

SYROIA

By

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What if a terrible spirit has been viciously tormenting you,
and when you learn who it is you are shocked?

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FADE IN:

INT. DAY--BASEMENT

A tall, middle-aged, dark-complexioned man with mixed-gray hair and kind, blue eyes is the Sheriff in a small town. Two of his Deputies who are tall, young men are with him. They find a young, dark, handsome man hanging from a rope tied to a beam in the ceiling.

Another tall, middle-aged man with red hair and light skin, who is the Coroner, arrives. One of the Deputies speaks to the man as he gives the body a cursory exam.

DEPUTY #1

Hey there, Mr. Amos. Sheriff Kilner and I called you as soon as we could.

MR. AMOS

Hey, son.

The Sheriff looks at his watch as he speaks to Mr. Amos.

SHERIFF KILNER

What do you think, Jarvis? It's 4:20 pm.

JARVIS AMOS

I'd say Ross Yarbrey died committed suicide a short while ago. Maybe around 3:15, Lucius.

SHERIFF LUCIUS KILNER

Son of a bitch! All I wanted to do was question him about the murders happening here in Syroia.

JARVIS AMOS

That's not going to happen now.

Jarvis shakes his head sadly as he speaks to the Sheriff.

JARVIS AMOS (CONT'D)

When I opened the bodies of his four children for the autopsies, I found dead frogs in their stomachs. There were live snakes in his wife, Delores's, stomach.

SHERIFF LUCIUS KILNER

I wish I could've stopped him before he killed them. I knew it

was some kind of witchcraft,
because Delores came to see me. She
was scared. I only suspected him of
murdering those other thirteen
people.

The Deputies cut Ross's body down. Lucius's eye catches
sight of something on the floor under a chair. He walks over
to it, and picks it up.

It is a diary with Ross Yarbrey's name on it. Lucius puts it
in his pocket.

INT. DAY--HOSPITAL

A dark, lovely woman is laying in bed holding her newborn
baby, smiling. A tall, dark-complexioned man, and a woman
who resembles the one holding the baby, are in the room with
her.

The woman holding the infant looks at the man happily.

WOMAN HOLDING THE BABY

I'm going to name him, Arquito,
Robeir.

The man replies smiling at her.

ROBEIR

That's a nice name, Leona.

Leona looks at the other woman who is in the room.

LEONA

You're my sister, Bella. How do you
like that name?

Bella answers Leona while smiling at the infant.

BELLA

Your last name, Desmunde, sounds
good with that. It's better than
mine, Yarbrey.

The three people chuckle softly. Robeir gently kisses Leona
on her forehead.

Sheriff Lucius Kilner enters the room. A dour look is on his
face. Robeir, Leona and Bella look at him puzzled.

ROBEIR

What are you doing here, Lucius?

Lucius removes his hat.

SHERIFF LUCIUS KILNER
I'm sorry Leona and Bella. But I've
got some bad news.

Leona, Bella and Robeir are curious.

LEONA
What is it, Lucius?

SHERIFF LUCIUS KILNER
Your brother, Ross, killed himself.

Robeir, Leona and Bella are stunned.

BELLA
Oh, my God, no!

ROBEIR
When did this happen, Lucius?

SHERIFF LUCIUS KILNER
Jarvis says around 3:15 pm.

LEONA
That's the exact time Arquito was
born.

SHERIFF LUCIUS KILNER
I'm so sorry.

Bella becomes angry with tears in her eyes.

BELLA
No, you're not. You kept accusing
him of murder.

Lucius glares at Bella, and speaks sternly to her.

SHERIFF LUCIUS KILNER
That's right. And I still think he
murdered all of those people.

Leona is saddened as her eyes well with tears. Robeir is
calm as he speaks to Lucius.

ROBEIR
I guess we'll never know now, huh,
Lucius?

SHERIFF LUCIUS KILNER
Looks that way.

EXT. DAY--MANY YEARS LATER

A beautiful mansion, which is one of twelve, stands on Breen Hill, a wealthy area of Syroia.

INT. DAY--BEDROOM

Arquito Desmunde, who is tall, dark and handsome lays in bed looking out of the window. His hair is now mixed-gray. He hears his mother, Leona, calling to him through his closed door.

LEONA (O.S.)

Quito, when are you planning to get out of that bed?

QUITO

Shortly, Mother!

Quito smiles to himself as he looks out of his window.

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

I knew why she was so anxious. Today is my birthday. Still, I'll always recall a birthday that brought many terrible memories back to my mind that I'd never forget.

INT. DAY--KITCHEN--FLASHBACK

Leona, Robeir, a tall, young girl with dark hair and dark eyes, a tall, dark, stout man wearing a black cowboy hat, and Bella are sitting at the table. The man looks like he has been drinking as he sips from a cup in his hand.

Quito enters the room, and sits down at the table. A big cake with thirty five candles burning on top of it is on the table in front of him.

YOUNG GIRL

Man, Quito! Thirty five years old today. Happy birthday, Uncle.

MAN

Yeah, happy birthday, bro.

QUITO

Thanks Kerma. Thanks Kedron.

Kedron is a pugnacious know-it-all. With his voice a little slurred he speaks to Quito.

KEDRON

You're getting old, bro. But I can still teach you a few things.

Kerma speaks exasperatedly.

KERMA

Uncle Kedron, why do you think you know everything?

KEDRON

Because I do, and everybody knows it.

Bella speaks sarcastically to Kedron.

BELLA

That's your problem, Kedron. It's a shame that it might be true, if you didn't drink so much.

Kedron rolls his eyes at Bella. Then everyone wishes Quito a happy birthday.

LEONA

Make a wish, Quito, and blow out the candles. I have a surprise for you.

Quito blows out the candles on the cake. Leona gives him a beautifully wrapped package. He opens it, and is surprised to see it is an old diary.

ROBEIR

It belonged to your uncle, Ross, Quito.

QUITO

Wow! Where did you get this, Mother?

LEONA

It's a long story. We know you don't remember much that happened to you so long ago, Quito. Any questions you have should be answered by that diary. Lucius attached a lot of notes to it, too.

ROBEIR

I still can't figure out how you found that thing.

LEONA

It was strange. Wasn't it?

Quito begins to wonder.

QUITO (V.O.)

My mother was wrong. I remembered everything that started happening to me on my twenty second birthday, thirteen years ago. I was tormented for three long years.

INT. DAY--BEDROOM

Quito lays down on his bed skimming through the pages of the diary. As he does his mind wanders to the past.

INT. DAY--MANSION--FLASHBACK

Quito's family is having a big celebration for him. There is a big banner that says 'Congratulations, Quito, the Law School Graduate' hanging.

INT. THE FOLLOWING DAY--BEDROOM

Quito wakes up with a horrible headache. He massages his temples to ease the pain.

INT. DAY--KITCHEN

Quito and his family sit at the table. A birthday cake with twenty two candles burning on top of it is in front of him on the table. Everyone there sings 'happy birthday' to Quito.

INT. DAY--BATHROOM

Quito takes a shower and shaves. When he comes out of the bathroom a strange, young man is standing there. He startles Quito. The man moves toward him.

Everything around him begins to grow dark. A few seconds pass and things brighten up for Quito.

INT. DAY--BEDROOM

Quito stands in the middle of the floor confused.

QUITO (V.O.)

Why am I in Kedron's bedroom?

He dresses in clothes from Kedron's closet and drawer. Kedron is nearly twice Quito's size.

INT. DAY--KITCHEN AREA

Quito enters the room. There is an angry look on his face.

A tall, dark, lovely, young woman is sitting at the table sipping a cup of coffee. She eyes the clothes he is wearing curiously.

WOMAN

Are you alright, Quito?

Quito doesn't answer her as he looks at her strangely.

QUITO (V.O.)

Who is this bitch?

He sees a big, butcher's knife laying on the counter top.

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

I should take that knife and cut
her throat with it.

He turns around without saying a word and leaves the room.

EXT. DAY

Quito sees some of his neighbors. A tall, young, slender, shapely blond woman catches his eye. He mutters to himself.

QUITO

I should drag her off somewhere.
Then rape her, beat her and kill
her.

Quito shakes his head.

QUITO (CONT'D)

What the hell is wrong with me? Why
would I hurt Anella Slimmer?

Quito gets into his car and drives into town. He parks the car and gets out. He sees a young girl coming out of a dry cleaners. He starts to follow her.

She goes inside a house and disappears. Quito walks back to his car. A dark-haired, blue-eyed, average-looking, young woman walks up to him. She greets him cheerfully.

YOUNG WOMAN

Hi, Quito!

Quito looks at her confused. She notices the strange look on his face.

YOUNG WOMAN

It's Marianne. Marianne Hillsboro.
Are you alright, Quito?

QUITO

I'm fine.

Quito's voice has changed. Marianne notices it.

MARIANNE

Do you have a cold or something?
Your voice sounds different. Can
you give me a ride home? We're
neighbors and I hardly ever see you
anymore.

Marianne gets into the passenger's seat of Quito's car.
Quito gets into the car and begins to drive. Marianne
notices it's not in the direction of Breen Hill.

MARIANNE (CONT'D)

Where are you going, Quito?

Quito doesn't answer Marianne. They end up in a heavily
wooded area near the outskirts of town. He pulls over to the
curb and parks the car. Marianne smiles at him playfully.

MARIANNE (CONT'D)

Hm-m, what did you have in mind?

She raises her skirt over her thighs invitingly.

Quito pulls Marianne close to him and begins to kiss her.
Everything around him grows dark. Suddenly things brighten
up.

He sees Marianne in the front seat of his car covered in
blood, and becomes alarmed. There is blood all over his
clothes. Marianne is dead.

QUITO

Oh, my God! What happened to her?

Quito opens the car door on the passenger's side and pushes
Marianne's body out onto the ground.

QUITO (CONT'D)

I didn't see anyone else out here,
but somebody killed her. Why didn't
they kill me?

He drives away as fast as he can. He arrives home, and parks
his car in one of the garages. He gets a trash bag, takes
off his bloody clothing, and puts them inside the bag.

INT. DAY--BATHROOM

Quito takes off his underwear and showers. He wraps a bath towel around himself, and leaves the room.

EXT. DAY

All over Breen Hill there is talk about Marianne Hillsboro, who hasn't come home. Then two days later her body is found.

INT. DAY--KITCHEN AREA

Quito and his family sit at the table talking. They are very upset about Marianne Hillsboro's murder.

ROBEIR

I hear Marianne was stabbed thirty eight times all over her body.

LEONA

I just can't believe it.

QUITO (V.O.)

Nobody could believe it, especially me. Marianne was always my friend.

The Sheriff, a young man who resembles Lucius Kilner, and has a seriousness about him, enters the room. He speaks to Quito and his family.

SHERIFF

I think we might have a homicidal maniac on our hands. I'm going to issue a warning for everybody.

ROBEIR

I hope you hurry up and catch this lunatic, Theron. Your father, Lucius, had a problem like this years ago.

THERON

Yeah, I know.

Theron leaves.

INT. NIGHT--CHURCH--FUNERAL

Many family and friends file past Marianne's casket to view her body. Quito has to leave, but doesn't understand why.

EXT. NIGHT--FRONT OF THE CHURCH

Quito stands in front of the church with other people. He begins to sob softly as he whispers to himself.

QUITO
What happened to Marianne?

INT. DAY--GARAGE

Quito notices all of the blood inside his car, a red Camaro convertible. He sees a blood-stained knife sticking out from under the driver's seat. He pushes the knife under the seat.

He gets a bucket of soap and water, and begins to clean out his car.

INT. DAY--BATHROOM

Quito takes a shower then shaves, smiling to himself.

QUITO (V.O.)
I couldn't wait to see Carla. I
looked forward to our lunch dates.

INT. DAY--KITCHEN

Quito enters the room. His family members, except Bella, are sitting at the table. The same young woman who was there before is there and speaks to him, smiling. Quito kisses Leona and the young woman on their cheeks.

YOUNG WOMAN
Somebody's got a hot date this
afternoon.

Quito smiles back at the woman and speaks sarcastically.

QUITO
That's very perceptive of you,
Lucie. I have one smart sister.

ROBEIR
Where are you going, son?

QUITO
Just into town for a while, Dad.
Where's Aunt Bella?

LEONA
That's a good question. You know
how she is.

QUITO (V.O.)

I didn't know who was the biggest tramp, my aunt or my sister. Both of them were man-crazy. Lucie had three children by three different men, and no husband.

Quito walks over to the coffee pot, and pours himself a cup. He swallows some of his coffee then leaves.

EXT. DAY

Quito sees another young man, and Kedron washing their cars. The young man is tall and light-skinned with red hair.

QUITO (V.O.)

I always noticed how my brother, Barrio, didn't look like me and my other siblings.

Quito gets into his car. He feels something hit the back of his foot. He looks to see what it is and sees a knife.

He pushes it back under the front seat with his foot, starts the car and drives. Before he arrives in town he massages his head that starts to hurt.

He pulls over to the side of the road and turns off the engine. He opens his glove compartment looking for something.

QUITO

I thought I had some aspirin.

He slams the door closed. Things start to grow dark around him. He hears a man's soft, sinister laughter. Everything begins to look hazy to him. He starts the car and drives.

Quito arrives in town and parks his car on a secluded street. He sees the young girl he saw before. He gets out of his car and begins to follow her.

The girl cuts through a nearby alley. He cuts around and gets in front of her. He hides behind some bushes as she approaches him.

Suddenly Quito's normal vision returns. He looks down and sees the young girl laying on the ground in front of him. She is covered in blood. He panics.

QUITO

My God! What happened to her? I've got to get away from here.

He hurriedly covers the young girl's body with some branches. Then hears a man's soft, cruel laughter again. He hurries back to his car ducking and dodging.

Quito gets into his car. He notices that his clothes are covered in blood.

QUITO

How did I get blood on my clothes?

He gets out of his car, opens the trunk and takes off his blood-splattered clothing. He hears something fall to the ground. It is a knife that has fresh blood on it.

He throws it into the trunk and puts on some coveralls that are in the trunk. He takes his bloody clothes over to the town incinerator and burns them. Quito massages his head that begins to hurt again. He gets into his car and drives.

Quito arrives at Carla's front door and rings the doorbell. Carla answers the door a little angry. She is tall with long, red hair, brown skin and big, green eyes. She has a bubbly, fun-loving personality and loves men.

CARLA

You're late!

She looks curiously at the coveralls Quito is wearing.

CARLA (CONT'D)

What the hell are you wearing,
Quito?

Quito speaks to Carla hatefully.

QUITO

Clothes, Carla.

CARLA

Do you have a cold, or something?
Your voice sounds strange.

INT. DAY--LIVING ROOM--CARLA'S HOUSE

Quito sits on the sofa. Carla becomes concerned.

CARLA

Quito, are you sure you're feeling
okay? How about a soda or
something?

QUITO
My head hurts.

CARLA
Another headache? Let me get you
some aspirin.

Carla leaves the room. She comes back into the room with two aspirin and a glass of water for Quito. He takes the aspirin. After that Carla straddles him.

CARLA (CONT'D)
Are you ready for lunch?

They are on the floor suddenly and he is on top of her. Quito hears the sinister laughter of a man again. Carla hears nothing.

He hears two different malicious voices laughing as the room begins to grow dark. Before he passes out he hears a woman scream.

Quito wakes up and is still laying on the floor. He looks over and sees Carla laying next to him. He nudges her gently but she doesn't respond.

He raises himself up on one elbow, and speaks softly.

QUITO
Hey, Carla.

Quito sees ugly, deep, red marks that form a ring around Carla's neck. Her eyes are wide open and filled with horror. She is dead. He begins to sob hysterically.

QUITO (CONT'D)
Oh no! Carla! Carla!

QUITO (V.O.)(CONT'D)
Somebody broke into the house while
we were asleep and murdered her.
Why didn't they kill me, too?

Quito stops sobbing. He telephones Theron Kilner. Theron and his Deputies arrive in a matter of minutes.

They ask Quito questions. He is upset, and doesn't know anything. Theron is puzzled.

