

BLACK CHRISTMAS

by

Glen Morgan

Based on the film

"Black Christmas"

Directed

by

Bob Clark

And written

by

Rob Moore

October 19, 2005

Numbered Draft

1

EXT. HOUSE - NIGHT - (1970)

1

Falling snow drifts upon the Mansard rooftop of a large, isolated, and decrepit New England colonial. Paned windows in the gables are cracked and broken. Worn stone steps lead to a rotting open porch. An equally ragged '48 Chevy Aerosedan sits in the driveway.

Behind the house lies a void of evergreen and leafless birch. Far down the road, lies a lone neighborhood house. There are only two houses on this street.

Here, Christmas lights are strung, but many of the fat bulbs are burned out. The building appears like a haunted house on Christmas Eve. The windows are dark, except for a pale blue light in the living room...

2

INT. HOUSE - NIGHT - CLOSE - A TREE ORNAMENT

2

A reflection of a bassinet and an eerie blue light wraps around a silver and gold glass bulb celebrating "Baby's First Christmas - 1970."

A BASSINET

BILLY'S FATHER, early 20's, lights a cigarette while hunched at the foot of a second hand bassinet, hooded by worn blankets. A gooseneck office lamp, shining a purplish light, arcs over the crib...

EXTREMELY CLOSE - ZIPPO LIGHTER

Across the lid of a well worn lighter: Khe Sanh '67-'68. On the base: PVT. LENZ. FRANK is above a Marine Corp Chesty Bulldog and an inscription: *"Not afraid, just lonely."*

THE FATHER

Lifts his eyes, lined with dark circles, and reaches out to peel back the edge of a blanket, checking inside the bassinet.

CAMERA PUSHES PAST the FATHER to the bassinet, MOVING INTO the opening of the blankets to REVEAL the eyes of a newborn.

Although not demonic or supernatural, the eyes are unsettling; inhuman. Yellowed with a chronic jaundice, the eyes are much too focused and intense for a newborn.

BILLY'S MOTHER

slumps in the corner of the couch, back to father and son, as if imagining herself as far from them as possible. An empty bottle of Tanqueray sits on the coffee table. She turns toward her husband and child looking at them, blank.

She stands, drunk, and moves toward the Evergleam pink aluminum Christmas tree. The mother reaches out...

CHRISTMAS ORNAMENT

"Baby's First Christmas - 1970" is plucked off the tree...

THE MOTHER

Eyes the father...

CLOSE - THE MOTHER'S HAND

Crushes the ornament; glass cutting her skin...

THE FATHER

Glares at his wife, then, turns his eyes down to the floor...

THE HEARTH

Shards of the broken bulb are dotted with blood. Flames from the fireplace are reflected in the shattered glass...

FADE OUT:

FADE IN:

3

INT. LIVING ROOM - NIGHT - (1975)

3

A plate of cookies for Santa ENTERS FRAME...

WIDER - OVER THE MOTHER'S SHOULDER

Billy's mother sits in the corner of the couch, cigarette in one hand, a Screwdriver in a highball glass in the other. The room is lit only by the lights of the Christmas tree.

In the b.g., the bassinet is long gone. Billy's father, appearing haggard, helps his five year old son, BILLY, place the plate beneath the pink aluminum Christmas tree.

Billy's back is to CAMERA and partially obscured by the tree branches. He wears long sleeve pajamas.

REVERSE - BILLY'S MOTHER

CAMERA IS LOW MOVING TOWARD her as she glares at them with disgust. She appears anxious; jittery. The years have not been good to her, either...

BILLY'S MOTHER

Why you bothering putting with those cookies? Santa ain't comin' to see you.

THROUGH THE TREE BRANCHES

The young boy turns his head toward her, REVEALING the yellowed irises, staring at her with icy lifelessness.

REVERSE - BILLY'S MOTHER

CAMERA CONTINUES as she smiles cruelly at her own joke...

BILLY'S MOTHER (CONT'D)
Russians shot his sleigh down. Santa...
Claus... is dead.

BILLY'S EYES

His lids subtly flinch as he holds his stare on his mother.

BILLY'S FATHER

Glares at his wife as he lights a cigarette with the Zippo lighter. He leans down to his son. CAMERA PUSHES IN CLOSE to his lips and Billy's jaundiced ear. The father WHISPERS...

BILLY'S EYES

Ease and quickly turn away...

STAIRWAY

CAMERA IS BEHIND THE BOY as he charges up the darkened stairs.

THE MOTHER

as she brings the cigarette to her lips, she averts her eyes.

4 INT. BILLY'S ROOM - NIGHT (1975) 4

The door swings open. Billy moves directly toward the closet.

5 INT. CLOSET - NIGHT (1975) 5

A flashlight FLARES INTO CAMERA REVEALING the closet acts as the boy's hidden "fort."

IN THE FLASHLIGHT BEAM

In the corner of the closet is a six inch triangular hole where wood has rotted or been damaged by termites. A space exists between the closet wall and the inner exterior wall. The boy's hand reaches into the hole and removes a gift enwrapped with cheap Christmas paper.

CLOSE - A GIFT TAG

"To Billy. From Santa."

CLOSE - BILLY'S EYES

Subtly smile as, O.S., paper tears...

CLOSE - GIFT

An Aurora plastic model of the Apollo-Soyuz Mission. The date is marked in the artwork. "July 17, 1975"

CLOSE - BILLY'S EYES

Well with tears as he looks down at the closet floor.

CLOSE - BILLY'S HANDS

chronically jaundiced, move past the model box and holds the gift tag from Santa Claus whom he knows to be his father.

6 INT. BILLY'S ROOM - NIGHT - (1975) 6

CAMERA IS LOW to the floor as it moves toward the closet door, slightly ajar. Outside, a winter wind HOWLS

As CAMERA REACHES THE CLOSET the argument is broken by a TOPPLING of a NIGHT STAND. Glass shatters. An adult male MOANS; another. Then, abruptly... SILENCE.

In the darkness of the closet, Billy's yellow eyes appear, looking out as if listening with his sense of sight.

7 INT. UPSTAIRS HALLWAY - NIGHT - (1975) 7

CAMERA REMAINS LOW to the ground CREEPING DOWN THE HALLWAY as Billy, thin and spidery, crawls cautiously toward his parents' bedroom door.

Once there, he lowers his head and places his face flush against the worn carpet to look beneath the door.

8 INT. PARENTS' BEDROOM - NIGHT - BASE OF THE BEDROOM DOOR 8

One of Billy's yellowed eyes peers into the room...

REVERSE - BILLY'S POV

His mother's bare feet stand on the carpet beside a blood stained clawed hammer and a large green Hefty lawn trash bag. His father's body lies dead on the floor.

Another pair of male shoes, those of his mother's LOVER, ENTER FRAME. The bag is picked up the bag. As it SNAPS OPEN...

BASE OF THE BEDROOM DOOR

Billy's eyes vanish as he runs off...

9 INT. BILLY'S ROOM - NIGHT - (1975) 9

The closet door is closed. The room, silent.

10 INT. CLOSET - NIGHT 10

Total darkness for a beat... then a faint light appears from the hole in the floor of the closet. Frightened, Billy, his back against the far wall, looks to the hole.

Then... deep within the house... more clearly audible from the hole in the closet... a RUSTLE... plastic CRACKLES and DRAGS... strained BREATHS.

CAMERA PUSHES TO THE HOLE as Billy leans closer, listens. After a beat, CAMERA ARCS until the HOLE FILLS FRAME. Billy's hand reaches out and pulls at the wood, creating a larger hole. As he tears at the wood...

CUT TO:

11 INT. BENEATH BILLY'S HOUSE - NIGHT - (1975) 11

Under the house, a flashlight shines REVEALING Billy's mother and her LOVER, a fat hairy sweaty man digging a hole in the ground.

INT. BENEATH BILLY'S HOUSE - NIGHT - (1975)

The flashlight beam rolls onto the bloodied face of Billy's father, in the plastic bag which has torn from being dragged. His skull has been crushed by a blunt object across the eyes. His Vietnam Zippo lighter has slipped out of his shirt pocket.

LOW ANGLE - BILLY'S MOTHER

blood soaked hair clings to her face as she pulls up dirt. CAMERA PUSHES PAST her toward the base of the far wall...

Exhales of human breath jet from the interior of the wall and into the area beneath the house. Climbing down within the wall... Billy's dark figure reaches the surface.

BILLY'S MOTHER

Hearing the SOUND, she spins the flashlight beam toward...

BILLY'S EYES - IN THE FLASHLIGHT BEAM

Her son's eyes; watching her. Witnessing.

BILLY'S MOTHER

CAMERA PUSHES IN as she starts toward him...

BILLY

flashlight beam whipping over him, moves back into the wall...

INT. BENEATH BILLY'S HOUSE - NIGHT

The mother pauses... then races off...

12 INT. INTERIOR OF THE WALL - NIGHT 12

CAMERA LOOKS DOWN THE WALL as the boy begins to scale upwards; awkward and strained, yet motivated by fear...

13 INT. LIVING ROOM - NIGHT 13

Billy's mother and lover, covered with wet mud and blood, hustle into the living room. Within the walls...
MOVEMENT.

14 INT. ATTIC - BILLY'S HOUSE - NIGHT 14

A board is POUNDED, then CRACKS allowing the dark form of the boy to appear over the lip of the floor and into the attic...

15 EXT. UPSTAIRS HALLWAY - NIGHT - CLOSE - ATTIC DOOR 15

A combination lock SNAPS, imprisoning Billy inside the attic.

HIGH ANGLE - BILLY'S MOTHER AND HER LOVER

primordial, breathing hard; eyes, locked on the attic door.

FADE OUT:

CUT TO:

16 INT. ATTIC - BILLY'S HOUSE - NIGHT - BILLY - (1982) 16

CAMERA MOVES ALONG the attic floor. Half of the area is uncovered and beamed, filled with aging loose-fill rock wool. The floor constructed of wood lathe and plaster. Boxes and furniture have been stored precariously across the beams. A path of wood planks leads to a ten foot area of solid floor.

BILLY'S FORM ENTERS FRAME, older now; malnourished. CAMERA PUSHES IN as he sits in a rocking chair at the attic window. Older, now, twelve, or so... and, although, seemingly lifeless, Billy is, in fact, a ticking bomb.

O.S., MUTED but discernible grotesque female GRUNTS and SIGHS are HEARD THROUGH THE ATTIC DOOR...

17 INT. STAIRWAY - NIGHT 17

The area is dark and shadowy except for the spill of the fireplace light in the living room below. Billy's Mother is straddled over her heavy sweaty drunken lover who lies on the first landing of the stairway. She is grinding, but he is frustratingly unresponsive. Not dead, just passed out.

After a moment, she stops; breathing HARD. She shakes her lover but his response is... unresponsive. She looks at him hatefully. O.S., in the attic... Billy's ROCKING CHAIR CREAKS.

CAMERA PUSHES IN ON HIS MOTHER as her eyes turn upward...

ATTIC DOOR

initially, this appears to be the MOTHER'S POV, as the door is partially visible in the dark shadows. CAMERA, however, INCHES BACK just before Billy's mother, bottomless, back to CAMERA, ENTERS FRAME and holds below the door. She looks up.

As she moves toward the ladder leading to the attic...

FADE OUT:

In the darkness... a baby CRIES...

CUT TO:

18 INT. BEDROOM - DAY - A BASSINET - (1983) 18

A newborn pink baby, AGNES, lies swaddled in a white wicker bassinet, sleeping beneath a soft amber night light.

LOW ANGLE - BILLY'S MOTHER & STEP FATHER

The couple peer over the crib INTO CAMERA...

BILLY'S MOTHER
She's my family, now.

O.S... above... FOOTSTEPS. Billy's mother pauses. With a hard expression, her eyes turns up toward the ceiling. As the cheap overhead chandelier begins to sway...

FADE OUT:

In the darkness, Tchaikovsky's "Arabian Dance" RISES...

CUT TO:

19 INT. ATTIC - BILLY'S HOUSE - NIGHT - (1991) - BILLY'S EYES 19

FILL THE FRAME, slashed with noir shadows, only of color, from a string of spare Christmas lights lining the attic wall.

CAMERA PULLS BACK, LOW to the FLOOR, REVEALING the spiked tipped legs of a cheap tripod. CAMERA RISES, REVEALING a used Tasco telescope atop the unstable tripod; all in, twenty-five bucks. A bow is stuck on the top along with an envelope.

20 INT. UPSTAIRS HALLWAY - NIGHT - (1991) 20

Billy's step-father and mother climb down the attic ladder. She closes the door and secures the combination lock...

21 INT. ATTIC - BILLY'S HOUSE - NIGHT - (1991) - AN ENVELOPE 21

tears open. A Rite-Aid calibre Christmas card displays Santa checking an open scroll with graphics reading, "Be good for goodness sake!" Signed; "Mommy & your step dad."

THE WINDOW

22 The telescope ENTERS FRAME and looks out over the neighborhood. Only a few houses with large yards decorated for Christmas populate the area. 22

REVERSE - END OF THE TELESCOPE

A house reflects over Billy's magnified eye...

22PT EXT. NEIGHBORHOOD HOME - DUSK - TELESCOPE MATTE 22PT

A family gathers for Christmas appearing like a Norman Rockwell painting. Americana. Warm. Filled with happiness and love. A teenage girl opens a present and reacts, overwhelmed. She moves to her mother and father and gives them a hug.

TELESCOPE

CAMERA PUSHES DOWN THE BARREL TO BILLY'S CLOSED EYE.

Once IT FILLS FRAME, the lid opens exposing the yellowed iris...

23 INT. LIVING ROOM - NIGHT - (1991) 23

Lies passed out on the couch, two empty bottles of wine on the floor; a bong on the table. Behind him, a console radio plays, the source of "The Nutcracker"...

AGNES

eight years old, tears Christmas wrapping off a box revealing a knock off Cabbage Patch doll.

BILLY'S MOTHER

Barefoot, in an worn nightgown, reacts with animated joy, however, as if she has received a gift she's always wanted. As her daughter doesn't match the enthusiasm, however, the mother's expression turns hard.

O.S... UPSTAIRS... MOVEMENT. Agnes looks up, curious...

AGNES

'S that Santa's reindeer?

Her mother takes a drink from her highball glass while gathering wrapping paper and stuffing it in a Hefty bag.

BILLY'S MOTHER

There's... nothing... up there.

She reaches back and grabs the pack of cigarettes, puts one in her mouth, then feels blindly behind her. She looks back, but cannot find a lighter for her cigarette.

Drunk, the mother leans into Agnes with a babying tone...

BILLY'S MOTHER (CONT'D)

Want a Christmas cookie? You're my cookie and I could eat you up.

As the mother stands and moves off toward the kitchen, CAMERA CREEPS IN on Agnes. O.S., an ORNAMENT TINKLES. Agnes turns toward the tree...

AGNES' POV - CHRISTMAS TREE

CAMERA IS MOVING TOWARD a branch rhythmically trembling which causes the ornaments to KNOCK together. CAMERA CONTINUES... INTO THE TREE... TO FIND... behind the tree... a pair of yellow eyes, looking at Agnes.

24 INT. KITCHEN - NIGHT - (1991)

24

The counter is littered with Christmas cookies baking material and supplies; baking utensils, flour and sprinkles. She tosses some cookies onto a plate for Agnes, then moves to the stove, ignites a gas burner and lights her cigarette.

The phone, a yellowed wall mounted princess phone... RINGS. The mother reacts, curious as to who could be calling. She picks up the phone and before she can answer... a chilling voice emits from the tiny speakers...

CALLER (V.O.)
She's my family, now.

The mother drops the phone. CAMERA LEADS HER OUT of the kitchen as she races toward the living room...

25 INT. LIVING ROOM - NIGHT (1991)

25

Billy's mother approaches, pausing in the threshold of the kitchen door. CAMERA PUSHES IN AS she takes an anxious step...

BILLY'S MOTHER
Agnes?

BILLY'S MOTHER'S POV - THE FLOOR

Agnes is gone, as is the plastic Hefty bag. The wrapping paper, removed and left on the floor.

BILLY'S MOTHER

looks to her husband...

BILLY'S MOTHER'S POV - THE COUCH

Billy's step-father awakens from his stoned sleep...

LOWER ANGLE - BILLY'S MOTHER

Anxiously steps into the room and reacts to a sharp pain under her foot. She looks down...

CLOSE - BILLY'S MOTHER'S FOOT

The ripped out eyes of the knock off cabbage patch doll are stuck to the underneath of her foot...

BILLY'S MOTHER - LOWER ANGLE

CAMERA now SWEEPS INTO HER. Then, with the timbre heard in the disturbing phone calls...

BILLY'S MOTHER (CONT'D)

Bill-lly!

26 INT. UPSTAIRS HALLWAY - NIGHT - (1991)

26

CAMERA IS LOW TO THE GROUND, MOVING RAPIDLY ALONG the hallway as Billy's mother and step-father OUTPACE CAMERA and ENTER FRAME. CAMERA CONTINUES as they run to the attic ladder...

MOTHER

What have you done?!

As she climbs, the step-father pauses. Puzzled by...

STEP FATHER'S POV - THE COMBINATION LOCK

Remains locked from the outside. The mother's fingers, agitated, frightened, and drunk, fumble with the lock...

STEP-FATHER (O.S.)

What your mother and I must know...

27 INT. ATTIC - BILLY'S HOUSE - NIGHT - (1991) - TRAP DOOR

27

BANGS open!

STEP-FATHER

Is Where did you put the baby?

Billy's mother rises into the attic....

BILLY'S MOTHER'S POV - THE ATTIC

Vacant. Billy is nowhere in sight.

BILLY'S MOTHER AND STEP FATHER

Are stunned. Then, O.S., downstairs, Agnes SCREAMS!

28 INT. UPSTAIRS HALLWAY - NIGHT - (1991) 28

CAMERA IS WIDE as the parents run toward the stairs...

29 INT. STAIRWELL - NIGHT - EXTREMELY LOW ANGLE - THE PARENTS 29

bound down the stairs, CAMERA RISES to Billy's mother...

BILLY'S MOTHER
Billy!? What have you done?!

30 INT. LIVING ROOM - NIGHT 30

THE FAR WALL

Billy's shadow clutches Agnes's struggling, choking silhouette; shifting and distorting with the blink of the Christmas tree lights.

EXTREMELY CLOSE - A 10 FRAME CUT - BILLY'S EYES

turn toward his mother, exposing their yellow tint...

CLOSE - A 10 FRAME CUT - BILLY'S LEFT HAND

Holds a briloette ornament, blood dripping tip facing out...

CLOSE - A 10 FRAME CUT - BILLY'S MOUTH

opens. An eyeball, iris bright blue, is placed inside...

BILLY'S MOTHER

SCREAMS!

BILLY'S STEP-FATHER

Charges Billy...

BILLY

Backlit against the Christmas lights, reaches out for Agnes...

A 10 FRAME CUT - AGNES

CAMERA SWEEPS TOWARD HER struggling for life, the black plastic Hefty bag over her head... one hole in the bag over her right eye indicating Billy has removed one eye, so far...

CHRISTMAS TREE

The Step-father ENTERS FRAME, reaching for Agnes.

