

INSANITY

Written by

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Draft
information

Contact
information

EMILY POE, 40, blonde hair, blue eyes, awakes from her bed. She does a quick yawn. The morning sun peeps through the blinds.

A Playboy magazine with two beer bottles on top of it can be seen on the nightstand beside the bed.

She walks towards the bathroom.

INT. VICTORIAN HOUSE - BATHROOM - MORNING

Emily is in the bathtub. She soaks in the tub.

INT. VICTORIAN HOUSE - BEDROOM - MOMENTS LATER

She sits on the edge of the bed. She opens the drawer from the nightstand, and pulls something something out of it, to reveal:

A POCKET KNIFE

She stares at the knife for a minute before switchblade the blade to the upwards position. She slide her finger across the BLADE, slicing it.

A drop of blood hits the ground.

EMILY

Shit.

She licks her finger.

Emily stands up. She walks forward towards the BALCONY.

EXT. BALCONY - LATER

She pauses at the window. She turns her head back. Her face is a blank.

She turns back around and looks up at the sky with her EYES CLOSED.

Then: Emily slowly leans forward. And falls from the window.

-- EMILY'S BODY lies in the middle of the street. All of her bones are broken.

ON THE PAVEMENT: a line of blood appears.

We MOVE UP TO REVEAL --

-- A CREEPY VICTORIAN HOUSE. Eerie music is playing. A transition appears: "INSANITY."

EXT. VICTORIAN HOUSE - DAY

A Realtor sign stands in front of a yard. It has a picture of an attractive woman on it and above her picture has the words: "SOLD."

We see a woman's HAND shaking the Realtor's hand. We meet KAREN FULLER, 32, attractively beautiful.

REALTOR
Congratulations, Miss --

Karen is taken aback by the handshake.

KAREN
(shakes the Realtor hand) -- Fuller.

The Realtor hands over the house keys over to Karen. Karen jumps for joy.

The Realtor walks towards her car and gets in. The engine revs up. She drives away.

INT. VICTORIAN HOUSE - DAY
Karen is in the foyer of the house. She can't believe her eyes of how giant the house is. Her eyes are wondering around. She makes her way to the kitchen.

KITCHEN
She sets the keys on the counter. She stops for a while. Twirls around.

Her eyes are wondering around. She makes her way to the kitchen.

KAREN
(excited)
This is so cool.

BEDROOM

It's empty, just like the whole house is. She kicks off her shoes. She lies down on the carpet. Karen looks up at the ceiling and notices that she sees BLACK MOLD on one of the ceiling tiles.

Karen gets up from the carpet and walks towards a large mirror walk-in closet and opens the door. Two pairs of hangers and an OLD WEDDING DRESS that were left over by the previous owners.

BATHROOM

Karen looks at the MEDICINE CABINET. She flings the door open and DUST and COBWEBS on the shelves. She closes the Cabinet door. A MYSTERIOUS FIGURE can be seen from the reflection of the cabinet mirror.

LIVING ROOM

A gigantic space. She looks around.

KAREN

(clicks tongue)

This could work. (points in the direction where she wants things to go) Maybe put a 55" TV in the center. I don't know...

(shrugs shoulder)

...a 45".

She takes a seat. She has her back up against the wall; her legs are crossed.

KAREN (cont'd)

Yeah. This can definitely work. I want this to work.

LATER THAT DAY

A MOVING VAN is out in the front. MOVERS unloads FURNITURE from the van. PLASTIC is covering the furniture.

INT. VICTORIAN HOUSE - LIVING ROOM - DAY

The two movers places the couch down on the floor. The sun shimmers through the windows.

She walks in the room.

KAREN

Uh...not bad.

FOYER

Karen is standing. She's looking at the steps of the stairs. She looks up at every step.

BEDROOM

Karen goes in. She walks towards the walk-in closet and opens up the door. She looks at the wedding dress, takes it down. She wants to see if it fits on her.

THE WEDDING DRESS

She twirls around and she MODELS it, of course. She looks at herself in the mirror.

KAREN

Beautiful!

She notices that a CREEPY WOMAN can be seen in the back of Karen. Karen panics and turns around. No one is behind Karen. The woman has disappeared.

Karen takes off the wedding dress.

INT. VICTORIAN HOUSE - LIVING ROOM - NIGHT

Karen is sleeping on the couch. She has BLANKET on her that she had found in the hall closet.

EXT. OUTSIDE - NIGHT - DREAM SEQUENCE

Karen is laying in the DIRT. She gets up, brushes herself off. Someone is behind her. She looks behind her and sees that THE KILLER has on a BABY DOLL MASK.

She RUNS AS FAST AS SHE CAN. Sue can't escape this person. Karen sees a FIELD and starts running for her life.

Karen looks over her shoulder and the killer is holding a KNIFE.

Karen cries. She looks over her shoulder again and...

...the killer has DISAPPEARED from the scene. Karen stops and sees where the killer went. She starts to run.

Then: The killer just POPS up in front of her. She's scared. The killer slices her throat with his/her knife. She tends to BLEED out and passes out on the ground.

END DREAM SEQUENCE

INT. VICTORIAN HOUSE - LIVING ROOM - MORNING

The sun shines through the windows. It covers the floor like a blanket. Karen is waking up from her sleep. The blanket is on the floor, she had thrown it off in the middle of the night.

She gets up.

KAREN

Man, that was a crazy dream I had.

INT. VICTORIAN HOUSE - KITCHEN - MORNING

She goes by the COFFEE POT and fixes herself some coffee. She grabs a FILTER from the cabinet, opens up the door and sees a FINGER beside the filter. She falls to the floor in confusion.

KAREN

Am I'm loosing it?

INT. VICTORIAN HOUSE - BEDROOM - LATER

It's a bright and sunny morning. Karen is putting on the same clothes that she were wearing from the night before.

The CAMERA PANS over to the Balcony.

INT./EXT. VICTORIAN HOUSE - BALCONY - LATER

There are leaves blowing on the Balcony. The sky is gray.

EXT. VICTORIAN HOUSE - OUTSIDE - CONTINUOUS

A creepy old Victorian house can be seen. We move slowly towards the house. A BLOOD STAIN can be seen.

QUICK FLASHES - EMILY DIES

-- INT. BEDROOM - MORNING -- Emily holds the pocket knife in her hand. The blade slices her finger. Drops of blood pours down from the blade.

-- EXT. OUTSIDE - MORNING -- Emily lays dead on the pavement.

BACK TO SCENE

INT. SHOPPING STORE - DAY

Karen is looking through a shirt rack. She's looking for a nice shirt. She has a pair of pants that she is holding in her arms. Karen looks up and sees...

... a ghastly bloody woman walks outside through the glass window. The bloody woman sees Karen.

CUT TO:

KAREN CONTINUES TO SEARCH THROUGH THE SHIRT RACK. SHE FINDS ONE THAT SHE LIKES.

She heads over to the cashier.

INT. CASHIER - DAY

Karen places the clothes on the counter. The CASHIER helps Karen.

CASHIER (O.S.)
Finding everything alright?

KAREN
Yes, thank you.

The cashier rings up the clothes and places them in a bag.

CASHIER
Okay, that would be thirty dollars
and 98 cents.

Karen digs through her purse to find the money and gives it to the cashier. Karen takes the bag.

KAREN
Thank you.

CASHIER
Thank you and have a nice day. Please
come back soon.

Karen leaves the store.

INT. VICTORIAN HOUSE - BEDROOM - NIGHT

We see a couple of open boxes and crumpled up store bags by the closet. The black mold is gone from the ceiling.

Karen is getting dressed to go out to a club. She has on short tight dress on. Her hair is fixed. She has makeup on. She's putting her HIGH HEELS on.

She sprays herself with PERFUME and leaves.

INT. CLUB - NIGHT

People are everywhere. TECHNO MUSIC is playing. STROBE LIGHTS are going off. People start to grind against each other.

Karen maneuver through the crowd of people. She makes her way to the BAR and takes a seat. The BARTENDER walks towards her.

BARTENDER

How are you doing? Can I get you a drink?

KAREN

Yeah, I have Jack on the rocks.

The bartender walks away.

Then: A YOUNG MAN walks up and sits in the chair next to Karen. He notices the drink by her. He talks to her.

YOUNG MAN

Jack on the rock, huh?

KAREN

Yeah.

YOUNG MAN

That's cool. Come here often?

The music is LOUD that they have to talk directly into each others ear.

KAREN

No, I just moved to this town.

YOUNG MAN

So...

(shrugs shoulder)
...it's just you, then?

KAREN

Yes.

YOUNG MAN

Do you want to go somewhere to talk?

KAREN

Come on, I know just the place.

INT. CLUB BATHROOM - LATER

They are making out, kissing passionately. The music grows LOUDER from the outside. She takes off his SHIRT.

CUT TO:

INT. VICTORIAN HOUSE - BEDROOM - MORNING

Karen is sleeping in her bed. She opens up her eyes and looks around the area.

Suddenly, the bathroom door opens and the young man (from the club, and walks out.) He has got his clothes on.

YOUNG MAN

Hey, I'm sorry I have to go,
something came up...

(Rushes to the door)

...Bye.

He leaves the room.

KAREN

Wait, you never told me your...
(to herself)

...name.

INT. SUPERMARKET - DAY

Karen is at the supermarket. She's pushing her buggy down the aisle. One after another. She goes down aisle #2 and grabs a can of peas, corn, and instant mashed potatoes.

She goes down aisle #4 and grabs a can of tuna fish, red jello mix. She passes by a MAN. He takes a gander at her. He smiles at her. She doesn't smile back at him.

ANIMATION - MAN ON AISLE #4

Karen is standing in the middle of the aisle. She is holding a KNIFE; blood everywhere.

The MAN'S BODY is underneath Karen. She is looking at the CAMERA with an immorality look on her face.

Knowing that she has won, Karen kneels down and licks her TONGUE across his face.

BACK TO SCENE

KAREN makes her way to the freezer aisle. She opens up the door and picks up some frozen yogurt.

She tends to go fast with the buggy. Without looking where she's going, she bumps into a shoppers buggy.

SLAM!

KAREN

I'm sorry. I should've been paying attention. How clumsy of me?

SHOPPER (O.S.)

Watch where you're going?

KAREN ignores the shopper and goes off with her buggy to the CHECKOUT. Karen stops for a moment and looks back and stares at the Shopper.

QUICK FLASHES - EMILY POE

-- Emily is sleeping peacefully in her bed at home.

-- Emily is submerged in her bathtub. Her eyes are open underwater.

-- Emily is on the asphalt concrete ground; laying unconscious. Her head is busted open with a pool of blood beside it.

END OF QUICK FLASHES

Karen is at the checkout. She is behind a line of people; just waiting to get out and go home.

EXT. PARKING LOT

Karen walks to her car. She's pushing her buggy.

Suddenly Karen phone RINGS. She grabs it from her BACK POCKET. She answers it.

TELEPHONE CONVERSATION

KAREN

Hello?

There is STATIC on the other side. A VOICE comes on the phone.

VOICE (V.O.)
(distorted; static)

Emily?

Then: The connection goes blank.

She is at her car. She opens up the hood with her REMOTE KEY LESS ENTRY.

CLICK!

Her trunk flings up. KAREN puts her groceries in the trunk.

INT. CAR

She is sitting in the passenger side.

CU of inside her PURSE

searching for her pack of gum. We see that tampons, a hairbrush, a compact mirror, makeup and her wallet.

She finally finds the gum pack, opens it up and grabs a piece.

Then: A WOMAN is in the shotgun side of the car. We see that it is Emily Poe, the woman that Karen had met inside the supermarket.

KAREN looks at her.

KAREN

Excuse me, I think you have the wrong car?

Then: Emily grabs some pepper spray and sprays it in Karen face.