THERON
Why didn't they kill you, too,
Quito? It doesn't make any sense.
We found another body earlier, only

thirteen years old. She was raped, beaten and stabbed forty three times.

QUITO

If you don't need me for anything else, Theron, I'd like to go home.

THERON

Sure, you do that. But stay around where I can find you.

Quito sadly nods his head, gets up and heads for the front door.

INT. NIGHT--SITTING ROOM--MANSION

Quito's family has heard the news about the murders. They are stunned. He tells his family that he was at Carla's house when it happened. But he didn't see, or hear anything.

LUCIE

Quito, are you alright?

QUITO

I'm okay I guess.

LEONA

Oh dear, what is happening around here?

BELLA

My God! I hope this isn't a repeat of what happened here before.

Robeir and Leona glare at Bella.

BELLA (CONT'D)

What? Don't look at me like that.

LEONA

Never mind. It couldn't possibly happen again. He's dead.

Lucie is curious.

LUCIE

What are you talking about, Aunt Bella?

LEONA

Nothing.

LUCIE

Oh, come on, Mother, don't tell us nothing. What happened?

ROBEIR

Twenty two years ago your uncle, Ross, murdered eighteen people in this town including his wife and children.

Quito and Lucie are shocked.

QUITO AND LUCIE

What?!

ROBEIR

He always said he'd be back one day. He thought he would live forever because he made some pact with the devil.

LUCIE

It sounds to me like he was crazy.

INT. DAY--BEDROOM

Quito and Robeir are talking in Quito's bedroom.

ROBEIR

I'm going to make you one of the Corporate Attorneys for our company, son. How's that?

QUITO

I'm flattered, Dad. I promise I won't let you down.

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

My father's standards were high. He was a ruthless businessman. Our family owned the silk factory in Syroia.

INT. NIGHT--BEDROOM

Quito is looking out of his window. He sees Anella with a tall, dark, handsome man and becomes angry.

QUITO (V.O.)

I hated that guy. Greg Newsome was a member of another family who lived on Breen Hill. It didn't matter that he never did anything to me. He had my girl.

INT. NIGHT--DEN

Quito pours himself a club soda at the bar. He looks into the mirror at his reflection. His head begins to throb. He closes his eyes, and gently massages his temples.

He opens his eyes, and sees the same man he saw on the morning of his birthday in the mirror. He is stunned as he turns around.

QUITO

W-who are you?

The man stares into Quito's eyes. He moves closer to Quito. Quito begins to see everything through a horrid haze again.

EXT. NIGHT

Quito is confused as he sits in his car behind the steering wheel.

QUITO

How did I get into my car?

He hears soft laughter coming from somewhere, and someone he cannot see. Then he sees Anella and Greg coming out of her house. They get into Greg's car. Quito follows them in his car.

INT. NIGHT--NIGHT CLUB--LORRAINE

Quito follows Greg and Anella into a crowded night club. He watches them. When they leave he continues to follow them.

EXT. NIGHT--BARON'S LANE--SYROIA

Anella and Greg park in Baron's Lane, a secluded area for lovers. Quito parks his car out of their sight. He watches angrily as they have sex in the back seat of Greg's car.

QUITO

You stinking, little whore!

Quito hears the strange, virulent, male voice.

VOICE (O.S.)

Kill them both!

Greg and Anella leave. Quito continues to follow them. Greg drops Anella off in front of her mansion. When Greg pulls off Quito follows him to his mansion. He hears the terrible man's voice again.

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

Kill him!

Quito watches as Greg gets out of his car, and go inside his home. He gets out of his car and walks toward Greg's mansion. He grabs his head that begins to hurt. Then he hears a woman's hostile voice.

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

The basement window is open.

Quito walks around the house until he finds the window to the basement. It is slightly ajar.

INT. NIGHT--BEDROOM

Quito stands over Greg as he is sleeping.

EXT. NIGHT

Quito notices that he is splattered with blood again. He becomes stunned and scared.

QUITO

Where did this blood come from?

He quickly gets into his car and drives. He pulls into his driveway and strips off his clothing. He hears something fall to the ground. It is the same knife he saw before.

He picks it up and throws it into the car. Quito gets a garden hose and washes his clothing down, and his body.

Quito washes his car inside and out. When he is done he turns around to go inside the house. There, in front of him, stands the same strange man. Quito gets frightened.

He can barely see the faint image of a woman standing with the man. Everything grows black around him.

EXT. DAY

It is dawn when Quito opens his eyes. Kerma, who is a little girl, is crouched over him. He is laying on the front lawn in nothing but his underwear.

KERMA

Quito! What are you doing out here?

Quito raises himself up, and looks around him confused.

QUITO
How did I get out here?

KERMA
That's what I was going to ask you.

Quito hurriedly gets up and runs into the house.

INT. DAY--SITTING ROOM

Quito and his family are very upset as they talk.

LEONA
Two days passed by before the
Newsome family, and their house
crew were found dead.

ROBEIR
I can't understand what is
happening. I wish they would hurry
up and catch this monster.

LUCIE
I should take my children and leave
here for a while.

ROBEIR
You'll do no such thing.

Lucie is scared.

LUCIE
It's getting pretty dangerous
around here, Dad.

ROBEIR
We have a good alarm system.

Barrio who is fun-loving and a jokester speaks seriously.

BARRIO
Yeah. I'll bet the Newsomes had a
good one, too.

INT. DAY--KITCHEN

Quito and his family are talking to Sheriff Theron Kilner,
and his Deputies. One of them is short, stocky and dark. The
other one is tall and handsome.

THERON
We've already questioned everybody
else on the Hill. Did any of you
hear anything, or see anything?

ROBEIR

No, Theron, we heard nothing and saw nothing.

LUCIE

What time did this terrible thing happen, Theron?

THERON

Jarvis thinks the murders occurred around forty eight hours ago, during the wee hours of the morning.

LEONA

We were all sound asleep.

Theron eyes Quito.

THERON

Was anybody out of the house around that time?

LEONA

No, no one.

QUITO (V.O.)

I knew Theron suspected me since the murders of Carla and the young girl. That's why he asked that question.

EXT. DAY--ANELLA'S MANSION

Leona, Robeir and Quito ring Anella's doorbell. A young woman who is lovely and has dark hair, answers the front door. She is surprised to see Quito and his parents. Robeir speaks smiling.

ROBEIR

Hello, Gabriella.

GABRIELLA

Hi! Come in please.

QUITO (V.O.)

Everybody on the Hill knew my parents couldn't stand Anella's father, Daniel.

INT. DAY--SITTING ROOM

Quito and his parents sit down on a lovely sofa.

GABRIELLA
I'll go get my folks.

A pretentious, middle-aged man and his wife enter the room and sit down. His wife is a sweet person who is stout with dark, mixed-gray hair and blues eyes. The woman sits down and the man remains standing.

MAN
How about a drink? We have anything
you could want.

Robeir and Leona put on a good facade.

ROBEIR
No, thank you, Daniel and Lydia.

LEONA
We're just here to pay our respects
to you, and your family because of
the Newsomes.

LYDIA
Oh, how nice of you. I've been
meaning to visit you and your
family, Leona.

Lydia looks at Quito and smiles.

LYDIA
This is your son, Arquito?

Leona gives Lydia a genuine smile because she likes her.

LEONA
Yes, he is our youngest.

Quito looks at Leona confused.

QUITO (V.O.)
What's wrong with her? She knows
Barrio is younger than me.

LYDIA
My, he certainly is handsome.

Quito smiles at Lydia as he speaks.

QUITO
Thank you, Mrs. Slimmer. Where is
Anella?

LYDIA

She's in the backyard, son, by the pool. Why don't you go back there?

Lydia winks her eye at Quito.

GABRIELLA

Come on, Quito. I'll take you.

Quito gets up and leaves the room with Gabriella.

EXT. DAY--BACKYARD POOL AREA

Anella is sitting in a lounge chair. She is wearing dark glasses, and she is sad. Gabriella walks Quito over to her.

GABRIELLA

Anella, one of our neighbors is here to see you.

QUITO

Hi. My name is Arquito and I live in the mansion over there.

Quito points to the backyard area of his home. Anella extends her hand to him in greeting. Quito raises it to his lips and kisses the back of it. Gabriella smiles and leaves them alone.

ANELLA

It's nice to meet you at last, Arquito.

QUITO

Quito. Call me, Quito, please.

ANELLA

I've seen you outside many times.

QUITO

I'm sorry to hear about your boyfriend and his household.

ANELLA

Have a seat. Won't you?

Quito sits down in a lawn chair next to Anella.

QUITO

Is there anything my family and I can do for you, Anella?

ANELLA

I can't seem to get over the shock.

Anella stands up and begins to sob softly. Quito gets up and puts his arms around her shoulders.

QUITO

Oh, no, no. Don't cry, Anella.

He plants a few tiny, tender kisses on the back of her neck. Anella doesn't seem to notice his tenderness.

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

I felt her luscious body pressing against mine.

Anella pulls away from him gently and they sit back down.

ANELLA

I'm sorry, Quito. I had no right to cry on your shoulder like that.

QUITO

Oh no, Anella. I don't mind.

Anella smiles but it is a sad smile.

ANELLA

Are you always so sweet?

QUITO

Yes. Sweeter.

INT. NIGHT--CHURCH--FUNERAL

Quito and his family attend the funeral of the Newsome family along with many other people from Syroia. Quito is bewildered.

QUITO (V.O.)

Why do I feel like I shouldn't be here?

EXT. DAY

Quito is washing his car. He looks into the trunk and comes across the trash bag. He looks inside it and is surprised.

QUITO

How did Kedron's clothes get inside my trunk? Why are they covered with blood? Nobody opens my trunk but me.

Quito finishes washing and waxing his car. Afterward he drives into town to the incinerator, and burns the clothes.

INT. DAY--BEDROOM

Quito wakes up massaging his temples. He has another headache. He gets out of bed, and goes into his bathroom.

INT. DAY--BATHROOM

Quito takes some aspirin with a glass of water.

INT. DAY--BEDROOM

Quito lays back down in bed. He drifts off to sleep and has an inscrutable dream.

EXT. DAY--CEMETERY--QUITO'S DREAM

Quito is walking through a cemetery, and looking at the names on the tombstones, but they are blurry to him. One grave stone stands out from all of the others. It is big and made of black marble.

The printing on it is in big, white letters.

The same strange man he has been seeing suddenly appears, standing behind the grave stone. His eyes look like two balls of fire. Quito gets scared.

STRANGE MAN

When are you going to stop fighting us? We've been waiting for you a long time.

QUITO

Who's we, and waiting for me for what?

The stranger stares into Quito's eyes. The faint image of a woman appears next to him.

QUITO (CONT'D)

Go away and leave me alone!

The man moves toward Quito. Everything begins to darken as he stands in front of the tombstone. Abruptly he sees the name written on the stone clearly.

It reads: 'Ross Yarbrey'. Born: July 16th, 1960, Died: August 9th, 1982.

QUITO
August 9th, 1982 is my birthday.

Quito raises his arms and hands to examine them. The shadow of other arms and hands are attached to his. The darkness moves away from him. The strange man passes through Quito's body. Quito is horrified!

INT. DAY--BEDROOM

Quito wakes up trembling and in a cold sweat. He gets out of bed.

INT. DAY--BATHROOM

Quito splashes some cold water onto his face. He massages his temples then looks in the medicine cabinet, and gets some aspirin. He takes two aspirin with a glass of water, and shuts the door to the cabinet.

He sees the man from his dream in the mirror behind him. Quito swings around to face him, and everything grows dark.

EXT. EVENING

Quito is in his car. He starts the engine and begins to drive. He sees a road sign that says 'County of Lorraine'.

Quito parks his car. He gets out of the car and walks.

He massages his temples as his head starts to hurt. He hears loud music coming from a tavern, and follows the sound.

INT. EVENING--TAVERN

Quito sees topless dancers and topless Waitresses. He sits down at the bar and orders a drink. He notices a tall, slender, brown skinned woman who is walking around the bar, still wearing her dancing attire. She has a jacket on to cover her bare breasts.

She notices Quito watching her, and makes her way over to him smiling. She sits down on the bar stool next to him.

WOMAN
You're not from around here. Are you?

Quito speaks in the strange, male voice.

QUITO
No.

WOMAN

I dance here at night. It's something to do and the money is good. You know how it is.

QUITO

Do you wanna drink?

WOMAN

Sure.

The woman orders a drink. Quito pays the Bartender.

WOMAN (CONT'D)

My name is Isabella Morgan. What's yours?

Quito looks at her then turns back around, silently.

QUITO (V.O.)

I didn't know my name. I didn't even know why I was drinking. I never drank alcohol.

ISABELLA

I get off in twenty minutes. Would you like to come over to my place?

QUITO

Why not?

INT. NIGHT--LIVING ROOM--ISABELLA'S HOUSE

Quito sits down on Isabella's couch while she pours him a drink. She goes upstairs and returns a few minutes later. She is wearing a sheer, black negligee.

QUITO

Do you have any aspirin?

ISABELLA

Sure, sugar. I always keep some of those things on hand.

Quito waits on the couch as Isabella leaves the room. She returns and gives him a glass of water and two aspirin. After he takes the pills she straddles him on the couch.

ISABELLA (CONT'D)

I like you even if you won't tell me your name.

Quito doesn't say anything. She lays down on the couch and pulls him down with her holding him tightly. He hears the voice of the strange man.

VOICE (O.S.)

Kill this tramp! Kill her!

Quito sees hands around Isabella's throat. The haze consumes him. Then there is darkness.

He awakens laying on the floor. Isabella is laying on the couch. Quito gets up and walks over to her. A look of horror is on her face. She is dead.

Quito fixes his clothing, then hurries toward the front door to leave. He looks at the clock. It is nearly midnight.

Before he opens the front door to leave he looks back at Isabella's body. The same evil man from his dream, and the one he saw earlier in the bathroom mirror, is standing there. The man moves toward him.

Quito covers his face and his head with his arms to shield himself. He is terrified!

EXT. NIGHT

Quito runs to his car, gets in and drives as fast as he can. He arrives home, pulls into his driveway and parks his car. He starts to tremble and is confused.

QUITO

Who would kill that woman? And what's happening to me? It has to be that man. He has to be the killer.

But why is he sparing me? How does he disappear and re-appear so quickly?

Anella comes over to the car where he is sitting, angrily.

ANELLA

Quito, you son of a bitch! I've been waiting for you to bring your ass home all night!

Quito gets out of the car, and wraps his arms around Anella. He begins to sob softly. Anella's anger turns to compassion.

ANELLA (CONT'D)
 What's wrong, sweetheart? Has something happened, honey?

QUITO (V.O.)
 I couldn't tell her the truth.

QUITO (CONT'D)
 A friend of mine from college was murdered today.

ANELLA
 Oh no. I'm so sorry. What happened?

Quito continues to sob softly.

QUITO (V.O.)
 I felt guilty for lying to Anella but my tears were genuine. I felt tremendous sorrow for what happened to that woman. I felt sorry for myself, too.

INT. DAY--BEDROOM

Quito closes the diary and looks out of his window.

QUITO
 I blamed Ross for doing those things to me. His wife, Delores's parents, Karl and Jamilla Rocks, are still alive. They moved to Claywell. They might know more about Ross.

Quito gets a far-away look in his eyes.

QUITO (V.O.)(CONT'D)
 Anella wanted a child more than anything else in the world. She had for the past five years of our marriage. But I just couldn't shake my fear.

Quito starts reading the diary again.

INT. DAY--KITCHEN--FLASHBACK

Lucie, Bella and Quito sit at the table. They hear the news about Isabella's murder on the kitchen radio. They are stunned.

BELLA

My God! Now that psychopath has moved on to Lorraine.

LUCIE

Quito, you go over to Lorraine sometimes. Did you know that woman?

Quito looks at Lucie, and is angered by her question.

QUITO

What the hell makes you think I knew her? Do you think I know every fucking whore in every County?

Lucie and Bella are shocked by Quito's outburst. Quito gets up from the table angrily, and storms out of the room.

EXT. DAY

Quito is walking around Breen Hill. Some of his neighbors are outside. He starts to massage his temples as he gets another headache. He sees another one of his neighbors.