BILLY'S HAND

THRUSTS the tear shaped ornament outward.

REVERSE - STEP-FATHER

the back of his skull erupts. Dangling at the end of the impaling ornament, with the consistency of an egg yolk, the step father's eye; pushed through the skull. He falls...

THE CHRISTMAS TREE

TOPPLES! CRASHES! covering Agnes and Billy's step-father...

BILLY'S MOTHER

A string of Christmas tree lights quickly wrap around her neck. Her hands whip to her throat, clutching the cord...

31

INT. KITCHEN - NIGHT - (1991)

31

Billy drags his struggling mother into the kitchen...

CLOSE - COUNTER

Billy grabs a rolling pin, coated with flour...

A PLATE OF CHRISTMAS COOKIES

CAMERA INCHES on a plate of freshly baked cookies while, in the dark background, Billy raises the rolling pin above his head. The cookies shake from the unseen impact. CAMERA CONTINUES as the cookies tremble with each THUD...

ON THE COUNTER

Billy's hand finds an angel shaped cookie cutter...

BILLY'S MOTHER

The back of her lifeless head lies on the floor. The angel shaped cutter ENTERS FRAME. As it presses to her face...

CLOSE - OVEN

A silhouette against the glowing red coils inside the oven, Billy ENTERS FRAME with a cookie sheet, dripping blood...

As the oven opens... the hollow radio plays the beautiful flowing harp strings of "The Nutcracker's" "Intrada..."

CUT TO:

32 INT. LIVING ROOM - NIGHT - (1991)

32

Silence. After a beat, the front door opens. POLICE OFFICERS, BLUDWORTH and COLQUITT enter, weapons drawn, alarmed, yet cautious. Colquitt moves directly toward the fallen Christmas tree, attending to Agnes. Bludworth continues to the kitchen.

Bludworth freezes, expression mortified. CAMERA PULLS BACK REVEALING Billy sitting at the table in the dark; drinking a glass of milk and eating... his Christmas cookies, appearing like shapes of charred jerky with frosting and sprinkles.

As Billy calmly finishes his snack, CAMERA CRANES DOWN until the corpse of his mother ENTERS THE F.G...

CUT TO:

OVER BLACK... A TITLE CARD RISES... CENTER FRAME...

"BLACK CHRISTMAS"

Then... a stand up bass with harmonica accents begins a bouncing ball tempo, introducing Mitch Miller and his Orchestra's rendition of "I Saw Mommy Kissing Santa Claus."

As the male chorus begins singing, the TITLE CARD FADES...

CHORUS (V.O.)

I saw Mommy kissing Santa Claus...

SLOW FADE UP:

33 EXT. FRONT YARD - SORORITY HOUSE - NIGHT

33

CLOSE - A PAIR OF EYES - COMPOSED FAR LEFT OF FRAME

A pair of plastic female eyes on an internally illuminated Nativity figure, presumably Mary, appears afraid; trembling in the freezing wind of a Winter storm...

CHORUS (V.O.)

... Underneath the mistletoe last night...

WIDER - A MANGER

Icy rain streaks past a Magus standing in the snow amongst animals gazing upon a haloed baby in a straw crib beneath His mother and an illuminated angel extending above the tableau.

CHORUS (CONT'D, V.O.)
(CONT'D)

*She didn't see me creep down the stairs
to have a peep...*

CLOSE - A STRING OF OUTDOOR CHRISTMAS LIGHTS

Line the rain gutter of a sorority house. Green, red, and white bulbs shudder and TINK in the storm.

CHORUS (CONT'D, V.O.)
(CONT'D)

*She thought that I was tucked up in my
bedroom fast asleep...*

Counter to the storm's threat, GIRLS can be heard, O.S., INSIDE, having a PARTY; warm, inviting, plenty of laughter and CLINKING glasses...

EXT. PHI KAPPA SIGMA SORORITY HOUSE - NIGHT

The Nativity and the lights decorate the front yard of the New England colonial that was once home to the Lenz family.

ACROSS THE LOWER LEFT OF FRAME, A TITLE CARD INDICATES...

FIFTEEN YEARS LATER

The exterior of the house, including the gabled windows and Mansard roof, has been significantly restored in the last twenty-five years, reflecting the money and privilege of the present day occupants.

Tonight, pools of color glow in the snow and reflect off the ice from decorative Christmas lights. The interior pulses with a warm amber glow from a fireplace while long thick icicles hang like crystalline fangs from the lip of the roof.

CHORUS (CONT'D, V.O.)

*Then, I saw Mommy tickle Santa
Claus/Underneath his beard so snowy
white...*

A '66 Pontiac Parisienne tuna boat is parked in the driveway, just before the garage door. Above, gray smoke floats out the chimney, to be whipped by an angry wind.

CLOSER - BESIDE THE FRONT DOOR

Greek letters identify the Phi Kappa Sigma sorority.

33PT

THE FRONT WINDOW

33PT

Inside, a silver and gold Victorian Christmas tree glitters. Discernible behind the tree, a few sorority sisters are drinking, gossiping, and celebrating the Holidays.

Now... CAMERA MOVES... not a hand-held wide angle subjective "killer's P.O.V.," but, rather, on TRACKS along the front facade. The MOVEMENT'S texture remains voyeuristic...

CAMERA eerily, unexpectedly, begins RISING... toward the second story... REVEALING windows of individual bedrooms.

CHORUS (CONT'D, V.O.)
(CONT'D)

*What a laugh it would have been/ if daddy
had only seen/Mommy kissing Santa Claus
last night!*

CAMERA TRACKS parallel to the rooms, REVEALING a window in which hangs a small holly wreath with white micro lights.

MEGAN HELMS, 23, can be seen pacing angrily while on her cell phone. Although furious with whomever is on the receiving end, Megan is clearly trying to keep her voice DOWN. She pulls the phone away and flips it off before hanging up.

CAMERA MOVES PAST HER WINDOW just as Megan sits at her desk before an open laptop and looks sickened, at the monitor. The next room is dark, yet not vacant. Attractive and urban, LAUREN HANNON, 21, leans out over the sill of her open window smoking a cigarette. CAMERA CONTINUES as she shudders at the mounting storm and exhales, somewhat sad, before dropping the butt into a beer bottle.

CAMERA CONTINUES TO the next room in which CLAIR CROSBY, 20, appears excited, yet anxious while pacing with a sheet of high quality gift wrapping paper, cellophane tape, ribbons and scissors. As she sits, Clair disappears from view...

CAMERA BEGINS RISING... toward the third story, while also PUSHING IN ON a gabled window framed with Christmas lights on the top level of the house. Behind the weathered mutins stands an illuminated plastic Santa Claus.

The window is ajar; softly KNOCKING against the sill...

From the dim spill of the decorative lights, it is apparent the large area behind the window is not a living space, but, rather, the attic which was once Billy Lenz's room.

34 INT. ATTIC - SORORITY HOUSE - NIGHT 34

Cardboard cartons and furniture are stacked and dusty. Behind these, appearing to rise from the floor and within the wall, streams of strained breaths are visible in the cold.

The breathing stops... beat... then... with a startling SCREECH an old rocking chair is placed at the window and released. The vacant chair gently rocks...

INT. ATTIC - SORORITY HOUSE - NIGHT - THE KILLER'S P.O.V.

WIDE ANGLE and HAND HELD, arrhythmic human breaths jet from behind CAMERA as it CREEPS TOWARD a closed square door in the floor, partially framed by faint light seeping from below.

35 INT. UPSTAIRS HALLWAY - NIGHT - ATTIC TRAP DOOR 35

CAMERA MOVES THROUGH a corridor of dark wood walls and hardwood floors lit with a string of Christmas lights. The sconces are turned off. CAMERA PUSHES past Clair's room and toward a corner of the ceiling at the shadowy end of the hall, REVEALING an attic trap door.

The door lifts. CREAKS...

36 INT. CLAIR'S ROOM - NIGHT - CLOSE - A WINE CORK 36

Is PLUCKED from a bottle...

EXTREMELY CLOSE - A SMALL GIFT BOX

wrapped with tasteful paper and great care sits on the floor amongst scraps of paper and ribbon. The wine cork drops INTO FRAME followed by the CORKSCREW. At this IMAGE SIZE, the corkscrew appears like a threatening auger bit. Thick. Sharp.

CLAIR CROSBY

Unaware of the presence outside her door, Clair appears mixed with dreaded apprehension and excited anticipation as she opens a blank Christmas card and gathers her thoughts. The first being, her thoughts could use some wine. She pours the Pinot into a glass. OUTSIDE, the storm is a CONSTANT presence.

ON THE BED

a couple travel bags are packed, but open. CAMERA INCHES TOWARD her cell phone; red power indicator light blinking...

IN THE OPEN CLOSET

Hang two dry cleaned outfits, wrapped in clear plastic, appearing like body bags in the closet shadows...

ON THE FLOOR

behind Clair; plastic shopping bags and a store wrapped gift.

CLOSE - STORE WRAPPED GIFT

The tag reads "To: Lauren Fr: Secret Santa."

CLOSER - ANOTHER GIFT

Enwrapped with different paper; special. The tag reads...

"To: My big sister, Leigh. Fr: Her baby sister, Clair."

CLOSE - THE WINE BOTTLE

Is set down beside her, alongside a pair of open scissors. Ominous; a potential tool of murder...

CLOSE - ON THE FLOOR - A FOUNTAIN PEN

The nub, sharp. Ink; blood red. It is picked up...

CLOSE - CLAIR

Considers...

CLOSE - BLANK CHRISTMAS CARD

She writes... "Leigh..."

CLAIR

SIGHS, then takes a long sip of wine...

THE FOUNTAIN PEN

Is returned to the floor...

CLOSE - CLAIR

the dry cleaning plastic RUSTLES. She turns, startles...

CLAIR'S POV - THE DRY CLEANING PLASTIC BAGS

Flutter... the forms appearing like corpses in a morgue...

CLAIR

Composes, smiles at her startle, then looks to...

CLAIR'S POV - BASE OF THE FLOOR

Air wisps through the heating vent...

CLAIR

takes another sip of wine before her expression conveys she has caught hold of some words for which she has been searching to express complex emotions. She quickly sets down the wine glass and reaches back for the pen...

CLOSE - THE FLOOR

Clair reaches for the pen, but it is no longer there...

CLOSE - CLAIR

Puzzled, turns a quarter and looks to the floor...

CLAIR'S POV - THE FLOOR

The pen is gone. A shadow approaches...

CLAIR

As she turns to see which of her sorority sisters has entered... a clear plastic bag whips over her head.

CLOSE - CLAIR'S MOUTH

Like a vacuum, the plastic CLASPS to her face; mouth wide with horror and pain as she takes her last GASP...

CLOSE - THE FOUNTAIN PEN

Is THRUST through the bag and into her eye.

THE BED

As colored shadows struggle over the bed... CAMERA PUSHES IN to REVEAL Clair's cell phone is gone...

OVERLAPPING...

MS. MAC (O.S.)
BILL-Y! BILL-Y!

CUT TO:

37 INT. LIVING ROOM - NIGHT - UNDER THE TREE

37

Christmas gifts wrapped in holiday paper are rummaged by a pair of female hands...

MS. MAC (O.S.)

I don't see Billy's present under the tree, here.

WIDER

The Phi Kappa Sigma house mother, MRS. MacHENRY, late fifties to early sixties, is on her knees wearing a Santa Claus hat beneath the Christmas tree.

MS. MAC (CONT'D)

Can't start the secret Santa without Billy's present.

Ms. Mac looks to the gathered sorority sisters...

REVERSE - PHI KAPPA SIGMA SISTER

Several hang out on sofas, in chairs, and on the floor. Each with a glass of wine, beer, or a shooter. The sisters are not as into this tradition as the house mother.

The interior decor is tasteful and reflects the upper economic class of its members. Comfortable and inviting, the room is warmed by an amber glow from a fire in the hearth. The house feels safe and Christmassy. CAMERA BEGINS CREEPING... ARCING... while the girls LAUGH, buzzed from the alcohol and holiday respite from college.

MS. MAC (CONT'D)

Who drew Billy's name?

HEATHER LEE, 20, a Charleston, South Carolina blonde, not a hair out of place and a touch self righteous, appears uncomfortable with Ms. Mac's search for Billie's present...

MELISSA KITT, 20, Asian, sits with her feet propped on the coffee table.

MELISSA

Um... dude... it's a secret Santa.

DANA MATHIS, 20, a daddy's girl ice princess, keeps her eyes focused on painting her nails a tasteful Christmas red...

DANA

Who cares about him? Can we just get on with this?

(MORE)

DANA (CONT'D)

I've got the red eye to JFK so I can get home and party for a few days before having to deal with family on Christmas.

MELISSA

Red eye? Dude, you ain't goin' anywhere. Look outside. It's raining hail the size of Yao Ming's testicles.

DANA

Really?

MELISSA

I know you never watch any news, so, just look outside...

Dana sits up on the couch and stretches to look out while KELLI PRESELY, the youngest member of the sorority who is treated like everyone's little sister, pulls aside the curtains for Dana to look outside.

DANA

Can't see.

MELISSA

Then, just listen.

They listen to the intense rhythmic thumping on the roof. Melissa gestures as if, "well?"

DANA

It'll stop. The party gods won't allow me to be here on Christmas break by myself.

Melissa laughs and shakes her head as she looks to Kelli...

KELLI

I'll be here, Dana. They're making me work next week.

DANA

Oh yeah, right. Hmmm... let's see... get home and go to Ivanka Trump's Christmas party... or... hang here with you and your townie boyfriend, Kyle, and watch "Monster Garage Christmas." Hmmm...

MELISSA

You have to work? Dude, that sucks. Everyone should be home for Christmas.

KELLI

Yeah, well, kind of expensive to go home. Just saw my mom and dad at Thanksgiving. And, you know, I never had any sisters or brothers to share Christmas with, so...

(to Dana)

I'll be your family, now...

A touch tone house phone ENTERS FRAME... It RINGS;
AMPLIFIED to create a startle...

DANA

Want me to treat you like I do my sister?
(beat)
Get the phone.

Kelli moves to the phone and answers...

KELLI

Phi Kappa...

CAMERA CREEPS IN as she reacts, absently tilting her head
as if this will help her understand the caller...

KELLI (CONT'D)

What..? Who?
(beat)
Oh, hey, Darin... you kept breakin' up...
Storm's bad where you are, huh? Sorry,
she's gone home for Christmas break. Try
her cell... Merry Christmas.

As Kelli hangs up, a MUTED, RINGTONE plays "JINGLE
BELLS." MELISSA lifts her behind and removes a cell phone
from her back pocket...

MELISSA

Hello... Hey!

DANA

That is so gay.

Melissa throws Dana a "like I care what you think" shrug.
She believes the ringtone is cheesy cool. So does Kelli
who removes her phone...

KELLI

I have the same phone, but mine plays
"Dance of the Sugar Plum Fairy."

She hits a button and the ring tone begins the tinkling
introduction of "The Dance of the Sugar Plum Fairy" as
she heads back toward the stairs...

DANA

I'm so sad for you.

KELLI

Doesn't your phone do anything?

Dana holds up her Blackberry...

DANA

Validates me.

Ms. Mac moves away from the tree, flustered.

MS. MAC
Who's not here?

KELLI
Like... everybody.

MS. MAC
Chelsea?

KELLI
Went home, this morning.

Melissa hangs up her call...

MS. MAC
Greer?

MELISSA
That was her on the phone. She and Erin
and Taylor are on that ski trip with with
all the A.D.G. guys next door.

MS. MAC
Didn't I see Clair, earlier?

KELLI
Isn't she upstairs writing a card to her
sister?

MELISSA
No, I think that, maybe, Clair's sister
might've already picked her up. Remember,
this is that... "occasion for Clair and
her sister and her mom to bury the
hatchet and rediscover each other."

DANA
I'd like to bury the hatchet with my
sister... right in her head.

CUT TO:

38 INT. ATTIC - SORORITY HOUSE - NIGHT

38

CAMERA LOOKS OUT THE ATTIC WINDOW. Suddenly! Clair's dead
body ROCKS INTO and FILLS FRAME. The clear plastic
shopping bag clings to her frozen bloody horrified
expression; skull- like as her eye sockets are empty.

As the chair slowly rocks... CREAK... CREAK... CREAK...

CUT TO:

39 INT. LIVING ROOM - NIGHT 39

Ms. Mac sighs, considers, before she calls out to Kelli...

MS. MAC

Kelli, can you run upstairs and bring down whoever's up there? As Kelli hustles off toward the stairs...

CUT TO:

40 INT. UPSTAIRS HALLWAY - NIGHT 40

CAMERA IS MOVING past the blinking Christmas lights in the dark vacant hallway. Lauren exits and steps into the dim hallway as Kelli bounds up the stairs...

KELLI

We're opening presents. Can you see if Clair's in her room?

Lauren turns back down the hall toward Clair's room as Kelli KNOCKS on Megan's door. The response is terse..

MEGAN (O.S.)

What?

Kelli appears concerned by Megan's tone...

KELLI

Megan... it's Kelli.

41 INT. MEGAN'S ROOM - NIGHT 41

Megan tenses with dread, mouthing "fuck!"

MEGAN

What?

KELLI

We're gonna open presents, downstairs.

Once again, Megan tenses...

42 INT. UPSTAIRS HALLWAY - NIGHT 42

Kelli listens by the door...

MEGAN (O.S.)

Start without me.

KELLI

But, you're going to come down, right?

MEGAN (O.S.)
I don't know, Kelli! If I do, I do. Just
start without me.

Kelli looks up, down the hall toward Lauren.

LAUREN

Reacts incredulous and impatient with Megan's behavior...

LAUREN
I realize you're an only child, so let me
explain... Christmas is just Darwin. The
weak get eaten.

Lauren POUNDS on Clair's door. Then, like a Marine Corp
D.I.

LAUREN (CONT'D)
We're opening presents, NOW! If you're
not down there, your gifts will be mine.

Lauren walks away from Clair's door without awaiting a
response. She tosses to Kelli...

AT MEGAN'S DOOR

Kelli sighs with derision at Lauren's method as she
passes enroute to the stairway. Kelli TAPS politely on
Megan's door.

KELLI
Megan... you okay?

MEGAN (O.S.)
Yes... no... just... FUCK
CHRISTMAS! FUCK IT!

Kelli is taken aback. Concerned, she considers knocking
again, however, turns and moves off toward the stairs...

CUT TO:

43

INT. LIVING ROOM - NIGHT

43

Ms. Mac continues rummaging through the presents while
Heather remains anxious and somewhat guilty...

HEATHER
Ms. Mac, why don't you open the present
we got you?

MS. MAC
Billy always gets his present first.
Fifteen year Phi Kappa Sigma tradition.

In the b.g., Lauren moves down the stairs into the living room, followed by Kelli...

LAUREN

He's gonna be pih-issed, then come back here and eat us.

Ms. Mac reacts to the residue smell of cigarettes left in Lauren's wake.

MS. MAC

Not as pissed as I'm gonna be if you've been smoking in your room.

Lauren shakes her head with feigned innocence as she swipes someone's full glass of red wine and as she takes a sip...