Karen passes out.

EXT. CAR

We pan out slowly.

OVERHEAD SHOT

Of the supermarket parking lot

Then: OVER BLACK

Complete darkness fills up the picture.

CUT TO:

INT. CREEPY BASEMENT - DAY

Then: Light fills the picture. Looking up at the ceiling. We see Black Mold on one of CEILING TILES.

CU of Karen

Waking up; opening up her eyes. She is almost blinded by the sudden change from pitch black to brightness. She's lying on a dirty old mattress.

WIDE SHOT

looking at the blank walls that are surrounding her.

Karen eyes adjust to the light and she sees around the room. She notices that her ankle is chained. Her hand follows the chain and the end is attached to a loop, that is drilled to the floor.

She cries out, her voice frantically and frightened.

KAREN

Help! Help!

(pause)

Where the fuck am I?!

Then: We hear Emily's voice comes on the INTERCOM.

EMILY (V.O.)

Sit the fuck down and shut the fuck up!

INT. CONTROL ROOM - DAY

A hand belonging to Emily Poe release the intercom button and raises up to reveal Emily herself. She is in a swivel chair.

She is in front of a COMPUTER.

ON THE COMPUTER SCREEN

Is Karen's Police Record. Emily clicks the mouse to reveal another tab that shows Karen's Background Check.

INT. EMILY'S KITCHEN - DAY

Two pieces of bread are laid out on the COUNTER and next to them is PEANUT BUTTER and JELLY. She is making a sandwich. She walks over to the other cabinet to grab a PAPER PLATE.

She neatly place the sandwich on the plate. She goes to the other cabinet and grab some chips and pour the chips beside the sandwich.

INT. EMILY'S LIVING ROOM - DAY

With the plate in her hand, Emily picks up a HOME AND GARDEN MAGAZINE off of the coffee table.

INT. CREEPY BASEMENT - DAY

The door opens. Emily walks in, carrying the plate and the magazine. She walks towards Karen. Karen is still in shock. Emily places the plate on the ground. Emily tosses the magazine on the mattress.

EMILY

Bonn appetite.

Karen picks up the plate. She takes a bite of the sandwich.

Emily exits the room. Emily ignores Karen.

KAREN

Hey! You mother fucker --

Emily slams the door.

EXT. EMILY'S FRONT YARD - DAY

A creepy ole' Victorian-era house.

CU of a SPRINKLER HEAD

Pops out from the grass.

EXT. NEIGHBORHOOD - DAY

A quite and nice neighborhood. A NEIGHBORHOOD WATCH SIGN can be seen at the end of the street.

EXT. SIDEWALK - DAY

A couple is walking down the sidewalk.

INT. CREEPY BASEMENT - DAY

CU of PAPER PLATE

Nothing on the plate. A few CRUMBS and a smear of peanut butter on the plate.

Then: The door opens. Emily walks in. She is pushing a CART with a TELEVISION on it. She parks the cart near Karen and turns it on for her.

ANGLE ON - The T.V.

An ad comes on:

A car salesman comes on. A row of cars in the background can be seen.

CAR SALESMAN

(on t.v.; eccentric)

John Dangle of Dangle Automotive wants to put you in a new car today. So, if you're looking for a new car, come on down, where we'll treat you like family.

Emily has her back turned to Karen. Emily squats down. The T.V. goes to static. Emily bangs on the side of the T.v.

EMILY

Stupid piece of junk.

The T.V. has a clear picture. Emily stands up and...

SMACK!

Emily plummets to the floor.

CU on EMILY

unconscious and can't move.

Karen checks Emily pants pockets. Even both of the back pockets. Nothing.

Karen checks Emily shoes to see if she had hid them. Both of the shoes comes off. She places her hand in each of the shoes. She finds the keys in Emily's right shoe.

She unlocks the chain. She is free and rushes towards the door.

In panic and shock, Karen unlocks the door. Nervous Karen is ready to get out of the room.

Suddenly, Emily can be seen in the background; blurred out. Karen notices that something isn't right. Karen turns around and Emily has Karen by the neck.

Emily is angry. Emily has her hand around Karen s neck and begins to choke her.

Karen fights for her life. Emily grabs Karen's hair and yanks hard on it.

Then: Emily gets out an EXPANDABLE POLICE BATON and strikes it on Karen's left leg.

KAREN
(to Emily)
You bitch!

Karen grabs the baton with her left hand and throws it across the floor.

Karen struggles too get too the chain. Emily continues to choke Karen.

Karen elbows Emily in the nose. We see blood rushing down her nose. Emily is injured, but still has Karen in a choke hold.

Then: Karen quickly grabs the chain and wraps it around Emily's neck. Emily is grasping for air. Karen tugs on the chain as tight as she can. Strangling the life out of Emily. And you her the sound...

SNAP!

Goes Emily's neck. A bit of a GURGLING sound comes from Emily and she falls to the floor.

KAREN
Stupid bitch!

Karen goes towards the door and exits the basement. The T.V. Is still on. While we see Emily's lifeless body.

INT./EXT. DINNER - DAY

People walking in and out of the dinner.

INT. DINNER - DAY

A man is sitting in a booth. His back is facing the camera. A waitress walks by his booth.

WAITRESS (O.S.)
More coffee, hon?

The man holds up his mug.

JASON LANDON
I would love some.

The man is revealed to be, JASON LANDON, 55, dressed nice. Jason has a white button-down shirt, a tie, khakis, and penny loafers.

The waitress pours the coffee.

JASON LANDON
Thanks.

The waitress walks away. He takes a sip of the coffee.

JASON LANDON (cont'd)
AAH.

He places the mug on the table and picks up the FRONT PAGE of the NEWSPAPER.

Patrons are eating their meals along the counter. The TV is on.

ON TV

A local newscaster named SUSAN MITCHELL is reporting a story about Emily Poe.

SUSAN MITCHELL
(talking to camera)
Todd, I'm out here at Emily's house and what it seems to be was a kidnapping that had happen here.

PHOTO OF EMILY POE

SUSAN MITCHELL (V.O.)
The kidnapping of...

PHOTO OF KAREN FULLER

SUSAN MITCHELL (V.O.)
...Karen Fuller, Clinical Therapist
who was abducted by Emily...

CUT TO:

BACK TO SUSAN

SUSAN MITCHELL
(to camera)
...Whom is currently missing at the
moment. If anyone has any lead in
this ongoing investigation...
(pause)
...um, you can call the hot line at
555-6978. We'll have more coverage
for you soon. For right now, Susan
Mitchell, KPH. Todd.

INT. HILL HURST - DAY

We go down the CORRIDOR. We come to a ROOM and it says:
"134."

INT. ROOM 134 - DAY

A woman is in the room. It's a PADDED ROOM. She has a
STRAIGHT JACKET on her. The woman happens to be Karen
Fuller.

In walks in is THE ORDERLY. He is dressed in all white,
which is the required uniform.

THE ORDERLY
How are we doing today?

Karen tends to moan. She's rustling to get out of the
jacket.

A knock is heard. The orderly looks towards the door and
nods his head to signal that JASON LANDON can go in.

The door opens. Jason walks in.

JASON LANDON (O.S.)
(to orderly)
How is she doing?

We see Jason. Just like before, he was from the diner and the supermarket. He is wearing a name tag that reads: "adult clinical Specialist."

JASON LANDON
(to Karen)
Hello, Karen.

Karen doesn't say a word, as if she was a MUTE.

Jason talks to the orderly, face to face.

JASON LANDON
(to orderly)
...double the Meds...Ritalin and the normal ibuprofen.

THE ORDERLY
(to Jason)
Yes, sir.

Jason looks at Karen.

JASON LANDON
(to Karen)
Bye, Karen.

Jason exits the room and the door closes behind him.

INT. JASON LANDON OFFICE - NIGHT

Jason is at his desk. He is writing something down on his NOTEPAD.

CU of PEN

Running along the notepad. Just jotting down information about Karen Fuller.

INT. CORRIDOR - NIGHT

The halls are empty. We hear thunder and lighting from the outside. Creepy and spooky.

EXT. HILL HURST - NIGHT

OVERHEAD SHOT

It's cats and dogs outside. Lights are around the perimeter of the hospital. A tall chain link fence is being protected from the hospital.

INT. JASON LANDON OFFICE - LATER

Jason is still at his desk. We hear a clapping sound for the thunder.

Then: A SOUND comes from the outside. Jason goes to check it out. He walks to the door and opens it up.

INT. CORRIDOR - LATER

Jason walks down the hallway. He checks all of rooms; room after room he goes. Until...

...he gets to

ROOM 134

And walks in.

SPLAT!

A puddle of blood is by his shoe. He lifts up his right leg and looks underneath his shoe. He sees a trail of blood, follows it and the trail stops by the Orderly's body.

Jason notices that the orderly has been MURDERED. A syringe is injected into the side of his throat.

He looks around the room and Karen has dispersed from the room. All is left is the straight Jacket.

He picks up the Jacket and examines it for a minute. He looks up at the wall and finds that blood is over the wall.

He sees that a message is written in blood and it says:
"TAG, YOU'RE IT."

Jason quickly fetches his WALKIES TALKIE from his side. He calls for help.

He pushes the button.

JASON LANDON

(into walkies)

Attention all orderly's, we've a patient loose on the grounds. I repeat, patient is loose on the grounds. Use extreme caution.

He puts his walkies talkie back on his side and rushes out of the room.

INT. CORRIDOR - LATER

Jason is running down the hallway. He pushed the ALARM and the SOUND goes off.

Louder and louder; it grows.

One of the orderly's finds Jason and goes with him. The other orderly's make their way to the hallway and checks the other rooms.

They look through the Plexiglas windows.

INT. SECURITY ROOM - LATER

The SECURITY GUARD is drinking a cup of coffee. He looks at one the screens, that has the words: "HALLWAY," Bellow the monitor.

The guard sits down the coffee cup on the counter and sits back in his CHAIR. Karen is behind him. He has a feeling that someone is behind him.

SECURITY GUARD

Alright, time to make my rounds.

He gets out of his chair and turns around and...

KAREN TAKES A BITE OUT OF THE GUARD'S THROAT.

The guard SCREAMS in agony. A chunk of flesh comes off. Blood spews out of him.

The Guard falls to the floor.

INT. ELECTRIC SHOCK THERAPY ROOM - NIGHT

The door opens up. Jason is standing by the door. His eye widen up and is appalled by the grotesque that he's about to witness. The female nurse is strapped to a table.

The nurse is dead and drenched with blood. Walls, the floor, the table are just doused with blood.

He is disgusted by the sight. He puts his hand over his mouth and we see he's about to vomit.

He can't contain it no more. The vomit goes through his fingers and he vomits on the floor.

INT. SECURITY GUARD ROOM - NIGHT

We see the back of Karen. The security guard is in front of her. She's eating him.

CU of KAREN

her mouth is covered with blood. A piece of the security guard is hanging out of Karen mouth.

She has a sadistic smile on her face.

INT. MRS. FULLER HOUSE - MORNING

MRS. FULLER (Karen's mom), 45, attractive. She's drinking a cup of coffee while she watches the TV. She has her legs crossed. She's in a nightgown.

ON TV

OVER BLACK

A disclaimer comes on TV.

BLACK FRAME

SCROLL: WARNING

WHAT YOU'RE ABOUT TO SEE MAY BE DISTURBING FOR YOUNG VIEWERS, PARENTAL DISCRETION IS ADVISED.

CUT TO:

SUSAN MITCHELL is reporting a story about the Hill Hurst massacre. Susan is standing in front of Hill Hurst.

CAUTION TAPE is around the front on the fence. Barricade are also at the fence.

SUSAN MITCHELL
(talking to camera)
Todd, I'm here at the Hill-Hurst
asylum, where one of the patients had
went on, reportedly to be a killing
spree.

