires.

ADAM

Mal!

Adam jumps to the tractor, steers it off of Malcolm. He kills the engine and rips the keys out of the ignition, then drops to the ground where

MALCOLM

Lies a BLOODY MESS from his chest to his leg. Brutal.

ADAM (CONT'D)

Wait, just hold on! I'm gonna call --
just stay still --

Adam forces his cell out, rapidly dials. As it RINGS --

Malcolm grabs Adam's hand with a death-lock, one last gasp -- and then he's gone.

OPERATOR (V.O.)

(choppy)

911--emerg--rsp--wtis...

Adam can't move, in shock. He doesn't see

THE WITCH

watching from twenty feet away. She disappears back into the corn with an eerie stride.

INT. FARMHOUSE - CHILDREN'S BEDROOM - NIGHT

Tommy is laid out on the bed. He looks up at the window -- the curtains are closed, but FLASHING RED LIGHTS are visible.

He stands, walks to the window and slides the curtains open. Sees:

A police cruiser and a man standing beside it...

EXT. FARMHOUSE - NIGHT

...the man is Brenner, standing in front of Kayleigh and Robert. He holds her as tears rush down both of their faces.

Adam is next to Brenner, looking positively gutted.

BRENNER

He was lodged under the tractor. It looks like an accident.

KAYLEIGH

Are you... are you sure there's nothing... we can't help...

BRENNER

There's nothing. He was gone when Mr. Carr found him.

Kayleigh looks at Adam, more tears welling up. Robert struggles to stay composed.

ROBERT

So what do we do now?

BRENNER

I imagine there will be some sort of fund set up in town to pay for most of the expenses. Did your father leave any money behind?

ROBERT

Nothing.

Brenner sees the pick-up truck parked in front of the house. He digs a set of keys out of his pocket and hands them to Robert.

BRENNER

Your father had these on him. I don't like handing them over like this, but you're five miles from nowhere.

ROBERT

Thank you.

BRENNER

I think it's best you just go inside and get some sleep. Don't let it sink in. If you need anything, give us a call.

Brenner nods and leaves, sliding into the safety of the cruiser. He drives off.

ADAM

Kayleigh...

KAYLEIGH

He was out here with you. He was making a deal with you.

ADAM

He called me.

KAYLEIGH

Did he say anything to you? Before?

ADAM

No. He was already...

KAYLEIGH

He was alone. He was terrified and alone.

ADAM

I was there...

KAYLEIGH

Just go.

ADAM

Kayleigh --

KAYLEIGH

JUST FUCKING GO!

She lunges at Adam, stopping inches from his face. A lifetime of grief pouring out in a single moment.

Adam, hurt, turns and leaves. Robert holds Kayleigh as she cries. He can't control it himself.

INT. FARMHOUSE - LATER

Abigail and Tommy peer over the upstairs banister as the front door opens. Robert and Kayleigh shuffle inside.

They look up as --

TOMMY
 Kayleigh, what's going on?

She can't get it out, fighting back tears... utter pain...
 Tommy takes a few steps down the stairs.

TOMMY (CONT'D)
 Where's Dad?

A few more steps... that horrible feeling is sinking in...

TOMMY (CONT'D)
 Where's Daddy?

EXT. CORNFIELD - NIGHT

The stalks lash violently at the scene of Malcolm's death, deserted now save for the immobile tractor. Brenner studies the area, piecing it together in his mind. Looks at the tractor...

He kneels, runs his palm across the ground -- it comes away covered in blood.

His eyes run across the patchy grass, under the swaying stalks... a few cornstalk leaves flutter on the ground. He tosses them away, revealing --

The splintered handle of a butcher knife. Brenner studies it.

BRENNER
 Is that you, Mackenzie?

LIGHTNING FLASHES...

INT. FARMHOUSE - CHILDREN'S BEDROOM - NIGHT

...and THUNDER RUMBLES as Kayleigh hovers over Tommy and Abigail, lying together in the same bed. She reaches over and pulls the covers over them. Then she stands, unsure of a next move --

ABIGAIL
 What happened?

KAYLEIGH
 I don't know, sweetie. It was an accident.

TOMMY

What happened with Mom was an accident.

KAYLEIGH

Yeah.

TOMMY

Is it really an accident if it keeps happening?

KAYLEIGH

It's not the same. Mom was in a car accident -- the other driver had been drinking too much. It wasn't her fault.

TOMMY

So you think this was Dad's fault?

KAYLEIGH

No.

Kayleigh drops to a knee. She absentmindedly runs her fingertips along the covers.

KAYLEIGH (CONT'D)

Some things just happen. It's not planned and it's not fair, but we don't have any control over it. You take it for granted and then one day...

She fights back tears.

ABIGAIL

Is Daddy in Heaven?

KAYLEIGH

I hope so. I think so.

TOMMY

I wish Mom was here.

KAYLEIGH

So do I. So do I.

EXT. CORNFIELD - NIGHT

Brenner weaves back through the stalks as the storm grows more violent. In one hand he holds the splintered knife handle -- in the other, a cell phone that repeatedly flashes "NO SIGNAL."

BRENNER

Shit. The hell are you people when
I need you?

He pushes two stalks aside, moving onto the

GRAVEL ROAD

where an ambulance, lights flashing, idles eerily.

Brenner takes a few steps toward it, extremely cautious...

He comes up on the ambulance. Smoke sizzles skyward from
the engine. Ominous.

Brenner peeks in through the back windows -- a charcoal black
body bag, filled with a corpse, lies on a lowered gurney.

He grabs his Browning handgun, holding it at the ready. He
circles around to the front of the ambulance, eyes darting
here and there -- the windows are fogged -- he reaches a
hand out to the driver's side door handle --

BRENNER (CONT'D)

Hello? You guys okay?

He pulls the door open --

A DEAD PARAMEDIC

spills out of the driver's seat, smashing face first onto
gravel. In the passenger seat, another PARAMEDIC -- a bloody
corpse, his throat cut wide open and his face a mask of death.

BRENNER (CONT'D)

Fuck!

He swings around, gun at the ready, finally grabbing one of
the ambulance's back doors --

He stops, realizes. Brenner peeks around the open back doors
and into the cab -- the body bag is empty.

BRENNER (CONT'D)

Oh, Christ. Oh fucking Christ.
(shouts)
Mackenzie!

CRACK -- something in the cornfield -- Brenner FIRES.

Facing the field he doesn't see --

A BODY

sliding off the top of the ambulance, crashing over Brenner and pinning him to the ground -- it's Malcolm, or what's left of him. Brenner struggles to break free, manages to slide out --

Brenner wobbles, regains his balance, and reaches for his fallen Browning just as

THE WITCH

appears behind him!

Her footsteps crunch on the gravel -- Brenner hears, turns -- she wraps a leather belt around his neck and twists, strangling the life out of him!

Brenner struggles, claws at her -- her grip holds -- he kicks his leg out, trying desperately for the gun on the ground --

BRENNER (CONT'D)

Mc... Mckz...

Fighting... struggling... getting weaker... and finally, Brenner goes limp in her arms. The Witch holds him for a beat, still twisting into his neck -- drawing blood -- and finally she lets his body fall limp to the ground.

INT. FARMHOUSE - CHILDREN'S BEDROOM - NIGHT

Kayleigh leans over Tommy. Abigail snoozes in the same bed.

TOMMY

Mom used to sing us a lullaby before going to sleep -- the one with the angels. Can you sing it for us? Do you remember?

Kayleigh continues to struggle with her tears. It's a losing battle.

KAYLEIGH

I think so... I can try. It's been so long since I've heard it.

TOMMY

It's okay. Just do your best.

KAYLEIGH

(sings)

"The little stars that shine so bright
are angels come to say good night.

(MORE)

KAYLEIGH (CONT'D)

Good night, sleep tight, sweetest
dreams we'll send to you tonight.
So if you peek outside and spy a wee
star twinkling in the sky... It may,
it might, be an angel come to say
goodnight."

Tommy's asleep. She tucks both he and Abigail in and kisses them on the forehead.

Kayleigh crosses the hall into the

BATHROOM

And looks at her reflection in the mirror -- sad, worn. She pulls the mirror open and digs through pill bottles in the medical cabinet, looking for something. She can't find it.

Frustrated, she closes the mirror.

INT. UPSTAIRS HALLWAY - NIGHT

Kayleigh creeps across wood, each step a CREEEEK. She finds the staircase and winds down into the

LIVING ROOM

where Robert is sitting on the couch, deep in thought. She sits next to him.

KAYLEIGH

Hey.

ROBERT

Are Tommy and Abby asleep?

KAYLEIGH

Yeah. I sang to them.

She runs her hands through her hair, exhausted. Robert notices.

ROBERT

You gonna be okay?

KAYLEIGH

Do I have a choice?

ROBERT

Sure you do. There's a box of razor blades under the bathroom sink.

KAYLEIGH
That's not funny, Bobby.

ROBERT
Sorry.

KAYLEIGH
I'll be okay. Eventually. It's not
like we haven't been down this road
before.

ROBERT
Dad was here before.