LAUREN

Must've been Billy's ghost.

MELISSA

Don't think he's dead. Is he?

HEATHER

Watches, then sighs, confessional...

HEATHER

Okay, look... I drew "that name."

LIVING ROOM

beneath the tree, Ms. Mac looks to Heather. Lauren pauses mid sip of wine. Dana eyes Melissa, flashes a catty grimace, and mouths "oops." Heather, sitting upright, inches up on the edge of the sofa; posture defensive...

HEATHER (CONT'D)

Can I just say... I'm sorry, but, I am very not okay with any of this. I mean, buying a Christmas present for a serial killer?

MELISSA

Serial killers murder repeatedly for sexual thrill. Billy Lenz was a spree killer. Dude just fuckin' lost it!

HEATHER

What-ever. I'm just offended by a... pagan sacrifice... to ward off evil spirits on Christmas.

Ms. Mac moves toward the fireplace and picks up a foot and a half long, two pronged barbecue fork. As she sticks a marshmallow on the end and places it over the fire...

MS. MAC

Come on, Heather, it's just a bit of fun...

Lauren cuts her off...

LAUREN

Christmas is more about warding off evil spirits than Halloween.

WIDER - LIVING ROOM

At the top of the staircase, looking through the rails of the dark wood banister. CAMERA is INCHING FORWARD, as if the P.O.V. of an unidentified person... watching.

DANA

Let it go, Heather. Just be happy you had to buy a present for a serial killer instead of Lauren.

CLOSER - LIVING ROOM

Heather is rattled and not as good at rancorous debate as Lauren, who knows it...

LAUREN

What Christmas shit in this room reflects anything Christian? Huh?

The girls pause, then look about the room as Lauren randomly points at various Christmas decorations...

LAUREN (CONT'D)

It's all neo-pagan magik. Christmas tree's a magical rite ensuring the return of the crops. Mistletoe is a conception charm...

MELISSA

Then, get it away from me.

Kelli smiles. Lauren's momentum picks up...

LAUREN

Fifth century Christians jacked a Roman winter festival. Twelve days in December when the nights were long and the earth was roamed by the demons of chaos.

MELISSA

I saw them, yesterday, at Wal-Mart.

LAUREN

And fuckin' Santa Claus? This voyeur that watches you all year and determines if you've behaved to his standards of decency before breaking into your house in the middle of the night? And that's different from what Billy did, how?

Ms. Mac smiles as she pulls a toasted marshmallow off the fork and into her mouth as she returns to the tree...

MS. MAC

He didn't break in. Billy lived here.

THE HOUSE PHONE

Large in the f.g., RINGS! LOUD! Startling. Kelli knows she will be called upon and moves toward the phone...

THE RECEIVER

CAMERA RISES with the receiver as Kelli lifts it to her ear...

KELLI

Phi Kappa.

CAMERA CREEPS TOWARD HER...

KELLI (CONT'D)

Hello?

She listens, then smirks, bemused...

KELLI (CONT'D)

Need to work on it, Kyle.

Then quickly, Kelli grows alarmed. She pulls away from the phone and turns to the other girls...

KELLI (CONT'D)

I think someone's in trouble...

She quickly presses the "hold" button, sets the receiver in the cradle and hits the "speaker" button. CAMERA TILTS DOWN to the PHONE which FILLS THE FRAME...

The SOUND emitting through the speaker is like the low wailing of a wounded animal, yet with an edge of unsettling perversity. Although not discernibly obscene, it is quite sexually chilling.

LIVING ROOM

The SOUND freezes the girls with collective anxiety. They are absently drawn together; listening...

LAUREN

Yeah, he's in trouble. Dude's whackin'
off with egg nog lube.

Melissa GIGGLES and begins adding to the joke, until...

The PHONE ERUPTS with a nightmarish cacophony of VOICES;
women, men, a crying baby. INSANE and DEMONIC;
intertwined with one another. GROANS, DISTANT SHRIEKS,
CACKLES; it SOUNDS as if a Dore etching of Hell could
speak.

Meanwhile, Bing Crosby's rendition of "I'll Be Home For
Christmas" plays low on the living room C.D. Meant to be
comforting, it subliminally adds to the tension...

CAMERA SLOWLY CIRCLES the stunned Phi Kappa sisters'
FACES listening to the awful SOUNDS emitting from the
phone.

Then, cutting through the STATIC of eerie VOICES... yet
remaining distant... a VOICE... neither male or female,
yet an absolutely crone-like cackle...

CALLER (V.O.)

Bill-ly! What have you done?!

The girls are rattled. A MALE VOICE begs...

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

*What your mother and I must know,
Billy... is what did you do with the
baby?*

A COARSE, GRAVELLY male voice, intense, insanely
lascivious, and yet, mischievous, like an pre-pubescent
boy, JUMPS THROUGH the speakers...

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

Where is Agnes?

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

...She's our family, now.

An eerie, pathetic and sad child asks...

LAUREN

Hey, shouldn't you get goin'? Don't you
have lots of toys to deliver tonight to
good little boys and girls?

While Melissa LAUGHS, Dana and Ms. Mac gesture for Lauren
to hang up. Lauren gestures, as if, "don't worry."

The voice lowers an octave with insane intensity and,
most chilling, extremely matter of fact...

CALLER (V.O.)
I'm going to kill you.

Heather quickly disconnects. The room turns deathly SILENT. The girls look to one another, rattled...

HEATHER
 Call the police.

LAUREN
 Puh-lease. Police ain't gonna do shit about one whack job phone call.

MELISSA
 Campus security is down to, like, one guy 'til after Christmas.

LAUREN
 Campus security? That's probably who just called.

KELLI
 That couldn't have been one person.

MELISSA
 What was the caller I.D.? Was it on campus?

KELLI
 Sorry, didn't even look. My brain was on Kyle...

DANA
 Dial *69.

MELISSA
 That just calls him back. Unless there's something you need him to clarify...

AT THE TOP OF THE STAIRS

A figure steps INTO the F.G., remaining at the top of the darkened stairwell... watching the others.

Melissa taps some buttons on the phone, Heather returns to the gathered group of girls, remaining angry at Lauren...

HEATHER
 You shouldn't provoke someone like that.

MELISSA

reacts, puzzled, while looking at the phone.

MELISSA (CONT'D)
 Call log says Clair's cell.

WIDER

The information goes unregistered as everyone is focused on the rising confrontation. Lauren glares at Heather...

LAUREN

What would you know about dealing with anyone other than a NASCAR dad?

Heather's eyes flare with anger. She steps aggressively toward Lauren. Kelli places a restraining hand on Heather...

HEATHER

I'm going home.

Disgusted, Heather starts toward the stairs...

LAUREN

Yeah, yeah, run to daddy.

DANA

Is that a problem?

Heather stops, then turns, pointedly, at Lauren...

HEATHER

Least my family wants me to come home.

From Lauren's reaction, Heather has gone straight for the heart and scored a bull's-eye. The other girls know it...

KELLI

Guys, c'mon... it's, like, Christmas time.

Desperate to break the increasing tension, Ms. Mac returns to the idea of Christmas cheer...

MS. MAC

Yeah. Heather, what about your present?

HEATHER

Give it to Billy.

The figure steps directly in front of Heather, who stops cold.

LOWER ANGLE - EVE

In sorority terms, EVE GUARALDI, 23, is a "mistake." A quiet girl whom events in her life could have caused her either to blossom into a social butterfly or a sullen creepy misfit. The latter is the case.

The lenses of her glasses are thick, suggesting a past injury rather than merely vision dysfunction. Eve's physical features could pass for an adult Agnes.

Wearing a coat and duffel bag over her shoulder, Eve appears ready to leave. She extends a present, wrapped in newspaper, to Heather.

EVE
Merry Christmas, Heather.

As Eve looks up and smiles... CAMERA INCHES IN... unnerving.

EVE (CONT'D)
Merry Christmas, everyone.
(beat)
You're all, like... my family, now.

KELLI & HEATHER

Heather looks to Kelli, acknowledging the similarity of Eve's statement with the last comment made during the phone call. Heather forces a smile and takes the present without looking at Eve.

HEATHER
That's... so sweet, Eve.

CLOSE - GIFT

The newspaper tears away REVEALING a piece of bric-a-brac; a glass unicorn. The horn is six inches long and sharp.

THE GIRLS

Don't quite know what to make of Eve's tacky gift...

EVE
I know you like the Bible 'n' stuff.

The others exchange "she is so weird" glances. Ms. Mac seizes upon the gift exchange goodwill, albeit a creepy one, to get things back to a lighter mood...

MS. MAC
That's the Christmas spirit! Come on, let's keep it rolling.

HEATHER AND EVE

Heather continues up the stairs while Eve starts down, averting her eyes, as if sad and troubled as Heather passes...

LIVING ROOM

Eve continues through the living room while Ms. Mac hands out presents from under the tree...

MS. MAC (CONT'D)
 Melissa... Here, Dana. Is Megan coming
 down? Let me find yours, Eve...

NEAR THE DOOR - EVE

CAMERA FOLLOWS EVE toward the front door. She pauses near
 the tree. CAMERA INCHES IN ON EVE as she turns back one
 quarter, ambiguous as to if she's interested in her
 present or checking if anyone is watching her...

CUT TO:

44 INT. MEGAN'S ROOM - NIGHT - THE HOLLY WREATH 44

Megan sits at her desk, balled up; feet on the chair,
 arms hugging her knees. Her eyes are red from crying as
 she stares at her open laptop screen which is AWAY FROM
 CAMERA; the specifics on the monitor cannot be seen.

45 INT. LIVING ROOM - NIGHT - MS. MAC AND THE GIRLS 45

The girls tear off the wrapping and react with proper
 warm smiles and appreciation...

MS. MAC
 I don't see one for Lauren.

DANA
 Just give her a tequila shot, wish her
 "Happy Holidays," and she's good to go.

Lauren smiles, agrees...

MS. MAC
 Eve, is Lauren's present under the tree?

Ms. Mac turns to check Eve, then reacts, puzzled...

MRS. MAC'S POV - BY THE CHRISTMAS TREE

The area in which Eve paused at the tree, is vacant...

MS. MAC (CONT'D, O.S.)
 (CONT'D)
 What, did she leave, already? She just
 kind of snuck out.

RETURN - MRS. MAC & THE GIRLS

The girls look around. Not spotting Eve on a perfunctory
 glance, they shrug.

MELISSA
 Did Eve have someplace to be?

DANA
The Island of Misfit Toys.

MS. MAC
Her mother is a legacy.

DANA
And? Her mother's dead. She'd never know
if we threw her out. Father's...
wherever. No boyfriend. No family. Like,
where does she have to go?

CUT TO:

46 EXT. PHI KAPPA SIGMA SORORITY HOUSE - NIGHT 46

CAMERA IS IN MOTION... along the front of the house
through the freezing rain driven by howling winds. The
movement reflecting the P.O.V. of a hurried, intense,
individual.

CUT TO:

47 INT. LIVING ROOM - NIGHT 47

Melissa takes pity on Lauren who sits with a glass of
wine and no Christmas present...

MELISSA
Hey, I understand this is a "secret
Santa" thing, but, I know Clair drew your
name.

LAUREN
She get me anything good?

MELISSA
A music box.

Lauren winces...

MELISSA (CONT'D)
Kelli, can you go see if it's in her
room?

Kelli starts toward the stairs...

LAUREN
Hey, Mel... um... this music box deal? Is
there, like, a cigarette inside it, or
anything?

MELISSA
Plays "Dance of the Sugar Plum Fairy."

LAUREN

Oh, hell no!

But Kelli starts up the stairs. Lauren sighs, drunken...

LAUREN (CONT'D)

I'm startin' to see sugar plum fairies, I don't need to hear the little fuckers, too.

CUT TO:

48 EXT. PHI KAPPA SIGMA SORORITY HOUSE - NIGHT

48

CAMERA MOVES ALONG the base of the house, then TILTS up along a lattice, covered with bare Winter vines, running the height of the house seemingly to Megan's second level window with the small holly wreath and white micro lights, yet, also, the plastic Santa stands entry just above in the attic window.

A gloved hand reaches out and takes hold of the lattice. CAMERA RISES, as the unseen figure begins to climb...

CUT TO:

49 INT. MEGAN'S ROOM - NIGHT

49

49PT CAMERA IS LOW, near the floor and obliquely angled; voyeuristic. The texture within THE FRAME is grainy and coarse. A bed is in the b.g., the lighting is low. Visible IN FRAME, a poster of "Alex de Large," Malcolm McDowell in "Clockwork Orange," false eyelash accentuating his maniacal eye, is set directly over the bed with clear push pins.

Megan ENTERS FRAME and sits on the bed...

CAMERA BEGINS PULLING BACK REVEALING CAMERA has actually been watching Megan's laptop monitor. An Quicktime file plays beside a fileshare website entitled: EYEJACK. The name of the file is... "CLEMENT UNIVERSITY BITCH IN SORORITY ROOM."

CAMERA PANS OFF THE MONITOR just as a MALE FIGURE ENTERS FRAME. Megan's VOICE emits from the speakers but it is unintelligible. But, the male's response is clear...

MALE FIGURE (V.O.)

How's she ever gonna find out, 'less one of us tells her?

CAMERA PANS ACROSS the dark room FINDING Megan at her desk, crying, ashamed and angry.

49PT MONITOR 49PT

The boy turns over onto his back REVEALING KYLE AUTRY, mid twenties. As he begins unbuttoning his jeans...

MEGAN

Shuts her eyes, intense with regret. O.S., a subtle THUMP; location, indiscernible. On reflex, Megan stops the media player. She holds, listens; afraid of being busted.

50 EXT. PHI KAPPA SIGMA SORORITY HOUSE - NIGHT - LATTICE 50

As the climber's foot steps on the lattice, the woods BREAKS.

51 INT. MEGAN'S ROOM - NIGHT 51

Megan reacts to the O.S. SOUND, stretching toward her window to look out at the source... until FOOTSTEPS APPROACH and she stops, turns looks toward her door...

MEGAN'S POV - BASE OF THE DOOR

Red and green light spills from the hall beneath the closed doorway. The colors turn to shadows as feet pass...

MEGAN

Holds, listens. O.S., a muted KNOCK. KNOCK. KNOCK.

KELLI (O.S.)

Clair?

52 INT. UPSTAIRS HALLWAY - NIGHT 52

Kelli knocks at a door two rooms down from Megan's...

KELLI

Clair?

She listens, then, as she cautiously turns the doorknob...

CUT TO:

53 EXT. PHI KAPPA SIGMA SORORITY HOUSE - NIGHT - LATTICE 53

The gloved hand reaches INTO FRAME and grabs the wood...

CUT TO:

54 INT. CLAIR'S ROOM - NIGHT 54

Kelli's darkened figure stands in the threshold.

KELLI

Clair? It's Kelli. You in here?

55 INT. MEGAN'S ROOM - NIGHT 55

Megan listens to Kelli's MUTED VOICE. O.S., another THUMP. O.S... the MUTED tinkle of a music box playing "DANCE OF THE SUGAR PLUM FAIRY" begins.

Megan holds, listening to locate its origin. Then, as suddenly as it began... the MUSIC stops.

56 INT. UPSTAIRS HALLWAY - NIGHT 56

Clair's door opens. Kelli exits, her figure dark in the hallway. She turns and starts toward the stairs...

57 INT. MEGAN'S ROOM - NIGHT - BASE OF THE DOOR 57

Kelli's feet create shadows as they pass...

MEGAN

Waits for Kelli to move off, then returns to the window...

The MUSIC starts, again. Puzzled, Megan listens. She moves away from the window and toward the center of the room. The ghostly SOUND seems to emanate from within the wall.

The MUSIC begins travelling, up the wall and to the ceiling.

OVERHEAD ANGLE

CAMERA LOOKS DIRECTLY DOWN on Megan following the MUSIC. As she reaches her door and turns the knob...

58 EXT. PHI KAPPA SIGMA SORORITY HOUSE - NIGHT 58

Having steadied and composed, the climbing figure begins ascending toward Megan's window...

59 INT. UPSTAIRS HALLWAY - NIGHT 59

As Megan opens her door, the MUSIC turns silent. She holds in the doorway, listening. Nothing. SILENCE.

Then, down the hall... "The Dance of the Sugar Plum Fairy" begins, again. CAMERA PUSHES INTO MEGAN as she turns toward...

MEGAN'S POV - CEILING

The MUSIC is behind the attic trap door...

MEGAN

Moves toward the dark end of the hallway...

CUT TO:

60 INT. HEATHER'S ROOM - NIGHT 60

A duffel bag sits on Heather's bed as she packs. Behind her, the local news plays from an internet feed on her laptop...

WEATHERMAN (V.O.)

Ice accumulations are expected to be three to four inches in most areas. Again... in most areas.

61 INT. LIVING ROOM - NIGHT 61

Kelli returns to the living room. She shrugs as she sits...

KELLI

Couldn't find it.

LAUREN

Damn! If I don't hear "The Sugar Plum Fairies," I'll just die!

OVERLAPPING... the afore-mentioned MUSIC begins...

CUT TO:

62 INT. UPSTAIRS HALLWAY - NIGHT - OVERHEAD 62

Megan steps INTO FRAME looking up...

MEGAN'S POV - TRAP DOOR

Lit only by Christmas lights at the opposite end of the hall.

MEGAN

not afraid, but quite curious. The crystalline MUSIC continues. Megan reaches out and grasps a rung on the wood ladder. She begins climbing...

63 INT. ATTIC - SORORITY HOUSE - NIGHT 63

The open window TAPS from the wind. Spill light from the illuminated plastic Santa in the window brings a dim red cast to the usually pitch black room.

The trap door opens. Megan rises into the attic, her breath exhaust can be seen in the cold. The MUSIC BOX sounds clean; definitely in this room.

MEGAN'S POV - IN THE SPILL LIGHT

A tiny ballerina twirls within an open box, reflecting glass and rhinestone. DOWNSTAIRS, O.S., a RAUCOUS LAUGH ERUPTS...

CUT TO:

64 INT. LIVING ROOM - NIGHT 64

Dana wiggles a Jeff Stryker silicon dildo. She eyes Lauren...

DANA

Hmm. Wonder who drew my name?

As Lauren smirks and raises her glass in a toast...

CUT TO:

65 INT. ATTIC - SORORITY HOUSE - NIGHT - THE MUSIC BOX 65

"Dance of the Sugar Plum Fairy" warbles; SLOWING...

MEGAN'S EYES

turn from the figurine and into the red light tinted room...

MEGAN

Alright... who's fucking with me?

O.S., CREAK... CREAK... CREAK. CAMERA PUSHES IN ON HER...

MEGAN'S POV - THE ROCKING CHAIR

A dark figure, silhouetted against the illuminated Santa Claus, rocks in the creaking chair...

MEGAN

remaining with only her head and shoulders through the attic trapdoor, she absently leans closer for a better look...

MEGAN (CONT'D)

Clair..? What are you doing?

From the darkness, a Hefty trash bag WHIPS over Megan's head.

The FRAME TURNS BLACK, as if having CUT TO BLACK, however, MEGAN'S HORRIFIED BREATHS remain amplified and intensely PRESENT. Then, a sickening THRUST RIPS a hole in the bag...