She continues.

PHOTO OF SECURITY GUARD

The photo has been BLURRED out.

SUSAN MITCHELL (V.O.)
Bill Shaffer, married with two kids.
Dead at the crime scene with his
insides torn out and...
(pause)
...just a very grisly and disturbing
image too show you.

INT. HILL HURST - CORRIDOR - MORNING

FBI investigators are in the hallways. They are dusting for
prints.

SUSAN MITCHELL (V.O.)
...and the FBI teams are appalled by
this tragedy.

BACK TO SUSAN

SUSAN MITCHELL
(talking to camera)
...Due to the graphic manner, it's
the consent of the studio and the FCC
regulations to not show you the rest
of these grotesque images.

CLOSEUP - MEGAN

MS. FULLER
Goddammit to hell.

BACK TO SUSAN
Susan continues.

SUSAN MITCHELL
(talking to camera)
This is Susan Mitchell reporting.
Back to you. The TV shuts off. Ms.
(MORE)

SUSAN MITCHELL (cont'd)

Fuller's reflection can be seen from the TV. Then: A KNOCK is heard on the door. She gets up from the table and walks towards the door. She opens up the door.

MS. FULLER

Hello? She looks around the area, no one is on steps. We see a figure in the background just pass by Ms. Fuller. She shuts the door and goes upstairs.

INT. MS. FULLER'S HOUSE -
BATHROOM - MORNING

The shower is running. Ms. Fuller is silhouetted behind the shower door. The warm water hits her face.

The water shuts off. She runs her hand through her hair.

The RAZOR on the ledge by the shower head has fallen off. She bends over to get it.

She opens up the curtain and...

...a KNIFE goes inside her abdomen. The knife stays in her for a while.

Then: The knife comes out of her stomach, as it just sliced through a melon. She's spitting out blood. Her hand grabs the curtain. She falls on the floor, while taking the curtain with her.

THE DEAD BODY

Eyes wide open. Her body soaking wet. We see that the curtain is covering up her naked body.

The camera pans up to see that it's Emily Poe. Alive and well. Standing with the knife and drops of blood drops to the floor.

Emily laughs hysterical at Ms. Fuller, looking down at her. Looking as if Emily has won in defeat.

EXT. MS. FULLER'S HOUSE - LATER

A HAND knocks on the door. It's one of the neighbor's, SARAH BURTON, 41, beautiful. She continues to knock.

No-one is answering on the other side. Ms. Burton is worried.

She peeps through the crack of the door.

SARAH BURTON
Hello? Megan?

She opens up the door all the way and walks in. She walks into the kitchen.

INT. KITCHEN - DAY

She places the sweet potato casserole in the fridge.

She opens up the fridge door. Emily is standing behind ms. Burton. Emily is still wielding the knife in her hand.

Ms. Burton shuts the door. Emily has disappeared from the room.

INT. LIVING ROOM - DAY

She's about to touch the door knob. We hear a HIGH PITCH SCREAMING coming from the upstairs.

SARAH BURTON
Megan. Hold on. I'm coming.

She rushes up the stairs.

INT. UPSTAIRS - HALLWAY

We see that the shower door is halfway open. The light is on and the water is running.

She enters.

INT. BATHROOM - DAY

Sarah sees the dead body. It's shocking to her. She starts to cry. She goes to her and kneels beside her.

SARAH BURTON
Oh, baby.

Sarah strokes Megan hair and she kisses her on the lips one last time.

Sarah shuts Megan eyes.

SARAH BURTON
Rest in peace, my love.

Sarah stands up and faces towards the door.

Then: Emily pops out and scares Sarah. Emily slices Sarah's throat and blood gushes out from her.

Sarah falls to the floor. Blood continues to drain from her throat.

SARAH BURTON (cont'd)
(making a gurgling sound; looking up at Emily) You bitch.

Emily drags the body of dead Sarah.

A trail of blood follows with her.

CUT TO:

EXT. NEIGHBORHOOD - DAY

STACY, 27, and MARK, 31 are pacing down the street.

STACY
Hey, what you wanna do tonight?

MARK
Why don't we stay in tonight and watch Netflix and have an enchanting dinner...and maybe, you know?

STACY
Sounds good too me.

INT. MARK AND STACY HOUSE - EVENING

Mark and STACY are sitting on the couch watching TV. STACY has her legs propped up on marks lap. Mark is putting on red toe nail Polish for Stacy.

Mark is focus on his work.

MARK
Is this what your evening look like when you pictured it?

STACY
Not at all what I considered. It's
nice though. Very sweet.

He does the...

BIG TOE...

INDEX TOE...

MIDDLE TOE...

RING TOE...

PINK Y TOE.

MARK
You know I love you, baby?

Mark You know I love you, baby.

STACY
Of course, babe.

Mark kisses her foot.

MARK
You're the most beautiful woman in
the world.

STACY
And you're the hottest guy that I've
ever known.

MARK
Come here, you?

Stacy goes to mark. She is on his his lap. They are kissing.
Mark is about to take off Stacy's shirt until...

DING DONG

The DOOR BELL rings.

STACY
Awe, shit! Just when we were getting'
to the good shit.

Stacy gets off the couch, walks over to the door. The bell
continues to ring.

STACY
Yeah, yeah, hold your horses.

She answers the door.

INT./EXT. MARK AND STACY'S HOUSE - LATER

She sees Karen and she's soaking wet.

STACY
Awe, your shitting me? What the hell
you doing here?

Karen has her head down. Her hair covers her face.

Suddenly, Karen lifts a .40 cal G lock from her backside
and...

OVER BLACK

We hear a GUN going off.

BANG!

BANG!

BANG!

Then: Stacy falls to the floor. Lying half in, half out of
the house. Mark rushes out of the living room to see.

He automatically cries in sympathy. He kneels down beside
Stacy. She's barely alive, coughing up blood.

MARK
No, no, no, no, no, no, no.

Mark holds her hand one last time.

MARK
I'm here, Stacy.

Blood fills the floor.

STACY
Don't let me go?

Her eyes slowly closes. Mark continues to cry.

MARK
(cries)
I love you. You're my light. My joy.
My comfort. You've shown me what true
love is and I thank God everyday that
I was with you.

CUT TO:

INT. HOTEL ROOM - DAY

CU on Karen's EYE

Her pupils start to widen up.

Karen lifts herself out of the bed and stretches.

KAREN
This is gonna be a...
(yawns)
...great day.

She gets up off the bed and walks to the bathroom.

INT. HOTEL BATHROOM - MORNING

She checks herself in the MIRROR. She opens up the MEDICINE CABINET and gets her TOOTHBRUSH and TOOTHPASTE.

She put the toothpaste on the toothbrush and begins to brush her teeth.

Then: The hotel door opens and someone walks in the room.

Karen finishes brushing her teeth and spits in the sink. A HAND is on Karen's shoulder.

MAN'S VOICE (O.S.)
Guess who?

A hand belonging to the off-screen Man's voice ENTERS FRAME. The man happens to be Mark. We can clearly seeing that he's wearing SWIM TRUNKS and a TANK TOP.

KAREN
Baby, it's so good too see you?

They share a very passionate kiss.

MARK
It's good too see you.

KAREN
How's the water?

MARK
Very nice. That's why you need to
come down and swim with me.
(MORE)

MARK (cont'd)

(pause)

Now, why don't you get in that sexy bikini that I always love and let's get going.

KAREN

How about me not wear the bikini at all and we can get the party started right now in bed?

MARK

I thought that we were gonna do that sexy time thing tonight.

KAREN

I know, babe...but, you look so sexy in those cute swim trunks, I couldn't resist.

KAREN

But don't you worry your head off, because when tonight comes around...

Karen get up close to him and starts to move her fingers down to his navel area.

KAREN (cont'd)

...you will...

Slowly she moves her finger down.

KAREN (cont'd)

...have me all...

And down.

KAREN (cont'd)

...to yourself.

He has a look of excitement on his face. He kisses her.

MARK

Now... (slaps her on her ass) ...go get get change.

EXT. BEACH - LATER

It's a sunny day. The sun is blaring at the tons of people. Mark is out in the WATER.

Karen is laying on a blanket. She's on her backside. The STRING on her BIKINI is untied. We can see her bare back.

She enjoys the sun, as she relaxes. A BEACH UMBRELLA is impaled in the sand. A BEACH BAG with the names "Mark and Karen" is sewn in the middle, is seen laying by the umbrella.

We hear mark's voice calling out to Karen.

MARK (O.S.)
Hey, Karen! Karen!

Karen looks towards Mark. She holds her bikini top to her chest.

MARK (O.S.)
What gives, I thought you were coming in?

Karen lays back down and continues to tan.

KAREN
(softly)
Don't you see that I'm tanning?

VISION - OCEAN

We go UNDERWATER to the depths of the ocean. The sun is shining. Just a blanket of lightness fills the ocean floor.

We see a BODY floating to the top. It appears to be the body of Mark.

Mark thinks nothing of it and goes back playing in the water. She rolls over on her front and tan.

She continues to tan.

CUT TO:

Karen is out of breath and is soaking wet. She sits down in a BEACH CHAIR with Mark. The water just pours down on Karen's right leg.

She's shaking from the coldness of the water.

KAREN
Phew, why does it have to be so cold?

Mark grabs a clean blanket from the beach bag and takes it out. He puts it over Karen's shoulders.

MARK
There you go baby.

He rubs her back.

KAREN
Awe, thank you baby.

MARK
Sure.

She looks at him.

KAREN
I can't believe you're not cold.

MARK
Nah, I feel great. I'm use to it.

He lies back in the chair with his legs in the sand. His feet are in the sand.

Mark looks at her. He plays with her FINGERS.

MARK
You look tan. How was the tanning session?

KAREN
Great. Just absolutely wonderful.

MARK
Well, you looking great.

Mark leans in and kisses her.

MARK
Very beautiful.

KAREN
Thank you, baby.

OVERHEAD SHOT

People are packing up their things and going back to their hotel rooms. Children are playing in water, while their parents look out for them.

We see two KIDS making a SANDCASTLE.

EXT. TOURIST STREET - DAY

A COUPLE rides a DOUBLE BICYCLE. The woman is in her two-piece bikini and the male is in his swim trunks.

INT. HOTEL ROOM - DAY

The door closes. Karen begins kissing on Mark. Karen takes off her top and her bottom. Mark takes off his trunks.

He takes Karen over to the wall and places her up against the wall. Her backside is facing Mark. He starts thrusting her.

CUT TO:

INT. HOTEL ROOM - BEDROOM - DAY

Mark has his arm around her shoulder. We can clearly see that they had sex. They are worn out. They are both sweating and breathing hard.

KAREN

(breathes)

Where did you learn that, baby? It was incredible.

She wipes the sweat off of her FOREHEAD.

MARK

Kama Sutra.

KAREN

Kama Sutra, huh?

MARK

I know.

KAREN

Well, I gotta tell you, that right there, was fucking great.

They both kiss.

INT. FANCY RESTAURANT - NIGHT

CU of WINE GLASSES

Two wine glasses of red wine are in them. They hit each other, making a CLANGING sound.

Mark and Karen are having a nice DINNER. They drink their wine.

KAREN
Did you ever think that we would be
here?

MARK
Honestly, no, not in a million years.
But--I'm glad to be here with you.

KAREN
Same goes for me.

One of the MALE WAITER comes over to the TABLE. He is
carrying a WATER PITCHER.

MALE WAITER
(looks to Karen)
Some more water, ma'am?

KAREN
(looks at her glass)
Yes. Thank you.

He pours the water in her glass and fills it up to the top.
He looks at Mark.

MALE WAITER
Sir?

MARK
Uh, no, thank you.

MALE WAITER
Yes, sir.

