

MARTYRS

by

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Based on the film

MARTYRS

By

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mar-tyr : (mar'ter); noun {Gr. " martus " } -

WITNESS

MARTYRS

EXT. BALTIMORE - DAY

The shitty part of town... down by the docks. Rows of boarded-up old buildings line a pot-holed street.

And this world is silent as we drift along the center of the empty pavement... move tight on one of those puddle-filled mini-craters... close enough to see the sky's cloudy reflection in the milky water.

It's all so peaceful...

...until a SMALL, BARE FOOT SPLASHES INTO THE PUDDLE.

And then we see who the foot belongs to...

...a LITTLE GIRL, (LUCIE), (10), wearing just a stained, tattered gown... her bruised, terrified face lined with tear-streaks through the filth... her mouth open wide, like she's screaming but nothing will come out.

And Christ, she's running fast... as fast as her little body will take her... those bare feet SMACKING THE PAVEMENT as she throws frantic glances over her shoulder...

...but the street behind her is empty...

...so she just keeps running toward us... like we're the only people in the world that might be able to save her.

And as she nears, her SCREAM FINALLY ERUPTS... a painful, horrifying cry.

And EVERYTHING GOES BLACK...

...stays that way as Lucie's SCREAM ECHOES OVER US... finally fading...

...as small circles of light begin to sweep across the dark screen, and we find ourselves...

INT. CONDEMNED BUILDING - DAY

Dark and shadowy, except for the POLICE FLASHLIGHTS floating over the scene.

COPS move around a deserted building... rusty pipes along the ceilings... rats scurrying across the floor... every room is empty.

A COP stops beside our lead DETECTIVE.

COP

We sure this is the right building?

The Detective nods... scans the room.

DETECTIVE

It's the one the girl pointed out.

COP

Whoever was in here, they sure didn't leave any scraps.

ANOTHER COP leans into the room.

COP #2

Nothing upstairs.

Cop #2 walks back out.

COP

Maybe she was just too scared... pointed at the wrong one.

The Detective steps out into a long, dark hall... it looks creepy as hell, but no different than any other decayed old corridor.

His eyes follow the trail of his flashlight beam over the empty floor.

DETECTIVE

Yeah... maybe.

DISSOLVE TO:

EXT. SAINT MARY'S ORPHANAGE - DAY

An old compound. DOZENS OF CHILDREN run around a playground... swinging... sliding... climbing.

These are the lost children of Baltimore... abandoned... abused... forgotten. None of them will leave this place until they're old enough to walk out on their own... alone.

But right now, none of them seem to mind too much... they're laughing... having fun...

...except for one little girl... our Lucie... sitting on a tree stump, her back to the others.

She's staring out into the distance... maybe looking for whoever it is that might still be chasing her. Most of her bruises have all healed... at least the ones we can see.

Then she looks down... to a SKETCH PAD ON HER LAP... a half-finished crayon picture of a SMALL FIGURE SITTING IN A SINGLE CHAIR AT THE CENTER OF A SQUARE ROOM.

What looks like it could be a SMALL BUCKET rests just beneath the chair.

Lucie lifts a RED CRAYON... makes some marks around the floor... on the walls.

VOICE (O.S.)

Hi.

Lucie doesn't acknowledge the voice... keeps making those red marks.

So the voice kneels down beside the stump... a pretty little girl, ANNA, (10). She's holding two cookies... extends one of them out to Lucie.

Lucie glances at it, then to Anna, before going back to her drawing. Anna rests the cookie on the stump beside Lucie... takes a bite of her own.

ANNA

I'm Anna.

Lucie doesn't respond... like she didn't even hear her.

ANNA (cont'd)

You're Lucie, right? That's what the Sisters said.

Still nothing... just the scratching of that crayon on the paper.

ANNA (cont'd)

Do you wanna play or something?

Even Anna knows she isn't going to get an answer.
But she still crouches there beside Lucie for a
moment... giving her a chance before finally
standing...

ANNA (cont'd)

Bye.

...walks away... doesn't see behind her... Lucie
stops drawing... lifts the cookie... takes a nibble
as her eyes rise from the sketch pad... to whatever's
out there in the distance.

INT. SAINT MARY'S ORPHANAGE/ANNA'S ROOM - NIGHT

Just the dim glow of a hall light creeping through
the open door. Anna lies in bed, staring at the
ceiling... whispering.

ANNA

I pray the Lord my soul to take.
If I should...

An O.S. SCREAM interrupts Anna's prayer. A familiar
scream. Lucie's scream. Anna looks to the hall...
TWO NUNS hurry past.

Anna climbs out of bed... moves to the door, and
peers out... watches them rush into a room.

NUN (O.S.)

It's okay, Lucie. There's no one
there. No one's going to hurt
you.

Lucie's CRYING floats down the hall to Anna, as she
just stares at Lucie's dark doorway.

EXT. SAINT MARY'S ORPHANAGE - DAY

The playground. Just like before, Children running
around... except for Lucie, back on her stump... not
drawing this time... just gazing out... the sketch
pad resting beside her...

...a CHILD'S DRAWING OF A DARK FIGURE IN A DOORWAY on
the open page.

Anna walks up beside her, again holding two cookies.

ANNA

I sneak in the kitchen when
Sister Rachel is doing her beads.

Lucie doesn't react. Anna starts to rest the cookie on the stump again, but this time Lucie reaches out... eases the cookie from Anna's hand.

ANNA (cont'd)

They're still warm.

(beat)

You don't have a family either,
huh?

Lucie just takes a bite of the cookie. Again, Anna waits for an answer she isn't going to get. So she turns to leave... just as Lucie inches over on the stump... knocking her sketch pad to the ground.

But now there's room for two.

Anna smiles... drops down beside her... watches Lucie take another bite, then looks out into the distance... silently sharing Lucie's stare.

And then we go to a...

SERIES OF SHOTS...

ANNA AND LUCIE CLIMBING A TREE... PULLING THEMSELVES UP THROUGH THE BRANCHES UNTIL THEY'RE NEAR THE TOP... LOOKING DOWN ON THE KIDS AND NUNS BELOW.

ANNA AND LUCIE RACE LAUGHING OUT OF THE ORPHANAGE KITCHEN, EACH HOLDING SEVERAL COOKIES AS A NUN YELLS AFTER THEM.

ANNA AND LUCIE ON THE PLAYGROUND... TWIRLING ON THE MERRY-GO-ROUND... LYING ON THEIR BACKS... WATCHING THE SKY CIRCLE ABOVE THEM.

IN THE CHAPEL... ALL THE CHILDREN KNEELING IN THE PEWS... DEEP IN PRAYER. ANNA AND LUCIE SIDE BY SIDE... ARMS INTERLOCKED... PALMS PRESSED TOGETHER... EYES SQUEEZED SHUT... UNTIL ONE OF LUCIE'S EYES OPEN... TAKES A QUICK GLANCE AT ANNA... ALMOST LIKE SHE'S MAKING SURE HER FRIEND IS STILL THERE WITH HER.

DETECTIVE (V.O.)

The Sisters say you've become
good friends with Lucie.

INT. SAINT MARY'S ORPHANAGE/OFFICE - DAY

Anna sits in a chair, as a couple NUNS stand nearby, and the Detective sits across from her. Anna looks nervous... manages a nod.

DETECTIVE

Does she ever say anything...
about the people that hurt her?

ANNA

No.

DETECTIVE

What kind of things does Lucie
tell you, Anna?

Anna looks to one of the Nuns. The Nun gives her a nod... *it's okay to tell him.*

ANNA

She talks about monsters a lot.
She says they're still out there.

DETECTIVE

Monsters.

Anna nods again.

DETECTIVE (cont'd)

Has Lucie ever told you what the
monsters look like?

CUT TO:

INT. SAINT MARY'S ORPHANAGE/LUCIE'S ROOM - NIGHT

A FLICKERING NIGHTLIGHT casts a stuttering glow over the room.

Lucie's in her nightgown, ready to climb into bed. But then she glances to the door... to the darkness that lies beyond.

She slides a chair over... the metal legs SCREECHING across the tile floor. Lucie closes the door... props the chair against the handle, holding it shut.

The nightlight FLICKERS... enough to shoot Lucie into motion... she charges to her bed...

leaps into the covers, pulling them up around her face. But at least she made it.

And then that NIGHTLIGHT FLICKERS OFF. The ROOM GOES PITCH DARK. Lucie yanks the covers up over her face.

CUT TO:

LUCIE'S POV UNDER THE COVERS... THE DARKNESS BLEEDING THROUGH THE SHEET. ALL WE CAN HEAR IS LUCIE'S FRANTIC BREATHING...

...until the NIGHTLIGHT FLASHES BACK ON. A glow returns above the sheet.

Lucie lowers the sheet... looks to the night-light... full glow. And just as she's about to relax...

...she sees the door standing open... the chair slid back across the room. Someone moved it.

Lucie just stares in fear... doesn't even realize she's stopped breathing.

AND THEN A SHAPE DARTS THROUGH THE SHADOWS BESIDE LUCIE.

She spins... nothing there. But there was something, so Lucie ducks back under the covers again, and we go with her...

...staring through that thin sheet, at the dim glow beyond. And just like before, the world is silent... not even Lucie's breathing this time.

Then through the sheet, we see a SILHOUETTE RISE AT THE FOOT OF THE BED... no way to see who it is.

LUCIE
(whispers)

Anna?

No answer. Just that shadow standing over us. And Lucie closes her eyes... wants the shape to be gone when she opens them.

But it isn't.

So she slowly pulls the sheet back... the room inches into dim view...

...until we see what's at the end of Lucie's bed... this horrible, disfigured CREATURE...

almost like the living corpse of a woman with long hair matted around her emaciated face.

Lucie opens her mouth to scream, but just like the first time we saw her, nothing comes out... and the Creature leaps.

CUT TO:

INT. SAINT MARY'S ORPHANAGE/ANNA'S ROOM - NIGHT

Anna in bed. Lucie's SCREAM POURS OVER HER. Anna leaps from bed... charges out the door.

INT. SAINT MARY'S ORPHANAGE/LUCIE'S ROOM - NIGHT

Anna races into the room... turns on the light... the bed's empty. The sheets are tossed about, scattered to the floor.

Anna scans the room. Her eyes settle on the CLOSED CLOSET DOOR. She eases toward it... takes the handle... twists it open...

...and there inside the dark closet is Lucie... huddled on the floor, deep gashes torn into her arms. Lucie starts to scream again, but sees that it's only Anna... so she holds out one of her bloody hands to her friend.

Anna steps inside, closing the door behind her, then slides down to the floor, and pulls Lucie against her... holds her... like a mother comforting her frightened child.

ANNA

It's okay. I won't let them hurt you anymore.

As Anna holds Lucie...

DETECTIVE (V.O.)

Do you believe her?

CUT TO:

INT. SAINT MARY'S ORPHANAGE/OFFICE - DAY

Anna still sitting across from the Detective.

DETECTIVE

Do you believe the things Lucie tells you about her monsters?

Anna stares back at the Detective a long beat... long enough for us to tighten on her face... to her tiny lips. Then in the softest of whispers.

