

CHILDREN IN THE BASEMENT

an original screenplay by

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INT. BASEMENT - NIGHT

Darkness. Nothingness. Blackness. We see nothing, only hear...hear the faint cries of a child.

We then hear the creak of a door and see a beam of light cast itself down a long, wooden flight of stairs...into a BASEMENT, the walls are made of stone and it has a dirt ground, like some sort of prison.

At the stop of those stairs in a MAN, dressed in a black overcoat, black boots, and black pants. He is around age 60, has grey hair and a frail frame. We shall call him THE HUNTER.

THE HUNTER has an AX supported on his shoulder, he skips the first two steps on the stairs and then continues his descent into the basement.

As THE HUNTER reaches the bottom, we see that lying at the bottom of the stairs is a young, brown hair boy, age 12. His name is LUCAS. He has tape over his mouth, and his hands tied behind his back.

THE HUNTER looks down at LUCAS'S body holding the AX. On THE HUNTER'S hand we see a ring with a SYMBOL of an EYE.

LUCAS turns his head and looks to his right as THE HUNTER raises his AX and sees little boy tied up, only this boy is no longer alive.

LUCAS stairs back into THE HUNTER'S cold, brown eyes.

THE HUNTER

So be it.

THE HUNTER hoists the ax up in the air.

FADE OUT:

INT. PSYCHIATRIST'S OFFICE - DAY

SUPER: OCTOBER 23, 1973

There is a THERAPIST, named MS. SEYMOUR, age 45, writing notes in on a yellow note pad.

Sitting across from her on a couch is OCTOBER HAWKINS, age 12. A thoughtful young girl with a serious, yet friendly disposition and dark eyes.

MS. SEYMOUR

How are you feeling today October?

OCTOBER

To be honest, one hundred percent honest...I feel great, really great.

MS. SEYMOUR

So you're no longer seeing-

OCTOBER

No. No I'm not.

MS. SEYMOUR

Not even little things here or there? Even for half a second, or out of the corner of your eye?

OCTOBER

I promise. I would tell you if I did. I want to be better. I really do.

MS. SEYMOUR

Good. And you're still taking your medicine then?

OCTOBER seems upset by this.

OCTOBER

Yes...I am.

MS. SEYMOUR

You don't seem to thrilled about that.

OCTOBER

I...I just get dizzy sometimes.

MS. SEYMOUR

Dizziness can be a side effect of the drug, but it is working, correct?

OCTOBER

Yes...but how much longer will I have to take it? Will I ever be better?

MS. SEYMOUR

I don't know Toby, it depends...Let's just stick it our for now and see how it goes. Ok?

OCTOBER

Ok.

OCTOBER nods her head, looks down at her feet.

MS. SEYMOUR
Are you excited for the move?

OCTOBER
Yeah, it'll be fun to make new
friends.

INT. PSYCHIATRIST'S OFFICE: WAITING ROOM - DAY

Sleeping in a chair in the waiting room is PETE HAWKINS, age 40, he is OCTOBER'S father. A hard working POLICE OFFICER and an even harder working father.

The door to the PSYCHIATRIST'S ROOM opens, and out come OCTOBER and DOCTOR SEYMOUR.

OCTOBER holds up a finger to DR. SEYMOUR so she won't say anything as she creeps up to her unconscious father.

She forms a gun with her fingers and puts it to her father's forehead.

OCTOBER
Freeze Punk!

PETE'S eyes shoot open and he reaches for a gun that isn't there.

OCTOBER starts to laugh as PETE realizes where he is and recomposes himself.

PETE
One of these days you're going to
give me a heart attack Toby...

OCTOBER
I guess that'll teach me huh?

MS. SEYMOUR
(To Pete)
Do you mind if I talk to you for a
moment Mr. Hawkins.

PETE
Sure.

DR. SEYMOUR smiles. TOBY gets the hint and grabs her dad's keys.

OCTOBER
Can I go heat up the car?

PETE
Don't drive off.

OCTOBER grabs the keys and heads out the door.

PETE (CONT'D)

What's up, doc?

DR. SEYMOUR looks out the window and see OCTOBER trudging through the snow to PETE'S COP CAR.

MS. SEYMOUR

I just wanted to know if you had any plans to continue October's therapy once you get to Vermont?

PETE

Well...to be honest doc, I hadn't really planned on it. Do you think she should?

MS. SEYMOUR

Well she's told me she's feeling much better, that the hallucinations have stopped. Is that true, as far as you can tell at least?

PETE

It seems to be. I haven't caught her staring at things that were there or talking to herself in months. So I guess either they stopped, or she's just learned to fool both of us.

DR. SEYMOUR nods her head and pulls out her prescription pad.

MS. SEYMOUR

I'm going to write you one more script for Risperidone, considering it my going away present. Make sure she takes it.

DR. SEYMOUR smiles at PETE and hands him the prescription, she has a soft spot for him.

MS. SEYMOUR (CONT'D)

Call me if you need anything. Anything at all.

PETE

I will...I promise

MS. SEYMOUR

And take care of yourself too, Pete, you look like death.

PETE

That's Detroit's fault, not mine.
Once I get out of here I'll be my
handsome old self again.

DR. SEYMOUR nods as PETE laughs at his own joke.

EXT. ROAD - DAY

A Station Wagon packed to the brim with small furniture and suitcases is driving along the road.

INT. STATION WAGON - CONTINUOUS

PETE and TOBY are singing.

PETE/OCTOBER

Out Here in the fields...I fight for
my meals...I put my back into my
living!

INT. STATION WAGON - NIGHT

PETE is driving, drinking coffee like it's water. OCTOBER is asleep in the passenger seat of the car.

EXT. NEW ENGLAND HIGHWAY - MORNING

They pass a sign that reads, "WELCOME TO SAINT HOPE, VERMONT"

INT. STATION WAGON - AFTERNOON

OCTOBER slowly begins to open her eyes, waking up from sleeping. She sees PETE driving. He is white knuckling the wheel and staring ahead, doing everything he can to stay awake.

OCTOBER

You ok?

PETE

Don't ever let me drive through the
night again...I'm so tired.

OCTOBER

You excited for your new job?

PETE

Sure. It'll be nice not having to
see a murder victim every day.

OCTOBER

Yeah...

PETE

You'll love Saint Hope. I know it.

OCTOBER

I'm sure I will...and it'll be nice meeting new friends.

PETE looks at OCTOBER, then back at the road. They see a CARNIVAL being assembled as they drive, a sign advertises it as, "HALLOWEEN EXTRAVAGANZA"

EXT. HAWKINS' HOUSE - DAY

The station wagon pulls into a two story, white wooden New England Home out in the middle of the country. It is surrounded by trees with browning autumn leaves.

INT. HAWKINS' HOUSE - DAY

PETE and OCTOBER enter through the front door. PETE is carrying a card board box full of things and OCTOBER has her back pack on.

PETE

Not too shabby huh?

OCTOBER

I've definitely seen shabbier.

PETE

Alright, well you better go pick your room before all the good ones are taken.

OCTOBER walks to the stairs and begins heading up, each step resulting in an echoing creek.

OCTOBER is at the second floor. She starts to walk down the hallway when she comes to a bedroom.

INT. HAWKIN'S HOUSE: BEDROOM - MOMENTS LATER

OCTOBER sees a small, but comfortable bedroom with wooden floor, a window, and a closet. She walks inside.

She gives it a look over. Perfect.

She sets her back pack down, when a CHILL runs through her spine. She shivers it off, heads out back to the hall, casting one last glance at her closet as she does.

OCTOBER (O.S.)

Found a room...

INT. HAWKIN'S HOUSE: BEDROOM - NIGHT

OCTOBER's room now has a dresser and a bed in it.

She finishes hanging clothes in her closet and turns back put more things away when hears what a KNOCK sound come from inside her closet.

She stops dead in her tracks and turns back around, unsure if she heard anything or not.

ANOTHER KNOCK, but very quiet, almost imperceptible.

She heads towards the closet and looks inside. There is a small, secret door that is open inside, just big enough for a child to sit in.

She bends down and looks inside, but it is too dark, she can't see anything.

She reaches her hand in and feels around, trying to find out if there is anything inside, when her hand comes across something.

She grabs hold of it and pulls it out, revealing a small camera from the late 1950s.

OCTOBER sets the camera down on her night stand, and gets in bed.

EXT. GRADY HOUSE - NIGHT

There is two story brick home off a county road. In the back yard is a young boy, TOMMY GRADY, age 12. He is crouched down over an object, blocking it from view. He is poking at it with stick.

His mother, MRS. GRADY opens the door.

MRS. GRADY

Thomas, it's time to come in.

THOMAS

Ok.

THOMAS wraps up the unknown object and puts it in his back pack. He then heads towards the back porch to go inside.

Standing in the woods behind the house watching is THE HUNTER, his eyes fixed on TOMMY.

INT. HAWKIN'S HOUSE: BEDROOM - MORNING

OCTOBER is brushing her hair while looking in the mirror on her dresser.

She looks down at her medicine bottle, opens it, and takes a pill.

PETE (O.S.)

Toby come on, you're going to be late.

OCTOBER

Coming!

OCTOBER grabs her back pack, she sees the CAMERA on her night stand right before she leaves.

EXT. SAINT HOPE ELEMENTARY SCHOOL - MORNING

OCTOBER locks up her bike in front of the school, takes a deep breath, and walks inside.

INT. SAINT HOPE ELEMENTARY SCHOOL: CLASSROOM - MORNING

OCTOBER is sitting in the back corner reading as other kids are talking. She isn't anti social, just shy.

TOMMY is also sitting alone not talking in the front row, carving something into his desk with a small pocket knife.

The bell rings as the teacher, MISS WATSON walks into the room.

MISS WATSON

That was the bell ladies and gentlemen, take your seats please.

One boy, ERIC, is still talking to a young girl as everyone else begins to sit down.

MISS WATSON (CONT'D)

That means you too Eric.

ERIC gives her a look and then sits down next to TOMMY.

MISS WATSON (CONT'D)

Now I hope you all read the third chapter in "To Kill A Mockingbird" Over the weekend, I'd hate to give our new student a bad impression.

All the students look back at OCTOBER.

MISS WATSON (CONT'D)

October, would you be so kind as to come up here and introduce yourself to the class?

OCTOBER

Oh, that's ok.

MISS WATSON

Oh come on, they don't bite.

ERIC

Yeah, we don't bite.

MISS WATSON

Eric, that'll be enough.

(To Toby)

Come on now dear.

OCTOBER is hesitant, but stands up and makes her way to the front of the class.

OCTOBER

(To Miss Watson)

What should I say?

MISS WATSON

Just a simple introduction is fine.
Your name, hobbies...things like
that.

OCTOBER

(To Miss Watson)

Ok.

(To Class)

My name is October Hawkins, but my
friends call me Toby. I'm eleven
years old-

ERIC

What do we call you if we're not
your friends?

MISS WATSON

Eric.

ERIC

What? I'm just playing around

TOMMY

(To Eric)

Why don't you just leave her alone?

ERIC looks towards TOMMY a look of something like fear in his eyes, but before he can react MISS WATSON cuts him off.

MISS WATSON

Eric, one more word out of you and
it's detention, do you understand
me?

ERIC nods, speechless. OCTOBER looks at TOMMY and smiles.

INT. POLICE STATION: CAPTAIN'S OFFICE - DAY

CAPTAIN O'SHAUGHNESSY, age 62, is sitting down at his desk. He is a graying, lean man with hard eyes, but quick to smile.

There is a knock on the door.

O'SHAUGHNESSY

Come in.

PETE opens the door.

PETE

Hey Captain O'Shaughnessy, I'm-

O'SHAUGHNESSY

Pete Hawkins! Come in Come in!

O'SHAUGHNESSY stand up as PETE walks in. They shake hands and O'SHAUGHNESSY gestures for him to sit down.

O'SHAUGHNESSY (CONT'D)

So, how's Saint Hope treating you so far?

PETE

Well, haven't really let the dust settle from the move, but so far it's been a dream.

O'SHAUGHNESSY

That's what every one says. You'll love it here. Have you met any of the other officers?

PETE

A few here and there, they all seem great.

O'SHAUGHNESSY

Perfect, you'll fit right in.

O'SHAUGHNESSY pulls a folder off his desk.

O'SHAUGHNESSY (CONT'D)

I was actually just perusing through your file here. Homicide...pretty impressive stuff.

PETE

Pretty depressing as well, unfortunately.

O'SHAUGHNESSY

We don't really have a homicide department here- well we do on paper, for formality purposes- but I'm sure we'll find some other job for you. It might be a little boring compared to your other work, but it's work.

PETE

Well luckily boring is just what I'm looking for.

INT. CAFETERIA - DAY

OCTOBER is carrying her lunch looking for places to sit. She sees TOMMY sitting alone and walks up to where he is sitting.

OCTOBER

Hi.

TOMMY looks up.

TOMMY

Hi.

OCTOBER

Is it ok if sit here?

TOMMY

Yeah, it's ok.

She sits down.

OCTOBER

Thanks for earlier.

TOMMY

Yeah...Sorry he was being rude.

OCTOBER

I'm October.

She reaches out her hand and gives it to him.

TOMMY

Tommy.

OCTOBER

Your folks just stop at Tommy?

TOMMY can't help but smile.

TOMMY

Tommy Grady.

OCTOBER

Well it's nice to meet you Tommy
Grady.

TOMMY

It's nice to meet you too.

There's a silence, neither really knowing what to say.

OCTOBER'S head starts to reel, the side effects of her
medicine. She tries to ignore it.

TOMMY (CONT'D)

You like it here?

OCTOBER

Uhm...yeah. Yeah. I mean, I haven't
really been here long, but I like
it.

TOMMY

I like your name, by the
way...October. That's a pretty name.
It's unique..

OCTOBER

Oh, thank you.

There is another moment of uneasy silence. TOMMY tries to
think of something to say.

TOMMY

Are you doing anything tonight?

OCTOBER'S dizziness gets worse.

OCTOBER

Uhm...I don't know, really, uhm...I'm
not doing anything really.

TOMMY

You ok?

OCTOBER

Yeah.

TOMMY hesitates for a moment, confused at why she is behaving
this way.

TOMMY

Well, uhm...you know if you're not
doing anything there's a halloween
carnival tonight, that I'm going to,
ya know, go to. I was wondering if
maybe you'd want to go with me.

OCTOBER says nothing still feeling dizzy.

TOMMY (CONT'D)

Not like a date or anything like that...not that you were thinking that, but uhm...well it'd be a good place to meet people from school...you know, outside of class.

OCTOBER

I'm sorry can you give me a second, I'll be right back.

OCTOBER stands up, trying to get to the bathroom as fast as she can, her head reeling, her feet unable to catch ground. The room is spinning.

She takes a step, and falls, unable to stand any longer, the walls and ceiling swimming around her. She knocks over another girls lunch tray as she falls.

TOMMY

October, October are you ok?

OCTOBER lies on her back, dazed and confused, she hears laughing coming from the kids around her. TOMMY runs to her aid and stands over her.

TOMMY (CONT'D)

October are you ok?

OCTOBER

I'm fine...I'm fine.

TOMMY

Come on, I'll take you to the nurse.

INT. HAWKINS' HOUSE: KITCHEN - DAY

OCTOBER is on the phone with her dad.

OCTOBER

Yes dad, I'm fine.

PETE

(Voice on Phone)

You sure? Your Principal made it sound like this huge ordeal.

OCTOBER

That's probably because he's never had a kid faint before. It was just the medicine.

PETE

Well how do you feel now?

OCTOBER

I'm...I'm fine.

October starts to tear up.

PETE

You don't sound fine. What's wrong?

OCTOBER

The other kids laughed at me.

PETE

Well of course they did, you're a funny girl. Isn't that a good thing?

OCTOBER doesn't quite pick up on the joke.

PETE (CONT'D)

I'll see you tonight, Love you kiddo.

OCTOBER

Love you too.

OCTOBER hangs up the phone. She heads straight to the kitchen sink pulls her pill bottle out of her pocket. She opens the cap and pours the pills down the sink.

INT. HAWKINS' HOUSE: BEDROOM - DAY

OCTOBER is sitting on the couch reading, when she hears the creak of a door come from upstairs.

She stops reading and puts her book down and listens. FOOTSTEPS can be heard coming from upstairs. Then they stop.

She takes a deep breath and listens further, then she hears a rapid succession of FOOTSTEPS followed by the SLAM of a door!

OCTOBER drops her book and gets up, then heads for the stairs.

INT. HAWKINS' HOUSE: BEDROOM - MOMENTS LATER

OCTOBER goes into bedroom and looks around, something is different.

She walks to her nightstand, the CAMERA is no longer there. She looks at her closet door and sees it SLOWLY OPEN.