Kayleigh looks at him, fighting back tears. But there's
determination in her eyes.

KAYLEIGH
Yeah, well, I'm here now.

ROBERT
I'm four minutes older, y'know.

KAYLEIGH
You also flunked Home Ec.

ROBERT
This is true.

They smile as best they can, but Kayleigh sees Robert's
genuine concern.

ROBERT (CONT'D)
You should try and get some sleep.

KAYLEIGH
I don't know if I can. We're out of
sleeping pills.

ROBERT
Did you look under the sink?

KAYLEIGH
Nada.

Kayleigh rises and heads for the staircase.

ROBERT
They're behind the box of razor
blades.

KAYLEIGH
Still not funny.

INT. BATHROOM - NIGHT

Kayleigh, on her knees, digs through a variety of items under the sink. She reaches, then -- success. Sleeping pills.

Kayleigh stands, managing half a smile --

The mirror is cracked down the center. Kayleigh sees it, confused.

INT. CHILDREN'S BEDROOM - NIGHT

Tommy and Abigail lie under the covers on the same bed. She's asleep, he isn't. His eyes stare at the ceiling.

INT. LIVING ROOM - NIGHT

Kayleigh is on the couch, tucked in under a blanket. Her eyes are closed, fighting for sleep.

Robert downs a glass of water. He sets the glass on the table, walks to the wall and flips the light off. He looks at Kayleigh, asleep, then disappears into the next room.

He doesn't see that --

The phone line has been cut.

INT. CHILDREN'S BEDROOM - NIGHT

LIGHTNING flashes over Tommy's face. He slides further under the covers, scared -- THUNDER BOOMS.

Tommy bolts upright, pouring sweat. He jumps out of bed, then hurries to the window. The storm rages, sheets of rain pounding down onto the cornfield. Stalks lash. In the distance, flashing red lights.

ABIGAIL

(groggy)

Tommy?

TOMMY

Go back to sleep.

She turns over. Tommy looks away from the window and takes a step back to the bed --

WOMAN'S VOICE

Tommy...

He turns to the sound -- where's it coming from?

WOMAN'S VOICE (CONT'D)

Can you hear me, Tommy? I love you.

Tommy peers into the darkness -- a pitch black shadow lurks just below the attic crawl space.

WOMAN'S VOICE (CONT'D)

(singing)

"The little stars that shine so bright
are angels come to say good night."

Tommy listens as tears dot his eyes.

TOMMY

Mommy?

WOMAN'S VOICE

"Good night, sleep tight, sweetest
dreams we'll send to you tonight.
So if you peek outside and spy a wee
star twinkling in the sky..."

Tommy moves closer to the shadow... to the soothing, familiar voice...

WOMAN'S VOICE (CONT'D)

"It may, it might..."

A PAIR OF HANDS

appear from the darkness, beckoning Tommy forward. He reaches out to touch them --

WOMAN'S VOICE (CONT'D)

"Be an angel come to say goodnight."

EXT. CORNFIELD - DUSK (DREAM)

Kayleigh walks through the stalks. She's dressed only in a nightgown. Her movements are coordinated, prepared -- she knows where she's going. A few more steps and she passes the scarecrow -- it looks at her as she passes --

MALCOLM

kneels over something. She walks up from behind, can't see what it is.

KAYLEIGH

Dad?

MALCOLM

You. Always playing mother, always
blind to everything around you.

KAYLEIGH

What?

MALCOLM

How does it count for anything if
you can't even protect this?

Kayleigh peers around Malcolm's shoulder, sees

TOMMY

lying back on the grass, a horrible wound in his stomach.
He is dead.

MALCOLM (CONT'D)

You shouldn't even try.

Kayleigh takes his words in, trying to figure them out --

A PIERCING SCREAM sounds, violent and otherworldly, shaking
Kayleigh to the core --

INT. LIVING ROOM - NIGHT

Kayleigh jumps awake, the SCREAM echoing down from upstairs --
Robert sprints past her, throwing his shirt on --

KAYLEIGH

Tommy!

They move to the stairs, taking them two at a time --

INT. CHILDREN'S BEDROOM - NIGHT

Abigail screams as Kayleigh and Robert burst through the
door --

The trap door in the ceiling SLAMS SHUT.

KAYLEIGH

Abby, where's Tommy?!

ABIGAIL

She took him!

Robert hurries under the ceiling door -- he jumps, tries to
reach it. Misses it by inches...

KAYLEIGH

Who took him?!

ABIGAIL

The witch! The witch!

Robert tries again, leaps, and catches the draw string with his pinky -- pulls -- it OPENS, spilling a ladder to the floor.

He hurries up the ladder, dragging himself into

THE ATTIC

Just in time to see

THE WITCH

at the window -- it's open. She has Tommy's rag-doll body in her arms.

Robert and the Witch stare at each other for a beat. His face is utter horror.

ROBERT

Oh God... Jesus... what the hell are you --

She tilts her head, then --

She heaves Tommy's body out the window.

ROBERT (CONT'D)

NO!

The Witch kicks a foot out and jumps, following Tommy down --

Robert sprints to the window just in time to see her crash hard to the ground beside Tommy. Unmoving.

He backtracks, flying back down the ladder into the

CHILDREN'S BEDROOM

where Kayleigh holds Abigail. Robert flies past them.

KAYLEIGH

What's going on?

ROBERT

Get downstairs and call the police!

KAYLEIGH

Where's Tommy?!

ROBERT

Just do it!!

INT. LIVING ROOM - NIGHT

Robert flies down the stairs and across the room, ripping the front door open and bursting

OUTSIDE

into the thunderstorm. He hauls ass to the side of the house, two stories below the children's bedroom --

Tommy and the Witch are gone.

ROBERT
You fucking bitch...

He hurries into the

CORNFIELD

still fueled entirely on adrenaline and rage.

Robert grabs a thick, sharp branch off the ground and wades deeper into the stalks.

INT. FARMHOUSE - LIVING ROOM - NIGHT

Kayleigh dials 911 on her cell phone. "NO SIGNAL." She angrily tosses it aside, then hurries to the phone on the end table. Land line. She grabs it, dials -- but there's no tone.

KAYLEIGH
Fuck!

She looks under the table and sees the line sliced in two.

EXT. CORNFIELD - NIGHT

Robert angrily swats cornstalks away -- pressing further and further --

Lunging forward, wiping the blinding rain away as the wind and rain turn the world to chaos -- he keeps pushing, fighting, unable to look --

He TRIPS, falls on his face.

ROBERT
Goddammit!

He reaches for the branch on the ground... doesn't find it. But he does find --

TOMMY

face down in the mud. This is what he tripped over. Robert processes this, awash in disgust --

THE WITCH

appears behind him, the branch in her hand. Robert turns just in time as she SLASHES it across his face -- draws blood! He falls back, then regains himself and lunges at her -- the Witch avoids him --

She drives the sharp branch into his stomach! Robert screams! He collapses -- the branch breaks between them --

He fumbles at the wound as blood pours through his fingers. The Witch observes him, interested -- then she kicks a foot down into the wooden shard, driving it further into his stomach. The pain is extreme.

The Witch kneels. She presses a finger to the mask's lips, then to Robert's -- a kiss.

THE WITCH

Shh, shh. It's not your time to cry yet. Not to cry...

She TWISTS the branch. Agony.

THE WITCH (CONT'D)

Not to die. Not yet.

She disappears further into the field, taking Tommy's body with her.

INT. FARMHOUSE - LIVING ROOM - NIGHT

Kayleigh holds Abigail like a newborn baby. She rubs her hair.

KAYLEIGH

Shh. Everything will be okay, you'll see. Robert and Tommy will come back and everything will be fine. You know that, right?

ABIGAIL

I --

KAYLEIGH

Robert and I would never let anything happen to you or your brother. Nothing will ever hurt you again. I promise.

She tightens her hold on Abigail. Then -- a SOUND. Fumbling at the door.

KAYLEIGH (CONT'D)

You'll see.

She sets Abigail down and stands. The door opens -- it's Robert, looking like he just fought his way up from Hell.

Kayleigh sees him... by himself.

KAYLEIGH (CONT'D)

Where is he?

ROBERT

Kayleigh...

KAYLEIGH

Where is he?!

She lunges at him, crying. A complete and utter breakdown. He holds her.

ROBERT

That thing -- the woman -- she took him. And I couldn't... I couldn't...

Now he's crying almost as much as she is. Kayleigh looks down and sees the splintered branch jutting out of Robert's stomach. He covers the wound.

Kayleigh wipes her eyes, struggling for new resolve.

KAYLEIGH

What happened?

EXT. FARMHOUSE - NIGHT

Rain pelts wood. The attic window, ajar, sways with each new gust of wind.

INT. FARMHOUSE - KITCHEN - NIGHT

Robert sits on a chair clutching his wound while Kayleigh reaches into the pantry, digging for something -- gauze. She sets it on the counter.

She kneels in front of Robert.

KAYLEIGH

Fuck, it's your stomach. Even if I wrap it...

ROBERT
Clean it up as best you can.