ANNA

I don't know.

And we SLAM TO BLACK... wait in the darkness as a WORD RISES FROM THE DARK. Our TITLE...

MARTYRS

Then the word fades with the black... until sunshine and blue sky take over.

EXT. UNIVERSITY - DAY

The ivy-streaked stone buildings of a busy UNIVERSITY CAMPUS.

SUPERIMPOSE: **TEN YEARS LATER**

INT. LECTURE HALL - DAY

Half-filled with STUDENTS. A PROFESSOR stands at the front, as a PICTURE OF A MIDDLE-EASTERN PROTEST is projected on a massive screen. Mobs of PEOPLE pack the street.

PROFESSOR

In this one image, we can see the pain on the faces. The blood on clothing... in the street.

(turns to the Students)

So where is the observer? Obviously, he's taking the photograph, but is the observer also in the photograph?

(points to the students)

Anna.

There among the other Students is ANNA, (20), grown into a beautiful young woman, with a spark in her eyes. She studies the photograph a moment, then...

ANNA

Yes. The Observer is in it.

PROFESSOR

Why?

ANNA

The focus is on the fear... the faces of the protesters... their struggle. But the police, the soldiers... they're all blurred... almost secondary. This isn't their story.

PROFESSOR

Exactly.

A GIRL, (CHRISTINE), a few seats down from Anna playfully rolls her eyes... throws a crumpled wad of paper at her.

PROFESSOR (cont'd)

The observer's bias, right or wrong, is held within the image. It's what he wants us to see.

The Professor hits a button... the photograph changes to another image from the same riot... a Soldier helping a fallen Woman.

PROFESSOR (cont'd)

Werner Heisenberg calls it the uncertainty principle. That the observer always affects the observation.

ANGLE ON ANNA...

...as she eyes the photograph.

PROFESSOR (O.S.) (cont'd)

If you shine a light on something to see it, you have by that action changed what you are looking at.

(beat)

So in many ways, we see what we want to see.

EXT. UNIVERSITY/QUAD - DAY

Anna walks across the quad with a group of GIRLS... laughing and talking. Christine leads the way.

CHRISTINE

All that "*Is the observer in the picture or not shit*"... it's like some kinda mind-fuck *Where's Waldo* game or something.

ANNA

Because you've only been to about half the classes this semester.

CHRISTINE

And the day after exams, I'll fuck Professor Finchem, and we'll both get A's. What took you twelve weeks of work will take me twelve minutes.

The laughing gets louder.

GIRL #2

God, Christine, you're such a little whore.

GIRL #3

And I heard Finchem is more like seven minutes.

CHRISTINE

Even better. Gives me time to work on my biology grade too.

Anna laughs... then sees something in the distance, and her smile fades. She doesn't know it, but she stopped walking.

And then we see what Anna saw... a GIRL, (20), a long coat hanging over her small frame. She's too far away to make out any features. But Anna obviously recognizes her.

The other girls stop... look back at Anna.

GIRL #3

What's wrong?

ANNA

I'll catch up.

The Girl follows Anna's stare... spots the Figure.

CHRISTINE

Who's that?

Anna's already walking away. The Girls shrug... continue on.

Anna makes her way across the Quad... toward the Figure, still standing in the distance.

And as Anna moves closer, the Figure's features come into focus... and it's clearly LUCIE... dark eyes tucked in a hard face... she'd be pretty if she cared. But she doesn't.

Anna reaches Lucie, and neither shows any emotion... just hold a look, then...

ANNA

What are you doing here, Lucie?

LUCIE

You used to be happy to see me.

ANNA

(forces a smile)

I still am. I'm just surprised.

Anna gives Lucie an awkward hug. Lucie doesn't return it.

LUCIE

I called. You never called back.

ANNA

I meant to. I've just been busy with...

LUCIE

Life.

ANNA

You say it like it's a bad thing.

LUCIE

I wouldn't know.

ANNA

That's your choice. I tried.

LUCIE

Sweet Anna. Always trying to help me.

Anna doesn't want this. Not now. Not ever again.

ANNA

I'm in the middle of some things, so... what do you need?

LUCIE

I found them.

Anna's face immediately changes... from annoyance to anger... maybe even fear.

ANNA

What?

Lucie just nods... *you heard right.*

ANNA (cont'd)

You always think you've found them.

LUCIE

But this time I'm sure. I want to show you.

Anna hesitates, then shakes her head.

ANNA

I can't.

LUCIE

Why?

A BEAT, then...

ANNA

Life. I chose to live it.

LUCIE

So can I. Once you see. Once you believe me. I can make it all go away.

ANNA

It's been too long. They aren't out there... not anymore.

LUCIE

It's them. I know it.

ANNA

It isn't them. It's a face you think you remember... just like all the other faces you were so sure of.

LUCIE

It's different this time.

Anna and Lucie hold a long look, then...

ANNA

I'm sorry.

...and Anna turns... starts back across the grounds.

LUCIE

Anna.

Nothing.

LUCIE (cont'd)

ANNA!

Anna only speeds up her pace, until she's trotting back after her friends... leaving Lucie as far behind her as she can.

EXT. UNIVERSITY/FRAT HOUSE - NIGHT

Music and noise raging. The MOB OF STUDENTS has overflowed into the front yard.

INT. FRAT HOUSE - NIGHT

Music... beer... laughter.

Except for Anna, standing at a window, looking out at the dark quad. She looks much like Lucie did that first day at the orphanage... searching for something while the rest of the world lives.

MARCUS, (21), good-looking Frat Boy, moves up behind her... wraps his arm around her waist... holds a plastic cup to her lips, but Anna leans her head away from it.

MARCUS

What's wrong?

ANNA

I just don't feel so great
tonight.

Marcus leans in... kisses her neck.

MARCUS

You wanna come over to my place?
We can just hang out.

Anna turns... gives him a soft kiss, then...

ANNA

I'll call you later.

Anna pulls away... makes her way to the door. Gone.

INT. DORM/ANNA'S ROOM - NIGHT

Anna lies in bed, staring at the ceiling. In the dim light, she doesn't look that different than twenty years ago.

Suddenly, there's a SCREAM... just like Lucie's scream.

Anna leaps from the bed.

INT. DORM/HALL - NIGHT

Anna races into the hall...

...where she sees it's just a BOY carrying a LAUGHING GIRL over his shoulder. The Girl SCREAMS again. Anna watches them disappear into a room.

INT. DORM/ANNA'S ROOM - NIGHT

Anna walks back in... sits on the edge of her bed, then opens a nightstand drawer... digs under all the layers of junk... to a life shoved away...

...pulls out PHOTOGRAPHS OF ANNA AND LUCIE WHEN THEY WERE LITTLE GIRLS... laughing together... making faces... the best of friends.

Anna stares at the photographs. A tear slips down her cheek.

INT. DORM/ANNA'S ROOM - MORNING

Anna asleep. Just in front of her, a CELL PHONE rests on a nightstand beside the old photographs. The phone VIBRATES... stops... VIBRATES again... loud enough to stir Anna awake. Her eyes try to open... can't. She reaches blind for the phone... answers.

ANNA

Hello?

LUCIE (V.O.)

I need you to believe me.

Lucie's voice opens Anna's eyes.

LUCIE (V.O.) (cont'd)

I need you to see them too.

Anna just lies there a moment, then...

ANNA

Tell me where you are.

EXT. RURAL ROAD - MORNING

ANGLE ON A MAILBOX... the numbers 497 tacked to the side. We PULL BACK from the mailbox...

...to a beat-up, old Honda Civic sitting along the edge of a dirt road. Lucie's behind the wheel, staring at the FARMHOUSE in the distance... a wide cornfield beside it.

She looks beyond the house...

...to a MAN, (50's), working on a tractor in the backyard.

EXT. FARMHOUSE/BACKYARD - MORNING

The Man steps off the tractor... looks at the massive sinkhole in front of him...

...ten feet deep by six feet wide... a collapsed tree at the center.

The Man climbs down into the hole... starts tearing at one of the muddy walls with a shovel.

We can make out the METAL RING OF A LARGE DRAINAGE PIPE. He's trying to clear it.

INT. FARMHOUSE/KITCHEN - MORNING

Large and open... a CRUCIFIX hangs on a wall along with FAMILY PHOTOS. Newspaper articles hang on the refrigerator door... a TEEN GIRL WINNING A SWIM MEET... a TEEN BOY HOLDING A SOCCER TROPHY.

Then we see the Two Teens at the table, the BOY, (17) and GIRL, (15), slurping back cereal, as their MOTHER, (50's), fries some bacon on the stove.

MOTHER

What's the plan for today?

(off their shrugs)

Well I need your rooms cleaned before anyone goes anywhere.

BOY

I'm supposed to pick Katie up in an hour.

MOTHER

I just looked at your room... you better call and tell her you're going to be late. Real late.

The Boy GROANS.

GIRL

I thought she broke up with you.

BOY

Nobody breaks up with me.

GIRL

I don't think Katie knows that. Neither does the guy she was slobbering on at the lake last night.

The Girl grins... she loves messing with big brother.

BOY

You're full of shit.

MOTHER

Hey.

GIRL

He says it all the time.

The Man from the hole enters through the back door.

MOTHER

Not in front of me he doesn't.

MAN

What's not in front of you?

MOTHER

Nothing.

GIRL

Brandon said I was full of shit.

MAN

He's probably right.

The Boy chuckles... the Girl flips the Boy off.

The Man pulls a slice of bacon off the counter... the Mother gives his hand a smack.

MOTHER

Wash your hands.

The Man glances at his hands... filthy.

MAN

A surgeon's hands should never
get this dirty.

He presses a palm against the Mother's ass... leaves
a HANDPRINT ON HER PANTS before going to the sink.

MOTHER

Randall!

MAN

(to the Boy)

After breakfast I'm going to need
you to help me downstairs.

BOY

Mom said I had to clean my room.

MAN

Soon as we're done.

The Boy GROANS again... not the way he wanted his day
to start.

BOY

Why doesn't Nicole ever have to
help down there?

The O.S. RING OF THE DOORBELL. The Man starts out of
the room toward it.

MAN

Because I love her more.

The Girl flicks a piece of cereal at the Boy.

INT. FARMHOUSE/ENTRY - MORNING

The Man reaches the door... pulls it open...

...and there's Lucie in that long coat of hers.

MAN

Can I...

Before he can finish, Lucie has a SHOTGUN PULLED FROM
BENEATH THAT COAT. In a flash, it's leveled at the
Man's chest...

...BOOM...

...like the Man was hit by a truck. His body flies
back into a mirror, shattering it. The glass rains
down on top of the bloody corpse.

WOMAN (O.S.)

Randall!?

The Woman comes racing into the entry... as Lucie
steps inside. The Woman sees Lucie and her husband's
corpse at the same moment... is frozen...

...BOOM... Lucie's shot hits her in the stomach. The
Woman twists to the floor.

And now the kids are both SCREAMING... leaning out to
see what's left of their parents...

...as Lucie steps over the bodies... walks toward the
kids, reloading her shotgun as she moves.

GIRL

NO!

The Girl takes off down the hall... the Boy back into
the kitchen.