The waiter walks away. Mark and Karen stare into each other
eyes.

KAREN
I love you so much. I just don't what
I would do without you.

MARK
(smile)
Hmm.

KAREN
What was that?

MARK
What?

KAREN

You just went "Hmm." When "I told you I just don't know what I would do without you"?

MARK

What? I can't say "Hmm".

KAREN

No, but, I just thought that you were going to say it back too me.

MARK

(shrugs shoulders)

What's the big deal? Can we just drop it and move on?

KAREN

No we won't move on.

MARK

Mother--

(pauses)

What has gotten into you?

KAREN

You know what mark. I don't have to take this shit

She grabs her PURSE and storms out of the restaurant.

MARK

Gosh, all I said was "Hmm."

INT. HOTEL ROOM - NIGHT

Mark opens the door and enters the room. We can see that he's DRUNK. He calls out to Karen.

MARK

(yells)

Karen! Where are you?

He takes off his shoes and undo his belt.

MARK

Gimme that sweet loving'.

MARK (cont'd)

(yells)

Karen!

Mark makes it over to the couch and falls face first on the cushions.

KAREN (O.S.)

Mark!

She flees out of the bedroom and she makes into the main room. She has changed out of her clothes and is wearing a PINK LACY BRA and BLACK THONGS.

Karen looks and see that Mark is passed out on the couch. His head is resting on the HEADREST.

KAREN

Damn.

She's a bit upset. She walks over to the WINDOW and looks out of it.

Karen walks into the bedroom.

INT. HOTEL ROOM - BEDROOM - NIGHT

CU of the CLOCK

A DIGITAL CLOCK sits upon the nightstand by the bed. The clock reads "9:30."

She picks up the phone and punches the buttons on the phone. The other side answers. A WOMAN'S VOICE answers.

WOMAN'S VOICE (V.O.)

Room service. How can I help you?

KAREN

(into phone)

I would like to order a hot fudge sundae with extra nuts on it.

WOMAN'S VOICE (V.O.)

Yes, ma'am. Is that all?

KAREN

(into phone)

Yep...I think that will do it.

WOMAN'S VOICE (V.O.)

Alright, I will have someone send that right up.

KAREN
 (into phone)
 Thank you.

She hangs up the phone.

INT. HOTEL ROOM - HALLWAY - NIGHT

A FOOD CART is being pushed by a woman. On the cart is a hot fudge sundae with a long spoon. Napkins are on the cart also.

The ROOM SERVICE WOMAN is wheeling the cart down the hallway. She goes down, passing number by number.

A MIDDLE AGE MAN walks out one of the rooms and walks pass the room service woman and they smile at one another.

The woman looks over her shoulder and WHISTLES at the man.

She continues to push the cart until she finally come to Room 134. She stops.

She knocks on the door.

ROOM SERVICE WOMAN
 Room Service.

KAREN (O.S.)
 Just a minute.

The door opens up on the opposite side and...

OVER BLACK

BANG! ...goes the room Service Woman...falling to the ground.

CUT TO:

INT. JASON LANDON HOUSE - BEDROOM - NIGHT

Jason pops his head up, as if he was having a nightmare. A FEMALE HAND touches his shoulder.

ENTERS FRAME: Megan Fuller lays up to see if he's okay.

MEGAN FULLER
 Baby, what's wrong?

He seems frightened.

JASON LANDON
 (breathes heavy)
 Yeah, I'm okay. Just had the craziest
 dream.

Megan calms him down.

MEGAN FULLER
 It's okay, baby. Why don't you come
 back to bed?

They lay their heads on their PILLOWS. Megan cuddles up to Jason and she grabs Jason's arm and puts it around her shoulder.

MEGAN FULLER
 You just had a bad dream, that's all?

JASON LANDON
 (softly)
 It didn't feel like a dream.

He falls asleep.

INT. JASON LANDON HOUSE - KITCHEN - MORNING

Megan is sitting at the table. She's having Orange Juice and Raisin Bran Cereal. Jason is sitting across from the table.

She gets up, only to reveal that she's 9 weeks pregnant.

JASON LANDON
 Damn, baby, you look so hot?

MEGAN FULLER
 Please, I look like a giant balloon.

JASON LANDON
 I don't care what you look like.

MEGAN FULLER
 Well, I do.

CUT TO:

EXT. FRONT PORCH - MORNING

Megan is sitting in a ROCKING CHAIR. She's rocking back and forth.

She's enjoying the fresh air and the beautiful sky.

A Woman comes up to Megan porch. We see that the woman is Sarah Burton, a familiar face that we know.

SARAH BURTON

Hi, I just moved in next door and I'm inviting the people on this block to come to my "open house" party.

Sarah is looking at Megan's baby bump.

SARAH BURTON

Congratulations. How many weeks are you?

MEGAN FULLER

Uh, 9 weeks in.

SARAH BURTON

Gosh, That's fantastic. You must be proud. I mean, you and your husband must be very proud.

MEGAN FULLER

Yes, we are.

SARAH BURTON

Do you want a boy or girl?

MEGAN FULLER

I'm hoping it's a girl, so I can dress her and do girly things with, you know.

SARAH BURTON

Boy, do I.

MEGAN FULLER

Of course, my husband wants it too be a boy because...oh, you know...boys will be boys.

SARAH BURTON

(laughs)

Yes.

Sarah looks around.

SARAH BURTON

Well, hey, I must be going
(gives invitation)
Please come.

MEGAN FULLER

Sounds great.

Before Sarah leaves the porch, Sarah turns around.

SARAH BURTON

Oh, my name is Sarah Burton.

MEGAN FULLER

Megan Fuller. Nice to meet you.

SARAH BURTON

You too.

CUT TO:

INT. C INCORPORATED - DAY

Various people are scurrying around the office. We see a row of CUBICLES on each side of the room.

We come to Karen's cubicle and she is hard at work. She's wearing normal office clothes, a skirt, a blouse and high heels.

She's typing away at the keyboard. She's focus on the computer screen.

JERRY CONNER walks up to Karen cubicle. Jerry talks to Karen.

JERRY

How are you, Karen?

KAREN

What do you want Jerry, I'm a little bit busy?

JERRY

So... I been thinking... uh, I'm going to have a party at my place tonight. A couple of friends from the office are coming over. I would---

KAREN

Jerry, drop dead. I don't want to come too your stupid party.

Jerry is upset that Karen had pushed him away. He walks away.

A young woman walks over to Karen cubicle. Her name is ABIGAIL ANDERSON (28), dumb blonde.

ABIGAIL
Hey, girl, what you doing?

Karen Just the same old shit.

ABIGAIL points in the opposite direction.

ABIGAIL
Was that Jerry?

Karen Uh, yes. What about him?

ABIGAIL
Nothing. Just wondering.

KAREN
No, no, I think their more to this story. I beginning to think that you've got a thing for him.

ABIGAIL
No I don't. Well, maybe a little bit.

ABIGAIL daydreams about Jerry.

ABIGAIL
Those eyes he has. Those lips. That cute little butt.

VISION - THE KILLER KILLS JERRY

Blood just flies up in the air. We don't see the killer, but the knife just stabs Jerry in the chest.

His blood stain shirt just fills up with the red stuff. The BLOODY KNIFE drops to the ground.

CUT TO:

ABIGAIL dazed off and Karen wakes her up.

KAREN
Abigail? Hey, Abby.

ABIGAIL came back to reality.

KAREN
You okay? Thought I lost you.

ABIGAIL
No, no, I'm okay.

INT. ABIGAIL APARTMENT - NIGHT

ABIGAIL is sitting on the couch watching TV.

ON TV

A car salesman comes on.

CAR SALESMAN
Would you like a new car?

ABIGAIL
No.

She changes the channel. The channel lands onto something that she likes.

ABIGAIL
Here we go.

Suddenly, the TV goes to static. All of the channels goes to static whenever she changes it.

ABIGAIL (cont'd)
Shit!

Then: The lights goes out and blackness hits her.

ABIGAIL (cont'd)
Aw, tell me this isn't happening?

She gets up off the couch.

INT. ABIGAIL APARTMENT - HALLWAY CLOSET - NIGHT

She opens up the closet, flip on the LIGHT SWITCH and grabs a FLASHLIGHT.

INT. ABIGAIL APARTMENT - BASEMENT - NIGHT

She turns on the flashlight and goes down to the basement. She can hardly see. Total blackness. She goes over to the BREAKER BOX and finds the switch that says "Master Switch." She turns it on to the upward position.

ABIGAIL
(Excited)

Yes.

Suddenly, the power goes off. ABIGAIL freaks out over this. She tries the breaker box again and she can't get it to work.

Then: a silhouetted figure is behind ABIGAIL. The figure raises a knife up in the air and...

...slams it into her chest. The figure stabs ABIGAIL in the chest repeatedly. ABIGAIL moans in pain, as the ghostly figure goes upstairs.

CU on ABIGAIL

Half of her intestine are falling out of the bottom part of her stomach.

CUT TO:

the basement window, looking out. the reflection of a dead Abigail lies on the floor.

CUT TO:

EXT. OUTSIDE - NIGHT

It's a gloomy night with a FULL MOON in the clear sky. Crickets are chirping. Wolf's are howling

INT. KAREN'S APARTMENT - BATHROOM - NIGHT

Water runs in the sink. KAREN lifts her head up and splashes water on her face.

She exits the bathroom.

The CAMERA PANS DOWN to the sink. The red covered washcloth covers the sink.

INT. CYBELE INCORPORATED - MORNING

Karen is about to sit down at her desk. Her purse is on her table. She turns on her LAPTOP.

An older gentleman walks up to Karen's desk. His name is MR. WILL-COCK, 65, balding.

MR. WILL-COCK
Can you get me those papers in on my
desk before the end of your shift?

KAREN
Papers?
(quickly remembers)
Oh, the papers for the Han-so
project, yeah, no problem.

MR. WILL-COCK
Thanks.

He walks away. She looks away.

Then: We hear a DING coming from her laptop.

Karen faces her computer and see what it's. She opens up her
E-MAIL.

ON KAREN'S LAPTOP SCREEN

A message appears and it says:

"I'm coming for you."

She is frightened by this message.

Then: A PICTURE pops up on the screen. It's a picture of
Jerry.

Another picture pops up. It's a picture of Abigail.
Underneath the photograph has writing and it says:

"Don't fuck with me."

She closes her laptop. She looks around the AREA and people
are conversing with other people.

INT. ABANDON HOSPITAL - HALLWAY -
DAY

We go down a long corridor. Debris
and gunk on the floors. We pass
through the different rooms.
Screaming can be hear from the
hallway. The CAMERA stops at Room
134.

The screaming continues.

A young woman is strapped to a table.

YOUNG WOMAN
 (yells)
 Help me! Somebody. Anybody

Then: A Voice can be heard off screen.

VOICE (O.S.)
 No one can here you.

A beat.

VOICE (O.S.)
 Not anymore.

We hear the sound of a CHAINSAW. Revving up the motor of it.

The woman on the operating table starts to get scared and anxious.

The woman begin to squirm around and...

CUT TO:

INT. GULF LIVING HOSPITAL - DAY

Megan Fuller is screaming in pain. Jason is holding her hand to keep her calm.

We can can see that she's in labor. She's gripping his hand tightly.

JASON LANDON
 Baby, baby, not so tight.

MEGAN FULLER
 SHUT THE FUCK UP!

Jason looks at Megan.

MEGAN FULLER
 (labor breathing)
 Sorry, baby.

She continues to breath. The EKG MACHINE is beeping, repeatedly. Something is wrong.

Jason is freaking out.

MEGAN FULLER (cont'd)
 Buzz the damn nurse.

Megan is in serious agony.

CU on EKG MACHINE as it
continues to beep.