A tear erupts in the upper corner of FRAME, exposing the back of the illuminated plastic Santa. ANOTHER THRUST! RIP! A second tear slashes ACROSS FRAME...

THRASHING, CAMERA, through the two puncture holes, CATCHES flashes of the killer's legs... macabre sparkles of tinsel... the posed dead body of Clair placed in the rocking chair...

The silhouetted killer reaches out as if holding Megan still. The other arm cocks backward with a clawed hammer and slings toward the bag...

THE ILLUMINATED SANTA CLAUS IN THE WINDOW

Is spackled with blood.

CUT TO:

66

INT. HEATHER'S ROOM - NIGHT - HEATHER

66

pauses, as if reacting to the subtle THUMP of the closing attic door, however, she is actually considering the news...

WEATHERMAN (V.O.)

Wireless services report several microwave relay stations are off-line. Now, a relay station sends calls out of the area, so, that is why, your cell may work on local calls, but not long distance...

As she sighs, LAUGHTER ERUPTS from the living room...

67 INT. LIVING ROOM - NIGHT

67

Ms. Mac sheepishly displays Victoria's Secret lingerie against her body. The drunken girls APPLAUD and LAUGH while Ms. Mac playfully looks inside the gift box...

MS. MAC

Does it come with a man to wear it for?

More LAUGHS, until Kelli, concerned Ms. Mac may think the joke present is actually the Christmas gift, moves to the tree and searches for another wrapped box.

KELLI

Here's our real present.

She grabs a professionally decorated present and as she hands it to Ms. Mac... the house phone RINGS.

Everyone tenses. Melissa moves cautiously toward the phone and checks the caller I.D...

MELISSA'S POV - CALLER I.D.

Megan Helms.

RETURN

Melissa smiles nervously and breathes a sigh of relief...

MELISSA

It's just Megan.

As she hits the speaker phone button...

MELISSA (CONT'D)

Where are you?

Her question is cut off by a horrific SCREAM above a tormented cackle....

CALLER (V.O.)

Billl-ly!!

Everyone freezes. Shocked. Horrified.

CALLER (CONT'D, V.O.)

(CONT'D)

WHAT HAVE YOU DONE?!

Within the call, a heartbroken wail. Suddenly an older male, voice coarse from cigarettes and whiskey, intensely WHISPERS.

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

What I must know is... where did you put the baby?

Kelli looks to the others and mouths a sincere "Fu-hck!"
From the phone, a harsher, commanding tone...

CALLER (V.O.) (CONT'D)
Where did you put Agnes, Billy?

Then, present during the first call, but much more pronounced... an eerie man-child voice...

CALLER (CONT'D)
They're my family, now.

Upon reflex, Melissa cuts off the call. The CRACKLE of the FIRE is the only SOUND. Kelli breaks the SILENCE as she starts toward the stairs...

KELLI
What is up Megan's butt, anyway?

Melissa and taps a speed dial button.

MELISSA
That was not Megan.

She sighs upon receiving a recording...

CAMPUS SECURITY (V.O.)
You have reached the main menu of Clement University campus security. During the Christmas break, our office will be closed from six p.m. December 21st until nine a.m. December 26...

68 INT. UPSTAIRS HALLWAY - NIGHT - LOW ANGLE - HEATHER 68

Exits her room, closes the door, and starts down the dark hallway. CAMERA HOLDS on the attic door as she PASSES FRAME...

69 INT. STAIRWAY - NIGHT 69

Kelli hustles up the stairs...

KELLI
Megan?

70 INT. UPSTAIRS HALLWAY - NIGHT 70

Heather continues toward the stairway as Kelli passes...

KELLI
Megan in her room?

HEATHER
I don't know. I was packing.

Kelli opens Megan's door and is startled by a dark figure. Kelli and Heather SCREAM!

71 INT. LIVING ROOM - NIGHT 71

The SCREAMS can be HEARD downstairs. The girls and Ms. Mac immediately race toward the stairs. Lauren stands, but drunkenly swoons, before moving toward the stairs.

72 INT. UPSTAIRS HALLWAY - NIGHT 72

Stepping nervously out of the shadows and into the dim hallway light, wearing the climber's gloves, is the boy in the video with Megan KYLE AUTRY, mid twenties. Although lacking the polish of a frat brother, Kyle is no dope. He's bad boy handsome; blue collar smarts.

In the b.g., Megan's window is closed. Kelli reacts, puzzled, while Heather catches her breath...

KELLI

Kyle? What are you doing in there?

He appears rattled, eyes Heather, then leans in and to whispers rapidly to Kelli...

KYLE

I wanted to spend the night with you and I knew that mama son and your "sisters" would kick me out, so I was tryin' to sneak into your room, but, the window wasn't open. I saw Megan's was and it was dark, so I figured she was gone and I climbed up to get to your room.

Kelli smiles, touched and believing. Her sorority sisters appear at the top of the stairs and take in the situation...

HEATHER

Is Megan in there?

KYLE

I don't know.

As Kelli moves toward the doorknob, Kyle subtly blocks her.

MS. MAC

You climbed up into in her room and you don't know if she's in it?

KYLE

It's dark.

LAUREN

You think we're fuckin' stupid? You were in Megan's room. The call just came from from Megan's cell.

Unaware of the recent phone calls, Kyle assumes this is an accusation of infidelity and tenses, acts innocent...

KYLE

What call?

The girls remain suspicious. With Kyle distracted, Kelli reaches out, turns the knob, and moves past Kyle. He tenses, but realizes restraining her would look bad...

73 INT. MEGAN'S ROOM - NIGHT

73

Megan's laptop sits on her desk in the f.g., turned toward CAMERA and AWAY from the door. A paused image of Megan and Kyle having sex is frozen on the website.

Kelli turns on a light. Megan is nowhere to be seen. Kelli moves toward the open closet and peeks inside. Filled with clothes, but no Megan...

74 INT. UPSTAIRS HALLWAY - NIGHT

74

Kyle keeps a cautious eye on Kelli inside the room while Lauren keeps a suspicious eye on Kyle...

MELISSA

Can I just say, I'm sorry, but that call was not Megan or Kyle. That was the fucking devil. And they weren't talking to us. They were talking to Billy.

A beat of tension, no one denies this...

KYLE

Billy? Billy Lenz, the guy that lived in this house?

Melissa nods.

KYLE (CONT'D)

Well, then, you're definitely gettin' punked, 'cause he's dead.

DANA

Creep-y. Creep-y. Creep-y!

75 INT. MEGAN'S ROOM - NIGHT - MEGAN'S DESK 75

Kelli starts toward Megan's desk. Just as she reaches the desk, the screensaver kicks in. The monitor turns black while a winged eyeball flies around the screen.

Kelli searches the desk for Megan's cell, but it is not in sight. She closes the open window, while looking outside...

75PT EXT. SORORITY HOUSE - NIGHT - KELLI'S POV 75PT

HAIL and SLEET rain violently upon the house, shrouding the Christmas lights and icicles, which have doubled in size.

Accumulated ice causes a branch to SPLIT from the trunk of an oak tree. It hangs precariously over the street...

INT. MEGAN'S ROOM - NIGHT - KELLI

As she twists the window lock...

76 INT. UPSTAIRS HALLWAY - NIGHT 76

Lauren's eyes burn a hole in Kyle. Her tone, accusatory...

LAUREN

Where did you hear that he's dead?

KYLE

Where have you been that you didn't?

LAUREN

Oh, yeah, you're right. Billy Lenz is my life.

Kyle eyes her with resentment and dislike...

KYLE

You spoiled bitches come here for a couple of years, then leave, I grew up here. I stay here. I played on this street before they turned 'em into Frat houses. This was the house that scared the shit out of us...

(pointed to Lauren)

My whole life.

MS. MAC

What happened to him? How'd he die?

As CAMERA INCHES INTO KYLE... as he tells the following as if around a campfire on Christmas Eve...

KYLE
 You mean, after he washed down his
 Christmas cookies with a glass of milk?

CUT TO:

77 EXT. INSTITUTIONAL FACILITY - NIGHT - (1999) 77

CAMERA MOVES ALONG a decrepit institution....

KYLE (O.S.)
 Billy was declared insane. Sent him away
 to the Clark sanitarium.

DISSOLVE TO:

78 INT. INSTITUTIONAL HALLWAY - NIGHT - (1999) 78

CAMERA MATCHES THE SPEED OF THE PREVIOUS MOVE... then
 TURNS into a doorway to find a figure sitting in a
 rocking chair in the dark, presumably Billy...

KYLE (CONT'D, O.S.)
 Paramedics saved his sister, Agnes, but
 she lost her right eye. All scarred up,
 her parents dead, brother a fucking
 psycho, she was sent to an orphanage.
 Like, what hope did she ever have that a
 foster family would take her?

CAMERA PANS... REVEALING, however, AGNES in a rocking
 chair. Sixteen years old, but appearing forty. Behind
 thick black rimmed glasses, her prosthetic eye is cheap
 and colorless and, therefore, eerie as it stares straight
 ahead while the natural bright blue eye looks at an
 object in her lap...

KYLE (CONT'D, O.S.)
 (CONT'D)
 They kicked her out when she turned
 eighteen... No one's seen her since...

CAMERA TILTS to Agnes' lap, finding her lovingly stroking
 the hair of the eye-less knock off Cabbage Patch doll.

DISSOLVE TO:

79 EXT. INSANE ASYLUM - NIGHT - (2005) 79

CAMERA MOVES ALONG a Hellish prison-like institution;
 high walls encased by rusty razor wire, while snow falls
 outside.

CAMERA CONTINUES until finding a room, set apart from the
 others, outlined by a string of colored Christmas lights.

Inside, a figure, Billy's silhouette, stands in the window.

KYLE (CONT'D, O.S.)
 Last Christmas Eve, Billy used cleaning fluid and a string of Christmas lights, decorating his cell... to set himself on fire.

Suddenly, the lights turn off. Inside, the room erupts with violent orange flame. The figure vanishes within the fire...

KYLE (CONT'D, O.S.)
 (CONT'D)
 The fire was so hot, the attendants couldn't open the cell. All that was found of Billy, were ashes.

80 EXT. ASYLUM CEMETERY - NIGHT (2005) 80

CAMERA TRACKS ACROSS several unmarked gravestones until STOPPING on one.

KYLE (CONT'D, O.S.)
 And, now, that's his home. Where he'll be spending the rest of his Christmases. Alone, in an unmarked grave in the asylum cemetery.

Snow falls gently on Billy's lonely tombstone. After a beat... a form ENTERS and holds over the grave.

CUT TO:

81 EXT. SORORITY HOUSE - NIGHT - (PRESENT) 81

HAIL and SLEET rain violently upon the nativity figures now encased with ice which causes their images to appear out of focus. The gusting WIND blows a figure over...

82 INT. UPSTAIRS HALLWAY - NIGHT 82

The girls are unnerved by the story. Kyle eyes them, aware of the effect. Outside, the STORM is strong.

MELISSA
 They ever find out from him why... he killed his family?

Kyle eyes them...

KYLE
 It seemed to him... that's how his family showed their love.

83 EXT. SORORITY HOUSE - NIGHT - (PRESENT) - A TREE BRANCH 83
BREAKS and collapses... sounding exactly like a GUNSHOT!

84 INT. UPSTAIRS HALLWAY - NIGHT 84
The CRACKING SOUND OVERLAPS. The girls flinch, increasingly anxious; growing afraid...

KYLE
Just a tree branch.

Dana removes a cell phone from her pocket and speed dials...

DANA
Well, I have something in common with Billy... I won't be home for Christmas, either.

The line BEEP BEEP BEEPS, like a busy signal...

DANA (CONT'D)
Shit. Daddy is going to be so worried.

As she dials, again, downstairs, the front door CLOSES. The girls look at one another as if, "who's that?" Ms. Mac moves to the top of the stairs, followed by Dana

85 INT. LIVING ROOM - NIGHT - MRS. MAC'S POV - MOVING 85
The hallway wall acts as a WIPE as CAMERA APPROACHES the top of the stairs... REVEALING... in the living room... a mysterious figure; BACK to CAMERA, wearing a long dark coat, gloves, and covered head, looking toward the Christmas tree.

INT. TOP OF THE STAIRS - NIGHT

The girls tense at the sight of a stranger in the house. With a cautious tone, Ms. Mac calls down the stairs...

MS. MAC
Can we help you?

INT. LIVING ROOM - NIGHT - CLOSE - THE FIGURE

CAMERA PUSHES IN ON the back of the figure's head as it turns toward CAMERA and removes the hood REVEALING a beautiful brunette woman in her early thirties; noir-dark and with an edge of mystery. She is LEIGH CROSBY and doesn't appear very enthused about being here. Her voice is sensual and husky...

LEIGH

She was supposed to call.

LOWER ANGLE - TOP OF THE STAIRS

The girls eye one another, uncertain. Suspicious.

RETURN - LEIGH

CAMERA STOPS as LEIGH is in CLOSE-UP...

LEIGH (CONT'D)

I'm Claire's sister.

(beat)

Where is she?

THE GIRLS AND MS. MAC

Their alarm heightens, as Clair is now officially "missing."

86

INT. MEGAN'S ROOM - NIGHT

86

Kyle steps halfway into the room, appearing impatient with Kelli as she continues searching Megan's room...

KYLE

What're you doin'? I almost killed myself trying to be with you. Let's go.

KELLI

I'm kinda worried about Megan.

KYLE

Who knows what her deal is? Can we just go to my apartment?

KELLI

Well, she was kinda weird, before; she was, like, a bitch to me, and that's never happened. Then, we've been getting these weird calls, one from her phone and, now, her window's open, her car is still here, but she's just gone in the middle of this weather?

Kelli continues searching. Kyle tenses as he steps further into Megan's room...

87

INT. LIVING ROOM - NIGHT

87

Leigh eyes the room with an expression of one returning to a location purposefully blocked from memory. Melissa, Heather, and Dana remain guarded.

LEIGH
Never thought I'd be back here.

MS. MAC
You're a legacy? What year?

LEIGH
I don't know. '93? '94? I started
college, late. Quit it, early.

Ms. MacHenry reacts, suspicious...

MS. MAC
Really? 93's the year I started as house
mother, here. I don't remember...

LEIGH
I mean, this was suppose to be such a big
fucking weekend for her and I blew off a
trip to Vale with this Cardiologist and I
drive all the way over here in this
shitty weather? Now, where the fuck is
she?

The sisters look at one another, unable to answer.

88

INT. MEGAN'S ROOM - NIGHT

88

Kelli is at Megan's closet while Kyle, cloaking his
anxiety, can't help but pace.

KYLE
What, exactly, are you looking for?

KELLI
Like, some note or something that says
she's okay. All her stuff is still there.
Her car is out there.

CAMERA FOLLOWS KELLI as she moves toward the desk and
sits in front of the laptop. The winged eyeball continues
flying across the dark screen...

KYLE
Call her cell.

CAMERA CONTINUES over Kelli's shoulder as she considers,
then removes her own cell phone from her back pocket.

CAMERA CONTINUES teasingly TOWARD the laptop... yet...
once at the computer, CAMERA unexpectedly CONTINUES
MOVING... veering toward the wall which RAKES ACROSS
FRAME...

KELLI (O.S.)
Voice mail...

CAMERA CONTINUES, then SKEWS, TILTING to the ceiling. CAMERA CROSSES THE CEILING, passing beneath the poster of Malcolm McDowell in "Clockwork Orange" directly over Megan's bed.

CAMERA PUSHES TO a clear push-pin tack in the poster's upper left corner. As the pin FILLS FRAME...

KELLI (O.S.) (CONT'D)
 Hey, Meg, it's Kell. Just wondering what happened to you and if you're okay and stuff. Call me. I'm on my cell. Bye.

Then, from a motionless state... subtly... slightly... the tack begins to move; wiggles, as if being worked from the other side of the ceiling.

Then... quietly... it falls.

89

INT. LIVING ROOM - NIGHT

89

Put upon, Leigh holds out a wallet toward Ms. Mac who checks the driver's license...

MS. MAC
 Clair's last name is Crosby. This says Colvin.

LEIGH
 Divorce'll be final in March.

No one responds. Leigh sighs...

LEIGH (CONT'D)
 What else you need? Can't tell you any secrets about my sister 'cause I don't really know her. Don't know much else about this place 'cause I fucking hated it.

Leigh gestures beneath the tree.

LEIGH (CONT'D)
 I see Billy still gets his Christmas present.

Everyone looks at Heather who recoils, then shakes her head. Ms. Mac appears puzzled as Leigh reaches down and picks up a box wrapped in plain newspaper...

MS. MAC
 That wasn't there, before.

LEIGH
 This is new. It's not for Billy. It's for Phi Kappa... from Billy.

Leigh tears the paper to find an Apollo-Soyuz model box. As she opens it, CAMERA PUSHES IN TO REVEAL its contents... a knock off Cabbage Patch doll; eyes ripped out.

CUT TO:

90 INT. MEGAN'S ROOM - NIGHT - COMPUTER MONITOR 90

The taunting eyeball screen saver flaps across the monitor...

WIDER

Although she and Kyle are alone, Kelli lowers her voice...

KELLI

What if there's something on her computer, an e-mail, or something, that says where she is?

Kyle takes an anxious, unconscious step toward her...

KYLE

You know, I don't feel comfortable... um... whatever... invading... someone's privacy, like that. Try the police again.

As she lifts her cell phone... O.S... a subtle THUMP; outside the house... or... possibly... within the wall. Kelli freezes and looks to Kyle...

KELLI

What was that?

O.S., the WIND and HAIL intensify, overwhelming the ability to discern or locate any subtle sounds...

91 INT. LIVING ROOM - NIGHT - CLOSE - DOLL 91

Eye-less, macabre, and threatening, lies encased in newspaper.

MS. MAC (O.S.)

How'd it get under the tree?

WIDER

The girls keep their distance from the doll. Each, too anxious to sit. Except Lauren, whose eyes are red and unfocused from drinking. She points to Leigh...

LAUREN

She must of put it there. She "found" it.

LEIGH

You're giving me shit when none of you
can tell me where my sister is?

(beat)

Where's her room?

The girls eye one another until Melissa sighs and
gestures for Leigh to follow...

MELISSA

Upstairs...

As Leigh follows Melissa toward the stairs, Heather picks
up the newspaper that enwrapped Eve's gift to her...

HEATHER

Lookit, same paper as the present she
gave me.

Ms. Mac looks at both papers and immediately tenses as
she looks at the aged paper which wrapped the gift from
Billy.

MS. MAC

This newspaper is dated December 25...
1983.

She passes the paper off to Melissa who examines it...

HEATHER

Eve lives in Billy's room.

DANA

They kept him in the attic.

HEATHER

Before that. Remember? She wanted to move
in there. Maybe she's obsessed with him.

Melissa sighs, skeptical.

DANA

Eve was by the tree before she left. She
could've put it there.

MS. MAC

No, it wasn't there, even a half hour
ago. I'm positive.

Heather starts toward the stairs...

HEATHER

I'm going to see if there's any of that
old newspaper, or anything, in her room.

Heather starts up the stairs...