INT. FARMHOUSE/KITCHEN - MORNING

The Boy hurries to the counter... grabs a KNIFE... spins...

...and there's Lucie standing in the doorway, shotgun raised.

LUCIE

Sit down.

The Boy doesn't move... is weighing his chances against that shotgun... finally realizes they aren't good, and sits at the table.

LUCIE (cont'd)

How old are you?

The Boy is too scared to answer.

LUCIE (cont'd)

HOW OLD!

BOY

Seventeen.

Lucie considers that... doing the math in her head.

LUCIE

Did you know about the things your parents did?

The Boy looks confused... manages a shrug. And that must be good enough for Lucie, because she lowers the gun... just stares at the Boy a beat...

...before swinging it back up again.

CUT TO:

INT. FARMHOUSE/BEDROOM - CONTINUOUS

The Girl stands against the closed door. The O.S. GUNSHOT sends her body into convulsions...

...she backs away from the door, crying...

...spins to the bed... dives to the floor, and crawls under.

ANGLE ON THE GIRL...

...hiding beneath the bed... a hand over her mouth,
trying to stifle the crying.

From outside the room, we can hear doors being
opened... footsteps moving closer.

THE GIRL'S POV... as the door suddenly swings open...
Lucie's feet step inside, along the with tip of that
shotgun barrel almost dragging the floor.

The Girl tries not to breathe... watches Lucie's feet
move past the bed. She finally closes her eyes.

LUCIE - STANDING JUST BESIDE THE BED...

...staring at it... finally stepping up onto the
mattress... aiming the barrel down into the bed.

And Lucie's CRYING NOW TOO... she doesn't want to do
this... doesn't want to kill anyone else, but she
can't stop... not now...

...BOOM...

...feathers explode from the comforter... float
around the room like snowflakes.

And everything's silent...

...as a PUDDLE OF BLOOD OOZES OUT FROM UNDER THE BED.

Lucie drops to her knees on the bed... breaks down...
whatever brought her here is over.

LUCIE

I'm sorry... I'm sorry... I'm
sorry.

INT. FARMHOUSE/HALLWAY - DAY

Lucie kneels over the lifeless Woman... strokes her
face with bloodsoaked hands.

LUCIE

Why did you do those things to
me? Why? Tell me!

Lucie begins shaking the Woman... as if she's trying to awaken her.

LUCIE (cont'd)
How could you? HOW COULD YOU?!

Lucie finally stops shaking her... just drops back against the wall, looking at the bodies.

LUCIE (cont'd)
I was just a little girl.

EXT. RURAL ROAD - DAY

Anna's car pulls up alongside the mailbox... those same numbers... 497... and Lucie's car sitting off in the grass.

INT. ANNA'S CAR - DAY

Anna pulls out her CELL PHONE... starts to dial, then stops... NO SIGNAL.

EXT. RURAL ROAD - DAY

Anna climbs out of her car... holds the phone out... turns in a circle, looking for some flash of life... nothing.

So she looks to that farmhouse... hesitates a beat, then tosses the phone back into her car, and starts walking up the drive.

EXT. FARMHOUSE - DAY

Anna crosses the yard... through the picket gate... up the walk...

...and slows when she sees the front door standing open. She doesn't like the feel of this.

Anna stops... looks around.

ANNA
Lucie?

No answer.

ANNA (cont'd)
(toward the door)

Hello?

Nothing. So Anna starts moving again... up the front stairs...

...the view inside the door rising with each step she climbs...

...until the MAN'S BLOODSOAKED LEGS COME INTO FOCUS, twisted on the entry floor.

ANNA (cont'd)

Oh, God.

Anna begins to tremble... trips a little on the top step... stares in the door at the Man...

...the Mother lying beyond him.

LUCIE (O.S.)

I didn't have a choice.

Anna spins with a start... sees Lucie standing on the walk behind her... blood spattered across her face... that shotgun still in her hands. Anna's scared out of her mind.

ANNA

Lucie... what did you do?

LUCIE

What I had to. I told you it was them.

ANNA

No... you were going to show them to me. We were going to tell the police.

LUCIE

The police wouldn't have believed us. You know that. They don't care anymore. No one cares anymore.

Lucie starts up the steps toward Anna... as Anna eyes that shotgun moving closer.

LUCIE (cont'd)

Except you and I, Anna.

Lucie gently takes Anna's hand in hers. Anna stiffens at the touch... lets Lucie guide her into the house.

LUCIE (cont'd)
I want you to see... so you'll believe me.

INT. FARMHOUSE/ENTRY - DAY

Anna and Lucie stand over the Man's bloody corpse... his lifeless eyes frozen in a final stare.

LUCIE
It's him. His face has changed a little, but the eyes... I know those eyes.

Anna can't control herself any longer... vomits.

LUCIE (cont'd)
He's the one, Anna.
(pointing to the Mother)
And her.

Anna just shakes her head... backs up against the wall.

ANNA
It's been too long. You don't...
(beat)
You can't be sure.

LUCIE
I am.

ANNA
Not sure enough to do this.

LUCIE
IT'S THEM!
(calms herself)
Why don't you believe me?

Anna moves deeper into the house... sees the DEAD BOY CRUMPLED IN THE CHAIR... she GASPS IN HORROR.

LUCIE (cont'd)
They knew.

ANNA

They?

LUCIE

The children.

ANNA

There are more?

LUCIE

A girl.

ANNA

Oh, God. Lucie...

LUCIE

They knew what their parents were doing.

Anna shakes her head...

ANNA

No... no.

Anna can't take anymore... starts for the door... fast. Lucie grabs her.

LUCIE

Anna, wait. You have to believe me.

Anna keeps moving... almost running now... just trying to get out of this house... away from all this death.

Lucie follows after her.

EXT. FARMHOUSE - DAY

Anna charges down the porch steps. Lucie runs out of the door behind her.

LUCIE

Anna! PLEASE!

Anna stops... turns back to Lucie.

ANNA

I can't help you anymore.

Lucie's eyes fill with tears. This is the end, and she knows it.

LUCIE

Please...

Anna shakes her head... turns and starts down the walk... back toward the road.

Lucie collapses to the steps... just sits there, watching Anna leave her.

ANGLE ON LUCIE...

...the front doorway just behind her. And we HOLD ON LUCIE a long beat... the sadness in her eyes...

...when SUDDENLY A SHAPE DARTS THROUGH THE SHADOWS INSIDE THE HOUSE... too fast for us to see what it was.

Then the CRASH OF A VASE SHATTERING spins Lucie to the doorway... she looks in... confused... maybe frightened. Who did she miss?

INT. FARMHOUSE/HALLWAY - DAY

Lucie eases down the hall... stops in the living room, where the SHARDS OF A BROKEN VASE are scattered on the floor.

Lucie stares at the pieces... as she reaches into her coat pocket... pulls out TWO SHOTGUN SHELLS... opens to gun... slides them in, then SNAPS the gun back into position...

...just as the CEILING CREAKS ABOVE HER... FOOTSTEPS.

INT. FARMHOUSE/STAIRWAY - DAY

Lucie slowly climbs the stairs, that shotgun ready to fire.

EXT. FARMHOUSE/DRIVE - DAY

Anna's crying... walking toward the road... toward her escape.

INT. FARMHOUSE/UPSTAIRS HALL - DAY

Lucie inches down the hall... glancing in each open doorway she passes. And we're just waiting for something to spring out of one, but they don't... and Lucie keeps walking...

...until a DOOR SLAMS SHUT BEHIND HER.

She turns... stares at it a beat, then charges... fast... reaches the door, and kicks it open... gun raised to finish off whoever's behind it.

The door swings wide...

...and there's that SAME MONSTROUS CREATURE WE FIRST SAW ON LUCIE'S BED TEN YEARS AGO... what could be a WOMAN...

...long, black hair matted over a bony, skeletal frame. But we don't get a clear look before the CREATURE SPRINGS AT LUCIE... knocking her back...

...Lucie's finger instinctively SQUEEZES THE TRIGGER... BOOM... but the shot fires harmlessly into the ceiling as she falls.

CUT TO:

EXT. FARMHOUSE/DRIVE - CONTINUOUS

Anna turns to the gunshot... watches as a CLOUD OF BIRDS EXPLODE FROM THE TREES.

CUT TO:

INT. FARMHOUSE/STAIRWAY - CONTINUOUS

Lucie sails backward through the railing, with the Creature on top of her... tearing at her... they hit the stairs... CRACK... tumble down in a blur.

Lucie SLAMS to the bottom with a THUD... loses her gun. The Creature SCREECHES OUT... leaps again, but Lucie kicks it away... scrambles up... trips over the Mother's body... her hands drip with the Mother's blood, as she races away.

INT. FARMHOUSE/KITCHEN - DAY

Lucie tears into the kitchen... grabs the KNIFE that the Boy once held on her... turns... waits for the next attack.

LUCIE
Wait... please...

She holds up the bloody hand.

LUCIE (cont'd)
...I did it. It's over.

The O.S. SMACKING OF RUNNING FEET.

Lucie keeps that hand held up as she walks into the hall.

INT. FARMHOUSE/HALLWAY - DAY

Lucie moves along the hall, her hand leading the way.

LUCIE
I stopped them.

Then a GURGLING BEHIND LUCIE... she freezes... doesn't want to see what's there, but knows she has to... so she slowly turns...

...to that CREATURE CROUCHED ON THE FLOOR.

LUCIE (cont'd)
See... I stopped th...

The Creature leaps... tackles Lucie. And Lucie does her best to fight the Creature off, but it's too strong... tears the knife from Lucie's hand... starts slicing it wildly across Lucie's chest... down her arms.

Lucie's SCREAMING... fighting for her life... finally breaks free again... drags herself into a doorway.

INT. FARMHOUSE/DARK ROOM - CONTINUOUS

Lucie slams the door shut... starts to back away, then hears TAPPING BEHIND HER.

She turns... looks across the room to a METAL CHAIR that looks just like the ones from her childhood drawings...

...and this one has the YOUNG LUCIE is sitting in it... trying to pull free... lifting one of those loose, bolted legs up... TAP as it hits the floor again.

And then a SHADOWY FIGURE walks past the Young Lucie... stands in front of her. We can't see the Figure's face, but just as the Young Lucie is about to scream, the Figure SWINGS HIS HAND TOWARD HER MOUTH...

CUT TO:

OUR LUCIE... THROWING HER OWN HAND OVER HER MOUTH... TRYING NOT TO SCREAM...

...as she slides down into the corner... and we realize this is just a closet... there is no metal chair... no Figure... no Young Lucie.

Then a SQUEAK, as the DOORKNOB BEGINS TO TURN...

...and Lucie can't do anything but watch it... wait for the Creature to come inside and kill her.

The door inches open... but it isn't the Creature... it's Anna... come to save Lucie again.

Lucie looks up at Anna, just the way she did when she was a little girl.

LUCIE
It's here, Anna.

Anna nods... drops down beside Lucie, and pulls the door back closed again.

LUCIE (cont'd)
It hurt me again.

Anna wraps her arm around Lucie... holds her just the way she used to... and EASES THE BLOODY KNIFE FROM LUCIE'S HAND.