INT. GULF LIVING HOSPITAL - WAITING ROOM - DAY

Jason is waiting, patiently. He's TAPPING his finger on the chair. His leg is moving up and down. We can see that he's nervous and jittery.

A YOUNG NURSE in her mid twenty's walks towards Jason and talks to him.

YOUNG NURSE
Your wife is out of surgery and...
congratulations, it's a girl.

Jason is crying.

JASON LANDON
That's wonderful.

He smiles.

YOUNG NURSE
Would you like to see your new
daughter?

INT. GULF LIVING HOSPITAL - DAY

Jason walks through the door. The lights are dimly lit. Megan is laying in the bed. She's holding her INFANT DAUGHTER in her arms.

JASON LANDON
Baby.

MEGAN FULLER
Shh.

JASON LANDON
(looks at his daughter) Is that my---

MEGAN FULLER
It's. Come here and meet your
daughter?

Jason walks over to the bed to see his daughter. Megan puts the baby in Jason's arms.

MEGAN FULLER
Go to daddy.

JASON LANDON
Hey. Hey.

He sways her back and forth. Megan leans in.

MEGAN FULLER
This is Karen.

JASON LANDON
Hey, Karen, welcome to the new world?

Jason go to Megan and kisses her.

JASON LANDON
Good job, baby. I'm proud of you.

EXT. GULF LIVING HOSPITAL - DAY

The SLIDING DOORS open and out walks Jason. He's pushing Megan in a WHEELCHAIR.

She has Karen, cuddle in her arms. The outside is crowded with people.

MEGAN FULLER
Baby, will you go grab the car for me?

JASON LANDON
(kissed her on the forehead) Sure thing, baby.

He rushes to go get the car.

INT. CAR - DAY

Jason opens the car door and gets in. He starts up the car and drives off to go get Megan.

He don't want to miss Megan. He doesn't see Megan through the midst of people. Then, he double checks to see if he's at the right DROP OFF point.

He's starting to panic because he can't find his wife.

JASON
where the hell are you, Megan?

He drives a second time and there's no Megan. He stops his car and just sits in it for a while.

JASON
Where could she be?

INT. WHITE VAN - DAY

An Older female is holding baby Karen. The female happens to be in her mid sixty's. The female is riding shotgun.

While an younger gentleman drives the van. He's in his mid thirty's.

BACKSEAT

We see Megan with a BAG over her head. SHE'S scared for her life.

OVER BLACK

total darkness. We hear moaning come from Megan.

INT. ABANDON FACILITY - LATER

A bloody Megan is sitting in a chair. She has restraints by her ankles and her hands are tied with HEAVY DUTY CHAIN.

The upper part of her shirt is ripped. Her bra is clearly visible.

Someone walks through the door and closes it behind them. The person can be seen, but we can't see the person's face.

The person has on a BABY DOLL MASK. The person taunts Megan with a large knife.

Megan cries. The knife touches her face and the person forces the knife to her eyeball. The knife makes a small SCAR on her EYELID.

The killer grabs Megan's arm. She's in complete shock. The killer lifts up his/her mask, halfway up and LICKS Megan upside her face.

Megan doesn't like this at all. Megan SPITS in the killer's face. The killer hits Megan.

Then: The killer walks away and exits the room.

The killer SLAMS the door shut.

CUT TO:

INT. GULF LIVING HOSPITAL - KAREN'S OFFICE - DAY

We see COLLEGE PLAQUES: one for bachelor's of psychology and the other is MASTER OF CLINICAL PSYCHOLOGY plastered on the walls. A desk is below the plaques, that has a NAME PLATE, which reads: KAREN FULLER.

Emily sits in a chair across from Karen. KAREN has her legs crossed. Emily just sits nervously and anxious. She's tapping her hand on the armrest. Emily glances around the room.

KAREN talks to Emily.

EMILY

I think I'm going crazy and I believe that I'm. I keep seeing hallucinations.

KAREN

What kind of hallucinations?

Karen is writing Emily thoughts down on a NOTEPAD.

EMILY

I keep seeing these ghost, you know, a entity that has been haunting me.

KAREN

Maybe these ghost might have some kind of connection with your past. Post traumatic stress can be a cause of it.

EMILY

My dad used to beat the crap out of me almost everyday. Could be related to it?

KAREN

I'm sorry to hear that. Any kind of bad memory from your childhood can latch onto your body.

EMILY

I didn't speak to him after that. I can still hear those sounds of horror.

BEGIN FLASHBACK

INT. POE'S HOUSE - DAY

Emily's dad, ARCHER POE, 55, is in the living room waiting for her to come home. The DOORKNOB turns and walks in Emily, who is now THIRTEEN.

TITLE: TWENTY-SEVEN YEARS EARLIER

Her dad just stares at her.

EMILY
Hi, daddy.

MR. POE
You know what time it's?

EMILY
(Looks at her watch)
10:00?

MR. POE
(Angry)
GIRL, DON'T MAKE me whip you. I said
9:00.

EMILY
I know daddy. I just lost track of
time. Me and Kevin--.

Mr. Poe starts to unbuckle his belt.

MR. POE
Don't sass me?

Emily is scared.

EMILY
I'm sorry, daddy. I won't be late
again.

Emily is fixing to go upstairs to her room.

MR. POE
I don't want you to be seeing that
boy again.

END FLASHBACK

INT. GULF LIVING HOSPITAL - KAREN'S OFFICE - DAY

Karen is writing things down in her notepad.

KAREN

Well, I have got to say that we made some progress here.

EMILY

Better since my last session?

KAREN

Much better.

Then: Emily ask Karen a question.

EMILY

Can I ask you what was your childhood like?

KAREN

Well... it was...

MEMORY FLASH:

Karen goes back to her childhood. A flickering of a strobe effect of white blur is hypnotic.

HER MEMORY GOES BACKWARDS TO HER LIFE!

DISSOLVE TO:

INT. MS. FULLER'S HOUSE - LIVING ROOM - DAY

TITLE: THIRTY ONE YEARS AGO

Karen, now 5, sits on the couch, quietly. She's watching cartoons. Her mom walks in the room.

KAREN

Hi, mommy.

MEGAN FULLER

Hey, baby girl.

Megan grabs a BIRTHDAY PRESENT from the hall closet.

MEGAN FULLER

You ready to go?

KAREN

I'm ready.

MEGAN FULLER

Okay.

Karen gets off the couch and go to the door. Megan lets Karen see the present and about to give it to her.

MEGAN FULLER
Here, you wanna carry the present?

EXT. OUTSIDE - DAY

Megan locks the door. Megan looks over to her shoulder.

MEGAN FULLER
What a shame?

The house that is next to her, has got broken windows and theirs no knob on the front door.

A Realtor sign is in the front yard.

KAREN
What, mommy?

MEGAN FULLER
Oh, it's that house, baby.

INT. FULLER'S CAR - DAY

Karen has got the present in her lap. She can't wait to get to the party, excitement fills her face.

EXT. EMILY'S HOUSE - DAY

A birthday party for EMILY, 5, quiet sweet-looking girl with beautiful hair. Karen is excited to see Emily. Karen hands the present to her mom.

KAREN
Happy Birthday, Emily?

EMILY
Thank you.

Emily grabs Karen's hand.

EMILY
Come on. Your just in time.

Emily gets blindfolded. Spins around and has a paper donkey tail in her hand.

A couple of Emily's friends are playing PIN THE TAIL ON THE DONKEY. Emily makes her way to the donkey picture.

Her friends are cheering her on. Emily has pinned the tail on the first try.

KAREN

Good, Emily. Looks fun. Can I try?

EMILY

Sure.

Emily ties the blindfold on Karen and gives her the paper tail.

Emily spins Karen around.

The other kids are laughing.

EMILY

Go, Karen.

Emily cheers for Karen. Karen is trying to find the picture. She goes over to one of the children and pins the tail on a girl.

GIRL

Hey, watch it, kid?

The party goer gets mad at Emily. Emily drops the blindfold on the ground and rushes over to her mom, crying.

EMILY

(to girl)

Nice Job, brat.

CUT TO:

INT. ELEMENTARY SCHOOL - CLASSROOM - MORNING

The classroom is filled with screaming children. Karen, now 7, a timid, sweet-looking girl. She's sculpting a person out of PLAY-DO.

The TEACHER calls the children to line up and too get in a circle.

TEACHER

(claps her hands)

Okay, children! Listen to me, now.

The children looks at her.

TEACHER
 I want you all get in a circle
 because every one of us is going to
 play our favorite game, Duck, Duck
 Goose.

The teacher notices that Karen is playing with Play-Do.

TEACHER (cont'd)
 (to Karen)
 Karen, honey, wanna come join us?

Karen doesn't respond back to the teacher. The teacher walks over to Karen and kneels down beside her.

TEACHER (cont'd)
 Hey, why don't you come and play with
 all of the children, huh? Doesn't
 that sound like fun?

KAREN
 I don't want to.

TEACHER
 (looks at the Play- Do) Wow! That's a
 really good stick person.

Karen goes back building the stick person.

TEACHER
 Well, okay. Hey, if you wanna come
 and join us, you're free to?

INT. FULLER'S HOUSE - LIVING ROOM - NIGHT

Karen is anxiously waiting for her mom to come home from work. Karen watches TV on the couch. Her dad walks in from the kitchen area. MARK, 40, handsome.

MARK
 Hey, Karen?

KAREN
 Yes, daddy.

MARK
 Dinner's almost ready.

KAREN
 Okay, daddy.

MARK

Okay, baby.

He goes back in the kitchen to cook.

Suddenly, the door opens and Karen knows that it's her mom. Karen gets off the couch and runs towards the door to greet her mom.

The door flings open.

KAREN

Mommy!

Karen hugs her mom's leg.

MEGAN FULLER

Hey, baby girl. How was your day?

In Megan's right hand, she's carrying a car seat and in that seat is: STACY, one-year-old.

Karen waits to see her sister. Her mom brings Stacy down to Karen, so she could see her.

KAREN

(to Stacy)

Hello, sister.

Her mom looks at Stacy and does BABY TALK to her.

MEGAN FULLER

(to Stacy)

Say hello to your sister, yeah.

CUT TO:

INT. KAREN'S ROOM - NIGHT

Karen, now, 13, is sitting at her desk. She's doing her HISTORY HOMEWORK.

Her dad KNOCKS on the door.

KAREN

yeah.

Her dad lets himself in.

MARK

Hey, how's it going?

KAREN
good, I just got to get this one last
question in and I'll be done.

Mark walks over to Karen and RUBS her shoulders.

MARK
That's good, you need a break.

KAREN looks over her shoulder and notices That her shoulders
are being rubbed.

KAREN
What are you doing?

MARK
What, don't you like it?

KAREN
uh, no. You're my dad.

MARK
So? Doesn't mean we can't have any
fun? Now, come on.

Mark wrestles with her for a bit. He forces her kiss him.
KAREN Is disgusted by this. She yells for her mom.

KAREN
(Screams)
MOM!

MARK PUTS his hand over her mouth to keep quiet.

MARK
hey...hey, I swear to God I'll --.

He lifts his other hand up.

KAREN
(cry's; MUFFLED
SCREAMING)
MOM!

MARK
SHUT up! Shut up!

Karen calms herself down, but she's still scared for her
life.

Mark bends down to talk to Karen.

MARK
Are you going to scream when I take
my hand away your mouth?

Karen shakes her head "NO."

He takes his hand away and Karen BOLTS for the door. Mark is
pissed and heads to Karen.

Mark grabs Karen and SLAMS Karen by the wall.

DISSOLVE TO:

INT. HILLS LIVING CORRECTIONS - NIGHT

TITLE: HILLS LIVING CORRECTION

Mark is doing push-ups in his CELL. He's shirtless with
tattoos covered on his arms and his chest.