DANA

The whole thing only freaks us out if we know the Billy story. And none of us really cared. Eve couldn't've known Kyle was going to tell us all about Billy.

LAUREN

But... Kyle did.

Heather holds on the stairway as everyone considers...

CUT TO:

92

INT. MEGAN'S ROOM - NIGHT

92

Kelli listens in the center of the room... while Kyle's anxiety over being caught intensifies.

O.S., another THUMP. They both pause. She eyes him...

KYLE

You know what it is? The attic window is open.

KELLI

What? Think she's up there?

93

INT. CLAIR'S ROOM - NIGHT - THE FLOOR

93

The light from the hallway stretches across the room upon the wrapping paper and half empty glass of wine as the door opens...

WIDER - MELISSA & LEIGH

Leigh's eyes take in the decor and Clair's personal effects as if looking at the room of a stranger...

LEIGH

There a boyfriend, something, she could have gone to?

Melissa shrugs, then shakes her head, "no."

MELISSA

Clair sticks to herself. It's like her to leave and not tell anyone. But, she'll be back.

Leigh picks up the gift, looking at it anxiously; sadly...

INSERT - GIFT

"To: My big sister, Leigh. Fr: Her baby sister, Clair."

MELISSA & LEIGH

Leigh's eyes remain on the gift...

LEIGH

You know her better than I do.

(beat)

I'm her half-sister. Twelve years older. Clair was in second grade when I moved in here. This room.

(beat)

Weird how, at this age, twelve years seems like nothing. 'N fact, she seems older. She was the one who wanted to bridge that time... finally get to know each other.

(softly)

While we could...

Leigh is unsettled by her choice of words...

LEIGH (CONT'D)

While we can.

(beat)

She must have had second thoughts and bailed.

Leigh begins unwrapping the paper until Melissa stops her...

MELISSA

No... wait 'til she gets back.

Leigh forces a cautious smile and places the gift in her pocket...

94

INT. LIVING ROOM - NIGHT

94

Dana, Heather, Lauren and Ms. Mac weigh their suspicions about Kyle...

LAUREN

Kyle was in Megan's room. That last call came from Megan's cell. What more do you want?

MS. MAC

Kyle... did... tell that story like we were at a campfire.

DANA

And he grew up in town.

HEATHER

What's that got to do with it?

DANA
He's not one of us.

Heather starts up the stairs, again...

HEATHER
Either is Eve.

Suddenly, Lauren VOMITS on the coffee table. As the girls leap back...

95 INT. MEGAN'S ROOM - NIGHT 95

While, the living room breaks into COMMOTION, Kelli, near the desk, has the window open and is trying to look out and up toward the attic. The weather impedes her view...

KELLI
Can't tell.

KYLE
I'm tellin' you, it's the window. Let's go to the attic and I'll close it.

Heather passes Megan's open doorway enroute to Eve's room. Then... suddenly... the power decreases fifty percent; like a brown out. Kyle instinctively looks to the lights...

KELLI

Pulls away from the window and turns toward the room. The corner of her eye catches...

95PT COMPUTER MONITOR 95PT

The surge causes the computer to switch to battery power, the screen saver vanishes REVEALING a frozen website image of Kyle on Megan's bed having sex.

KELLI

As CAMERA SWEEPS IN on her reaction of shock and anger... all the electrical power in the house goes out...

96 INT. LIVING ROOM - NIGHT 96

Dana and Ms. Mac help Lauren up the dark stairs. Orange fireplace light creates long, wavering, macabre shadows.

97 INT. UPSTAIRS HALLWAY - NIGHT 97

Heather holds in the hallway just outside Eve's room. She reaches into her pocket, removes her cell, and opens it.

The light from the display acts as a make-shift flashlight.

THE DOOR

What was once Billy's bedroom door is lit with the cold bluish circle of light from Heather's cell. The door opens.

98 INT. MEGAN'S ROOM - NIGHT - KELLI

98

Kyle appears guilty and, somewhat, relieved...

KYLE

I'm sorry. I'm really sorry, Kelli. You're really different than these other girls...

KELLI

I don't... what? Did Megan do this to you?

Kelli's innocent confusion only makes Kyle feel worse...

KYLE

No. No, she just found out about this being on the fileshare site, tonight.

Kelli considers, her realization is crushing...

KYLE (CONT'D)

Look, that was before you came here. I didn't put it on the net. A guy at work got pissed off at me and stole my tapes...

KELLI

My... tapes?! How many are there? YOU FUCKING LIAR! I can't believe this person is you. I can't... compute... how you, Kyle, could do such a thing. I never... ever... saw this was in you. I saw you so differently...

He averts his eyes, guiltily...

KYLE

No one is what other people think they are..

CUT TO:

99 INT. EVE'S ROOM - NIGHT

99

Heather moves around Eve's dark room by the light of her cell phone display. She opens some drawers in the bureau and subtly rifles through some underwear and t-shirts.

KELLI (O.S.)
GET OUT! GET OUT!

She moves toward Eve's desk, searches the surface, then opens a drawer. As she rifles through the spiral notebooks and loose papers...

CUT TO:

100 INT. UPSTAIRS HALLWAY - NIGHT

100

Melissa and Leigh exit Clair's room, reacting to Kelli's screams while Ms. Mac and Dana hustle Lauren toward the bathroom until blocked by Kelli and Kyle storming into the hallway.

KELLI
AM I GOING TO SHOW UP ON THERE? Isn't sex enough? You need a little visual trophy to get your thrills?

Facing total humiliation before the outnumbering girls, Kyle turns indignant and defensive. He steps toward her, aggressively and violently; temples and eyes flaring, frightening the others...

KYLE
SHUT THE FUCK UP! I'M SORRY! I'M FUCKED UP. I GET IT!

Kelli begins crying. Ms. Mac moves to her while Melissa holds onto Lauren, who RETCHES, but holds in from puking...

MELISSA
I got her, Ms. Mac...

As Melissa moves Lauren past Leigh, Dana Kelli and Kyle as Ms. Mac holds Kelli...

CUT TO:

101 INT. EVE'S ROOM - NIGHT - CLOSET

101

With a startle, the CLOSET DOOR slides open. The contents inside are disheveled...

HEATHER

Shines her cell phone light on the mess and reacts with a disgusted wince at the mess. She crouches and begins rifling through the contents...

HEATHER'S POV - BASE OF THE CLOSET

As she pushes aside some worn shoes and boxes, an irregular hole is REVEALED in the closet wall. It is as if the hole had once been repaired, yet, someone has found its vulnerable area and once again pulled out the wood. It is, perhaps, half a foot wide and so deep as to see the rotted wood of the support beams on the outer wall.

The corner of a box, hidden within the wall protrudes out of the hole...

HEATHER

Reaches toward the hole...

HOLE IN THE CLOSET

By the light of her cell phone, Heather's hand reaches into the hole. She pulls on the shoebox. It doesn't remove easily. She pulls again. Again. Finally, the box slides from the hiding place. Just at the moment, the box is removed and Heather's dim blue light pans away from the hole to the box... the light catches a teasing hint of movement within the wall. As if a figure is rising up to watch her...

HEATHER

Opens the box and removes computer print outs and photocopied newspaper reports. She holds her cell to the sheets of paper...

INSERT - PAPERS

eerie in the cold cell phone light, a collection of reports regarding Billy's massacre twenty-five years ago.

HEATHER

Sickened, digs deeper into the box, removing some papers, she slightly SCREAMS...

EXTREMELY CLOSE - INSIDE THE BOX

The detached eyes of a doll look up at her...

HEATHER

As CAMERA PUSHES IN to her reaction of shock, her cellphone BEEPS, a warning that her battery is about to die. As the cell light goes out and Heather is cast into darkness...

CUT TO:

102 INT. UPSTAIRS HALLWAY - NIGHT

102

Kyle takes a step toward the stairs to leave, then pauses and eyes Kelli...

KYLE

I'm sorry, Kelli. I like you so much. I don't blame you for hating my guts but... I wasn't dealing or knocking over 7-11s. I didn't hurt anybody.

DANA

I'll email you a Quicktime of her crying herself to sleep.

KYLE

Fuck all you bitches.

MS. MAC

Leave, Kyle.

Kyle starts down the hall toward the stairs. He can't move as fast as he'd like because of the darkness...

The house mother holds Kelli, comforting her, as do Kelli's sorority sisters.

CUT TO:

103 INT. BATHROOM - NIGHT

103

The room is dark. The door opens, adding a bit of light. Melissa guides Lauren to her knees over the toilet basin. Lauren holds in that position as Melissa moves to the counter, feels for some matches, and begins lighting candles.

LAUREN

CAMERA IS BEHIND HER, ON the FLOOR as she vomits. An amber glow fills the room. Lauren's vomiting is intense. Her toes curl against the floor of old black and white octagon tiles.

As her toe inadvertently flips one loose...

CUT TO:

104 INT. MEGAN'S ROOM - NIGHT

104

While Ms. Mac and Dana comfort Kelli in the b.g. Leigh looks out the window, puzzled. O.S., DOWNSTAIRS Kyle marches across the living room and SLAMS the door.

104PT1 EXT. FRONT YARD - NIGHT - HIGH ANGLE - LEIGH'S POV 104PT1

Kyle storms out of the house and into the storm, charging across the front yard.

RETURN - LEIGH

Dana moves to the desk and looks at the laptop. She closes the lid, disgusted with Kyle.

DANA
How fucked up was that?

Leigh gestures out the window...

LEIGH
How fucked up is it that the only other house on this street has power... and this one doesn't?

104PT2 REVERSE - OUT THE WINDOW 104PT2

Outside, the streetlights are on. The frat house down the road, although for the most part, dark and vacant, indeed displays functioning exterior Christmas lights.

DANA AND LEIGH

As they look to one another...

CUT TO:

105 INT. BATHROOM - NIGHT 105

Even in the candle light, Lauren is pale and clammy as she sits back on her haunches and catches her breath.

LAUREN
Mel... you're a better sister to me than my sister...

Aware Lauren's sentiments derive from intoxication, Melissa smiles...

MELISSA
Dick fucking Cheney's a better sister to you than your sister.

LAUREN
You know what I'm sayin'...

MELISSA
I feel the same way 'bout you, Lauren, but... you reek, dude. You need a shower. Can you handle it?

Lauren nods. Melissa helps Lauren pull off her vomit stained shirt and tosses it aside, then lifts Lauren to her feet.

As they unfasten Lauren's jeans, Lauren wobbles, then grimaces. Having stepped on something, Lauren looks to the floor...

THE FLOOR

Lauren lifts her foot. She has stepped on the loose tile.

MELISSA

Squats and picks up the tile; tests several others. She studies the bad condition of the floor, sighs, and stands...

CLOSE - THE COUNTER

the tile CLACKS as Melissa tosses it on the counter...

LAUREN & MELISSA

Lauren removes her bra, then begins pulling down her jeans...

MELISSA (CONT'D)

I'll go put a trash can next to your bed.

LAUREN'S FEET

She lifts a foot and pulls off her jeans, then the other foot.

Lauren kicks off her pants and steps OUT OF FRAME toward the shower... REVEALING... beneath the floor... in the octagonal hole from the displaced tile... a yellow eye.

THE EYES' POV - LAUREN

Encircled by a dark frame, Lauren is partially obscured as she head under the cold stream...

THE EYE

Recedes into the darkness beneath the floor...

THE FLOOR - WIDE

CAMERA IS JUST OUTSIDE THE SHOWER STALL, A FEW DEGREES ABOVE the floor. After several beats... a tile... closer to CAMERA and the shower... begins rising... slowly... TAP TAP TAP, until the tile pops out of the floor...

THE EYES' POV - LAUREN

Unobstructed and unaware, stands nearly over CAMERA...

THE EYES

As they watch her...

106

INT. BASEMENT - NIGHT

106

A circle of flashlight shines INTO CAMERA as Leigh and Dana move down old stairs into the basement...

DANA

Megan and Clair were upstairs together. I wonder if Megan, like, 'fessed up to Clair and broke down and is hiding in one of the rooms, so she doesn't have to face Kelli. Or whatever.

LEIGH

I'll check the rooms after we get the lights on. My first thought was Kyle turned 'em off but, he was in the house when they went out.

DANA

Eve wasn't.

Leigh finds the fuse box, opens the metal door and resets a circuit breaker...

LEIGH & DANA

Are underlit by the flashlight. The power does not return...

DANA (CONT'D)

Main breaker's under the house.

Leigh looks to Dana, uncertain. Dana reacts, defensive.

DANA (CONT'D)

You know, I'm not the totally hopeless daddy's girl princess these bitches make me out to be.

CUT TO:

107

INT. BATHROOM - NIGHT - A TOWEL

107

Is grabbed...

LAUREN

As she dries off, the bathroom door OPENS and Melissa returns.

MELISSA

You okay?

MELISSA'S FOOT

Stops before the hole. The eye retreats into the darkness. CAMERA, however, DIVES TOWARD and ENTERS the hole...

At floor level, the heavily MUTED voices of LEIGH and DANA can be HEARD...

DANA (O.S.)
I'll go out. I know where it is. Then we can, at least, turn the alarm on.

LEIGH (O.S.)
I'll go with you.

108 INT. BENEATH THE BATHROOM FLOOR - DAY 108

CAMERA CONTINUES through the hole and into an area under the floor... until... HOLDING on a dim, nearly indiscernible human outline, alarmingly skeletal; hair, long and filthy with partial dreadlocks.

DANA (O.S.)
What for? It'll take two seconds. Why should we both freeze our asses off? Go check the rooms.

The height between floor and ceiling is, perhaps, twelve inches. There is no room for the figure to maneuver from its back to its stomach.

Like a macabre crab, the human form crawls on its back, clearly adept at this unnerving quick arachnidan movement.

109 INT. IN THE WALL - NIGHT 109

CAMERA IS IN THE WALL of the house LOOKING DOWN 25-30 feet as the form appears, limbs outstretched like a spider descending the wall between the support studs and rotted insulation toward the area beneath the house...

110 INT. BENEATH THE HOUSE - NIGHT 110

Plumbing pipes, rocks, sheets of screen, and discarded rusted tools create a surreal and nightmarish underground.

At the base of the wall... bare feet appear, crawling down from within the wall. With no room to turn over, the figure traverses on its back across the dirt base toward the lattice along the porch area...

CUT TO:

111 INT. LAUREN'S ROOM - NIGHT - HIGH ANGLE - BILLY'S POV 111

Melissa guides Lauren, dressed in t-shirt and thong underwear, into her bed. Melissa pulls up the covers...

MELISSA

Dude... there's a trash can, just right here, 'kay?

Lauren MOANS her understanding, then turns and curls into a fetal position.

MELISSA (CONT'D)

Merry fucking Christmas.

CUT TO:

112 EXT. PORCH - PHI KAPPA HOUSE - NIGHT - A BUTANE LIGHTER 112

Ignites, but is whipped violently by the wind...

DANA

Sharp icicles cling to the porch overhang. The rain and snow continue falling. As she raises the lighter to the tip of her cigarette, beneath her... MOVEMENT. SCUTTling.

EXTREMELY CLOSE - PORCH CEILING

A drop of water falls...

DANA

It hits her cigarette with a bull's-eye, extinguishing it...

DANA

Of course.

She sighs then looks down, dropping the extinguished butt into a knot hole...

113 INT. BENEATH THE PORCH - NIGHT 113

The form SHIFTS, evading the cigarette butt...

114 EXT. FRONT PORCH - NIGHT 114

Hearing the SHIFT, Dana aims the flashlight into the hole...

114PT DANA'S POV - THROUGH THE KNOT HOLE 114PT

A flash... a glint... of an eye... moving out of view.

DANA

considers, turns her flashlight on, then proceeds to the porch steps...

CUT TO:

115 INT. DOWNSTAIRS HALLWAY - NIGHT 115

MATCHING MOVEMENT WITH Dana's flashlight, a beam cuts ACROSS FRAME as Leigh turns exits a room and turns into the hallway. She continues to the next door and KNOCKS...

LEIGH

Clair? Megan?

She opens the door and shines the light. As she CLOSES it and moves on. As her light CROSSES FRAME, again...

CUT TO:

116 EXT. FRONT PORCH - NIGHT - FRONT PORCH STEPS 116

Dana moves down the steps. Slipping on the ice and frozen snow, she proceeds toward the side of the porch, kneels to the lattice, and aims her flashlight under the house...

117 INT. BENEATH THE PORCH - NIGHT 117

The area is illuminated by the tube of light; nothing but debris; rusted tools, discarded cans, and rotting boxes.

118 EXT. FRONT PORCH - NIGHT - ON THE SIDE OF THE PORCH 118

About to abandon the search... Dana holds. CAMERA INCHES IN on her... squinting...

119 INT. BENEATH THE PORCH - NIGHT - DANA'S POV 119

To the side, under the house, rather than the porch... breath exhaust... HUFFS... with a strained rhythm from an unseen person just behind a wall.

120 EXT. FRONT PORCH - NIGHT - SIDE OF THE PORCH - DANA 120
 moves off toward the rear side of the house...

CUT TO:

121 INT. STAIRWAY - NIGHT 121
 Leigh moves up the stairs and into the dark hallway. She moves to a door, KNOCKS, and opens it.

122 INT. BEDROOM - NIGHT 122
 She is met by a form. Leigh startles, but the flashlight REVEALS a large plastic Santa Claus head. Eerie in the low angle flashlight.

123 INT. UPSTAIRS HALLWAY - NIGHT 123
 As Leigh closes the door and moves on...

LEIGH
 Fuck you, Santa Claus.

CUT TO:

124 EXT. SIDE OF THE HOUSE - NIGHT 124
 Dana quickly scoots along the side of the house, pausing before a trap door, leading under the house...
 She tests the door, which pulls out. She crouches; eases her head inside...

DANA
 Eve, you crazy bitch, I see your breath.

WHACK! A 1" diameter lead pipe strikes across the bridge of Dana's nose. Blood squirts. She crumbles.

CUT TO:

125 INT. LIVING ROOM - NIGHT 125
 COVERING any SOUNDS below the house, Heather MARCHES down the stairs into the living room. Kelli is on the couch, crying, seated beside an increasingly anxious Ms. Mac.

Leigh pokes at the logs with an improvised tool, milking all the light and heat out of the fire.

Kelli takes a drink from any available alcohol on the table as Heather moves to the headless imitation Cabbage Patch doll wrapped in newspaper. She picks it up, then displays Eve's photocopied news stories about Billy.

HEATHER

Found these.

(beat)

And this. In the wall of the closet.

The girls reacts with alarm as Heather opens her palms and displays a pair of doll's eyes...

126 EXT. SIDE OF THE HOUSE - NIGHT - OVERHEAD 126

Dana's limp body extends from the trap door; her head, just inside. Her body drags; stops. Drags; stops. It finally disappears beneath the house.

127 INT. LIVING ROOM - NIGHT 127

A FAINT, MUTED, O.S., GROAN causes the girls to pause, listen. They eye one another. Melissa sighs...

MELISSA

There goes Lauren, again.

128 INT. BENEATH THE HOUSE - NIGHT - DANA 128

Face soaked with blood, her eyes flutter; an animal functioning on lizard brain defenses. She pushes her arm forward with all her strength attempting to escape; pulling her body forward with the strength in her arms, as if swimming in a dirt lake.