ANNA
It's okay. I've got you. I won't let anything hurt you.

Lucie buries her face to Anna's chest. Anna gently rocks her... larger versions of those two little girls years ago.

INT. FARMHOUSE/BATHROOM - DAY

Lucie soaks in a tub, as Anna carefully cleans the knife wounds across her chest.

OLD JAGGED SCARS COVER LUCIE'S ARMS AND LEGS... a lifetime of pain.

ANNA

You need a doctor. I don't know how to do this.

Lucie isn't worried about her wounds... she's almost smiling.

LUCIE

You should have seen his face when he opened the door. He recognized me too. I could see it in his eyes.

ANNA

If it was really him.

LUCIE

It was him.
(beat)
I just wish I could have made it last longer. Watched them suffer the way they watched me.

Anna doesn't want to talk about this.

ANNA

We need to hurry... find a hospital... someplace far away.

LUCIE

After we get rid of the bodies... clean the house back up.

ANNA

We don't have time.

LUCIE

That's the only way it will leave me alone. I have to wipe them away... like they never existed.

(MORE)

(beat) LUCIE (cont'd)
Then it will have to let me go.

Anna hesitates... eyes Lucie's face... she's so sure.
Anna nods... stands... starts out.

ANNA
I'm going to find you some
clothes.

Lucie rests in the tub... raises her hand up above
her... studies it... it's covered in scars zig-
zagging all over her skin.

LUCIE
It's almost over.

INT. FARMHOUSE/BEDROOM - EVENING

Anna pulls a t-shirt from a dresser drawer... adds it
to the pants she already has in her hands.

She starts out of the room... stops in the doorway,
and looks back...

...to that puddle of blood seeping out from under the
bed...

...the hint of the Girl's foot tucked beneath in the
shadows.

Anna stares at it a moment, then turns...

...RIGHT INTO LUCIE... her naked body dripping wet.

Anna jumps with a start.

ANNA
Jesus.

LUCIE
Sorry.

Anna hands the clothes to Lucie.

ANNA
I'll meet you in there.

Lucie watches Anna walk away.

INT. FARMHOUSE/LIVING ROOM - DAY

Anna enters... just stands there a moment before she spots the SHOTGUN on the floor.

She throws a glance back out of the room, then grabs the shotgun... shoves it under the couch...

...scoops up the scattered shotgun shells... rolls them under... then backs away, just as Lucie walks in.

LUCIE

You ready?

ANNA

Yeah.

INT. FARMHOUSE/ENTRY - EVENING

ANGLE ON THE FACE OF THE DEAD MAN...

...then we see Lucie, dressed in the borrowed t-shirt and jeans, is holding his outstretched arms... Anna's got his feet... ready to drag him out the door.

But Anna's caught in a stare... can't help.

LUCIE

What's wrong?

Anna doesn't answer.

So Lucie drops his hands... moves around, snatching Anna's arm... jerking her down... close to the Man's face.

LUCIE (cont'd)

Can you smell it?

Anna pulls away from Lucie.

ANNA

Lucie, stop.

LUCIE

Can you?

Anna backs away from the body... away from Lucie.

LUCIE (cont'd)
I've known that smell my whole
life. From every time he'd beat
me. Every time he'd walk into my
cell. He'd tell me how perfect I
was... how I was the one they'd
all been waiting for.

(beat)
And then he'd pull out the
chains.

Lucie stands... moves back around, grabbing the Man's
hands.

LUCIE (cont'd)
Don't let what he looks like now
make you feel sorry for him.

Lucie waits for Anna to lift the Man's feet.

Finally, Anna does... they drag the Man out the door.

EXT. FARMHOUSE/BACKYARD - EVENING

ANGLE ON THAT HOLE THE MAN WAS WORKING IN...

...as his body suddenly rolls in... tumbles to the
bottom.

Anna and Lucie stand at the top of the hole, staring
down at the corpse until...

LUCIE
We need to get the others.

Lucie walks away.

Anna stands there a moment... looks up... to the
distance...

...her car still parked along that dirt road.

She could run now if she wanted... run and leave all
this behind...

...but instead she turns... follows Lucie back into
the house...

...and we're left alone, staring down at that corpse
at the bottom of the hole.

INT. FARMHOUSE/KITCHEN - EVENING

Anna and Lucie stand over the body of the Boy, still slumped in that chair.

Lucie pulls him over... he falls to the floor... SPLAT... his dead eyes staring up at Anna.

ANNA

Why don't we just leave? Someone will find them... take them out.

LUCIE

I told you. I have to do it.

Anna shakes her head... begins to tear up.

LUCIE (cont'd)

A little boy used to watch them... the things they'd do to me.

Lucie stares down at the dead Boy's face. She's emotionless.

LUCIE (cont'd)

Find a sheet if that makes it easier for you.

INT. FARMHOUSE/BEDROOM - EVENING

Anna tears back the covers from a bed.

EXT. FARMHOUSE/BACKYARD - EVENING

The sun is gone, replaced by a darkening sky, and heavy rain.

Anna and Lucie carry the sheet-wrapped body across the yard.

INT. HOLE - EVENING

ANGLE ON THE MAN'S TWISTED CORPSE...

...as RAIN PELTS IT.

THEN THE SHEET-WRAPPED BODY ROLLS DOWN THE SIDE OF THE HOLE... falls across the Man's... the BOY'S FACE flops out, uncovered.

EXT. FARMHOUSE/BACKYARD - EVENING

Anna and Lucie stare down from the edge of the hole.

Lucie looks to the CRIMSON STAINS BLEEDING THROUGH HER T-SHIRT, then raises her gaze to the sky... the rain beats across her face.

LUCIE

I'm so tired.

Lucie glances back to the Farmhouse... to an upstairs window, where the silhouette of a LONG-HAIRED FIGURE peers out at her.

LUCIE (cont'd)

Do you think it will let me rest?
Just for a little while?

Anna follows Lucie's stare... up to the empty window.

ANNA

Yes.

INT. FARMHOUSE/BEDROOM - NIGHT

Lucie sleeps on the shredded, feather-covered bed.

INT. FARMHOUSE/BATHROOM - NIGHT

Anna's at the sink... running water over her face... trying not to be sick.

She raises up... stares at her reflection in the mirror.

INT. FARMHOUSE/LIVING ROOM - NIGHT

Anna walks into the room... glances around. Her eyes settle on a shelf of FRAMED PHOTOGRAPHS...

...various shots of the family through the years... smiling and laughing together.

They look completely normal... the perfect family.
Not a pack of sadistic torturers.

Anna pulls down one of the pictures... sits on the
couch, and just stares at it... those faces so full
of life.

Her eyes slowly rise from the photo... to a table...
a PHONE resting there... waiting for Anna to just
pick it up.

Anna gazes at the phone... then glances to the
hall... no sign of Lucie... back to that phone again.

Finally, Anna stands... walks to the phone... another
look to the hall before she picks it up...

...we can hear the V.O. DIAL TONE.

Anna stares at the receiver a beat... until her
trembling finger hits the "9"... BEEP...

...she throws a quick glance over her shoulder to the
empty hall...

...back to the phone... "1"... BEEP...

...her finger hovers over the button... knows what
that final push means.

CUT TO:

POV FROM BEHIND ANNA... MOVING THROUGH THE DOORWAY
TOWARD HER...

...silently closing in.

CUT TO:

ANNA...

...staring at that "1".

CUT TO:

OUR POV MOVING TIGHTER ON ANNA...

...almost close enough to touch her.

CUT TO:

ANNA...

...glancing behind her...

...but the room's empty...

...so Anna makes her choice... presses that "1"...
BEEP...

...just as there's an O.S. THUMP FROM THE HALLWAY...

...so Anna quickly HANGS UP THE PHONE... turns...
waits... ANOTHER THUMP.

ANNA

Lucie?

No answer. But there's definitely someone moving out
in that hall...

...so Anna eases across the living room... toward the
doorway.

ANNA (cont'd)

Lucie, are you awake?

Still nothing.

Anna steps out into the hall, and we're ready for
Lucie or some Creature to leap on Anna, but there's
no one...

...just the body of the Mother still sprawled on the
floor.

Anna turns... scans the other direction... THUMP from
behind her... she spins back around...

...still no one.

And then she sees the MOTHER MOVE... somehow... her
body arch... her foot twist into the wall... THUMP.

Jesus, she's alive.

And Anna doesn't know what to do... just stands
frozen, staring...

...as the Mother GASPS... her eyes flutter open...
she reaches a bloody hand out to Anna.

MOTHER

Please...

Anna still only stares back in shock... then looks beyond her to the darkened doorway where Lucie sleeps... if she's still asleep.

Then Anna bursts into action... hurries to the Mother... huddles over her.

ANNA

(whispering)

You have to be quiet.

MOTHER

Help me.

Anna throws her hand over the Mother's lips.

ANNA

I will, but you have to be quiet.

Anna begins to lift the Mother up... she CRIES OUT IN PAIN.

ANNA (cont'd)

SHHHH... please. She'll hear us.

Anna throws a nervous glance to Lucie's doorway... no sign of her yet.

So Anna keeps lifting...

...until the Mother is standing on her rubbery legs... an arm wrapped around Anna's neck.

MOTHER

My children.

ANNA

Quiet.

MOTHER

Where are they?

ANNA

I'm taking you to them. You just have to stop talking.

Anna and the Mother make their way down the hall... to the front door...

...as Anna looks behind them again... still no Lucie.

EXT. FARMHOUSE - NIGHT

Anna drags the Mother down the front walk.

MOTHER
Call the police. Please.

ANNA
I have a car. I'm going to take
you. We just have to hurry.

MOTHER
I can't leave my family.

ANNA
You aren't leaving them. We're
going to...

Then a NOISE FROM INSIDE THE HOUSE... a DOOR
SLAMMING.

Anna spins to it. No one there.

Anna pulls the Mother into the shadows... bushes...
hiding from whoever is about to rush out of that
front door. Hiding from Lucie.

MOTHER
I want to see my children.

ANNA
(angry whisper)
Shut up.

MOTHER
...my little girl.

Anna clamps her hand over the Mother's mouth.

ANNA
(whispers)
She'll kill you if you don't stay
quiet.

Anna holds her hand across the Mother's lips, as she
stares through the bushes to the door...

...still no sign of Lucie. And it's long enough that
we start to think everything's going to be fine.

But then a CLICK from behind them... a TWIG
SNAPPING...

...and as Anna turns to it...

...LUCIE LEAPS FROM THE SHADOWS...

...swinging that knife... slamming it down into the Mother's back.

The Mother CRIES OUT.

Anna falls away.

ANNA (cont'd)

LUCIE, NO!

Lucie raises the knife again... THWACK... the Mother SCREAMS... THWACK... SCREAMS AGAIN...

...as Anna reaches in to help her, but Lucie knocks her away... THWACK... the blade drives down again.

The Mother's dead.

Lucie stares down at the corpse... pulls the knife out, and turns her gaze to Anna.

LUCIE

Why?

ANNA

I was just...

LUCIE

Why did you help her?