He is a tall man with graying hair, a fair complexion and kind, blue eyes. Quito manages a slight smile.

QUITO (V.O.)

Laurence Papree is a widower. His three adult daughters and their children live in his mansion with him. The two oldest daughters were in the process of getting divorces.

QUITO

Hey, Mr.Papree.

Laurence smiles at Quito as he greets him.

LAURENCE PAPREE

Hi, there, Quito.

Quito walks behind the mansions through the wooded area. He sees a young woman in her backyard, sunning herself by the pool. She has long, blond, curly hair but her dark roots are showing.

She is tall, slender with hazel eyes.

QUITO (V.O.)

Jenny was Laurence's youngest daughter. Like my sister she had three children but had never been married. She was a nice person.

EXT. DAY--BACKYARD SWIMMING POOL AREA

Quito walks up behind Jenny. She senses that somebody is there and turns around. She is surprised to see Quito.

JENNY

Oh, hi, Quito. How long have you been standing there?

QUITO

Not long.

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

I heard my voice change.

JENNY

Gee, are you coming down with something? Your voice is different.

Quito doesn't answer her. Jenny motions for him to sit down in the lawn chair next to hers'. Quito is seeing things through the haze.

Suddenly he sees hands around Jenny's throat. The hands keep squeezing. Jenny fights hard to get them from around her neck. Quito tries to help her but he is powerless.

To Quito it looks like Jenny is fighting him. Her body goes limp and slumps to the ground. He watches in horror as the shadowy figure of the strange man leaves his body.

STRANGE MAN

Now do you understand, boy?

Quito hears a woman's soft, wicked laughter. He runs into the woods behind the mansions. He falls to the ground and blacks out.

Quito wakes up and is laying on the ground in the woods. He sees flashing lights and gets up to see where they are coming from. He sees Theron Kilner, his Deputies and Jarvis Amos in Laurence Papree's backyard by the swimming pool.

Laurence and his two older daughters are crying and hysterical. Quito watches as the Deputies put a body into Jarvis's Coroner's wagon.

INT. DAY--SITTING ROOM

Quito and his family are shocked. Everybody on the Hill is talking about Jennifer Papree's murder.

ROBEIR

How could someone just come into Jennifer's own backyard and murder her? Nobody on the Hill saw anything out of the ordinary. People are looking at one another suspiciously.

LUCIE

Poor Jenny, and those dear, little children of hers.

LEONA

This will certainly put a damper on my dinner party tomorrow evening.

INT. NIGHT--DINING ROOM

There are sixty people at the dining table having dinner. They are dressed in fancy gowns and tuxedos. When dinner is over Robeir and most of the men leave the room. The remaining men and women go into the parlor.

INT. NIGHT--PARLOR

Everyone comes together, some sitting and some standing. Bella begins talking about the murders.

BELLA

These killings are terrible. We've never had a problem like this.

Jarvis Amos looks at Bella curiously.

JARVIS AMOS

It seems to me you're mistaken, Bella. Something like this did happen around here over twenty two years ago. If I remember correctly your brother, Ross, had a lot to do with those murders. Didn't he? Lucius found a diary he had, too.

Neither Bella nor Leona know what to say so they are quiet.

JARVIS AMOS (CONT'D)

Well, am I right about that or not?

Quito's mind begins to wander.

QUITO (V.O.)

Everybody who knew Jarvis knew if he was drunk enough he would tell

all of his business, as well as everyone else's business. Lucie told Kedron and me that when we were younger she caught Jarvis and Aunt Bella together on more than one occasion. She told us Aunt Bella looked like she was pregnant once, too. She remembered our mother not looking pregnant, yet she brought Barrio home out of the blue.

Leona finally answers Jarvis.

LEONA

You're right, Jarvis. It was our brother who was involved in that terrible mess. As you know Ross hung himself. I gave birth to Quito at the exact time he died.

LUCIE

You never did tell us very much about your brother, Ross, Mother.

LEONA

Well, your father and I didn't feel it was important.

Kedron speaks to Leona surprised.

KEDRON

Not important! Something like what he did, and you didn't think it was important for us to know, Mother?

Bella shakes her head, speaking to Kedron.

BELLA

We don't like to talk about it.

Jarvis speaks sarcastically to Bella.

JARVIS AMOS

It seems to me there are a lot of things you don't like to talk about, Bella. And what does Robeir have to do with it, Leona?

Leona doesn't answer him. Jarvis is staggering, and his voice is becoming slurred.

JARVIS AMOS (CONT'D)
You all had another brother you
don't say much about.

Neither Bella nor Leona answer Jarvis. Jarvis looks at Bella.

JARVIS AMOS (CONT'D)
You have a knack for hiding things.
Don't you, Bella? Let's ask old
Charlie Hamms about that. Shall we?

Kedron speaks with a touch of sadness in his voice.

KEDRON
Charlie Hamms has been dead over
ten years. Some people think he
deliberately tried to get himself
killed for some reason. He didn't
get out of the way of that train
fast enough. I heard he was a good,
kind man who had serious problems.

Bella speaks nervously to Jarvis.

BELLA
Y-You don't have any idea what
you're talking about anyway,
Jarvis.

JARVIS
Oh yeah. Why don't you tell that
boy the truth?

Leona speaks nervously.

LEONA
T-there's no need for anybody to
get ugly here. We were talking
about the murders. Remember?

Jarvis can barely stand up straight, and still speaks sarcastically, looking at Bella.

JARVIS
I would rather talk about other
things.

Jarvis ambles over to where another man is standing. He is tall, thin with dark brown eyes and hair and light skin.

QUITO (O.S.)

Lou Mackers was a good friend of my Dad's. He was the Executive Director of one of the five banks in Syroia. Also, a long-time friend of Lucius Kilner's.

Jarvis pours himself another drink, then turns to Bella again.

JARVIS

I'm sick and tired of living this bullshit lie, Bella.

Bella is beginning to get upset.

BELLA

If you don't shut up, Jarvis, I'm leaving.

JARVIS

Well, before you go how about telling our son the truth?

KEDRON

What are you talking about, Jarvis?

JARVIS

She knows exactly what I'm talking about. I've been waiting almost twenty years for this woman to tell that boy the truth. Twenty years!

Bella starts sobbing softly. Everyone anxiously waits to hear what Jarvis has to say. Jarvis staggers over to Barrio, and puts his hand on his shoulder.

JARVIS (CONT'D)

Barrio, I'm your father, and Bella here is your mother. Robeir and Leona Desmunde are not your biological parents.

Everyone's mouth in the room falls open in shock. Bella looks at Barrio, wiping her eyes with a handkerchief.

BELLA

I'm so sorry, Barrio. I wasn't married at the time, and I didn't want to get married.

JARVIS

We could've gotten married but you were too busy fooling around with Charlie Hamms, and God knows who else.

Everyone in the room silently look at one another. Barrio calmly walks over to Bella, kneels down in front of her and holds her hands.

BARRIO

Why didn't you tell me you were my real mother, Aunt Bella? I don't care about you not being married.

Barrio kisses Bella on her cheek. Then he walks over to Jarvis who is wobbling, and looking sheepish.

BARRIO (CONT'D)

So you're my real Dad, huh?

JARVIS

Yes, I am.

Barrio hugs Jarvis tightly. Jarvis begins to sob softly as he hugs Barrio back.

QUITO (O.S.)

I realized then why Barrio always looked so out of place among me and my siblings.

Barrio, Jarvis and Bella leave the room. Lou Mackers nervously breaks the awkward silence in the room.

LOU

W-well, at least it's all out in the open now.

Lucie speaks in surprise as she looks at Lou.

LUCIE

You mean....you knew?

LOU

Sure. Everybody in Syroia knows.

LEONA

I told Bella a long time ago to tell Barrio the truth, because if she didn't somebody would.

The conversation turns back to Jenny Papree's murder.

LOU

I just don't understand how somebody can be murdered in their own backyard in broad daylight and nobody sees, or hears anything.

LUCIE

You're right. Unless the killer is someone living among us.

KEDRON

That's what Theron thinks. He told me Lucius told him about the murders that occurred here a little over twenty two years ago. He thinks it's the same killer.

Leona is surprised.

LEONA

What? How is that possible?

LOU

Lucius did find a diary Ross had. He told me Ross wrote down everything he did in there.

Lucie looks at Leona wide-eyed and speaks.

LUCIE

He must've shown some signs, Mother, that he was insane.

Leona shakes her head sadly.

LEONA

No one will ever know how many sleepless nights Bella, Robeir, our parents and I had wondering where we went wrong with Ross.

Quito looks at Kedron and Lucie, who are looking at him.

QUITO (V.O.)

I could tell my sister and brother were wondering the same thing I was. Like Jarvis said, what did our Dad have to do with it?

Quito speaks to Leona curiously.

QUITO (CONT'D)

Do you have a photograph of Uncle Ross, Mother?

LUCIE

You've shown us photographs of Delores, Jamilla, Karl and the children, but never any of Ross.

LEONA

It seems to be time for telling the truth. I may as well show you the only photograph I have of him.

Leona gets up and walks over to an antique, roll top desk in a corner of the room, and opens it. She retrieves an envelope, takes out a photograph and gives it to Quito.

Quito holds the photograph in his hand and begins to tremble. His eyes widen in stunned disbelief as he stares at the man in the picture. Leona notices how shaken he is.

LEONA (CONT'D)

Quito, are you alright, son? You look like you've just seen a ghost.

Quito speaks nervously.

QUITO

Y-yes, M-Mother, I-I'm okay.

The picture is of the same wicked man who is tormenting Quito. He whispers in shock.

QUITO (CONT'D)

Oh, my God.

Anella is sitting next to Quito. She speaks to him concerned.

ANELLA

What's wrong, honey?

Quito cannot speak. Everyone in the room is staring at him. He shakily gives the photograph back to his mother who shows it to Lucie.

Quito gets up and hurriedly goes outside onto the terrace. He is horrified.

EXT. NIGHT--TERRACE

Quito stands on the terrace still trembling.

QUITO

No wonder I'm always there when
people are murdered. It's me. I'm
the killer.

Anella follows him outside onto the terrace. She gently rubs
Quito's back, and speaks to him softly.

ANELLA

Are you sure you're alright, honey?

Quito looks at Anella. He rubs his temples as his head
begins to hurt again.

QUITO

I have a headache, sweetheart. You
go back to the parlor. I'm going
upstairs to lay down.

ANELLA

I think I'll go home because I'm
kind of tired.

Quito and Anella kiss each other on the lips gently and say
good night. He watches her walk away. He hears the voice of
the demon again.

ROSS'S SPIRIT (O.S.)

You'll have to kill her, too.

QUITO

No. I'll destroy you first.

Leona comes outside onto the terrace looking around.

LEONA

Quito, who are you talking to, son?

QUITO

Nobody, Mother.

LEONA

Where is Anella? Did she go home?

QUITO

Yes, Mother.

Leona goes back into the Parlor. Quito speaks softly and
angrily.

QUITO (CONT'D)

Now I know who you are, you
lousy, low-life bastard.

INT. NIGHT--BEDROOM

Quito closes the diary and rubs his tired eyes.

QUITO (V.O.)

I've been reading this diary for nearly three weeks. Just before my twenty third birthday I murdered, and raped seven more women and young girls. Also, I killed three men. Theron initiated a harsher curfew, and hired eight more Deputies. Still, of the ten people who were murdered, eight of them were from right here in Syroia.

Anella enters the bedroom. She walks over to Quito and sits down on the bed, smiling at him.

ANELLA

Are you finished reading, honey?

QUITO

I was thinking about taking a drive to Claywell tomorrow. I want to talk to Delores's parents, Karl and Jamilla, about Ross.

ANELLA

You should have a pretty good idea about him from reading that terrible memoir of his.

QUITO

How about going with me?

ANELLA

I would love to, honey.

EXT. DAY

Quito and Anella drive to Claywell in her brand new royal blue, Mustang convertible.

ANELLA

I know you miss that Camaro of yours.

QUITO

As much as I loved that car all it did was remind me of my painful ordeal with Ross, and the 'other one'. I had to sell it.

They arrive at a lovely home with plenty of ground around it. Quito rings the doorbell and a woman answers the front door. She has a questioning look on her face.

Her long, dark brown hair is beginning to turn white. She is fairly tall, dark-skinned and stout. Her eyes are light brown and sad. She looks at Quito and Anella curiously.

JAMILLA ROCKS

Yes?

QUITO

Hello, Mrs. Rocks. My name is Arquito Desmunde and this is my wife, Anella. We live in Syroia. Your daughter, Delores, was married to my uncle, Ross Yarbrey.

Jamilla puts her hand over her mouth in surprise then takes it down. She opens the door wider.

JAMILLA

Please come in.

INT. DAY--JAMILLA'S LIVING ROOM

Jamilla leads Quito and Anella into her house.

JAMILLA

Please sit down. Can I get you anything?

ANELLA

No thank you, Mrs. Rocks.

Quito and Anella sit down on the sofa. Jamilla sits down in a chair across from them.

JAMILLA

My husband, Karl, passed away two years after Delores was murdered. What happened to the children was the worst.

QUITO

We're so sorry, Mrs. Rocks.

Jamilla brings out a photo album and gives it to Anella. Quito and Anella look at the pictures Anella gently touches one of the photographs of the children. Then she closes the album and gives it back to Jamilla.

Jamilla looks at Quito curiously and speaks.

JAMILLA

What did you want to talk to me about, Arquito?

QUITO

I was curious about the kind of man Ross Yarbrey was. I thought you could tell me something about him.

JAMILLA

Have you ever talked to your parents, or Bella about him?

QUITO

It's something I don't think they feel too comfortable talking about.

JAMILLA

I can tell you, Arquito, that Ross was a wicked man.

Anella joins in the conversation.

ANELLA

His spirit possessed my husband on his twenty second birthday.

Jamilla is horrified.

JAMILLA

Oh, God, no! But I sure can't say I'm surprised. That monster was capable of anything in his life so why wouldn't he be in death? He told our daughter the devil was a woman not a man like people think. There was this strange woman around him all the time our daughter told us. She would hear Ross talking to her. I think she put a lot of crazy ideas in his head.

ANELLA

Like what?

JAMILLA

According to what this woman told Ross, he would come back to life after he died as a different person.

ANELLA

Over a three year period, fifty five people lost their lives due to his possession of my husband.

Jamilla looks at Quito sadly.

JAMILLA

Oh, my God, no. All of those people? How did you ever break free of him?

QUITO

All I can tell you, Mrs. Rocks, is that in the end it wasn't Ross I had to break free of.

INT. NIGHT--BEDROOM

Quito and Anella have returned home, and get into bed. He sits up and reaches for Ross's diary. Anella yawns and groggily speaks to him.

ANELLA

I think you're becoming obsessed with that thing.

QUITO

I'm just amazed at how twisted and crazy this guy was.

ANELLA

Well I'm going to sleep because I'm tired and you should be, too.

Anella smiles at Quito tenderly. The smile is still on her lips as she falls asleep. Quito begins to read.

QUITO (V.O.)

As I continued to read, I realized I still had blood on my hands. And I would never get over Lucie.

INT. DAY--BEDROOM--FLASHBACK

Quito sits up in bed. He is very depressed as he looks out of his window. He thinks out loud.

QUITO

I think I'll talk to one of the Priests at the Catholic church. Maybe they can help me.

INT. DAY--KITCHEN

Quito enters the room and his family is waiting for him. There is a big cake with twenty three candles burning on top of it, sitting in the middle of the table. Leona notices how down-hearted Quito looks, and speaks compassionately.

LEONA

What's wrong with my birthday boy
this morning?

Before Quito has a chance to answer Robeir speaks.

ROBEIR

It's getting a year older that's
bugging him that's all.

Quito looks at Robeir and smiles half-heartedly.

QUITO (V.O.)

My Dad was oblivious to anything
out of the ordinary in the lives of
me and my siblings. He meant well
and we knew how much he loved us.
But Robeir Desmunde lived in a
world that was paradise on earth.
In his mind that is.