SUPER: "FIVE YEARS LATER."

He stands up and walks over to the sink. He SPLASHES water
in his face.

He grabs his shirt off of his bed and wipes his face with
it.

He tosses the shirt in the corner. He kicks off his sandals
and gets in bed.

Suddenly, one of the GUARDS hollows out in the whole wing of
the prison.

GUARD (O.C.)
LIGHTS OUT!

The LIGHTS goes out.

INT. HILLS LIVING CORRECTIONS - MAIN - NIGHT

Blackness fills the main hallway. Noises can be heard coming
from the JAIL CELLS.

BACK TO MARK'S CELL

Mark is asleep. A NOISE can be heard from a distance. He
wakes up to see. He looks around in his cell and nothing can
be seen.

He goes back to bed and...

...then: A ghastly shadow brushes up by him. Starts to HOVER above him.

The shadow walks OUT OF FRAME.

Mark is sleeping peacefully and the shadow sneaks up from underneath him and STRANGLES HIM WITH A WIRE. We see that it's the BABY DOLL KILLER.

Mark struggles and is loosing breath.

MARK

Help!

No one can hear him call out. Mark quickly grabs his SHANK and stabs the killer in the right leg. Mark drops the shank and the killer picks it up.

The killer takes the shank and starts to stab mark in the chest, repeatedly.

Mark is finally dead and the killer cheers for victory.

The killer take one last stab at mark.

Then: The killer raises the shank up in the air and slams it in mark's eyeball. AS one last kill.

The killer shoves it in the eyes, takes it out and throws it on the floor.

CU on EYEBALL

The bloody eye is on the floor with the shank still impaled in the eye.

EXT. CEMETERY - DAY

Dressed in black, Megan, Karen and baby Stacy watches at Marks casket being lowered into the ground. Karen isn't crying at all. Megan is crying.

PRIEST

Ashes to ashes... dust to dust.

Karen watches the coffin descend, disappearing from sight. Megan, still crying puts her arm around Karen. A moment. And says;

MEGAN FULLER

At least he's in a terrible place.

The crackling of thunder emerges from the gray sky. Karen looks up at the dark clouds.

Megan takes Karen's hand and walks away.

EXT. CEMETERY - DUSK

Gray sky. Megan drives the children home. Karen stares at the tombstones that flutter by like a white picket fence.

DISSOLVE TO:

EXT. FULLER'S HOUSE - DAY

Bright and sunny. The lawn is cut.

TITLE: ONE YEAR LATER

CRANE UP to the window of the --

INT. FULLER'S HOUSE - KAREN'S ROOM - CONTINUOUS

Karen is dancing to POP MUSIC on the radio. Karen is now FOURTEEN. Karen is exhausted from dancing. She goes to her bed and flops down on it. She faces the ceiling and her eyes grow heavy. She closes her eyes and falls fast asleep.

DREAM - THE KILLER KILLS MARK

The killer raises the shank in the air and stabs mark in the eye.

END DREAM SEQUENCE

INT. KAREN'S ROOM - CONTINUOUS

Karen snaps awake in bed, soaked with sweat. Her chest is heavy. It was a dream.

Suddenly, the PHONE RINGS. She picks up the phone and answers it.

KAREN
(into phone)
Hello?

EMILY (V.O.)
Karen? Hi, how are you?

KAREN
(into phone)
Doing good. And you?

EMILY (V.O.)
Good. Hey, I'm really sorry about
your dad?

KAREN
(into phone)
That's okay.

EMILY (V.O.)
Are we still on for tonight?

KAREN
(into phone)
Tonight? Oh, yeah, you are coming
over, aren't you?

EMILY (V.O.)
Yeah, silly.

KAREN
(into phone)
I'm sorry. Is 7:00 fine?

EMILY (V.O.)
Yeah. Do you want me to bring
anything? Snacks. Gummy worms. Soda.

KAREN
(into phone)
My mom is ordering us some pizza,
but, yeah you can bring snacks.

EMILY (V.O.)
Will do. See you later.

KAREN
(into phone)
Bye.

Karen hangs up the phone. She sees that the clock by her phone says: "5:00." Karen gets up off the bed and goes out of the room.

CUT TO:

EXT. FULLER'S NEIGHBORHOOD - NIGHT

It's raining and thundering throughout the neighborhood. Gray clouds are in the sky.

INT. KAREN'S ROOM - LATER

Karen and Emily are watching a SCARY MOVIE. They are close together, eating PIZZA. A bag of GUMMY WORMS and COKE CANS are on the carpet by the pizza. They are in their PJ'S.

Thunder rumbles and they get scared. Karen is frightened that she takes Emily HAND and holds it tight. Emily can't feel her hand.

EMILY

Ow. That's my hand, Karen.

KAREN

Sorry.

Emily pulls her hand away from Karen to take a look at it. She flings her hand open, so the blood can circulate.

Emily looks at Karen.

EMILY

Scared?

KAREN

Yeah.

EMILY

From the movie?

KAREN

No. Uh, the thunder.

EMILY

Don't worry? It's okay.

KAREN

(smiles)

Thanks.

Karen places her hand on the last SLICE OF PIZZA. Emily goes for the last slice also. Their hands collide with one another.

Karen looks up and Emily smiles at Karen. Karen nervously takes her hand away from Emily's hand.

They smile back at each other.

Emily tears off a piece of pizza and offers it to Karen.

EMILY
(hand Karen a half)
Here you go?

Karen takes it from Emily.

KAREN
Your too sweet. Thank you.

EMILY
You're welcome.

Karen takes a bite and she grabs a handful of gummy worm in her other hand. And stuffs the gummy worms in her mouth.

Karen eats the pizza. Emily notices from the corner of her eye that she's getting pizza sauce on her mouth.

Emily gets a NAPKIN and hands it to Karen.

EMILY
(hands napkin)
Here you go?

KAREN
(chuckles)
Thanks.

Karen wipes her mouth.

Emily look at Karen and sees that she still have some of the sauce on the edge of her lip.

Emily takes another napkin and gets the remaining sauce from Karen's lip.

As Emily is wiping Karen's lip, Emily looks in Karen eyes. They turn away and get embarrassed.

They turn back around and face each other. Emily goes towards Karen and Emily goes toward Karen. They're face to face with one another.

They move close and Karen gently place her lips on Emily and...

DISSOLVE TO:

INT. FANCY RESTAURANT - DAY

Karen, now 42, sits at a table. She's eating a steak and drinking a glass of RED WINE. It looks as if she's waiting for someone.

The restaurant is packed full.

Then: Karen sees the PERSON. Karen waves the person to come and sit with her.

We see that the person is Stacy, now 36, sits down across from Karen. Stacy puts her on the table.

STACY

Okay, what's so important that you brought me down here?

KAREN

I brought you down here too give you this --

Karen lays down \$10,000 on the table.

STACY

I don't want your money. I thought that I made myself perfectly clear about this?

KAREN

You did and I want to make amends.

STACY

Killing our dad doesn't change anything. Just-- (slides the money to Karen) --take the money back.

Stacy is about to get up from the table.

STACY

You're not even my sister no more. I don't know you.

Stacy exits the restaurant.

INT. HOTEL SUITE - NIGHT

Karen is undressing. She kicks off her heels and takes off her blouse and unzips her skirt. She's only left with BLACK LINGERIE on.

She walks around the room, just pacing around.

Then: She sees something across the next building over. She peeps through the blinds and sees a Guy just looking straight at Karen. Karen is disturbed by this.

Suddenly, The guy who's looking at Karen has a SILHOUETTED FIGURE behind him.

The figure is the killer. Karen warns the man that someone is behind him, but he thinks that she's joking with him.

Karen looks away for a second. She faces towards the blinds and the man is...

...being STRANGLED TO DEATH. The man tries to fight his way out, but the killer wins again.

The killer continues to strangler the man. Karen has a disturb look on her face. Suddenly, the man finally dies. The killer vanishes the room.

Karen walks away from the blinds.

INT. HOTEL SUITE - MASTER BED - MORNING

Karen wakes up after a restless night.

She slowly reaches down under the covers, down between her legs.

She closes her eyes and starts to maneuver.

She suddenly hears a RUSTLING sound.

She freezes and opens her eyes. She slowly sits up in bed and sees, the man that got strangled, is on a chair in the corner of the room.

INT. HOTEL SUITE - BATHROOM - LATER

Karen soaks in the bathtub. She's having a BUBBLE BATH. One of her legs are half-way out of the tub, dangling on the side.

She looks like she's enjoying the bath. Her head sinks to the bottom of the bubbles, her leg still dangles.

UNDERWATER

Her eyes open widen. She is looking upwards to the ceiling. Karen is holding her breath.

She closes her eyes. Someone walks in the bathroom. Karen opens up her eyes and sees the killer taunting her with a knife.

Her head pops up from the water.

Karen sees Emily. She's surprised to see her.

EMILY

Hey, baby.

Emily bends down and kisses Karen on the forehead.

Karen is confused of how Emily had got in.

KAREN

Hi, baby. How you get in?

EMILY

The guy at the front desk gave me a room key.

KAREN

That figures.

Karen has a blank look.

EMILY

You don't look glad to see me?

KAREN

You just gave me a fright, that's all.

EMILY

I just missed you and I wanted to come up here to see you.

KAREN

I missed you too, baby.

Emily stares at all of the bubbles.

EMILY

That looks nice. Do you mind if I join you?

KAREN

Not at all.

INT. HOTEL SUITE - BATHROOM - LATER

Post-shower, Karen's fuzzy reflection stares back in a steam covered mirror.

Karen takes her hand and wipes a streak of steam, to see herself more clearly.

Emily stands by her side. she gives Karen a kiss on the cheek.

EMILY
That felt wonderful.

They kiss each other on the lips.

KAREN
So wonderful.

Emily slowly kisses Karen arm, going up and down.

Karen notices a small RASH on Emily's shoulder.

She feels the bumps with her fingers, bothered.

EMILY
What is it?

Emily looks at the rash.

EMILY
Um..I wounder how that got there.

EXT. BEACH - DAY

Stacy is kicking her legs around in the water. Karen looks and sees her.

KAREN
Having fun?

EMILY
Yes. Why don't you come in?

KAREN
Hows the water?

EMILY
It's perfect.

Emily tries to get Karen to go in the water.

EMILY
Come on. Come on.

Karen gets up and goes in the water.

She sticks her feet in the water.

KAREN
Damn.

EMILY
Cold?

KAREN
Feels nice.

EMILY
Good. I'm glad.

Karen splashes water in Emily face.

Emily doesn't like it, so she splashes Karen.

EMILY
(playfully)
Oh, it's on.

They start splashing one another.

CUT TO:

EXT. BEACH - DAY

They are sitting on a BEACH TOWEL. Their feet are buried in the sand.

KAREN
What a great day?

EMILY
It is.

They lay down next to one another. A strand of hair is on Emily's face. Karen touches Emily's face and brushes the hair out of her face.

They smile at each other.

KAREN
You okay, darling?

EMILY

Yeah. Why?

KAREN

Nothing, just wondering. You just look like your out of it.

EMILY

Nope. I'm fine.

KAREN

Okay.

They hold each others hand and look in each others eyes.

EMILY

You're so cute.

KAREN

So are you.

Emily leans in to kiss Karen. Karen closes her eyes. Karen has a dream.

DREAM - KAREN DREAMS ABOUT EMILY

In SLOW-MOTION

Karen is running in the sand towards Emily. Emily is running towards Karen. They have their ARMS wide open.

They look very exited to see each other and can't wait to be in one another arms.

The waves are crashing.

Then: We see the baby doll killer COME INTO FRAME.

The killer slowly catches up to Karen. Emily has a blank expression on her face.

Emily looks at Karen to tell her to go the other way.