ANNA

She didn't deserve to die. She didn't do anything wrong.

LUCIE

What about all the things she did to me? I told you.

Lucie moves toward Anna.

LUCIE (cont'd)

I TOLD YOU!

Anna starts crawling away... back toward the house.

And Lucie's following after her, that knife still gripped in her bloody fist.

LUCIE (cont'd)
But you wanted her to live?
Instead of me?

ANNA
No.

LUCIE
Then why try to save her? Why
try to let her do it all again?

ANNA
She wouldn't have hurt you. I
wouldn't have let her.

LUCIE
You're lying!

And then Lucie stops walking. The rage vanishes from
her face, as sadness replaces it.

LUCIE (cont'd)
You never believed me.
(beat)
You think I'm crazy... just like
all the doctors.

ANNA
No, Lucie.

But it's true, and Anna knows it... so does Lucie.

That's why the tears fill her eyes. The knife slips
from her fingers... to the ground at her feet.

LUCIE
I thought once you saw, you'd
believe. That once I showed you
their faces, you could love me
again.

Anna's too frightened to speak... just watches Lucie
walk past, back into the house.

ANNA
Lucie. Lucie!

But Lucie keeps walking.

INT. FARMHOUSE/ENTRY - NIGHT

Lucie starts down the hall... looks to the smeared blood on the floor and walls.

We hear V.O. SCREAMS.

FLASHCUT TO:

INT. CONDEMNED BUILDING - NIGHT

OUR POV gliding down a dark, empty hallway... those SCREAMS ARE LOUDER.

CUT TO:

INT. FARMHOUSE/KITCHEN - NIGHT

As Lucie walks past... the blood spattered walls where she killed the Boy.

She gazes at the CRUCIFIX as she passes, and we hear THOSE SAME V.O. SCREAMS.

FLASHCUT TO:

INT. CONDEMNED BUILDING - NIGHT

As we push through the shadows... to a tiny, windowless room...

...a SMALL FIGURE sits chained to a chair at the center. A rusty bucket rests beneath the chair.

CUT TO:

INT. FARMHOUSE/LIVING ROOM - NIGHT

As Lucie steps into a puddle of blood... tracks it across the living room floor.

FLASHCUT TO:

INT. CONDEMNED BUILDING - NIGHT

As we float around to the front of the Small Figure, staring directly at us...

...the YOUNG LUCIE.

YOUNG LUCIE
Please. No...

INT. FARMHOUSE/LIVING ROOM - NIGHT

Lucie sitting on the couch, staring at us just as her younger self was. A FRAMED FAMILY PHOTOGRAPH of the victims rests in her lap.

LUCIE
...more. Please.

And then we see who Lucie's talking to...

...that Creature... its horrible, twisted shape huddled on the floor in front of her.

LUCIE (cont'd)
I'm so tired.

The Creature GURGLES... its eyes peering through that long, tangled hair.

Then it begins crawling toward Lucie... its movements twitchy and broken...

...slowly dragging its form over the floor, until it's just in front of Lucie.

It reaches out... almost embracing her... running its mangled, scarred hands across Lucie's... easing the photograph from Lucie's lap...

...and as the Creature holds Lucie, she SMASHES THE PHOTOGRAPH ACROSS LUCIE'S HEAD. Lucie SCREAMS OUT.

CUT TO:

EXT. FARMHOUSE - CONTINUOUS

Anna looks up to Lucie's cry... scrambles toward it.

ANNA
Lucie!

CUT TO:

INT. FARMHOUSE/LIVING ROOM - NIGHT

As the Creature grabs a shard of the broken glass... slices it down Lucie's leg.

Lucie SCREAMS AGAIN... but doesn't fight the Creature off... just allows the torture...

...as the Creature THRUSTS THE SHARD INTO LUCIE'S OTHER LEG...

...takes Lucie's head in her hands, and begins SLAMMING IT AGAINST THE WALL... WHAM... WHAM...

...and Lucie is CRYING, but still powerless to stop her...

...as Anna rushes in behind Lucie...

...sees Lucie ALONE IN THE LIVING ROOM... HER OWN HANDS GRIPPING HER HEAD... SLAMMING IT AGAINST THE WALL OVER AND OVER... CRYING OUT with each punishing blow.

LUCIE

Please! No!

But the abuse continues... Lucie JAMS THE GLASS INTO HER OWN LEG AGAIN...

...SCREAMS in pain.

ANNA

Lucie, stop!

Anna charges Lucie... grabs her arm just as she's about to stab herself again.

Lucie tries to fight Anna off... raises the glass to stab Anna... then recognizes her... finally calms...

...their eyes meet...

ANNA (cont'd)

No more, Lucie. No more.

...and it's as if Lucie is awakening from a dream. A calmness washes over her... the shard of bloody glass slips from her grasp.

ANNA (cont'd)

It's gone.

LUCIE
It's never going to let me go.

Then suddenly Lucie breaks free... races straight for the picture window... doesn't slow down as she blasts through.

EXT. FARMHOUSE/BACKYARD - CONTINUOUS

Lucie explodes through the window... the glass rains down as she sails out... drops the twenty feet to the ground...

...hits with a violent THUD.

And doesn't move.

Anna peers down from the window.

ANNA
Lucie!

Nothing.

ANNA (cont'd)
LUCIE!

INT. FARMHOUSE/LIVING ROOM - NIGHT

Anna spins... races outside.

EXT. FARMHOUSE/BACKYARD - NIGHT

Anna sprints across the yard... drops to her knees beside Lucie... rolls her over.

Lucie's unconscious... and a bloody mess.

ANNA
Please, Lucie... no.

Anna strokes Lucie's face... kisses her.

ANNA (cont'd)
Don't leave me.

Lucie GASPS... COUGHS UP BLOOD... she's still alive.

Anna lifts Lucie into her arms.

INT. FARMHOUSE/UPSTAIRS BEDROOM - NIGHT

The Boy's room. Soccer posters on the wall... a few trophies on a shelf... a PROM PICTURE of the Boy and his GIRLFRIEND.

But right now, Lucie's asleep in his bed, wearing just that wet, stained t-shirt.

Anna's wrapped the wounds on her legs. She sits there, gently stroking Lucie's hair... her face.

FLASHCUT TO:

EXT. MEADOW - DAY

Beside the orphanage. The young Anna and Lucie race around the meadow, SINGING as they chase butterflies down a slope...

YOUNG ANNA

This old man, he plays ten...

YOUNG LUCIE

...he plays knick-knack once again...

BOTH GIRLS

...with a knick-knack paddywhack, give the dog a bone. This old man went rolling home.

And as they sing that last line, the girls tumble to the ground... roll down the gentle slope, LAUGHING...

...finally fall still at the bottom... lay there side by side in the high grass.

They gaze up at the sky... the clouds floating above them.

YOUNG LUCIE

I wish I could ride a cloud. Let it take me wherever I wanted.

YOUNG ANNA

Where would you want to go?

Lucie hesitates... this is an important question... it deserves some real thought. Then...

YOUNG LUCIE
Wherever you go.

The little girls exchange a smile... their hands meet between them... fingers clasped.

Friends for life.

EXT. FARMHOUSE/BACKYARD - NIGHT

Anna trudges through the pouring rain, carrying the Girl's body... reaches the hole, and eases her down.

The Girl slides along the muddy wall... tumbles to the bottom beside her Mother.

The family is all together again.

INT. FARMHOUSE/BATHROOM - NIGHT

Anna's filling a garbage bag with bloody rags.

INT. FARMHOUSE/STAIRWAY - NIGHT

Anna carries the garbage bag down the steps... reaches the bottom, and looks across the floor...

...so much blood.

INT. FARMHOUSE/ENTRY - NIGHT

Anna's on her hands and knees, wiping up the blood from the floor... turning a white towel crimson, tossing it into the trash bag, then grabbing another.

As she scrubs, the PHONE RINGS. Anna freezes... listens as it RINGS AGAIN... holds her breath as if whoever's calling might hear her... RING... then a CLICK, and...

MAN (V.O.)
You've reached the Pattersons.
Sorry we can't get to the phone,
we're probably just doing
something much more important.

Anna looks at the towel in her hands... covered in the Man's blood, as she listens to his voice. Then a BEEP...

...but no voice on the other end... just silence... until another CLICK, and a DIAL TONE takes over... finally silences.

Anna goes back to work.

INT. FARMHOUSE/KITCHEN - NIGHT

Anna's cleaning up where the Boy was killed... now working with a roll of paper towels... slopping the blood up.

She tears off the last shred of towel... just that cardboard tube left. She tosses it away... starts her search for more...

...opening cabinets... drawers... nothing.

INT. FARMHOUSE/LAUNDRY ROOM - NIGHT

Anna searches the room for towels... picks up some folded t-shirts... they'll work.

She opens a large cabinet door... sees a mop leaning against the back wall of the cabinet.

Anna grabs the mop, and the BACK WALL MOVES.

Anna notices... sees a handle... pulls the wall open... because it isn't a wall, it's a door.

Anna squints into the darkness beyond... reaches deeper... finds a light switch... CLICK...

...a row of FLUORESCENT TUBES flicker on, leading down a narrow, cement stairway.

Anna's suddenly curious... nervous even... drops the makeshift rags on the floor, and steps into the hidden passage...

...doesn't see the small red bulb above the doorway that begins BLINKING.

INT. BASEMENT PASSAGE - NIGHT

Anna makes her way down the steps...

...reaches the dark bottom... finds another switch...
CLICK... more fluorescent tubes sizzle on... one by
one down the length of a long hall.

And there's nothing musty or filthy about this
place... it's clean... sterile. Like something you
might find in a hospital.

Anna stands there a moment... not sure she wants to
see what's down here.

But her legs aren't listening to her brain... start
walking on their own... carrying her slowly down the
hallway... her footsteps echoing...

...reaching LARGE PHOTOGRAPHS along the walls...
gruesome surgical photos... a YOUNG WOMAN WITH
STITCHES SURROUNDING HER NECK, as if her head has
been sewn onto her body. The Young Woman's eyes are
wide open... gazing upward...

...another WOMAN lying on an operating table... her
intestines pouring out of her open stomach... and her
EYES OPEN WIDE... GAZING UPWARD...

...an OLD WOMAN hanging from a wall... hundreds of
hooks through her skin... wires attached, suspending
her in the air. And just like the others, her EYES
ARE ROLLED UPWARD.

Anna continues past the images... down the hall until
she sees a LOCKED TRAP DOOR in the floor... she pulls
on it... locked.

She glances around... finds a RING OF KEYS... works
her way through the various shapes until one fits...
CLICK... the lock pops open.

Anna removes it... pulls open the hatch... LIGHTS
AUTOMATICALLY FLICKER ON BELOW.

There's a metal ladder leading down into the belly of
the beast.

Anna takes a breath, then climbs down the ladder.

INT. BASEMENT AREA - NIGHT

Anna descends the ladder... reaches the bottom...
another cement hallway.

She walks to the end... through plastic curtains hanging across the hall...

...into OPEN SHOWER AREAS... keeps walking...

...down another passage. This one is lined with SEVERAL METAL DOORS ON EACH SIDE.