OCTOBER looks inside her closet, and sees the camera sitting on the floor. She picks it up and opens the FILM CHAMBER and sees that there is still film inside.

INT. PHARMACY - AFTERNOON

OCTOBER is sitting at a chair in the waiting room of a Pharmacy reading her book when a PHARMACIST call her name from behind the counter.

PHARMACIST
October Hawkins?

OCTOBER looks up.

PHARMACIST (CONT'D)
Your photos are ready.

OCTOBER gets up and makes her way to the counter, and grabs her photos.

OCTOBER
Thank you.

THE PHARMACIST sees the address written down on the photo package.

OCTOBER opens the package and takes out a photo. It is a picture LUCAS, the little boy who was murdered.

There is a black smudge on the photo by LUCAS'S face. OCTOBER runs her thumb across it.

PHARMACIST
You move into the old Black house?

OCTOBER
Uhm, no, our house is white.

PHARMACIST
No I know that, I mean the last residents were named Black. That old white wooden house on Maple.

OCTOBER
Oh, yes, we live there.

PHARMACIST
Good. That's too pretty of a house to sit empty. I used to baby sit for the Black's back in high school.

OCTOBER
How long has it been empty?

PHARMACIST
Oh, I don't know...

OCTOBER

Do you know why it's been empty for so long?

PHARMACIST

No idea. There's nothing wrong with the house. The Blacks just up and moved after their nephew went missing.

OCTOBER

Went missing?

PHARMACIST

Yep...he just, disappeared one day. No one ever figured out what happened, and the Black's just...left. It's a shame too. Lucas was such a bright little boy too, incredibly bright.

INT. HAWKINS' HOUSE: KITCHEN - EVENING

OCTOBER and PETE are eating Pizza, OCTOBER is looking down at her food.

PETE

I'm sorry that happened today.

OCTOBER

Me too. It would have been nice to have at least one day at a new school where people didn't think I was a freak.

PETE

Hey, don't say that. Don't ever say that again. You're not a freak. Not at all. Believe me, I would tell you if you were.

OCTOBER can't help but laugh.

EXT. GRADY HOUSE - EVENING

TOMMY is walking out his front door with his MOTHER and FATHER. They are laughing, looking like they are ready for a fun night out.

Across the street, THE HUNTER is parked in A BLACK VAN, waiting...watching.

EXT. CARNIVAL - NIGHT

TOMMY and his FAMILY are walking in through the entrance of a CARNIVAL. It is crowded and loud. Families and friends all having a grand time.

INT. HAWKINS' HOUSE: BEDROOM - MORNING

OCTOBER is sitting up in bed, with a book. The lights are out and she is reading a with a flash light. She reads the book aloud.

OCTOBER
 (Reading Aloud)
 But The Hunter knew the ways of the
 wolf, as he had seen them all before.
 He had been hunting his kind for as
 long as he could remember, and had
 perfected his trade.

INTERCUTTING-

EXT. CARNIVAL - NIGHT

THE HUNTER is watching TOMMY play a carnival game from a safe distance.

OCTOBER (V.O.)
 The hunter knew Little Red Cap was
 in danger from the wolf, so he watched
 the wolf and waited, and at last,
 was ready to strike.

INT. HAWKINS' HOUSE: BEDROOM - CONTINUOUS

OCTOBER is reading.

OCTOBER (V.O.)
 He followed the Wolf, all the way to
 Little Red caps house...

EXT. CARNIVAL - CONTINUOUS

THE HUNTER is following TOMMY and his family.

OCTOBER (V.O.)
 And waited for the Wolf's most
 vulnerable moment, for only then
 could the Hunter seize the wolf, and
 save Little Red Cap...

THE HUNTER watches as TOMMY waves GOODBYE to his parents and walks another direction.

OCTOBER (V.O.) (CONT'D)
 But The Hunter had to be careful,
 for if the wolf suspected anything,
 it would surely be the end of The
 Hunter....

THE HUNTER follows TOMMY, through crowds, through games through everything. He has his eye on TOMMY and won't let it off.

OCTOBER (V.O.) (CONT'D)
And Little Red Cap would parish. So
The Hunter proceeded with caution.

THE HUNTER continues to follow TOMMY.

OCTOBER (V.O.) (CONT'D)
When he came upon the cottage he
knew the Wolf to be at...

INT. HAWKINS' HOUSE: BEDROOM - CONTINUOUS

OCTOBER is still reading.

OCTOBER
He opened the door and walked inside,
prepared for the worst. And The
Hunter called out, "Hello Grandmother"
but there was no answer.

EXT. CARNIVAL - CONTINUOUS

THE HUNTER follows TOMMY to the outskirts of the CARNIVAL, watching TOMMY.

OCTOBER (V.O.)
He continued to walk inside, although
there was no answer. He called out
to Grandmother again, but still no
answer.

THE HUNTER is getting closer to TOMMY, only feet away now.

OCTOBER (V.O.) (CONT'D)
The Hunter could sense something was
wrong, so he tread into Grandmother's
room.

THE HUNTER has TOMMY in his sights, TOMMY is alone now, completely unaware of the MAN pursuing him.

OCTOBER (V.O.) (CONT'D)
The Hunter walked into Grandmother's
room, and saw she wasn't the
Grandmother at all, but the Evil
Wolf, who had devoured those who are
good and decent.

THE HUNTER seizes his opportunity and jumps upon TOMMY, shoving a WHITE RAG over his mouth.

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

The Hunter seized The Wolf, showing
no Mercy, and slit open his stomach,
so that Little Red Cap and her
Grandmother could go free.

TOMMY struggles, tries to escape, but it is of no use. THE
HUNTER is too strong, too experienced, too clever.

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

At this point knew he had won, that
the wolf was defeated.

TOMMY passes out from the CHEMICAL in the WHITE CLOTHE. THE
HUNTER DRAGS his unconscious body away from the public,
unnoticed.

INT. HAWKINS' HOUSE: BEDROOM - CONTINUOUS

OCTOBER continues to read.

OCTOBER

And Little Red Cap and her Grandmother
were saved...and they were forever
in debt to The Hunter...their
savior...their friend.

OCTOBER hears a noise, like CREAKING floorboards, or the
MOANS OF an old house.

OCTOBER (CONT'D)

And they all lived happily ever after.

OCTOBER closes the book she was reading from, and once she
does-

She sees THE FACE OF A DEAD BOY! The dead boy from the first
scene, LUCAS. He has a large GASH on his head from the AXE
and blood is trickling down his face.

OCTOBER goes to scream, but puts her hand over her mouth to
stifle it so she won't wake her dad.

THE LITTLE BOY is frightened at her reaction, he runs to the
closet and closes himself in.

OCTOBER falls out of bed and scoots back to the wall on the
opposite end of the room and wrenches her eyes shut.

OCTOBER (CONT'D)

Oh no...you're not real...you're not
real...you're not real.

OCTOBER opens her eyes and sees nothing.

She breaths a sigh of relief, when she starts to hear soft weeping coming from the closet.

OCTOBER stands up and heads to her bed stand, her curiosity getting the better of her.

She picks up the photos on the nightstand and looks at the PICTURE of the LITTLE BOY. It is the same face she just saw.

OCTOBER (CONT'D)
You're the little boy from the
picture?

The weeping continues, OCTOBER slowly makes her way towards the closet, and opens the door.

OCTOBER (CONT'D)
Are you the little boy from the
pictures?

BOY
Please...please help me.

OCTOBER
Help you with what?

BOY
Will you please help me?

OCTOBER
You're not real.

BOY
I won't hurt you. I promise I won't
hurt you. I just want help.

OCTOBER
You're Lucas Black.

LUCAS nods his head.

LUCAS
I used to be Lucas Black.

A PHONE is heard ringing in the house.

OCTOBER
I'm October.

LUCAS extends his hand, and shakes OCTOBER'S hand.

LUCAS
(Pause.)
Will you help me? Please.

OCTOBER
Help you what?

THE PHONE stops ringing.

LUCAS
Help me find him...help me stop him.

OCTOBER
Help you find who...stop who?

LUCAS
The man who....

OCTOBER
The man who what?

LUCAS
The man who killed me.

PETE opens OCTOBER'S door with urgency, he has clothes in his hand.

PETE
Hey Toby, I gotta go.
(Notices her looking
in closet)
Why are you staring into the closet?

OCTOBER
Oh...I couldn't sleep. I was just
putting things away.

PETE
There's some trouble in town I have
to take care of. Just wanted to
tell you in case you woke up in the
middle of the night and saw I was
gone. I'll see you tomorrow.

PETE goes to leave.

EXT. CARNIVAL - NIGHT

The Carnival has died down, there are a few CARNIES still scattered about, as well as PETE and O'SHAUGHNESSY.

THOMAS GRADY'S parents are talking to another POLICE OFFICER few feet away.

PETE
So the boys parents didn't see
anything?

O'SHAUGHNESSY

Nope.

PETE

Well that doesn't make this any easier.

O'SHAUGHNESSY

To be honest Pete, I'm not so sure this boy didn't just up and run off.

PETE

Why do you think he would do that?

O'SHAUGHNESSY

Well Tommy was a bit mischievous, nothing too bad, but...well him runnin' off wouldn't surprise me. Wouldn't be the first time a kid's run off.

A Police Officer, JERRY, calls over to PETE.

JERRY

Hey Pete, can you come here? We got someone who says they saw the boy being taken.

PETE

What? A witness? Why are we just now finding this out?

JERRY

She just now told us.

The arrive at a tent with the title, "MINA THE MYSTIC".

INT. TENT - NIGHT

PETE, JERRY, and O'SHAUGHNESSY enter a small, PSYCHIC'S tent. Sitting at a table is MINA, age 75. An elderly fortune teller.

JERRY

This is Mina, she said she saw the whole thing happen.

PETE

(Extending his hand)
Hello Mina, I'm Officer Hawkins.

MINA looks up, revealing her WHITE EYES, she is blind.

MINA

Pleased to meet you.

PETE
One moment please.

Quietly to JERRY.

PETE (CONT'D)
She's blind, Jerry.

JERRY
How do you know that?

PETE
Look at her.

MINA
Being blind doesn't mean I can't see.

PETE
Oh...then what...what does it mean?

MINA
It means my eyes don't work. I don't need my eyes to see. I have a different sight.

PETE
Ok...Well...I really don't want to sound rude, but if this boy was in fact taken-

MINA
He was.

PETE
-Every second counts, so if you'll excuse me.
(To Jerry and Campbell)
Come on.

PETE pulls open the tent flap.

MINA
Your daughter has the sight as well...

PETE stops immediately.

PETE
What? What did you say?

MINA
Your daughter has the sight, but you don't believe her, you think she is ill...

PETE slowly makes his way back towards MINA

MINA (CONT'D)

She is not ill just because she understand things you cannot doesn't mean they aren't real Peter.

PETE

How did you know my name?

MINA

Please, sit down.

PETE looks back at The other two POLICEMEN, he then does as he is told.

MINA (CONT'D)

We have seven days, seven days is all.

PETE

What do you mean?

MINA

He is in the dark place now, the young boy. He is trapped in the dark place until he is of age.

PETE

What are you talking about, I-

MINA SLAMS her fist against the TABLE.

MINA

Be quiet!!

She then gasps, as if she is going to be sick, and her eyes roll into the back of her head. She moves her hands around the table as if looking for something.

When she finds it, a pen and paper. She begins drawing.

MINA (CONT'D)

Look for the three legged man and he'll tell you what you seek, look for the three legged man, look for the three legged man, look for the three legged man-

MINA begins drawing rapidly. Drawing a SYMBOL. The SYMBOL is that of an eye with a cross in the center, exactly like the ring on THE HUNTER.

MINA (CONT'D)

Find the three legged man, the one who knows every ones secrets and he'll tell you what this means.

PETE

What what means?

MINA

The eye, the eye, the eye!!! Find the three legged man, the one who every one tells they're secrets and he'll tell you what it means?

As MINA keeps repeating this, CAPTAIN O'SHAUGHNESSY watches, and very slowly and carefully removes a RING from his right hand. A ring with the symbol of THE EYE on it.

INT. BASEMENT - NIGHT

Darkness. Nothingness. Blackness. A single light bulb is switched on to reveal THOMAS GRADY tied up in a chair, with tape over his mouth.

THE HUNTER stands in front of him. An ax in one hand, A BIBLE in the other.

THE HUNTER

Thirteen a week from today? Is that correct?

THOMAS beings to move violently, and scream.

THE HUNTER (CONT'D)

Don't bother, you're not going to escape, many have tried before you, none have been successful. The Hunter's Eye doesn't miss a thing.

THE HUNTER winks at TOMMY and turns off the light and SLAMS the BASEMENT door.

FADE OUT:

INT. HAWKINS HOUSE: LIVING ROOM - MORNING

OCTOBER is sitting at the table, eating cereal when PETE comes in through the front door. He looks exhausted.

OCTOBER

Are you just now getting home?

PETE

Yeah...long night.

PETE starts emptying his pockets on the counter. A pack of gum, a note pad, his wallet, and the DRAWINGS of The all seeing EYE from MINA.

PETE (CONT'D)

Toby....do you know a boy named Thomas Grady.

OCTOBER

Yes...he's in my class. Why?

PETE silently debates whether he should mention what happened to OCTOBER or not.

PETE

He went missing last night.

OCTOBER

What?

LUCAS (O.S.)

This is The eye! The Hunter's Eye!

OCTOBER starts, then looks behind her and sees LUCAS looking down at the drawing. She stares at him.

LUCAS (CONT'D)

The man who killed me wore this symbol, he called it The Hunter's Eye.

PETE

Toby, are you alright?

OCTOBER looks back at her dad.

OCTOBER

Was Tommy kidnapped?

PETE

We don't know... We spoke to his parents, they don't think Tommy would have run away, but we don't-

LUCAS

(Simultaneously)

He's taken someone else, we have to stop him-

OCTOBER

Shhh...

PETE

Are you talking to me?

OCTOBER
No, sorry. I was just in my head.

PETE
You're not-

OCTOBER
No dad, really, I'm fine, I just
thought of something I...really I'm
fine.

PETE
Promise?

OCTOBER
Promise.

PETE nods, satisfied with her answer.

PETE
Ok, well I'm going to bed. I'll see
you later.

PETE kisses OCTOBER on the head and walks upstairs. OCTOBER
looks at the drawing.

OCTOBER
Hey dad, what is this drawing?

PETE
Nothing. Just something a gypsy
drew, she said it has to do with
Tommy.

OCTOBER
Does it?

PETE laughs.

PETE
What do you think?

OCTOBER nods as PETE heads up the stairs. She then turns to
LUCAS.

OCTOBER
(Whispering)
You can't do that!

LUCAS
Do what?

OCTOBER
Just come out of nowhere like that!

LUCAS

I'm sorry.

LUCAS looks down, hurt. OCTOBER feels bad for scolding him.

LUCAS (CONT'D)

The man, who killed me...

He hands OCTOBER the drawing.

LUCAS (CONT'D)

He called it, The Hunter's eye.

OCTOBER

The Hunter's Eye?

LUCAS nods.

LUCAS

We have to stop him October...if we don't stop him, nothing will.

OCTOBER

I don't even know if you're real. You could just be a figment of my mind.

LUCAS holds up the drawing.

LUCAS

I told you this had to do with the missing boy before your dad did. How could that be possible if you just imagined me?

OCTOBER looks at LUCAS in thought. He is right.

LUCAS (CONT'D)

Please help me. Not just for me, but for your friend.

OCTOBER turns around, grabs her notebook, writes something in and, tears out the page and leaves it on the counter. She then puts her notebook in her bag.

OCTOBER

Let's go.

LUCAS

Where?

OCTOBER

The Library. Where else do you start an investigation?

OCTOBER opens the door and leaves with LUCAS. As she does, we see the note she wrote reads, "DAD, WENT TO THE LIBRARY FOR SCHOOL. BE BACK SOON. TOBY"

EXT. BUS STOP - DAY

OCTOBER and LUCAS are standing at a bus stop talking. OCTOBER takes notes in her notebook.

OCTOBER

Ok now tell me everything you remember about when you were taken.

LUCAS

I don't remember a lot.

OCTOBER

Any bit helps. In the detective books I read it's always the small things, the things no one remembers that end up solving the case.

LUCAS

Ok...I was at a baseball game. I told my parents I was going to the concession stand. I got a hot dog and was walking back, and I remember getting this cold feeling, then I remember a hand coming over my mouth. The next thing I know, I was tied up in a chair in a dark basement. Alone.

LUCAS has tears in his eyes. Then a light bulb goes off.

LUCAS (CONT'D)

But I wasn't alone! Not at first. There was another little boy down there with me. He was more frightened than I was, until...until The Hunter killed him.

OCTOBER

What was his name? The little boy?

LUCAS

Bradley.

OCTOBER

Bradley what?