After his birthday celebration everyone leaves the kitchen, except Quito and Lucie. Lucie looks at Quito and speaks seriously.

LUCIE

Whatever is troubling you, Quito,
we can talk about it.

Quito shakes his head sadly.

QUITO

No. I think I'll go out for a
while.

Lucie half smiles at Quito as she speaks.

LUCIE

Good for you. Enjoy your day,
brother.

INT. DAY--PARISH OFFICE LOBBY

A fair-skinned, middle-aged woman sitting behind a big desk greets Quito cheerfully.

SECRETARY

Can I help you, please?

QUITO

I'd like to talk to Father Wallace Rhodes, please.

SECRETARY

He's conducting Mass right now. But he's just about done. You can sit down and wait if you want to.

QUITO

Thank you.

Quito sits down in a chair in the lobby to wait. Soon after, Father Rhodes enters the Parish office lobby. He looks to be around Robeir's age, and is tall, slender and rather handsome. He walks over to the Secretary and says something Quito cannot hear.

The Secretary tells the Priest that Quito is there to see him. The Priest looks at Quito. He smiles as he walks over to where Quito is sitting. Quito stands up.

FATHER WALLACE RHODES

How do you do? I'm Father Wallace Rhodes.

Quito and the Priest shake hands.

QUITO

Father Rhodes, my name is Arquito Desmunde. I've heard a lot about you from Anella Slimmer. I was wondering if I could talk to you.

FATHER RHODES

Oh, yes, the Slimmer family have been members of our church for years. It's nice to meet you, Arquito. Please sit down.

Father Rhodes and Quito sit down on a sofa.

FATHER RHODES (CONT'D)

What can I do for you, son?

Quito is hesitant at first then speaks.

QUITO

I'm being possessed, Father. By the spirit of someone wicked.

The Priest is stunned.

FATHER RHODES
My, God. Are you sure about this?

QUITO
Yes. I've killed a lot of people in the past year because of this demon.

QUITO (V.O.) (CONT'D)
I knew the Priest believed me, and being a Priest he could never tell anybody what I told him.

FATHER RHODES
Do you know who this horrible spirit is, Arquito?

QUITO
It's my uncle.

FATHER RHODES
Your uncle?

QUITO
Before he killed himself twenty three years ago he murdered eighteen people in Syroia, including his wife and children.

FATHER RHODES
There's usually some connection with a spirit like that, and its' victim.

QUITO
He died on the day I was born at the exact moment I was born.

FATHER RHODES
I believe that may be the connection.

The Priest leaves the room and returns a few minutes later. He has a golden crucifix hanging on a golden chain, and a small Bible in his hands. He gives them to Quito.

FATHER RHODES
I want you to wear this crucifix at all times, Arquito.

Father Rhodes puts the crucifix around Quito's neck, and makes the sign of the cross over him with his hand.

FATHER RHODES (CONT'D)

I want you to read at least five of the Psalms from this Bible every day without fail.

QUITO

What will that do for me, Father?

FATHER RHODES

It will keep this demon from tormenting you anymore.

They say a prayer. He and Father Rhodes shake hands then Quito leaves.

INT. NIGHT--BEDROOM--SIX MONTHS LATER

Quito comes home very tired. He flops down on his bed and falls asleep. A noise in the room awakens him. He turns on the bedside lamp, but sees nothing. He sits up in bed.

Quito sees Ross's spirit standing in a corner of his bedroom glaring at him. The faint image of a woman is standing next to him. Ross speaks hatefully, and angrily to Quito.

ROSS'S SPIRIT

Did you really think I would let go that easily, boy?

Quito touches the crucifix around his neck.

ROSS'S SPIRIT (CONT'D)

That won't hold me back much longer.

Quito reaches for the Bible that Father Rhodes gave him.

ROSS'S SPIRIT (CONT'D)

That won't either. You have to have faith. Didn't the good Father Rhodes tell you that?

Quito is shocked and surprised as he panics.

QUITO (V.O.)

I had no idea how the demon knew I had been to see the Priest. And I hadn't read five of the Psalms that day like he told me to do without fail.

Quito anxiously massages his temples, as his head suddenly starts to hurt. He opens the Bible, and begins to read out loud.

The shadows of black crows appear on the walls of his bedroom. He hears their terrifying screams, and the screams of people burning in the fires of hell. Quito stops reading, and covers his ears.

Someone is knocking on his bedroom door and calling his name. The two entities, the hellish crows, and the shadows vanish. A little boy with dark hair and dark eyes bursts into Quito's bedroom, and runs over to him.

BOY#1

Quito! Are you alright in here?

QUITO

It's alright, Darnell. It was just a bad dream.

DARNELL

What? That must've been a helluva dream.

Another little boy who has light, brown hair and eyes, comes running into Quito's bedroom. He is almost out of breath.

BOY#2

What's going on in here? I heard screams, Quito. I was downstairs. I'm glad our Dad wasn't home.

QUITO

It's okay now, Darnell and Larry.

Darnell and Larry leave Quito's bedroom. Quito lays down staring at the ceiling.

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

I'm glad Kedron wasn't home, too. No one was there but two of my nephews, the house crew and me. It was all my own fault Ross attacked me. But who is the woman with him?

Quito turns off his bedside lamp, and continues to ponder what happened to him.

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

I didn't know it at the time, but I would never see Father Rhodes again. I needed someone more powerful. But that wasn't the reason why I would never see the Priest again.

I hadn't been bothered by Ross's spirit, or the woman with him for the past six months. I felt badly for Theron Kilner. He was still trying to catch the killer.

I wanted to talk to Lucius. Maybe there was some way we could trade information and help Theron, without me giving myself away. There was a time when I would never have considered it, but I thought about Kedira. When I was a child I heard stories about her, scary stories! She was a witch. People sought out her services when they were in trouble like I was.

Lucie went to school with a girl named, Genea. They were the best of friends. Nobody in town had seen or heard from Genea in years. She was Kedira's only child.

INT. DAY--KITCHEN

Lucie sips her coffee as Quito pours himself a cup. He sits down at the table with her, and begins to speak.

QUITO

Do you remember your friend, Genea?

LUCIE

I sure do. What about her?

QUITO

It's not her I'm interested in.
It's her mother.

Lucie is surprised.

LUCIE

You mean...Miss Kedira? Why in the world do you need to see her?

QUITO

What can you tell me about her?

Lucie looks at Quito pursing her lips.

LUCIE

You're still afraid of her. Aren't you? There's no reason for you to

fear her, Quito. Forget all those stories we heard when we were children. They would scare the hell out of anybody. But please know the things she does for people can never be undone.

QUITO

What I want her to do for me I'll never want it undone, Lucie.

Lucie becomes curious.

LUCIE

Can't you tell me what the problem is, brother?

QUITO

No, Lucie, I can't tell you.

LUCIE

Alright then I think you should pay her a visit.

Lucie writes Kedira's telephone number and address on a piece of paper, and gives it to Quito.

EXT. DAY--LUCIUS'S HOUSE

Lucius Kilner, an old man now, is sitting on his front porch. He watches as Quito parks his car in front of his house, gets out, walks up the steps and onto the porch. Lucius smiles at Quito.

LUCIUS

I knew I was gonna have some company today.

Lucius and Quito shake each other's hands.

QUITO

Hey, Lucius. I wanted to come over and talk to you for a while.

LUCIUS

Well, have a sit down and take a load off your feet.

Lucius pulls up a chair for Quito. Quito sits down. Lucius pours some iced tea into a glass, and gives it to him. He speaks curiously.

LUCIUS (CONT'D)
What can I do for you, Quito?

QUITO
I wanted to talk to you about my
uncle, Ross Yarbrey.

A sad look comes upon Lucius's face. He puts his head back,
and looks toward the sky as he speaks.

LUCIUS
I won't ask you the reason for
wantin' to talk 'bout that. 'Cause
it must be somethin' important, or
you wouldn't be here.

Lucius shakes his head sadly then looks at Quito.

LUCIUS (CONT'D)
I talked to my boy 'bout the recent
murders. They're similar to the one
gal who was cut up so bad back
then. Angelina Stovalla was her
name. Stabbed nearly one hundred
times all over her body. Her family
couldn't even open the coffin for
the funeral.

QUITO
What do you think about these
recent killings?

LUCIUS
I told Theron back then I had no
clues just like he has none now.
All I had was what Delores told me.
Damn shame what happened to that
gal and her children. I recall
somethin' my Grandmama tellin' me
'bout a long time ago.

Quito speaks a little surprised.

QUITO
What? Another murder spree?

LUCIUS
Yep. That one had somethin' to do
with somebody in your family, too.

Quito is shocked.

QUITO

What?

Lucius nods his head solemnly.

LUCIUS

Yarbrey was a stone psychopath. I think the killer knows Yarbrey, or they're close to him in some way. I found his diary when I found his body you know.

QUITO

Do you have it, Lucius?

LUCIUS

I did. It disappeared from my Evidence Room down at the jail.

QUITO

I would like to get a look at it.

LUCIUS

Yeah, me, too. But I wouldn't know where to find it now, Quito. I hate to think one of my Deputies took it. But somethin' in the back of my mind tells me that's what happened.

QUITO

What was in the diary?

LUCIUS

Every damn murder he ever committed.

QUITO

Do you think Ross could come back from the dead?

LUCIUS

Now you're gettin' into some real spooky shit I don't know nothin' 'bout.

QUITO

I sure wish you had that diary.

LUCIUS

I'll look 'round here for it. I'd try askin' your aunt, Bella, 'bout it, too. She was datin' ole Charlie

Hamms, who was one of my Deputies. Hell, she knew more 'bout what was goin' on in my office than I did.

QUITO (V.O.)

Unknown to anybody at the time it was Aunt Bella who had Ross's diary, and she got it from Charlie Hamms.

QUITO (CONT'D)

Maybe you can help Theron with what you know, Lucius.

LUCIUS

I have a theory. It's so whacked out nobody would believe it.

QUITO

There haven't been any killings in a while.

LUCIUS

Don't mean nothin', son. Whoever it is they're just takin' a breather.

QUITO

What makes you so sure about that?

LUCIUS

Whoever they are they think they've gotten away with somethin' just like Yarbrey. Evil like that never dies. I think it torments a family for years til' it's destroyed. Maybe Yarbrey has come back and maybe not. But I tend to believe he has in some form or fashion.

Quito is more stunned as he speaks.

QUITO

Are you trying to say it could be an evil spirit in a person's family?

Lucius is gravely serious as he speaks.

LUCIUS

I ain't tryin' to say nothin', son. I wish I could recall what my Grandmama told me. Somethin' 'bout some demons torturin' a family for generations.

Quito gets up, shakes hands with Lucius again, and leaves.

QUITO (O.S.)

Lucius Kilner died that night.
According to Theron he was
searching in the attic for
something when he keeled over.

Jarvis Amos said a heart attack
caused his death. He told Theron it
was brought on by some strange kind
of shock.

INT. THE FOLLOWING NIGHT--BEDROOM

Quito is getting ready for bed. He is sad as he speaks
softly to himself.

QUITO

I was saddened by the news about
Lucius. Was he murdered? I have to
seek Kedira's help. I'm not sure
what, or who I'm fighting anymore.

INT. NIGHT--MOVIE THEATER--PARKSBURG

Quito and Anella are at the movies in Parksburg. Another
couple is sitting a few seats down from them in the same
row. Quito shudders from a cold chill. Anella notices it.

ANELLA

Hey. Are you alright?

QUITO

Yes.

Quito's voice has changed.

ANELLA

Are you coming down with a cold or
something, honey? Your voice sounds
different all of a sudden.

Quito is silent. Anella turns back to the movie. A shadow
passes by Quito and he jumps slightly. Anella turns to
Quito, and speaks concerned.

ANELLA

Are you sure you're okay, Quito?

QUITO

I'm fine.

Quito hears soft, sinister laughter and starts trembling. He begins massaging his temples as his head starts to hurt. His vision is hazy again.

ROSS YARBREY'S SPIRIT (O.S.)

You can't resist me.

Quito looks and sees Ross's spirit standing in the aisle next to where he, and Anella are sitting. The woman who is sitting down the row from them gets up from her seat. Quito gets up, too. He speaks to Anella softly.

QUITO

Excuse me. I'll be right back.

ANELLA

Where are you going?

QUITO

To the mens' room.

Quito follows the woman who was sitting down the row from he and Anella. She goes into the ladies' room.

INT. NIGHT--MOVIE THEATER--LADIES' BATHROOM

Quito looks to make sure the other stalls are empty. He locks the door to the ladies' room and hears the toilet flush. Quito hides behind a wall, and watches the woman wash her hands in the sink.

While she is drying her hands he comes up behind her. He puts his hands around her throat, and squeezes as hard as he can. Her body slumps to the floor. She is dead.

QUITO (V.O.)

I realized I was looking at everything through the eyes of the demon when I saw the haze. Unlike the other times I was painfully aware that I murdered someone.

Quito opens the ladies' room door, looks around then hurriedly leaves the room.

INT. NIGHT--MOVIE THEATER LOBBY

Quito sees the man who was with the woman he murdered. He is young, tall with blond hair and dark eyes. Quito walks over to the young man. He speaks to the man trying to sound helpful.

QUITO
Are you looking for somebody?

MAN
Yeah. A young lady I was with.

QUITO
I saw her go up to the balcony.

The man is confused as he looks toward the balcony stairs.

MAN
I wonder why she went up there.

Quito watches the man as he heads for the stairs that lead to the theater's balcony. Quito climbs the stairs behind him. He sees a mop and empty bucket sitting in a corner.

He picks up the mop and breaks off the handle.

INT. NIGHT--MOVIE THEATER--BALCONY

The young man turns around and looks directly into Quito's eyes.

MAN (CONT'D)
H-hey. S-she's not up here.

QUITO
No. She isn't is she?

The young man looks fearfully at the mop handle in Quito's hand. He speaks to Quito nervously.

MAN
W-well, I-I'll go back downstairs
and s-see if she came back.

The young man turns around toward the staircase. Quito plunges the mop handle into his back. He pulls the mop handle out, and plunges it into the man's body again.

The man lays on the floor dead, a bloody mass of dead flesh. There is blood all over and splattered all over Quito. He runs out of the movie theater.

EXT. NIGHT

Quito bumps into people and objects. Nobody notices the blood splattered all over him, because it is dark. He finds his car, gets inside, starts the engine and drives.

He pulls the car over to the side of the road. He looks over to the front passenger's seat, and sees Ross's spirit sitting there. Quito blacks out.

EXT. DAY

Quito is awakened early in the morning by a big, tall, middle-aged truck driver tapping on his car window. He hollers to Quito through the window.

TRUCK DRIVER

Are you okay in there?!

Quito rolls down his car window a little. His vision is clear.

QUITO

I'm fine. I just pulled over to get some sleep.

TRUCK DRIVER

I thought you might need help. You best get on down the road to wherever you're going. The cops come through here pretty regular.

QUITO

Okay. Thanks!

The blood on Quito has dried. He starts his car and continues to drive. He turns on the radio.

A news broadcast comes over the air that a young man in the movie theater in Parksburg was stabbed ten times with a mop handle. His body was found by a Maintenance man.

The broadcast says that another patron found the body of the woman he killed in the ladies' room. Quito parks his car by the side of the road again. He is despondent as he gets out of his car and searches the trunk.

He finds a long, raggedy, old tee shirt and puts it on over his bloody clothes. He uses window washer fluid to wash the blood off his face, arms and hands. Then he cleans out his car. Tears begin rolling down his cheeks.

EXT. DAY--DRIVEWAY

Quito pulls into his driveway and sits there for a few minutes. He has tears in his eyes. Before he gets out of the car Anella is all over him. She is angry.

ANELLA

Quito! You rotten bastard! How in the hell could you just leave me stranded like that?!

Soon her family and Quito's are outside because of the yelling. They come over to Quito and Anella curiously.

ANELLA (CONT'D)

I can't believe you did that stupid shit to me!

ROBEIR

What the hell is going on out here?

LEONA

What is all of the screaming and yelling about?

Anella tells everyone what Quito did to her at the movies.