Anna moves down the hall... stops at the first door... peers in through a small glass square in the door...

...all dark on the other side.

She pulls at the handle... locked.

She continues on to the next door... same thing.

Anna presses her nose against the glass to peer in... too dark to see anything.

She slides down to the next door... repeats the motion... everything's locked down here...

...so she glides past the last door, tugging at the handle without expecting it to open...

...BUT IT DOES.

Anna freezes... stares at that door cracked open... her hand still gripping the handle... just not ready to pull it wide.

She lets the door close... leans to the square of glass... tries to see in from behind the safety of beyond the door...

...but if she wants to see what's in here, she's going to have to go in...

...so she eases the door open.

INT. DARK ROOM - CONTINUOUS

Like a prison cell... windowless walls... a METAL CHAIR BOLTED TO THE CENTER OF THE FLOOR... just like the one Lucie drew as a child. A BUCKET sits just beneath the chair.

This is a modern-day version of Lucie's nightmares.

ANNA

Oh, God.

Because Anna's world has just been turned upside down...

...Lucie was right about this place... about those people.

Anna sees IRON RINGS BOLTED TO THE WALLS... one of them has a LONG, THICK CHAIN hanging from it... coiled along the floor, then stretched out, disappearing into the shadowy back corners of the cell.

Anna runs her hand along the ring... crouches down to lift the chain.

LUCIE (V.O.)

And then he'd pull out the chains.

Suddenly the CHAIN IS YANKED... the metal links tearing across her palm...

...as it uncoils... snaps taut...

...there's something on the other end.

Anna's too scared to move... no idea what's hidden in that darkness...

...but she has to know, so she follows the chain across the cell... stepping into the shadows...

...and huddled in the corner is the skeletal figure of a WOMAN... nothing but scarred flesh and bones... long greasy hair matted across her face... she looks more monster than human... not that different than Lucie's Creature...

...except this woman has a METAL RING secured around her head, completely blinding her.

The Woman cowers in the corner, emitting only GUTTURAL MOANS.

Anna's stunned... watches the Woman press herself against the wall... as if she's trying to hide from whoever's in here with her.

Anna moves closer... reaches out, gently touching the Woman's head.

The Woman jerks... flails her arms to keep Anna away.

ANNA

It's okay. I'm going to help
you.

And Anna's voice must be so different than what the
Woman's used to... she springs toward her, hugging
Anna's legs... pleading in those animal tones.

Anna sees the chain is attached to a metal belt
around the Woman's waist.

ANNA (cont'd)

I have to find a key.

Anna starts away, but the Woman clings to her.

ANNA (cont'd)

I'm not leaving you.

Anna pulls free... hurries out. The Woman CRIES OUT.

INT. BASEMENT AREA - NIGHT

Anna runs toward the ladder. The Woman's horrible
CRIES chase after her.

INT. BASEMENT PASSAGE - NIGHT

Anna rises up the ladder... tears the ring of keys
from the trapdoor lock... descends back into the
hole.

INT. DARK ROOM - NIGHT

Anna crouches beside the Woman... turns the key...
the chain unlocks.

The Woman's GRUNTS grow faster... excited.

Anna takes her hand.

ANNA

Come with me.

The Woman moves cautiously... unsure where Anna's
leading her. She extends a spindly arm in front...
feeling her way.

As they move out of the cell, Anna's foot drags across the chain... it CLANKS on the floor, and the Woman SCREAMS OUT... jerks away from Anna... throws her arms over her head to protect her from what always comes next.

ANNA (cont'd)
It's okay. I'm not going to hurt you.

Anna gently takes the Woman's hand again... leads her out.

INT. BASEMENT PASSAGE - NIGHT

Anna guides the Woman down the corridor.

INT. FARMHOUSE/LAUNDRY ROOM - NIGHT

Anna steps out of the hidden door... eases the Woman out behind her.

The Woman's head snaps around like a confused animal... senses she's in unfamiliar territory.

ANNA
You don't have to be scared. I'm going to take you to a doctor... someone to help you.

The Woman tugs at the metal ring... wants it off... NOW.

ANNA (cont'd)
Wait... stop.

Anna holds the Woman's arms... looks at the ring... sees that it's SCREWED INTO THE WOMAN'S SKULL...

...blood seeps out where the Woman pulled at it.

ANNA (cont'd)
You need a doctor to do this. Do you understand me? A doctor. I can't take it off.

The Woman calms. Anna finds a ROBE... wraps it around the Woman's withered frame.

ANNA (cont'd)
Come on.

Anna leads her out of the room.

INT. FARMHOUSE/LIVING ROOM - NIGHT

Anna eases the Woman onto the couch.

ANNA

You're in a big open room.
Nothing here will hurt you.

The Woman's head snaps back and forth. Her hands nervously scratch at her arms... hard enough that her jagged fingernails tear into her own flesh...

...just the way Lucie's arms used to look.

Anna grabs the Woman's hands... holds them still.

ANNA (cont'd)

No. No more pain. It's over.
Do you understand me? All that's
over.

The Woman calms... as if maybe she understands.

ANNA (cont'd)

I need you to stay here... just
sit until I get back. I have to
go upstairs... get Lucie... so we
can leave.

The Woman's head jerks around... finally nods.

ANNA (cont'd)

You understand me? I'll be right
back.

Another nod. Anna walks out.

INT. FARMHOUSE/STAIRWAY - NIGHT

Anna throws one last glance to the Woman before hurrying up... reaching the top...

...just as behind her, the FRONT DOOR SWINGS OPEN.

Anna ducks behind the corner.

From here, we can just see legs and feet on the lower floor... moving quickly through the house...

...then we hear THE WOMAN SCREAM OUT.

An O.S. STRUGGLE... until the THUD OF SOMETHING HARD HITTING A FACE...

...and everything goes calm...

...except Anna... backing into the bedroom doorway...

...easing the door closed... trying not to make a sound.

INT. FARMHOUSE/UPSTAIRS BEDROOM - CONTINUOUS

Anna locks the door... hurries over to Lucie... clamps her hand over Lucie's mouth.

Lucie's eyes immediately flash open.

ANNA
(whispers)
Someone's in the house.

Anna helps Lucie up from the bed... to the door... where we can all hear O.S. FOOTSTEPS.

They rush to the window... slide it open. Anna punches out the screen, which tumbles over the eaves.

ANNA (cont'd)
I'll follow you.

Lucie doesn't move.

ANNA (cont'd)
C'mon.

Then Anna follows Lucie's eyes... to the ATTIC DOOR STRING hanging from the ceiling.

Those O.S. FOOTSTEPS are coming up the stairs... fast.

Anna and Lucie reach for the string.

INT. FARMHOUSE/UPSTAIRS HALL - NIGHT

ANGLE ON THE BEDROOM DOOR...

...as the back of a MAN reaches it... shakes the handle, then takes a step back and...

...KICKS THE DOOR IN.

INT. FARMHOUSE/UPSTAIRS BEDROOM - NIGHT

The Man steps inside... sees the curtain billowing from that open window.

CUT TO:

INT. FARMHOUSE/ATTIC - NIGHT

Anna and Lucie crouch just above the attic door... holding their breath as they peer down through a small crack along the frame...

...watch as the TOP OF THE MAN'S HEAD moves past... then ANOTHER.

CUT TO:

INT. FARMHOUSE/UPSTAIRS BEDROOM - NIGHT

The Men stand at the open window... one of them climbs out...

...the other turns to walk past across the room, and BUMPS HIS HEAD ON THE ATTIC STRING... stops.

CUT TO:

INT. FARMHOUSE/ATTIC - CONTINUOUS

Anna and Lucie stare down through the crack... at the Man watching that string sway... then reaching up... grabbing it... holding it still in the air... thinking.

CUT TO:

INT. FARMHOUSE/UPSTAIRS BEDROOM - CONTINUOUS

The Man jerks the string down... the attic door opens... the stairs extend.

INT. FARMHOUSE/ATTIC - NIGHT

The Man rises up the stairs... squints around the dark space... all shadows and boxes.

ANGLE ON ANNA AND LUCIE... lying facedown in the darkness... squeezed behind an old chest of children's toys.

And their hands are clasped together... just like two frightened little girls.

THE MAN'S FEET ease along the attic's center walkway... nearing the Girls.

Anna's eyes squeeze shut, just hoping this will end. Lucie's are wide open... ready to face her monster again.

But the Man walks past... doesn't see them... reaches the far end of the attic... kicks a box over... empty...

...just as the ATTIC DOOR SLAMS SHUT BEHIND HIM.

INT. FARMHOUSE/UPSTAIRS HALLWAY - NIGHT

Anna and Lucie race out of the room... spot a FIGURE walking up the stairs, so they duck into a dark bathroom...

...press themselves against the wall... wait for the Figure to pass...

...as they hear that ATTIC DOOR SWING DOWN... VOICES TALKING.

Anna and Lucie charge out of the bathroom... down the stairs as fast as they can go...

...and the open front door is just ahead of them... they're going to make it...

...just a few blind doorways to get past...

...which they do. They're out the door.

EXT. FARMHOUSE - NIGHT

Rain still pouring down, as Anna and Lucie sprint across the yard.

EXT. FARMHOUSE/ROOF - NIGHT

The Man stands on the eaves... spots the Girls.

MAN

They're outside!

EXT. CORNFIELD - NIGHT

Anna and Lucie charge into the rows of corn... running with everything they've got.

ANNA

We just have to get to the cars.

They slow down... get their bearings.

And when they slow, we can hear the CHARGE OF FOOTSTEPS BEHIND THEM.

ANNA (cont'd)

(pulling Lucie)

This way. C'mon.

They take off through the stalks... fighting their way through... impossible to see where they're running...

...but still they run...

...until they burst out of the corn stalks... to where the road should be... where their cars should be...

...but instead it's just a fence. They ran the wrong way.

ANNA (cont'd)

Oh, God.

RUSTLING FROM BEHIND THEM...

...DARK SHAPES MOVING THROUGH THE CORN.

Anna shoves Lucie down the fence line.

ANNA (cont'd)

Run!

The Girls take off again... full speed along the edge of the cornfield...

...and now we can see the road ahead of them... their cars waiting to lead them to their escape.

Anna throws a frightened glance behind them...

...to those CORN STALKS GOING WILD... invisible shapes tearing through after them.

Anna and Lucie charge on... closer to Anna's car... closer...

...finally reaching it. Anna jerks open the driver door... shoves Lucie in first, then follows behind.

INT. ANNA'S CAR - CONTINUOUS

Anna shakily searches her pockets for the keys... as Lucie sits beside her... staring out the window... rocking back and forth.

LUCIE

The monsters are coming.

Anna pulls her keys... shoves it into the ignition... the ENGINE ROARS TO LIFE...

...Anna throws it into gear...

...just as a HAND COMES SMASHING THROUGH HER WINDOW... grabs a fistful of hair... jerks Anna's head into the glass.

Anna SCREAMS OUT... stomps the gas, but the Man that hand belongs to is hanging on... pulling so hard that Anna can't keep control of the car.

Lucie leans across Anna... tears at the Man's arm... tries to pull Anna free...

...as ANOTHER MAN LEAPS ONTO THE WINDSHIELD... starts pounding the glass... splintering the windshield with each blow.

And Anna can't hold onto the wheel any longer... the car swerves off the dirt road...

...CRASHES INTO A DITCH, sending both Men flying off the car.

Anna jerks the car into reverse... presses the gas pedal...

...but the car's stuck in that muddy ditch... doesn't budge.

Anna shoves Lucie out the passenger door.

ANNA

Get out! We have to run!

EXT. ANNA'S CAR - CONTINUOUS

Lucie and Anna scramble out... charge toward the trees...

...when a FIST SUDDENLY COMES FLYING FROM THE SHADOWS...

WHAM...

...hits Lucie in the face, almost flipping her backward. She's unconscious before she slams to the ground.

ANNA

No!

The MAN strides over the fallen Anna... grabs Anna by the hair... slings her to the ground... holds her there...

...as SEVERAL OTHER FIGURES APPROACH.

ANNA (cont'd)

Please.

No one says a word.

One of the Men lifts Lucie's body over his shoulder.

Another twists Anna's arm behind her back... shoves her toward the house.

INT. FARMHOUSE/LIVING ROOM - NIGHT

Anna sits on the floor against the couch. Lucie is still unconscious beside her.

Anna's eyes scan over the Men flanking the room,
silently watching her.

And Anna's hands are on the floor behind her...

CUT TO:

POV FROM UNDER THE COUCH...

...as Anna's fingers stretch... barely touch the
metal of that SHOTGUN.

BACK TO SCENE

As ELEANOR SHAW, (60's), walks in behind them, scans
the scene... studies Anna.

ELEANOR

What's your name?

ANNA

Anna Davis.

ELEANOR

What are you doing here?

Anna nervously shakes her head.

ELEANOR (cont'd)

Where's Dr. Patterson?

Anna hesitates, then...

ANNA

He's dead.

ELEANOR

His family?

Anna nods.

ELEANOR (cont'd)

Did you kill them?

Anna doesn't answer.

ELEANOR (cont'd)

You're in a lot of trouble, Anna.

(a beat to let it sink

in)

Did you kill them?

ANNA

No.

ELEANOR

(off Lucie)

Your friend?

ANNA

Who are you?

ELEANOR

What's her name?

ANNA

I called the police. They're on their way.

Eleanor studies Anna a beat, then walks to Lucie... rolls her over with her foot...

...and her eyes lock on Lucie's face. Eleanor smiles.

ELEANOR

Oh, my.

Then she nods to one of the Men...

...who SLAMS THE HANDLE OF A GUN ACROSS THE BACK OF ANNA'S HEAD... WHAM...

...EVERYTHING GOES BLACK.

Stays black for a long time... too long... just that dark silence...

...until a sound grows from the darkness... the RATTLE OF A CHAIN...

...and then LIGHT RETURNS TO THE SCREEN, and we're...

INT. CELL

One of those basement cells Anna explored. But now she's CHAINED TO THE WALL... unconscious... both arms stretched above her head...

...as her eyes flicker back to life...

...see a MAN sitting in a METAL CHAIR BOLTED TO THE FLOOR... as if he was just waiting for her to awaken.

ANNA

Wait... please.

But the Man isn't waiting any longer. He switches on an ELECTRIC RAZOR, then stands... moves toward Anna...

ANNA (cont'd)

PLEASE!

...shoves the BUZZING RAZOR against Anna's scalp... begins shaving off her hair.

Anna struggles, but she's no match for the chains, as her hair falls in long clumps to the floor around her.

The Man finishes... then reaches up, unlocking Anna's hands before moving back to the cell door. Anna yanks her hands free... chases after the Man, but he's already out into the hall... has the cell door closed in her face. She peers out the door's window.

ANNA (cont'd)

Why are you doing this?

The Man keeps walking away.

ANNA (cont'd)

WHAT DO YOU WANT?!

Anna pounds against the cell door... then everything falls silent...

...until the O.S. CLANKING OF CHAINS.

She turns to the sound...

...it's coming from beyond the room... on the other side of an adjoining STEEL DOOR, with a small, barred observation window.

Anna eases toward the CLANKING... to that square... peers through...

...to the CHAIN RUNNING ACROSS THE FLOOR... to a chair at the center of the next cell...

...and there's Lucie strapped to the chair... bound and gagged... HAIR ALREADY SHAVED CLEAN... struggling to get free... from the same kind of chair she escaped years ago. But the chains won't let her.

ANNA (cont'd)

Lucie!

Lucie stops struggling... her eyes roll up... meet Anna's...

...and a tear slips down Lucie's cheek.

ANNA (cont'd)

Oh, God... I'm sorry. I'm so sorry.

Suddenly a MAN'S FACE appears in the window... cold, emotionless. He SLIDES THE VENT CLOSED over the window, blocking Anna's view.

ANNA (cont'd)

LUCIE!

(banging the door)

LUCIE!

Then what sounds like the ENGINE OF A HAND DRILL WHIRS TO LIFE...

...Anna falls still... not sure what she's listening to.

And then LUCIE SCREAMS... LOUD.

ANNA (cont'd)

LUCIE!

Anna pounds her fists against the door.

ANNA (cont'd)

LEAVE HER ALONE!

The DRILL WHIRS LOUDER... so do Lucie's SCREAMS.

Anna slides to the floor, cupping her ears... rocking back and forth, trying not to listen.

ANNA (cont'd)

FUCKING LEAVE HER ALONE!

INT. LUCIE'S CELL - CONTINUOUS

ANGLE ON THE FLOOR BELOW LUCIE'S CHAIR...

...as we listen to LUCIE'S CRIES... the WHIR OF THAT MOTOR... BLOOD DRIPPING DOWN... hitting the floor with heavy SPLATS.

EXT. FARMHOUSE/BACKYARD - NIGHT

ANGLE ON THOSE BODIES IN THE HOLE...

...as Lucie's distant screams wash over them. It's almost as if they're getting their own revenge.

INT. FARMHOUSE/HALLWAY - NIGHT

Eleanor stands in the hall, watching several Men tear up the bloodstained carpet... wipe down the walls.

A Man walks up beside her.

MAN

Anna Davis. Student at the university. Was in Saint Mary's the same time as Lucie.

ELEANOR

Any family?

MAN

No.

Eleanor nods... good.

ELEANOR

Then no one will miss her.

INT. ANNA'S CELL - NIGHT

Anna sits on the floor, her face pressed against the adjoining door. Her eyes bloodshot from crying.

ANNA

Lucie... can you hear me? Are you there?

No answer from the other side.

ANNA (cont'd)

Please be there. I need you to be there.

Another long, quiet, beat. And then a SOFT CLANK OF A CHAIN... as if whoever's moving it on the other side doesn't have much strength. So it isn't much, but it's enough for Anna.

Anna closes her eyes... relieved.

ANNA (cont'd)

We're going to get out. I
promise we are.

Suddenly Anna's cell door swings open, and TWO MEN
are striding in... fast... too fast for Anna to react
before they have pinned facedown on the ground.

ANNA (cont'd)

No! Get off me!

One of the Men grabs Anna by the back of the neck...
yanks her head straight back... straps a METAL BIT
into her mouth, gagging her.

Then they wrestle her into the chair bolted in the
center of the floor... tighten the cuffs around her
wrists... her ankles.

Anna strains to break free... no chance. So she just
sits there, sucking in air over that bit...

...watching the Men move back out of the cell... stay
gone for a quiet moment, then re-enter, carrying some
kind of ELECTRICAL BOX.

Anna's eyes are wide with fear, as she watches them
connect ELECTRODES to her legs... arms... each side
of that metal bit.

Anna tries to talk... tries to ask them not to do
whatever it is they're about to, but it just comes
out as jumbled sounds... sounds these men have heard
a hundred times before.

One of the Men flips a switch on the machine... it
HUMS TO LIFE.

Now Anna knows what's about to happen... begins
violently shaking her head... trying to shake free...

...as the Man FLIPS ANOTHER SWITCH... CLICK...
BUZZ...

...and a JOLT OF ELECTRICITY sends Anna's head
snapping back... her body goes stiff... her jaws are
clamped down on that electricity-filled bit...

...finally, the Man turns the machine off... the
energy dies...

...and Anna's body falls limp in the chair... GASPING and drooling over that bit.

MAN

Do you want to live, Anna?

Anna doesn't answer... can't answer.

MAN (cont'd)

Open your eyes if you want to live.

A moment passes, then finally, Anna's eyes flutter open...

...and the Man hits the switch again... BUZZ.

Anna's head snaps back... her body convulses... blood begins to trickle from her nose...

...CLICK... the machine is off again.

The Man lightly smacks Anna's face, making sure she's still conscious.

MAN (cont'd)

Open your eyes if you want to live, Anna. You'll get another jolt... maybe a dozen more. But you'll live.

(beat)

Keep your eyes closed, and you'll die now.

Anna's head slumps on her chest... spit hanging from her lips... blood from her nose. Her eyes stay closed.

MAN (cont'd)

Open them, Anna. Open them or you die.

CU ON ANNA... those eyes... clenched tightly together.

And we're waiting for them to open... for Anna to fight for life, but instead...

...Anna just shakes her head... keeps them squeezed shut.

The Man taps her face.

MAN (cont'd)

C'mon. Open.

Anna leans her head away from him... keeps them closed.

ANNA

(barely audible over
the bit)

No more... please.

The Man looks to the doorway, where Eleanor has been standing, unseen. He shakes his head.

Eleanor turns... walks away.

The Men disconnect the electrodes from Anna... remove the bit... unclasp the straps, and walk out.

Anna collapses to the floor.

CUT TO:

INT. LUCIE'S CELL - CONTINUOUS

Lucie... strapped into the chair...

...her face is battered and bruised... but her swollen eyes are WIDE OPEN... staring straight ahead, as we hear ANNA'S SOFT CRIES from the cell beside us.

EXT. FARMHOUSE - MORNING

The sky's brightened, but the rain hasn't let up... still coming down in buckets.

INT. ANNA'S CELL - MORNING

ANGLE ON THAT ADJOINING DOOR... the window slat closed, but we can hear an O.S. SMACKING from behind it... like a whip hitting flesh. And with each SMACK, we hear Lucie CRY OUT.

OUR POV DRIFTS DOWN... to the floor...

...where Anna sits against the door... crying... hearing those same sounds, and just banging the back of her head against the door in rhythm with the pounds... trying to make it all go away.

ANNA

Please stop... please stop...
please stop.

EXT. RURAL ROAD - DAY

Anna's car is out of the ditch... RATTLING as it follows Lucie's up the drive to the house... both disappearing into the barn.

Like they were never there.

INT. BASEMENT AREA - MORNING

Beside that open trap door. Everything's silent... until we listen carefully... a distant voice... Anna's.

INT. ANNA'S CELL - MORNING

Anna sits on the floor, leaning against that steel door.

ANNA

(singing softly)

This old man... he played four.
He played...

CUT TO:

INT. LUCIE'S CELL - CONTINUOUS

From across the room behind Lucie... we see her chained into that chair.