Suddenly, the killer has caught up to Karen and the killer takes out a KNIFE and reaches around her STOMACH and begins to STAB her.

The knife is being impaled in her stomach. She's coughing up blood after blood.

She falls on the sand. Emily is devastated and goes over to Karen.

She holds her in her arms.

Karen is still coughing up blood. Emily is heartbroken.

EMILY
(cry's)
Oh, Karen.

KAREN
(making a gurgling sound) It's okay.
Just let me go.

EMILY
(brushes Karen's hair) Shh. Shh. Shh.

Karen looks to Emily

KAREN
I love yo--.

Karen head falls down and dies. Emily hold her one last time and is crying. She kisses Karen.

END OF DREAM

EXT. BEACH - DAY

Karen awakes. Her head pops up from the dream. Panic and frightened.

EMILY
You okay, Karen?

KAREN
What a nightmare? It was me and you,
we were running towards each other,
but there was this killer and her
killed me.

Emily rubs Karen on the back to make her feel better.

EMILY
Awe, it's okay. It was only a
nightmare.

KAREN
Yeah, but, it scared the shit out of
me.

EMILY
I know, baby. I know.

Emily hugs Karen.

KAREN
Everything will be okay.

EXT. PIER - DAWN

Karen and Emily legs dangles off the edge of the pier. They have gotten out of their bikinis and are in regular clothes.

They are looking at the sunset.

EMILY
It's so pretty.

The water is crystal clear.

Karen scoots back, sits Indian-style and her head is easily pressed up against Emily shoulder.

Emily throws PEBBLES across the water.

KAREN
God, it's beautiful.

EMILY
Yeah, it's.

THE CAMERA GOES UNDERWATER...

...We go towards them fast, fast and faster until...

...a hand pops up and grabs Emily legs. Emily falls back and Karen tries to grab Emily.

Emily struggles to get hit, but the hand has got her.

The hand is pulling her and pulling her. Emily slowly falls into the water. Karen touches Emily hand.

Then: The water RIPPLES. In the moonlight.

CRANE UP and see the SUNSET. CRICKETS are chirping.

SMASH CUT TO:

INT. HOTEL SUITE - MORNING

CU on LUGGAGE

Karen Fuller is written on a LUGGAGE TAG. Two luggage cases can be seen, side by side each other.

Karen is all dressed and ready to go. She seems sad to go. The only person who is not with her is Emily.

Karen picks up the phone and starts to push buttons on the phone. On the other side, a person picks up.

PERSON (V.O.)
Front desk. How may I help you?

KAREN
(into phone)
Yes, can you please call me a taxi.

PERSON
Yes, ma'am.

Karen hangs up the phone. She grabs her things and exits the room.

DISSOLVE TO:

EXT. HOTEL BREEZEWAY - LATER

She's waiting for the taxi to come. One of the DOORMAN talks to Karen.

DOORMAN
Enjoy your stay?

KAREN
Absolutely loved it. Had a fun day at the beach.

DOORMAN
(chuckles)
Glad to hear it.

The doorman looks at Karen.

DOORMAN
You know you're going to die?

The doorman is covered in blood and has a knife in his hand.

KAREN
What did you say?

We see that the doorman is fine and dandy. Without any blood on him.

The Taxi pulls up. The TAXI DRIVER gets out and pops open the trunk. Karen puts her bag inside and closes it.

INT. TAXI - DAY

Karen gets in the backseat. The taxi drives off. Karen looks out the window.

She looks up and sees Emily in the REAR-VIEW mirror.

Emily faces her through the mirror; she's now the driver.

TAXI DRIVER
Everything okay, looks like you seen
a ghost?

KAREN
(to herself)
I must be losing it.

EXT. VICTORIAN HOUSE - DAY

Karen shuts the cab door. Her luggage is beside her. The cab leaves Karen's driveway.

The leaves are rustling.

CU of a CROW

Cawing

Karen picks up her luggage and walks to the house

OVERHEAD SHOT

The Victorian house. She's walking on the gravel pavement.

INT. VICTORIAN HOUSE - DAY

She walks in and glances around.

KAREN
I'm home.

INT. VICTORIAN HOUSE - KITCHEN - DAY

She opens up the Fridge, grabs a pack of TURKEY, and MUSTARD.

She goes to the cupboard and grab a loaf of wheat bread.

She takes two slices of turkey out, open up the mustard and two pieces of bread. She makes her a sandwich.

INT. VICTORIAN HOUSE - LIVING ROOM - DAY

She sits down on the couch, kicks her shoes off, puts her legs on the coffee table.

She's just relaxing just sitting there and enjoying her sandwich.

She takes a bite out of the sandwich and puts her head back and closes her eyes.

DREAM - EMILY

Emily is in front of a black background. Emily is smiling and laughing.

Then: Sweet Emily turns into evil Emily with a glimpse of the eye.

EMILY
(distorted)
Why didn't you save me?

END OF DREAM SEQUENCE

INT. VICTORIAN HOUSE - LIVING ROOM - DAY

Karen still asleep. She's tossing and turning.

KAREN
I did. I did.

Karen wakes up. She can feel something slimy on her hands. She looks down and her hands are covered in BLOOD and in one of her hands is a TOOTH.

She freaks out. Her hand that is covered with blood, changes to an EYE, looking up at her.

She throws the eye across the room and...

...the eye has disappeared...

...looks at her hand and no blood...

...looks at her other hand and the tooth has vanished.

Her sandwich is by her. She picks it up and takes a bite out of it. She GAGS from it. She cups her hand, throws it up in her hand. And tosses a pile of WORMS.

ZOOM INTO THE WORMS.

CU on KAREN

Looking petrified.

She takes the half-bitten top part of the sandwich off and...

...worms are on the bread. Slimy, disgusting, gross.

She gets up off the couch and leaves the room.

INT. VICTORIAN HOUSE - BATHROOM - DAY

Karen is at the sink.

KAREN

What the fuck is wrong with me?

She opens up the medicine cabinet door open.

Hair brush is taken off the shelf...

...toothbrush...

...toothpaste...

...nail clippers...

...Pill bottles can be seen, with various drug prescriptions written on them. She picks up one of the bottles and it says...

INSERT: "Clonazepam."

She grabs the bottle and the other things and puts them in a carry-on bag.

She shuts the cabinet door and...

...Emily's ghost is staring Karen dead-on in the eyes. Emily has a SCAR going right down across her head.

Karen drastically goes backwards into the wall.

Karen grabs the bag from the sink and rushes out of the bathroom.

STAIRS

She's running down the stairs in fear.

INT. VICTORIAN HOUSE - FOYER - DAY

Karen has got her hand on the doorknob. She has her luggage and her carry-on bag in the other.

She opens up the door and leaves the house.

INT. MOTEL ROOM - NIGHT

Karen is lying on the bed. She has her pants off. Only a T-shirt on and a pair of panties. She is barefoot.

She's watching TV, surfing through the channels with the remote.

Flipping through channels, She turns off the TV and tosses the remote by her. She gets up and goes in the bathroom.

INT. MOTEL BATHROOM - LATER

She splashes water on her face. She opens up the shower curtain and gets ready to take a shower.

SHOWER

the warm water hits Karen in the face. Suddenly, the water turns to red. KAREN turns around and washes her hair. When she looks at her hand, a puddle of blood is in them and....

...a clod of hair is seen through her fingertips.

She touches her hair and RUBS her fingers through it. When she looks at them, she has hair in her hand.

...again, more hair....

...and more hair comes out.

This time when she rubs her fingers through her hair, her SCALP comes straight off of her.

She looks at her hands in shock.

MATCH CUT TO:

INT. HILL HURST - LOBBY - DAY

TIGHT ON VIDEO SCREEN:

showing SURVEILLANCE footage, monitoring the lobby hallways and the main hallway.

A CUP OF COFFEE is on the edge of the desk.

The female security guard leans back in her chair. She has her eyes closed for a bit.

Another guard walks in the room.

SECURITY GUARD (O.S.)
Here you go, Judy?

The female guard wakes up from her nap. She has her eyes wide open.

The other guard hand the female security guard a VANILLA FOLDER.

Inside the VANILLA FOLDER is...

...psychiatric papers for ABIGAIL ANDERSON.

The female guard looks over the paper. Her eyes glances over the papers.

INSERT - History of the patient.

- Suicidal Watch
- Homicide and attempted murder.

INSERT - medication

- Amitriptyline

THEN: The BUZZER goes off. The female security guard pushes a button to open up the door. The other guard walks in with a patient. The patient squirms to fight loose. Enters walks, ABIGAIL.

FEMALE SECURITY GUARD
You must be Abigail?

INT. PADDED ROOM - LATER

Abigail is in a Straight Jacket. She's barefoot. Her eyes starts wondering towards the ceiling space.

ABIGAIL

Mm mm.

She starts to say nonsense words.

ABIGAIL

T-t-t-ta-ta-ta-ta-fuck you, bitch.

She's swaying back and forth.

Suddenly, the orderly TAPS on the window of the door.

ORDERLY

comfortable in their?

The orderly laughs and continues to walk on by.

ABIGAIL has her back against the wall. She's staring at the CAMERA and looking back at it, smiling. Her long hair covers her face.

HARD CUT TO:

INT. SHOCK THERAPY ROOM - NIGHT

We see that a MALE PATIENT is strapped to to a table. Lights surrounding him. FEMALE NURSE #1 lays out surgical tool on a small table. FEMALE NURSE #2 places something between his teeth.

The Nurse's around him are talking casually and laughing occasionally.

He tries to look around but his body is immobile.

It's all a blur to him. The patient vision is fading before his eyes.

Then: He can feel two cold metal disc placed against his temples.

The patient heart pounds in his ears. He tries to scream, but Nurse #1 interrupts him:

NURSE #1

OK, ready?

The Doctor, who's off screen, in the room flips the switch and the lights flicker on and off.

AAAAAAHHHHHHHHHHHHHHHHHHHHHHH...

The patient arched and stiffened body looks like as fire has just shot through his body.

A jolt of electricity has just sent all along his body.

He settles for a moment on the table.

A moment latter, his breath returns. His heartbeat slowly emerges. The doctor:

DOCTOR (O.S.)
Ready? One...two...three.

SMASH CUT TO:

EXT. CEMETERY - DAY

Karen's casket is being lowered in the ground.

Her mom, Megan, is looking over the casket. She's crying through her veil.

Jason Landon is beside Megan. He whispers in her ear:

JASON LANDON
(whispers)
Death can be a real bitch, huh?

SMASH CUT TO:

INT. SHOCK THERAPY ROOM - NIGHT

The patient tries to scream in pain. Electricity still sends a through his entire body.

Smoke glistens off of her hair and skin.

One last time, it happens:

DOCTOR (O.S.)
...Three.

CUT TO:

INT. HILL HURST

Abigail lies on her bed. A tiny smile emerges on her face.

She emerges from her bed and looks up the window.

ABIGAIL
Moonlight, oh moonlight, where have
you been?

CUT TO:

INT. JASON LANDON HOUSE - BEDROOM - MORNING

Dimly lit. Sunlight shines through the windows. CLASSICAL
MUSIC plays in the background.

A watery footprint is on the floor, going towards the bed.

Another footprint...until.

We see a BOTTLE OF ASPIRIN on the nightstand. Jason lies on
his bed.

He is Dead.

INT. HILL HURST - HALLWAY

The gurney is being pushed down the hall. The wheels are
screeching. The orderly is pushing the gurney

Abigail is strapped to the gurney. Her head lunges at the
orderly and she smiles at him.

ABIGAIL
Fuck me?

Abigail is wheeled quickly through the halls.

CUT TO:

INT. ROOM 134 - CONTINUOUS

The padded room is empty and VOMIT is on the floor. Fly's
hover around the vomit.