LUCAS

I don't know. He had his mouth bound. But The Hunter kept calling him Bradley.

OCTOBER
 Maybe we should go see the Gypsy my
 dad saw?

LUCAS
 No.

OCTOBER
 Why not?

LUCAS
 Just...no.

Another person, a MAN aged 60, comes to the bus stop as well and sits down behind them.

OCTOBER makes a "Shh" motion to LUCAS and gesture to the person behind them.

OCTOBER
 (Whispering)
 I don't want people thinking I'm
 crazy.

OCTOBER sees the Bus coming in the distance. She checks her pockets for change.

OCTOBER (CONT'D)
 (To the Man)
 Excuse me, how much is bus fare, I-

THE MAN looks up, and when he does, we see that his FACE is TORN UP and BLEEDING! He has cuts everywhere, and one of his eyes is MISSING. He is DEAD.

The bus pulls up behind OCTOBER, she backs up towards it, never taking her eyes off of the OLD MAN with the ONE EYE.

The OLD MAN looks at her oddly, not sure if she was talking to him or not. He then STANDS UP, and walks towards OCTOBER.

OCTOBER turns and runs in through the bus door. LUCAS close behind.

INT. BUS - CONTINUOUS

OCTOBER drops a quarter into the fare box.

BUS DRIVER
 It's only a dime.

OCTOBER says nothing and heads towards the back of the bus and sits down. LUCAS sits next to her.

LUCAS
What is it?

OCTOBER
That man was dead.

LUCAS
So, I'm dead.

OCTOBER
Not all of the dead are as nice as
you...

OCTOBER looks down at her arm, and we see THREE LONG SCRATCHES
on it.

OCTOBER (CONT'D)
(She exhales)
At least he's gone.

LUCAS
October...

OCTOBER looks at LUCAS, he is pointing towards the front of
the bus.

She looks to the front and sees THE OLD man walking up the
stairs into the aisle as the bus pulls forward.

The OLD MAN looks directly at OCTOBER.

OLD MAN
You can see me, can't you?

OCTOBER says nothing, just looks down.

OLD MAN (CONT'D)
Don't play games little girl...I
know you can see me.

No one on the bus notices, OCTOBER tries to ignore him.

OLD MAN (CONT'D)
Don't make me force you to look at
me little girl, I don't want to do
that. But if I have to I will. I
need you to do something for me.

OCTOBER looks up as the man limps towards her. She then
notices the EMERGENCY BREAK LINE.

OLD MAN (CONT'D)
You hear me! Have some respect you
insolent little shit! I said You're
going to do something for me!

OCTOBER

No I'm not!

All the PASSENGERS look back at OCTOBER as she pulls the BREAK LINE.

The bus SCREECHES to a halt. The OLD MAN starts limping faster towards OCTOBER.

OCTOBER turns and tries to unlock the door, it is jammed.

OLD MAN

Don't you even think about it, you
hear me! Look at me! Look at me!!!
LOOK AT ME!!!

The OLD man is only THREE FEET AWAY as OCTOBER wrenches the door open and jumps outside. LUCAS right behind her.

She falls on her back and looks up. The OLD MAN is standing in the open bus doorway.

OLD MAN (CONT'D)

Don't think I won't be seeing you
again...Don't think that little girl.

The bus begins to pull forward.

OLD MAN (CONT'D)

I'll be seeing you....

OCTOBER looks at LUCAS, out of breath.

OCTOBER

Maybe we better take my bike from
now on.

EXT. LIBRARY - DAY

OCTOBER is chaining her bike up outside in front of the library.

INT. LIBRARY - DAY

There is a WOMAN, age 45, reading behind the counter in the LIBRARY. Her name is KATE. She has a subtle beauty to her and a charming disposition. A Mother Hen type.

OCTOBER approaches the desk, LUCAS right next to her.

OCTOBER

Excuse me!

KATE SHRIEKS and drops her book.

KATE

Oh dear you startled me.

OCTOBER

I'm so sorry.

KATE

It's quite alright.

(Playfully)

However, let that be a lesson to you. Never sneak up on a woman while she is reading "Bram Stoker's Dracula".

OCTOBER

That's my fifth favorite book.

KATE

It's my third.

KATE smiles.

OCTOBER

If you like that, you should read "The Sussex Vampire".

KATE

A Sherlock Holmes fan, hm?

OCTOBER

Yes Ma'am.

Extending her hand.

KATE

I'm Kate...

OCTOBER

October.

They shake hands.

KATE

Well it's quite a pleasure meeting a fellow literary enthusiast. I must admit I'm quite disappointed with the small percentage of our town's youth that makes their way in here.

OCTOBER

Well I'm sure you'll be seeing me quite a bit.

KATE

And I'm sure we'll be fast friends.
What can I help you with?

OCTOBER

I was wondering if I could take a
look at the newspaper Microfilms.

KATE

Microfilms? I must say, I believe
you are the youngest person to ever
request those.

OCTOBER

I just moved to the area and wanted
to get to know it the best I could.

KATE

Oh lovely. Well welcome to Saint
Hope. How are you liking it?

OCTOBER

It's a nice change of pace.

KATE

Lovely. Follow me.

KATE gets up and leads OCTOBER into the back of the LIBRARY.

The reach a door in the back room.

KATE (CONT'D)

The Microfilms are in the back right
corner, they are arranged by Date
obviously, with the newer ones in
front, and the older ones in back.
You just give me a holler if you
need anything.

LUCAS stares at KATE silently. KATE shivers.

OCTOBER

Thanks again.

OCTOBER walks into the Projector room. KATE stares at her
in puzzlement, and then shuts the door behind her.

INT. LIBRARY: PROJECTOR ROOM - DAY

OCTOBER is sitting at a table looking at the MICROFILM, LUCAS
is behind her pacing.

LUCAS

This is hopeless, it could take weeks
to find him.

OCTOBER

If you could remember the exact date,
it would make it go a whole lot
faster.

LUCAS

I'm sorry.

OCTOBER

Look, there it is again!

OCTOBER points to the MICROFILM, and in the newspaper article
is strange assortment of NUMBERS and SYMBOLS.

OCTOBER (CONT'D)

That's probably the twentieth one
we've seen.

LUCAS

I'm telling you, it's nothing.
Probably just a bunch of old men
getting their kicks.

OCTOBER

Still, it's weird. I've never seen
anything like it. Kind of neat.

OCTOBER is copying the SYMBOLS into her notebook.

LUCAS

Can we move forward please? We've
been here for five hours.

OCTOBER

I'm sorry, do you have a pressing
engagement? A date perhaps? A seance
to attend?

LUCAS laughs. OCTOBER keeps sliding through the Newspaper
Articles.

OCTOBER (CONT'D)

I don't know, this is-

LUCAS

That's him!

LUCAS (CONT'D)

That's the boy that was in the room
with me.

OCTOBER

You're sure.

LUCAS

Positive.

OCTOBER

(Reading off the Name)

Bradley Howard.

She reads further.

OCTOBER (CONT'D)

Parents Trisha and Ken.

(To Lucas; beaming)

We found it!

LUCAS

Now what?

OCTOBER

We look them up, and go to their house.

LUCAS

And say what?

OCTOBER

I'll think of something.

EXT. HOWARD HOUSE - AFTERNOON

OCTOBER stands in front of a small, two story home.

OCTOBER

Well this is it.

She makes her way to the front door, and as she does, she sees, out of the corner of her eye, a LITTLE BOY standing in the second story window. He turns back away and walks back into the room.

She reaches the front door and knocks.

A woman, age 40, opens the door. She is brown eyed, solemn, and broken. This is MRS. HOWARD. BRADLEY'S mother.

OCTOBER (CONT'D)

Hi there, I was wondering if I may speak to Mr. or Mrs. Howard?

MRS. HOWARD

Only Mrs. Howard now. Who are you?

OCTOBER

Oh how rude of me, I'm October Hawkins.

OCTOBER extends her hand. MRS. HOWARD just looks at it, doesn't move.

MRS. HOWARD
If you're selling something, I'm not buying.

OCTOBER
Uhm...no, I'm not selling anything.
I was hoping to talk about Bradley.

MRS. HOWARD'S expression softens.

INT. HOWARD HOUSE: LIVING ROOM - MOMENTS LATER

OCTOBER is sitting on the couch in the living. MRS. HOWARD enters the room with tea.

MRS. HOWARD
How do you like it?

OCTOBER
Oh black is fine, thank you.

MRS. HOWARD hands her a tea saucer and sits down.

MRS. HOWARD
So you're petitioning the police to reinvestigate these kidnappings?
How come?

OCTOBER
Well, I doubt you would have heard yet, but one of the students in my class went missing last night.

MRS. HOWARD
No, I didn't hear a word.

OCTOBER
Like I said, it just happened last night, and-

MRS. HOWARD
How do you know about it then?

OCTOBER
My father's a police officer.

MRS. HOWARD
Is he new?

OCTOBER
Yes, we just moved here.

MRS. HOWARD

Good...he must be a sight better than that O'Shaughnessy. That man couldn't find his own head if his neck didn't lead him right to it.

OCTOBER

Would you mind took a photograph or two of Bradley's room?

MRS. HOWARD

Why?

OCTOBER

Part of the petition...you know, to show the children's rooms...to show that someone still remembers them.

MRS. HOWARD eyes OCTOBER, then stands up.

INT. HOWARD HOUSE: HALLWAY - MOMENTS LATER

MRS. HOWARD, OCTOBER and LUCAS reach the top of the stairs.

MRS. HOWARD

That's his room...over there.

She points to the end of the hall. OCTOBER looks at her, then begins walking to the end of the room.

MRS. HOWARD stays at the end of the hall as OCTOBER opens the door and looks inside-

There is a LITTLE BOY sitting on a chair looking outside the window.

OCTOBER tip toes closer to him, not wanting to startle him. Once she gets only a couple of feet away, she whispers.

OCTOBER

I can see you, Bradley....

BRADLEY slowly turns his head to look at her, and as he does, he reveals a LARGE GASH on the top left corner of his head. An AXE MARK, very similar to LUCAS'S.

BRADLEY

I know...

OCTOBER

I want to help you.

BRADLEY

How can you help me? I'm beyond helping.

LUCAS

This isn't about you Bradley.

BRADLEY locks eyes with LUCAS, then nods to him. He then returns his gaze to meet eyes with OCTOBER.

OCTOBER

There's another boy missing, a friend of mine...I need to help him.

BRADLEY

What do you want to know?

OCTOBER

The man who took you, I need you to tell me about the day you were taken. Anything that can help us.

EXT. MAIN STREET - AFTERNOON - FLASHBACK

BRADLEY and his MOTHER are walking along main street.

BRADLEY (V.O.)

All I remember was being out with my mom shopping for birthday presents, it was a week before my birthday, isn't that funny.

BRADLEY waves goodbye to his MOTHER and runs back down the sidewalk.

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

I told her I wanted to go to the arcade...so I did.

BRADLEY stops in front of an alleyway, he sees a DARK SHADOW at the end of it.

BRADLEY (CONT'D)

That's when I saw him. I didn't know what he was, but for some reason, I couldn't look away. That's when...that's when he grabbed.

THE HUNTER emerges from the shadows, a snarl on his face, his eyes glowing with rage.

DISSOLVE TO:

INT. HOWARD HOUSE: BRADLEY BEDROOM - AFTERNOON

BRADLEY sits staring out of his window, despair on his face.

BRADLEY

Then I woke up in a car, everything kept going in and out, like, like a movie that had parts missing. Next thing I remember, I was in his basement.

OCTOBER

You remember being in his car? What kind of car was it?

BRADLEY

It was a black van...that's all I remember. And his eyes, his glare...and fear. That's it.

OCTOBER

Come on Bradley, there has to be something more than that...anything, something small, something you might have seen lying around in the car, anything at all.

BRADLEY is quiet for a moment, then his eyes widen.

BRADLEY

Oh! There were these, strange writings every where.

OCTOBER

What do you mean everywhere? On the seats? The ceiling of the truck?

BRADLEY

No, on paper. There were these papers...scattered about in the truck and they were covered in writings, but not words or letters, but strange symbols and numbers...

A light bulb goes off.

OCTOBER

Papers...like Newspapers.

She starts flipping through her notebook.

OCTOBER (CONT'D)

Did they look anything like...

She stops at a page.

OCTOBER (CONT'D)

This?

OCTOBER shows him the CRYPTIC CODE from the newspaper that she wrote down. BRADLEY'S eyes widen.

BRADLEY

Yes!

OCTOBER

Then these newspapers clipping have something to do with him.

LUCAS

Why would he do that, put it in the newspaper?

INT. GRADY HOUSE: LIVING ROOM - AFTERNOON

MRS. GRADY and PETE sit in the living room. PETE has his notebook drawn.

MRS. GRADY

I would offer you something to eat, but I don't think we have any food in the house.

PETE

Oh, I'm fine anyway, thank you.

An silent moment passes between them. She knows he is doing everything to help find her son, but somehow can't help but hate him for not having done so already.

PETE treads carefully.

PETE (CONT'D)

I wanted to ask you...if you maybe noticed anyone watching the house, or any one maybe watching Tommy at the carnival.

MRS. GRADY

No...no one. I keep telling my husband I don't know what the fuss is about...Tommy probably just ran away and is off playing...He'll probably come on in through that door any second now and feel so bad when he sees what a fuss he stirred up.

She looks at the door, tears in her eyes. She wants to believe what she is saying, but deep down she doesn't.

MRS. GRADY (CONT'D)

He was like that you know.

(MORE)

MRS. GRADY (CONT'D)
 My little adventurer...my little
 wandering boy.

PETE says nothing.

MRS. GRADY (CONT'D)
 I just wish he'd be quick about it.
 I know he'll just feel so bad when
 he sees how much he upset his mother.

PETE
 Mrs. Grady, I was wondering if I
 might have a look at Tommy's
 room...you know, just to make sure I
 covered every angle.

MRS. GRADY
 Sure...just be careful not to upset
 anything. He can always tell when
 one of us has been in there and he
 gets rather flustered about it. He
 can be so tempestuous at times.

INT. GRADY HOUSE: TOMMY'S BEDROOM - MOMENTS LATER

PETE enters TOMMY'S bedroom. It has posters of airplanes
 and baseball stars, There are small toy cars aligned on his
 desk, and for a young boy's room, it is kept very clean.

PETE heads to the closet and opens it. He sniffs the air,
 there's an odd smell coming from within.

PETE starts rummaging through the closet, trying to find the
 source of the hideous odor, when he sees TOMMY'S backpack.

He pulls the back pack out of the closet, and instantly
 realizes that this is the source of the foul smell.

PETE unzips the back pack and looks inside. There is a black
 bag wrapped around something. PETE slowly unwraps the black
 bag and sees-

THE CORPSE OF A DEAD CAT!

PETE
 What the hell....

EXT. SKYRISER - EVENING

The sun is beginning to set as OCTOBER and LUCAS look up at
 the only SKYRISER in town.

LUCAS
 You sure The Saint Hope Star is here?

OCTOBER
According to the phone book...top
floor.

They look at each other, not wanting to go in, but knowing they have no choice.

OCTOBER (CONT'D)
Now or never.

OCTOBER leads the way.

INT. SKYRISER: FIRST FLOOR - MOMENTS LATER

OCTOBER pushes the button and waits as the elevator door opens.

OCTOBER
(To Lucas)
Ready?

LUCAS
Ready.

The Elevator door opens, OCTOBER and LUCAS step inside, it is empty.

INT. ELEVATOR - CONTINUOUS

The elevator door closes, and OCTOBER sees the reflection of an ELDERLY MAN, an ELDERLY WOMAN, and a YOUNG MAN. They are all DEAD and standing behind her.

OCTOBER stiffens, but she restrains herself, not wanting to reveal that she can see them.

THE OLD WOMAN looks down at OCTOBER.

ELDERLY WOMAN
(To Elderly Man)
Doesn't she look just like our Alice
Mark?

MARK
A little bit.

THE ELDERLY WOMAN bends down so that her face is only inches away from OCTOBER'S and smiles, revealing a mouth full of ROTTEN TEETH.

ELDERLY WOMAN
Yes...she looks just like our
Alice...it's almost uncanny really.

THE ELDERLY WOMAN reaches out her hand to touch OCTOBER'S face. OCTOBER'S breath unknowing starts to quicken-

The elevator door opens just as the ELDERLY WOMAN'S hand touches OCTOBER'S face.

INT. SKYRISER: HALLWAY - MOMENTS LATER

OCTOBER and LUCAS run out of the elevator. THE ELDERLY woman watches, unsure if they saw her or not.

OCTOBER turns and leads LUCAS to the end of the hall as the elevator door closes. They reach two black double doors. On the side reads "EDWARD LANCASTER: EDITOR AND CHIEF"

OCTOBER knocks.