LEONA

Oh, Quito, you didn't?

QUITO

I had a terrible headache and I blacked out.

ANELLA

You sorry bastard! Is that the best you can come up with?

Anella turns around and storms home angrily.

LYDIA

I'll go talk to her.

Lydia follows Anella.

ROBEIR

Well, you might as well come inside the house, son.

Leona eyes what Quito is wearing.

LEONA

Quito, what is that you're wearing?

Quito ignores Leona's question. He follows his parents, and the rest of his family into the mansion.

INT. DAY--BEDROOM

Quito is laying across his bed when someone knocks on his bedroom door.

LUCIE (O.S.)
Quito, can I come in?

QUITO
Sure, Lucie, come in.

Lucie enters Quito's bedroom and sits down on the side of his bed. He has a sorrowful look on his face. Lucie speaks to him with concern.

LUCIE
Something terrible is happening to you, Quito.

QUITO
I can't tell you about it, Lucie.
You would think I was crazy.

LUCIE
No I wouldn't. I told you I know Miss Kedira very well. I've seen the things happening to people who come to her for help. Anella told us two people were murdered in the movie theater where you went last night.

Quito covers his face with his hands. He begins to sob heart-breakingly.

QUITO
Oh, God.

LUCIE
Do you know anything about those murders, Quito?

Quito stops sobbing and faces Lucie. He wipes his eyes.

QUITO
What made you ask me that, Lucie?

LUCIE
Remember what I said, brother. I love you, and you can talk to me.

Quito looks at Lucie sadly. He forces a half smile.

QUITO

It seems like you're the only one who has an idea about what's happening to me. You always had an uncanny ability to sense other people's despair, Lucie.

I remember you telling Mother there was some great danger in our family. But what the danger was you couldn't see.

LUCIE

Yeah. I remember, Quito.

Lucie gets up from Quito's bed. She walks to the bedroom door and opens it. Then turns around and smiles at Quito.

LUCIE (CONT'D)

You're not alone in this, brother.

Lucie leaves his bedroom. Quito telephones the Parish.

SECRETARY (O.S.)
(on the phone)

Hello. St. John's Parish.

QUITO
(on the phone)

Hello. This is Arquito Desmunde.
I'd like to speak to Father Rhodes.

There is a short pause.

SECRETARY (O.S.)
(on the phone)

I'm sorry, Arquito. Father Rhodes is no longer here.

QUITO
(on the phone)

Why? Is something wrong?

SECRETARY (O.S.)
(on the phone)

He suddenly took sick after you came here to talk to him. He's been in a coma for seven months.

Quito is in disbelief.

QUITO
(on the phone)

My, God! Thank you for telling me.

Quito hangs up the telephone.

QUITO (V.O.)(CONT'D)
It was too much of a coincidence
that Lucius Kilner suddenly died,
and Father Rhodes got sick after I
talked to them about Ross. I was
afraid. I had to see Kedira.

INT. DAY--KITCHEN

Quito enters the room with the diary. He pours himself a cup
of coffee and sits down at the table. As he sips his coffee
he continues reading the diary.

QUITO (V.O.)
Angelina Stovalla wasn't the only
woman in Syroia that Ross stalked.
There was another one. A young girl
named Tangee Burkes.

'She was beautiful' he wrote. She
had long, blond hair, big brown
eyes, fair skin and was medium
height.

QUITO (CONT'D)
You filthy, dirty creep. I nearly
lost my life because of you, and my
sister.....

Quito's eyes well with tears as he continues to read.

QUITO (V.O.)(CONT'D)
Ross became so overbearing Tangee
stopped seeing him. Two weeks after
she dumped him he started plotting
to kill her.

Tangee started dating a guy from
Parksburg named, Carey Logue, who
was tall, dark and handsome.
According to what Ross wrote, he
wanted to cut Tangee and Carey both
into tiny, little pieces.

Quito closes his eyes and visualizes what Ross did to Tangee and Carey, according to what he wrote in his diary.

EXT. NIGHT--CHLOE'S FIELD--QUITO'S VISUALIZATION

Ross watches Cary and Tangee as they make love in the back seat of Carey's car. They are getting ready to leave when Ross gets out of his car. He is armed with a shotgun he sawed off. Ross walks over to Carey's car.

He opens fire on Carey, shooting him at point-blank range in the face. Tangee is splattered with his blood and starts to scream hysterically! She is horrified! Then she is shot to death as Carey was.

Ross puts the car into the 'drive' gear and presses the gas pedal with his hand. He sends the car over the steep bluff with the two dead bodies inside it. When the car hits the bottom of the bluff it explodes.

The Sheriff and the Fire Department are there in minutes. Ross watches everything from behind some nearby bushes.

INT. DAY--KITCHEN

Quito feels his eyes getting heavy. He yawns as he looks at the kitchen clock. It is almost seven o'clock in the morning.

QUITO (V.O.)

I was astonished by what Jarvis Amos recorded concerning the murders. He called it an accident. He was extremely instrumental in covering up a lot of what Ross did, and most likely because of Aunt Bella.

INT. DAY--BEDROOM

Quito turns over in the bed onto his side. Anella softly kisses him on the lips, and leaves the room. He falls asleep and has another dream.

EXT. DAY--BACKYARD--QUITO'S DREAM

Quito is a little boy in the backyard playing with Kedron, Lucie and Barrio who are children, too. They are playing a game of hide-n-seek.

LUCIE

You're it, Quito!

Kedron, Lucie and Barrio run to hide from Quito as he covers his eyes with his hands, and starts to count. He opens his eyes, and sees a strange man sitting in one of the lawn chairs. His back is turned to Quito.

Suddenly Quito is no longer a little boy but a grown man. Kedron, Lucie and Barrio are gone. Everything is quiet. He is all alone.

Somebody is calling Quito's name. He turns around and sees Lucie. She is no longer a child but a grown woman.

LUCIE (CONT'D)
Quito, you can stop being afraid.

Lucie looks over at the mysterious man who is sitting in the backyard then back at Quito.

LUCIE (CONT'D)
They've been destroyed. Remember?

The strange man stands up and turns around to face Quito. It is Ross. Ross looks at Lucie with great fear in his eyes.

Lucie points to something. Quito looks to where she is pointing, and sees their backyard area from a distance.

LUCIE (CONT'D)
Just look at all you have to live for, Quito.

Quito sees Anella holding an infant in her arms. He sees the rest of his family there, too. They are all laughing and talking with one another. He looks at Ross again.

Quito watches Ross's spirit fade away. Lucie is gone.

INT. DAY--BEDROOM

Quito awakens and rolls over onto his back looking up at the ceiling. As he reaches for the diary Anella enters the room.

ANELLA
That was a short nap. Why don't you give that thing a rest for a while?

QUITO
I just had a dream.

Anella walks over to the bed where Quito is laying, and sits down next to him.

ANELLA

What about?

QUITO

I dreamed about Ross.

ANELLA

Oh no.

QUITO

No, sweetheart. Lucie was in my dream, too.

ANELLA

Did she say anything to you?

Quito nods his head looking into Anella's eyes, smiling. She smiles back at him.

ANELLA (CONT'D)

Well, what?

QUITO

She told me I didn't have to be afraid anymore.

ANELLA

That's what I have been telling you for years.

Quito is still smiling tenderly at Anella.

ANELLA (CONT'D)

What is it?

QUITO

She said you and I should start our family.

Anella becomes quiet as she looks out of the bedroom window. There are tears in her eyes. She speaks softly looking back at Quito.

ANELLA

What do you think about that, honey?

Quito lifts Anella's hand to his lips as she looks into his eyes. He gently kisses the back of her hand smiling.

QUITO

I think she's right.

Anella shrieks with joy and throws her arms around Quito's neck planting tiny, little kisses all over his face. Tears begin rolling down her cheeks.

ANELLA

Oh, God, thank You.

Quito and Anella kiss each other deeply. Anella gets off the bed, and happily heads for the bedroom door to leave. Quito starts reading the diary again.

QUITO (V.O.)

It was no wonder Charlie Hamms drank himself to death. He got in front of that train because his conscious was working on him.

INT. NIGHT--DEN--FLASHBACK

Quito is listening to the radio. The two murders at the movie theater in Parksburg are broadcasted over and over again. He is very forlorn as he whispers to himself.

QUITO

It's a toss-up between going to see another Priest or seeing Kedira. I can't keep on killing people.

INT. DAY--KITCHEN

Quito's parents, Lucie, Kedron and Barrio sing 'happy birthday' to him. Silently he makes a wish and blows out the twenty four candles on his cake. Lucie comes up behind him and whispers into his ear.

LUCIE

I hope you get that wish, Quito.

EXT. DAY--BARON'S LANE

Anella and Quito are having a private picnic in Baron's Lane. They lay down on the blanket. Anella begins to read aloud from a romance novel she brought with her.

Quito listens and closes his eyes. Suddenly a shadow covers his face so he opens his eyes slightly and looks up. He looks right into the face of Ross's spirit. He is terrified!

ROSS'S SPIRIT

Get up right now and kill this bitch!

Quito lays there scared. He hears a woman's wicked, unearthly chuckling. He closes his eyes again and prays silently.

QUITO (V.O.)
God, help me! Please!

He gets up and runs down the hill. He hears Anella calling to him. Things begin to look hazy to Quito.

ANELLA (O.S.)
Quito! Quito! Where are you going?!

Anella runs after Quito and catches him. She is grabbing and pulling at him. She is very confused and upset.

ANELLA (CONT'D)
Quito, what's wrong with you?!

Quito pulls away from Anella, and continues to run. He hears her sobbing. He runs to his car, gets in, starts the engine and drives away.

After driving for a while he sees a sign that reads: 'NOW ENTERING FARWELL HEIGHTS'. Quito parks his car in front of a tavern called The Last Call.

INT. DAY--TAVERN

The music from the jukebox is blasting, and the dance floor is packed with people dancing and having fun. Quito sees an empty stool at the bar. He goes over to it, sits down and orders a drink.

Two women walk over to where he is sitting. The taller one of the two is slender like a model, fair-skinned with dark auburn hair and big, blue eyes. She is smiling at Quito.

The shorter one is dark-complexioned with dark brown hair, gray eyes and well built. The taller one introduces herself and her friend to Quito.

WOMAN
Hi, my name is Antonia. And this is my friend, Linda.

Quito answers in the strange, eerie voice.

QUITO
Nice to meet you. How about a drink?

ANTONIA

Sure. Well, you know our names but we don't know yours.

QUITO

Ross.

Linda is not as friendly toward Quito as Antonia is.

LINDA

Well, Ross, thanks for the drinks.

The Bartender gives the women their drinks. Quito pulls out a wad of bills and pays him.

ANTONIA

It's really crowded in here. Why don't we leave and go over to our place, Ross?

LINDA

Toni, can I speak to you for a minute, please?

Antonia and Linda walk over to the middle of the room to talk. Quito sits there watching them. He overhears some of their conversation.

LINDA (CONT'D)

There's something strange and weird about this guy.

ANTONIA

Sometimes you can be over cautious, Linda. Did you see the money this guy has?

The two women come back to where Quito is sitting. Antonia is still smiling at him. The three of them leave the tavern.

INT. NIGHT--APARTMENT

Quito, Antonia and Linda enter the womens' large apartment. He passes by a mirror and sees his reflection. Quito doesn't recognize the person staring back at him.

Quito's eyes are gray instead of dark brown. His hair looks wild and unkempt, and he needs a shave.

INT. NIGHT--LIVING ROOM

Quito sits down on the sofa. He hears Antonia and Linda whispering about something in the kitchen. They come back into the living room.

ANTONIA

We're going upstairs to change,
Ross. We'll be right back.

The two women go upstairs. After a while only Linda comes back downstairs. She sits down in a chair, and is leery of Quito. He hears Ross's cruel laughter and the laughter of a woman.

He looks at Linda.

QUITO

Can I have some ice, please?

Linda gets up and heads toward the kitchen. Quito gets up and tiptoes behind her.

INT. NIGHT--KITCHEN

Linda closes the refrigerator door, and sees Quito standing there. She is startled. He catches her startled look before she can hide it.

She nods toward the living room speaking nervously.

LINDA

Y-you c-can wait in there.

Quito continues to stare into her eyes.

LINDA (CONT'D)

A-are y-you sure you're alright?

Quito turns around as if he is going back into the living room. Linda turns her back to him. He walks up behind her, and quickly puts his hands around her throat. She drops the ice tray to the floor.

Linda tries desperately to pry his hands from her throat. Her body slumps to the kitchen floor. She is dead. Quito hears Antonia coming downstairs.

INT. NIGHT--LIVING ROOM

Quito meets Antonia as she is coming down the stairs. He looks at her smirking. She looks at him curiously.

ANTONIA

Where's Linda?

QUITO

She's in the kitchen.

Antonia walks past him toward the kitchen. He follows her.

INT. NIGHT--KITCHEN

Antonia gasps when she sees Linda's body on the floor. She turns around quickly. Quito puts his hands around her throat as fast as he can.

She tries to fight and scratches his face. Blood begins running down his cheeks onto the front of his shirt. He sees the blood and becomes enraged.

He squeezes Antonia's neck so hard that blood seeps from her eyes, nose and mouth. She slumps to the kitchen floor beside Linda, dead. Quito hears the demon's voice again.

ROSS'S SPIRIT (O.S.)

You have to be sure they're dead.

Quito gets a butcher's knife from the drawer. He proceeds to stab the women over and over again. Then calmly washes the blood off of his face, arms, hands and the knife in the kitchen sink.

He takes off his shirt and rinses it out. Then puts the wet shirt back on. He leaves the knife in the sink.

EXT. NIGHT

Quito gets into his car, starts the engine and drives. He squeezes his eyes shut as he massages his temples. His vision clears, and the scratches on his face vanish. He pulls into his driveway, and parks his car.

He breaks down into soft sobs.

QUITO

Oh, dear God! Why won't you help me?

After a few minutes Quito wipes his tears away. He gets out of the car and walks to his house. As he turns the door knob to enter the house he hears Anella's sobbing. His family and hers' are talking about what he did in Baron's Lane.

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

I can't remember anything.

INT. NIGHT--PARLOR

Everyone looks at Quito when he enters the room. They are shocked by what Anella has told them. His eyes fill with tears again.

LEONA

Arquito, what is wrong with you to do something like that to Anella again?

LYDIA

If there's a problem son, maybe you two should talk it over.

Lucie is looking at Quito sadly but says nothing. He can only stand there and stare at all of them. He doesn't know what to say as he fights back his tears.

Anella walks over to Quito angrily.

ANELLA

If you think for one minute I'm going to keep putting up with this bullshit, Quito, you're crazy! How could you just leave me and run off like that? You were wild-eyed and crazy-looking. You have a serious problem. And you better get some help for it because if you don't I'm quitting you!

Quito tries to tell Anella how sorry he is. She pushes him away from her angrily and storms out of the house. Lydia speaks compassionately to Quito.

LYDIA

Quito, everything will be alright. You two love each other.

INT. NIGHT--BEDROOM

Quito lays down across his bed. He lets the tears roll down the sides of his face. There is a soft knock on his bedroom door, and Lucie enters the room. Quito wipes his tears away.

While they are alone he tells her everything that has been happening to him. Lucie isn't surprised.

LUCIE

I knew something terrible was going on with you, brother.

Tears fill Quito's eyes again.

LUCIE (CONT'D)

You have no place else to turn to now, Quito. This monster will continue to make you hurt people.

Sooner or later it's going to be somebody you really care for.

Quito speaks determined, and with force.

QUITO

He'll never make me hurt Anella, Lucie, never.

LUCIE

It's not just Anella, brother. What about one of us? We'll go see Miss Kedira as soon as she gets back from Peterstown.

Quito is curious.

QUITO

Why did she go to Peterstown?

LUCIE

A friend of hers' lives there.

Quito is still a little frightened of Kedira.

QUITO

I can't help being afraid, Lucie.

Lucie also speaks determined to help Quito.

LUCIE

Did you ever stop to think that it's Ross's fear you're feeling? You said he knows your every move. What about this other one? It could be her fear.