Then: the door opens and a guy, pushing a maintenance CART.

The maintenance guy mops up the vomit. He whistles as he's
mopping up the vomit.

INT. GULF LIVING HOSPITAL - KAREN OFFICE - DAY

Emily sits across from Karen. Karen talks to Emily.

KAREN

...And what caused this addiction?

EMILY

When I was 10, I was obsessed with the human body, particular, the female anatomy and throughout life, you know.

Emily curls her feet and her hands clings to the chair.

EMILY

...I just can't stop.

Emily runs towards Karen, like a wider-beast and jumps on her. Emily starts making out with Karen and kicks off her shoes.

Emily rips off Karen blouse off. Emily crumples up the notepad on Karen's lap.

CU pen

Rolling around on the floor. The pen says: "Gulf living."

SMASH CUT TO:

INT. MARK AND STACY'S HOUSE - LIVING ROOM - NIGHT

We see Stacy naked body. Shes clearly having sex with mark. They're on the couch.

STACY

Oh, yes, yes, yes, yes, yes.

The TV is on, but it is on mute.

The CAMERA CUTS away and focus on the TV screen.

Mark screams.

MARK (O.S.)

No, no, no, wait!

Then: We hear a knife sound, slashing. Blood splatters on the screen.

CU on knife

Someone holds the knife and it comes down.

CUT TO:

INT. MRS. FULLER HOUSE - KITCHEN - MORNING

A knife goes inside an orange. The orange is split open and...

...on the tip of the knife, she pushes the orange slice down with her finger.

She cuts the tip of her finger with the knife. She looks at it.

MEGAN FULLER

Man.

She cleans it off with her teeth, slides it across them.

She looks at her finger one more time and says:

MEGAN FULLER

There, brand new.

She gets up and heads into the other room.

INT. MRS. FULLER HOUSE - BEDROOM - LATER

Her dirty clothes are on the floor. We hear the shower running in the bathroom.

INT. BATHROOM - LATER

Megan is silhouetted behind the curtain. She's singing a song. She has a bar of soap in her hand and she lathers up.

Suddenly, Megan drops the soap.

INT. BEDROOM - LATER

Megan has towel wrapped around her. She has another towel wrapped around her hair.

She walks over to the closet.

CLOSET

she looks through all of her clothes. She picks up hanger after hanger.

MEGAN

No.

She picks up another one.

MEGAN

NO.

And another one.

MEGAN (cont'd)

Oh, hell no.

She picks up the shirt hanger. She picks up the jeans.

She tosses them on the bed. she walks to the bed and flops down on the bed.

She looks up at the ceiling and stares at the tiles.

MEGAN (cont'd)

(Sighs)

What am I'm going to do today?

Then: the baby doll killer is looking down at Megan. The killer has his/her knife in a stabbing position.

The knife goes downwards towards Megan.

STABBING

slashing her in her stomach. Blood gushes out and continues to gushes out.

Suddenly, the knife slits her throat. Megan chokes up blood and coughing.

She says something before she dies.

MEGAN (cont'd)

(gurgles)

Fuck you!

The killer bends down towards Megan and looks at her. Taunting her.

INT. CLUB - NIGHT

Karen and the young man are talking.

KAREN

So...tell me what you do?

YOUNG MAN

Well...I do this and that, you know,
I'm consultant.

KAREN

Yeah, yeah, but, what do you actually
do?

YOUNG MAN

Like I told you. I'm a consultant.

KAREN

Uh...a consultant?

YOUNG MAN

Yes, ma'am.

KAREN

Okay.

INT. TAXI - NIGHT

The young man is sitting in the backseat. His window is
rolled down half-way. He's enjoying the cool air.

Karen's head is on his lap. He brushes her hair and looks
out the window.

Her eyes are slowly closing.

EXT. STREET - NIGHT

The other cars are passing the taxi. The taxi drives
alongside the other cars.

Until...

SHE EXIT THE TAXI AND GOES INSIDE.

INT. YOUNG MAN APARTMENT - NIGHT

The man shuts the door behind him. KAREN follows behind him.

KAREN Is sleepy. He takes her to his bedroom.

BEDROOM

He takes her over to his bed.

KAREN
 (Slurs her speech)
 You're so nice.

He lays her down in bed and removes her shoes. She squints her eyes.

KAREN
 (slurs speech)
 What you doing to me, big boy?

He eyes grows heavy. He places a blanket over her. She feels the blanket.

KAREN (cont'd)
 Man, this is nice. You pay top dollar for this?

YOUNG MAN
 Yes.

He places a converter over the blanket.

Suddenly, she close he eyelids. Her eyes start to get blurry.

Then: as Karen eyes close away, in the background of his bedroom is...

THE BABY DOLL MASK

on his shelf in his closet.

Her eyes deteriorate from existence and blackness hits us.

EXT. CLUB - NIGHT

Emily is leaning up against the wall. She's smoking a cigarette. She takes a puff and looks at it and says:

EMILY
 If this won't kill me, I don't know what will.

She takes another puff. The wind blows swiftly.

We see graffiti on the brick walls.

EXT. SIDEWALK - NIGHT

Karen walks home. A layer of fog is in the distance.

EMILY

Damn, my feet are...killing me.

She takes her shoes off and carry them. Dangles them by her fingers.

She sees someone in the fog.

EMILY

Oh, hell no.

She quickly walks fast. Her feet are hurting her. She hold onto her shoes.

Suddenly, she trips and buses her leg. She looks over her shoulder and notices that no one is in back of her.

she gets up, grabs her shoes and goes.

INT. EMILY HOUSE - NIGHT

Her back is up against the door. She throws her shoes down at the floor.

She goes upstairs and to the bedroom.

VANITY MIRROR

She's sitting at her vanity. Looking at herself in the mirror. She takes off her ear rings.

SHOWER

She's silhouetted behind the shower curtain.

She drops the bar soap. She picks it up.

Then: a shadow passes by the bathroom. Emily can sense that something is wrong. She could see it from the corner of her eye.

She peaks through the curtain and says:

EMILY

Hello, is anyone there?

Emily thinks that she's going crazy.

CU on shower head

The water flushes out.

CUT TO:

BEDROOM

Emily is sleeping in her cozy bed. The branches from the trees are scratching on the window. It's gloomy and dismal from the outside.

EMILY HOUSE - MORNING

Emily wakes up and sits up. Her hair is frazzled. She's depressed

EMILY
I feel like shit.

Emily stands up. She walks forward towards the BALCONY.

EXT. BALCONY - LATER

She pauses. She turns her head back. Her face is a blank.

She turns back around and looks up at the sky with her EYES CLOSED.

EMILY
(whispers)
Thank you.

Then: Emily slowly leans forward. And falls from the window.

OVER BLACK

Emily SMACKS on the asphalt pavement.

INT. MARK AND STACY'S HOUSE - LIVING ROOM - NIGHT

Mark and Stacy are having sex on the couch.

WE GO TO SPLIT SCREEN

Left Side

CU Stacy's naked upper body,
bouncing up and down.

CU Stacy's hair tossed
in her face.

Stacy moans and groans.

Right Side

The killer footsteps
walking to the couch.

The killer raises
his/her knife.

The knife comes down,

slicing Stacy all over
her body.

Stacy drops to the floor.

The killer is revealed to
be mark. Laughing in defeat.

A glimpse of Stacy, scrapes
And cuts on her body.

INSERT: Baby doll mask.

SPLIT SCREEN FINISHES

Mark takes out a piece of paper from his pocket. He unfolds
it and throws it down by Stacy's body.

INSERT: The Note, which reads:

"I don't love you anymore."

BLACK FRAME

SUPER: "Thirteen Years Later."

INT. HILL HURST - ROOM 134 - NIGHT

An UNSEEN MAN sits on his bed. He's yelling and making a
nuisance of himself.

UNSEEN MAN
No, No, No, No, Fuck you, Fuck you,
Fuck you. Wrooom. V room. V room.

The guard hears him from outside his cell and taps on the
window glass.

TAP!

TAP!

TAP!

GUARD (O.S.)
Cut that out, boy! Don't make me come
back here. Now, go to sleep.

The man lays down in his bed and it's John Dangle. His hands are underneath his head. He has a blank expression on his face.

In Slow Motion, Newspapers float by Johns room. Shift back to normal speed and color.

INT. DR. HARPER OFFICE - DAY

A nameplate on an oak desk, which reads: "HARPER, KATY, P.H.D." College plaques are hanging on the wall.

KATY HARPER sits behind her desk. She has a white lab coat one and her name badge is pinned on her breast pocket.

Megan Fuller is sitting in the chair, in front of the table. Megan talks to Katy Harper.

KATY HARPER

Ms. Fuller, I don't know what to tell you, Karen needs help, and we're going to give her the help that she needs.

MEGAN FULLER

Yes, I understand.

KATY HARPER

I can clearly see that a case of Schizophrenia is involved in the patient.

INT. HILL HURST - ROOM 134 - CONTINUOUS

Bianca has a menacing smile on her face.

INT. DR. HARPER OFFICE - CONTINUOUS

Katy Harper explains to Megan about Karen.

KATY HARPER

I can say what Karen is suffering from Multiple Personality Disorder. Now, it's very common in this sex.

KATY HARPER

I've to say this neurological disorder has made her to pretend that she...

INT. VICTORIAN HOUSE - OUTSIDE - DAY

ON THE PAVEMENT:

CU of the body

A glimpse of Emily's face is seen; Emily has now turned into Karen.

KATY HARPER (V.O.)
She sees what she wants to see.

INT. DR. HARPER OFFICE - DAY

Katy continues to talk to Megan.

KATY HARPER
...Now, she had made up all of theses
people ,who to come, had made up in
her mind all along. She'll tend to
make up people, so she won't be
alone.

Some images are being shown of all of the people that Karen had made up.

MEMORY IMAGES: Karen mind wanders, memories flashes through her existence with everyone.

- EMILY POE greets Karen.
- Karen and Stacy plays at together when they were little.
- Karen meets Abigail at CYBELE INCORPORATED.
- Karen meets mark. Stacy is introducing mark to Karen.

INT. VICTORIAN HOUSE - BEDROOM - MORNING

Karen, who's is in Emily's place, gets up from her bed. She walks towards the window.

She cries out in PAIN. She falls to the ground.

EXT. BALCONY - LATER

Karen walks to the ledge and stops. Her eyes are vacant. Her face is blank.

Then: Karen slowly leans forward. And falls from the window. Grayness in the sky and darkness follows among the clouds.

Lightning and thunder rolls along.

INT. DR. HARPER OFFICE - DAY

KATY HARPER

See, these characters are in her head. She just made them up from her imagination. They're not REAL!!

INT. COFFEE HOUSE - DAY

People are leaving the coffee shop. And mark walks in. He takes a seat.

His phone Dings. He sees who its. A text message, which reads: "I LOVE U."

Mark smiles at his phone.

He thumbs a quick response. It reads: "I DON'T LOVE U."

INT. COFFEE HOUSE - DAY

An ice coffee is on the table. He's reading a message on his phone. It reads: "I KNOW ABOUT WHAT YOU DID."

Suddenly, someone sits down at mark's table. It's Susan Mitchell.

SUSAN MITCHELL

You know that that isn't going to be pleasant?

MARK

Christ, lets get it over with and on with our day.

Susan places handcuffs on the table.

EXT. COFFEE HOUSE - DAY

Susan walks out the coffee house. Mark is in front of her.

Mark walks beside her. He's in the handcuffs. Mark looks at her shirt.

MARK

That's a very pretty shirt?

SUSAN MITCHELL

(pushes mark)

Shut up!

They arrive at a truck. She opens up the back door and puts him in it.

He sees Karen, shackled with chains. Her hair is frazzled and she's battered and bruised.

The truck drives away, as mark smiles menacing.

THE END