EDWARD (O.S.)

Who is it?

OCTOBER

My name is October Hawkins...I run the paper at Saint Hope Elementary, and I was wondering if I could interview a real newspaper man.

EDWARD (O.S.)

Oh, I'm sorry honey, but I'm just about to leave. Call the front office and she'll set you up an appointment.

OCTOBER

It's about the cryptic codes you print in your newspapers. The ones with all the strange numbers and symbols.

There is silence in the room. Then footsteps can be heard heading towards the door.

EDWARD LANCASTER, age 62, a plump, no nonsense man in a FIVE HUNDRED DOLLAR SUIT opens the door.

EDWARD

Come in.

INT. SKYRISER: EDWARD'S OFFICE - MOMENTS LATER

EDWARD leads OCTOBER into his room, LUCAS close behind.

EDWARD

Have a seat.

OCTOBER sits in a chair positioned about five feet from EDWARD'S desk.

EDWARD (CONT'D)

What did you want to ask me, about the codes?

OCTOBER stares into the corner of EDWARD'S office. It is dimly lit and too dark to see in the corner, but based on OCTOBER'S expression we know something is there.

EDWARD (CONT'D)

Miss Hawkins.

OCTOBER snaps out of it.

OCTOBER

Oh sorry...I wanted to ask you...

OCTOBER sees a large portrait on the wall behind EDWARD of him with a blonde woman, around his age. She is beautiful.

OCTOBER (CONT'D)

Is that your wife?

EDWARD

(Hesitant)

Uhm....Yes it is...it was.

OCTOBER

Sorry.

EDWARD

What did you want to ask me?

OCTOBER

Right.

(Flips through notebook)

I was looking through old newspaper articles, and I couldn't help but notice that there are quite a few of these, cryptic messages in them. Or I assume they're messages. They look like this.

She holds up her notebook and shows him the message she wrote down. EDWARD doesn't even look at it.

EDWARD

What about it?

OCTOBER

Can you tell me who sends them to you?

EDWARD

I have no idea.

OCTOBER looks into the shadowy corner again, she hears a WOMAN'S WHISPERS coming from the corner, but the corner is too dark to see who is speaking.

WHISPERED VOICE

See "The Machine"...

EDWARD

Whoever it is, they just send me the, the message I guess it is, along with cash for the exact amount to print them. That's all I know.

OCTOBER continues to stare off into the corner...

OCTOBER

Does the name "Machine" mean anything to you?

WHISPERED VOICE

"Milo The Machine"...the shack in the woods...

EDWARD

What? What are you talking about?

OCTOBER

Milo The Machine...does that name mean anything to you?

EDWARD

No...not at all.

OCTOBER

I see.

OCTOBER then looks to the corner and speaks towards the shadowed corner.

OCTOBER (CONT'D)

Where can I find this man?

WHISPERED VOICE

The woods....go to the woods.

OCTOBER

Does he still live there?

EDWARD doesn't know what to make of this, she seems to be talking to herself.

EDWARD

Are you ok?

OCTOBER
 (To The corner)
 Thank you.
 (To Edward)
 Quite fine thanks. Well thank you
 for your time. I better be getting
 on now.

EDWARD
 Ok?

OCTOBER stands up and walks to the door, then stops.

OCTOBER looks into the corner again, and for the first time we see who inhabits it. EDWARD'S WIFE, age 40. Her skin is TORN badly from the wreck, and her white shirt is covered in BLOOD.

OCTOBER
 (To The corner)
 He won't believe me.
 (Pause)
 Ok.

OCTOBER looks at EDWARD.

OCTOBER (CONT'D)
 Your wife says you work too hard.
 You need to retire...she'll leave
 you alone when you retire.

This hits EDWARD like a ton of bricks. He swallows hard.

EDWARD
 (Firmly, but calmly)
 Please....leave.

OCTOBER knows she has said too much. She stands up and walks towards the door. She stops and turns back.

OCTOBER
 (To the Corner)
 Thank you Mrs. Lancaster.

She opens the door and closes it, leaving EDWARD alone.

EDWARD looks to the corner, almost expecting to see something there, but like he suspected its nothing.

EXT. SKYRISER - MOMENTS LATER

OCTOBER is unlocking her bike. LUCAS is pacing.

LUCAS
 What next?

OCTOBER

Do you remember Milo the Machine?
He used to work at the school, now
he just live in a shack in the woods,
or at least that's what Mrs. Lancaster
said.

LUCAS

Oh, was he the old janitor?

OCTOBER

Apparently. I guess he knows how to
work these kinds of things. We'll go
see him tomorrow. Come on.

OCTOBER mounts her bicycle, LUCAS gets on the pegs.

INT. POLICE STATION - NIGHT

PETE is sitting at a desk with multiple files scattered around
him.

CAPTAIN O'SHAUGHNESSY is locking up for the night.

O'SHAUGHNESSY

You gotta sleep sometime Pete.

PETE

The kids been missing for twenty
four hours and I have absolutely
nothing. I might as well be putting
up "have you seen me" posters.

O'SHAUGHNESSY

What are you looking through?

PETE

The list of registered sex offenders
within a 10 mile radius...I'm gonna
start going door to door tomorrow.

O'SHAUGHNESSY

Get some sleep, huh?

PETE doesn't answer, lost in his thoughts. O'SHAUGHNESSY
leaves.

PETE leans back and rubs his eyes. He then pulls MINA'S
drawings from out of his pocket.

INT. PETE'S CAR - NIGHT

PETE is driving home, rubbing his eyes. He drives past a
CHURCH.

He sees it fading behind him in his rear view mirror. He stops and turns around.

INT. CONFESSION BOOTH - NIGHT

PETE sits in a confessional booth. A Priest, FATHER DUNCAN, age 65, sits in the adjoining booth.

FATHER DUNCAN
May I help you?

PETE
Can I tell you a secret, Father. I was really hoping no one would be in here this late.

FATHER DUNCAN
And yet, here we are.

PETE
I suppose sleep is only for those with untroubled minds.

FATHER DUNCAN
What troubles you my son?

PETE
A lot father, a lot.

FATHER DUNCAN
Would you like to confess?

PETE
I don't really have much to confess, not that I can think of anyway. I just....I just feel like I'm drowning. I feel like I'm using every ounce of my strength to keep my head above water, and it's not enough. And that pretty soon my strength will run out and I'll go under...and every one counting on me will drown along with me. I just need help, Father, and I don't know who to turn to.

FATHER DUNCAN
When is the last time you came to church?

This isn't the answer PETE was expecting.

PETE
Well...I don't know really. It's been awhile I guess.

FATHER DUNCAN

You'd be amazed how much coming to church can help you. Come tomorrow, and if you don't feel any better we'll talk.

PETE sighs, this wasn't exactly the answer he was looking for.

INT. CHURCH - MORNING

PETE is sitting next to OCTOBER in church. He starts to snore.

The PRIEST, FATHER DUNCAN, age 65, is standing up at the PULPIT.

FATHER DUNCAN

Let us pray.

OCTOBER elbows him PETE.

OCTOBER

Dad.

PETE sits awake.

PETE

Sorry, sorry.

FATHER DUNCAN

(Praying.)

Our father, who art in heaven, hallowed be thy name. Thy Kingdom come, thy will be done on earth as it is in heaven. Give us this day our daily bread, and forgive us of our trespasses, as we forgive those who trespass against us. And lead us not into temptation, but deliver us from evil. For thine is the kingdom, the power, and the glory, for ever and ever. Amen.

CONGREGATION

Amen.

PETE looks up from the prayer.

FATHER DUNCAN

I will be in confessional for those who wish to see me.

FATHER DUNCAN then grabs a CANE and walks down the stage. PETE watches this as a realization dawns on him.

PETE
The three legged man....

PETE looks at the confessional booth.

PETE (CONT'D)
Who knows our secrets.
(To October)
Wait here.

INT. CONFESSION BOOTH - MOMENTS LATER

FATHER DUNCAN sits in the confession booth as PETE enters.

FATHER DUNCAN
Well?

PETE
Well what?

FATHER DUNCAN
Did the service help? Do you feel
better at all?

PETE
I'm afraid this is on official Police
Business Father.

FATHER DUNCAN
Oh? You're a police officer.

PETE
Yes.

PETE slides MINA'S drawing of The All Seeing Eye under the
partition.

PETE (CONT'D)
Does that image mean anything to
you?

FATHER DUNCAN looks at it and goes completely silent.

PETE (CONT'D)
Father?

FATHER DUNCAN
Where...where did you find this?

FATHER DUNCAN'S hands start shaking.

PETE
Does it mean anything to you?

FATHER DUNCAN is completely silent, as if he is weighing his options.

FATHER DUNCAN
No it doesn't. It doesn't at all.

FATHER DUNCAN slides the paper back under the partition.

FATHER DUNCAN (CONT'D)
If you'll excuse me, I must be going.

INT. CHURCH - CONTINUOUS

FATHER DUNCAN exits the confession booth, and begins limping down the aisle. PETE watches him.

INT. HAWKINS' HOUSE: KITCHEN - DAY

PETE is looking over his notes as OCTOBER heads towards the door with an apple in her mouth, a map under her arm, and her back pack on.

OCTOBER
Hey dad, I'm heading over to a friends house for some school work. Is that ok?

PETE
Fine by me.

OCTOBER
Love you.

She kisses him on the head.

PETE
Oh wait. I have to go to this work thing tonight so I probably won't be home, I'll leave some money on the table for Pizza.

OCTOBER
Ok.

EXT. HAWKINS' HOUSE - MOMENTS LATER

OCTOBER opens the door of her house and sees that that there is a freshly delivered newspaper at the front door.

She picks it up and looks through it, when she finds another CRYPTIC MESSAGE contained inside.

LUCAS
Another one.

EXT. FOREST - DAY

OCTOBER is looking at a map and leading LUCAS through the woods.

LUCAS
I don't believe you.

OCTOBER
Why would I make that up?

LUCAS
So you could laugh at me for being gullible.

OCTOBER
If I was going to make something up, it would probably be far more outlandish than a man walked on the moon.

LUCAS
You're lying.

OCTOBER
No I'm not, I swear!

LUCAS
Promise?

OCTOBER
Promise.

They shake hands.

OCTOBER (CONT'D)
If this map is correct, his house should be just over this bridge here.

They have arrived at a wooden, covered bridge that leads over a roaring river, about Fifty feet up.

A soft, WEEPING noise is heard from inside the bridge.

LUCAS
Did...did you hear that?

OCTOBER
Yes.

LUCAS
What is it?

OCTOBER
Only one way to find out.

The echoes of the weeping noise continue as OCTOBER leads LUCAS in.

They tread softly, unaware of what could be waiting for them inside.

A WOMAN dressed in a WHITE WEDDING DRESS can be seen staring off into the river.

OCTOBER and LUCAS slowly make their way by her, trying to go unnoticed.

OCTOBER (CONT'D)

(To Lucas)

Shhh.

The WOMAN IN WHITE'S head SNAPS to OCTOBER'S direction. She is looking right at them. She BRISKLY DARTS towards them, her gown flowing in the air! There is smeared mascara running down her face and her hair is wet. She is dead.

WOMAN IN WHITE

GET OUT!!!

OCTOBER falls back in shock, and as she does, the WOMAN IN WHITE'S face suddenly changes from rage, to surprise.

WOMAN IN WHITE (CONT'D)

Dear God...you can see me!

OCTOBER says nothing.

WOMAN IN WHITE (CONT'D)

You can see me, can't you?

OCTOBER nods "yes".

WOMAN IN WHITE (CONT'D)

Oh, thanks heavens, thanks heavens.
I'm so sorry child. People often
disturb me in here, but no one can
ever see me.

The WOMAN IN WHITE helps OCTOBER up.

OCTOBER

What happened to you?

THE WOMAN IN WHITE'S face sinks, she is ashamed to admit how she got this way.

WOMAN IN WHITE

I did a bad thing....

OCTOBER

What do you mean?

WOMAN IN WHITE

I was in a dark place and I.... I just jumped off this very bridge.

OCTOBER

How come? Were you sad?

WOMAN IN WHITE

I was sad...so very sad...I had a child you know...a beautiful boy. Although he was much older than you when he disappeared...a man really.

OCTOBER

What happened to him?

WOMAN IN WHITE

I wish I knew...He just disappeared one day.

OCTOBER

I'm sorry.

WOMAN IN WHITE

Oh, don't be sorry for a foolish old woman.

She wipes her ever running mascara.

WOMAN IN WHITE (CONT'D)

Perhaps you can do me a favor, so that I can finally leave this place?

OCTOBER

Yes...what is it?

WOMAN IN WHITE

Will you take a message to my husband for me?

OCTOBER

Yes. What would you like it to say?

WOMAN IN WHITE

Tell him-

OCTOBER

One second.

OCTOBER pulls out her notebook.

OCTOBER (CONT'D)

Go ahead.

WOMAN IN WHITE

Tell him, Matilda is sorry. She never meant to hurt him, she never meant to be a fool and leave him alone, especially when he needed me so much. Tell him that I miss him, and love him so very very much...Can you tell him that for me? His name is Henry.

OCTOBER

Yes, I'll tell him. What is his address?

WOMAN IN WHITE

217 Sycamore Drive.

OCTOBER writes this down.

OCTOBER

Ok...will he believe me?

WOMAN IN WHITE

Yes, he'll believe you.

OCTOBER

Ok.

WOMAN IN WHITE

Bless you.

The WOMAN IN WHITE walks to the other end of the bridge, disappearing back into the darkness, and her weeping disappears with her.

It is then that OCTOBER realizes that LUCAS is no where in sight. She looks around and sees him standing far off in the forest.

EXT. THE MACHINE'S SHACK - AFTERNOON

OCTOBER and LUCAS are approaching an old, wooden shack.

OCTOBER

Thanks for just leaving me back there.

LUCAS

Sorry I got scared and ran, I thought you were right next to me.

OCTOBER

Well next time double check.

They reach the shack. OCTOBER knocks.

OCTOBER (CONT'D)

Mr. Machine? Mr. Machine are you in there?

No sound comes from within.

OCTOBER (CONT'D)

Mr. Machine, my name is October Hawkins, I was wondering if I might talk to you for a moment?

The door opens, and behind it is a lanky man with wiry gray hair and glasses as thick as ashtrays, about age 70. This is MILO THE MACHINE.

THE MACHINE

What? Hello? Who is it?

He rubs the sleep out of his eyes and looks down and sees OCTOBER.

THE MACHINE (CONT'D)

Who are you?

OCTOBER

Hello Mr. Machine, my name is October. I was wondering if I might have a moment-

THE MACHINE

I was sleeping.

OCTOBER

Oh...well I'm sorry to wake you, If I could just have a moment of your time, I'd really much appreciate it.

THE MACHINE

What do you want?

OCTOBER

Well you see, I have this sort of Cryptic Code...

OCTOBER shows him a cut out of the newspaper article.

THE MACHINE

(Brightening Up.)

Ooh a cipher!

OCTOBER

Yes sir. I was wondering if you might help me with it.

THE MACHINE

I suppose I could, yet. Come in.

INT. THE MACHINE'S SHACK - CONTINUOUS

THE MACHINE leads them into his small, one bedroom shack. It is in complete disarray. There is a rickety bed and table. And a filthy sink with even filthier glasses.

THE MACHINE

Want a drink?

OCTOBER

What do you have?

THE MACHINE

Whiskey and water.

OCTOBER looks at the filthy sink.

OCTOBER

I'm ok, thank you.

LUCAS

Dear God, I always knew he was crazy, I didn't think he was this crazy.

OCTOBER

Be nice.

THE MACHINE

What?

OCTOBER

Oh nothing...I was just talking to myself.

THE MACHINE

(Smiles)

Glad to know I'm not the only one. Where is this cipher from?

OCTOBER

Uh...a friend of mine made it and bet I couldn't crack it, and I heard you're good at this stuff so...

THE MACHINE

Who'd you hear that from?

OCTOBER

One of my teachers.

THE MACHINE

Oh you go to the elementary school,
eh?

OCTOBER

Yes.

THE MACHINE

Well they told you right. I helped
crack the "Enigma Cipher" during the
war you know?

OCTOBER

Wow...that's amazing.

THE MACHINE grabs a bottle of home made whiskey and sits
down. He takes a drink and looks at it.

THE MACHINE

Ok...this is decent...not overtly
complex but will take a little mind
power. But whoever made it knew
what they were doing to some extent.

OCTOBER

So you can crack it?

He laughs.

THE MACHINE

Of course I can. Compared to Enigma
this is infinitesimal.

OCTOBER

Small?

THE MACHINE

What?

OCTOBER

Infinitesimal means...nevermind.

THE MACHINE grabs a magnifying glass from his filthy table
and tries to look through it, but it is too dirty, so he
throws it aside.