KAYLEIGH
You need to get to the hospital.

ROBERT
Just do it, Kayleigh.

KAYLEIGH
All right. But it's going to hurt
like hell.

ROBERT
It already hurts like hell!

Kayleigh reaches... wraps her hands around the few inches of wood sticking out of the wound...

KAYLEIGH
Are you sure you're ready for --

ROBERT
GODDAMN, KAYLEIGH, JUST FUCKING --

Kayleigh pulls, wrenching the branch out of the wound -- Robert screams in agony -- then tosses it aside with disgust.

She takes Robert's hands and presses them to the wound.

KAYLEIGH
Keep pressure here.

Kayleigh rips open the package she set on the counter. She pulls the gauze free of its container and brings it to Robert's stomach --

KAYLEIGH (CONT'D)
Let go.

He does as he's told. She wraps the gauze around the wound -- around his waist -- several times, until it's firm and tight.

KAYLEIGH (CONT'D)
How's that feel?

ROBERT
Like a psychopathic bitch just gutted
me with a piece of wood.

Robert takes a long, deep breath. He exhales and looks at the bandaged injury. Then at Kayleigh.

ROBERT (CONT'D)
Still playing Mom, huh?

Kayleigh's eyes are on Abigail, asleep on the living room couch.

KAYLEIGH
Twenty-four-seven.
(looks at Robert)
We need to get out of here. If she waits us out long enough she can pick us off in our sleep.

ROBERT
We'll get a signal once the storm clears. Give it 'til morning.

KAYLEIGH
No, Robert. We've got a man who can barely stand and a child. We're easy prey. If we're gonna leave we have to do it now.

ROBERT
How?

INT. MALCOLM'S BEDROOM - NIGHT

Kayleigh reaches high into the closet and grabs Malcolm's shotgun. Looks at it.

INT. LIVING ROOM - NIGHT

Kayleigh hurries down the stairs with the shotgun. Robert sees.

ROBERT
Have you ever fired one of those things in your life?

KAYLEIGH
I'm a quick learner. Give me the keys.

He does.

ROBERT
I should be the one going out there.

KAYLEIGH
Yeah, I bet you'll limp your way to success. Just wait here until I pull up with the truck.

ROBERT

What if she's fucked with it?

Kayleigh cocks the shotgun.

KAYLEIGH

Then I'll fuck with her.

EXT. FARMHOUSE - NIGHT

Kayleigh exits. She holds the shotgun at the ready, taking tentative steps into the open.

The truck is twenty feet away. She inches toward it... a few more steps...

CRACK. Kayleigh spins. Nothing.

She hurries now, freaked -- a few feet away -- her fingertips graze the door -- she opens it. Kayleigh slides

INTO THE TRUCK

and slams the door closed. She sets the shotgun on the passenger seat.

She digs into her pocket and fumbles for the key. Pulls them out... drops them on the floorboard. She silently curses to herself, leans over and grabs the keys. Finally gets them into the ignition and turns -- CHUG-CHUG-CHUG-CHUG...

Not starting... CHUG-CHUG --

KAYLEIGH

Dammit!

Kayleigh falls back against the seat, closes her eyes. When she opens them --

The word "KAYLY" has been scrawled on the driver's side window in blood!

Kayleigh, terrified, grabs the shotgun and pushes her way

OUTSIDE

where she falls on her face. She looks forward to see gasoline leaking from the bottom of the truck. Kayleigh stands, defeated --

THE WITCH

is standing at the edge of the cornfield, ten feet away! Kayleigh raises the shotgun!

A tense moment -- false peace -- and Kayleigh FIRES. The Witch falls!

Kayleigh stays where she is, chugging on air. She aims the shotgun again and pulls the trigger -- click. She looks at the shotgun, then raises her head, eyes again falling upon --

The Witch, back to her feet. She runs her hands across her chest in playful fashion. No entry wound.

Kayleigh hurries back to the house. The Witch disappears into the field.

EXT. CORNFIELD - NIGHT

The storm rages. The tractor sways back and forth with a strange, creepy RATTLE.

INT. FARMHOUSE - LIVING ROOM - NIGHT

Kayleigh has Abigail's head in her lap. She watches white noise static on the TV.

Robert enters from the kitchen. He's pale, a bit weak.

KAYLEIGH

She killed Dad. That woman... you know that, don't you? It wasn't an accident. She must've been waiting out there for hours, watching us.

ROBERT

I wonder who she is.

Kayleigh wipes away a tear threatening to emerge.

KAYLEIGH

I am so fucking tired of crying. The last four hours... the last two years...

ROBERT

It feels like a lifetime.

KAYLEIGH

Two, I think.

Robert stands and walks to the front door. It shakes a little in the storm. He listens to the rain.

ROBERT

So it's back to waiting out the storm to get a signal.

KAYLEIGH

We'd be able to get one anyway if
the cops weren't so goddamn far away.

ROBERT

Twelve miles to Litchfield.

KAYLEIGH

No one's closer. Everyone's been
moving with Adam buying up --

She freezes. A thought. Robert looks at her.

ROBERT

What?

KAYLEIGH

Adam! He's been living at the old
Brackett place since he bought it.

ROBERT

It's a waste of time.

Kayleigh rips her cell phone out of her pocket. She starts
to dial.

ROBERT (CONT'D)

Kayleigh, it won't --

KAYLEIGH

Shh! Adam's been living at the old
Brackett place since he bought it.

Kayleigh clicks send... waits... 'NO SIGNAL.'

KAYLEIGH (CONT'D)

Shit!

In a fit of rage she chucks the phone at the wall like a mad
right-hander -- Robert barely manages to catch it in mid-
air.

ROBERT

What the hell are you doing?!

KAYLEIGH

Sorry.

ROBERT

Yeah, 'sorry.' We just about were.
The cell towers are too far, Kayleigh,
not the places we're trying to reach.
We're not gonna get anything until
the storm clears.

KAYLEIGH
I wasn't thinking.

ROBERT
We'll figure something out. In the
meantime, don't go Ike Turner on
something that might come in handy
later, 'kay?

He hands the cell phone back to her.

KAYLEIGH
Colorful.

EXT. POLICE STATION - NIGHT

Lightning forks across the sky. There's a lone cruiser in
the parking lot. Its window is open and rain spills in,
drowning leather seats. There's a radio on the console,
struggling for a channel.

The sound is an eerie, crackling HISS.

INT. FARMHOUSE - LIVING ROOM - NIGHT

Kayleigh runs her hand through Abigail's hair. Robert watches
from the arm chair.

KAYLEIGH
When Tommy and Abby were four-years-
old I took them to a playground across
the street from our house. Around
noon they both stood at the top of
the slide. She was behind Tommy but
he was so terrified of going down.

ROBERT
What happened?

KAYLEIGH
Eventually Abby got frustrated and
pushed Tommy down the slide. He
went head-first and ripped a huge
gash in his chin.

ROBERT
I think I remember that. Mom
completely freaked, didn't she?

KAYLEIGH
When Abby saw what she'd done she
ran to the bottom of the slide and
hugged Tommy, saying he'll be better
soon.

They both look at Abigail, her breathing as rhythmic as a ticking clock.

KAYLEIGH (CONT'D)

If it gets worse tonight, and it might, we have to make sure nothing happens to Abigail. That's the most important thing. Agreed?

ROBERT

Yeah. I'll remember to throw you to the wolves.

KAYLEIGH

(half a smile)
I'll do the same.

Robert stands.

ROBERT

You should get some sleep. I'll keep an eye on things until --

BOOM. Robert and Kayleigh jump -- another BOOM -- someone's BANGING on the door --

BOOM! BOOM! BOOM! Not knocking. It's something more sinister.

More POUNDING on the door -- trying to make it swing inward, but the dead-bolt hangs tight --

KAYLEIGH

Bobby, what do we do?

ROBERT

I -- I don't...

BANG -- the dead-bolt slips! The door swings inward an inch, held in place by the main, weaker lock -- the Witch peers in, black eyes visible through slits in the creepy, pasty mask --

KAYLEIGH

Bobby!

They both hurry to the door. Robert throws his back into it, fighting to close it -- the Witch keeps charging -- BANG -- Kayleigh struggles for the dead-bolt, trying to find a moment where the door is closed long enough to latch it --

Almost -- she tries to lock it in place -- BAM. The Witch forces the door open again.

KAYLEIGH (CONT'D)

Leave us alone! God, just leave us alone!!

Abigail peeks over the top of the couch, terrified.

Robert finally gets enough traction with his feet to force the door closed -- Kayleigh locks the dead-bolt!

The Witch kicks at the door again to no avail -- the lock holds.

KAYLEIGH (CONT'D)

Abby, run in the kitchen and get me a knife! Now!

Abigail does as she's told with a sprint --

BOOM. Kayleigh and Robert can just watch. Finally Abigail returns from the kitchen with a huge butcher knife. She hands it to Kayleigh, who raises it to strike -- Waiting... waiting...

Waiting.

But there's nothing. The attack has stopped. Eerie silence.