Quito agrees. Lucie kisses him on his cheek, and leaves the room.

QUITO (V.O.)

Kedira had a friend in Peterstown. But she went there to see her daughter, Genea, too. Genea was in a mental hospital there. The rumor was that she suffered a nervous breakdown, when a man she loved married another woman.

INT. DAY--BEDROOM

Quito closes the diary. His eyes well with tears.

QUITO
Oh, Lucie.

EXT. DAY--FAMILY CEMETERY

Anella and Quito are burying a little, white coffin. They as well as their families are devastated. Anella looks like she is in a daze. Quito looks at the tombstone that reads:

'ARQUITO DESMUNDE, JR. BORN: SEPTEMBER 23rd, 1996 DIED: SEPTEMBER 30th, 1996'

QUITO (V.O.)
Our son was born prematurely. His lungs were not fully developed. I thought I was going to lose my wife, too.

INT. DAY--SITTING ROOM

Quito, his family and Anella's family are gathered together. Everyone is concerned for Anella.

LEONA
You have to do something, Quito.
Anella won't eat or sleep.

LYDIA
We're scared for her, Quito.

ROBEIR
You have to do something, son.

DANIEL
It must be terrible to lose a child. I don't want to lose my daughter, too.

LYDIA
There's a good Psychiatrist at the hospital. He has an office in Lorraine.

QUITO
I'll take her to see him as soon as possible.

INT. DAY--OFFICE OF DR. WESLEY SESTORI

Quito and Anella enter Dr. Wesley Sestori's office. He is an elderly gentleman who is tall, stout and very kind. He has dark brown eyes and white hair.

DR. WESLEY SESTORI
How are you, Mr. and Mrs. Desmunde?

They shake hands with the doctor. Dr. Sestori sits down in a chair behind his desk, as Quito and Anella sit across from him. They explain why they are there.

Dr. Sestori speaks gently.

DR. WESLEY SESTORI
I've been a Psychiatrist here for thirty years. I will be only too happy to help you and your family, Mr. and Mrs. Desmunde.

Quito and Anella half-smile at Dr. Sestori.

QUITO (V.O.)
I thanked God for Dr. Sestori. He helped my wife tremendously. I took her to him for nearly six months before she came out of her depression.

EXT. NIGHT--FLASHBACK

A gothical house sits back in the woods. Quito and Lucie approach the front door. Quito's nervousness is noticed by Lucie.

LUCIE
We have to see Miss Kedira, Quito.
We've come this far. Haven't we?

Quito nods his head to Lucie. Lucie rings the doorbell as Quito stands behind her. A middle-aged woman answers the door.

She has long, straight, black hair. Her eyes are as black as her hair and she is brown-skinned, medium height and stout. The woman is happy to see Lucie, and greets her cheerfully.

KEDIRA
Lucie Desmunde! How are you? Come in please. This must be your brother, Quito.

Kedira hugs Lucie then shakes Quito's hand.

INT. NIGHT--KEDIRA'S HOUSE

Quito is surprised when he sees the inside of Kedira's house. It is beautiful.

QUITO (V.O.)
Kedira was a gentle, soft-spoken
woman. My fears vanished.

INT. NIGHT--DINING ROOM

Kedira, Lucie and Quito sit down at the table. Kedira looks at Quito and speaks.

KEDIRA
Now, tell me what's been going on
with you, Quito.

Kedira turns to Lucie who does the talking. When she is finished Kedira looks at Quito again, and smiles.

KEDIRA (CONT'D)
Is there a certain time of the
month when this demon attacks you?

QUITO
It does seem like it's always near
the middle of the month, or so.

KEDIRA
These kind of demons gain more
power around the time of the full
moon.

Lucie speaks hopefully to Kedira.

LUCIE
Can you help us?

KEDIRA
It has to be destroyed completely.

Kedira reaches behind her, and opens a drawer in her china closet. She retrieves a neatly wrapped packet, and lays it on the table in front of her. She unwraps the cloth. A deck of picture cards is revealed.

Lucie and Quito look at the cards curiously. Kedira notices their curiosity and speaks.

KEDIRA
This is the Egyptian Oracle. It
tells me things I want to know.

Kedira puts the packet of cards in front of Quito faced downward.

KEDIRA

Shuffle the cards, Quito, and cut the deck into three piles. Then choose one of the piles.

Quito does as Kedira tells him to do. She takes the remaining cards and puts them back inside the cloth. Then she shuffles the pile that Quito chose. When she is finished she pushes them in front of him again.

KEDIRA

I want you to pick twelve cards from the pile.

Quito picks the twelve cards. Kedira lays them on the table in front of her, face upward in the shape of a Celtic cross. She begins to read them.

KEDIRA

This demon has been around you for many years, Quito, and it was murdered. It feels like it has work to finish in this world.

Lucie is aghast.

LUCIE

Work? All it does is use my brother to murder people.

Kedira continues.

KEDIRA

It has so much rage.

Quito is confused as he speaks.

QUITO

You said it was murdered but Ross killed himself.

KEDIRA

This is not your uncle.

Quito and Lucie are shocked.

LUCIE AND QUITO

What?

Kedira continues reading the cards as she speaks to Quito and Lucie.

KEDIRA

You said you've seen the image of a woman with your uncle. She's the one the Oracle is telling me about. She possessed his soul at an early age. Then took control of him as he got closer to the age she was when she started delving into the occult. Those headaches started way before you turned twenty two, Quito.

Quito nods his head. Kedira closes her eyes. She opens her eyes again, and looks strangely at Quito and Lucie. She speaks in an eerie, unearthly voice.

DEMONIC FEMALE VOICE

I have been here for generations.

Quito and Lucie gasp! Kedira shakes herself as if to awaken from a trance. She looks at Quito and Lucie.

KEDIRA

She was here. If your parents never mentioned another family member like Ross they have a reason for keeping it a secret.

LUCIE

I always knew there was terrible danger in our family.

QUITO

What do we do?

KEDIRA

We have to find out who this other demon is. I'm sure there have been others in your family she has tormented. Try researching old newspapers. There has to be an account of something terrible happening here a long time ago. Ross's death, and your birth at the same moment gave her the doorway she needed.

EXT. DAY--SYROIA DAILY TIMES

Quito and Lucie approach a big building in town called, The Syroia Daily Times.

INT. DAY--NEWSPAPER OFFICES--SYROIA DAILY TIMES

A middle-aged, balding, heavy-set man speaks with Lucie and Quito. He has a bad habit of sucking his teeth. He takes them to the Research Room of the newspaper.

MAN

As Senior Editor of the newspaper,
I'm sure this area will help you.

LUCIE

Yes. We can review old newspapers,
Mr. Akens, for stories concerning
murders that happened here.

MR. AKENS

I know you're talking about serial
killings. So anything you're
looking for should be here.

Mr. Akens leaves the room. Quito and Lucie sit down at one of the tables. They begin reading old newspaper stories. After a while Lucie finds something.

LUCIE

Look at this, Quito. Here's a
series of brutal murders that
occurred here from January, 1917
until June, 1920. Nobody was ever
arrested or charged for them.

Quito reads the story along with Lucie.

QUITO

One hundred and two people were
killed. Those are the murders we're
looking for. The Sheriff was a man
named, Eugene Ohmer, at the time.
He died in 1921.

LUCIE

We need to find his records, or any
notes he kept about those killings.

Quito and Lucie keep searching, and find the obituary notice for Sheriff Ohmer. They read it.

LUCIE (CONT'D)

He was survived by his wife, Zoe,
who died in 1927 and four
daughters. The two youngest
daughters were named, Magda and
Lisbeth. We have to find them.

QUITO
How do we do that, Lucie?

LUCIE
We have their names. Let's pray
they're still alive.

INT. DAY--SHERIFF THERON KILNER'S OFFICE

Quito and Lucie enter Theron Kilner's office. He is surprised to see them, and happy to see Lucie.

THERON
Well, well, Lucie Desmunde! I
haven't seen you in town for quite
a spell. What's the occasion? Hey,
Quito!

QUITO
Hello, Theron.

LUCIE
Hey, Theron.

Quito and Lucie sit down across from Theron at his desk.

LUCIE (CONT'D)
We need to find a good Private
Investigator.

Theron is curious.

THERON
Is something wrong?

LUCIE
We're doing some family research.

THERON
I have the names of two guys I used
a while back. They're over in
Parksburg.

LUCIE
Who are they?

Theron looks in his desk drawer, finds two business cards,
and gives them to Lucie.

THERON
One of the investigators is named,
Arlo Yerkes, and the other one is
named, Garrison Thomas.

Lucie reads the cards then looks at Quito.

LUCIE
How about Arlo, Quito?

QUITO
Sure. Why not?

INT. DAY--OFFICE OF ARLO YERKES IN PARKSBURG

Quito and Lucie introduce themselves to Arlo who looks like he is in his late fifties. He is short, fat, bearded, balding and has kind eyes. His office is lush. Arlo pulls out a cigar and lights it.

He sits down in his big, leather chair behind his desk. Quito and Lucie sit down across from him.

ARLO
What can I do for you folks?

LUCIE
We're trying to find two people.

ARLO
Alright. Who are they?

LUCIE
All we have are their names and where they're from.

Arlo pulls out a piece of paper and an ink pen to write the names down.

ARLO
What are their names?

LUCIE
Lisbeth and Magda Ohmer. They were living in Syroia around 1921 maybe as late as 1927.

ARLO
I'll need \$500.00 to get started on this, and your information.

Quito reaches into his wallet, and gives Arlo five one hundred dollar bills. Lucie writes their address and telephone number on a piece of paper, and gives it to Arlo. The three of them get up and shakes hands.

INT. DAY--DEN

Quito is sitting in the den talking with Kedron. Arlo telephones him and Lucie.

ARLO (O.S.)
 (on the phone)
 Hey, Arquito, I've found Lisbeth Norris.

QUITO
 (on the phone)
 What did you find out?

ARLO (O.S.)
 (on the phone)
 She used to be Lisbeth Ohmer from Syroia.

QUITO
 (on the phone)
 Did you get her address, Arlo?

ARLO (O.S.)
 (on the phone)
 She lives in Claywell. The address is 21209 Moorehouse Road. She's a widow, and lives with her oldest daughter.

Lucie enters the room while Quito is on the telephone. He tells her what Arlo said. Lucie picks up the other telephone receiver.

LUCIE
 (on the phone)
 Thank you so much, Arlo.

ARLO (O.S.)
 (on the phone)
 Listen, Lucie. Whatever you and Arquito are going to do you'd better do it fast.

LUCIE
 (on the phone)
 Why?

ARLO (O.S.)
 (on the phone)
 Mrs. Norris is dying. She has Leukemia.

LUCIE
 (on the phone)
 Alright we'll hurry and thanks
 again, Arlo.

INT. DAY--BEDROOM

Quito rubs his eyes that are beginning to burn from exhaustion.

QUITO (V.O.)
 I was thirty six years old and still reading the diary. Ross described his mysterious companion named, Syra. She had long, white hair, eyes as black as coal, pale skin and was tall and thin. When he saw her she was always dressed in turn-of-the-century clothing.

Anella enters the bedroom. She and Quito kiss gently on the lips.

INT. NIGHT--DINING ROOM

Quito and his family are having dinner. Jarvis Amos is joining them. The room is alive with conversation. Quito and Anella smile at each other as they hold hands.

ANELLA
 Quito and I are going to have another baby everyone.

Everyone congratulates them.

INT. NIGHT--BEDROOM

Anella is asleep. Quito looks over at the diary on his nightstand. He gently moves her over so he can sit up in the bed. He begins to read the diary.

EXT. DAY--ESTATE--CLAYWELL--FLASHBACK

Quito and Lucie arrive at a large estate. They ring the doorbell and wait. A snooty Butler, who is average height, stout and dark-complexioned answers the door.

BUTLER
 May I help you?

LUCIE
 Yes. My name is Lucinda Desmunde and this is my brother, Arquito. We

were wondering if we might speak
with Mrs. Lisbeth Norris please.

The man raises his eyebrows as he eyes them from head to
toe.

BUTLER

Is Mrs. Norris expecting you?

LUCIE

Not exactly. But it's imperative
that we speak with her.

BUTLER

Mrs. Norris doesn't usually see
anyone.

LUCIE

Can you tell her it's a matter of
life and death?

BUTLER

You will have to wait out here.

The Butler goes back inside the house and closes the front
door. A few minutes later he comes back to the front door
where Quito and Lucie are waiting.

BUTLER (CONT'D)

Mrs. Norris says that she will see
you. Please come inside.

INT. DAY--ESTATE--PARLOR

The Butler leads Quito and Lucie into a room where they sit
down on an antique sofa. They see an elegant-looking lady
coming down the long staircase. She is tall and very
refined, with mixed-gray hair, sparkling, green eyes and
brown skin.

They stand as the woman enters the room, extending her hand
to them in greeting. Quito and Lucie shake her hand and,
introduce themselves.

WOMAN

My name is Helena Walters. Please
sit down. I understand you want to
talk to my mother.

Quito, Lucie and Helena sit down.

LUCIE

Yes, if that's possible.

HELENA

William, my Butler, tells me it has something to do with life and death?

LUCIE

We can explain it better to Mrs. Norris. It concerns her father, Eugene Ohmer.

Helena is surprised.

HELENA

My grandfather?

LUCIE

Yes. There were a lot of murders in Syroia when he was the Sheriff there. They occurred between January, 1917 and June, 1920. We were wondering if he kept any records.

HELENA

Ah! My mother told us it was something that haunted him to his grave.

Lucie speaks anxiously.

LUCIE

Do you think we could talk to your mother, Mrs. Walters?

HELENA

I'm afraid that's not possible. She's very ill.

Quito and Lucie look down-hearted. Helena is curious.

HELENA (CONT'D)

Why are you interested in them?

QUITO

We think the killer was someone in our family.

HELENA

Oh, my God! My mother always had a feeling someone would want to see

them one day. Please call me
 Helena. If you have time we can go
 to the attic, and try to find them.

Quito and Lucie become happy, and a little excited.

LUCIE
 Yes, we have time.

Helena stands up.

HELENA
 Let me change into something more
 suitable. While I get changed I'll
 have William take you on a tour of
 the estate.

QUITO AND LUCIE
 Thank you.

Helena leaves the room. William enters the room. He takes
 Quito and Lucie on a tour of the beautiful estate. He gives
 them a detailed account of the art works, and antiques.

Upstairs, they pass by one of the big bedrooms. The door is
 slightly ajar. They see an old woman sleeping peacefully.

QUITO (V.O.)(CONT'D)
 She had to be Lisbeth Norris.

INT. DAY--DEN--HELENA'S ESTATE

William offers Quito and Lucie a drink and Lucie accepts.
 Quito has a soda. William has more than one drink, and is
 well on his way to getting drunk.

INT. DAY--LIVING ROOM AREA

Quito and Lucie sit down on a sofa. William leaves the room.
 After a while they hear quarreling, but cannot hear the
 voices clearly at first.

WILLIAM (O.S.)
 Stop telling me what to do. When
 are you getting this damn divorce?

HELENA (O.S.)
 I am not going to do this with you
 now, William. We have guests.

Helena smiles as she enters the room where Quito and Lucie
 are waiting.

HELENA (CONT'D)

Are you two ready?

QUITO AND LUCIE

Yes.

They get up and follow Helena. She opens a door in a hallway. She, Lucie and Quito go up three flights of stairs.

INT. DAY--ATTIC

While Quito, Lucie and Helena are looking around, Helena stumbles on some old letters and reads one of them. Tears form in her eyes. Quito and Lucie notice her sadness, and glance at each other.

Helena snuffles as she folds the letter, and looks at them.

HELENA

Just some old love letters from my husband, Edward.

Suddenly Helena looks at them wide-eyed.

HELENA (CONT'D)

I know where my grandfather's records are.

Quito and Lucie follow Helena over to a small trunk. Helena opens the trunk and searches its' contents. She retrieves a big, thick envelope from the trunk.

Then takes all of the papers out of it, and shows them to Quito and Lucie.