THE MACHINE

Ok now the thing you have to look
for, is which character occurs the
most. In English, the letter which
you see the most is the letter "e".
Afterward, the order runs A-O-I-D-H-
N-R-S-T-U-Y-C-F-G-L-M-W-B-K-P-Q-X-Z.

(MORE)

THE MACHINE (CONT'D)

With "E" predominating so much, that you rarely see a sentence where "E" is not the primary character used.

OCTOBER

Ok.

THE MACHINE

So we need to make a table showing the frequency with which each character occurs, I can already tell my looking at this that the sideways 8 is most likely the "E", but we shall see...

LUCAS

He's still pretty sharp even if he is insane.

OCTOBER looks at LUCAS.

OCTOBER

(To Lucas)

I'm trying to think.

THE MACHINE

Good girl, that's good. You need your wits about you if you want to solve a puzzle.

(Goes back to the
Puzzle)

Now we can assume that the sideways eight is "E" for now. Let's see what to do next, what to do next. Ah, ok. Now of all the words in the english language, the word "The" is the most common, so lets see which repetition of the same three letters with the sideways eight being the last is the most common, if we can find that, we've probably found the word "The" and thus deciphered the letters "T" and "H" as well.

OCTOBER

Fascinating...you really are a Machine.

THE MACHINE

I suppose. So The sideways eight is "E", the cross is "H" and the Five pointed Star is "T"...so let's fill this out as best as we can...

THE MACHINE begins writing fervishly on a Piece of paper.
He writes down the phrase "The T.ee...th...hthe.

THE MACHINE (CONT'D)
What word has a T and two "E"s?

OCTOBER
Three?

THE MACHINE
No, we would have had the "H" then.
So we know it isn't an "H".

An idea Bursts into THE MACHINE'S head.

THE MACHINE (CONT'D)
Tree!

OCTOBER
What?

THE MACHINE
The word is Tree! Which then gives
us the letter "R" as the Asteric...

THE MACHINE writes down.."Thr...h"

THE MACHINE (CONT'D)
And now we see that this word is
likely "Through"! Which gives us an
"O" a "U" and a "G"! Two vowels!
Now isn't this fun!

OCTOBER
Yes, actually!

THE MACHINE picks up the paper and begins looking at it very
carefully, examining it. He then sees through the light
that there is writing on the back side.

He turns the paper over and sees part of a "used car ad".
His expression goes from excited and thoughtful, do full of
dread.

THE MACHINE
Where...where did you say you got
this again? The message.

OCTOBER
Uh...

THE MACHINE
A friend, huh?... I don't think it
was a friend.

He stand ups, and doesn't look very happy.

OCTOBER

Well...

THE MACHINE

Who told you I could help you? Who told you about me?

OCTOBER

Elizabeth Lancaster.

THE MACHINE

Mrs. Lancaster...Elizabeth Lancaster died fifteen years ago...You're lying.

OCTOBER says nothing as THE MACHINE inches closer to her.

There is a KNOCK on the door. THE MACHINE'S attention is instantly averted to the door.

He then LUNGES at OCTOBER and puts his hand over her mouth.

THE MACHINE (CONT'D)

(Whispering)

Don't make a peep.

He then starts dragging her towards the small window in the back.

THE MACHINE (CONT'D)

You need to sneak out this window here and just run, run, run. Do you understand?

OCTOBER moves, as if to speak.

THE MACHINE (CONT'D)

Don't talk, just nod.

OCTOBER nods her head.

THE MACHINE (CONT'D)

Now, I wish I could help you with this, but I can't. There's a book in the library called "The Puzzle of Ciphers"...use what I gave you and that book and figure it out and do not tell a single, solitary soul I helped you, do you understand?

OCTOBER doesn't do anything.

THE MACHINE (CONT'D)

Do you understand!?

OCTOBER begins to nod her head up and down. LUCAS climbs up through the window.

THE MACHINE (CONT'D)

Good! Now go!

THE MACHINE helps OCTOBER up into the window.

EXT. THE MACHINE'S SHACK - CONTINUOUS

OCTOBER falls on the other side.

LUCAS

Come on! Come on! Be quiet and
Hurry!

OCTOBER does as she's told. Running after LUCAS while trying to make as little sound as possible. Running far away from THE MACHINE'S SHACK, running farther into the forest, running as fast as she can.

EXT. RURAL ROAD - NIGHT

FATHER DUNCAN steps out of his car, carrying a shovel and a can of GASOLINE. And walks into the adjacent woods.

EXT. WOODS - NIGHT

FATHER DUNCAN is limping through the woods, The handle of the SHOVEL over his shoulder attached to the can of GASOLINE.

He hears a CRACK behind him, like someone stepped on a twig. He stops and turns around, quadruple checking that he isn't being followed.

He hears only silence in return. Satisfied, he continues on his journey.

EXT. WOODS: DECAYED SCHOOL HOUSE - NIGHT

FATHER DUNCAN is digging a hole next to a badly decayed and dilapidated school house.

He has finished digging the hole. He picks up the can of GASOLINE and is about to start pouring its contents into the hole when he hears-

PETE (O.S.)

Freeze! Freeze now!

FATHER DUNCAN startles and drops the can of GASOLINE.

PETE emerges from the surrounding wood and makes his way to FATHER DUNCAN, his gun aimed steadily at his chest.

PETE (CONT'D)

Don't move a muscle.

FATHER DUNCAN

You don't understand, he was a killer.

PETE

Be quiet. I don't want to hear
another word.

PETE is now right next to FATHER DUNCAN. He looks down into the hole and what he sees is horrifying-

A ROTTED CORPSE!

PETE (CONT'D)

Dear God.

(To Dunn)

You move and you get a bullet to the chest, understand?

FATHER DUNCAN nods. PETE puts a handkerchief to his mouth and bends down to look at the corpse. On the right hand of the CORPSE is a GOLDEN RING with THE HUNTER'S EYE on it.

PETE (CONT'D)

Jesus.

INT. POLICE STATION - NIGHT

CAPTAIN O'SHAUGHNESSY is on the radio as PETE'S voice sounds over the radio.

PETE

(Voice)

This is Officer Hawkins, we have a dead body in Sycamore Woods, by the Old School House, I believe it might be connected to the missing boy. Do you copy?

O'SHAUGHNESSY is on the radio.

O'SHAUGHNESSY

Copy you Officer Hawkins. I'll send someone right away. Over and out.

O'SHAUGHNESSY turns up the radio, then picks up the phone and dials a number. It rings a couple of times, then picks up.

O'SHAUGHNESSY (CONT'D)

I need you to do me a favor...

INT. PETE'S CAR - NIGHT

PETE is driving with FATHER DUNCAN sitting silently in the back.

FATHER DUNCAN

I know how this looks, but you don't understand.

PETE

What I understand is you were digging up a corpse with the intention to burn it....Who was he?

FATHER DUNCAN

He came to me one day during confessional...He said that he was doing what had to be done but that he didn't think he could stomach it anymore...

PETE

Stomach what anymore?

FATHER DUNCAN

Killing children...this man kidnapped and killed children. And it wasn't just him...He said there were others....

PETE stares at him in his rear view mirror, and for some reason, he can't help but believe him.

INT. INTERROGATION ROOM - NIGHT

FATHER DUNCAN sits alone at a table, handcuffed, when the door opens and CAPTAIN O'SHAUGHNESSY enters.

O'SHAUGHNESSY

Hello Father...we need to have a talk.

INT. POLICE STATION - LATER THAT NIGHT

PETE has papers and folders scattered about on his desk. On the papers there are "MISSING" pictures of multiple children's faces (one of which is LUCAS'S).

He is writing in a notebook the name "LUCAS BLACK" amongst fifteen other names.

A call comes in from the Police Radio.

VOICE (O.S.)
This is Officer Jerry Campbell, anyone
there?.... Hello?

PETE picks up the Radio.

PETE
Yeah it's Pete.

JERRY
Hey Pete...uhm...we found the hole
you were talking about, exactly where
you said it would be...and...well
there's a body in it, but it isn't a
human body...

PETE
What?

JERRY
It's....well it's a...it looks like
a dog's body.

PETE
What in the hell do you mean a "Dog's
body?"

JERRY (O.S.)
We found a dug hole by the old school
house, but it's not a human body in
here Pete...it's a dog skeleton.

PETE
You idiots...I'm coming down there.

PETE grabs his coat and stand up just as CAPTAIN O'SHAUGHNESSY
exits the interrogation room.

O'SHAUGHNESSY
Where are you going?

PETE
Those boys don't know the difference
between a dog and a human, I'm heading
over there. Did you get a confession
out of him.

O'SHAUGHNESSY
Well, he confessed he was going to
get his dog.

PETE looks shocked.

PETE
What!?

O'SHAUGHNESSY

He said he was going to get his Dog's body now that he could afford a burial place for it.

PETE

That makes NO sense!

O'SHAUGHNESSY

I didn't say it did, but that's what he told me.

PETE

He told me, from his mouth, that he killed a man that had kidnapped and killed children, and that there were others.

O'SHAUGHNESSY

Pete, come on now-

PETE

And now I find there are sixteen missing children's cases in this area alone from the past decade. Sixteen, and not one of them solved.

O'SHAUGHNESSY

Pete, relax.

PETE

Relax?! No, I don't know how you guys do business around here but that man is lying to you, now we need to interview each and every one of these families-

O'SHAUGHNESSY

Pete, Stand down!

PETE is quiet, never seeing O'SHAUGHNESSY this angry before.

O'SHAUGHNESSY (CONT'D)

Father Duncan told me he was going to dig up his old dog...and now Jerry calls in and says they found a dog...what do you want me to do?

PETE drops his coat and runs into the INTERROGATION ROOM.

INT. INTERROGATION ROOM - CONTINUOUS

FATHER DUNCAN is sitting down, now out of the hand cuffs when PETE grabs him by the shirt collar and PUNCHES him across the face.

PETE

Tell him what you told me you son of
a bitch! Tell him what you told me!

PETE punches him again, FATHER DUNCAN falls to the ground.

PETE (CONT'D)

Tell him! Tell him! Tell him!

O'SHAUGHNESSY

Pete!!

O'SHAUGHNESSY grabs PETE and pulls him off.

O'SHAUGHNESSY (CONT'D)

What in the hell has gotten into
you?

PETE

He's lying, he's lying to you!

O'SHAUGHNESSY

Pete, go home now! That's an order!
You hear me! Go home or you're
suspended without pay and you are
off this case!

They hear gasping coming from the FATHER DUNCAN. He is
writhing on the ground gasping for breath and clutching his
chest.

PETE

Oh shit.

O'SHAUGHNESSY

Father? Father?

(To Pete)

Call an ambulance now!

PETE stands and stares, not quite knowing what to do.

O'SHAUGHNESSY (CONT'D)

Pete, NOW!!

INT. HAWKINS' HOUSE: BEDROOM - NIGHT

OCTOBER is lying in bed as LUCAS'S paces.

LUCAS

We're so close, I can feel it. We're
finally going to stop him, after all
these years.

OCTOBER

Me too...

OCTOBER sounds half frightened.

LUCAS
So we'll go to the library first
thing tomorrow and figure out the
code, then-

OCTOBER
I have school tomorrow Lucas.

LUCAS
Well skip it.

OCTOBER
I can't just start skipping school.
My dad will find out.

LUCAS says this through gritted teeth, there is anger behind
his eyes. This worries OCTOBER.

LUCAS
Then don't let him find out.

OCTOBER says nothing, nor does LUCAS. They just stare at
each other, deadlocked.

OCTOBER
Ok...but only this once.

LUCAS grins wildly, gives her a big hug.

LUCAS
Thank you, thank you.

There is a moment that passes between them as they pull back
from the hug.

LUCAS (CONT'D)
Come here, I want to show you
something.

LUCAS opens the window.

OCTOBER
Come where? Out the window?

LUCAS
Yeah.

OCTOBER
I...what if I fall?

LUCAS
Be careful and you won't fall.

OCTOBER hesitates. LUCAS extends his hand and offers her a smile.

LUCAS (CONT'D)

I promise.

EXT. HAWKINS' HOUSE - MOMENTS LATER

LUCAS has OCTOBER'S hand as he leads her onto the roof of the house.

OCTOBER

Now what?

LUCAS

Here. Lay down.

LUCAS lays down on his back on the roof.

LUCAS (CONT'D)

Come on, the view is only good if you lay down.

OCTOBER

What view?

LUCAS points up to the stars. OCTOBER lays down next to him.

OCTOBER (CONT'D)

Wow...they're beautiful.

LUCAS

They're my friends.

OCTOBER

What? The Stars?

LUCAS

Yep.

OCTOBER gives him an odd look.

LUCAS (CONT'D)

I didn't really have a lot of friends when I went to school. So I would come out here and talk to the stars every night and tell them about my day...and for that moment...while I was out here...I don't know, it felt like I had real friends.

OCTOBER

Maybe I should start doing that.

(MORE)

OCTOBER (CONT'D)

At least the stars won't think I'm a
freak.

LUCAS

Hey, don't say that. You're not a
freak. You have a gift Toby, an
incredible gift. You know how many
people would kill to have what you
have, to be unique...to be different?
Don't let people make you feel lesser
than them just because you can do
something they can't.

OCTOBER stares into his eyes...and LUCAS leans in and kisses
her. A soft, gentle kiss...a child's first kiss.

FADE OUT:

INT. LIBRARY - DAY

OCTOBER is sitting down and LUCAS is standing next to her,
looking over her shoulder.

She has the book, "The Puzzle Of Ciphers" out next to her,
as well as a piece of paper with the symbols and their
corresponding letter written down, some of them are still
blank.

The word "-id-ight-" is written down, some of the letters
still undecipherable.

OCTOBER

Id-ight....id-ight...id...ight.

She sees the clock on the wall. It is around noon.

OCTOBER (CONT'D)

Midnight!

LUCAS

Nice!

OCTOBER

Now we have an "M" and "N"...we've
almost got it.

EXT. TRAIN STATION - DAY

PETE runs into the train station, he sees MINA boarding a
train, along with other workers from the carnival.

PETE

Mina! Mina, wait!

MINA turns around and sees PETE running towards her.

PETE (CONT'D)
You were right. Everything you said
was right.

MINA
How did you find me?

PETE
I went to the carnival grounds, they
said you guys were here.

A TICKET TAKER away from them to check another part of the
train.

PETE (CONT'D)
I need your help.

MINA
Come in.

INT. TRAIN CAR - DAY

MINA and PETE are sitting in the train car, MINA is staring
at PETE'S notebook with the missing children's names in it
as well as newspaper clipping with their pictures on it.

MINA
The spider web, they're connected,
they're all connected.

PETE
I...I don't know what you mean?
What's connected.

MINA
In the book. The children.

PETE
They're connected how? How are they
connected?

MINA
The Dark ones.

MINA'S eyes widen, PETE watching her intently.

PETE
The what?

MINA
The dark ones.

PETE

I don't understand...what are you talking about?

MINA

Listen to me, I'm trying to help you. There are entities, some call them demons, some call them devils...I call them the Dark Ones. They are parasites, beings that you can't see, that you are unaware of that live in the shadows and watch us in the dark. They have nothing but blackness, but hatred and emptiness. They crave life, but do not have it. They crave to be a part of this world, to have a living body that they can inhabit, but do not. So they take one. They take the bodies of those who allow it. Of people that kill, sacrifice another living thing to create the bond that allows them to share that body, when the time is right.

PETE

When the time is right?

MINA

There is a specific time, when the bond can be formed, and those who want to let the Dark Ones in must kill something innocent to allow the bond to be made.

PETE

Ok, let's say that there are these...things out there. Why would anybody want to let them in?

MINA

To feel their power within them, to feel their strength. Not everyone is able, only those who were born empty...who were born evil can let them in.

PETE

How do you know this?

MINA

I saw them as a child, they would follow...well...someone I knew.

(MORE)

MINA (CONT'D)

They would feed off of him...they are different from spirits, they are nothing but blackness, but shadows...but evil. I saw them when I was a little girl, and I can feel them at work here...

MINA holds up PETE'S notebook.

PETE

This can't be real.

MINA

Are you so certain of everything?

PETE

So you're telling me, that someone is taking these children, is killing them, as some sort of sacrifice?

MINA has a cold look of horror on her face, staring at something on the seat across from her.

MINA

Something is wrong here. Something is very wrong.

PETE

What do you mean?

MINA

I made a mistake.

We see what MINA is staring at...It is A young man, around age 20, with his throat slit, staring at her. He is wearing the same clothes as the body FATHER DUNCAN dug up.

On his right hand he has a ring with the ALL SEEING EYE ON it. He stares at MINA intensely.

MINA (CONT'D)

(To the space across from her.)

I'm sorry. I didn't...I didn't-

PETE

What is going on?