THE FIGURE

Holding a rusted 1/2" thick wire support rod, the dark form lays across Dana's legs.

CLOSE - DANA'S HANDS

Desperately pull along the dirt. CAMERA MOVES BACK, REVEALING a rusted, pronged, hand cultivator. Dana inches toward it.

THE FIGURE

Grips the rod, but, before it can swing it toward Dana, she manages to grab the cultivator. She blindly swings her hand backward...

UNDER THE HOUSE

The tool plunges above the killer's knee. It reacts, muffling a GROAN OF PAIN. It pulls the prongs from its leg...

DANA

pulls her hand back and continues trying to get away...

CLOSE - DANA'S HANDS

Dig at the dirt, exposing several teeth of a mummified, decomposed skull previously buried in a shallow grave.

THE FIGURE

Scuttles ahead of Dana and drives the cultivator into Dana's skull. A prong breaks off from the impact. A sick DULL CRACK and Dana's body turns motionless. Dead.

CAMERA INCHES BACK as Dana's murderer, blood stained, exhausted, HUFFS like an animal. CAMERA PUSHES IN as the form moves; left arm extends as the left leg bends, pulls forward, then shifts as the right side repeats the move. Lizard like, the form CLEARS FRAME...

As CAMERA TILTS to the ground... a skull FILLS FRAME. An impact fracture splits the skull across the brow. Beside the skull lies a Vietnam Zippo lighter with the name PVT. LENZ. FRANK.

ACROSS THE AREA

The form reaches up through an open section at the base of the floor and into a vertical space between the walls. Squirming; pulling upward and disappearing OUT OF FRAME...

CUT TO:

129

INT. LIVING ROOM - NIGHT - CLOSE - DOLL

129

Is pulled out of the box; fabric torn. Eyes, empty.

MELISSA (O.S.)
This doll is new.

WIDER

The fire is nearly dead. Outside, the freezing rain HOWLS and intermittently, the roof is pelted with HAIL.

Melissa examines the discovered doll's eyes, then points at the doll found tonight under the tree...

MELISSA (CONT'D)

These eyes are aged. They're not from the same doll.

130 INT. EVE'S ROOM - NIGHT 130

CAMERA is in Eve's room as the door opens and Leigh enters. The girls muted VOICES are barely audible...

HEATHER (O.S.)

What if those are from Agnes' doll?
Twenty-five years ago? Eve could've found them. She lives in Billy's old room.

The energy in the empty room is unsettling and haunting. Leigh is quick to turn and leave. As she closes the door...

131 INT. UPSTAIRS HALLWAY - NIGHT 131

Leigh is at the end of the hallway. She pauses, having run out of rooms. HAIL begins to pummel the roof. Leigh looks up toward the ceiling...

MS. MAC (O.S.)

'Lot of girls have lived in that room, before Eve.

LEIGH'S POV - THE ATTIC DOOR

As CAMERA RISES UPWARD...

132 INT. LIVING ROOM - NIGHT 132

Outside, the STORM INTENSIFIES... HAIL RIDDLES the ROOF. Heather, Ms. Mac, Melissa, and Kelli are in the dark living room. Their anxiety, intensifying. Delivery, faster, hurried and often whispered.

HEATHER

What if she's the first to get it in her head that she's like him? Doesn't have a family, just like him.

MELISSA

He had a family.

MS. MAC

It was pretty random when she said...
"we're her family."

CAMERA BEGINS TO CREEP... ARCING IN THE ROOM until the house phone ENTERS FRAME...

133 INT. UPSTAIRS HALLWAY - NIGHT 133

Leigh moves under the attic trap door, studying it. As she takes a step onto the first rung...

134 INT. LIVING ROOM - NIGHT 134

CAMERA CONTINUES TO ARC... The house PHONE FILLS nearly three quarters of THE FRAME. The girls hold, silhouettes against the window...

MELISSA

Eve was here when we got the calls.

KELLI

The calls came from Clair and Megan's cells. They're both missing.

HEATHER

She could have stolen Clair and Megan's cell phones...

MS. MAC

But we didn't get a call from Eve.

MELISSA

She doesn't own a cell phone.

HEATHER

(accusatory)

And she didn't disappear. She left.

In the b.g., a cell RINGTONE goes off... "Dance of the Sugar Plum Fairy."

THE WOMEN

Tense. Kelli eases, then uneasy...

KELLI

Must be Kyle...

She pulls out her cell and checks the caller I.D...

KELLI'S CELL PHONE DISPLAY - CALLER I.D.

DANA MATHIS CELL.

KELLI

A raw nerve, Kelli battles to maintain composure... she nearly screams...

KELLI (CONT'D)

Oh my God... Dana!

135 INT. UPSTAIRS HALLWAY - NIGHT 135

Leigh hears Kelli and the others' reaction. Leigh's head turns toward the stairs...

136 INT. LIVING ROOM - NIGHT 136

Frightened... Kelli engages the "send" button.

KELLI

Dana?

A witch-like CRY blares from the phone; Billy's mother.

CALLER (V.O.)

BILL-LY!

Kelli pulls the phone away, breathing hard. Ms. Mac SCREAMS...

137 INT. UPSTAIRS HALLWAY - NIGHT 137

Leigh steps off the ladder and hustles toward the stairs...

138 INT. LIVING ROOM - NIGHT 138

The others crowd around, listening. Leigh appears in the background moving down the stairs. What SOUNDS like Billy's step father GROWLS...

CALLER (CONT'D, V.O.)

What did you do with the baby?

Kelli closes her eyes as if that could shut out the sound. Leigh quickly approaches the others...

HEATHER

I KNOW IT'S YOU, EVE!

CALLER (V.O.)

They're my family, now.

The caller disconnects. No DIAL TONE. SILENCE, except for the CRACKLE of the dying fire.

CAMERA PUSHES IN ON KELLI, realizing, then alarmed...

KELLI

Dana!

CUT TO:

139

EXT. PHI KAPPA SIGMA SORORITY HOUSE - NIGHT

139

Crisscrossing flashlight beams backlight a falling sheet of hail and ice as the storm intensifies. Kelli, Melissa, Heather, and Leigh, hustle down the front steps.

MELISSA

Dana?! Dude, where you at?

Melissa slips and falls on the treacherous icy surface. The others help her to her feet. Leigh looks over the ground. The girls must shout in the storm...

KELLI

No footprints. Iced over.

LEIGH

She went around back to the control box.

As Melissa, flashlight in hand, and Kelli start off, gingerly, but with haste... CAMERA INCHES INTO HEATHER, flashlight in her hand, looking with suspicion, O.S.

HEATHER'S POV - UP THE STREET

An '89 Toyota Corolla with a replaced front end side panel painted primer gray, is parked about fifty feet down the street from the front of the sorority house...

HEATHER & LEIGH

Heather reacts, puzzled and incredulous...

HEATHER

Eve's car. She never left.

She moves off. Leigh steps INTO FRAME, annoyed with Heather...

LEIGH

Find Dana, first.

Leigh checks Melissa and Kelli, who have advanced along the side of the house. Not wanting anyone to be out here alone, Leigh sighs and starts after Heather...

140

EXT. SIDE OF THE HOUSE - NIGHT

140

Kelli and Melissa proceed along the side of the house. In fact, Melissa uses the wall for support...

MELISSA

Dude! Dude!

Kelli slips, falling near the trap door in the side of the house. Melissa moves to help, aiming the flashlight on Kelli.

Kelli absently places her hand on the frame as a crutch, then looks to Melissa, alarmed. Kelli points to the door.

CAMERA SWEEPS toward Kelli's finger pointing to the doorframe marked with Christmas red nail polish scratches...

141 EXT. STREET - NIGHT 141

The driver's side front end of Eve's car FILLS THE FRAME as Heather approaches, followed by Leigh. Heather aims her flashlight toward the Corolla's interior...

142 EXT. SIDE OF THE HOUSE - NIGHT 142

Kelli and Melissa are on their hands and knees trying to open the trap door. Kelli quickly looks about the area.

KELLI
Point the light under the house...

143 EXT. STREET - NIGHT - EVE'S CAR 143

Heather's flashlight beam FLARES INTO CAMERA as she APPROACHES the rear end of Eve's car. The back of a head and shoulders can be seen resting against the driver's window...

HEATHER & LEIGH

As they near the driver's side door...

HEATHER
What is she doing? Sleeping in her car!
It's, like, zero degrees...

Heather reaches out and pulls up on the doorhandle. Leigh reaches GRABS her hand; a startle.

LEIGH
If she's asleep...
(beat)
Why aren't the windows fogged?

Heather releases the handle, steps back, but, the door opens.

LOWER ANGLE - CAR DOOR

Eve's body, streaked with blood, tumbles TOWARD CAMERA...

144 EXT. BENEATH THE HOUSE - NIGHT 144

Melissa's panning flashlight beam flares INTO CAMERA.
O.S., Heather SCREAMS. Kelli and Melissa tear off toward
the street.

145 EXT. STREET - NIGHT 145

Leigh hyperventilates beside the car while Heather has
moved away, CRYING. Kelli and Melissa approach and see
the corpse...

MELISSA

Holy FUCK!

EVE'S BODY

Lies half in and out of the car, her head on the ground
REVEALING both eyes have been removed.

KELLI

CAMERA PUSHES IN as she realizes...

KELLI

He's out here.

CUT TO:

146 INT. LIVING ROOM - NIGHT 146

The four women race into the living room and SLAM the
DOOR!

MRS. MAC

Startles; frightened.

KELLI, MELISSA, HEATHER & LEIGH

Heather bolts the door while Kelli marches directly to
the house phone and picks it up. It's dead.

Kelli removes her cell phone, while pacing, dials
"9,1,1."

MS. MAC

WHAT?! WHAT?!

KELLI

Damn it.

Kelli continues pacing as she hits re-dial; listens...

KELLI (CONT'D)

Shit!

As Kelli tries re-dial, again...

MS. MAC

What is going on?!

Melissa, Heather, and Leigh hesitate, unsure of who should tell Ms. Mac, as well as how to tell her...

KELLI

FUHHHHHCK!

Everyone turns toward Kelli as she hits re-dial, yet again...

KELLI (CONT'D)

911 is experiencing heavy caller traffic because of the storm...

All are rattled and anxious. Leigh looks out the front window. Heather and Melissa move from window to window, assuring they are secure.

MS. MAC

Why?! What?!

KELLI

Hello? Yeah... a girl is... dead... outside. Yes, I know her... Eve Guaraldi...

Ms. Mac reacts, horrified. She looks to the others...

KELLI (CONT'D)

We're positive she's been murdered...

MRS. MAC

As CAMERA PUSHES IN on her...

MS. MAC

Billy's home for Christmas.

WIDER

The girls shoot each other anxious glances...

MELISSA

No. No, Ms. Mac. Billy is dead.

KELLI

(into phone)
Three other girls...

Kelli looks carefully to Leigh, who, anticipating what Kelli must report...

LEIGH
Are missing... missing.

KELLI
Are missing... and... what? 566 Oakdale.
There's only two houses on the...
right... Phi Kappa sorority... Kelli
Presley... how long 'til... What?! No!
No...

She hesitates, reluctant to admit...

KELLI (CONT'D)
We think he's still outside... Would you
wait around that long after what I just
told you?

Upon hearing this, Ms. Mac marches across the room and
disappears into a small bedroom off the hallway while
Heather, Melissa, and Leigh tense, reacting with dread...

KELLI (CONT'D)
Please, isn't there any way..?
(beat)
YOU FUCKER!!

Kelli hits the "end" button; more afraid than angry...

KELLI (CONT'D)
The storm. Pile-ups all over 91.
Reservists can't make it in 'cause the
streets are all ice. Trees falling.
Power's out everywhere. They... maybe...
maybe... can be here... in two hours.

Ms. Mac returns wearing her winter coat, carrying her
purse and keys in hand...

MS. MAC
Well, we'll all be out of here in two
minutes. Get your things...

Heather approves of the idea and rushes off for her coat.

MELISSA
I'm not going outside. He's outside.

KELLI
What about Dana?

HEATHER
We'll only go up to the A.D.G. House. Get
help.

MELISSA
They've all gone home or skiing.

KELLI
Whose family lives the closest? Call them.

MELISSA
Lauren's. Her mother lives in Boston.

MS. MAC
Even if you could reach her on a cell phone, it'd be at least four or five hours 'til she got here.

MELISSA
And she's in Bermuda with some guy.

Melissa reacts, frightened as she suddenly recalls...

MELISSA (CONT'D)
Oh, shit! Lauren!

Melissa takes off, running for the stairs in the darkness...

MS. MAC
Done. Case closed. Let's go!

KELLI
No! We stay together. We lock up the house, everyone grabs a fireplace poker, or ski pole, or some shit, and for the next two hours, not let each other out of our sights.

MS. MAC
No! We'll drive to the police.

KELLI
In this weather?

MS. MAC
Even if they can't do anything. We'll all be safe, there.

KELLI
We're not all here. If we were, I'd go.

LEIGH
That's right... Unless I see otherwise... I am believing Clair is... alive. And when she comes back... it's not going to be to an empty house.

As Leigh moves away, ending the discussion...

147 INT. UPSTAIRS HALLWAY - NIGHT 147

CAMERA IS MOVING, LOW TO THE FLOOR as Melissa races up the top of the stairs and down the hall.

148 INT. LAUREN'S ROOM - NIGHT 148

The door BURST open! Melissa tenses in the doorway, as she looks O.S. CAMERA PULLS BACK, REVEALING a motionless mass beneath comforter and sheets... Melissa steadies herself, then inches toward the bed. With dread and fear, she reaches out and grabs a piece of the comforter. She whips off the covers...

MELISSA'S POV - BED

Lauren sleeps it off. Drool drips from the corner of her mouth. As Lauren releases a teeth rattling SNORE...

149 INT. LIVING ROOM - NIGHT 149

Heather returns wearing her coat, moving directly to the door. Kelli blocks her path, placing her hand on the knob.

KELLI

Please! We're safer sticking together.

HEATHER

Alright.

(beat)

Then, get your coats.

(calls out)

MEL, WE'RE LEAVING! LET'S GO!

MELISSA (O.S.)

I'M NOT LEAVING LAUREN, YOU

KELLI

We're sisters. Act like it.

Heather knocks Kelli's hand away and opens the door. The WIND SCREAMS, blowing hail into the entrance. She starts off toward the driveway.

MS. MAC

We'll get the police here, fast as we can.

Ms. Mac hugs Kelli, then moves off after Heather. CAMERA PUSHES INTO KELLI watching them move toward the driveway...

150 EXT. PHI KAPPA SIGMA SORORITY HOUSE - NIGHT - KELLI'S POV 150

The porch and the front end of the garage obstructs the view of Ms. Mac's car. Only the rear passenger side is in view.

151 INT. LIVING ROOM - NIGHT 151

Kelli closes the door, bolts it, and moves toward the stairs, while addressing Leigh...

KELLI

Can't see the driveway. Maybe from
Lauren's room...

As Leigh moves from the window, following Kelli...

152 EXT. DRIVEWAY - PHI KAPPA SIGMA HOUSE - NIGHT 152

CAMERA LEADS Ms. Mac and Heather, hustling to the car. Their footsteps CLICK and CRUNCH on the icy surface until Ms. Mac falls. Heather has difficulty with her own footing while helping Ms. Mac to her feet.

They manage to proceed toward the driveway REVEALING a dented and dinged '66 Pontiac Parisienne and not in cherry condition. The wheel wells are rusted.

Much of this is difficult to discern as the Pontiac is encrusted with ice and snow.

PASSENGER DOOR

Heather pulls on the door handle, ice CRACKS and STRAINS, but the door is sealed shut by ice. She YANKS harder, then looks around, seeing if anyone is approaching, then YANKS again...

DRIVER'S SIDE

Likewise, Ms. Mac's door is frozen closed. She kicks at the car with her heel. A sheet of ice CRACKS and falls away from the metal. She rushes inside, climbing into the driver's seat.

153 INT. PONTIAC PARISIENNE - NIGHT 153

Ms. Mac inserts the keys into the ignition. In the passenger window, Heather is a silhouette, pulling on the doorhandle, knocking on the window, trying to free the car from ice...

The engine won't turn over. Ms. Mac pumps the gas pedal and tries again. The ENGINE STRAINS...

MS. MAC
C'mon, you piece-a-shit!

THE GAS PEDAL

THUMP... THUMP... THUMP!

THE IGNITION

key is cranked...

THE DASHBOARD

The RADIO COMES TO LIFE... Judy Garland's haunting "Have Yourself a Merry Little Christmas."

154 EXT. DRIVEWAY - PHI KAPPA SIGMA HOUSE - NIGHT - TAILPIPE 154

The Pontiac STARTS. Exhaust BELCHES...

155 INT. PONTIAC PARISIENNE - NIGHT 155

Ms. Mac CRANKS the heater and DEFROSTER...

156 EXT. DRIVEWAY - PHI KAPPA SIGMA HOUSE - NIGHT - HEATHER 156

CAMERA INCHES IN OVER Heather's shoulder as she desperately tries opening the door. As she turns back...

HEATHER'S POV - EVE'S CAR

The door remains open. Eve's body; in the position it was discovered...

HEATHER - LOW ANGLE

Reminded of Eve's fate, Heather pulls harder on the door. At this angle, the attic window looms above. Unbeknownst to Heather, Clair's body sits at the window in the rocking chair.

OVER HEATHER'S SHOULDER

As Heather turns back around, CRACK! A pane of ice SHATTERS! Heather SCREAMS! The door pops open REVEALING Ms. Mac on her back, having kicked the passenger door open with her feet.

157 INT. LAUREN'S ROOM - NIGHT 157

Kelli and Leigh enter and move directly to the window. Melissa crosses to the window, as well...

157PT EXT. DRIVEWAY - NIGHT- KELLI'S POV - OUT WINDOW 157PT

From this vantage, also, only the rear of the Pontiac can be seen. Exhaust pumps from the tail pipe.

INT. LAUREN'S ROOM - NIGHT

Kelli, Leigh, and Melissa eye one another, relieved...

KELLI

They got the car started.

158 INT. PONTIAC PARISIENNE - NIGHT 158

Heather is now in the passenger seat. She locks the door.

HEATHER

Go! Go!

The front windshield appears opaque from the ice and snow. Ms. Mac tries the wipers, but they strain against the ice. The visibility out the window remains nil.

Ms. Mac turns and reaches over the back seat. Incredulous, Heather turns toward the back seat, also...

HEATHER (CONT'D)

What are you doing?!

While their attention is away from the front of the car... a shadowy form crosses the front end and disappears.

Ms. Mac produces an ice scraper, then extends it to Heather as if, "go scrape the ice."

HEATHER (CONT'D)

What is that thing?

Ms. Mac sighs, turns, and exits the car...

159 EXT. DRIVEWAY - PHI KAPPA SIGMA HOUSE - NIGHT 159

The driver's door remains open as CAMERA ARCS with Ms. Mac around the front end to the windshield. She begins SCRAPING the ice. It is thick and needs plenty of elbow grease.