KAYLEIGH (CONT'D)

This can't keep happening, Robert. There's twenty places she can crawl through right now if she wants to. We need to seal this place off.

ROBERT

With what? We've got a hammer and nails -- that's not enough. Everything else we need is in the barn, and I don't feel like walking.

Kayleigh paces.

ROBERT (CONT'D)

And neither do you, no matter what the hell you're thinking.

KAYLEIGH

Well, we'll use what we've got.

INT. KAYLEIGH'S BEDROOM - LATER

Kayleigh lowers a hammer, positioning it between two planks of wood on her floor -- she pulls, knocking a nail free. She tries one more time, harder, and finally the board flies free.

She looks at Robert, who finally understands what she's getting at.

KAYLEIGH

See? The mother of all invention was necessity. Or is that the other way around?

ROBERT

I'm spent, Kayleigh. The most complex thought I can manage is 'fire bad, tree pretty.' Just give me the hammer.

She hands it to him. He reaches low and pulls another board free --

INT. ATTIC - LATER

Robert slides a wooden board in place at the window -- he sets a nail and hammers it in place.

He sets another nail --

Robert stops. He grabs his stomach, in pain. He lifts his shirt and looks at the gauze-covered wound -- blood has seeped through the bandage.

ROBERT

Oh, shit.

INT. UPSTAIRS HALLWAY - NIGHT

Kayleigh firmly boards up the window. She wipes the sweat from her brow, then turns into --

THE CHILDREN'S BEDROOM

where Abigail fashions a few wood shavings over the windows of her dollhouse.

KAYLEIGH

Safe?

ABIGAIL

Safe.

ROBERT

climbs down from the attic.

ROBERT

All clear on the Western front.

KAYLEIGH

Good. We should be able to hold out 'til daybreak.

ROBERT

We still have to figure out a way to alert the cops to our --

Robert grabs his side again, tries to hide the pain. He fails miserably.

KAYLEIGH

What is it? What's wrong?

ROBERT

Nothing.

KAYLEIGH

Bullshit. Don't treat me like an idiot, Robert.

Abigail walks over from her dollhouse.

ABIGAIL

Bobby, what's wrong? Are you sick?

ROBERT

I think I've just got the flu or something, Abby. Go back to your games. I'll take some Tylenol and be good as new.

Abigail goes back to the dollhouse. Robert looks at Kayleigh, then runs a finger to his stomach.

INT. KITCHEN - LATER

Kayleigh checks Robert's wound -- sees the blood pouring through. Understands.

KAYLEIGH

Oh, no. Please, fuck, no.

ROBERT

Funny, that's what I said. Except I didn't.

KAYLEIGH

We don't have enough to clean it. We've gotta get you to the hospital.

ROBERT

C'mon, I'm not gonna die in the next few hours.

KAYLEIGH

No, you won't -- but fuck with this too much and it'll get infected. If that happens, it's game over. They won't be able to fix it.

ROBERT

There's nothing we can do until the storm clears.

Kayleigh stands and looks him in the eye.

KAYLEIGH

We need a signal... and there's a place to get one.

ROBERT

Where's that?

She hesitates. He sees it in her eyes, realizes --

ROBERT (CONT'D)

No. No no no.

KAYLEIGH

The roof. It's the only way to get the elevation.

ROBERT

You want to climb onto the roof, maneuver all manner of rain so you don't slip, manage to not get struck by lightning, and pray to God the psycho killer doesn't show up -- all so you can get a goddamn cell phone signal?

KAYLEIGH

Something to that effect.

ROBERT

This plan reeks of awfulness, and trust me, I have heard some shit in my time.

KAYLEIGH

So what do you want to do, huh? You just wanna sit here and bleed out?

ROBERT

Kayleigh --

KAYLEIGH

If we don't do this -- if we don't get help -- you will die. It's that simple.

Robert fumes.

ROBERT

And what happens if something happens to us? What about Abby?

KAYLEIGH

There is no 'us.' I'm going out there alone.

ROBERT

No, you're not. If this is going to happen, I'm going with you in case the wicked witch of the west shows up.

KAYLEIGH

What are you going to do? Kick her?

ROBERT

I make a great human shield. The wolves are most definitely at the gate.

INT. CHILDREN'S BEDROOM - LATER

Abigail lays flat on her back and slides under the bed. Kayleigh watches.

KAYLEIGH

Robert and I are going up on the roof -- we're gonna get help. Now, while we're gone, I want you to stay under there, okay?

ABIGAIL

Okay.

KAYLEIGH

I'm serious. Nothing but the sight of me or Robert gets you out from under this bed.

INT. ATTIC - LATER

Robert and Kayleigh stand in front of the boarded-up window. The calm before the storm.

She shows her cell phone --

KAYLEIGH

Got mine.

-- and he shows a shiny butcher knife.

ROBERT

Got mine, too. Yay team?

KAYLEIGH

All right, we're gonna use the ledge outside, climb to the roof, and get to the tower. It's the highest point on the house.

ROBERT

It's also the most vulnerable.

KAYLEIGH

Why?

ROBERT

It's right next to the ladder into the garden. If she sees us we're fucked.

KAYLEIGH

That's the kind of enthusiasm I like to hear.

He wraps his hands around one of the boards and pulls it free. It falls to the ground.

ROBERT

Man, I just put these up here, too.

EXT. OUTER LEDGE - LATER

The window opens. Robert slides out, balancing himself on the ledge. The rain is vicious.

He pockets the butcher knife, reaches his hands up -- there's a higher platform. He grabs it, pulls himself up. Uses the side of the house for balance. Finally he drags himself over the final hump onto the

ROOF

which is like something out of a painting -- there are slopes and valleys, and a tower on the far side.

Kayleigh follows him up. They stand side by side. They have to shout to hear each other:

ROBERT

Any luck?

She flips open her cell -- it flashes between "CINGULAR" and "NO SIGNAL."

KAYLEIGH

Almost.

They work their way to the tower -- Kaylee SLIPS! -- Robert catches her.

ROBERT

You okay?

KAYLEIGH

I knew there was a reason I let you come up here with me.

They take a few more steps and follow the slope upward -- they are at the roof's highest point.

ROBERT

We don't get it this time it's no dice. Try it.

She looks -- "CINGULAR"!

KAYLEIGH

It's working!

ROBERT

Then dial! Dial!

She rapidly inputs "911" --

OPERATOR (V.O.)

(filtered)

911 emrgcy rspn...

It's BREAKING UP.

KAYLEIGH

Fuck!!

ROBERT

What? What is it?!

KAYLEIGH

The signal's breaking up! I can't get through!

ROBERT

Try to get a message in anyway!

Neither of them sees

THE WITCH

slowly making her way towards them from behind with a murderous stride --

KAYLEIGH

(into phone)

This is Kayleigh Frye -- we have an emergency, my father and brother have been killed and another brother is seriously inj --

ROBERT

KAYLEIGH!

He grabs her and pushes her out of the way, barely missing the Witch's ATTACK -- she's wielding a knife --

Kayleigh and Robert slide down opposite ends of the slope -- different sides of the roof -- the Witch looks at them both, considering -- she takes a few steps toward Kayleigh, careful to keep her footing --

ROBERT (CONT'D)

No!

Robert dives at the Witch, but she side-steps -- he slams into the chimney with a horrifying CRUNCH.

The Witch grabs him -- he's injured -- she raises her blade for the kill --

Robert quickly SLASHES the Witch with the butcher knife from his pocket -- it slices into her wrist, drawing blood -- she releases Robert.

He doubles back, next to Kayleigh. The Witch considers them both. Stand off. Robert brandishes the knife.

KAYLEIGH

Robert, don't.

ROBERT

What are we supposed to do, just let her walk away?

The Witch tilts her head -- then she turns around, slowly walking to the other side of the roof -- toward the outer ledge -- to Abigail --

KAYLEIGH

Oh, God.

ROBERT

NO!

Robert dives after her -- the Witch spins, a true predator -- she buries her knife into Robert's abdomen!

KAYLEIGH

Robert!

Robert feels the wound, the blade jutting out -- he manages to pull it free -- and he collapses. Robert falls back, sliding with the rain current -- perilously close to the edge -- over it -- Robert hangs on!

The Witch looks at Kayleigh, cowering in her corner -- terrified -- then she turns back to Robert.

She slowly walks to Robert, clearly enjoying this. He hangs on by his fingertips. They look at each other, a long moment where they both know what's next -- then she CRUSHES his fingers with her work boot.

He fights it... desperate... can't hold on. Robert FALLS -- thirty feet, and then a horrifying CRASH as he hits ground.

Kayleigh cowers, crying.

INT. ATTIC - LATER

The Witch enters from the window. She moves to the ladder.

EXT. FARMHOUSE - NIGHT

Robert writhes in pain. Blood pours through his fingers from his abdomen.

He fights for movement... trying to drag himself...

INT. FARMHOUSE - CHILDREN'S BEDROOM - NIGHT

The Witch walks, each FOOTFALL echoing.

ABIGAIL

watches her feet from beneath the bed. Trying so hard to keep silent.

The Witch stops. Turns. Listening.

Abigail covers her mouth.

The Witch runs a finger along the top of the bed, then she exits the room and moves out into the hall.

EXT. THE ROOF - NIGHT

Kayleigh forces her limbs into action. She slides over the side onto the outer ledge.

EXT. FARMHOUSE - NIGHT

Robert hobbles to his feet -- he's limping horribly, and it looks as though he could simply collapse at any moment.

Still, he manages a few steps.

INT. FARMHOUSE - LIVING ROOM - NIGHT

The Witch slowly descends the stairs. She turns and glides to the front door. She rips a few boards off, opens it the door and takes two steps --

OUTSIDE

where Robert is ten feet away, trying to hobble to the hidden safety of the cornfield.

ROBERT

Oh, Christ. Please.

She moves closer, like a spider with a juicy fly in its web.

INT. FARMHOUSE - UPSTAIRS HALLWAY - NIGHT

Kayleigh bolts through the hallway, rounding onto the flight of stairs -- Abigail watches her, concerned --

Kayleigh jumps into the

LIVING ROOM

and keeps moving --

EXT. FARMHOUSE - NIGHT

Robert is on his back, the Witch straddling him. She brandishes the knife. He tries to punch -- she SLASHES across his arm. He screams. He tries desperately with the other arm -- she CUTS it, too.

ROBERT

Why... are you... doing this t --

The Witch buries the knife in his neck.

KAYLEIGH

appears in the doorway, just in time to see. Shock, fear, anger, grief -- all there in her eyes.

KAYLEIGH

NO!

The Witch looks at her, then back at Robert -- gurgling blood --

The Witch slashes the blade across his neck, her eyes on Kayleigh the whole time. Kayleigh looks as heartbroken as anybody on this planet has ever been.

She sees the Witch stand -- and menacingly wave.

ABIGAIL (O.S.)

Kayleigh, what --

Abigail appears in the doorway. Kayleigh grabs her. The Witch takes a step toward the door --

Kayleigh takes Abigail

INSIDE

and slams the door shut, locking both the knob and the dead-bolt. She sobs for what feels like hours.

ABIGAIL (CONT'D)

Did she get Robert?

Kayleigh can't answer -- which is answer enough. Abigail cries.

EXT. CORNFIELD - NIGHT

The Witch weaves Robert's broken body through the lashing cornstalks.

INT. FARMHOUSE - LIVING ROOM - NIGHT

Kayleigh hammers boards in place over the door -- she's in a rage. Finally she finishes. She walks into the

KITCHEN

and rips a drawer open -- eating utensils and the like. She grabs a smaller steak knife.

INT. KAYLEIGH'S BEDROOM - LATER

It looks like a war zone. The floor has been completely ripped apart.

Kayleigh enters.

KAYLEIGH
It's me, Abby.

ABIGAIL (O.S.)
Prove it.

KAYLEIGH
(sighs)
There's no way in the world my hair
is prettier than yours.

Abigail slides out from under the bed. There's a good two feet of space under it, like a huge pit.

KAYLEIGH (CONT'D)
For the record, saying something
kind of shows where you are.

ABIGAIL
It could've been her.

KAYLEIGH
Then don't come out.

Kayleigh kneels in front of Abigail. She reveals the steak knife.

KAYLEIGH (CONT'D)
Take this. You put it in the gut of
anyone who comes close to you, okay?

ABIGAIL
What if it's you?

KAYLEIGH
Except me. That would be bad.

She hands her the knife.

INT. UPSTAIRS HALLWAY - LATER

Kayleigh clicks the light off in the hall. Utter blackness.

INT. KITCHEN - LATER

Kayleigh digs out a lantern from the lower pantry. She reaches for something else and grabs it -- a radio.

She hurries back.

EXT. COUNTRYSIDE - NIGHT

The storm. LIGHTNING forks across the sky.

INT. FARMHOUSE - UPSTAIRS CLOSET - NIGHT

Abigail sits in Kayleigh's arms. The lantern gives just enough light to make out the children's book in Kayleigh's hands. Beside them, the radio CRACKLES with an inaudible news broadcast.

KAYLEIGH

(reading)

'He let them fall, his lips pressed hard together, looking down at the thick snow hiding from his eyes the place where the last of Lily and James lay, bones now, surely, or dust, not knowing or caring that their living son stood so near, his heart still beating, alive because of their sacrifice and close to wishing, at this moment, that he was sleeping under the snow with them.'

ABIGAIL

Kayleigh?

KAYLEIGH

Yeah?

Abigail looks at her.

ABIGAIL

Why do bad things happen? Why do people do this?

KAYLEIGH

I don't know. I really don't.

ABIGAIL

We love each other. We go to Church. We're nice to other people. Why do all the bad things in the world happen to us?

KAYLEIGH

Maybe we're being tested.

ABIGAIL

By God?

KAYLEIGH

Maybe.

But Kayleigh's looking at the floor. There's a SOUND -- VIBRATIONS, familiar, from upstairs.

ABIGAIL

What was that?

KAYLEIGH

The storm. We'll try to keep going on this, okay?

(reading)

'Hermione had taken his hand again and was gripping it tightly. He could not look at her...'

EXT. CORNFIELD - NIGHT

The stalks lash and sway... but the rain subdues. Suddenly, it's calm.

INT. FARMHOUSE - UPSTAIRS CLOSET - NIGHT

Abigail and Kayleigh sleep. The radio continues to CRACKLE. There's another VIBRATION -- a footstep? -- and Kayleigh wakes.

She listens. The sound has stopped. Brief bursts of audible news emit from the radio... Kayleigh plays with the dial...

BROADCASTER (V.O.)

(from radio)

The severe thunderstorm overnight... torrential... seven inches of rainfall... may start again later today...

Kayleigh clicks the radio off. She gently lays Abigail's head on the floor. Kisses her on the cheek.

Kayleigh stands.

INT. UPSTAIRS HALLWAY - NIGHT

Kayleigh gazes out the window. The farm is eerily calm, in stark contrast to the night's events.

KAYLEIGH

It may, it might, be an angel come to say goodnight.

She turns and starts down the stairs.

INT. KITCHEN - NIGHT

Kayleigh reaches into the pantry. She pulls out an empty jug, lowers it under the sink -- she runs the water, filling the jug.

She sets it on the counter and reaches into a food closet. Grabs a box of cereal.

KAYLEIGH
Breakfast of champions.

She takes the water jug and cereal into the

LIVING ROOM

She crosses through, making for the stairs -- stops. Kayleigh turns. Sees something. In front of the door, slid under it --

A piece of paper.

Kayleigh sets the jug and cereal down. She walks to the door, full of trepidation. She bends down scoops up the wadded up sheet. Opens it and reads. In a childish scrawl, it says: "ATTIC."

Kayleigh's lip quivers.

INT. UPSTAIRS HALLWAY - LATER

Kayleigh rounds the last few stairs. She holds a butcher knife at the ready.

She takes a few steps and turns into

KAYLEIGH'S BEDROOM

where she approaches the closet. Kayleigh opens it, looks inside -- Abigail is sleeping.

She takes the lantern and slides the closet door shut.

INT. CHILDREN'S BEDROOM - NIGHT

Kayleigh walks, holding out the lantern with knife at the ready. She passes a bed. Sees -- Tommy's toy dinosaur, sitting on top of the blanket. It's been specifically placed there.

The ladder leads down from the attic. Kayleigh takes a deep breath, then she climbs.

ATTIC

Kayleigh pulls herself up. The room is black, save for Kayleigh's lamp-light.

Terrified, she brings the lamp around, trying to see. She runs it across the wall -- something becomes visible in the firelight. She takes a step back, taking in the full canvas of what she's seeing:

It's a bloody drawing. Crude. A Mother and Father with two Children at the side.

Written at the top: "HEAVEN - Mommy and Daddy and Robby and Tommy. Where are Kayly and Abby?"

KAYLEIGH

Oh, God. Oh, God.

Kayleigh turns, sees -- the window is swaying in the wind -- Realization hits her --

SLAM! Kayleigh spins --

THE WITCH

is there, standing between Kayleigh and the closed trap door!

KAYLEIGH (CONT'D)

You bitch.

Kayleigh brandishes the knife --

KAYLEIGH (CONT'D)

I'll fucking kill you!

Kayleigh rushes the Witch, swiping with the knife -- the Witch grabs her by the wrist and throws her against the wall -- Kayleigh hits, hard.

The Witch closes on Kayleigh -- Kayleigh slices the blade against the Witch's calf! She drops!

Kayleigh jumps, rips open the door in the floor -- the Witch rises -- Kayleigh jumps down into the

CHILDREN'S BEDROOM

and sprints to the end of the room. She grabs the door handle and pulls --

Locked!

KAYLEIGH
Abby! Abby, please!

Kayleigh BANGS on the door --

INT. UPSTAIRS CLOSET - SAME TIME

Abby stirs from her sleep. The sound of Kayleigh's knocking is faintly audible.

ABIGAIL
Kayleigh?