HELENA

These are all of his records. You can take them with you if you want.

QUITO

Thank you, Mrs. Walters. We'll get them back to you.

INT. NIGHT--KEDIRA'S HOUSE

Quito, Lucie and Kedira take all of the records of Sheriff Ohmer out of the envelope. They begin to read them. Suddenly Lucie finds something and shows it to Quito and Kedira.

LUCIE

Look at this! There's a name.

Sheriff Ohmer scribbled a name on the piece of paper Lucie is holding. Quito and Lucie look at one another in shock.

QUITO

My, God!

Kedira reads the name that Sheriff Ohmer wrote in red ink. It reads, 'Syroia Desmunde prime suspect in all of the murders, January 28, 1918'. Lucie looks at Kedira.

LUCIE

Syroia was our great great grandmother.

They continue to read, and find a photograph of Syroia. She has white hair and evil, black eyes.

KEDIRA

She's the other demon. She looks old but she wasn't.

They keep reading what the Sheriff wrote, and are more surprised.

KEDIRA (CONT'D)

Your great great grandfather threatened Sheriff Ohmer to leave her alone I see. He controlled the whole town.

LUCIE

She died when she was twenty two years old in 1920. He found her hanging in the basement. It looked like a suicide, but Sheriff Ohmer believed she was poisoned.

KEDIRA

I think she was murdered like The Oracle says. She went to her grave with a lot of rage inside her. And she has taken it out on her family.

It says she was released from a mental hospital in 1916. The Alcott Psychiatric Hospital in Lorraine.

They put all of the papers back inside the envelope.

LUCIE

We'll get these back to Helena as soon as possible.

QUITO (V.O.)

Because of an unforeseen, and horrifying tragedy, it would be

years before Helena got those records back.

EXT. DAY--ALCOTT PSYCHIATRIC HOSPITAL--LORRAINE

Quito and Lucie approach a big, gray, somber-looking building early the following morning.

INT. DAY--ALCOTT PSYCHIATRIC HOSPITAL--LORRAINE

Quito and Lucie enter the office of a middle-aged, tall, heavy, bald man who is a doctor. He has kind eyes and a jolly spirit. They tell him who they are and why they are there.

DOCTOR

Please sit down. I'm Dr. James Mira. I think I can help you. Can you come to my home this afternoon?

LUCIE

Yes. We can kill some time.

Dr. Mira writes his information on a piece of paper, and gives it to Lucie.

DR. JAMES MIRA

That's my address and phone number.

INT. DAY--BAR

Quito and Lucie enter a tavern. Quito looks confused as he and Lucie sit at the bar. An elderly, intoxicated man stares at Quito. He walks over to them, and speaks to Quito in a slurred voice.

ELDERLY DRUNKEN MAN

Hey! I remember you. You were in here that day with Isabella.

Lucie looks at Quito curiously.

LUCIE

Do you know him, Quito?

QUITO

I don't think so.

ELDERLY MAN

Isabella was murdered that day. They never found her killer.

The drunken man starts mumbling to himself, scratches his head and walks away.

LUCIE
Was it you, Quito?

QUITO
I don't know, Lucie. But I've been
in this place before.

INT. DAY--DEN--DR. JAMES MIRA'S HOME

Quito and Lucie sit down on a sofa. Dr. Mira sits behind his desk. A big, cardboard box holding many files is on the desk. He gives a file to Quito and Lucie.

DR. JAMES MIRA
My great great grandfather was
named, Dr. Oswald Mira. He was
adamant that Syroia never return to
society. He wrote that she was pure
evil. He was also told to destroy
her records, but he didn't.

Quito and Lucie read Syroia's medical files.

LUCIE
Your great great grandfather wrote
that she was a psychopathic killer
who killed for sport.

When they are done they thank Dr. Mira for his help and leave.

INT. NIGHT--KEDIRA'S HOUSE

There are white candles burning in Kedira's house. She has red roses, and violets hanging over the doorways.

QUITO
Why did you do all of this?

KEDIRA
If I'm right about what I'm
thinking you'll see why.

INT. NIGHT--DINING ROOM

There are only three chairs there. Kedira has an opened Bible in the middle of the table. Quito has to sit at the head of the table with his back facing the front door.

Kedira puts one violet and one rose in front of Quito, Lucie and herself as they sit at the table. They hold each other's hands.

KEDIRA

You must be quiet, and we must not
let go of each other's hands.

Kedira closes her eyes and begins to chant.

KEDIRA (CONT'D)

Atollei, somei, chiau.

Quito's and Lucie's eyes begin to grow heavy.

KEDIRA (CONT'D)

Cumbeai, atollei, myniau.

They shiver as the room becomes cold. They hear cruel,
wicked laughter. The front door blows open violently, and
the candles are blown out. They hear an angry female voice.

FEMALE VOICE (O.S.)

You fools!

Kedira continues chanting.

Quito jumps slightly as a soft, cold breeze brushes against
his face. Kedira stops chanting, opens her eyes and shouts
to them.

KEDIRA

Open your eyes!

Quito and Lucie open their eyes. Lucie's eyes are wide open
with fear as she looks past Quito at someone. He looks at
her, frightened as he tries to turn around.

KEDIRA (CONT'D)

Don't move!

A black mist forms at the front doorway. Kedira speaks to
it.

KEDIRA (CONT'D)

Who are you?

The mist enters the house, and moves around the room
frantically, then back to the doorway. Quito, Lucie and
Kedira hear voices inside it.

KEDIRA (CONT'D)

Turn around and look, Quito!

LUCIE

Oh, my God!

Quito slowly turns around. Standing in the doorway is the ugly, old-looking woman they saw in the picture Sheriff Ohmer had. Quito speaks to her shakily.

QUITO

W-who a-are y-you?

The demon answers angrily.

SYROIA'S SPIRIT

You know who I am.

The demon begins to move toward Quito.

KEDIRA

Stop! Look over your head!

The demon stops and looks up at the flowers over top of the doorway. It cringes in fear.

KEDIRA (CONT'D)

I command you to leave this world forever!

Syroia's spirit vanishes. The front door slams shut, and a strange quiet comes over the house. A red mist fills the room. Kedira speaks to the mist.

KEDIRA (CONT'D)

Who are you?

Ross's spirit appears and stands next to Quito, Lucie and Kedira. The spirit holds out its' arms to them.

ROSS'S SPIRIT

Help me please. Set me free.

They hear the wicked laughter of Syroia's demonic spirit. Ross's spirit vanishes. The house begins to shake. Things fall off shelves to the floor.

Everything becomes still and quiet again. Kedira gets up, re-lights the candles and sits back down. Lucie speaks calmly.

LUCIE

I think I understand why the flowers are there.

KEDIRA

I did some research of my own. Wilson Akens' mother, Aida, and I have been friends for years. Gene

Ohmer was close to Aida's great grandmother. Her great grandmother knew your great great grandmother. Syroia hated violets and red roses.

Quito is still shaken as he speaks.

QUITO

W-what do we do now?

KEDIRA

We'll just have to wait and see what happens from this session.

LUCIE

Poor Ross. Did you see him?

QUITO

How do we help him?

KEDIRA

By destroying Syroia utterly and completely. Ross is still being used, Quito. Her spirit has roamed this earth for many years, because of this rage she carried against her family.

LUCIE

My God! We have to stop her.

INT. DAY--LUCIE'S BEDROOM

Lucie is laying in bed. She has mysteriously fallen ill.

LUCIE

Quito, I don't know what's wrong with me. I feel so sick.

Quito is worried. He telephones Kedira, and tells her about Lucie.

KEDIRA (O.S.)

(on the phone)

Quito, if you have to carry Lucie over here tonight get her here.

QUITO

(on the phone)

What's wrong?

KEDIRA (O.S.)
 (on the phone)
 It sounds like Syroia is trying to
 kill her.

Quito becomes more upset.

QUITO
 (on the phone)
 No! Not my sister!

KEDIRA (O.S.)
 (on the phone)
 There were three of us who started
 this, and three of us have to
 finish it.

Quito and Kedira hang up the telephone. He tells Lucie what
 Kedira told him. Lucie panics.

LUCIE
 Oh, my God! It's because I'm
 helping you. Isn't it?

INT. DAY--QUITO'S BEDROOM

Quito lays on top of his bed looking up at the ceiling. He
 sees movement out of the corner of his eye. There, in a
 corner of the room, stands Ross's spirit.

Quito watches as the spirit walks over, and stands at the
 foot of his bed.

ROSS'S SPIRIT
 Don't let what happened to me, and
 others in our family happen to you.

Ross's spirit vanishes.

EXT. NIGHT

It is a starry night, and the moon is high in the sky. Quito
 practically has to carry Lucie to the car. He puts her in
 the back seat, gets in the car and drives.

He hears the cruel laughter of Syroia. He looks into his
 rear view mirror. The demon is sitting in his back seat.

SYROIA'S SPIRIT
 What are you going to do now you
 stupid fool?

Quito doesn't see Lucie. The demon pulls out a big knife and lunges for him. He almost loses control of the car so he stops by the side of the road. He wrestles the knife away from the demon.

Quito begins to stab it over and over again. He sees blood all over his car, and all over himself before he blacks out.

EXT. DAY

It is dawn when Quito comes to, laying on the ground beside his car. The car door is open on the driver's side. He looks around him and sees nothing but woods.

QUITO

How the hell did I get here?

He becomes frantic as he gets off the ground.

QUITO (CONT'D)

Lucie! Where is Lucie?!

Quito's eyes follow the trail of blood that leads into his car. He sees the bloody knife on the ground beside him. He looks inside the car, and is shocked.

He falls to his knees screaming hysterically! He begins sobbing uncontrollably as he picks up the knife, and puts the point of it to his heart. His tears and screaming stop as he drops the knife to the ground.

Quito gets up, opens the back door of his car and gets inside. He holds Lucie's blood-soaked, lifeless body in his arms rocking her. Quito kisses her bloody lips gently.

QUITO (CONT'D)

I thought I was destroying a monster, because that's all I saw.

EXT. DAY--KEDIRA'S HOUSE

Quito carries Lucie's body to the front door. He bangs on the door as tears run down his cheeks. He is shaking all over.

Kedira answers the front door. She is shocked when she sees Quito, Lucie's bloody body.

KEDIRA

Oh, my God! Quito, what happened?

INT. DAY--KEDIRA'S HOUSE

There is a big circle in the middle of Kedira's living room floor. Candles burn at different points on the circle. The carcasses of dead animals are hanging all around the room.

KEDIRA

Lay her down inside the circle.

Quito lays Lucie's body down. He breaks down again. Kedira holds Quito's face in her hands, and turns him to face her. She tries to speak calmly.

KEDIRA (CONT'D)

Quito, you didn't do this. Do you understand? You didn't do this because Syroia did.

Quito is in a daze. Kedira continues to try to soothe him.

KEDIRA (CONT'D)

Quito, snap out of it.

Kedira guides him to her bathroom.

INT. DAY--KEDIRA'S HOUSE--BATHROOM

Kedira runs a bath for Quito as he takes off his bloody clothing, and gives them to her. He gets into the tub of soapy water as she leaves the room. Quito begins sobbing again.

He falls asleep and has a dream.

INT. DAY--DREAM

Lucie is standing beside the bath tub where Quito is.

LUCIE'S SPIRIT

Quito, I love you, brother. Don't let Syroia get away with this.

INT. DAY--BATHROOM

Quito awakens with a start. After his bath he dresses in the clothing that Kedira leaves outside the bathroom door for him.

INT. DAY--LIVING ROOM

Quito enters the room. Lucie's body is on the floor. Kedira has cleaned her body, and put a nightgown on her. He lifts the nightgown to examine her body.

Kedira enters the room. Quito looks at her sadly.

QUITO

I'm going to call Theron.

KEDIRA

No! Lucie wouldn't want that.

QUITO

I killed her. My own sister.

Tears come to Quito's eyes again as he sits down on the sofa. Kedira holds him in her arms. She leaves the room, and shortly returns with a cup of tea for Quito.

KEDIRA (CONT'D)

I want you to drink this warm tea,
Quito. It will calm your nerves.

Quito sips the tea. He tells Kedira he only saw Syroia in the car. He lays down on the sofa after drinking the tea, and cries himself to sleep.

INT. NIGHT--LIVING ROOM

Quito wakes up. He is alone in Kedira's house. All of the animal carcasses are gone. The circle in the middle of the living room floor is covered by a carpet. Lucie's body is gone.

EXT. NIGHT

Quito looks for Kedira, but doesn't see her. He notices that his car is cleaned out.

INT. NIGHT--LIVING ROOM

Quito turns the television set on, and sits down on the sofa. The news is on. He sees the Sheriff of Parksburg, and other law enforcement officials.

They are putting the body of a young woman into a Coroner's wagon. Identification is found with her body. They mention Lucie's name.

Quito becomes hysterical when they announce that Lucie was stabbed fifty six times. Kedira returns home. She sorrowfully puts her arms around him.

KEDIRA

I know it's hard, Quito. But you
have to pull yourself together. You
have to get home to your family.

QUITO

I don't think I can face them. Oh,
Lucie.

Quito speaks with rage through clenched teeth, and
tear-filled eyes.

QUITO

I can't wait to destroy that
savage, wicked bitch.

KEDIRA

We'll have to wait until after
Lucie's funeral.

INT. NIGHT--PARLOR--QUITO'S HOME

Quito enters the room. Anella, her family and many of their
neighbors are there. Everybody is crying. Theron and one of
his Deputies is there.

INT. DAY--KITCHEN

Quito enters the room with the diary. He sits down at the
table. Then Leona and Anella enter the room.

ANELLA

Good afternoon, honey. You must've
fallen asleep very late. You and
that diary.

Anella kisses Quito softly on his lips. Leona gently kisses
him on his cheek.

LEONA

We're going shopping this afternoon
for the baby.

ANELLA

What are you planning to do today,
honey?

QUITO

I think I'll go down to the
factory.

ANELLA

That would be good. At least it'll
get you away from that diary.

LEONA

You should be nearly finished, son.
Aren't you?

QUITO
Just about, Mother.

Quito gets up and leaves the room.

INT. DAY--FACTORY--OFFICE

Quito sits down at his desk. A middle-aged, average height woman with jet black hair that is mixed with gray, dark brown eyes and dark, brown skin is his Secretary.

The woman is witty and fun-loving. She is getting ready to go home for the day. She is happy to see Quito.

SECRETARY
Well, hello, stranger. I almost forgot you worked here. It's been so long since I've seen you.

QUITO
Xena Wilson, your mouth is going to get you in trouble one of these days.

Xena and Quito smile at each other warmly.

XENA
The payroll is already done.

QUITO
Thank you.

XENA
If there's nothing else, lover, I'll be going now.

QUITO
Good day, Xena.

Xena leaves. Quito signs the payroll checks with a rubber stamp that has his signature on it. When he is done he sits back in his big, leather chair and looks out of the window at the town. His eyes well with tears.

INT. DAY--LIVING ROOM--QUITO'S HOME--FLASHBACK

People are coming and going in Quito's home to view Lucie's body. A somber, well-dressed, little man who rarely smiles arrives at the house. He speaks to Robeir as he enters the room.

Robeir and the man shake hands.

MAN

I've come to take your daughter's
body to the church for the funeral.

ROBEIR

Thank you, Myles, for doing such an
excellent job on our daughter.

MYLES

I do my best as an Undertaker,
Robeir, and as a friend.

Lucie looks beautiful laying in her casket. There are many
flowers. Quito stands over her body staring into her face.
The Undertaker closes the lid of Lucie's casket.

MYLES (CONT'D)

I'm truly sorry, Quito.

Tears roll down Quito's cheeks. The Undertaker wheels
Lucie's body out of the room. Leona enters the room, and
puts her arm around Quito.

EXT. DAY--FAMILY CEMETERY

Quito lingers at Lucie's grave site after everyone else
leaves. Anella stays with him.

QUITO (V.O.)

It would be years before I told my
family the terrible truth about
what happened to Lucie.

INT. DAY--BEDROOM

Quito lays down on his bed. He falls asleep and dreams about
Lucie again.