MS. MAC

(muttering)

Precious... frigid... princess...
southern... privileged... bitch!

Suddenly... the vehicle rocks... lurches... just once.
Ms. Mac pauses, anxious, then continues scraping. Faster.

FRONT WINDOW

A piece of ice breaks away creating a three inch diameter window into the front seat.

MOTION... a head turns... REVEALING... a yellow eye.

MRS. MAC

Tenses... frozen with fear...

OVER MS. MAC'S SHOULDER

From the interior, the frosted opaque window suddenly splashes... erupts... with Heather's blood.

MRS. MAC

Leaping back, hyperventilating, backs into the closed garage door with some force, causing, O.S., a LOUD CRACK!

MS. MAC'S POV - LIP OF THE ROOF

Several thick stalactite icicles BREAK OFF.

OVERHEAD ANGLE - MS. MAC

CAMERA RACES TOWARD HER as if a plummeting icicle...

MS. MAC - LOW ANGLE - LOOKING DIRECTLY UP

Upon reflex, backed against the garage, Ms. Mac raises her arms shielding herself. It is futile.

As her head is impaled and split by the ice dagger...

CUT TO:

160PT INT. LAUREN'S ROOM - NIGHT - KELLI'S POV - DRIVEWAY 160PT
Outside, the car IDLES. Judy Garland SINGS...

160 WIDER 160
Kelli looks to Melissa and Leigh while Lauren remains dead to the world on her bed...

KELLI

Should we go out and check on them?

MELISSA

Car's idling. Radio's on.

Then... a CELL RINGTONE... "Dance of the Sugar Plum Fairy." CAMERA PUSHES IN on Kelli and Leigh... scared.

MELISSA

Turns to them, afraid...

WIDER

As Kelli removes her phone and reads the caller I.D. panel, she stifles a frightened WHIMPER...

CELL PHONE CALLER I.D. DISPLAY

BARBARA MacHENRY.

KELLI

Quickly answers. With desperate hope...

KELLI

Ms. Mac?

The eerie man-child voice declares...

CALLER (V.O.)

They're my family, now.

Kelli abruptly disconnects; tries to be strong, battling frightened tears. Leigh looks at Melissa...

LEIGH

Stay with your friend.

Leigh takes Kelli by the arm. As they start out of the room...

CUT TO:

161 INT. KITCHEN - NIGHT - LEIGH & KELLI 161

race into the kitchen and look out a side window.

161PT EXT. DRIVEWAY - NIGHT- KELLI'S POV - OUT KITCHEN WINDOW 161PT

This vantage is also partially obscured by the opposite garage wall. The Pontiac driver's side door is open as the vehicle continues IDLING...

INT. KITCHEN - NIGHT

Kelli and Leigh struggle to see the entire picture...

KELLI

Can't tell if they're out there.

Kelli starts toward another door. CAMERA FOLLOWS as they move to another door off the kitchen. Kelli aims the flashlight at the doorknob and opens the door...

162 INT. GARAGE - NIGHT 162

The garage holds no vehicles but, rather, acts as a storage area; cluttered and maze-like.

KELLI AND LEIGH

Stepping into the garage, Leigh loses her footing. Kelli catches her, then shines the flashlight onto the floor.

IN THE FLASHLIGHT BEAM

A puddle of water, created by a leak from above...

KELLI (V.O.)
Careful. Roof's leaking.

KELLI AND LEIGH

Continue through the boxes, furniture, and old bicycles toward the closed garage door. As they reach the door, Kelli slips, falling to her knees.

THE FLASHLIGHT

Drops. Rolls; REVEALING not a puddle of water, but one of blood, seeping in through the outside at the base of the garage door...

KELLI AND LEIGH

Kelli SCREAMS!

163 INT. LAUREN'S ROOM - NIGHT 163

Kelli's SCREAM is deep within the house, but is nonetheless HEARD by Melissa looking out the window to the driveway.

164 INT. GARAGE - NIGHT 164

Kelli and Leigh try lifting the garage door...

165 EXT. DRIVEWAY - NIGHT 165

Ms. Mac's dead body lies slumped against the garage door preventing it from opening.

Then... a form ENTERS FRAME... just a shoulder... and HOLDS.

166 INT. LAUREN'S ROOM - NIGHT 166

Melissa moves to the door and opens it...

167 INT. UPSTAIRS HALLWAY - NIGHT 167

Melissa steps into the hallway, looking toward the stairs.

MELISSA

KELLI?!

From the darkness behind her, a black plastic bag is whipped over her head. She reaches for her throat, struggles. The plastic vacuums to her face as she GASPS!

168 INT. GARAGE - NIGHT 168

Kelli and Leigh desperately push against the garage door...

LEIGH

Feels like... there might be a body blocking it.

Then, OUTSIDE, O.S., the Pontiac ENGINE dies. The radio Christmas MUSIC turns SILENT. Someone is out there.

CUT TO:

169 INT. LAUREN'S ROOM - NIGHT 169

Darkness. O.S., the rhythmic CLICK... CLICK... CLICK... of mechanized winding.

Clair's gift to Lauren, the music box, is SET INTO FRAME by a hand with blood stained fingers. The doll turns as "Dance of the Sugar Plum Fairy" begins...

LAUREN

Asleep. Her image is odd, distorted; light bending and refracting colors...

A TOUCH WIDER

REVEALS CAMERA is looking at Lauren through Eve's gift to Heather, the glass unicorn's horn.

WIDER

The ornament is clutched by a hand stained with sweat and blood. After a beat... the ornament moves... toward Lauren.

CLOSER - MUSIC BOX

The ballerina twirls...

THROUGH THE GLASS ORNAMENT - LAUREN

Her image distorts as the horn approaches. Once over her... the ornament pauses. Lauren's eyes open... groggy... drunken. Then, as she looks up and see the figure standing over her...

LAUREN

Hmm. Yeah. Merry Fucking Christmas.
Lauren's eyes suddenly flash with
horror...

CUT TO:

170 INT. LIVING ROOM - NIGHT 170

The fire is dead. The room, dark and icy blue. Blood stained and perspiring, even in the cold house, Kelli and Leigh run into the living room from the kitchen.

OUTSIDE, a THUMP, THUMP, like heavy footsteps. Kelli looks toward the front window...

171 EXT. FRONT PORCH - NIGHT - KELLI'S POV 171

A dark figure crosses the porch toward the front door...

172 INT. LIVING ROOM - NIGHT 172

As they turn and hustle toward the staircase...

FRONT DOOR

RATTLES... BANG! BANG! BANG!

KELLI & LEIGH

Their urgency intensifies. Kelli bounds up the steps two at a time. Leigh, however, hesitates and quickly reaches out into the living room...

CLOSE - MS. MAC'S BBQ/MARSHMALLOW TOASTING FORK

Leigh's hand grabs it. As it's whisked OUT OF FRAME...

173 INT. UPSTAIRS HALLWAY - NIGHT 173

Kelli and Leigh tear down the hallway as the POUNDING continues DOWN on the front door...

174

INT. LAUREN'S ROOM - NIGHT

174

CAMERA PULLS BACK from the threshold as Kelli and Leigh enter REVEALING... Melissa is gone.

Lauren, however, remains in bed. One bare foot is out over the side outside of the covers. She lies on her back with her arm, the crook of her inner elbow, over her eyes.

KELLI
Awww, fuck, no!
(calls out)
MELISSA?!

LEIGH
He'll hear you!

Leigh closes the door. She BOLTS the LOCK. Kelli tugs at Lauren's foot, while whispering...

KELLI
Lauren, where's Mel?!

DOWNSTAIRS, a window SHATTERS! Kelli tugs on Lauren's foot...

KELLI (CONT'D)
Where's Mel?!

Standing just off to the side of the door, Leigh looks at Kelli. Then whispers, intensely...

LEIGH
Shut up!

Leigh clutches the barbecue fork with two hands, turns toward the door and raises it over her head. Ready.

KELLI

Breathes hard; frightened. She reaches into her pocket and pulls out her cell, fingers trembling as she text messages...

INSERT - KELLI'S CELL PHONE DISPLAY

glows with bluish light. She types... "U@?!!" Then, speed dials... MELISSA.

KELLI

Awaits a response. She kicks at Lauren's foot, waves the flashlight beam across her face...

LEIGH

O.S... FOOTSTEPS approach...

KELLI

looks to her phone...

INSERT - KELLI'S CELL PHONE DISPLAY

The illuminated display reads: U@?!!

175 INT. UPSTAIRS HALLWAY - NIGHT 175

CAMERA BEGINS MOVING DOWN THE HALL, as if a P.O.V.
Flashlight seeps from beneath the door inside Lauren's
room.

176 INT. LAUREN'S ROOM - NIGHT - LEIGH 176

Raises the prongs above her head, readies...

KELLI

Texts, again. This time... FAINT... MUTED... however, a
definitely audible... a cell ring tone can be
heard..."JINGLE BELLS." Kelli looks up. CAMERA PUSHES IN
as she spots...

KELLI'S POV - CEILING

From a tiny pinhole in the ceiling, a pale dim hint of
bluish light, as if from a cell phone display emits from
the hole...

KELLI

CAMERA CONTINUES IN, but just as she reacts...

LAUREN'S DOOR

BANGS open!

KELLI

Swings the light toward the door...

THE DOOR

A figure stands in the threshold...

LEIGH

WHISKS her weapon down...

THE FIGURE

The light hits the figure REVEALING Kyle as he lurches back, the fork tearing his jacket sleeve.

LEIGH & KYLE

Not knowing Kyle, Leigh continues her attack. Not knowing Leigh, he counters, blocking her arm and shoving her back...

LEIGH

Hits the bed, knocking Lauren whose arm slowly falls from its position over her eyes.

Leigh looks up just as Lauren's arm clears her face, REVEALING Lauren is, indeed, dead. Her eye sockets are dark and empty; eyes having been removed.

KELLI

SCREAMS!

LEIGH

Is up on her feet away from the bed. She turns back toward Kyle wielding her weapon.

KELLI

Moves toward her...

KELLI

NO! NO!

WIDER

Leigh hesitates, but remains alert and ready to attack. Likewise, Kyle tenses eyes flashing from Kelli to Leigh. The three stand triangulated; breathing hard, frightened...

KYLE

There's two bodies in the driveway.

LEIGH

Maybe you did it.

He points to Lauren...

KYLE

Maybe you did that!

KELLI

No! It's not him!

Leigh's eyes dart to Kelli, as does Kyle's.

LEIGH
How do you know?

Her back to the hole in the ceiling, assuming they are being watched, Kelli blocks her gesture pointing to the ceiling...

LEIGH & KYLE

Subtly look up...

LEIGH & KYLE'S POV - KELLI & THE CEILING

CAMERA MOVES PAST KELLI and RISES to the ceiling. The faint light continues glowing from within the ceiling pinhole...

KELLI

Her "The Dance of the Sugar Plum Fairy" ringtone SOUNDS. CAMERA INCHES INTO Kelli as she raises the phone with dread... and pushes the "send" button...

CALLER (V.O.)
They're my family, now.

Kelli battles tears, but with a strength derived from anger, she asks in an accusatory whisper...

KELLI
What have you done... Billy?

The call abruptly disconnects. Kelli turns, looks to the ceiling...

KELLI'S POV - THE CEILING

The light is out.

LEIGH & KYLE

Witness the seeping light go out. They look to Kelli...

KELLI

As CAMERA INCHES TO HER... she whispers.

KELLI (CONT'D)
He's in the attic.

CUT TO:

CAMERA IS CREEPING. In the darkness, barely visible... awaits the trap door to the attic.

KELLI, LEIGH & KYLE

CAMERA INCHES TOWARD Lauren's door as the three appear in the threshold. Kyle steps out and moves toward the stairs. The girls take a step toward the attic door.

Kyle turns to check they are following and sees they are not. In a low scared whisper...

KYLE

No fucking way!

LEIGH

Clair might be alive. She might be up there.

KYLE

Eve's not. Heather's not. Ms. Mac.

KELLI

They all left the house. He couldn't get them in the attic.

LEIGH

I've searched the whole house.

KELLI

And I've seen under the house. Where else could they be?

LEIGH

Until I see that they're dead... they are alive.

He takes Kelli by the arm, for emphasis...

KYLE

They're not.

Kelli pulls her arm away. She gestures to the weapon in Leigh's hand...

KELLI

There's three of us.

KYLE

(scoffs)

It's fucking Billy Lenz! He's probably watching us, right now...

KELLI

(cuts him off)

If I was alive. I would expect my sister to go up there...

Leigh eyes Kelli, impressed, and absently nods.

KYLE

How would you know? You don't even have a fuckin' sister.

LEIGH

Yeah, she does.

Leigh doesn't even check Kelli's reaction as she moves past Kyle and Kelli and starts toward the attic trap door, clutching her weapon. Kelli eyes Kyle...

KELLI

If you don't think you owe me... you fucking owe Megan... at least, this.

He grabs the two of them and with emphasis...

KYLE

If we go up there... the second we see they're dead... we turn and run the fuck out of this house.

Leigh and Kelli consider, then nod. Kyle eyes them for a beat as he reaches into his pocket and removes a butterfly knife. As he flips it open...

HIGH ANGLE - FROM THE POSITION OF THE DOOR

FRAME IS EMPTY, seemingly dark, until Leigh steps cautiously INTO FRAME, back against the farthest wall. Only a faint rim of reflecting spill light delineates Leigh, Kelli, and Kyle from the darkness.

ATTIC DOOR

CAMERA INCHES TOWARD the trap door...

HALLWAY

The three reach the area just beneath the attic door. Leigh nods to Kelli, then takes a step toward the ladder. Kelli's lifts the flashlight, preparing to turn it on...

Kyle suddenly reaches out and stops Leigh. She looks at him and without acknowledging her, Kyle moves ahead of her toward the base of the ladder.

He turns to Kelli, then mouths and gestures...

KYLE (CONT'D)

I open the door, you hit the light.

She nods...

LOW ANGLE - LOOKING DIRECTLY UP

The trap door awaits directly above as Kyle steps on the first rung of the ladder...

CLOSE - KYLE'S FOOT

CAMERA RISES with Kyle's foot as it steps on the next rung...

THE FLASHLIGHT

Kelli raises it; thumb hovering over the "on" switch.

LEIGH

Grips the barbecue fork, readies...

OVERHEAD

Kyle rises toward CAMERA, reaching the door. He eyes the girls, then holds out his hand and counts off with his fingers... one... two... three!

LOW ANGLE

He KNOCKS open the door, then takes a defensive step down. Kelli turns on the flashlight.

Beat... SILENCE... above Kyle, the flashlight is a tube of illumination on the rafters. Small, one or two inch icicles cling to the leaking ceiling...

Kyle turns around and reaches down, gesturing for Kelli's flashlight...

Suddenly, a black plastic trash bag is whipped over Kyle's head. His upper body is pulled into the attic...

KELLI & LEIGH

step forward, reach out, but cannot grab Kyle's legs.

THE FLASHLIGHT

knocked by Kyle's hand, spins rolls...

KELLI

Begins climbing the ladder, looks up...

THE ATTIC

The flashlight stops bouncing and spinning, its light stops on... a pair of eyes... framed in a black hood. In a mere glimpse, the most illuminated eye, the left iris... is yellow.

KYLE

Struggling violently, stabs blindly with his knife as he disappears into the darkness of the attic. The door SLAMS!

KELLI AND LEIGH

Rush toward the ladder...

178 INT. ATTIC - NIGHT 178

Extreme elongated shadows are created by the flashlight struggle. The killer straddles Kyle's chest.

KYLE'S FEET

Struggling to escape, Kyle's feet are over the attic door. Kicking; pressing against the floor for leverage. His desperate actions prevent Kelli and Leigh from entering...

179 INT. UPSTAIRS HALLWAY - NIGHT - KELLI & LEIGH 179

Push up against the door while it BANG BANG BANGS!

180 INT. ATTIC - NIGHT - KYLE 180

Blinded and choking from the plastic bag. His arms, including the hand holding his butterfly knife, are pinned down by the assailant straddling his chest.

LOW ANGLE - THE KILLER

Removes the glass unicorn from a pocket. Raises it...

THE GLASS UNICORN

The light glinting off the horn, is plunged OUT OF FRAME...

181 INT. UPSTAIRS HALLWAY - NIGHT 181

O.S., KYLE SCREAMS! Kelli and Leigh intensify their efforts...

182 INT. ATTIC - NIGHT - LOW ANGLE - KILLER 182

Again, plunges the glass dagger toward Kyle's head...

KYLE'S FEET

Reacting to the pain... PUSH AGAINST FLOOR and SCUTTLE BACK.

LOW ANGLE - THE KILLER

Is bucked, but maintains the advantage...

KYLE'S FEET

Move off of the door...

183 INT. UPSTAIRS HALLWAY - NIGHT - KELLI & LEIGH 183

Push! The door flies open! They hurry up the ladder. Once inside, the attic door teeters, then SLAMS closed!

184 INT. ATTIC - NIGHT 184

Kelli and Leigh charge the figure, just as it plunges the pointed horn into the plastic bag. Kyle's body goes limp.

They grab the killer, who rears, pushing them deep into the attic.

LEIGH & KELLI

Fall against the base of a rocking chair, which lurches forward, toward them. They look up...

LOW ANGLE - LOOKING UP - KELLI & LEIGH'S POV - CLAIR

The face of Leigh's sister remains frozen in horror, wrapped in plastic. Eye sockets, empty. Seated in the chair, the body nearly tips over on them...

LEIGH

FRAME IS EMPTY until she rears back, terrified...

LEIGH'S FOOT AND LEG

Slips off the plywood covered area and into the rock wool insulation. Her foot CRASHES through the plaster...

LEIGH

One leg falls through the floor to her thigh...

KELLI

On the floor, scoots on her hands and behind, away from Clair. Kelli looks to Leigh...

KELLI'S POV - LEIGH

struggling to pull herself out, yet the movements cause her to slip further into the hole...

KELLI

Her eyes flash to Kyle...

KELLI'S POV - KYLE & KILLER

The Killer straddles Kyle's motionless body. The Killer rises. Nearly indiscernible in the flashlight, the killer clenches several strands of extracolar muscles attached to Kyle's removed eyeballs.

KILLER
He's my family, now.

The killer grabs Kyle's body by the legs and begins dragging it across the room...

KELLI

Her eyes flash toward Leigh...

KELLI'S POV - LEIGH

Slips a few more inches into the floor. She looks to Kelli...

LEIGH
GET OUT!! GO!!

KELLI

Kelli rises to her hands and knees, crawling, quickly, but cautiously across the attic floor toward Leigh...

LEIGH

Tries pulling herself out of the floor. CRACK! She slips further...

KELLI & LEIGH

As Kelli reaches Leigh and grabs her arms...

EXTREMELY CLOSE - A MATCH

Strikes.

KELLI & LEIGH

Turn toward the light...

EXTREMELY CLOSE - A CHRISTMAS CANDLE

Red and silvery; is lit...

KELLI & LEIGH

CAMERA INCHES IN ON THEM, reacting with horror...

CLOSE - A FORM

A body, a silhouette in the darkness... until the candle cast an amber glow... REVEALING... Melissa's dead body. The eye sockets are empty and black. O.S., the HUMMING continues...