INT. CHILDREN'S BEDROOM - NIGHT

Kayleigh pounds on the door --

THE WITCH

lowers herself down through the trap door. She spots Kayleigh and slowly walks to her --

KAYLEIGH
Abby!!

The Witch is getting closer --

INT. UPSTAIRS HALLWAY - SAME TIME

Abigail shuffles out of Kayleigh's room and walks to the children's bedroom...

INT. CHILDREN'S BEDROOM - SAME TIME

Kayleigh flails against the door, for her life -- the Witch is two steps away -- she raises her knife!

The door opens! Kayleigh spills into the

UPSTAIRS HALLWAY

and kicks the door shut -- she rapidly turns the key and re-locks it --

ABIGAIL
What's going on?!?

KAYLEIGH
Get downstairs!

ABIGAIL
Is it the --

KAYLEIGH

Hurry!

A knife flies out from the door, missing Kayleigh by inches!
Abigail screams!

KAYLEIGH (CONT'D)

Go!

She grabs Abigail by the shoulders and practically carries her down the stairs, just as --

The Witch rips the door open and sets after them!

INT. LIVING ROOM - NIGHT

Kayleigh and Abigail jump the last few stairs and break for the door -- it's been nailed shut -- Kayleigh tries to rip boards away but is unsuccessful --

KAYLEIGH

Shit!

The shadow of the Witch looms down the stairs --

Kayleigh grabs Abigail by the shoulder and leads her away, through the kitchen and into the

FOOD CLOSET

where there's just enough room for both of them. Kayleigh keeps a hand over Abigail's mouth. Pure, terrified tension.

INT. LIVING ROOM - SAME TIME

The Witch studies her surroundings, looking. HEAVY BREATHING echoes from behind the mask.

She runs a finger over the top of the couch, then turns into

KITCHEN

and takes a few tentative steps. Where are they?

INT. FOOD CLOSET - SAME TIME

Abigail shakes -- she nudges Kayleigh's leg -- her cell phone spills out of her pocket! Kayleigh catches it. Phew.

The phone's light flashes on. "CINGULAR." Kayleigh sees it an idea brewing...

KITCHEN

The Witch glances out the kitchen window. She turns. There's the food closet...

FOOD CLOSET

Kayleigh flips the cell open. Abigail sees, understands what she's doing --

ABIGAIL

(whispers)

No. No. No...

Kayleigh dials... 9... 1... 1...

"Connecting."

KAYLEIGH

(whispers)

Come on, come on...

She holds the phone tight to her ear.

OPERATOR (V.O.)

911 emergency response.

It works! Kayleigh opens her mouth to speak --

A KNIFE

slices through the closet door! It tears through wood, splintering it to pieces --

Abigail screams -- Kayleigh grabs the inner handle, keeping the door closed -- again the knife juts through, slicing through wood like butter -- a giant chunk rips away --

THE WITCH

peers in. Studying them. She mimics each of Abigail's terrified head movements, like a demented mirror image.

She raises the knife again --

Kayleigh kicks the food closet door open, knocking the Witch back!

KAYLEIGH

Abby, run!

They burst out of the closet, into the

KITCHEN

and make for daylight -- Abby clears into the next room -- the Witch grabs Kayleigh!

Kayleigh fights her off -- it's a struggle -- she gets some separation --

The Witch buries two inches of steel in Kayleigh's side.
Kayleigh freaks, manages to keep the rest of the blade from going in -- she yanks it out with a SCREAM and kicks the Witch back --

LIVING ROOM

Abigail struggles with the door -- Kayleigh hurries up and tries to rip the boards free --

The Witch glides in from the kitchen, knife in hand --

Success! Kayleigh sends a board flying. The front door opens. She and Abigail spill

OUTSIDE

and stumble a few steps forward. They stop and turn to see the Witch moving through the door.

Kayleigh pushes Abigail in the other direction.

KAYLEIGH
Abby, run. Now.

ABIGAIL
What?!

KAYLEIGH
Run!!

Abigail sprints off in the direction of the barn. The Witch watches her, then looks at Kayleigh. Decisions, decisions.

KAYLEIGH (CONT'D)
You want one of us, motherfucker?
Come and get me.

Kayleigh turns into the cornfield. The Witch wastes another glance toward the barn, then starts after Kayleigh.

CORNFIELD

Kayleigh wades through corn. The stalks are towering, dwarfing her petite frame.

Behind her, the shadow of the Witch, ever closer...

EXT. BARN - NIGHT

Abigail pushes the heavy front door open a crack, just wide enough to slide through. She looks back, eyes visible in black.

EXT. CORNFIELD - NIGHT

Kayleigh twists and turns, getting lost. Breathing hard. She brushes a few stalks away, passing

THE TRACTOR

as she goes -- Kayleigh freezes. Looks at the tractor. Horrified.

KAYLEIGH

(to herself)

Keep moving, you idiot.

She forces herself forward, deeper into the field. A hundred stalks swaying in the wind, each a possible killer on her tail. Something brushes against her neck -- Kayleigh jumps. False alarm. Just another cornstalk.

Kayleigh takes another step --

THE WITCH

is standing next to her! Kayleigh freaks!

But it isn't the Witch. Kayleigh catches her breath, looks closer. It's the mask -- hanging on a cornstalk --

KAYLEIGH (CONT'D)

Oh, shit.

Kayleigh turns --

A FIGURE

bursts out from the field, slamming into Kayleigh! Kayleigh falls!

The Figure places a heavy boot to Kayleigh's neck. She presses... harder... Kayleigh fights for breath, for life... she's losing... finally Kayleigh's eyes lose focus.

The last thing she sees is the Figure sliding the witch mask over her face.

FADE TO BLACK.

FADE IN:

EXT. CORNFIELD - NIGHT

Rain trickles down from the sky. It'd be pleasant if the sight wasn't so horrific --

Kayleigh, bruised and beaten, is tied to the tractor. Her wrists are bound and a long bit of rope is tied up to and around the wheel. Her feet are bound in similar fashion, tight enough to draw blood.

Water droplets spill into Kayleigh's eye. She wakes.

Kayleigh fumbles, fighting her bonds. Trying to twist her way out to no avail.

KAYLEIGH

Fuck! Fuck!

She bites at the rope around her wrists -- can't tear into it --

RUMBLE. An ENGINE kicks to life.

Kayleigh lifts her head in time to see the tractor shaking, powered on -- it starts moving forward --

The bonds stretch, drag Kayleigh forward -- she ends up twisting, getting dragged face-first through muddy water -- drowning in it -- she fights for breath -- manages to drag herself further up the rope --

Her legs swing around, coming perilously close to the back wheel --

Kayleigh sees, an idea forming. She closes her eyes, relishing one last painless moment, then --

She swings her hands around, getting as much separation between them as she can -- a few inches -- then she forces them in front of the front wheel. The heavy tread rolls over the rope -- over one of Kayleigh's hands --

The rope snaps! She's free!

Kayleigh rolls to safety. She cries, clutching her broken fingers. Agony.

She manages to sit up, looking sick. Kayleigh clutches the broken hand then, with pure force, she forces the bones back in place with a sickening CRACK. She falls back onto the grass.

Kayleigh turns her head, just enough to see a flashing pair of red lights just beyond the edge of the field.

EXT. BARN - NIGHT

The Witch trails around the side of the barn, casually tracing her hand against the wood.

She reaches the door, slides it open with a heavy push. She walks

INSIDE

to find the innards of the barn -- three levels, mostly comprised of hay stacks. She eyes the place, looking for...

ABIGAIL

who's hiding behind a hay bail on the second level. She risks a glance, sees the Witch, and then jumps back into her hiding place.

EXT. GRAVEL ROAD - NIGHT

Kayleigh stumbles out the cornfield. She sees the ambulance, lights flashing. She limps to it.

She approaches the ambulance from behind.

KAYLEIGH

Hello? Is there anybody there?
Please, God, help us.

She grabs the back door handle, rips it open to find

THE TWO PARAMEDICS

laying in the back, very dead. Blood is spilled everywhere. It's a dried paste.

KAYLEIGH (CONT'D)

Why... why?!

She cautiously limps around the ambulance, prepared for anything. But that doesn't stop her from puking as she sees --

Brenner, his face an exploded mess. His body is laid out on the windshield.

KAYLEIGH (CONT'D)

I'm sorry.

She takes hold of the open driver's side door for leverage. She twists her head, looking inside. An idea.

Kayleigh climbs into the ambulance, fumbling, trying to find something -- aha. She finds it. A TRANSISTOR RADIO.

She grabs the mike.

KAYLEIGH (CONT'D)
(into mike)
Can anybody hear me on this frequency?
Please, if you can hear me, respond.
Please.

No answer.

KAYLEIGH (CONT'D)
My name is Kayleigh Frye, I live...

INT. POLICE STATION - NIGHT

An empty station. The radio CRACKLES with life.

KAYLEIGH (V.O.)
(from radio)
...I live at 1228 Winchester Rd. My
family, everyone, they're all dead.

A FEMALE OFFICER hurries to the radio and grabs the mike.