MINA snaps out of her trance and looks at PETE.

MINA

I'm sorry. I've said too much, I can't help you anymore.

INT. TRAIN CAR - CONTINUOUS

MINA seems shaken.

PETE

What? Why not?

MINA

There are forces here you don't understand Pete...I just can't help you. I can't help you.

The TICKET TAKER opens their car door.

TICKET

Excuse me sir. Do you have a ticket?

PETE

No, I'm a police officer, I was just-

TICKET

Police Officer or not, we're about to leave, and if you don't want to leave with us, you need to be getting off.

EXT. TRAIN STATION - MOMENTS LATER

PETE steps off the station, he then looks down at his note pad full of names.

INT. LIBRARY - CONTINUOUS

OCTOBER is writes out the word "Twenty" and adds "W" to the table. The message is almost complete.

She writes out the word "House" and then writes the letter "S" on the table. The message is a nearly done.

She writes down the word "Again" then "Be". She adds "A" and "B" to the table.

LUCAS

We did it! You got it Toby, you got it!

A huge grin flashes across OCTOBER'S face..

OCTOBER

"The old school house hidden through the trees. Midnight on the twenty third."

OCTOBER is puzzled.

OCTOBER (CONT'D)

I don't get it.

They sit puzzled for a moment, when LUCAS thinks of something.

LUCAS

The Old School House in Sycamore Woods. They turned it into an antique shop until it went out of business. My aunt use to go there.

OCTOBER

You think that's it?

LUCAS

It has to be.

OCTOBER

And tonight's the twenty third.

KATE (O.S.)

How's my little sleuth doing?

OCTOBER startles and drops the book of cryptography. KATE, who is behind her now, bends over and picks it up. As she does OCTOBER closes her note book, hiding the message.

KATE (CONT'D)

Oh I'm so sorry dear. Looks like I broke my own rule.

OCTOBER

It's alright. I guess we're even now.

LUCAS

Let's get out of here Toby.

OCTOBER gives him a look.

KATE

Cryptogarchy? Doing a bit of light reading?

OCTOBER

Oh, just some stuff for school.

KATE hands the book back.

KATE

Well that sounds like a blast! I love puzzles!

LUCAS

Don't tell her anything, Toby.

OCTOBER

Yeah, it is. I better get going
though. It was great seeing you.

KATE

You bet, Toby. And come in and say
hi every now and again. People don't
realize how lonely a library can be.

OCTOBER

Ok...I will.

OCTOBER begins to head for the door.

INT. MISSING CHILD PARENT'S HOME #1 - DAY

PETE is in a living room talking to a WOMAN, age 60.

PETE

You wouldn't happen to know if Bobby
knew any of the other children who
were taken, do you?

WOMAN #1

No, not to my knowledge. Why?

PETE

We have reason to believe his
disappearance is related to other
missing children's cases.

WOMAN #1

What gives you reason to think that?

PETE ignore her question.

PETE

What kind of things was he in to?
What were his hobbies?

WOMAN #1

Uhm...well he like comic books a
lot, he liked that.

PETE is frustrated at the lack of progress.

PETE

Do you mind if I take a look at his
belongings?

INT. HAWKINS' HOUSE: KITCHEN - DAY

PETE is on the phone.

PETE

(into phone.)

Hello Mr. or Mrs. Black. This is Pete Hawkins, I recently moved into your old house, and strangely enough, I am a Police Officer, and there is a child who recently went missing, and we have reason to believe that this case might be connected to Lucas's disappearance...I hope this doesn't seem to insensitive, but I was hoping I could ask you a few questions.

INT. MISSING CHILD PARENT'S HOME #2 - DAY

PETE is talking to another PARENT of a missing child. A 55 year old MAN.

DAD

Well...Garret kept to himself more or less.

PETE

Can I see his room?

INT. PETE'S CAR - DAY

PETE is sitting in his car, half of his list is crossed through. He crosses out another name.

INT. HAWKINS' HOUSE: KITCHEN - MORNING

PETE is on the phone again.

PETE

Hello, Mr. or Mrs. Black, it's officer Hawkins again, was just wondering if you received my voicemail, and if you had any time to speak at all?

EXT. HOWARD HOUSE - DAY

PETE knocks on MRS. HOWARD'S door and waits for an answer. He hears the chain begin to unlock.

MRS. HOWARD (O.S.)

I'm not interested in anything your-

She opens the door and sees PETE standing there, holding his badge.

MRS. HOWARD (CONT'D)

Selling.

PETE

Hello Mrs. Howard, I'm detective
Hawkins-

INT. HOWARD HOUSE: HALLWAY - DAY

MRS. HOWARD is leading PETE up the stairs, she is also looking into PETE's notepad to see if she recognizes any of the names.

MRS. HOWARD

Oh, Bradley was in to the usual things boys were into I suppose. He loved animals. He was always taking in stray cats, things like that.

PETE

I see.

MRS. HOWARD

We were actually going to get him a cat for his thirteenth birthday, but...well, you know.

PETE

Did he go missing close to his birthday?

MRS. HOWARD

Yes, a week before.

PETE

I see.

PETE writes in his notebook.

PETE (CONT'D)

I was wondering if you could take a look at this list of names, and see if any of them stick out or look familiar.

PETE hands MRS. HOWARD the notebook and she looks through it.

MRS. HOWARD

Sorry, none of these names ring a bell.

PETE

Thanks.

MRS. HOWARD

That's Bradley's room there if you'd care to take a look. I don't too much like going in there myself.

INT. HOWARD HOUSE: BRADLEY BEDROOM - MOMENTS LATER

A.) PETE opens the bedroom door and steps inside. The room looks the same as when OCTOBER was in there. He sees the chair facing the window.

B.) PETE opens the desk in BRADLEY'S room, looks through the drawers in BRADLEY'S desk.

C.) PETE looks under the bed.

D.) PETE looks in BRADLEY'S closet, but again finds nothing. He takes a step back and thinks for a moment frustrated. Frustration then turns into an incendiary rage and PETE SLAMS BRADLEY'S door closed and lets out a sigh.

A thump is heard from within the closet.

PETE looks over at the closet, wondering what the noise could have been. He then opens the door, and sees a small case has fallen from one the shelves within.

MRS. HOWARD (O.S.)
Everything alright up there? I
thought I heard a noise.

PETE
Yes ma'am, I just....tripped.

The best excuse PETE could come up with. Oh well, it'll have to do.

MRS. HOWARD (O.S.)
Well be careful up there.

PETE opens the case and sees THE BONES of some kind of animal.

PETE falls back, appalled at what he just saw. He recomposes himself and looks back inside.

MRS. HOWARD (O.S.) (CONT'D)
Find everything alright?

PETE startles and drops the lid of the case, which falls closed.

MRS. HOWARD is standing in the doorway.

PETE
Uhm...yes...yes. I think I found
everything I need.

INT. HOWARD HOUSE: LIVING ROOM - MOMENTS LATER

MRS. HOWARD leads PETE to the front door.

PETE

Thank you again for your time, Mrs. Howard. I'll let you know if we find anything.

MRS. HOWARD

Thank you so much. And I'm glad you men down at the station listened to that little girl's petition.

PETE stops at the door.

PETE

What little girls petition?

MRS. HOWARD

Isn't that why you're here? Because that little girl went around getting signatures to reopen the case.

PETE

What little girl?

EXT. HAWKINS' HOUSE - AFTERNOON

OCTOBER and LUCAS are at the front door when they see another newspaper on the front stoop.

LUCAS

Look.

OCTOBER

Let's see if there's another code in it.

OCTOBER picks it up and turns a few pages. She finds another coded message. A small one, but it's there none the less.

LUCAS

There look.

OCTOBER puts the newspaper in her bag and walks inside.

INT. HAWKINS' HOUSE: KITCHEN - AFTERNOON

PETE is sitting at the kitchen table as OCTOBER and LUCAS walk in.

OCTOBER

Hey dad, you're home early.

OCTOBER notices her dad looks angry, she also notices a bottle of MEDICINE sitting on the table.

PETE

I met one of your friends today.

OCTOBER

Oh...which one?

PETE

Mrs. Howard.

OCTOBER'S face instantly sinks.

OCTOBER

Oh...

PETE

You're in trouble, Toby.

OCTOBER

Dad please, you have to listen-

PETE

I don't want to hear anymore lies.

OCTOBER

Dad you don't understand, I think we might be able to find out who took Tommy and the other kids-

PETE

What!? Is that what you're doing? What in the hell are you thinking?

OCTOBER

Dad please, if you'll just let me explain-

PETE

This is a child abduction case, do you understand that? This isn't a game. Whoever is doing this is dangerous.

OCTOBER

I understand that Dad, but what am I supposed to do, just ignore my gift when I could use it to help?

PETE

You're gift?

OCTOBER

Yes, dad. The little boy that used to live here, he's helping me find out who-

PETE

Toby I don't want to hear one more word? Do you understand me? Do you UNDERSTAND!?

OCTOBER looks down, she says nothing.

PETE (CONT'D)

It isn't a gift! It's a Hallucination, talking to people that aren't there isn't a gift! It's a sickness! Do you understand me, you are ill!

OCTOBER

Then how could I know about Lucas Black? How could I know what happened to him?

PETE

Well these could have helped.

PETE sets the photos from LUCAS'S camera on the table. OCTOBER looks at PETE with tears in her eyes.

OCTOBER

Dad please just believe me-

PETE

Have you been taking your medicine?

OCTOBER

Please-

PETE

Have you been taking your medicine?

OCTOBER

No...

PETE

I didn't think so.

PETE grabs a the pill bottle and opens it.

PETE (CONT'D)

You lied to me, all this time, I thought you were out doing school work, or with new friends, and I come to find out not only have you skipped school, but you've been indulging in these fantasies...

OCTOBER

But-

PETE

What is our one rule! The one rule we have?

OCTOBER

Always be honest with each other.

PETE

Exactly...our only rule, and you broke it. I am so disappointed in you.

OCTOBER says nothing. LUCAS watches, not knowing what to say.

PETE (CONT'D)

Come here please.

OCTOBER hesitantly trudges towards PETE and stands in front of him.

PETE (CONT'D)

Open your mouth please.

OCTOBER does as she's told. PETE puts the pill in her mouth.

PETE (CONT'D)

Now swallow.

OCTOBER does so, with tears in her eyes.

PETE (CONT'D)

I don't want to have to treat you this way Toby, I really don't. It kills me. But if you aren't going to be responsible, I have no other choice, do I? Now open your mouth again.

OCTOBER does so. PETE looks inside and sees that it is empty.

PETE (CONT'D)

So, from now on, we are going to do this, twice a day, everyday, since you've proven you can't be trusted with it. Do you understand?

INT. BASEMENT - NIGHT

THE HUNTER is feeding TOMMY. TOMMY is tied up to the chair still with a blind fold over his eyes. THE HUNTER is muttering to himself as he feeds TOMMY, his eyes glassed over.

THE HUNTER

Father, if you are willing take this
cup from me; yet not my will, but
yours be done.

THE HUNTER hears the basement door open, and a shadow is
cast down into the basement.

THE HUNTER turns around looks up to see a SILHOUETTED figure
standing in the doorway.

THE HUNTER (CONT'D)

The day is almost here.

INT. HAWKINS' HOUSE: OCTOBER'S ROOM - NIGHT

OCTOBER throws her back pack against the wall as she enters
the room with LUCAS, the newspaper spilling out.

LUCAS

Well, what are we going to do?

OCTOBER

There's not much we can do, is there?

LUCAS

What do you mean? You're just giving
up?

OCTOBER

You heard what he said Lucas, I can't
leave my room!

LUCAS

And you're going to listen to him?
There are more important things on
the line here than getting in trouble!

OCTOBER

I can't keep sneaking around behind
my dad's back. If he found out it
would break his heart.

LUCAS

Just listen to me you bitch!

This stuns OCTOBER, she doesn't know what to say.

LUCAS (CONT'D)

I'm sorry. I'm really sorry, I didn't
mean that.

OCTOBER is still silent.

LUCAS (CONT'D)

Your dad just doesn't understand. He doesn't know what you're going through, he doesn't know what you can do...just listen please, listen to me. You have a gift, an incredible gift...if you're not going to use it to help others, what's the point in having it.

OCTOBER

I don't know...

LUCAS

There's a little boy out there who is going to die if we don't do anything. Please.

OCTOBER thinks this through and looks up at him.

OCTOBER

Ok.

There is a knock on the door.

PETE (O.S.)

Toby, can I come in?

OCTOBER

Yes!

PETE opens the door.

PETE

Listen Toby...I'm sorry, I'm sorry I came down at you.

OCTOBER

It's ok.

PETE

Do you understand why I was upset?

OCTOBER

Yes.

PETE

You know I love you...you know I only want what's best for you.

OCTOBER

I know.

PETE

Good. That being said, time for
your night time dosage.

PETE holds up the pill bottle.

EXT. HAWKINS' HOUSE - NIGHT

OCTOBER is climbing out of her window. LUCAS is waiting on
the ground below.

OCTOBER

You're sure he's asleep?

LUCAS

Positive...

EXT. RURAL ROAD - NIGHT

OCTOBER is riding her bike. LUCAS is on the pegs.

EXT. WOODS - NIGHT

OCTOBER and LUCAS are walking through the woods, OCTOBER has
a map in her hands. She looks at her watch.

OCTOBER

We only have ten minutes. Do you
think we should split up?

LUCAS

I don't think so.

LUCAS sees something a head of him.

LUCAS (CONT'D)

Look! There!

LUCAS points to the old SCHOOL HOUSE where PETE found the
body earlier.

OCTOBER

Be quiet!

OCTOBER grabs LUCAS by the collar and pulls him down to the
ground.

LUCAS

It's not like anyone can hear me.

OCTOBER

Still, it makes me nervous.

LUCAS

Ok, ok.

They are crouched down behind some trees, looking at the school house, when they see a FIGURE walking out in front of it.

OCTOBER
Look, look, do you see that?

LUCAS
Yes.

OCTOBER
It...it looks like he's by himself.

LUCAS
How do we know it's a him?

THE FIGURE seems to be wondering, looking around aimlessly.

OCTOBER
We don't.

LUCAS
I'm going to get a closer look.

OCTOBER
Don't, it could be dangerous.

LUCAS
How could it be dangerous? How could things get any worse for me. I can't get anymore dead.

OCTOBER
Yeah, but I could.

LUCAS
Relax, they won't be able to see me, I'm just going to get a closer look. We have to know who it is. Ok?

OCTOBER thinks for a moment, takes a deep breath, and relaxes.

OCTOBER
Ok.

LUCAS stands up and begins slowly making his way towards THE FIGURE.

LUCAS
(Whispering)
It's wearing some kind of black robe...It appears to be a man, but I don't think it's the man who took me...it's a different man...it looks
(MORE)

LUCAS (CONT'D)
like he's wearing a...wearing a....A
Priest's cloth!

LUCAS says this last part louder than a whisper, and THE
FIGURE turns and LOOKS right at him!

LUCAS freezes, like a deer in the headlights!

THE FIGURE turns towards LUCAS and begins heading straight
at him!

LUCAS begins back peddling, THE FIGURE, approaching, faster
now, almost running, but with an odd gait, a limp.

LUCAS (CONT'D)
Toby, we gotta go, we gotta run-

LUCAS falls backwards by OCTOBER just as THE FIGURE reaches
them. OCTOBER goes to scream, but looks up at the last minute
to see-

FATHER DUNCAN!

The worry and fear melts from OCTOBER'S face, and is replaced
by confusion.

OCTOBER
Father Duncan?

FATHER DUNCAN
Do I know you child?

OCTOBER
I'm October...October Hawkins. I go
to your church. Well, I've been
once so far.

FATHER DUNCAN
Hawkins? As in Pete Hawkin's, the
police officer?

OCTOBER
Yes sir. I'm his daughter.

FATHER DUNCAN
What are you doing here?

OCTOBER
I might ask you the same question.

FATHER DUNCAN offers a weary smile, a depressed smile.

FATHER DUNCAN

The greatest sin...the greatest regret
of my life was committed here...right
in this very spot.

OCTOBER

What was it?

FATHER DUNCAN

Something not fit for a child to
hear.

His voice trails off.

OCTOBER

Are you...?

FATHER DUNCAN

I'm afraid so child...

OCTOBER looks at her watch and sees that it is almost
MIDNIGHT.

OCTOBER

I'm so sorry, Father, but I have to
get going...

OCTOBER begins to step towards the SCHOOL HOUSE when FATHER
DUNCAN stops her.

FATHER DUNCAN

October...can you do me one small
favor. Well, two small favors
actually.

OCTOBER looks at the old school house, then back to FATHER
DUNCAN.

OCTOBER

Of course.

FATHER DUNCAN hands her a folded up piece of paper.