INT. DAY--KITCHEN--DREAM

Quito enters the room. Lucie is sitting at the table. He is
overjoyed to see her.

LUCIE'S SPIRIT

Don't be sad, Quito.

QUITO

Oh, Lucie, I'm so happy to see you.

LUCIE'S SPIRIT

I came back to tell you something.
Don't forget to go back to Miss
Kedira. Three people have to finish
this.

Quito awakens.

INT. NIGHT--BEDROOM--TWO WEEKS LATER

As Quito gets dressed he suddenly grabs his head. Syroia's spirit is standing next to him. Everything darkens around him.

EXT. NIGHT

Quito is looking in the window of another mansion. He is puzzled.

QUITO

Why am I here? This is Jake Felsnap
and his family's home.

Quito sees Jake's two teenage daughters in one of the living room areas. They are laying on the floor in front of the television, and have fallen asleep.

He looks at the butcher's knife he is holding in his right hand, confused.

QUITO

I'm left handed.

INT. NIGHT--JAKE FELSNAP'S LIVING ROOM

Quito stands over the two girls. Helplessly, he raises the knife over his head, and stabs them repeatedly. He stops and looks toward the staircase.

INT. NIGHT--BEDROOM

Quito stands over a middle-aged man and woman who are sleeping. He tries to back out of the bedroom. Suddenly he grabs his head as a horrible, piercing pain nearly floors him. An eerie shadow covers him.

He plunges the knife into the bodies of the two people repeatedly. There is blood everywhere.

EXT. NIGHT

Quito runs out of Jake Felsnap's mansion and keeps running. He falls and darkness envelops him.

EXT. DAY

Quito wakes up near dawn laying on the ground in front of his home. He looks at his bloodied clothing and panics. The knife is still in his hand.

He gets off the ground and hurries into the woods. He buries the knife then runs back to his home.

INT. DAY--BATHROOM

Quito hurriedly takes off his bloody clothing and takes a shower. He is trembling and frightened.

INT. DAY--BEDROOM

Quito puts on clean underwear, and lays down on top of the bed. He starts to sob softly, and cries himself to sleep.

He is awakened by police sirens, and flashing lights. Someone is knocking on his bedroom door frantically. Barrio bursts into the room speaking excitedly.

BARRIO

Quito! Get up! They're all dead!
The whole family and the house crew
are dead!

Quito sits up and looks at Barrio groggily.

QUITO

What?

BARRIO

The Felsnaps! They were murdered,
Quito!

Quito is stunned as he fully awakens. Barrio hurriedly leaves Quito's room. The Hill is buzzing with the terrible news about the murders of Jake Felsnap, his family and their house crew. Everybody is horrified!

EXT. DAY

Quito, his family and neighbors watch as law enforcement officials take the bodies of the Felsnaps, and their house crew out of the mansion. He holds Anella in his arms tightly. Anella speaks sorrowfully.

ANELLA

Oh, Quito, t-those p-poor people.
They never hurt anybody. Why them?

Quito says nothing. He has tears in his eyes.

EXT. NIGHT

Quito is at Kedira's house. He sees a note on her front door.

NOTE
 DUE TO A PROBLEM IN THE FAMILY I
 WON'T BE BACK UNTIL THE END OF THE
 MONTH, SIGNED KEDIRA.

Quito panics.

INT. DAY--QUITO'S OFFICE

Kedron enters Quito's office. They are happy to see each other.

KEDRON
 How long have you been here, Quito?

QUITO
 I haven't been here long. I was
 getting ready to go home.

KEDRON
 Yeah, me, too. Let's go!

Quito and Kedron leave the office together.

INT. DAY--BEDROOM

Quito changes his clothes. Then sits down on his bed and gets the diary. He starts reading it again.

QUITO (V.O.)
 Ross wrote in his diary things that
 Syroia told him about herself. Her
 mother died giving birth to her.
 She was the youngest of thirteen
 children. Her father blamed her for
 her mother's death until the day he
 died. All of her life she was
 treated like an outcast by him, and
 her siblings. Syroia was enraged by
 their horrible mistreatment, and
 abuse. Ross alluded to the fact
 that she murdered her father, and
 eight of her siblings.

I gathered being murdered by her
 husband fueled her rage even more.

EXT. NIGHT--PETERSTOWN--FLASHBACK

In desperation and fear Quito drives to Peterstown. He pulls over to the side of the road. He puts his head back against the headrest and closes his eyes.

When he opens his eyes Lucie's spirit is sitting in the passenger's seat. He gets a little unnerved. She speaks to him lovingly.

LUCIE'S SPIRIT
Don't be afraid, brother.

Quito speaks to her spirit nervously.

QUITO
I-I'm g-going to find Kedira.

LUCIE'S SPIRIT
She's staying at 142 Nyles Road in Peterstown.

Lucie vanishes. He continues on his way.

INT. NIGHT--CONVENIENCE STORE/GAS STATION

Quito enters the store. He notices that the lone Clerk, a tall, thin, fair-skinned, young man, behind the counter keeps staring at him. Quito asks him for directions to Nyles Road. The Clerk stammers out some directions.

Quito goes over to the case where the soft drinks are, and gets a bottle of soda. When he sees his reflection in the glass he gasps, and drops it.

The bottle breaks. Soda and glass splatter all over the floor, but the Clerk doesn't move. Quito is stunned as he stares at his reflection in the glass.

The face and head he sees are those of Syroia.

The bell over the front door of the store rings. A teenage boy and a teenage girl enter the store together.

Quito looks down at a big, jagged piece of glass on the floor. He picks it up. Then walks to the front of the store, and locks the door. The Clerk watches Quito warily.

CLERK
Hey, man! What are you doing?

Quito turns around, and walks toward the Clerk. The Clerk reaches underneath the counter for something. He isn't fast enough. Quito slits his throat with the piece of broken glass. Blood splatters everywhere.

The Clerk falls to the floor dead. Then Quito walks toward the two teenagers. He stabs the boy with the piece of glass. The girl screams hysterically.

He grabs her by her short, blond hair. He cuts her throat so deeply she is nearly decapitated. The two teenagers lay on the floor dead. Quito hears Syroia's voice.

He spins around. There stands her demonic spirit. Ross's spirit is with hers'. Syroia has one hand around Ross's neck.

She reaches into Ross's chest, and pulls out his heart. Ross's spirit bursts into flames and vanishes. Quito is horrified!

SYROIA'S SPIRIT

Look at you. You pathetic fool!
You've just murdered three people!

Quito looks down at his clothes that are covered in blood. He falls to his knees. He hears another voice. Quito looks in the direction of the voice.

Lucie's spirit is standing by the front door. She speaks to him urgently.

LUCIE'S SPIRIT

Quito, you have to get out of here.

Quito gets up and runs to where Lucie's spirit is standing.

EXT. NIGHT

Quito gets into his car. He drives a few blocks away from the store. He pulls over to the side of the road. He gets out of his car, and looks in the trunk.

He finds the pair of coveralls he used before, and puts them on. He hears a woman screaming in the distance. Quito begins to sob softly. Police cars speed past him in the direction of the convenience store.

Quito gets back into his car and begins to drive. He finds the home of Kedira's friend. He jumps out of the car, runs up the front steps, and knocks on the door frantically.

A tall, stout woman with white hair, fair skin and piercing, light-gray eyes answers the front door. Quito sees the shocked look on her face before he collapses.

WOMAN

Oh my Lord!

INT. NIGHT--LIVING ROOM

Kedira and her friend lay Quito on the sofa. The two women remove his coveralls. They are shocked when they see his bloody clothing.

KEDIRA

Oh no!

Quito whispers to Kedira fearfully.

QUITO

Help me, Kedira.

Before he passes out Quito sees Lucie. When he wakes up he is all cleaned up, and has pajamas on. The woman who answered the front door enters the room.

WOMAN

Kedira, your friend is awake now.

Kedira enters the room very concerned.

KEDIRA

Oh, Quito, how are you feeling?

QUITO

What happened to me, Kedira?

WOMAN

You passed out, son. Kedira told me about your problem.

Kedira introduces Quito to the woman.

KEDIRA

This is my friend, Beatrice Lee Alvana, Quito. But she prefers to be called Beah.

Quito shakily tells them about the three people in the convenience store, and about Jake Felsnap.

BEATRICE

She doesn't need the full moon anymore, son. This demon has been using you for so long it can possess you whenever it suits her. It's not just Kedira who'll be helping you. There are two of us and you make three.

The women leave the room. Quito lays back down on the sofa. He drifts off to sleep and dreams.

INT. DAY--LIVING ROOM AREA--DREAM

Quito is standing in the living room of a strange house. Lucie is beckoning him to follow her. He hears a woman's familiar voice.

WOMAN'S VOICE (O.S.)

Let's go kids!

Two children are talking and laughing as they go into the dining room.

INT. DAY--DINING ROOM--DREAM

The children sit down at the table. Quito recognizes the woman as she sits down with them. It is Syroia.

SYROIA

Leona, leave Robeir's belongings alone. Do you understand? I am your great grandmother, and Robeir is your brother.

QUITO (V.O.)

I recognized Leona and Robeir as our parents when they were children.

Lucie shows Quito some birth certificates. He sees that Robeir has a different last name than the other child. The names of their parents are listed on the birth certificates.

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

Lucie was trying to tell me something, and this was her way of doing it. I finally knew the reason for the mystery surrounding my mother's, and Aunt Bella's oldest brother. He was our father. Our parents were brother and sister.

INT. NIGHT--LIVING ROOM

Quito awakens from his dream. Kedira is standing over him.

KEDIRA

Quito, we washed your clothes. They'll be dry when you're ready to go home.

Beah enters the room, and speaks to Quito and Kedira.

BEAH

Let's go into the dining room. Everything is ready.

INT. NIGHT--DINING ROOM

Red roses and violets hang from every window, and are strewn around the floor and table. An opened Bible is sitting in the middle of the table. There are white candles burning.

A black candle and a red one are burning at one end of the table. A lone chair is sitting there, too.

Kedira guides Quito to the chair at the head of the table. He sits down. Beah and Kedira sit down near him across from one another.

The three of them hold hands. Beah and Kedira close their eyes, and begin to make a humming sound. Then they start to chant in unison.

BEAH AND KEDIRA
Someia, someia, atolei, domah.
Satanicah, abrai, somei.

The front door blows open violently. A powerful gust of wind blows into the house. Quito's eyes grow heavy. The front door slams shut. The women open their eyes, and stop chanting.

BEAH (CONT'D)
I command you to reveal yourself!

Not one candle is blown out. An eerie quiet settles over the house. Quito opens his eyes wide and gasps in horror. Across the table from him sits Syroia.

An ugly smirk is on her lips as she speaks.

SYROIA'S SPIRIT
Who dares to summon me?

Beah and Kedira turn to the demon. They start chanting again.

BEAH AND KEDIRA
Lubei, attolei, satanicah, someia.

Syroia puts her arms over her face as if to shield herself.

SYROIA'S SPIRIT
You lousy bitches! He's mine!

The demon grows angrier. The windows in the dining room begin to shatter. It puts its' arms down and stares into Quito's eyes. Kedira commands Quito.

KEDIRA

Don't look at her, Quito!

Quito quickly turns away. Then a shadow hovers over him. Beah commands the demon while Kedira continues to chant by herself.

BEAH

Be gone from this world, spirit! I
command you to go back to hell In
The Name of Jesus Christ!

The shadow moves around the room in a panic. They see the souls of those who are burning in hell, and hear their terrible screams. Some of the demons try to reach for them, but cannot get past the flowers.

The room is suddenly on fire. Syroia's dark spirit stops in front of Quito. He closes his eyes as her face is right in his face.

SYROIA'S SPIRIT

They can't help you, boy. Let their
hands go and run out of here before
you burn to death.

Beah lets go of Quito's hand, reaches for something from the floor and stands up. Quito opens his eyes slightly. He sees Beah sprinkle holy water all over Syroia's demonic spirit.

With each drop of the water the demon is ripped to pieces. It screams in horror. Beah sits down and holds his hand again.

Other shadows come from inside Syroia. The horrible shadows are all over her, slashing her. There is a great flash of light, and then silence.

At the end of the table where Syroia's spirit was sitting stands Lucie's spirit. She smiles at them.

LUCIE'S SPIRIT

She's gone now, brother. Forever!

Lucie's spirit vanishes. Kedira, Beah and Quito let each other's hands go. The windows they saw shatter are normal.

BEAH

The flowers we used have to be
burned. It has to be done on top of
Syroia's grave.

EXT. NIGHT--FAMILY CEMETERY

Quito, Beah and Kedira arrive in his family's cemetery. They find Syroia's grave. They put all of the flowers on top of it, and set them on fire.

The shadows of big, black crows fly around them. A light breeze blows the ashes of the flowers away. The crows disappear.

Quito looks at Beah and Kedira. He half smiles. He speaks to them happy, and with great relief.

QUITO

Today is my twenty fifth birthday,
and my horror is over.

EXT. DAY--A MONTH LATER

Quito drives to Kedira's house. He reads a note on her front door.

NOTE

MOVED TO PETERSTOWN! WILL NOT BE
RETURNING!

INT. DAY--LIVING ROOM AREA--FOUR YEARS LATER

Quito is dressed in a white tuxedo with a pink carnation in the lapel. He reads a funeral notice. It reads: WE REGRET TO INFORM YOU OF THE DEATH OF MISS KEDIRA XAVES.

QUITO (V.O.)

I couldn't go to Kedira's funeral.
I would be on my honeymoon.

INT. DAY--ONE YEAR LATER--HELENA'S ESTATE--SITTING ROOM

Quito and Helena are sitting down, and talking. He gives Sheriff Ohmer's records back to her.

QUITO

I want to thank you so much for
your help, Helena.

HELENA

I'm glad things turned out alright,
Arquito. But I'm terribly sorry to
hear about Lucie. I was wondering
if I would ever see you two again.
After all, it's been five years.

Quito speaks sadly as his eyes well with tears.

QUITO

I miss my sister.

HELENA

I know you do. My mother passed away not long after you, and Lucie came here for those records.

Helena ponders something then speaks to Quito.

HELENA (CONT'D)

It's as if it was what she'd been waiting for before she could pass on.

INT. DAY--KITCHEN

Quito and his family are celebrating his birthday. There is a big cake on the kitchen table with candles, number '4' and '7', burning on top of it.

ANELLA

Sorry I can't stay, hon. I'd better get going or we'll be late for the school play. The kids are waiting for me in the car.

Anella kisses Quito gently on the lips and leaves.

INT. DAY--BEDROOM

Quito is asleep. People talking and laughing downstairs awaken him. Anella enters the room.

ANELLA

Did you get any rest, honey?

QUITO

A little but you know how they are around here about birthdays.

ANELLA

The school play was nice. Lucie was great.

INT. NIGHT--DINING ROOM AREA

Quito, Anella and the family are sitting at the table having dinner. Everyone is talking among themselves. Jarvis Amos, two dark-haired, little boys and two dark-haired, little girls are there, too.

The older of the two little girls is wearing angel's wings. Quito looks at his family and smiles.

QUITO (V.O.)

I never told anyone that my parents were brother and sister, not even my wife. Barrio and Jarvis are close. Yet, he never told his father my terrible secret.

INT. NIGHT--BEDROOM

Quito lays on top of his bed looking up at the ceiling. He smiles to himself.

QUITO (V.O.)

My daughter, Lucinda Diane Desmunde, was born on a sunny, warm afternoon ten years ago. After her Anella and I had two sons, Aaron and Levi, then another daughter we named, Samantha.

The little girl wearing angel's wings enters the room. She resembles Quito's sister, Lucie. She smiles at Quito as he sits up in the bed.

LITTLE GIRL

Happy birthday again, Daddy. Are you okay?

Quito smiles at her.

QUITO

Yes, Lucie, honey. I'm fine.

LITTLE LUCIE

I love you, Daddy.

QUITO

I love you, too, Baby Girl.

Quito and his daughter, Lucie, hug and kiss each other on the cheek. As she leaves the room Quito watches her. The smile is still on his lips as he lays back down.

Fade Out