FEMALE OFFICER
(into mike)
This is Sergeant Ramirez with the
Litchfield Police Department.

KAYLEIGH (V.O.)
We need help. Me and my little sister
are still alive and we need help.
If you can hear this...

INT. AMBULANCE - NIGHT

Kayleigh jumps, tears in her eyes.

KAYLEIGH
Oh, thank God! We need help. We
really... my sister and I are under
attack...

FEMALE OFFICER (V.O.)
(into mike)
Wait, wait. Start over.

INT. ADAM'S HOUSE - LIVING ROOM - NIGHT

The CB radio CACKLES with a weak signal. Adam adjusts it, finally finding the conversation between Kayleigh and the Officer --

KAYLEIGH (V.O.)

My name is Kayleigh Frye and I live at 1228 Winchester. We've been harassed all night... my father and two of my brothers are dead...

Adam stands.

ADAM

Jesus.

FEMALE OFFICER (V.O.)

Can you describe your attacker?

KAYLEIGH (V.O.)

It's a woman, that's all. She's wearing a mask. Please, she's killing everybody...

INT. POLICE STATION - NIGHT

The Female Officers scribbles notes onto a pad.

FEMALE OFFICER

All right, Miss Frye, stay where you are. Lock your doors, it'll take maybe thirty minutes to get officers over there. We're spread out around the county at the moment.

INT. AMBULANCE - NIGHT

Kayleigh, with the mike.

KAYLEIGH

Please, just hurry. Do whatever you can to --

A SCREAM rings out, echoing over every inch of the grounds --

INT. BARN - NIGHT

Abigail watches as the Witch slowly climbs a ladder to the second level. She SCREAMS --

INT. AMBULANCE - NIGHT

Kayleigh hears the scream.

KAYLEIGH

Abby!!

INT. ADAM'S HOUSE - LIVING ROOM - NIGHT

Adam hears as the mike falls, hitting something on the way down with a reverberating THUD --

He grabs the mike and speaks:

ADAM

Kayleigh? Kayleigh!!

She's gone. He tosses the mike with just enough time to hear --

FEMALE OFFICER (V.O.)

Ma'am? Ma'am?

EXT. CORNFIELD - NIGHT

Kayleigh bursts through the cornfield with the speed of a world class runner --

INT. ADAM'S HOUSE - BEDROOM - NIGHT

Adam reaches onto a high shelf in the closet. He retrieves a shoe box and sets it on the bed. Opens it. Sitting inside is a gleaming revolver. He takes it and tucks it inside his belt.

EXT. ADAM'S HOUSE - NIGHT

Adam rushes to a car parked in the driveway. He leaps inside, starts it.

INT. BARN - NIGHT

Abigail watches in horror as

THE WITCH

maneuvers up the ladder, a few feet from her goal --

ABIGAIL

KAYLEIGH!

EXT. BARN - NIGHT

Kayleigh bursts out of the cornfield and hurries to the barn. The door is open.

INT. BARN - NIGHT

The Witch reaches a hand over the top of the ladder --

Abigail rushes over -- the Witch SLASHES at her, but Abigail dodges -- Abigail puts her hands on the ladder -- she pushes it back --

The Witch flies back and falls fifteen feet, crashing into the hay!

KAYLEIGH

appears through the sliding door. She looks at the place, seemingly empty.

KAYLEIGH

Abby?

ABIGAIL

Kayleigh!

Kayleigh looks up to see Abigail safe on the second level --

THE WITCH

bursts up from the ground in an explosion of hay. She's pissed.

The Witch makes a bee-line for Kayleigh, knife in hand. She strikes -- Kayleigh dodges -- the knife lodges in the door.

The Witch struggles to free the blade. Kayleigh bolts -- she rushes under the second floor platform. A long, scraggly rope leads all the way to the ceiling. Kayleigh considers...

The Witch rips the knife free --

Kayleigh grabs the rope, beginning to climb... she makes it a few feet...

The Witch grabs her ankle! Kayleigh fights it, struggling -- the Witch SLASHES the blade across Kayleigh's calf! Total pain.

Kayleigh swings, kicks her legs -- breaks free of the Witch's grip. She uses all of her strength to snake up the rope, finally making it fifteen feet. There's a four foot gap between the rope and Abigail's platform.

Kayleigh reaches a foot to a group of hay bails stacked against the wall... sturdy...

She releases the rope and walks across them, finally landing on the

SECOND STORY PLATFORM

where she throws her arms around Abigail.

KAYLEIGH

Are you okay? Are you all right?!

ABIGAIL

Yeah.

Kayleigh runs her hands over Abigail's body, checking for wounds.

ABIGAIL (CONT'D)

I'm okay.

KAYLEIGH

I'm sorry I left you.

ABIGAIL

Where is --

Abigail SCREAMS. Kayleigh spins around, sees --

The Witch, on the opposite end of the second story platform. Staring at them.

Kayleigh jumps in front of Abigail, shielding her. They take a few steps back as the Witch approaches -- dead end. Nothing but a drop and that rope looks a long way away from here.

The Witch approaches, closing the twenty foot distance --

Kayleigh runs her eyes over the whole building, looking for something, anything --

KAYLEIGH

Grab onto me, 'kay? Wrap you arms around my neck.

Abigail does as she's told, like a strange piggy-back ride. The Witch moves -- she's three feet away! She reaches out --

Kayleigh LEAPS, dives for the rope -- her fingertips graze it -- she catches it! The rope swings and then, like a pendulum, lurches the other way -- gaining momentum -- Kayleigh KICKS into the Witch!

KAYLEIGH (CONT'D)

Hold on!

Kayleigh slides down the rope at rapid speed, holds tight enough to slow their descent --

She and Abigail jump off the rope and sprint to the door, pushing through it and outside.

THE WITCH

watches from the platform. She calmly turns and disappears.

EXT. FARMHOUSE - NIGHT

Kayleigh has Abigail by the hand, sprinting. They stop at the front door.

ABIGAIL

Wait! Why don't we just run?!

KAYLEIGH

The cops are on the way, Abigail. I got ahold of them and they're coming. We're gonna lock ourselves in the attic so she can't get in, then we're gonna wait.

She kicks in the front door and they run

INSIDE

where Abigail hurries to the stairs, starts to climb -- but Kayleigh isn't with her.

ABIGAIL

Kayleigh, come on!

Kayleigh isn't listening. She sees something -- slowly walks into the

DINING ROOM

It's almost an unconscious movement. But what Kayleigh sees is horrifying --

The bodies of Malcolm, Tommy, and Robert at the dinner table. Malcolm holds Tommy as though he were sleeping and Robert sits at the opposite end of the table. Like a macabre family dinner.

There's an empty space at the table with the word "ABBY" scrawled in the wood. A similar inscription, "KAYLY," is marked over the stove. It's a twisted representation of the nuclear family.

ABIGAIL

grabs Kayleigh's arm. Drags her away.

ABIGAIL

We have to go. We have to go!

She pulls her up the stairs --

INT. ATTIC - NIGHT

Abigail climbs up after Kayleigh and throws the door shut.

ABIGAIL

How long until they get here?

Kayleigh! How long?

KAYLEIGH

Um, I don't know. A half hour, maybe.

Kayleigh is completely out of it. She stands, walks to the wall. Sees the bloody inscription from earlier --

"HEAVEN - Mommy and Daddy and Robby and Tommy. Where are Kayly and Abby?"

KAYLEIGH (CONT'D)

Right here. We're all right here.

INT. LIVING ROOM - NIGHT

Pitch black. THUNDER BOOMS. A figure, silhouette only, glides through the room like a dance.

INT. ATTIC - NIGHT

Kayleigh sleeps. Abigail is in her arms but awake. She prays --

ABIGAIL

All powerful and merciful God, we
commend to you Malcolm, Tommy, and
Robert, your servants. In your mercy
and love...

INT. DINING ROOM - NIGHT

The Witch studies her work with the bodies. Admiring it. She moves behind Malcolm, who still holds Tommy.

ABIGAIL (V.O.)

...blot out all the sins they have
committed through human weakness.
In this world they have died -- let
them live with you forever.

The Witch tilts her head, doesn't like something. She lays
both hands to Malcolm's hair and turns his head repositioning
it so that his chin rests on top of Tommy's head.

ABIGAIL (V.O.) (CONT'D)

We ask this through Christ our Lord.
Amen.

EXT. CORNFIELD - NIGHT

Rain pours onto the stalks. The storm is as bad as it ever
was.

INT. FARMHOUSE - ATTIC - NIGHT

Kayleigh and Abigail, asleep. A BRIGHT LIGHT shines in
through the window, crossing Kayleigh's eyes. She opens
them.

Groggy, Kayleigh looks out the window --

A car rolls up to the house. The door opens. It's Adam, in
a hurry.

KAYLEIGH

Adam?

EXT. FARMHOUSE - NIGHT

Adam rushes to the front door. He BANGS on it -- nothing.
Knocks again.

ADAM

Kayleigh!

He knocks a third time --

INT. ATTIC - NIGHT

Kayleigh watches.