FATHER DUNCAN

Can you call a telephone number for
me, and tell the person who answers-

OCTOBER

One moment.

OCTOBER pulls out her notebook.

OCTOBER (CONT'D)

Go on.

FATHER DUNCAN

Tell the man who answers...I'm
sorry...I didn't
know...and...well...I'm
sorry...Promise me you'll do that
for me?

OCTOBER

Ok, I promise...

We see OCTOBER has written down the message. She also copies the phone number at the bottom of the page and writes next to it. "FATHER DUNCAN'S MESSAGE"

OCTOBER (CONT'D)

What's the second one?

FATHER DUNCAN

Tell your father that we all feel
like we're drowning sometimes, like
we're swimming against the waves
with no end in sight, but if you
keep your chin above water long
enough, and look to those who love
you, salvation is closer than you
think...you just have to know where
to look for it.

OCTOBER'S watch starts beeping, She looks down quickly to turn it off.

OCTOBER

I'm sorry, Father, I have to....

OCTOBER looks back up, FATHER DUNCAN is walking off into the wood...OCTOBER watches as he gets further and further, and eventually disappears from view.

OCTOBER (CONT'D)

Lucas, come on. Lucas...Lucas...

LUCAS walks out from behind a tree.

OCTOBER (CONT'D)

Where'd you go?

LUCAS

Sorry, I don't like that man.

OCTOBER

Well get over here, whoever sent or
read the message is going to be here
any minute.

EXT. WOODS - LATER THAT NIGHT

OCTOBER looks at her watch, it reads 12:45.

OCTOBER

I don't understand, the message said
midnight on the twenty third, didn't
it?

LUCAS

Yes...

OCTOBER

And is this the only school house in
town.

LUCAS

As far as I know.

OCTOBER

There has to be another one, or...or
something.

LUCAS

Damn it! This is the one chance we
had and we blew it...

OCTOBER looks at LUCAS and sees him start to fade in and
out. The medicine is starting to take affect.

LUCAS (CONT'D)

What is it? What's wrong.

OCTOBER

Nothing.

LUCAS

Well...what do we do now?

OCTOBER

I don't know.

INT. HAWKINS' HOUSE: OCTOBER'S ROOM - NIGHT

OCTOBER is sitting up in her bed. LUCAS is pacing back and
forth.

LUCAS

There has to be another school house,
or that must have meant something
else, there's no other explanation.

OCTOBER sits there, upset. She doesn't say anything. LUCAS
just looks at her.

LUCAS (CONT'D)

So what do we do now?

OCTOBER

I don't know.

LUCAS

You don't know? We can't just give up!

OCTOBER

Well what do you want me to do Lucas. I don't know what else to do? The message must have been a fake, or we went to the wrong place, or-

OCTOBER stops, says nothing. She then jumps from her bed and grabs the newspaper from earlier in the day.

LUCAS

Or what?

OCTOBER

Give me a second.

OCTOBER opens the newspaper to the other encrypted message and opens her notebook with the cipher key. She then gets to work decoding the message.

LUCAS

Are you going to tell me?

OCTOBER says nothing. Just continues to write.

OCTOBER

Or they changed the location today. I can't believe we forgot to look at today's paper. So stupid.

LUCAS

Oh yeah, maybe they changed it.

OCTOBER finishes writing and stares ahead in shock.

OCTOBER

Or...they knew we were coming.

LUCAS looks down at what she wrote down. The message reads "HELLO TOBY".

LUCAS

How...how could they have known?

OCTOBER sits back down on her bed, half in shock, half terrified.

She looks at LUCAS, he begins to fade in and out again.

OCTOBER

I don't know....I'm scared. I'm
scared Lucas.

LUCAS

What are you scared of?

OCTOBER

They know who I am. They know I'm
after them. They probably know where
I live to.

OCTOBER is starting to tear up.

LUCAS

Calm down it's going to be ok. I
won't let anything happen to you.

LUCAS reaches out and touches her face. As he does so he
starts fading out even more.

OCTOBER

Please don't go.

LUCAS

What do you mean?

OCTOBER

The medicine...I don't know how much
longer I'll be able to see you.

LUCAS

But then who am I going to talk to?

OCTOBER lies down in her bed as the sadness washes over her
and begins to cry even harder.

LUCAS (CONT'D)

Please don't cry.

OCTOBER

I'm trying not to.

LUCAS lies down next to her, runs fingers through her hand.

LUCAS

It's ok. It's ok.

OCTOBER

I don't want you to go.

LUCAS

I'm not going anywhere. Just because you won't be able to see me, doesn't mean I won't be able to see you.

OCTOBER looks into his eyes, and for a moment, he feels alive to her. For a moment, she doesn't see the gash in his head, or his cold, pale blue skin, but another living, breathing human being that she has befriended.

LUCAS begins to fade in and out more frequently.

OCTOBER

Can you do me a favor?

LUCAS

Anything.

OCTOBER

Can you stay by me until I fall asleep?

LUCAS nods his head yes and lays down beside her and puts his arms around her.

OCTOBER offers a sad smile, and rest her head onto LUCAS'S shoulder for the last time as he slowly disappears.

FADE OUT:

INT. HAWKINS' HOUSE: OCTOBER'S ROOM - MORNING

OCTOBER slowly opens her eyes, they are still swollen from crying all night. She sits up, and looks around, just in case by some chance she can still see LUCAS.

OCTOBER

Lucas? Lucas are you there? Lucas...

It is no use, he isn't there.

Dejected, OCTOBER stands up and looks at her notebook, at the message from last night. Glaring at her is the message "HELLO TOBY". She walks over to it and rips it out and throws it.

She sees FATHER DUNCAN'S MESSAGE and rips it out, throws it on the ground in anger.

She rips out the CRYPTIC TABLE, her notes, THE NEWSPAPER MESSAGE, tearing them out one by one in anger, until-

She turns to the page in her notebook with the WOMAN IN WHITE'S message, as well as the address she gave her.

She stares at it for a moment, remembering her promise to the poor soul.

INT. HAWKINS' HOUSE: KITCHEN - MOMENTS LATER

OCTOBER is sitting at the table across from her dad eating breakfast.

PETE

Don't forget to take this when you're done eating.

PETE holds up the medicine bottle.

EXT. RURAL ROAD - DAY

OCTOBER glances at her map as she rides her bike.

EXT. HOUSE - DAY

A.) OCTOBER looks at the mailbox, it matches the address she was given by the WOMAN IN WHITE.

B.) She knocks on the door, and waits. There is noise coming from within, it sounds as if someone is rearranging furniture, or a heavy object, preceded by footsteps.

The door opens, and the person opening it is-

THE HUNTER!

We are at the house of THE HUNTER, unbeknownst to OCTOBER.

THE HUNTER

May I help you?

OCTOBER

Yes...are you Henry?

THE HUNTER looks at something beside OCTOBER, staring at it in fact, as if it is incredibly important. He then addresses OCTOBER.

THE HUNTER

May I inquire as to who is asking?

OCTOBER

(Embarrassed)

I made a promise to someone that I'd deliver you a message, and I'd feel bad if I didn't at least try.

THE HUNTER

A message, a message from whom?

OCTOBER

Well...this might sound crazy, insane
actually, but it's from Matilda.

THE HUNTER swallows hard at hearing this name, his eyes gloss
over in sorrow.

INT. THE HUNTER'S HOME - MOMENTS LATER

OCTOBER sits on the couch, as THE HUNTER brings her tea.

THE HUNTER

I've never known a child your age
who enjoyed tea.

OCTOBER

(Joking)

Well...I'm a bit different, if you
hadn't picked that up.

THE HUNTER

I had.

He smiles at her. Not a menacing smile, a comforting paternal
smile, as if he knows what she is going through.

OCTOBER

Is it that obvious?

THE HUNTER

Matilda passed away some years ago,
seeing as you're no older than twelve,
I can rule out the fact that you
knew her before she passed, which
leads me to believe you communicated
with her in some other way.

OCTOBER

Well...yes, yes I did.

THE HUNTER

Where?

OCTOBER

The covered bridge, the one in the
woods.

This instantly affects THE HUNTER. He swallows hard and
nods his head.

THE HUNTER

That's....that's where it happened.

OCTOBER doesn't quite know how to respond to this, so she
pulls out her notebook to read the message.

OCTOBER

Well...uhm...she told me to tell you
...she told me to tell you that-

(Reading)

She never meant to hurt you, she
never meant to be a fool and leave
you alone, and that not a day has
gone by that she hasn't thought of
you fondly, and not a day has gone
by that she hasn't regretted what
she did, and that she loves you, so
very very much, and now, finally she
will be at peace. Just know that
she loves you.

THE HUNTER fights back tears.

THE HUNTER

Thank you...thank you my dear. You
have no idea, absolutely no idea how
much this means to me.

OCTOBER

You believe me?

THE HUNTER

Of course I believe you.

OCTOBER

Why?

THE HUNTER

I'm not so different from you child.

OCTOBER

Really?

THE HUNTER

Really.

OCTOBER

Can I ask you something?

THE HUNTER

Of course.

OCTOBER

Does it ever get better?

THE HUNTER

Come again?

OCTOBER

Does it...the loneliness ever get
better.

THE HUNTER laughs.

THE HUNTER

When I was in high school, you know
who I used to eat lunch with?

OCTOBER

Who?

THE HUNTER

My first grade teacher....she died
when I was eight.

OCTOBER nods, understanding.

THE HUNTER (CONT'D)

The ones who you can see, they believe
you, they know you can see them.
It's the live ones who you have to
watch out for. They'll try and put
you in facilities, give you
treatments, remedies. Try to fix
you, unbeknownst to them that you're
the one who is actually working
properly, not them.

OCTOBER

So, what should I do?

THE HUNTER

Trust your gift and trust yourself.
Only you can decide what is best for
you, not your friends, not your
parents, and not even
the...well...other friends that you
can communicate with. Just know you
have a gift, and it should be treated
as a gift. And don't let anyone
tell you different.

OCTOBER smiles, feeling accepted for the first time in perhaps
her whole life.

OCTOBER

Do you think...maybe-

THE HUNTER

Yes.

OCTOBER

What?

THE HUNTER

Yes, you may stop by here again if you'd like. I know how lonely life can be for someone like us, and I wished that I had someone who had been through it to help me when I was your age.

OCTOBER

Thank you.

(Pause)

This is embarrassing, but it was quite a long ride for me to get here, may I use your rest room.

THE HUNTER

Down the hall and to the left.

OCTOBER stands up.

OCTOBER

Thank you, thank you very much.

OCTOBER hastily heads down the hall. THE HUNTER relaxes back into his chair and stares at an empty space next to where OCTOBER was sitting with a look of unsuppressed rage in his eyes.

THE HUNTER

I remember you...I remember you very well. Was it you that lead her here?

INT. HOUSE: BATHROOM - MOMENTS LATER

OCTOBER is washing her hands in the bathroom. She can hear THE HUNTER talking through the door.

INT. HOUSE - MOMENTS LATER

THE HUNTER is still talking to the empty space.

THE HUNTER

Well it looks as if you have left me no choice, have you...you miserable little swine.

INT. HOUSE: HALLWAY - MOMENTS LATER

OCTOBER exits the bathroom, as she does, she sees a LARGE PICTURE on the wall. Within the picture is a group of a dozen men and woman. Amongst them is THE HUNTER, CAPTAIN O'SHAUGHNESSY and KATE, and behind them is a large symbol of THE HUNTER'S EYE.

OCTOBER looks to her right in fear, THE HUNTER is no longer sitting where OCTOBER last saw him.

She begins walking towards the living room when she hears a muffled SHRIEK coming from the BASEMENT.

This startles her. She puts her ear to the cellar door and listens. She hears more shuffled screams, as if the creator of them has his mouth covered.

It also sounds as if something is moving around in the basement. OCTOBER is stunned, unable to believe that she is in the LION'S DEN.

THE HUNTER approaches from behind OCTOBER, a threatening presence looming over her without her knowledge. She starts to back up, keeping her eye on the basement door, when-

THE HUNTER thrusts a white cloth over her mouth, the exact same one he used on TOMMY. OCTOBER struggles.

THE HUNTER

Don't worry honey, soon it will all
be over, soon you'll be dreaming
lovely dreams...

OCTOBER stops struggling and slowly drifts into blackness.

FADE OUT:

INT. HAWKINS' HOUSE: KITCHEN - AFTERNOON

PETE comes in through the side door.

PETE

(Calling Out)
Hey Toby, I'm home!

PETE begins to put his things away as he waits for an answer from OCTOBER.

PETE (CONT'D)

Toby?

Still no response.

INT. HAWKINS' HOUSE: OCTOBER'S ROOM - MOMENTS LATER

PETE opens the door to OCTOBER'S bedroom.

PETE

Toby?

The room is empty. He sees crumpled up pages scattered on the floor from when OCTOBER ripped them out and threw them last night.

He picks up one of them and sees the CIPHER TABLE, He picks up another one and reads the message, "HELLO TOBY." He picks up yet another piece of paper, the note from FATHER DUNCAN. He reads it, a look of sheer shock, surprise, confusion, and terror coming across his face.

He sees the telephone number written down at the bottom, and recalls the WRITTEN NUMBER on FATHER DUNCAN'S hand.

INT. HAWKINS' HOUSE: KITCHEN - MOMENTS LATER

A.) PETE has a phone in his hand, he dials the number on the phone. The ANSWERING MACHINE picks up, we hear THE HUNTER'S voice.

THE HUNTER

(Voice)

Hello, you've reached Henry O'Shaughnessy... I can't answer the phone right now, but leave a message and I'll call you back.

PETE hangs up the phone.

PETE

(To Himself)

O'Shaughnessy?

B.) PETE opens the phone book to "O". He finds HENRY O'SHAUGHNESSY and sees his address on the page. 217 SYCAMORE STREET.

INT. BASEMENT - NIGHT

OCTOBER slowly opens her eyes. She briefly forgets where she is, then it all comes rushing back.

She tries to scream, but her mouth is taped shut, she tries to escape, but she is tied to a chair.

A light flicks on, penetrating the darkness, and she sees THE HUNTER standing under the bare bulb, a beacon of terror in another wise almost empty basement.

THE HUNTER'S eyes are wild, he exudes rage.

The doorbell rings, coming from upstairs.

THE HUNTER

You should be more careful who you trust, didn't your parents ever teach you that? And now look where we are.

OCTOBER tries to struggle.

A doorbell rings again.

THE HUNTER sighs.

THE HUNTER (CONT'D)

We'll talk later.

THE HUNTER makes his way to the stairs, skipping the top two as he reaches the door.

EXT. THE HUNTER'S HOME - NIGHT

PETE heads towards THE HUNTER'S front door. As he approaches it, he sees a bike that looks just like OCTOBER'S perched against the house.

PETE is standing in front of THE HUNTER'S HOME. He rings the doorbell again.

INT. THE HUNTER'S HOME - MOMENTS LATER

THE HUNTER answers.

THE HUNTER

Hello? May I help you?

PETE

Yes, are you Mr. Henry O'Shaughnessy?

INT. THE HUNTER'S HOME: LIVING ROOM - NIGHT

THE HUNTER sits on the couch across from PETE, very similar to how him and OCTOBER sat just hours before.

He is obviously upset as he reads the note FATHER DUNCAN dictated for OCTOBER.

THE HUNTER

You said Father Duncan gave you this?

PETE

Well, more so I found it, after he passed. I thought you should read it.

THE HUNTER

All these years, I wondered what happened to my Harry, and now I know.

PETE

I'm sorry for your loss. Very Sorry.

THE HUNTER

People think losing a child when they're older is somehow easier, somehow more manageable. Truth is, losing a child is hard no matter how you spin it, no matter what the age.

PETE

I'm sorry.

THE HUNTER

Harry always was a sensitive one. Took everything to heart, felt everything. He was a good boy.

PETE eyes The ring on THE HUNTER'S hand. He looks around as he talks.

PETE

Losing a child. I can't even imagine.

THE HUNTER

Neither could Harry's mother. After he disappeared she...well...she didn't take it too well.

THE HUNTER wipes tears from his eyes.

PETE nods absent minded, still looking around the living room.

The phone rings off in the kitchen.

PETE

You going to get that?

THE HUNTER

(Holding back tears)
And to think, the poor boy was just buried in some shallow grave in the woods. All alone...

THE HUNTER is doing everything in his power not to break into sobs, PETE looks up, disturbed by something THE HUNTER said.

PETE

How did you know I found his body in the woods?

THE HUNTER looks up.

PETE (CONT'D)

I didn't tell you that's where I found him...How did you know that?

The phone goes to voicemail.

O'SHAUGHNESSY

(On answering Machine)

Hey it's Philip, I wanted to talk to you about something, so please give a call when you get a chance.

THE HUNTER

I better get this. She'll worry.