KELLI & LEIGH

frightened. Sickened.

A SECOND CANDLE

Is lit...

LAUREN

The flickering light dances across her dead, expressionless, face. Her eyes have been removed...

KELLI & LEIGH

CAMERA CONTINUES TOWARD THEM... both frozen and mortified...

KELLI & LEIGH'S POV - ATTIC

In the corner... a display.

The sincere intent had been a Currier and Ives family at Christmas print, however, it appears as if sculpted by an insane Gothik/Punk artist.

The bodies of the murdered sorority sisters, Megan, Clair, and Melissa are posed, as if exchanging presents, beneath an Evergleam pink aluminum Christmas tree. Seven pairs of actual human eyeballs ornament the tree.

A dozen candles illuminate the area. Placed on the floor are sheets of crumpled wrapping paper, ribbon and bows, as if presents have just been opened.

Clair's music box is placed in Megan's hands.

THE KILLER

HUMMING Tchaikovsky, turns toward Kelli and Leigh. The yellow, unblinking, unmoving eye, catches some spill light.

Then with a tone heard in the phone calls, one that is not not evil or crazed, but rather eerily pathetic with a pleased, happy smile, spoken to Kelli and Leigh... and quoting Melissa...

KILLER

Everyone should be home for Christmas.

The figure starts toward them...

KELLI AND LEIGH

Trembling and rattled, try pulling Leigh from the floor who grasps the wooden supports; strains...

CLOSE - LEIGH'S LEGS

Slips deeper through the plaster.

THE KILLER

Approaches...

KELLI & LEIGH

Suddenly... CRACK! The floor gives way. Collapses! Leigh falls through the floor and into one of the girls's bedroom.

Kelli turns, checks the killer's position...

THE KILLER

a step away...

KELLI

Tries to jump through the hole in the floor, but the killer grabs her shoulders. A plastic bag begins whipping over her head, but Kelli raises an arm and blocks it.

She lunges forward...

CLOSE - THE BBQ FORK

Kelli grabs it...

KELLI

Rolls, turns, then drives the weapon toward the killer...

THE KILLER'S EYES

The prongs plunge into the yellowed iris. The figure's head is thrown back.

KELLI

Kelli rears, looking up to the figure...

THE FIGURE

The hooded head slowly levels. Oddly, the fork remains in the eyeball with no release of blood or fluid. The fork extends out, stuck in the eye.

KELLI

Reacts, shocked, confused...

THE FIGURE

A first true look at the face of the figure, albeit in the eerie flickering amber light, REVEALS an unnerving androgyny. Although the face is large and, somewhat, masculine, the lips and nose are feminine. The skin texture appears shiny, plastic-like and sweaty.

Thick scar tissue encircles the neck.

With no reaction of pain or emotion, the figure reaches up, grabs the fork handle, and with effort, twists the fork and head until the prosthetic eye is pulled from the socket.

CLOSE - THE PROSTHETIC EYE

remains on the tip of the fork. At this image size, it is clear that the iris has been hand painted or tinted yellow...

THE FIGURE

The empty socket is black with scar tissue. The head turns, looking at the eye on the end of the fork and REVEALING the surviving right eye is a brilliant bright blue...

KELLI

CAMERA PUSHES IN, repulsed, frozen with fear and shock. She whispers...

KELLI

They are not your family... Agnes.

AGNES

Indeed, the killer, Agnes Lenz, drops the fork...

KELLI

Although trembling with fear, addresses Agnes...

KELLI (CONT'D)

I am not your family. You're brother is not here.

AGNES

reacts... doesn't understand. She considers... then, with an eerie child-like smile...

AGNES
But... my daddy is.

KELLI

Kelli doesn't understand. Then, suddenly... MUTED...
"Dance of the Sugar Plum Fairy" CHIMES from her back
pocket. Her expression flashes a hope of possibility...
as she hustles toward the attic door while removing her
cellphone from her back pocket. She is SCREAMING,
PLEADING for help before she manages to engage the
phone...

KELLI
HELP! HELP! I'M IN THE ATTIC OF
THE PHI KAPPA SIGMA SORORITY. 566
OAKDALE LANE...

Kelli reaches the door, however...

CLOSE - THE DOOR

A hatch lifting ring is inset and flush against the wood.
Kelli's trembling fingers struggle to lift the ring.

KELLI (CONT'D)
PLEASE! PLEASE! CALL 911! I NEED
HELP! 911!!

AGNES

Approaches...

KELLI

CAMERA SWEEPS IN AS FROM THE PHONE... the chilling, now
familiar voice calmly declares...

CALLER (V.O.)
You're... my family now.

Kelli reacts, stunned and puzzled. Behind her, Agnes
whisks a green Hefty trash bag whips over Kelli's head...

CLOSER - KELLI

GASPS! The plastic vacuums to her face. She stumbles to
the floor.

AGNES

straddles Kelli...

KELLI

Tears the plastic away...

AGNES - LOW ANGLE

Raises the glass unicorn...

KELLI

Dekes her head. The glass spike catches a piece of her earlobe as it drives into the floor and breaks off.

Kelli grabs Agnes' wrist...

AGNES - LOW ANGLE

looks at the ornament. Now, a block of glass...

KELLI

Quickly grabs for the broken glass spike. Grabs it. She plunges her hand upward...

AGNES - LOW ANGLE

Brings the glass rock downwards, but Kelli's weapon makes impact first, plunging just below the right eye socket.

As she rears back, Kelli grabs Agnes' arm with both hands, trying to free the ornament from Agnes' hand.

KELLI

Knocks the ornament from Agnes' hand...

THE ORNAMENT

Knocks over a pair of candles...

KELLI AND AGNES

Agnes maintains a grasp on Kelli. They fall backwards...

A CANDLE

Lands atop a piece of wrapping paper on the ground. It begins burning beneath the flammable tree...

KELLI AND AGNES

Stumble backward toward the wall and to fall into the space between the walls.

Clutches grabs, trying to break her fall.

AGNES

Tumbles grotesquely all the way to the basement...

KELLI

Manages to break and stop her fall at some point mid way between the attic and the basement. She breathes hard...

KELLI
HELP! HELP ME!

BETWEEN THE WALLS - AT THE BASE OF THE WALL

Agnes, from the base of the house begins climbing toward Kelli...

186 INT. BEDROOM - NIGHT - LEIGH 186

Lies on the floor, disoriented and stunned. She awakens upon HEARING KELLI'S calls for help.

LEIGH
Kelli?

187 INT. WITHIN THE WALLS - NIGHT 187

Kelli KNOCKS on the wall, pushes against it.

KELLI
LEIGH?! LEIGH?! In the wall. I can't
move.

188 INT. BEDROOM - NIGHT - LEIGH 188

Initially, Leigh is confused. Kelli's CRIES, however, can be heard within the wall. Leigh moves to the wall and places her ear against the wood, trying to determine Kelli's position.

KELLI (O.S.)
SHE'S IN HERE! HURRY!

Leigh turns and quickly tries to find a heavy object in the darkness...

ON THE FLOOR

She stumbles upon a pair of ten pound aerobic dumbbells...

189 INT. WITHIN THE WALLS - NIGHT 189

Kelli looks down...

KELLI'S POV - AGNES

Is climbing toward her...

KELLI

Bangs on the wall... tries to push...

LEIGH (O.S.)

KELLI! KELLI! KNOCK ON THE WALL!

Hearing Leigh's voice, Kelli begins pounding on the wall...

190 INT. BEDROOM - NIGHT 190

Leigh attempts to discern Kelli's position, listening to the KNOCKING within the wall. Leigh places her ear to the wall for one final check.

Leigh rears back with the dumbbell and smashes the wall...

191 INT. ATTIC - NIGHT - THE BURNING CANDLE 191

On the floor, near the lip of the wall... rolls with the concussion of the dumbbell impact.

192 INT. BEDROOM - NIGHT - LEIGH 192

SMASH! Again, until finally, a hole is created...

193 INT. WITHIN THE WALLS - NIGHT - KELLI 193

Looks up...

KELLI'S POV - UP THE WALL

The interior of the wall is very dark, except for the faint amber glow of the candles high above in the attic. A faint patch of light spills from the hole Leigh created in the wall.

KELLI

Looks up...

KELLI

LEIGH! I'M DOWN HERE! BELOW YOU!

194 INT. BEDROOM - NIGHT - LEIGH

194

Moves to the wall to look into the hole.

Suddenly a male arm flies out of the hole and grabs Leigh, wrapping around her neck and pulling her to the wall.

HOLE IN THE WALL

CAMERA SWEEPS IN TO REVEAL BILLY LENZ. His yellow eyes intense as Leigh escaping his grasp.

LEIGH

the wall ERUPTS as Billy's other arm POUNDS through the wall. His hand grab at Leigh's eyes, trying to pull them out.

She struggles, battles, then manages to swing the dumbbell up upon the clutching arm.

HOLE IN THE WALL - BILLY

YELPS!

LEIGH

In the momentary easing of his grasp, pulls away. Holding the dumbbell, she tears out of the room.

195 INT. WITHIN THE WALLS - NIGHT - KELLI

195

Looks down...

KELLI'S POV - AGNES

Climbs up toward her...

KELLI

Looks up...

KELLI'S POV - UP THE WALL

Through the light in the wall, sees another form. It turns within the wall with the ease of a cockroach. In the dim light, Billy's face looks directly toward her...

KELLI

SCREAMS!

BILLY

As he starts toward her...

196 INT. STAIRWAY - NIGHT 196

Leigh bounds down the stairway and toward the hallway...

197 INT. DOWNSTAIRS HALLWAY - NIGHT 197

CAMERA LEADS Leigh as she opens a door...

LEIGH

KELLI!?

Within the walls, muted POUNDING! It appears to be in the other room. Leigh moves on...

198 INT. WITHIN THE WALLS - NIGHT - LOW ANGLE 198

Agnes scales the wall, growing closer to Kelli, who tries to move, but cannot.

HIGH ANGLE - BILLY

crawls toward Kelli, below him...

199 INT. DOWNSTAIRS HALLWAY - NIGHT 199

Leigh races to the next door. As she opens it, a form appears to be waiting for her. Leigh SCREAMS!

It is the laundry room. Some clothes hang near the door. Leigh brushes them aside and moves to the wall. Kelli's SCREAMS seem to be directly on the other side.

KELLI (O.S.)

LEIGH! LEIGH! THEY'RE COMING!

Leigh realizes she does not know Kelli's exact location. Leigh taps the wall, tries to locate Kelli's position...

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

HURRY!

On reflex, Leigh rears back and swings the dumbbell toward the wall.

200 INT. WITHIN THE WALLS - NIGHT - KELLI 200

A foot from her head, the wall buckles. CRACKS.

201 INT. ATTIC - NIGHT - THE CANDLE 201
Rocks... rolls toward the discarded wrapping paper. It catches fire.

202 INT. WITHIN THE WALLS - NIGHT - KELLI 202
BAM! The wall buckles again!
KELLI'S FOOT
Agnes is close enough to reach for it.
BILLY
out of a nightmare... crab crawls toward her.

203 INT. LAUNDRY ROOM - NIGHT - LEIGH 203
BASHES THE WALL! She makes it through the wall. Her intensity increasing, she wildly drives the dumbbell through the wall, increasing the size of the hole.

204 INT. ATTIC - NIGHT - THE BURNING WRAPPING PAPER 204
Ignites the Christmas tree...

205 INT. WITHIN THE WALLS - NIGHT - KELLI 205
Tries to pull at the wood, tearing it away.

206 INT. LAUNDRY ROOM - NIGHT - LEIGH 206
Likewise, pulls at the wood, increasing the hole...

207 INT. WITHIN THE WALLS - NIGHT - AGNES 207
Grabs Kelli's foot...
KELLI
SCREAMS...

208 INT. LAUNDRY ROOM - NIGHT 208
Leigh reaches into the wall and grabs Kelli. Leigh starts pulling her out...

209 INT. WITHIN THE WALLS - NIGHT - BILLY 209
 grabs Kelli's hair. He pulls upward...

210 INT. ATTIC - NIGHT - THE CHRISTMAS TREE 210
 Aflame, wilts, melts under the heat. It topples... into the space beneath the walls...

211 INT. WITHIN THE WALLS - NIGHT - LOW ANGLE 211
 The tree falls toward CAMERA...

212 INT. LAUNDRY ROOM - NIGHT 212
 With all her remaining strength, Leigh pulls Kelli from the wall, just as Agnes appears from below and Billy, upside down, from above... still within the wall. Billy reaches to get out of the hole just as...
 Leigh and Kelli fall to the laundry room floor and the hole within the wall erupts with flame!
 LEIGH AND KELLI
 Race out of the room...
 IN THE HOLE
 A frame within the wall, is enveloped with flame. As Billy and Agnes SCREAM...

213 INT. DOWNSTAIRS HALLWAY - NIGHT 213
 Leigh and Kelli SLAM the door behind them. From the room across the hall, they jamb a chair beneath the doorknob, or obstruct the threshold with a bureau in the hallway. In either case, Billy and Agnes are locked in the room.
 As Leigh helps Kelli hustle off toward the living room...

214 INT. LAUNDRY ROOM - NIGHT - A CHRISTMAS ORNAMENT 214
 From the fallen tree, lies on the floor, dotted with blood and reflecting the angry flames within the wall.
 As Billy and Agnes continue to SCREAM...
 OVERLAPPING... a smooth country jazz guitar begins Eddie Arnold's "Santa Claus is Coming to Town..."

Through the DISSOLVE... what appear, initially to be Christmas lights, are indeed stobbing red siren lights...

DISSOLVE TO:

215 EXT. HOSPITAL - NIGHT - EMERGENCY MEDICAL VEHICLES 215

The lights flash and spin, yellow, red and white, from many types of emergency vehicles. Police cars...

216 INT. CORRIDOR - HOSPITAL - NIGHT - A CHRISTMAS TREE 216

Sits atop a nurses' station desk. "Santa Claus is Coming to Town" plays from the intercom.

WIDER

CAMERA IS MOVING DOWN THE HALLWAY. The hospital is chaotic due to events at Phi Kappa and the ice storm. STAFF, NURSES, DOCTORS and E.M.T.S are crisscrossing the FRAME...

A REVERSE

REVEALS Leigh moving down the hallway with a thousand yard stare. Her face displays some small lacerations, which appear to have been treated. She wears her coat and holds an 8x10 manila envelope.

She looks up, checks a room number...

217 INT. HOSPITAL ROOM - NIGHT 217

This is a two bed hospital room. An ELDERLY MAN sits up in bed as family members gather around the bed, exchanging Christmas presents. The family appears happy and are LAUGHING. In the b.g., the TELEVISION is on LOW...

As Leigh enters, however, they turn respectfully quiet, as if aware she was involved in the evening's horrific events. Leigh eyes them, forces a smile and continues across the room.

BEYOND THE CURTAINED DIVIDE

The foot of a bed is in the F.G. as Leigh appears from the other side of the curtain and holds.

CAMERA PULLS BACK as she crosses and sits beside Kelli, who is in the bed, ear is bandaged and appearing sedated.

The women look to one another. Leigh lifts her hand, moving it toward Kelli who reaches up and clenches Leigh's hand. Leigh's tone is low as she places the manila envelope on the night table beside Kelli's bed.

LEIGH

Your family will be here in a couple of hours. They're bringing you some clothes.

Kelli nods.

LEIGH (CONT'D)

These are the things you had on you when they took you to the emergency room.

Kelli nods, sighs, then looks to Leigh, who averts her eyes and unconsciously shakes her head. Neither know how to pose the question which, both understand, is unanswerable.

KELLI

They must have been in the house since he escaped.

LEIGH

We'll never know, Kelli. How could we ever know, now?

Kelli averts her eyes. Leigh considers, shrugs.

LEIGH (CONT'D)

I think... maybe... they were doing the same thing as me and Clair.

Kelli doesn't understand, reacting with denial...

LEIGH (CONT'D)

This Christmas... they came back home, looking to find their family. But, you don't need to find them... for the same reason you can't escape them.

(without sentiment)

They're always there.

Kelli averts her eyes. O.S., in the adjacent cubicle, the television interrupts for a news report about the events at Phi Kappa Sigma, earlier this evening.

Kelli and Leigh tense. Leigh reaches into her coat and removes Clair's wrapped present.

LEIGH (CONT'D)

I'll never be able to open this in front of my sister. So... I'll open it in front of you.

Kelli reaches out holds Leigh's forearm, comforting. As Leigh tears open the present...

TELEVISION (O.S., V.O.)
 Fifteen years after William Edward Lenz's
 Christmas massacre, horrific tragedy
 strikes again at the same house.

Both appear to ignore the report; their focus on the
 present.

TELEVISION (CONT'D, O.S.,
 V.O) (CONT'D)
 Details remain sketchy this evening, but
 Grafton County officials have confirmed
 that the remains of ten people, eight
 female and two males, have been found
 dead at the burned remains of the Phi
 Kappa Sigma sorority near the campus of
 Clement University.

(beat)

Details are sketchy... however, there
 appears to be confusion in that one a
 skeletal remains of a male appears to
 have been buried beneath the house,
 perhaps for some time...

Behind the curtain, the family must hear them crying as
 they whisper...

HOSPITAL VISITOR (O.S.)
 Turn that off. They don't want to hear
 that.

The television turns off. The immediate room is silent.
 In the hallway, Christmas MUSIC plays. It feels eerie.

Leigh's eyes fill with tears before the paper is removed
 revealing a jewelry box. A beautiful watch is inside.
 Leigh removes the watch, emotional. She turns it over...

CLOSE - BACK OF THE WATCH

An inscription... "Let's make up for lost time."

KELLI & LEIGH

Leigh begins crying. Kelli sits up and holds her.

Then... O.S... a cell ringtone... "Dance of the Sugar
 Plum Fairy." It is coming from inside the manila
 envelope.

CAMERA INCHES BACK... then holds as the TONE continues...

KELLI
 Must be my parents.

Leigh hands Kelli the manila envelope. She opens it and
 removes the phone. Kelli freezes as she looks at the
 caller I.D. display.

CAMERA SWEEPS IN TO the display... "KYLE AUTRY'S CELL."

RETURN

Kelli holds the phone in her hand as the "Sugar Plum Fairy" continues RINGING. Leigh's eyes are locked on the phone, also. Both women are so afraid as to appear emotionless...

CAMERA PULLS BACK as the RINGTONE continues. There is not a SOUND, except the "Dance of the Sugar Plum Fairy." CAMERA CONTINUES PULLING BACK, then as if passing through the glass of Kelli's hospital room... is outside, looking into the room.

218

EXT. HOSPITAL - NIGHT

218

CAMERA is several stories high, looking through the window, framed with Christmas lights. The phone continues RINGING, HEARD at the volume inside the hospital room. Once outside, the wind WHISTLES... the storm settling.

CAMERA now RISES, leaving Kelli and Leigh, still staring at the phone. They CLEAR FRAME as CAMERA CONTINUES TO RISE UP a brick wall until eight plastic illuminated reindeer and a Santa Claus appear on the roof against the dark snowy sky.

Seeing when you're sleeping. Knowing... when you're awake.

FADE OUT: