

Melungeon

By

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EXT. ROAD - NIGHT, PENNSYLVANIA , 2006

A blue, pristine, 1966 Buick Electra is cruising along a dark, windy, country road.

INT. CAR

"Rehab" by AMY WHINEHOUSE blaring on the radio as 4 TEENAGE GIRLS singing along.

ROSE, strawberry blond, pretty, small town girl, and BRIE, Rose's younger sister, similar characteristics, sitting in the back. LIZ, long brown hair, glasses, sitting beside ALLISON, dark features, behind the wheel, wearing a distinct pink scarf with the name Ally embroidered into the fabric. She's handling the curvy road like a seasoned pro.

They all finish out the song in unison, "they tried to make me go to rehab, I said no, no, no". Silly laughter.

BRIE
(from the backseat)
Speaking of rehab.

Brie removes a medium sized bottle of whiskey from her purse.

ROSE
Excuse me. Where did you get that?

BRIE
Calm down. Dad won't even notice.

ROSE
Seriously?

BRIE
And if he does, I'll just tell him
you took it.

Brie laughs, a smug look on Rose's face.

BRIE
Who wants some bitches?

ALLISON
Give it here.

Allison extends out her hand. Brie passes her the bottle.

(CONTINUED)

ROSE
Just a sip.

ALLISON
Relax.

ROSE
If our dad finds out we let you
drive his car, he'll flip out.

Allison takes a heavy sip, hands the bottle to Liz.

LIZ
This stuff's nasty.

ALLISON
(at Liz)
Drink up girl.

Liz winces as she takes a sip.

LIZ
Ugh.

She turns around to hand the bottle to Rose, reluctantly,
Rose grabs it and immediately offers it to Brie.

BRIE
(at Rose)
Stop being a fun snatcher.

ROSE
I'm not being a fun snatcher.

BRIE
Yes, you are.

ROSE
(adamant)
No, I'm not.

Brie takes the bottle.

BRIE
(dismissive)
Whatever.

After a quick pause, Rose snatches the bottle back and takes
a sip. The girls commend her.

LIZ
Talk about reverse peer pressure.
Isn't the older sister supposed to
corrupt her younger sister?

ALLISON
Rosey, your sister's growing up
fast.

BRIE
(jokingly)
High school really changes people.

ALLISON
(creepy tone)
We're... here!

Allison turns onto a dark, dirt, forest road. A dented, rusted "no trespassing" sign's nailed to a tree. A street sign above reads, "Velvet Dr", it's spray painted over to read "Dracula Dr".

ROSE
This is stupid. There's nothing out
here except Lyme disease.

LIZ
CARTER ELLIS said he saw them.

ROSE
He's also stoned twenty four hours
a day. There's no legend.

Allison proceeds forward down the creepy, haunting road, headlights cut through the darkness of the forest trees.

BRIE
(taking another sip of
whiskey)
Legend? What legend?

Before Rose can respond, Allison interjects.

ALLISON
(shocked)
Shut up. You don't know?

BRIE
No. What?

Rose, rolling her eyes.

ALLISON
Of the MELON HEADS.

BRIE
(clueless)
The candy?

LIZ
(laughs)
Those are lemon heads.

BRIE
What the fuck is a melon head?

ALLISON
So... legend has it that they're
these deranged ancestors of an
ancient Indian tribe...
(recalling)
the Apples... something...

LIZ
(matter of fact)
Appalachian.

ALLISON
Whatever. Anyway, so, after
generations of inbreeding, they
became mutated, and have these
freakishly large heads.

The girls listening on.

ALLISON
It's believed that some of these
forest freaks still live like feral
animals in these woods, killing
whatever comes their way.

BRIE
Really?

ALLISON
Uh huh.

ROSE
(reassuring)
It's just stories.

ALLISON
I'm not making this up.

ROSE
No ones ever seen them.

LIZ
(restless, interjects)
I really have to pee.

ROSE
(shocked)
Seriously?

LIZ
I could pee in your dad's car?

ROSE
(at Allison)
Stop the car.

Allison stops, turns off the engine. Liz turns to exit.

BRIE
Look out for the melon heads!

LIZ
Very funny.

She laughs and exits the car. Allison takes a sip of whiskey, Rose's anxiously looking outside the window, Brie notices Rose's uneasiness.

BRIE
(to Rose)
Hey, it's only a urban legend.
Remember?

Rose smiles, relaxes.

ROSE
I hate the woods. Did you hear
another camper went missing?

ALLISON
That's because idiots think it's
cool to go rogue cave diving.
(beat)
Ugh, this song is so annoying.

Yet, Allison turns up the radio, "Maneater" by NELLY FURTADO plays, she attempts to sing along, but hardly knows the words. Brie and Rose chuckle.

OUTSIDE - WOODS

Liz's pulls down her pants, squats and starts to pee.

LIZ
(to herself)
Not your most shining moment Liz.

INT. CAR

BRIE

(at Rose)

Do you remember when we got lost in that cave?

ROSE

(smiles)

It felt like hours!

BRIE

I know.

ROSE

When mom found us she said we were only gone for like ten minutes.

BRIE

Do you remember what she used to say?

ROSE

(warmly)

Whenever you're scared, close your eyes, count to three, and when you open them, at peace you'll be. I miss her.

BRIE

Yeah, me too.

ROSE

At least she'll always be close to our hearts.

Rose brings her hand to her chest and gently holds a heart shaped necklace that hangs from her neck. Brie smiles and does the same, wearing an identical necklace.

ALLISON

It's like watching THE GILMORE GIRLS.

ROSE

(laughs)

Shut up.

EXT. WOODS - NIGHT

Liz's pulling up her pants. A rustling SOUND comes from the surrounding bush, she takes a quick look around.

She starts to walk back to the car, another SOUND, closer, louder. She looks around, nothing in sight. She turns to move forward, a large FIGURE emerges quickly, a look of utter horror on Liz's face.

INT. CAR

ROSE
(stares at Allison)
By the way, that scarf is super cute.

ALLISON
Right.

She snaps a selfie with her cell.

ALLISON
I'll Facebook it.

ROSE
Facebook?

ALLISON
Please tell me you're still not using Myspace?

ROSE
(hesitant)
Maybe.

BRIE
(looking out window)
How long does it take to pee?

They all pause to look out into the woods.

THUMP sound! SOMETHING drops on the hood of the car, the girl's are startled.

BRIE
What was that?

Allison crouches forward for a better look, it's Liz's glasses, they're cracked.

(CONTINUED)

ALLISON

What the...

BAM! Liz's decapitated head, HITS the hood.

Allison SCREAMS, begins to panic, all thumbs trying to turn the ignition.

ROSE

Oh my God!

ALLISON

We gotta get...

Suddenly, the driver's side window shatters! Instantly, SOMETHING pulls Allison through the window as she kicks and screams.

Rose tries to grab onto her, it's a lost cause. Brie pushes Rose, screams...

BRIE

Go!!

EXT. WOODS - CONTINUOUS

Rose opens the rear passenger door, they dash out. As they're running through the woods they hear Allison screaming, then silence.

They slow down to catch their breath, both rattled.

BRIE

What was that?

ROSE

I don't know.

Rose takes out her cell phone from her pocket, no signal.

ROSE

Shit!

BRIE

What now?

Rose uses her cell phone flashlight.

ROSE

The main road. Come on!

They start running again, cutting through the dark forest, faint moonlit beams steer their path.

(CONTINUED)

Continuing... Brie falls through a deep ditch in the ground.

ANGLE ON Brie's foot, her ankle snaps as it makes contact with the ground, she cries out.

Rose immediately stops and turns back.

She sees Brie trapped at the bottom of what looks to be a man made ditch.

ROSE
Are you okay?

BRIE
(in pain)
My ankle.

ROSE
You have to get out of there!

Brie tries to stand, but the pain's unbearable.

BRIE
I think it's broken.

ROSE
I'm not leaving you here.

BRIE
Go get help.

ROSE
Brie!

BRIE
Go!

ROSE
I'll come back, I promise. Stay
quiet.

BRIE
Just hurry.

Rose covers up the ditch with a few branches, then starts running, not really sure where she's heading.

Moments pass, she hears Brie scream, a look of dread and desperation on her face.

ROSE
(crying)
No!

(CONTINUED)

She starts to run back, disorientated, but continues on, no sign of the ditch or her sister.

Noticing a ray of light cutting through the wilderness, she follows the light, leading her back to her father's car.

She stops for a second, coast is clear, she makes a run for it.

She reaches the driver's side and sees Allison's body leaning against the door, a bloody mess, as if she fell prey to a pack of wolves.

Muffling her gasp with her hands, Rose tries opening the car door, but Allison's body's pressing it closed.

Rose kneels down to push Allison's body away from the door.

ROSE
(crying)
I'm so sorry Ally.

Finally, she's able to open the door and slips into the driver's seat.

INT. CAR

She sees Liz's severed head resting on the hood.

ROSE
(intensified crying)
Oh god.

She turns the ignition, the engine stutters.

She looks around, the forest's black and still.

Another go, no luck. The blown out driver's side window leaving Rose exposed and vulnerable.

Rose persists.

ROSE
Come on!

The car starts...

As the car moves forward, Liz's bloody head rolls up, hits the windshield, Rose looks horrified.

She's able to turn the car around, Liz's head slides off the hood. She steers the car back towards the way they came.

(CONTINUED)

Distraught, in tears, she drives down the dreaded road, glances in the review mirror, tail lights reveal a trail of red dust behind her.

Wiping tears from her eyes, she can see the opening to the main road ahead, what a relief!

Suddenly, a shadowy FIGURE rises into view from the backseat. Rose feels a presence, glances into the rear view mirror again, quickly sees a MAN wearing a sinister grin, whispers...

MAN
Netdahe. (death to all
intruders)

A look of chilling horror on her face. She presses her foot on the gas, accelerating the car forward, her eyes shift forward, as she reaches the main road.

Suddenly blinded by the lights of an oncoming car!

Crash!

FADE OUT

INT. CLASSROOM - DAY

SUBTITLE: New York, New York, 9 years later.

We see Rose, older, matured, (Ashley Benson). She's sitting with a YOUNG GIRL, about 8 yrs old at a desk, working closely with her on an art project. Rose flashes the girl an encouraging smile.

INT. BATHROOM

Rose's washing her hands at a sink, she looks up into a mirror, in the reflection behind her she sees a quick glimpse of a sinister looking MAN, resembling the MAN that attacked her years ago, he lunges towards her.

Frantic, she turns around, there's nothing there.

She takes a deep breath, turns to face the mirror again, closes her eyes, counts to three.

ROSE
One, two, three.

(CONTINUED)

Opens her eyes, looks at her reflection, there's nothing behind her.

Brushing back the hair from her forehead, revealing a noticeable scar, stares at the scar for a moment, then reaches into her bag and pulls out a prescription bottle, removes a pill, places it in her mouth, takes a sip of water from the faucet, collects herself and exits.

INT. HALLWAY - LATER

Rose's closing the door to an office, a sign on the door states "Family Services". She feels something tug on her shirt, looks down, the same YOUNG GIRL'S by her side.

ROSE
(sweet)
Hi Emily.

EMILY
(softly)
You're coming back right?

ROSE
Of course I'm coming back.

Emily looks sad, Rose kneels down, gently brushes Emily's hair with her hand.

ROSE
I promise. And when I do, we can finish your project. Okay?

EMILY
Okay.

An older, black WOMAN approaches.

WOMAN
You still here?

ROSE
(smiles)
Heading out now.

WOMAN
You take all the time you need, honey.

Rose looks down at Emily, who's staring back up at her, smiles.

(CONTINUED)

WOMAN
(animated, excited)
Come on Emily, let's get some ice
cream!

Rose and the woman share a smile.

EXT. PARKING LOT

Rose's walking, ringing sound, she reaches into her bag,
answers her cell.

INTERCUT - CELL PHONE CONVERSATION

ROSE
Hey.

INT. HOSPITAL HALLWAY - DAY

HEMMING, 30, handsome, brown hair, blue eyes, (Nicholas
Hoult), wearing a medical uniform, standing in a hallway.

HEMMING
Hey babe. Where are you?

ROSE
On my way home.

HEMMING
I'm really looking forward to this
weekend.

ROSE
Yeah... me too.

HEMMING
It'll be good to get away.

ROSE
Yeah.

HEMMING
I just have to note a few more
charts and then I'm all yours.

ROSE
(suggestively)
All mine, huh?

(CONTINUED)

HEMMING
(flirtatious)
Uh huh, but please, be gentle, or not.

ROSE
Don't you worry. You'll be in good hands, Dr.

HEMMING
I love you.

ROSE
Love you too.

Rose ends the call, continues walking, appears a bit more relaxed.

END INTERCUT

INT. BEDROOM - DAY

A simple, modest room, soft colors, there's a full bookshelf.

Rose's sitting on her bed next to a luggage bag, she's looking at photos on her phone.

ANGLE ON phone screen - a photo of a MAN in his 60's, wearing a vest, fisher man's style hat, holding a fish in one hand, Rose smiles.

A text from Hemming that states "I'm outside". She places her phone in her bag, grabs her luggage and exits the room.

EXT. CAR

Hemming pops out of the driver's side of his Range Rover, greets Rose as she nears his car, luggage in hand. They smile and embrace in a hug.

HEMMING
How are you doing?

ROSE
I'm fine, I guess.

HEMMING
(encouraging)
This is going to be great. You'll see.

(CONTINUED)

ROSE
You're probably right.

HEMMING
I'm always right.

They share a smile.

HEMMING
I'm here for you babe.

ROSE
Thanks.

As they begin to kiss, the rear car window powers down, we see TANNER, 26, male, chiseled Nordic features, (Johann Urb).

TANNER
Get a room you two.

Hemming and Rose pull back from kissing and laugh.

HEMMING
Bite me.

TANNER
Oh Hemming, you animal.
(at Rose)
Rose, you're way too good for this
chump.

ROSE
I'm just dating him for his money.

She chuckles.

HEMMING
Come on. We still have to pick up
Oron.

He grabs her bags.

INT. CAR - DAY

Hemming's driving, Rose's sitting by his side. In the back seat, ALANNA, 28, African American, long braided hair, tattoos, (Zoe Kravitz), texting on her phone while resting her legs on Tanner's lap.

(CONTINUED)

TANNER
So, how long's the drive?

ROSE
Ummm... about four hours.

TANNER
Okay, I'm just gonna get this out
in the open.

Alanna looks at Tanner, raising her brow in anticipation.

TANNER
I had a massive beef and bean
burrito earlier, so, this journey
may not be pleasant for you all.

ROSE
Tanner!

ALANNA
You're disgusting.

TANNER
I mean, I'm immune to my bodily
odors, but I feel sorry for the
rest of you.

HEMMING
Such an idiot.

The topic subsides.

ALANNA
Hey Rosey?

ROSE
Yeah.

ALANNA
When was the last time you were
home?

ROSE
A few years now. It's hard to find
the time. You know, with work and
everything.

ALANNA
Is there anything we can do to...

ROSE

(interrupting)

Guys. Seriously, I'm fine. I just need to get some things in order to sell the house. I really want this to be a fun weekend, so don't worry about me. Let's just try to enjoy ourselves.

HEMMING

This is going to be great. We all can use some R&R.

TANNER

I feel that bro.

HEMMING

Hey, someone text ORON to let him know we're here.

ALANNA

(phone in hand)

On it.

TANNER

Is he still weird?

ALANNA

Rude. He's not weird.

ROSE

Oron's a sweetheart.

TANNER

Don't get me wrong. I like the guy, but he's, how can I explain it? Oh yeah, weird.

ALANNA

You're weird.

TANNER

Is that why you're so into me? Or do you just love me for my big, beautiful penis?

ROSE

Eww.

HEMMING

Dude, come on.

(CONTINUED)

ALANNA
(laughing)

Pig.

He slides over, lays on top of Alanna and starts kissing her playfully, she screams.

Hemming pulls the car over. We see ORON, 30(Ezra Miller). Male, lanky build, struggling to exit the front door of a small, brick townhouse. He has a unique, book smart look to him, carrying two old fashioned, leather suitcases, making his way towards the car.

Rose chuckles, turns her head to face Hemming, who's chuckling with her.

Tanner's face emerges from in between the seats.

TANNER
Weird.

Alanna smacks his head with her hand.

TANNER
Ow!

He disappears into the back seat. Rose and Hemming exchange a smile.

EXT. ROAD - AFTERNOON

We see the Range Rover cruising along a narrow two lane road lined with a variety of lush, green trees, passing a road sign, "Welcome to Pennsylvania".

INT. CAR - AFTERNOON

Hemming's driving, Rose's staring out the window, sunlight sparkling off majestic pines. Oron's sitting in the back seat next to Alanna, who's in the middle seat checking her Instagram, Tanner's on his phone watching a video on YouTube of a lizard peeing in a human toilet, he's snickering, shows Alanna.

TANNER
This little dude's nailing it.

Alanna looks briefly.

(CONTINUED)

ALANNA

You can learn a thing or two from
that lizard.

Oron's sneaking a peek at Alanna's phone, looking at her photos, She looks over at Oron, he pretends to be preoccupied, glances out the window. Alanna smiles to herself.

TANNER

(looking out window)
So this is Quaker country?

ROSE

(rolling eyes)
Amish.

TANNER

Whatever.

ORON

(looking out the window)
It really is quite beautiful here.
I read Farmington has some of the
oldest caves in the country.

ROSE

It's our claim to fame. It actually
attracts quite a few tourists.

TANNER

Rappelling is gonna be sick.

ORON

I've never tried that.

TANNER

Shocking.

ORON

There's also a population of black
bears native to this region. Some
weigh up to 1000 lbs!

HEMMING

Impressive.

TANNER

Betcha I could bench one of them
bears.

(CONTINUED)

ROSE

You certainly did your homework
Oron.

ORON

It's important to know the history
of your surroundings. It helps
understand them.

Tanner interjects.

TANNER

Are we there yet?

Without warning, Hemming SLAMS on the breaks! The tires
screeching to a halting stop.

Tanner thrusts forward, Alanna grabs onto Oron's thigh, he's
stunned, yet mildly excited.

TANNER

(sitting back upright in seat)
Dafaq?

HEMMING

Shit!

POV - looking outside the front windshield, we see a large
animal laying in the road.

ALANNA

What's the matter?

Alanna notices her hand on Oron's leg, he smiles awkwardly,
she removes her hand.

HEMMING

(to all)

Is everyone okay?

They all respond yes.

HEMMING

There's something in the road.

TANNER

So go around it.

Hemming steps out of the car, followed by Rose.

EXT. CAR

Hemming's kneeling down besides a dead deer. Rose approaches.

ROSE
Poor thing.

The rest of the group joins as Hemming's inspecting the deer. We see a huge tear in the deer's throat.

ALANNA
Do you think it got hit by a car?

HEMMING
Um.. I don't think so. Looks like it was attacked by another animal.

ORON
Bear?

HEMMING
Maybe.

Hemming stands up.

HEMMING
I'll move it off the road.

Hemming walks towards the back of the car. Everyone's looking at the deer, Oron bends down for a closer look, studying the open wound.

Rose looks distracted, something catches her attention in the woods.

EXT. WOODS

Winds rustling the trees, shifting movements creating quick shadows. Is there something in the woods? Rose walks up the road, curious. Is it just her imagination?

She proceeds cautiously. A frozen look on her face as she stares ahead.

Rose's POV - she sees the haunting street sign from her past - "Dracula Dr".

A perplexed expression as she touches the scar on her forehead with her fingers, now just a few feet from the wood's edge.

Suddenly, a hand GRAB'S her shoulder, she jolts!

(CONTINUED)

ROSE
Ahh!

HEMMING
Sorry babe. You okay?

ROSE
(unsure)
Yeah... I thought...

HEMMING
What?

ROSE
It's nothing.

Hemming notices the street sign.

ROSE
(refocuses)
We should get going. The roads get pretty dark after sunset.

HEMMING
Okay.

Rose grabs his hand, they walk back to the car.

INT. CAR

Rose and Hemming enter the car, the rest of the crew's in the back.

TANNER
I'm starving.

ALANNA
(disgusted)
Really? After seeing that?

ORON
I've got sunflower seeds in my bag.

Oron starts looking in his bag.

TANNER
(sarcastic)
Does it look like this machine runs on seeds?

(CONTINUED)

ROSE

We can stop at Smithy's. It's a town staple. They have delicious steaks.

ALANNA

As long as Bambi isn't on the menu.

Hemming starts the car, noticing the gas gauge.

HEMMING

We need to stop for gas first.

EXT. GAS STATION

The car pulls up to a small, old town looking gas station and stops at a fuel pump.

INT. CAR

ORON

(relieved)

Thank God. I really need to use the restroom.

TANNER

Sucker!

Tanner jumps out from the car, dashes towards a bathroom door on the side of the station.

Oron's struggling to release his seat belt.

ORON

Dang it.

EXT. CAR

Oron finally exits the car in a hurry. Hemming, Rose & Alanna step out as well. Hemming's studying the fuel pump, trying to figure out how to use this antique, Rose and Alanna look on.

ALANNA

I'm gonna see if they have anything to drink. You guys want anything?

Alanna starts walking towards the station.

(CONTINUED)

HEMMING

Nah, I'm good.

ROSE

I'll come with you.

Rose and Alanna enter the station store.

EXT. BATHROOM

Oron's grimacing, pacing outside the bathroom door, he bangs on the door.

ORON

Hurry up Tanner!

Moments later, Tanner exits through the door.

TANNER

(sighs in relief)

Ahhh, all yours champ.

As Tanner passes Oron, he slaps him in his stomach, Oron fights off the urge to pee his pants, then hurries inside.

INT. GAS STATION STORE

Old, dimly lit quick stop store, some assorted snacks and refreshments. Rose and Alanna are browsing a cooler, contemplating what to drink. Alanna coughs a couple of times.

Alanna laughs as she reaches for a can of TAB soda.

ALANNA

Are you kidding me? They still sell this?

ROSE

Very nostalgic.

ALANNA

Does soda go bad?

ROSE

I don't know. It goes flat. Is that what you mean?

ALANNA

I don't know. Guess I'll find out.

(CONTINUED)

Alanna's cough becomes more harsh, she reaches into her bag, pulls out an inhaler, takes 2 breaths.

ROSE

You okay?

ALANNA

Yeah, it must be all the dust in this place. They never heard of spring cleaning in the mountains?

ROSE

Umm, you're buying a can of TAB. That should give you a good indication on the last time anyone cleaned up in here.

ALANNA

(laughing)

I see your point.

They're walking close, side by side towards the front register. We hear a chime sound as the door to the store opens.

ALANNA

You doing okay?

ROSE

Yeah, I guess so.

ALANNA

Death sucks. When I lost my dad I was devastated. I felt numb for almost a year. I still find myself randomly thinking about him.

ROSE

Yeah, me too.

ALANNA

Well, girl, I don't mean to get all mushy and shit. Just know I'm here for you. If you need anything, I'm here.

ROSE

Thank you.

ALANNA

I love you.

ROSE
I love you too.

They embrace in a long hug.

A BEARDED MAN, 40's, nerdy granola look, wearing hiking gear and backpack, walks up to the register with an energy drink. Says hello to the STATION OWNER, a bizarre looking, hermit-like, elderly man.

MAN
Maybe you can help me? Do you know
the best spot to see the Northern
red headed woodpecker?

STATION OWNER
(concerned, warning)
You shouldn't be in them woods.
Folks go missing out there.

MAN
(put off)
I'll take that as a no.

Rose & Alanna have made their way in back of the bearded man, overhear their exchange.

STATION OWNER
Some kind of mutants out there.

MAN
What?

STATION OWNER
Mutants.

MAN
Okay then, you have yourself a
splendid day.

The man exits. The girls step up to the register.

STATION OWNER
(more conviction)
It's not safe.

Rose stares at the disturbed man, reserving her judgment. Alanna places money down on the counter, much more than what their drinks cost. She looks warily at the crazed man.

ALANNA
What's not safe is the amount of
dirt and dust you got building up
in this place.

(CONTINUED)

He looks at the girls with a blank stare as if he's seen a ghost.

ALANNA

Umm, keep the change pops.

She grabs Rose's arm and exits.

INT. CAR

Rose and Alanna enter the car, the rest of the gang's ready to go.

HEMMING

What took so long?

ALANNA

Just catching up with the local folk.

HEMMING

Huh?

ROSE

(chuckles)

Never mind.

EXT. WOODS - LATE AFTERNOON

The same BEARDED MAN from the station's standing motionless in the middle of the woods.

He's looking through a pair of binoculars, lowering, now hanging from around his neck, he reaches into his vest pocket, pulls out a compact book on birds.

MAN

(to himself)

Come on sucker. Show that ravishing, red head of yours.

He places the book back into his pocket, stares out the binoculars once more.

POV - from binoculars - We scan the forest, passing over a large framed FIGURE amidst the woodsy terrain. The man lowers the binoculars, peers out with his naked eye.

MAN

(puzzled)

What the heck?

(CONTINUED)

The figure's gone. The man wipes the binocular lenses with a small cloth.

MAN

Guess I've been staring out of these things a little too long.

A loud SNAP sound. The man looks a bit wary, starts to collect his items to head out of the woods. Then, there's a chirping sound.

He turns, his eyes instantly focus on something.

MAN

(excited)

Ahhh, there you are.

ANGLE ON - a red headed woodpecker scaling up a nearby tree.

He immediately grabs the dangling binoculars from his neck and places them up to his eyes to get a better look.

Scanning the forest, his view's instantly shadowed by a massive FIGURE...

Without warning, his head's forcefully pressed against a huge tree, his binoculars are driven into his skull, blood GUSHING everywhere.

He falls to the ground, his body is dragged away by the mysterious beast.

EXT. CAR - NIGHT

The gang's climbing out of the Rover in front of a rustic, mill house. A throwback to the 1800's. A sign reads; Smithy's.

They all stare questionably, Rose is aware of their skepticism.

ROSE

Don't worry. I've been coming here since I was kid.

TANNER

Did you have hepatitis as a kid?

HEMMING

I think it's cool.

Alanna brings out her phone, snaps a selfie.

(CONTINUED)

ALANNA
(at Tanner)
Baby, come here.

Tanner moves next to her as she snaps away.

Oron's taking in the historic gem.

ORON
Fascinating.

They all proceed in.

INT. SMITHY'S

They're all standing in the foyer of a colonial times house. The ground floor's been converted into a pub style restaurant. Dimly lit, candle lanterns and wood finishes give off a vibe that you'll be dining with Ben Franklin.

A few patrons are dining, Rose and Hemming walk up to a hostess podium. The others are taking in the surroundings.

Oron's looking at a wall of old, black and white photos. A generational time line, some photos reflect Native American ancestry, people dressed in native clothing.

Tanner and Alanna are looking at a stuffed fox resting on a table, Alanna's snapping some pics with her phone.

A hefty set WOMAN approaches the podium, MAUREEN SMITHY, (Kathy Bates look), 60's, gray streaked short hair. She's talking away, glancing up quickly.

MAUREEN
(smiling)
Howdy folks. How many are we this evening?

Rose's looking at Maureen, smiles.

ROSE
Mrs. Smithy?

Maureen focuses on Rose, her face lights up.

MAUREEN
(delighted)
Good heavens! Rose, is that you?

Maureen trots from behind the podium.

(CONTINUED)

MAUREEN

It's been ages!

ROSE

I know.

MAUREEN

Give me a hug darlin.

They embrace in a warm hug, pull back, Maureen looks at Rose.

MAUREEN

Such a beautiful blossom.

Rose smiles.

MAUREEN

It's so nice to see a familiar face around here.

(sincere)

I was so sorry to hear about your father's passing. He was always such a gentleman.

ROSE

Thank you.

MAUREEN

It must be about ten years since I last saw you.

ROSE

Yeah, just about.

MAUREEN

Well, who can blame you, now that your father's passed on and after what happened to your poor sister...

Hemming looks on with an inquisitive expression. Rose interrupts, quickly changing the subject.

ROSE

So, Mrs. Smithy, these are my friends.

The rest of the gang moves closer, Rose introduces them.

MAUREEN

Oh sweetie, call me Maureen.

(CONTINUED)

ROSE

This is Alanna, Tanner, Oron and my
boyfriend, Hemming.

MAUREEN

Well, it's nice to meet you all.
Welcome to Smithy's. I bet you're
all famished from the drive?

TANNER

I could go Hannibal on my arm right
about now.

MAUREEN

(smiles)

Well, let's not let that happen.
(shouts) Johnny!

Hemming looks puzzled.

HEMMING

(at Rose)

What happened to your sister?

Rose gives him a look.

ROSE

(discreetly)

Can we talk about it later?

HEMMING

Sure babe.

MAUREEN

Johnny!

JOHNNY SMITHY approaches, late 30's, simple looking, thin
shoulder length hair, listless expression.

They all have a look at Johnny. Rose makes eye contact,
Johnny glances back, a look of odd familiarity.

MAUREEN

(at Johnny)

There you are. Johnny, you remember
Rose, don't you?

Johnny doesn't say a word.

ROSE

Hi.

Johnny smirks, creating an awkward silence.

(CONTINUED)

MAUREEN

Why don't you show Rose and her friends to their table.

JOHNNY

Follow me.

Johnny walks into the dining area, they all follow him past the podium.

MAUREEN

Enjoy!

As Tanner and Alanna pass Maureen, she taps Tanner's arm as a friendly gesture.

MAUREEN

Try the steak, dear. You'll never taste anything else like it!

Tanner forces a smile as they continue walking.

TANNER

(whispers to Alanna)

Babe, I think you've got some competition.

ALANNA

Huh?

TANNER

Maureen has lust in her eyes.

ALANNA

What?

TANNER

That cat's ready to pounce.

ALANNA

You're ridiculous.

TANNER

(referencing the room)

Okay, but all this could be mine one day.

Alanna giggles.

INT. DINING ROOM

Johnny leads them to a table tucked in the corner of the room. They all take a seat, Johnny places menus on the table.

TANNER
(at Johnny)
Hey, bud, how about a pitcher of
your finest ale?

Johnny glances at Tanner, walks away.

TANNER
Charming fella.

HEMMING
(to Rose)
How do you know them?

TANNER
Better yet, why do you know them?

Rose ignores the comment.

ROSE
This used to be the local hangout
in high school. We'd all come here
and eat and drink way too much.

ALANNA
(looking around)
I think it's creepy.

ORON
It's an old mill house, probably
used to produce steel back in the
1800's. It's truly a historic
relic.

ROSE
This towns got plenty of history.

TANNER
(looking at the other few
patrons, older, simple folk)
And it's share of relics.

Maureen walks over with a tray of shots.

MAUREEN
This round's on the house.

(CONTINUED)

TANNER

All right!

Maureen passes out a full shot glass to each of them.

ROSE

Maureen, you shouldn't have.

TANNER

But we're glad you did!

MAUREEN

(laughs)

Hey, I shouldn't do half the things
I do. Cheers!

They all smile and express their appreciation. Maureen places her hand lovingly on Rose's shoulder, then walks off.

ROSE

(suggestively)

So... guys, I just wanted to thank
you all for coming. It really means
a lot to be surrounded by my
dearest friends.

She hold up her shot glass.

ROSE

I love you all.

ALANNA

Aww, we love you too.

HEMMING

Love ya babe.

TANNER

Here, here.

They all cheers.

ORON

Salud.

They down the shot. Hemming gives Rose a quick kiss. Tanner slams the shot glass down on the table.

TANNER

Another round bitches.

MONTAGE

- We watch as they all continue to drink, eat and laugh.
- Hemming has his arm around Rose's shoulder.
- Tanner and Alanna doing a shot then sucking on the same lime.
- Oron and Tanner downing a beer, who can finish first, Tanner drinking like a fish, Oron spilling all over his shirt.

BACK TO SCENE

They are the only people left in the dining room.

Rose leans into Hemming, gives him a kiss on the cheek.

ROSE

I have to use the restroom.

HEMMING

Okay babe. I'll keep an eye on these animals.

Rose walks away.

INT. BAR

Rose sees Maureen sitting on a stool at the restaurant bar, she's counting cash.

MAUREEN

Hey darlin, ya'll need something else?

ROSE

No, were good, thank you.

MAUREEN

Are you sure? I've got some mud pie, just made it this morning.

ROSE

Oh, no thank you. I can't eat another thing.

MAUREEN

Okay honey.

(CONTINUED)

ROSE

It's really good to see you.

Maureen smiles.

MAUREEN

You too sugar.

(beat)

So, how's city life treating you?

ROSE

Good. I'm working with foster children.

MAUREEN

That's wonderful.

ROSE

Yeah, it's a great program. We try to pair the children with suitable families. It's challenging, but very rewarding.

MAUREEN

I know how important family bonds are.

ROSE

And Hemming is super sweet.

MAUREEN

And very handsome.

ROSE

Yeah, he is.

MAUREEN

Your friends seem like good people.

ROSE

Yeah, they're the closest thing I have to family now.

Rose's eyes begin to tear, Maureen rises and gives her a hug, they pull back.

MAUREEN

You'll always have a family here darlin.

Rose wipes her eyes, smiles.

(CONTINUED)

MAUREEN

I've got to check on the kitchen.
This place would burn to the ground
if I weren't for me.

Rose laughs.

MAUREEN

You come back soon, you hear?

ROSE

I will.

Maureen smiles, walks away.

INT. HALLWAY

Rose's walking, glancing at some old photos pinned on the wall. Photos of teenagers, some wearing high school jackets, hanging out. It's like turning the pages of a high school yearbook.

Rose's face freezes on an old photo of her and her sister, they're at each others side, happy. A lost look on her face transitions into a slight smile as she clutches the heart necklace on her chest.

INT. DINING ROOM

Hemming's kicking back, listening to his friends engaging in conversation, slightly buzzed from the alcohol.

Oron has his socked covered foot propped on the table.

ORON

You see...

Oron pulls up his pants showcasing his the full sock.

ORON

It's a microfiber blend, so your feet stay comfortable while allowing the perfect amount of moisture to breathe, therefore reducing odor.

TANNER

Sounds like a tampon.

(CONTINUED)

ORON
I bet your feet smell rancid.

TANNER
My feet don't smell.

ALANNA
Uh, yes they do.

TANNER
(adamant)
What!?! Hold up...

Tanner bends over at the table, then he sits up, extends his leg up and out, revealing one exposed foot.

TANNER
Go ahead, take a whiff.

He sticks his foot into Oron's face.

HEMMING
Really?

ALANNA
Eww, disgusting.

TANNER
Go on, smell!

Oron pauses, then takes a quick whiff of his foot, a surprised look on his face.

ORON
They're not as pungent as I expected.

Tanner wraps his arm around Oron.

TANNER
You know what Oron? You're okay my man.

They all laugh, Hemming rolls his eyes.

HEMMING
Jesus.

Alanna starts sneezing and coughing.

TANNER
Babe, you okay?

ALANNA
It's my asthma.

HEMMING
Or Tanner's feet.

Alanna reaches for her bag under the table, takes a few breathes from her inhaler.

ALANNA
Something keeps triggering it. So much for fresh country air.

She places the inhaler back in her bag, as she drops the bag to the floor the inhaler falls out.

INT. BATHROOM

Rose's finishing up, looking at her reflection in a mirror. She reaches into her bag and removes a prescription bottle, thinking, she places the bottle back into her purse.

She moves to the door to exit...

Johnny blocks the doorway, she gasps, takes a step back.

ROSE
You startled me.

Johnny doesn't move, he looks at Rose with a antagonistic expression.

JOHNNY
Did I? Well, I'm sorry.

ROSE
It's fine.

Continuing to gaze at Rose, his eyes move down towards her chest. Rose appears uneasy.

JOHNNY
You certainly blossomed, Rose. I barely recognized you.

Rose doesn't engage.

JOHNNY
You remember me?

(CONTINUED)

ROSE
Sort of. It's been a long time.

JOHNNY
Yeah, once people leave this town,
they never look back.

He moves in closer, Rose's eyes shift, hoping someone interrupts.

JOHNNY
Folks who stick around, well, they
end up forgotten. Just disappear.

ROSE
I should really get back to my
friends.

A still silence as Johnny remains in the doorway.

JOHNNY
Yeah, of course.

He slowly steps aside, Rose slips past.

JOHNNY
It was good to see you again Rose.

Rose glances back at him, walks away.

EXT. RESTAURANT - NIGHT

The gang's walking towards the car, tipsy from drinking.

ALANNA
So Rose, are we going to another
one of your old stomping grounds?

ROSE
Seriously?

ALANNA
Yeah, let's see that else this town
has to offer.

TANNER
Babe, I think we've seen it.

HEMMING
I'm actually pretty beat.

(CONTINUED)

ALANNA

Oh, boo. I thought we came here to have fun.

TANNER

(suggestively)

I can think of some ways we can have fun.

ALANNA

Oh yeah.

TANNER

Uh huh.

Tanner kneels down and picks up Alanna, drapes her over his shoulder and runs to the car, Alanna giggles uncontrollably.

The others look on.

ORON

Am I the only one that's uncomfortable right now?

HEMMING

(ill at ease)

It's sort of primal, isn't it.

ANGLE ON: Tanner and Alannah savagely making out.

ORON

(to Rose)

How much further to the house?

Rose pats Oron on his back.

ROSE

Hang in there buddy. We're almost there.

Oron takes a deep breath.

INT. LAKE HOUSE - NIGHT

From inside the house, we see the gang walking up to a glass front door, Rose opens the door, they walk inside carrying their bags, Rose turns on some lights... revealing a spacious living room, vaulted ceilings, stone fireplace, floor to ceiling glass windows look out to a magical wilderness.

(CONTINUED)

HEMMING
Whoa, it's gorgeous.

ALANNA
(disbelief)
You're selling this place?

ROSE
Yeah.

ALANNA
Girl, are you sure?

ROSE
My life's in New York, plus I can't
afford it.

They all move about, Tanner and Alanna look out a window
onto an outdoor deck.

TANNER
Sweet.

ROSE
Wait until you see the sunrise.

Alanna opens the sliding door leading to a spacious deck.

ORON
Simply stunning!

They all step out onto the deck.

EXT. DECK

They're all looking at the beautiful night sky.

HEMMING
(breathing in)
Ahh, now that's what I'm talking
about.

ORON
(looking over the wood
railing, slightly nauseous)
How high up are we?

ROSE
Uh, about a couple hundred feet.

Oron backs away.

(CONTINUED)

ORON
Probably not so good for my
vertigo.

TANNER
I have something that might help
buddy.

Tanner walks back inside, Alanna coughs a bit, Hemming walks
up behind Rose, wraps his arms around her.

HEMMING
It really is beautiful.

ROSE
(looking around)
Yeah, it is.

Tanner rejoins the gang, a joint hanging from his lips.

TANNER
This is the best shit.

He lights up the joint, takes a exaggerated long breath in,
exhales.

TANNER
Grew this baby myself.

ORON
You harvest your own weed?

TANNER
Organic, farm to table my friend.

Tanner offers some to Alanna.

TANNER
Babe.

ALANNA
Nah. My asthma's acting up.

TANNER
Where's your inhaler babe?

ALANNA
In my bag.

Alanna moves inside the house.

TANNER
(to the others)
Anybody want?

Hemming welcomes the offer, Tanner passes him the joint,
Hemming takes a puff.

INT. HOUSE - LIVING ROOM

Alanna's searching her bag, clearing her throat.

Rose, Hemming & Oron leave the balcony join Alanna in the
living room, Tanner remains, continues to smoke up.

ALANNA
Shit.

ROSE
What's the matter?

ALANNA
I can't find my inhaler.

HEMMING
When did you use it last?

ALANNA
At the restaurant, I think.

She continues to search her bag, Tanner enters.

ALANNA
Fuck!

TANNER
(looking stoned)
What's up?

ALANNA
I lost my inhaler.

TANNER
Where did you leave it?

ALANNA
(frustrated)
If I knew that, it wouldn't be
lost.

HEMMING
I'll check the car.

Hemming walks out of the room.

(CONTINUED)

ALANNA
(freaking out)
Ugh.

Tanner moves to Alanna.

TANNER
Okay babe, it's fine.

ALANNA
No, it's not. Do you remember the
last time?

Hemming returns.

HEMMING
It's not in the car.

ALANNA
(sarcastic)
Fantastic.

ROSE
I'll call Smithy's, maybe someone
found it.

Rose uses her cell.

Alanna's starting to panic.

ALANNA
Shit!

Tanner tries to move in closer to comfort Alanna and nearly
stumbles to the floor.

TANNER
Holy fuck, I'm high.

Tanner chuckles, then sits down in a chair.

ROSE
(lowering her cell)
No answer.

ALANNA
(breathing rapidly)
Okay, this isn't good.

Oron moves close to Alanna, taking command of the situation.

ORON
Alanna.

She paces the room.

ORON
(loudly)
Alanna!

ALANNA
What?

ORON
Look at me.

Alanna looks at Oron.

ORON
Breathe with me.

Their eyes locked, he breathes in calmly a few times, Alanna does the same, she's settling down.

ORON
You okay?

ALANNA
Yeah, I'm good.

ORON
Good.

ALANNA
Thank you.

Alanna and Oron share an intimate moment, she realizes just how genuine and kind this man is.

The rest of the gang's looking on with admiration at Oron's impressive character.

ALANNA
I have to go back and look for it.

Tanner struggles to rise from the chair, clearly stoned.

TANNER
I'll take you.

ROSE
Umm, I don't think you should be going anywhere.

ORON
I'll take you.

ROSE
Good idea.

ORON
Hemming, can we use the car?

HEMMING
Of course. You sure you're okay?

ORON
Yes, I'm completely sober.

Hemming hands Oron the keys.

ROSE
I should come with you.

Oron responds immediately with an adamant undertone.

ORON
No. It's cool. I got this. You all relax.

ROSE
Okay. Just be careful. The roads are pretty dark around here.

ORON
Okay.

Alanna and Oron exit the front door.

TANNER
(blurts out)
I want tacos.

Rose looks at Hemming.

ROSE
Can you manage this? I'm going to unpack.

HEMMING
I'll take care of it.

ROSE
Thanks.

Rose grabs her bags and walks out of the room. Hemming faces Tanner.

HEMMING
(at Tanner)
How about some water, buddy?

TANNER
A vodka anything please.

Hemming rolls his eyes.

INT. MASTER BEDROOM

Rose is unpacking, stops and glances around the room. She casually moves about, stopping to look at a few framed pictures, she smiles.

ANGLE ON pictures - A MAN & WOMAN holding hands, smiling, we can presume they're Rose's parents, another of her and Brie as kids, standing on a wooden dock near a lake, holding fishing poles.

HEMMING (O.S)
Hey you.

Rose's caught off guard.

ROSE
Hey. How's Tanner?

HEMMING
Well, after a riveting conversation on why some grapes are seedless while others are not, he pretty much passed out.

ROSE
(laughs)
What is in that weed?

Hemming walks over to Rose, joins her in looking at pictures.

HEMMING
Are those your parents?

ROSE
Yes.

HEMMING
They look happy.

(CONTINUED)

ROSE

They were. They were high school sweethearts.

Hemming smiles, his eyes shift to the other picture.

HEMMING

Is that your sister?

ROSE

Brie.

HEMMING

So, what happened?

Rose looks hesitant.

ROSE

It's hard to put into words.

Rose sits on the bed, Hemming joins her side.

ROSE

I don't really remember much. It was a long time ago.

Rose pauses for a second to look at Hemming. He's a sweet as can be, he reaches out and grabs her hand.

ROSE -

Well... Brie and I were driving around town one night with a couple of friends. My friend Allison wanted to show Brie this secluded road in the woods. It had something to do with a silly urban legend about these mutant people who live in the woods.

HEMMING

Dracula Drive?

ROSE

(surprised)

How did you know?

HEMMING

Just a hunch.

ROSE

The legend claims that living ancestors of an Indian tribe that were subject to years of inbreeding live in the woods.

(CONTINUED)

A reluctant pause from Rose.

HEMMING
So, what happened?

ROSE
I'm not really sure. We were attacked by something, some wild animal. Sometimes I get these vivid memories. But they don't fully connect. They're quick, like a flash of lightning. But they never fully connect. I know that sounds weird.

HEMMING
Not at all.

ROSE
I'm not even sure if it's something that actually happened or if it's just bizarre visions. I remember waking up in the hospital. They pulled me out from a car wreck on the main road. My dad said I was unconscious for three days.

HEMMING
Is that how you got your scar?

Rose nods yes by moving her head.

ROSE
My friends were dead.

Rose begins to cry.

ROSE
I'm sorry.

HEMMING
It's okay.

ROSE
They said it was a bear attack.

She wipes her tears. He's reluctant to ask.

HEMMING
And your sister?

ROSE
I don't know.

HEMMING
What do you mean?

ROSE
(composing herself)
The police searched for months. My dad and I tried desperately to find her, but there was no trace of her. I can't stand to think what might have happened to her. She was my little sister and I promised my mom I'd always look after her.

HEMMING
Rose, It's not your fault. There's nothing you could've done, for any of them. You're lucky you survived.

More tears as she wraps her arms lovingly around Hemming.

HEMMING
It's okay Rose.

ROSE
(nervous laugh)
I never told anyone that story, well, except my therapist.

Rose looks at Hemming.

ROSE
I'm really glad you're here.

HEMMING
There's no other place I'd rather be.

They kiss, Hemming pulls back and they share a smile.

INT. CAR - NIGHT - LATER

Oron's driving, they're chatting in mid conversation.

ALANNA
So, why socks?

ORON
I don't know. Why not?

(CONTINUED)

ALANNA

How many people can say they have their very own clothing brand of socks?

Oron's humbled. She looks at him, awaiting a response.

ALANNA

So...

ORON

Okay, well, it sort of started because of my dad.

ALANNA

Really?

ORON

Yeah. Growing up he would always complain about his socks. How they used to fall down his ankle or make his feet sweat. And every Christmas, my mom would get my dad socks. And of course he'd complain. I think she did it on purpose.

Alanna laughs.

ORON

Anyway, as I got older, I realized my dad wasn't insane or a chronic complainer. He was right. So, I vowed to create the perfect sock.

ALANNA

That's super cool.

ORON

Thank you. But what about you?

ALANNA

What about me?

ORON

Come on. If you ask anyone which is cooler, owning your own tattooing studio or designing a sock, I'm certain they'd want to know more about you.

ALANNA

Don't sell yourself short is all I'm saying.

(CONTINUED)

ORON

So, how did you end up on that journey?

ALANNA

Well, I was an advertising major in college and hated it. I'd find myself drawing and sketching during class. One day I blew off class and got a tattoo. After that, I thought, this seems cool. I always enjoyed drawing but I didn't know how to channel it.

Oron's listening closely wearing a smitten smile.

ALANNA

So, I quit school and opened up my own tattoo shop.

ORON

See, now that's awesome.

ALANNA

Yeah, well, my parents didn't think so. But they slowly came around. Believe it or not, my mom got her first tattoo last year.

ORON

No way.

ALANNA

Yup.

Alanna pulls down her shirt to expose a tattoo of a dove on her shoulder, leans over towards Oron, he looks.

ALANNA

We both got the same tattoo on the same shoulder. She says doves represent peace and loyalty.

ORON

That's cool.

ALANNA

I had to give her a xanax first. After that, she was fine.

They both laugh.

(CONTINUED)

ALANNA

So, I thought you were bringing
some chick with you this weekend?
Susie?

ORON

Cindy. Yeah, sadly, she doesn't
share the same enthusiasm that you
do for a guy who designs socks for
a living.

ALANNA

Susie can suck it!

ORON

(correcting)
Cindy.

ALANNA

Whatever.

More laughter.

ORON

I think we're here.

Oron eases off the gas as they turn off the road and pull up
in front of Smithy's. The restaurant's quiet and dark.

ORON

It looks closed.

ALANNA

It better not be.

Alanna begins to exit the car.

ORON

Where are you going?

ALANNA

Um, to get what we came for.

She exits.

ORON

Wait...

(tapers into talking to
himself)
it's kind of dark... out there.

Oron sighs, opens the glove box and grabs a flash light,
turns off the engine, exits the car, runs to catch up with
Alanna.

EXT. OUTSIDE

Alanna reaches the front door, it's locked, she knocks.

ALANNA
(knocking)
Hello...

Oron looks around, nothing but forest trees surround them, slivers of moon light trickle through towering pines.

ORON
Maybe we should come back in the
morning?

She moves away from the door and proceeds around the back of the rustic house. They pass a window, light from inside filters through curtains.

ALANNA
(turning her head, facing the
window)
Someone's still here.

The house sits next to a flowing river, an old water mill wheel's turning, churning the water. There's an eeriness to the night.

Alanna tries to open another door towards the back of the house. Success! It opens.

ALANNA
Hallelujah.

ORON
Do you think this is a good idea? I
mean, what....

ALANNA
(interrupting)
I'll be right back.

Before Oron can respond, Alanna steps inside.

ORON
Wait. Okay, but hurry.

Oron waits anxiously.

INT. HOUSE - KITCHEN

The door leads into a large kitchen, a light over a huge stove provides enough brightness for Alanna to navigate her way.

ALANNA
Hello... is anyone here?

She proceeds slowly...

ALANNA
Maureen? It's Alanna. Rose's
friend... I think I left my inhaler
here.

Continuing on...

EXT. OUTSIDE

Oron's waiting, the night hosting chirping crickets and flashing lightning bugs.

In the b.g. we see a SHAPE moving quickly past, then, a rustling noise.

Nervously, Oron turns on the flashlight, angling it towards the woods, nothing but dancing tree branches in the wind.

ORON
(reassuring himself)
This isn't creepy at all. Nope, not
at all.

He looks back at the house.

INT. DINING ROOM

Alanna's searching around the table they were at earlier.

ALANNA
(relieved)
Thank you sweet Jesus.

She bends down to pick up her inhaler from the floor.

EXT. WOODS

ORON
(restless)
Okay, this is stupid.

Another rustling sound from the woods, Oron scanning over the trees and brush with the flashlight, he catches a quick glimpse of a MONSTROUS FIGURE watching him, instantly moving out of sight.

ORON
What the heck?

Frozen. He peers out into the woods, nothings there.

He turns around to move towards the house...

Out from nowhere, he's ATTACKED by the FIGURE! It's a quick, chaotic moment as he's thrown to the ground, a crazed beast beating down on him.

Oron gets a quick glance up close, see's the disturbing, distorted creature's face.

Fighting for his life, using the flashlight, Oron's able to land a few solid blows to the creature's face and is able to squirm free.

He dashes towards the woods, the creature begins to chase...

EXT. WOODS - CONTINUOUS

Running for his life, he heads deeper into the dark woods, he hears grunting as the beast continues it's hunt...

Oron's able to lose the beast, hiding behind a massive tree.

He hears Alanna exit the house.

EXT. OUTSIDE HOUSE

Alanna exits through the side door into the yard, dumbfounded not to find Oron waiting for her.

ALANNA
Oron? Where are you?

She looks around, glances at the car, no sign of Oron.

EXT. WOODS

Oron's tongue tied. Does he risk warning Alanna and exposing himself to the beast?

ORON
(praying to himself)
Shit. Go back inside.

EXT. OUTSIDE HOUSE

ALANNA
Oron?

She looks around.

ALANNA
Seriously.

She turns back and enters the house once more.

EXT. WOODS

Oron's relieved but must make a move. Cautiously, he starts making his way back towards the house cutting quietly through the woods.

Another step, suddenly a loud, steel clamp sound! Oron SCREAMS in excruciating agony, falls to the ground, aims the flashlight at his leg, a bear trap's snared his ankle.

ORON
(crying, fearful)
Fuck!!

His ankle, bloody and mauled, he tries desperately with his hands to release the iron jaws to no avail. He hears more grunting, turns off the flashlight.

In a moment of silence, no sign of the beastly shape, he sits in the dark trying to calm his breathing.

He turns on the flashlight so he can try to free his ankle, the light illuminates the distorted face on the GHASTLY MAN inches away from Oron's face.

Oron screams, the MAN advances instantly like a crazed animal.

Cut to: panoramic shot of the woods, Oron's scream echoes the forest.

EXT. OUTSIDE HOUSE

Alanna exits the house again as if she heard Oron's scream.

ALANNA
Oron?! Where are you?!

She hears something, a VOICE, sounding like a faint child's laughter coming from the lower level of the house. It resembles a raised basement composed of stone walls and thick wooden planks.

Alanna steps closer towards the house.

ALANNA
Oron?

She proceeds until she's standing next to the lower level of the house. Something's moving on the other side of the wooden wall.

ALANNA
Hello?

There's an open crease between the wood boards, she leans forward to see who or what could be on the other side...

She peeks, and is met with a STRANGER'S eye.

ALANNA
What the...

Frightened, Alanna quickly steps back, bumps into SOMEONE.

She turns and sees Oron, barely alive, drenched in blood, gaping flesh wound on his shoulder, his foot torn away and bleeding out.

Alanna screams in utter horror!

ALANNA
Oh my God!

Oron collapses to the ground, dead.

Alanna's stunned, she hears a RUSTLING sound coming from the woods, SOMETHING'S moving about, she doesn't wait around to find out and immediately runs towards the car.

ext. car

She reaches the car, HEARS a loud, grunting noise, she turns back to see the MONSTROUS MAN ripping into Oron's chest with his bare hands.

(CONTINUED)

Quickly she moves to the opposite side of the car, crouches down to hide. Trying to control her breathing and remain unnoticed, she fights back her tears and moves to the car door, pulls on the door handle, it's locked!

ALANNA

Fuck.

She peeks and sees the MONSTROUS MAN still working on poor Oron.

SUDDENLY her cell phone RINGS!

ALANNA

Shit!

She reaches into her pocket, silences it. She freezes, careful not to make the slightest sound. Another peek, the MONSTROUS MAN is gone.

ALANNA

Shit.

Her heart's pounding! Where is the beast? What does she do now?

Moments pass, she slowly rises to see the MONSTROUS MAN standing directly on the opposite side of the car! She crouches back down.

ANGLE ON - MONSTROUS MAN circling the car, proceeds to other side of car, no sign of Alanna. As he continues to walk, we MOVE DOWN and see Alanna under the car watching the feet of the MAN.

ANGLE ON - MONSTROUS MAN, a few more steps, stops and begins to bend down, he looks under the car, no one there!

ANGLE ON - Alanna's running towards and reaching the old mill house. She pushes open a door and moves inside.

INT. MILL HOUSE - STEEL WORKS ROOM

She's looking around frantically, sees a few metal rods resting against the wall, grabs a thick rod and places it through the door handle, extending past the door frame, barricading the door shut.

Grabbing another metal rod as a weapon, she's looking around the room. Rays of light from a flood light outside creep through cracks of old wooden plank walls revealing a large, rustic room. There's an old wood burning stove, a couple of

(CONTINUED)

tables, scattered junk items about. Toward the end of the room, a large wooden water wheel lays dormant.

She tries her cell, no reception.

ALANNA

You're fucking kidding me.

Short on breath, she takes a breath from her inhaler.

Moving deeper into the room, looking for a place to hide. It's quiet, too quiet.

THUMPING noise, she spins around. What is it? THUMP again. She sees another door to the room, opening and closing from the wind.

She steps backwards.

Slowly emerging from the shadows behind her we see the MONSTROUS MAN, his deformed large head, open jaw and heavy eye zoning in.

Without warning, the MAN ATTACKS, wraps a long rope around Alanna's neck, there's no time to react as he wraps it around again creating a choke hold.

She tries to free herself but the MAN overpowers her, SLAMS her head down into a solid wood table, then throws Alanna to the floor. She's barely conscious as blood trickles down her face from her scalp.

The MAN drops to the ground and knots the rope, Alanna gasping for air, he stands up then walks towards the water wheel holding the end of the rope creating a distance from Alanna.

He begins to tie and knot the rope to a plank on the water wheel.

Alanna noticing what's happening as the MAN pulls a lever on a wall, the wheel begins to turn.

Alanna's eyes overcome with fear and panic as the rope tightens, dragging her across the floor towards the wheel. The wheel quickly gaining momentum, spooling water. She's trying desperately to free herself, grasping for anything she can find to anchor her, but it's useless.

Her fate inching closer, closer. The wheel takes her in, splitting her head open and jamming the rotary.

The MAN shifts the lever turning the wheel off. He stares at her mangled body.

INT. LAKE HOUSE - LIVING ROOM

Hemming's sitting in a chair tuning an acoustic guitar, Tanner's sitting by the fireplace, stoking the fire with a poker. Rose enters, towel drying her hair.

ROSE
Did you hear back from Alanna?

TANNER
Not yet.

HEMMING
I'm sure they're fine.

ROSE
They should've been back by now.

Rose tries Alanna's cell, gets her voice mail, she disconnects.

ROSE
I'm gonna head down there.

HEMMING
Really?

ROSE
Maybe they got lost?

HEMMING
How are you gonna get there?

ROSE
My dad's car.

TANNER
I'm coming with you.

Tanner rises from the fireplace.

HEMMING
Okay, lets go.

Hemming rises from the chair.

TANNER
Hey, can we stop for snacks? I'm starving.

ROSE
Marijuana munchies?

(CONTINUED)

TANNER

Totally.

Rose smirks.

TANNER

(deep voice)

You wouldn't like me when I'm
hungry.

Tanner starts laughing, Rose and Hemming are stumped.

TANNER

(in disbelief)

Come on! You wouldn't like me when
I'm angry? The hulk?

Hemming and Rose humor him and laugh.

HEMMING

So you're hangry.

TANNER

Exactly.

ROSE

Let's just go.

Rose exits, Tanner and Hemming lag behind. Tanner playfully
smacks Hemming in the back of his head.

INT. GARAGE

Rose turns on the garage lights, she sees her father's 66
Buick, the flickering garage lights triggering a memory...

FLASHBACK - INT. CAR

Rose's frantically driving down a dirt road, the lips of a
mysterious stranger in the rear view mouths...

STRANGER

Netdahe....

Then blinding headlights, the sound of a wailing horn!

BACK TO PRESENT DAY

Rose, snapping out of her trance, Tanner's sitting in the driver's seat honking the car horn, Hemming admiring the car's condition.

TANNER
Your dad's car is mint.

Rose walks over to Tanner.

ROSE
(direct)
Move.

Tanner climbs out of the seat.

EXT. RESTAURANT - NIGHT

Rose, Hemming and Tanner exiting the Buick, parked next to Hemming's Rover.

HEMMING
Well, they must still be here.

ROSE
I bet Maureen is serving them her infamous mud pie.

TANNER
That sounds killer right now.

Tanner moves past Rose and Hemming towards the front entrance.

Rose seems wary of something as she peers out into the blackness of the woods, Hemming's sensitive to her behavior.

HEMMING
You okay babe?

ROSE
Yeah, I'm fine.

HEMMING
(smiling warmly)
Don't worry, I wouldn't let anything happen to you.

He pulls her in close as they continue to walk. Hemming kisses her forehead.

Tanner tries the front door to the Smithy.

(CONTINUED)

TANNER
It's locked.

Rose joins Tanner and knocks on the door... no answer.

ROSE
Well, they've got to be here
somewhere.

Rose turns, walks away from the door, heads around the side
of the house.

TANNER
Where ya going?

ROSE
Around back.

Hemming and Tanner look at each other with clueless
expressions.

HEMMING
Come on.

They're following Rose, Tanner glances at the vast woods.

TANNER
Hemmingway, have you ever seen a
wild black bear?

HEMMING
No, and I prefer to keep it that
way.

TANNER
Diddo dude.

HEMMING
Rose... hold on... what are you
doing?

Rose stops and turns.

ROSE
Trying the back door.

TANNER
(loudly)
Alanna!

ROSE
(disciplinary tone)
Tanner! Be quite.

TANNER

Why? We're here to find them,
aren't we?

Rose's thinking, Tanner's got a point.

TANNER

This is ridiculous. Let me try her
cell again.

Tanner starts digging his hand into his jeans pocket,
then... a loud CLICK sound!

MALE VOICE (O.S.)

(stern)

One more move pretty boy and I'll
blow your fucking face off.

TANNER

(casually, turning around)

Oron, you tool. A five year old is
more intimidating.

As Tanner turns he sees a rifle pointed at his face,
realizing it's not Oron, but Johnny.

TANNER

(off guard)

Oh, hey, easy there fella.

JOHNNY

(aggressively)

What the fuck are you doing?

Rose starts walking back towards them.

ROSE

Johnny.

Johnny looks at her but doesn't lower the gun.

JOHNNY

I'm not gonna ask again.

HEMMING

Just relax man, we're...

Johnny shifts the gun to Hemming.

HEMMING

Whoa, okay, let's just take a
second here.

(CONTINUED)

JOHNNY

Shut up.

ROSE

We're just looking for our friends.

Johnny continuing to aim the gun at Tanner.

TANNER

Look man, we're not looking for any trouble.

Johnny shifts the gun back at Tanner.

JOHNNY

Well, looks like trouble found you.

TANNER

Come on now, seriously? Like you're really going to shoot us.

Tension escalates, Johnny cocks the trigger.

JOHNNY

Keep talking asshole.

HEMMING

(directed at Tanner)

Stop talking, asshole.

Out of nowhere...

MAUREEN (O.S)

Put that down you fool!

Maureen's standing in the doorway at the back door.

MAUREEN

What in the name of all that's holy is wrong with you?

Johnny lowers the gun.

ROSE

(at Maureen)

I'm so sorry. We didn't mean to upset you.

MAUREEN

Oh it's fine honey. Is everything okay?

ROSE

One of our friends thinks she left her inhaler here. So she came back to look for it. Have you seen them?

MAUREEN

No dear, I haven't.

HEMMING

(puzzled)

The car's out front?

MAUREEN

I didn't see them sweetie.

(beat)

Johnny... why don't you check around and see if you can find Rose's friends.

Johnny looks annoyed.

JOHNNY

Whatever.

TANNER

(smug)

Thanks Johnny boy.

Johnny gives Tanner a look of dislike as he walks past.

MAUREEN

Why don't y'all come inside. I'll fix a snack while you wait for your friends.

ROSE

Thank you.

They all head inside the house.

INT. KITCHEN

Maureen moves to the refrigerator while the others stand around a table, Tanner's trying to get reception on his phone.

TANNER

(at Maureen)

Damn it. Do you have a phone?

(CONTINUED)

MAUREEN

Now, now, first you must try my famous mud pie.

They remain still.

MAUREEN

Go on, sit.

They all take a chair.

ROSE

I'm getting really worried. Where could they be?

Maureen's moving about the kitchen, grabbing plates, silverware, large knife.

MAUREEN

Oh, I bet they're stargazing. Ain't nothing like sharing a moonlight kiss under a star soaked sky.

Tanner laughs.

TANNER

Ha, preposterous.

HEMMING

(snickering)

I guess those word of the day emails are paying off?

TANNER

Suck it.

HEMMING

(laughs)

You know, Maureen, I think you're right.

Tanner punches Hemming in the arm.

ROSE

(chuckles)

Actually, Tanner is Alanna's boyfriend.

Maureen places a pie in the middle of the table, grabbing the large knife, she cuts the pie into slices and starts serving.

MAUREEN

(smiling)

Oh my, I didn't mean to imply anything. My big ole mouth's always getting me in a pickle.

TANNER

Like Oron could ever land a girl like my Alanna.

MAUREEN

Well, the stars are beautiful to stare at all the same.

ROSE

That's one thing I miss about this place.

MAUREEN

I couldn't live in the city. All those buildings, and the noise. People must go nutty.

HEMMING

(suggestively)

I could get used to the stars.

Hemming reaches out, grabs Rose's hand.

HEMMING

Maybe we can figure out a way to keep your dad's house?

Rose looks at Hemming, they share an intimate moment.

ROSE

Are you serious?

HEMMING

Yeah, why not?

TANNER

Can I use your bathroom?

MAUREEN

(motioning down the hall)

Second door on the right, dear.

Tanner rises from the table, exits the kitchen.

MAUREEN

It really is good to see you Rose.

(CONTINUED)

ROSE

You too.

MAUREEN

I never realized how much you resemble your sister.

Rose's caught a little off guard.

MAUREEN

I hope that doesn't make you uncomfortable dear, it was meant as a compliment.

ROSE

No, of course not. When we were younger even our parents had a hard time telling the two of us apart.

MAUREEN

Those were happier days. Your mom and dad would bring you girls in after church for pancakes. Smithy's was the place to be back then. Times have changed. We barely have tourists come through these parts anymore.

HEMMING

I heard the caves can be pretty dangerous. Rose tells me people go missing.

Maureen pauses.

MAUREEN

People do go missing, but not because of the caves. It's the Melungeon.

INT. HALLWAY

Tanner's pacing around, holding out his cell, trying to get reception, success.

TANNER

Finally!

The call goes through.

(CONTINUED)

TANNER
(impatiently)
Pick up.

A focused expression on his face as he faintly hears Alanna's ring tone, seemingly coming from down the hall.

BACK TO SCENE

Maureen, Rose and Hemming continuing their discussion...

HEMMING
Melungeon?

MAUREEN
Yes.

HEMMING
What is that?

MAUREEN
Not a what dear but a who. It's a name given to Appalachian tribes that settled here decades ago. I'm sure Rose has mentioned our local legend.

HEMMING
A little.

MAUREEN
Of course legends get distorted with every generation.

INT. HALLWAY

Tanner, continuing to follow the cell phone ringing, becoming clearer as he's approaching a cracked open door at the end of the hall.

Reaching out his hand, pulling open the door, leading to a downstairs.

BACK TO SCENE

MAUREEN
What happened to those poor people was unspeakable.

(CONTINUED)

HEMMING

What do you mean?

Maureen rises and moves to the stove to start a pot of coffee, Hemming and Rose listen.

MAUREEN

Townspeople wanted them removed from this land, land that was not the town's to claim. They fabricated lies, accused the tribes of incest and witch craft. Then, they tortured and killed entire families, women and children. Destroying a long ancestry. Remaining survivors were cast into the woods, left to starve and die.

INT. BASEMENT

Tanner's walking across a wood floor, ringing becoming louder, he sees Alanna's phone laying on the floor outside a large, closed metal door.

He picks up the cell phone, looks at the metal door, notices a smear of blood.

BACK TO SCENE

Maureen's standing at the stove, she's in back of Hemming.

HEMMING

(looking at Rose)

Sounds like just another urban legend.

Maureen steps back from the stove, as she leans in to place two cups onto the table, Rose notices Maureen's wearing a pink scarf. At first it simply catches her eye, then she focuses closer to see the name "Ally" embroidered into the scarf.

Rose looking perplexed as her eyes begin to widen.

MAUREEN

Oh, it's no legend my dear.

As Maureen pulls back, she GRABS the razor sharp knife and slices the blade deep across Hemming's neck.

(CONTINUED)

Hemming's face turns blank as blood begins to flush from his neck. He's grabbing his neck, trying desperately to stop the flowing blood, a look of panic in his eyes...

Rose's in complete shock!

INT. BASEMENT

Tanner opens the metal door revealing a large walk in freezer, a look of absolute horror on his face as he sees Alanna's mangled corpse dangling from a meat hook! Next to her is what's left of Oron. It's a grotesque scene.

TANNER

Oh god!

Tanner hugs the wall, pukes. Gathers himself, he takes another look into the freezer, the horror is all too real.

Quickly, he turns to get the heck out of there and is immediately struck in the face by the shaft of a rifle. Tanner drops to the floor, unconscious, Johnny stands over him chuckling.

JOHNNY

(overly excited)

Boom! Mother fucker!

BACK TO SCENE

Hemming falls to the floor, Rose jumps out from her chair to his side, she tries to cover the gash in his neck with her hands, but blood seeps through her fingers.

ROSE

Hemming, no... hold on!

Hemming's eyes wide, hopeless, he fades, the suffering's over.

ROSE

(crying)

No....

She looks up at Maureen, who's calmly wiping the bloody kitchen knife clean.

MAUREEN

I'm sorry dear. That must have come as quite a shock.

(CONTINUED)

ROSE
(hysterical)
What did you do? I don't
understand?

MAUREEN
Of course you don't dear. How could
you understand what it's like? To
have your ancestors tortured,
burned, murdered.

ROSE
(glances at Hemming)
You killed him!

MAUREEN
(nonchalant)
His death will have purpose my
child. I shall harvest all he has
to offer. No flesh will go to
waste.

Rose realizing Maureen's been killing people and serving
their meat to unknowing patrons.

MAUREEN
The secret to meat is the
seasoning.

ROSE
You're fucking crazy.

Rose's looking around the room, trying to figure out her
next move, Maureen's standing in front of the side door that
exits the house.

ROSE
(screams)
Tanner!

No response.

MAUREEN
(sadistically smug)
Seems like all your friends have
gone missing.

Rose tries to escape, she runs towards the exit into the
hallway.

Johnny appears, holding the rifle, blocking the door way,
Rose backs up.

(CONTINUED)

JOHNNY
(sinister tone)
Netdahe.

Everything's coming full circle for Rose, her fragmented memories connecting.

ROSE
It was you! That night in the
car... you sick son of a bitch!

Rose charges Johnny, starts punching him, screaming!

ROSE -
I'll fucking kill you!

Johnny points the rifle at Rose, she backs down.

JOHNNY
What ya think ma? She as feisty as
her sister?

MAUREEN
We'll find out now, won't we.

JOHNNY
(excited)
When can I rip her apart?

Rose looks terrified.

MAUREEN
Now let's not get carried away like
you did with the last one. We have
to see how David feels.

JOHNNY
It makes no difference to that
dummy.

MAUREEN
(snaps)
I told you to never call your
brother names! Now bring her to the
basement. You can do whatcha want
with the boy.

Johnny acts like a disgruntled teenager.

JOHNNY
But...

MAUREEN

That's my final word on the matter.

Johnny pouts. Maureen steps closer to Rose, brushes Rose's hair back with her fingertips.

MAUREEN

You could prove to be very useful to us. Precious Rose petal.

Rose spits in Maureen's face, Maureen remains collected, wipes the spit off with a rag.

MAUREEN

Bring her to the basement.

Johnny motions to Rose with the rifle to move.

JOHNNY

Let's go.

They exit through the doorway.

Maureen looks down at Hemming, a bloody mess.

MAUREEN

(unexcited)

God damn bleeders.

INT. BASEMENT

Rose's being forced into a dark room.

JOHNNY

Move!

Reluctantly, she steps in.

INT. ROOM

JOHNNY

(malevolent)

Whatever mother decides, I'll make sure you feel every little thing.

ROSE

Go to hell you deranged fuck.

Johnny's wearing a sadistic grin, shuts the door, locks it, whistling as he walks away.

(CONTINUED)

Rose looks around the room, light filters through old wooden walls, just enough so she can see around her.

She's moving around, looking for a way out, a disgusted look on her face as she breathes in a pungent stench.

ROSE
(coughing)
What the...

Moving along a wall, she trips over something, falling to the floor, landing on a decaying WOMAN'S corpse, mostly bones remaining.

Rose's freaks out... screams!

She struggles to find footing, eventually dashing into a far corner of the room, kneeling down, crying, hugging her knees. What kind of atrocious hell is this?

INT. BASEMENT

Tanner's POV - a blurry frame comes into focus..

MOVING OUT - we see Tanner, cut on his forehead, sitting in a chair, his wrists tied behind his back, ankles bound with rope. Regaining full consciousness, he realizes where he is and what his probable fate may be.

He's anxiously turning his head from side to side, trying to free his arms and legs. There's an assortment of knives, cleavers, hand held saws resting on a large wooden table, there's a faucet and sink against a wall, all the essentials of a slaughterhouse.

There's something moving about, he hears deep, short grunting breaths.

Tanner looks around, stares into the darkness towards the far end of the room, a SHAPE moves into light. The deformed looking MAN approaching, it's DAVID SMITHY.

Tanner yells...

TANNER
(in disbelief)
What the fuck?

David moves in close, his hideous face lined up with Tanner's. He sniffs Tanner like a wild dog, grunts, then licks Tanner's face with his tongue.

Tanner tries to turn his head away, David moves closer.

(CONTINUED)

JOHNNY (O.S.)
Hey dumb dumb, that's mine!

Angle on Johnny walking over towards Tanner and David.

David looks at Johnny with uncertainty, steps away from Tanner, fearful of his older brother.

JOHNNY
(at David)
Whatcha think Davey? We should have enough meat to last us through winter. (beat) Go on, get out of here!

Johnny moves to strike David with his fist, David cowers. Johnny leans over next to Tanner's face.

JOHNNY
You're awake! It's much more fun when you're awake.

TANNER
Fuck you! Fucking hillbilly.

Johnny chuckles then punches Tanner in the face, then again. Tanner spits blood from his mouth.

JOHNNY
I'm gonna enjoy hearing you scream.

TANNER
Where's Rose and Hemming?

Johnny moves over to the sink.

JOHNNY
(nonchalant)
Oh, you mean Abercrombie? Momma slit his throat. Made a big mess too. She really hates messes.

TANNER
You're fucking psychos! Don't you fucking touch Rose!

JOHNNY
Oh, we got plans for her.

Johnny puts on a vinyl apron, bloodstained gloves, steps away from the sink and starts arranging carving tools on a small cart.

David's still lingering around.

(CONTINUED)

TANNER
(becoming desperate)
Look, I got money. You can have it.

JOHNNY
(laughs)
You think this is about money?

In routine fashion, Johnny wheels the cart next to where Tanner's sitting.

JOHNNY
This isn't about money.

Johnny's wiping the blade of a cutting saw with a cloth, it's razor sharp.

JOHNNY
This is about legacy, survival. You people think you're so entitled.

Tanner's watching Johnny anxiously, fearful of what's to come.

TANNER
What do you want?

JOHNNY
Well, I'm gonna start with cutting off your arm, then slicing you open and ripping out your heart. The heart's a real delicacy.

Johnny's grasps the saw, moves closer to Tanner, his eyes wide and full of panic, Johnny places the saw's ridged edge on Tanner's arm, presses down, punctures his skin, blood leaks... just as he's about to start tearing into his flesh...

There's a loud, crashing sound!

David's knocked over a tray of tools.. Johnny's furious.

JOHNNY
Goddammit! You clumsy ogre!

Johnny rests the saw on the cart, David quickly dashes down a basement hallway, Johnny gives chase.

JOHNNY
Come back here dummy!

Tanner exhales in momentary relief, looks over at the tray of tools resting on the cart, starts trying to loosen the ropes binding his wrists by relentlessly moving them around.

INT. ROOM

Rose's banging on the door to her prison.

ROSE
Let me out of here!

FEMALE VOICE (O.S.)
It's no use.

Rose's caught off guard. Is she hearing voices in her head?

ROSE
Hello?

FEMALE VOICE (O.S.)
You'll never leave here.

Rose moves closer to the wall, tries to see who's in the next room through narrow cracks in the wood. We can see a SHAPE but it's too dark to notice much more.

INT. ROOM - BESIDE ROSE'S

It's dark, faint light finding it's way from cracks in the walls and door. A YOUNG WOMAN'S leaning against the wall, dirty, long hair hiding most of her face.

INTERCUT - ROSE'S ROOM & ROOM NEXT DOOR

ROSE
I refuse to die here.

WOMAN
Dying is the better alternative.

ROSE
How long have you been here?

WOMAN
I don't know anymore.

ROSE
How have you survived?

The woman starts laughing, sounding slightly psychotic.

(CONTINUED)

WOMAN

Survived? This isn't survival. It's servitude.

ROSE

What can we do to get out of here?

WOMAN

Pray.

A silent moment passes...

WOMAN

(softly)

I close my eyes, count to three,
when I open them, at peace I'll be.

A puzzling look upon Rose's face. Can it be?

ROSE

(unsure)

What? (beat) Brie? Is that you?

The WOMAN (Sophie Turner look) lifts her head, a look of familiarity as her face hits a shimmer of light, we discover it's Brie, she moves closer to the wall.

BRIE

(a glimmer of hope in her
voice)

Rose?

They're both pressed against the separating wall between them, emotional, crying.

ROSE

Brie! Oh my god! I thought you were dead.

BRIE

I never thought I'd see you again!
How are you here?

ROSE

It doesn't matter.

BRIE

I've missed you so much.

ROSE

I'm so sorry I left you behind.

(CONTINUED)

BRIE

It's okay.

ROSE

We are getting the hell out of here.

INT. BASEMENT

Johnny's fuming, storming back into the room, Tanner's still sitting in the chair, arms behind his back.

Like a madman, Johnny moves to the sink, slams his fist on the counter, bangs his head into the wall. He's psychotic.

He moves over to the cart.

JOHNNY

(pumped up)

Okay, showtime!

Johnny picks up the saw, moves in front of Tanner, leans forward to place the saw blade on Tanner's arm.

JOHNNY

This is gonna hurt.

TANNER

So is this!

Tanner's arms are free! Bringing his arm forward from behind his back, holding a large cleaver, he plunges the cleaver into the side of Johnny's face, splitting his flesh open, blood splashing everywhere!

TANNER

Fuck you, Buffalo Bill.

Johnny's stumbling around, pulling the cleaver out from his head, blood gushing, he's becoming disorientated, crashing into the cart, knocking it over, making a thunderous noise.

INT. KITCHEN

Maureen's at the sink rinsing out a blood soaked rag, she reacts to the ruckus coming from the basement.

MAUREEN

(annoyed)

Jesus Christ!

BACK TO SCENE

Johnny lunges at Tanner, cleaver in hand, but suddenly loses consciousness and falls to the floor.

Tanner hears someone approaching.

INT. BASEMENT HALLWAY

Maureen's storming down the hall.

INT. BASEMENT

Tanner's trying urgently to undo the rope from around his ankles...

TANNER

Shit!

INT. BASEMENT HALLWAY

Maureen's just about to enter Johnny's workshop...

INT. BASEMENT

Maureen enters the room.

Tanner's gone from the chair. She sees Johnny motionless on the ground.

MAUREEN

(concerned)

Johnny?

She approaches to find Johnny laying in a pool of blood, she kneels down.

MAUREEN

(tears)

No. My boy.

Rage consumes any tears, she calls out for David.

MAUREEN

David!!

INT. BASEMENT HALLWAY

Tanner's moving quickly, hearing heavy footsteps coming down the hall, he sees David's coming his way.

Quickly, Tanner moves to a closed door, opens it, steps inside.

INT. ROOM

Tanner waits by the closed door, hears David rush past, he takes a deep breath.

He looks around, it's a bedroom, simple, livable condition. There's a twin sized bed, dressed with clean linens, a few dolls resting on the pillows, we get the sense it's a GIRL'S room.

Tanner's baffled.

TANNER

What the fuck is this?

Against the wall, there's an old crib, he winces, something smells funky.

He makes his way over and peers into the crib, a dead animal lays, possibly a cat? He looks away, coughs.

It's time to get the hell out of there! He moves back to the door, slowly opens it, making sure the coast is clear.

He moves into the hallway...

INT. HALLWAY - CONTINUOUS

Tanner's walking...

TANNER

(softly)

Rose.

Looking around in case David or Maureen are lurking. Ahead, he can see a couple of closed doors.

TANNER

Rose!

INT. ROSE'S ROOM

Rose's by the wall, hears her name, she runs to the door.

ROSE
Tanner!?

INT. BASEMENT HALLWAY

Tanner hears Rose.

TANNER
Rose!

ROSE (O.S.)
Tanner! Over here...

He hears banging, moves to her door, it's locked.

TANNER
Are you okay?

INT. ROSE'S ROOM

Standing by the door...

ROSE
Yes, just get me out of here.

INT. BASEMENT HALLWAY

TANNER
Hold on.

He tugs on the lock, then thrusts himself into the door, doesn't budge. He looks around, grabs a thick steel pipe, uses it to break the door lock, it's open!

Rose runs out, hugs Tanner, they pull back.

TANNER
We have to go.

The sound of Maureen screaming in the distance...

MAUREEN (O.S.)
Where are you?!

It echos the basement halls, Tanner expresses urgency.

(CONTINUED)

TANNER
Come on!

ROSE
Wait!

TANNER
We gotta go.

ROSE
(moving to door)
We have to save my sister.

TANNER
(totally surprised)
Your what?

ROSE
I'll explain later.

TANNER
Okay, move.

Tanner uses the pipe to break off the lock to the door, he kicks it open.

Brie exits the room, dirty, skinny and pale, she looks at Rose. A surreal moment. They hug and shed tears of joy.

ROSE
I always knew in my heart you were
alive.

Brie smiles, speechless, they release their hug. Rose notices the heart necklace around Brie's neck, they hug once more.

TANNER
Yeah, yeah, let's move!

Rose and Brie are on board.

BRIE
Follow me.

Brie starts heading down the hall, they follow.

INT. BASEMENT - MOMENTS LATER

Maureen sees the two open doors with busted locks, Rose and Brie gone! A crazed, intense look on her face.

She moves quickly down the hall.

INT. BASEMENT HALLWAY

Brie's leading Rose and Tanner, reaching a door at the end of a hallway, they're trying to open it but it's bolted shut.

BRIE

Shit!

ROSE

What now?

Next, they hear a loud click sound, they turn and see Maureen at the opposite end of the hall readily aiming the rifle.

TANNER

Run!

Maureen fires just as they turn down the hall, the bullet hits the door, Maureen gives chase.

CONTINUOUS - they're running down the hall...

TANNER

I can see why you moved away from here.

BRIE

This way.

They scurry down another hallway just as Maureen turns the corner, she's not sure which way they went, she proceeds forward.

INT. MILL HOUSE - STEEL WORKS ROOM

Brie, Rose and Tanner enter a large, old, rustic room once used for manufacturing metal and steelworks centuries ago. The same room where Alanna met her demise.

They search the room for an exit, they dash to a wooden door that leads outside, locked. Tanner tries to break down the door, thrusting his body into the door.

(CONTINUED)

TANNER

Christ! Escape rooms are easier to get out of compared to this place.

Rose sees something, she moves, bends down, rises with an ax in hand.

ROSE

Move.

Tanner quickly steps aside, Rose begins WAILING the ax into the wood door, Tanner's impressed.

Brie runs over to where they entered the room, looks down the hall, it's empty.

Rose's chopping away, wood cracks and splinters, Tanner steps in to help, grabs the ax from Rose.

Brie sees Maureen turning down the hallway heading towards them.

BRIE

Hurry!

There's just enough of an opening to squeeze through the door, Brie joins them.

TANNER

Go!

Brie slides through, followed by Rose, it's a tight squeeze for Tanner, he gets stuck.

EXT. OUTSIDE

Rose grabs Tanner's arm and pulls.

ROSE

Come on!

INT. INSIDE

Maureen enters, fires, the bullet just misses Tanner, blowing away a chunk of the door, Tanner squeezes through.

EXT. OUTSIDE

Rose & Brie help pull Tanner through, free at last.

TANNER
 (at Rose)
 Please tell me you have the keys?

Rose digs her hand into her jeans pocket, removes the keys.

TANNER
 (relieved)
 Lets go.

As they're about to run, a LOUD SHOT sound, Tanner and Brie turn to see Rose on her knees, blood starts seeping out from a hole in her stomach, a paralyzed look on her face.

BRIE
 No!!

Brie runs to Rose's as she falls to the ground, Tanner joins. Brie grabs Rose's hand and looks into her sister's eyes.

BRIE
 Rose!

Tanner's speechless.

ROSE
 Go.

BRIE
 No... Get up!

Brie's crying.

BRIE
 I'm not going to lose you again.

ROSE
 You have to go.

BRIE
 No.

ROSE
 (struggling to speak)
 I love you.

Rose passes on, Brie breaks down.

(CONTINUED)

BRIE

Rose! No!

TANNER

We have to go.

Brie's staring at her sister.

TANNER

There's nothing we can do. We need
to leave.

Tanner grabs the keys from Rose's hand, then pulls Brie up
off the ground, they run...

INT. CAR

They jump into Rose's dad's car, Tanner starts the engine,
puts it in reverse.

As he shifts the gear into drive, the windshield shatters,
they look ahead, Maureen's aiming the gun.

TANNER

This bitch is fucking psycho!

EXT. OUTSIDE

Maureen's reloading the gun...

INT. CAR

Tanner floors the gas! The car speeds forward...

Just as Maureen's about to fire, Tanner strikes her down. We
hear heavy thumping as the car rolls over Maureen's body.

Tanner slams on the breaks, a brief pause.

Brie shifts the car into reverse, looks to Tanner.

BRIE

Lets end this.

Tanner presses the gas, the car runs over Maureen once more.

He shifts into drive, as the car gains speed, Tanner faces
Brie.

(CONTINUED)

TANNER
It'll be okay.

A brief moment of peace, Brie turns her head forward....

BRIE
Look out!

David's standing directly in their path.

Tanner looks ahead, instinctively tries to avoid David, loses control of the car and crashes into a tree, they both thrust forward, hitting the dash.

Tanner's woozy but not injured, looks at Brie, motionless. Is she dead?

TANNER
Brie?

No response, he moves in closer.

TANNER
Brie?! No! Fuck!

Tanner turns around, through the rear window he can see Maureen laying on the ground, but no sign of David.

TANNER
Shit.

As he turns back around to face forward, David's deranged face is glaring through the driver's side window.

SMASH! The shattering of the driver's side window, David thrusts open the door and pulls Tanner from the car.

EXT. CAR - CONTINUOUS

Tanner's thrown to the ground, monstrous David towers over him, ready to plunge his foot into Tanner's face.

Tanner rolls away just as David's foot plummets the ground.

Tanner tries to rise, David grabs him from behind, tosses him to the ground like a bag of dirt.

On his stomach, Tanner tries desperately to claw away to safety. David tackles him, grabbing Tanner's neck, choking him.

Tanner tries to break free, but David's relentless. Is this the end?

(CONTINUED)

BANG! David falls to the ground!

ANGLE ON Brie holding the rifle, she drops it to the ground.

TANNER
Holy shit!

Brie helps Tanner to his feet.

BRIE
Are you okay?

TANNER
Yeah.

They look over at David, motionless, he looks dead, his blood's sinking into the dirt.

TANNER
Nice shot.

BRIE
(exhausted)
I just want to go home.

TANNER
Okay.

Brie turns away, Tanner looks empathetic as he follows her back towards the car.

INT. CAR

Tanner's driving, Brie's staring out the window looking aimlessly into the dark night.

INT. HOUSE - LIVING ROOM

Tanner and Brie enter the lake house, both mentally and physically spent, Tanner closes the front door, there's a heavy, empty silence.

Brie picks up a picture off a shelf of her and Rose as kids, she reflects, then places it back. She continues to look around, soaking up old memories of growing up in the house. She picks up a worn in fisherman's hat resting on a table and holds it to her chest.

BRIE
Do you know what happened to my dad?

(CONTINUED)

TANNER
(pauses)
He passed away recently.

BRIE
How?

TANNER
Cancer.

Brie takes in the news.

TANNER
From what Rose said, he sounded
like a good, kind man.

She becomes emotional.

TANNER
I'm so sorry all this is happening.

BRIE
I keep thinking it's just a bad
dream. That I must be sleeping and
it's all just a shitty dream.

TANNER
I know. This is all so fucked up.

Brie moves closer to the glass windows leading out to the
deck, starts crying.

BRIE
There's nothing left. I have no
one.

TANNER
It's okay.

He steps towards Brie.

TANNER
We'll figure things out.

Brie looks up at Tanner who's holding back his tears. He
quickly collects himself.

TANNER
I'm gonna get us some water.

He walks out of the room.

Brie steps slowly through the room, she pics up a large
picture frame of her dad and mom...

(CONTINUED)

In the reflection of the framed glass is David standing outside the glass window.

She turns around in complete shock! There's no sign of David. Could this be in her head? She calms herself down.

BRIE
(to herself)
You're okay. It's all okay.

She looks out the window once more, nothing there.

Tanner walks back into the room, holding two cups of water.

TANNER
The police should be here soon.

He notices Brie looks troubled, he walks towards her.

TANNER
You okay?

BRIE
I don't know.

TANNER
You're a survivor. We'll survive this.

He hands her the cup.

BRIE
Thanks.

Suddenly, without warning, David CRASHES through the glass window, tackling Tanner to the floor!

They're wrestling, Tanner jams a large shard of broken glass into David's forearm, David grunts in pain, Tanner makes a run for it.

David reacts quickly, grabs Tanner's leg, drags him through the broken glass.

Tanner looks over at Brie with urgency...

TANNER
Run!

Brie's frozen.

David grabs Tanner, tosses him through the broken window and onto the outdoor deck.

EXT. OUTSIDE DECK

Tanner's beaten and bloody, before he has a chance to stand, David slams him against the wooden deck rails, choking him with a single hand.

Tanner's trying to squirm free to no avail, gasping for breath while staring into the eyes of a crazed monster. He's losing the battle.

BRIE (O.S)

Hey! Dummy!

David turns.

Brie STABS David in the neck with the fire place poker, blood gushes as he stumbles backward, crashes through the railing, plummets down into the dense forest trees below.

Brie's standing at the edge of the patio, looking down into the woods, a stone expression on her face, Tanner joins her side.

BRIE

Some legends are better off dead.

We hear the sounds of approaching sirens. They look at each other with a slight glimmer of relief that the nightmare's finally over.

EXT. OUTSIDE

From above, we move downward through the forest trees, closing in, we see David lying motionless on the ground.

MONTAGE - VARIOUS

- Basement, empty prisoner room.
- Slaughter house room, Johnny's laying in a pool of blood.
- Exterior view of The Smithy.
- Maureen, dead, laying in the dirt. Standing over her body is a YOUNG GIRL with a slight melon shaped head and Brie's eyes, holding a doll in her hand.

THE END.