THE HUNTER darts towards the kitchen.

O'SHAUGHNESSY

I wanted to know what we're going to do-

THE HUNTER grabs the phone.

THE HUNTER

Hello Kate.

THE HUNTER looks in at PETE, then turns and whispers into the phone, the rest of the conversation goes unheard.

PETE stands up, begins looking around the living room more closely. Nothing seems to quite be standing out to him.

He begins to move around some, his eyes scanning every square inch with vigilance, when he sees something behind THE HUNTER'S chair.

He looks and sees OCTOBER'S NOTEBOOK! He makes his way towards it and looks at the cover. He sees "PROPERTY OF OCTOBER HAWKINS" written down on it.

PETE unholsters his gun as THE HUNTER reenters the living room.

THE HUNTER (CONT'D)

Sorry about that...My brother can be such a worry wart at times, as I'm sure you know-

PETE

Freeze!

PETE draws his gun with lightening speed.

PETE (CONT'D)

Don't move a fucking muscle you understand me?

THE HUNTER

I think you're making a big mistake son.

PETE

You will speak only to answer the questions I ask you. Now where did you find that notebook?

THE HUNTER says nothing.

PETE (CONT'D)

WHERE did you get that notebook?

THE HUNTER

What notebook?

THE HUNTER slowly begins to move his fingers. He is standing right next to the cellar door.

PETE

That one! That one right there!

THE HUNTER

I'm afraid I don't know what you're talking about?

PETE

You want to play games? Huh? You want to play games you son of a bitch.

PETE starts moving towards THE HUNTER when THE HUNTER FLINGS THE CELLAR DOOR OPEN and disappears behind it.

PETE (CONT'D)

Son of a bitch! Get back here! Get back here or I'll shoot!

PETE looks down the cellar door, he sees absolute blackness. Darkness. Nothingness.

PETE (CONT'D)

Turn on a light right now and I won't kick your ass, you understand me?

(MORE)

PETE (CONT'D)

But if I have to come down there and
find you, I promise you you won't
walk out of here a healthy man!

There is only silence. Not a single sound is made.

PETE keeps his firearm at the ready and takes a step into
the cellar, onto the first step-

THE STEP collapses under his feet!

PETE (CONT'D)

Ah!

PETE falls, first hitting his forehead on the next step,
then falling ten more feet and landing straight on his back!

PETE'S gun falls to his side and he lets out an agonizing
groan.

The GUN is next to him, right out of his reach. He stretches
his arm to grab it when-

THE HUNTER stands over him and kicks it out of his arm.

THE HUNTER has his white chloroform rag in his hand.

He comes down on PETE and puts the rag over his mouth. PETE
hears kicking coming from the on the other end of the
basement. He sees OCTOBER tied to a chair. His eyes widen
in rage as THE HUNTER holds the rag over his mouth.

PETE'S eyes begin to glaze over, he is almost unconscious as
he reaches for his gun, but it is just out of reach.

He continues to struggle, to reach for the gun as THE HUNTER
continues to try and cover his mouth with the rag.

PETE begins to fade, his vision going in and out, but right
before he slips into unconsciousness-

He reaches his gun, and pulls the TRIGGER!

The GUN SOUNDS OFF and THE HUNTER grabs his throat, falling
backwards.

PETE stands up on shaky legs, the chloroform only taking
partial affect. He stands over THE HUNTER and sees a large
bullet hole in THE HUNTER'S THROAT. THE HUNTER only makes
gurgling sounds.

PETE stumbles over to OCTOBER and starts cutting her ropes.

PETE (CONT'D)
How in the hell did this happen?

PETE then sees TOMMY tied up a few feet away.

PETE (CONT'D)
Tell me later.

The chloroform is really taking to take its hold on PETE. He nearly crawls to TOMMY and begins to work on his ropes. OCTOBER pulls the tape off her mouth.

OCTOBER
Dad! Dad! Dad!

PETE
One moment Toby!

O'SHAUGHNESSY (O.S.)
What have you done!?!

PETE slowly turns to see O'SHAUGHNESSY standing there, pointing his gun at him. The CLOCK strikes MIDNIGHT! Chimes are heard coming from upstairs.

O'SHAUGHNESSY (CONT'D)
You idiot!? What have you done?

PETE
He was-

O'SHAUGHNESSY
Shut up! I know what he was! Don't move?

PETE
You knew?

O'SHAUGHNESSY
I said shut up! Don't even think about moving.
(He Points at Tommy)
And don't you dare untie him!

O'SHAUGHNESSY continues to point his gun at PETE as he leans down over THE HUNTER. He feels THE HUNTER'S throat...he's dead.

O'SHAUGHNESSY (CONT'D)
Do you realize what you've done!?
Do you!?

PETE
Captain, are you-

O'SHAUGHNESSY
 You idiot! You ruined it. It's his
 birthday now...now it's too late!

PETE
 What in the hell are you talking
 about?

O'SHAUGHNESSY seems to be losing it.

O'SHAUGHNESSY
 You destroyed everything!

PETE
 Are you insane? I know he was your
 brother, but this man kidnapped
 children!

O'SHAUGHNESSY looks at TOMMY.

TOMMY says nothing, just stairs into O'SHAUGHNESSY'S eyes.

O'SHAUGHNESSY'S gun stays pointed at PETE, but loses some of
 its luster. PETE notices something slightly off. He seizes
 the moment-

PETE pulls out his gun as O'SHAUGHNESSY continues to stare
 at TOMMY. PETE then points and shoots, hitting O'SHAUGHNESSY
 in the stomach.

O'SHAUGHNESSY falls to the ground and PETE is on him in an
 instant, he kicks the gun out of this hand.

PETE (CONT'D)
 Toby, are you ok?

OCTOBER
 Yes dad!

PETE
 You sure?

OCTOBER nods her head, and PETE can't help but be proud of
 her.

PETE (CONT'D)
 Finish untying Tommy!

PETE then points the gun back at O'SHAUGHNESSY.

EXT. THE HUNTER'S HOME - MOMENTS LATER

PETE slams O'SHAUGHNESSY against the hood of his car and
 cuffs his hands behind his back, he is barely able to stand.

PETE

You move, even a hair, and I will shoot you.

PETE reaches in his Police Cruiser and grabs the radio.

PETE (CONT'D)

This is Detective Pete Hawkins, I need an ambulance and a police escort at 217 Sycamore. I also need someone to phone missing child Thomas Grady's parents and to tell them that Thomas has been recovered alive...

FADE OUT:

EXT. THE HUNTER'S HOME - NIGHT

There is a circus of people outside the house. NEWS REPORTERS, POLICE OFFICERS, an AMBULANCE, and TOMMY'S parents are smothering him with hugs and kisses.

INT. PETE'S CAR - CONTINUOUS

OCTOBER sits in her father's Police Cruiser. She watches TOMMY hugging his parents. She then looks in the rear view mirror and sees LUCAS sitting behind her.

LUCAS

Thanks Toby. Thanks for everything. I'll never be able to repay you.

OCTOBER

You're back!

LUCAS smiles.

LUCAS

I never left...

OCTOBER

I'm so glad I can see you again. I missed you.

LUCAS

I wanted to say goodbye, Toby.

OCTOBER

Goodbye? What do you mean goodbye?

LUCAS

I'm sorry, but I can't go back to that house.

OCTOBER
But...you're my friend.

LUCAS
I know that October. And you're my friend too. But I can't stay here forever. I need to move on.

OCTOBER
But then everything is just going to go back to the way it was before.

LUCAS
Only if you let it.

OCTOBER
Please don't leave yet. Can't you just stay a little longer, for me?

LUCAS
That's not how it works.

OCTOBER doesn't know what to say.

OCTOBER
What's going to happen to you?

LUCAS doesn't say anything, just smiles.

LUCAS
We'll see.

The driver's side door opens.

PETE (O.S.)
You ready to go?

PETE opens the door and gets in the drivers seat. OCTOBER looks at him briefly then turns back around, LUCAS is no longer sitting in the back seat.

PETE (CONT'D)
We need to get you to the hospital.

OCTOBER
Can we please just go home dad?
Please. I just want to go home.

OCTOBER'S eyes are swimming with tears as she locks eyes with her father.

PETE
Ok honey. Let's go home.

PETE starts the car as OCTOBER turns to look out the window and sees TOMMY standing next to his parents. TOMMY is waving to someone off in the distance.

OCTOBER follows TOMMY'S gaze and sees that he is waving to LUCAS.

Shocked, OCTOBER looks back at TOMMY and locks eyes, TOMMY offers her a wave as PETE pulls the car out.

INT. PETE'S CAR - MOMENTS LATER

PETE and OCTOBER are driving without saying, both too stunned to talk. OCTOBER weeps softly.

PETE

It's ok honey...Everything is going to go back to normal, just give it sometime.

OCTOBER

I don't understand...I don't understand how there can be so much evil in the world. How can a man like that just harm children.

PETE

He wasn't a man, Toby.

OCTOBER

What do you mean? Then what was he?

PETE looks down as he pulls the drawing of THE HUNTER'S EYE, the one MINA drew.

PETE

Well...let me tell you how it was explained to me.

INT. HOSPITAL ROOM - NIGHT

TOMMY is sitting up in a hospital bed, his mother and father are sitting next to him. His father is shouting at a doctor

MR. GRADY

I don't care, I do not want that man in the same hospital as my son!

DOCTOR

Sir we're sorry but there is no other hospital in the area. If he's not treated soon he will die.

MR. GRADY

I don't care if he dies on the street
like a dog.

DOCTOR

Sir, he is under constant supervision-

TOMMY

Dad, it's ok.

MR. GRADY

No Tommy, it's not ok, it's
outrageous!

TOMMY

Dad, please, can we just let it
go...I'm only going to be here for
the night,
(To The Doctor)
Right Doctor.

INT. HAWKINS' HOUSE: OCTOBER'S ROOM - NIGHT

PETE is tucking OCTOBER into bed.

PETE

You sure you're alright?

OCTOBER

Yeah...

PETE

I don't know if I want to let you
out of my sight.

OCTOBER

I'll be ok, I promise.

PETE

I just have to stop in and talk to
the Grady's and see how Tommy's doing
and I'll be right back, I promise.

OCTOBER gives her dad a smile.

OCTOBER

It's ok, dad. Really. I'll be fine.

PETE

I love kiddo.

OCTOBER

I love you too.

PETE takes moment.

PETE
I saw your note.

OCTOBER
What note?

PETE
The one with the message, from Father
Duncan...when did he give that to
you?

OCTOBER
Last night?

PETE
(Disturbed)
That's impossible...he died night
before last.

OCTOBER
I know.

PETE believes her, but is shocked that he does. Plagued by
guilt that she was telling the truth the entire time.

PETE
Where did you see him?

OCTOBER
At the old school house...the one in
the woods.

This stuns PETE, he doesn't know what to say.

OCTOBER (CONT'D)
Can you please believe me...just
because you don't understand something
doesn't mean it's not real.

PETE remembers hearing that somewhere else...on the train
with MINA.

PETE
Did Father Duncan say anything else?

OCTOBER
Yes...

PETE
What did he say?

OCTOBER
He also told me to tell you that we
all feel like we're drowning
(MORE)

OCTOBER (CONT'D)

sometimes, like we're swimming against
the waves with no end in sight, but
if you keep your chin above water
long enough, and look to those who
love you, salvation is closer than
you think...you just have to know
where to look for it.

PETE'S tough exterior has been cracked, he fights back tears.

PETE

I'm so sorry Toby...I'm sorry I didn't
believe you.

OCTOBER

It's ok dad.

PETE

You're amazing, you know that?

OCTOBER

That's what I've been trying to tell
you.

PETE

Really thought, I couldn't have done
it without you. Night Kiddo.

PETE blows her a kiss and closes the door.

OCTOBER closes her eyes.

EXT. HAWKINS' HOUSE - MOMENTS LATER

PETE gets into his car and pulls out of the driveway.

Nearby, an unknown FIGURE is watching him leave.

INT. HOSPITAL HALLWAY - NIGHT

The hospital has slowed down, but is still has DOCTOR'S and
NURSES going on about their business.

TOMMY is walking down the hallway quietly, not drawing much
attention to himself.

He reaches a doorway to a patients room, there is an ARMED
POLICE OFFICER sitting outside of the room with his head
titled down sleeping.

TOMMY pushes the door open and walks inside.

INT. HAWKINS' HOUSE: OCTOBER'S ROOM - NIGHT

OCTOBER hears the phone ringing downstairs. She gets up and heads towards the door.

INT. HAWKINS' HOUSE: HALLWAY - MOMENTS LATER

OCTOBER is walking down the stairs as the phone goes to voice mail. The voice of LUCAS'S UNCLE, JOHN BLACK, is heard.

JOHN BLACK (V.O.)

Hello Officer Hawkins, this is John Black, sorry to be getting back to you so late, but uhm, we've been busy over here. I've received your inquiries about my nephew Lucas...

INT. HAWKINS' HOUSE: KITCHEN - NIGHT

OCTOBER enters the kitchen as the voice mail continues.

JOHN BLACK (V.O.)

As much as I'd like to help your investigation, I'm afraid I cannot. You see Lucas was...well...to put it frankly, Lucas was a problem in our family. He was my nephew, and I suppose I loved him, or I tried. But he was...well...in my personal belief...he was well...there was something wrong with that boy. That's really all I can tell you about him, I didn't know him that well, he didn't talk much. But we have tried to forget that part of our lives, so if you could quit calling, me and my family would very much appreciate it. Thanks.

OCTOBER is standing in front of the phone, we see a FIGURE standing behind her.

KATE

You have done a terrible thing, Toby. A terrible thing. You've gotten in the way of God's plan.

OCTOBER turns around and sees-

KATE O'SHAUGHNESSY standing above her in a black robe!

OCTOBER

What are you doing here? You're one of them aren't you. I saw your picture.

KATE begins to slowly walk towards her.

OCTOBER (CONT'D)

I know what you are...You're demons.

KATE

No honey, we're not demons. We're the ones that stop them.

OCTOBER

I don't believe you.

KATE

Your little friend wasn't a boy, he was a vessel. From birth his body was possessed by something far more evil than you can imagine, and once they kill an innocent creature and the age of thirteen is reached, they have full control. They must be killed once the metamorphosis occurs so that the evil can be destroyed with it.

OCTOBER

How do you know this?

KATE

We're Hunters commanded by God to stay hidden and sustain the balance between hell and earth. And now, because of you, one of them has escaped.

INT. CAPTAIN O'SHAUGHNESSY'S ROOM - MOMENTS LATER

CAPTAIN O'SHAUGHNESSY is laying in bed, handcuffed to one of the bed rails.

TOMMY makes his way to the bed, and stands right beside it.

TOMMY

Wake up, Philip.

CAPTAIN O'SHAUGHNESSY doesn't move. TOMMY nudges him, hard.

TOMMY (CONT'D)

I said, wake up!

O'SHAUGHNESSY bolts awake! He is dazed at first, then he sees TOMMY. He tries to scream, but TOMMY covers his mouth with his hand, exhibiting far more strength than the average Thirteen year old boy.

TOMMY (CONT'D)

Guess what today is? Well since you asked, Today's my birthday. My thirteenth birthday.

Behind TOMMY is a DIABOLICAL FIGURE. It is completely BLACK, with WHITE eyes and WHITE, POINTY teeth. An ominous smile spread across its face. A DARK SMOKE seems to be emitting from the demon's body.

O'SHAUGHNESSY struggles.

TOMMY (CONT'D)

And now that I'm officially...well, you know, guess what I would like for my birthday?

O'SHAUGHNESSY just stares TOMMY in the eye in fear. TOMMY grins.

TOMMY (CONT'D)

You...

O'SHAUGHNESSY screams, even behind the covered mouth.

INT. HAWKINS' HOUSE: OCTOBER'S ROOM - CONTINUOUS

KATE begins walking towards OCTOBER.

KATE

I'm going to need your help. Now that my brother is gone I need someone with your abilities.

KATE walks up to OCTOBER and puts the ring, the ring with the symbol of THE HUNTER'S EYE in her hand.

INT. HOSPITAL HALLWAY - NIGHT

PETE is walking briskly into the hospital, the POLICE OFFICER who was sleeping in front of the door is walking next to him.

PETE

How could you have let this happen?

POLICE OFFICER

I don't know. I don't even know what happened really.

PETE

You had one job and you fell asleep.

PETE opens the door to O'SHAUGHNESSY'S room.

INT. HOSPITAL ROOM - CONTINUOUS

PETE enters the room, and stops dead in his tracks. Horrified by what he sees.

PETE

Oh my God!

O'SHAUGHNESSY is still handcuffed to the bed, He looks like a corpse that has been decaying for weeks. His eyes bulging out of their sockets, and his mouth frozen in a terrible SCREAM!

THE END