KAYLEIGH

Oh, no.

She slides out of the little girl's arms and stands. Abigail
grabs her.

ABIGAIL

No. Kayleigh, please.

KAYLEIGH

If I don't let him in something bad will happen.

ABIGAIL

She'll come. She'll find us!

Kayleigh gets free of her grip and walks to the trap door.

ABIGAIL (CONT'D)

Please!

Kayleigh considers, then drops down the ladder.

INT. LIVING ROOM - NIGHT

Kayleigh hurries down the stairs, careful as she can be. More knocking. She opens the front door.

Adam spills in, sees Kayleigh and hugs her.

ADAM

What happened? Are you okay?!

KAYLEIGH

Shh, shh! What are you doing here?

ADAM

I heard your call over the Bracketts' old CB.

They speak in whispers.

KAYLEIGH

The cops are on their way. We need to hide until they get here.

ADAM

That could be too late. I brought our own help.

He pulls the gun from his belt.

KAYLEIGH

I guess that's someth --

WHAM! The Witch appears from black and THROWS them apart, both hitting the floor.

They get to their feet. The Witch stands between Adam and Kayleigh. He's close to the stairs, she's by the door.

ADAM

Holy shit.

The Witch takes a step toward Adam --

ADAM (CONT'D)

Run!

KAYLEIGH

No!

He pulls the hammer back on the revolver, aims -- the Witch takes another threatening step --

BAM!

She grabs her leg. Blood trickles through her fingers. She looks at her hand and then -- pissed -- lunges at Adam --

The Witch grabs his revolver hand at the wrist -- they struggle over the gun, fighting -- she's strong -- the gun is pushed in every direction -- will it go off? -- The Witch starts to take control --

KAYLEIGH (CONT'D)

Adam!

The Witch raises the gun, he can't fight it -- she FIRES! Adam's face explodes in a shower of blood.

Kayleigh SCREAMS. She runs into the kitchen. The Witch drops the revolver and starts after her.

KITCHEN

Kayleigh rips drawers open, looking for anything to defend herself. She grabs a knife.

The Witch turns into the kitchen.

Kayleigh swipes with the knife. The Witch sidesteps. Kayleigh tries again -- another dodge. It's a dance.

KAYLEIGH

Stay away from us. Just leave.
Just leave!

She slashes -- the Witch spins, forcing Kayleigh to jump back. Getting caged in.

KAYLEIGH (CONT'D)

We don't even know you!

Kayleigh lunges -- the Witch grabs her wrist! They struggle -- the Witch spins behind Kayleigh, easily the taller of the two -- the knife is raised, getting dangerously close to Kayleigh's neck --

The blade actually touches flesh -- Kayleigh fights, a last gasp -- she bites into the Witch's hand, drawing blood!

The Witch recoils, still holding the knife -- Kayleigh tries to break free and fails -- the Witch stabs the knife into Kayleigh's thigh --

Kayleigh screams, momentarily losing control --

The Witch quickly raises the blade -- she cuts Kayleigh's throat!

Kayleigh drops. The Witch wipes the blood from her mask. She observes Kayleigh, struggling for air, fighting back blood. Then she walks away, into the

LIVING ROOM

The Witch glides through, determined in her pace. Confident. She starts up the staircase, enjoying every step. She turns into the

UPSTAIRS HALLWAY

and walks, each wooden FOOTFALL echoing. She doesn't even bother to hide her presence. The Witch comes to a wooden door, opens it, and takes a few more steps into the

CHILDREN'S BEDROOM

The Witch's shadow spills across the room, a haunting image of doom.

INT. KITCHEN - NIGHT

Kayleigh is sprawled out on the floor, covering her throat. Stopping the bloodflow.

She hobbles to her knees, determined as hell. She grabs the counter with her free hand, uses it as leverage -- stumbles. Kayleigh regains her balance, stands, and tears the pantry open --

She reaches into the pantry, spilling all the contents to the floor.

INT. ATTIC - NIGHT

Abigail sits against the window, terrified. She can hear someone crawling up the ladder --

The trap door opens. A head appears... the face of a pasty old witch...

INT. KITCHEN - NIGHT

Kayleigh ferociously wraps bandaging around her throat, still struggling for breath.

But determined as hell.

INT. ATTIC - NIGHT

The Witch kicks the trap door shut. Abigail cowers against the window. Not long now...

The knife gleams as the moon sinks beneath the window.

ABIGAIL

Please don't. Please, please,
please...

Taking a few steps forward, the Witch begins to HUM -- it's the same tune as "The Angels' Goodnight."

The Witch is five feet from Abigail and closing... two feet...

ABIGAIL (CONT'D)

I don't wanna die...

The Witch raises the knife --

BAM! A GUNSHOT. The Witch stumbles, turns to find --

KAYLEIGH

with Adam's revolver. She FIRES again. The Witch falls, hit in the stomach.

KAYLEIGH

(struggles)
Come to me, Abby. Now.

Abigail runs from her hiding place into her sister's arms.

KAYLEIGH (CONT'D)

You're okay -- we're gonna be okay.
But I need you to go downstairs.

ABIGAIL

What? I wanna stay with you.

KAYLEIGH

Go.

ABIGAIL

Kayleigh...

KAYLEIGH

Do as I say now.

Abigail reluctantly nods. She lowers herself through the trap door and down the ladder.

Kayleigh looks at the vulnerable Witch, a strange gleam in her eye.

EXT. CORNFIELD - DAY

The rising sun peaks over the horizon.

INT. FARMHOUSE - ATTIC - DAY

A few rays spill into the attic, giving everything an orange glow.

Kayleigh kneels in front of the Witch. She displays the gun. Holds it limply in her hand. They lock eyes -- Kayleigh the aggressor, the Witch at her mercy -- and Kayleigh FIRES the revolver -- the bullet tears into the Witch's arm.

The Witch SCREAMS, or what amounts to one. It's agonizing.

KAYLEIGH

Strange, isn't it? Being at the mercy of a psychopath?

Kayleigh FIRES a shot into the Witch's leg. Another agonizing wail.

KAYLEIGH (CONT'D)

All you want to do is be somewhere else. You don't care if the murderer is hurt or not, you just so desperately want to be somewhere else.

Kayleigh lets the gun wander over the Witch's body. Then, with her free hand, Kayleigh rips the rubber mask off, revealing the face of

MACKENZIE

underneath. She's beautiful -- and terrified.

MACKENZIE

Please.

KAYLEIGH

But I can't go anywhere, can I? My brothers can't. My father can't. All because a cunt like you walked into our lives.

Mackenzie looks at the gun, unable to move. Kayleigh points the barrel at her face. She waits, locking eyes with her tormenter, and then --

She continues to wait. A long, agonizing moment as they stare at each other. Tears leak from Mackenzie's eyes.

Still waiting.

MACKENZIE

Kayleigh --

She FIRES.

EXT. FARMHOUSE - DAY

Multiple police cruisers are parked, lights flashing. There's an ambulance with its back doors open.

Attendants wheel bodies on stretchers into the ambulance.

KAYLEIGH

is wrapped in a blanket, looking sickly next to a cruiser. She's talking with Davenport. He scribbles on a notepad.

DAVENPORT

I'm sorry it took us so long to get here. The closest unit was out in Kearney.

KAYLEIGH

It's not like it was life or death or anything.

Another stretcher comes out -- Mackenzie. They lift her into the ambulance.

KAYLEIGH (CONT'D)

Who was she?

DAVENPORT

She was... she was a little girl. Went to school, had friends. She was a girl scout, even.

He looks at Kayleigh.

DAVENPORT (CONT'D)

Then, out of the blue, she became something else.

KAYLEIGH

It's that simple?

DAVENPORT

That simple.

KAYLEIGH

She was nobody.

They see Abigail being checked on by a DOCTOR.

DAVENPORT

It's amazing that you two lasted the night. She's a tough little girl.

KAYLEIGH

You have no idea.

DAVENPORT

We're going to put you and your sister in a care facility for a few weeks. The house is a crime scene, but more than that, I think you need some separation after all that's happened.

KAYLEIGH

Yeah.

DAVENPORT

What are you going to do with it, after all this?

KAYLEIGH

I'm gonna keep it. It's my home.

Kayleigh nods and walks off, past the cruisers. She takes a few steps --

DAVENPORT

Kayleigh. One more thing.

She turns.

DAVENPORT (CONT'D)

In the call you said Mackenzie Gage was wearing a mask.

(MORE)

DAVENPORT (CONT'D)

We haven't been able to find it.
Any idea where it is?

KAYLEIGH

Probably lost in the storm.

DAVENPORT

Right. Probably.

She turns back, walking to the barn.

INT. BARN - DAY

Kayleigh enters. The sun beaming through the door gives her an ethereal glow.

She traces her hand along bails of hay, remembering. The rope from her escape... she passes her father's tools... all memories. Finally she reaches an overgrowth of twigs and straw. She kneels.

Kayleigh digs, finds something. She brings it up to her face, looking closely.

It's the wicked witch mask.

FADE OUT.

THE END