ANNA (O.S.)

...knick knack on my door.

TIGHT ON LUCIE... JUST HER LIPS...

...split... bloodied...

...and mouthing along with Anna's voice.

ANNA (O.S.) (cont'd)

With a knick knack paddy whack,
give the dog a bone. This old
man...

LUCIE
 (barely audible)
 ...came rolling home.

And the cell door swings wide... the SILHOUETTE OF A
 MAN STEPS INSIDE.

INT. ANNA'S CELL - LATER

Anna's huddled in the corner. The cell door swings
 open... THREE MEN enter...

ANNA
 No... NO!

Anna flails at them to hold them back... no luck.
 They snap Anna's arms behind her back... handcuff
 them... yank her to her feet.

ANNA (cont'd)
 Lucie! LUCIE!

One of the Men SHOVES A RAG INTO ANNA'S MOUTH,
 gagging her, as they lead her out of the cell.

INT. BASEMENT PASSAGE - MORNING

The Men shove Anna down the hall... through a
 doorway.

INT. OFFICE - CONTINUOUS

A small room... a desk, few chairs... three walls and
 a large observation window.

The window looks into another room... a small chapel-
 like room filled with PEOPLE... most in their 60's or
 older... all dressed to the nines... making their way
 down church pews.

An altar stands in front of them.

The morning sun pours through a large SKYLIGHT in the
 ceiling, casting a heavenly glow over the room.

Eleanor sits behind the desk. The Men pull Anna into
 a chair.

ELEANOR
 Hello again, Anna.

One of the Men pulls the gag from Anna's mouth. Anna immediately SCREAMS TOWARD THE WINDOW.

ANNA
HELP! SOMEBODY!

ELEANOR
They can't hear you. Not that it would matter. They're all aware of you being here.

ANNA
What I said about calling the police is true. I did.

ELEANOR
I know. Your abbreviated 911 call is what alerted us. That and your little excursion downstairs to find Emily... the young woman you tried to help.

Eleanor pours a cup of tea... sips it.

ELEANOR (cont'd)
All outgoing calls go through our system. Without yours, we would have assumed Dr. Patterson's work with Emily was going well... would have had no reason to pay a visit last night.

(smiles)
So I owe you my gratitude. Without you, we never would have gotten our dear Lucie back.

ANNA
I didn't give her to you.

Eleanor just smiles... shrugs.

ANNA (cont'd)
What do you want with her?

ELEANOR
With Lucie? Her gift of course. It's what kept her alive during the Doctor's work when she was a child... gave her the strength to spend all these years finding him.

Eleanor pulls a file folder from the desk...

ELEANOR (cont'd)

She's different than the rest of us. But you already know that, don't you, Anna? You were ready to die back in your cell... rather than suffer any longer. Lucie's different... stronger.

...opens it in front of Anna. PHOTOGRAPHS OF A HORRIBLY ABUSED YOUNG LUCIE... stretched on a rack... strapped to that chair... hanging from chains with hooks piercing her skin.

ELEANOR (cont'd)

What would kill you or I... she survives... physically, anyway.

(beat)

But mentally... the monsters are there, aren't they... they've slipped through the cracks Doctor Patterson opened.

Eleanor spreads another file... horrific photos of other WOMEN.

ELEANOR (cont'd)

It's easy to create a victim. You lock someone in a dark room... they begin to suffer. And then you feed that suffering. Methodically. Precisely. To make it last.

(off the files)

The subject goes through a number of states... then after a while, their trauma... it opens those cracks.

(beat)

Does Lucie see things that aren't there... things that want to hurt her?

(off Anna's silence)

The girl you found... Emily... for her, it's spiders... imagined to be running all over her. She'd rather tear her own flesh off than feel their crawl.

Eleanor taps the photos of the Women...

ELEANOR (cont'd)
 These are victims... they reach a
 point, as you or I would, where
 they just break.

...then opens another file... VARIOUS IMAGES OF
 TORTURED WOMEN IN THEIR FINAL MOMENTS.

ELEANOR (cont'd)
 Martyrs are so much more. And so
 very rare. So extraordinary.
 Martyrs survive the pain... the
 torture... like our Lucie, they
 refuse to die. They endure all
 the unspeakable sins of the
 earth... they give themselves
 up... and they transcend their
 very being.

Eleanor smacks the first photo... a black and white
 image of a WOMAN nearly skinned alive, hanging from a
 pole at the center of a mob.

ELEANOR (cont'd)
 Long Sheng Province. 1912. This
 woman was punished for stealing
 food. When this photo was taken,
 she was still alive. Look at her
 eyes.

Eleanor holds the photo to Anna.

ANGLE ON THE PHOTO... the EYES OF THE WOMAN LOOKING
 SKYWARD.

Eleanor pulls out another old photo.

ELEANOR (cont'd)
 Juliet Lussier. 1945. She was a
 grocer that slept with a German.
 At the time, that did not sit
 well with the French, so she had
 to pay.
 (taps the photo)
 Her eyes. Still alive.

And just like the others, the Woman's eyes are rolled
 upward.

Another photo... a WOMAN IN A HOSPITAL BED.

ELEANOR (cont'd)
 Birmingham, 1960. This woman was
 in the terminal stages of cancer.
 Past the use of morphine. She
 was pronounced dead over a dozen
 times, and yet she kept living...
 for days just in this state.
 Again... the eyes.

Then Eleanor starts flipping through the photographs
 faster. And as we see the ghastly images flashing in
 front of us, we hear Eleanor's descriptions.

ELEANOR (V.O.) (cont'd)
 Beaten to death by her husband...
 killed in a head on collision...
 leukemia... aids... hours of
 suffering underwater. All of
 them alive when they were
 photographed. All seeing
 something in their final breaths.
 (beat)
 That's what we're recreating...
 and we've gotten close with
 others. That's our hope with
 Lucie...

Eleanor pulls the curtain open again.

ELEANOR (cont'd)
 ...and Emily.

And now we see the crowd of people are on their
 knees, staring up at the Woman, Emily...

...or at least what's left of her.

She's suspended from an executioner's table... like a
 metal crucifix fixed on the altar... a half-dozen IV
 TUBES drip blood from her body into buckets...

...as a PRIEST WHISPERS PRAYERS beside her.

And while we never get a clear look at the physical
 state of her body, it must be horribly gruesome,
 because Anna goes to the window... stares out at
 Emily in shock...

...then VOMITS.

ELEANOR (cont'd)
 You have to look past the pain,
 Anna. Past the human form...

TIGHT ANGLE ON EMILY'S FACE...

...her eyes rolled upward, just like all those photos.

ELEANOR (V.O.) (cont'd)
...to what's behind those eyes...
to what she sees... to that place
just beyond life... that which
awaits us all.

ANNA
That's what this is about? Why
you've been torturing and killing
all these years?

ELEANOR
It isn't torture when there's a
higher purpose. We're developing
their gift... expanding their
vision.

ANNA
And these people are here to see
this?

ELEANOR
They're looking for the answer to
the human race's greatest
mystery. We all are.

ANNA
(off Emily)
So you murder for the enjoyment.

ELEANOR
(shakes her head)
I sacrifice for knowledge.

Eleanor looks to the Priest... he's standing just in
front of the Woman... his ear pressed to her lips.

ANNA
Why are you showing me this?

ELEANOR
I'd hoped to send you on your way
with some peace. In appreciation
for your returning Lucie to where
she belonged.

The Priest turns... looks up to Eleanor in the window... shakes his head. Emily's eyes are finally closed.

ELEANOR (cont'd)
 Unfortunately, I won't be able to
 give you that, Anna.

A Man reaches in, placing a rag over Anna's mouth.

Anna struggles for a moment, but whatever's on that rag has her unconscious in seconds. She slumps to the floor.

ELEANOR (cont'd)
 Bury her with the family.
 (beat)
 And have them make the final
 preparations for Lucie.

EXT. HOLE - DAY

Anna's body makes the slow slide to the muddy bottom of the hole... lands beside the Girl.

The rain pelts Anna's face.

A moment passes, then the bloodless corpse of Emily rolls down on top of Anna.

As we hold on them...

...the O.S. RUMBLE OF THE TRACTOR COMING TO LIFE...

...and Anna's eyes begin to flutter...

...then a load of dirt drops across her... she stirs... begins to awaken... focus on where she is...

...inside that hole... with Emily's blue corpse sprawled across her.

ANNA
 NO!

Anna shoves Emily's bony frame off... tries to drag herself to her feet.

ANNA (cont'd)
 Stop! Please!

Another load of dirt knocks her back to the bottom...
she fights her way back up... starts scrambling up
the muddy wall of the hole... dragging herself out...

...until a Man swings a shovel across Anna's head...
THWACK...

...sends her flying back to the bottom...
unconscious... a trickle of blood rolling down her
face...

...as more dirt pours over her.

INT. LUCIE'S CELL - DAY

Lucie's battered and bruised... barely conscious, as
she sits slumped over in that chair.

And we hold on Lucie's face, as we hear a voice...

 YOUNG ANNA (V.O.)
Lucie. I'm here. I've got you.

 YOUNG LUCIE (V.O.)
I don't want to be scared.

And as we hear the Young Lucie's words, we see
Lucie's lips barely moving... like she's repeating
them to herself.

 YOUNG ANNA (V.O.)
You don't have to be. Not
anymore.

 YOUNG LUCIE (V.O.)
How do I make it go away?

 YOUNG ANNA (V.O.)
You just pretend the monsters
aren't real.

 YOUNG LUCIE (V.O.)
Will you help me?

 YOUNG ANNA (V.O.)
Yes. Always.

And Lucie's lips might even curl into the slightest
of smiles at those words...

...until a WOMAN'S HAND touches Lucie's cheek...

...and Lucie sees Eleanor crouched in front of her...
fear fills Lucie's eyes... the monsters are real.

Eleanor gently runs a wet cloth over Lucie's face...
cleaning her wounds.

ELEANOR

You're going to be all right,
Lucie. It's almost over now.
Just one more stage, then all the
suffering will be done.

Eleanor softly kisses Lucie's head.

ELEANOR (cont'd)

I'm so glad you came back to us.

Two Men wheel a gurney into the cell.

ELEANOR (cont'd)

It's all going to be fine,
sweetheart.

Eleanor steps back... lets them lift Lucie up... drop
her onto the gurney.

INT. BASEMENT PASSAGE - DAY

The Men push the gurney down the corridor, its wheels
SQUEAKING as it rolls.

They turn into a room, where are surgical table rests
at the center of a large metal ring.

A DOCTOR, wearing a mask and scrubs stands waiting.

INT. OPERATING ROOM - CONTINUOUS

The Men guide the gurney to the table... lift Lucie
onto the table, then extend her arms and legs into
CLAMPS...

...attach them around wrists and ankles.

Then they release a pin... let the ring rotate,
slowly flipping the table over until Lucie is facing
the floor.

The Doctor uses a pair of scissors to snip down the
back of Lucie's gown. It separates... falls to the
floor.

The Men walk out... past Eleanor, standing in the doorway, watching.

ELEANOR

Exactly as Doctor Patterson would have done it.

The Doctor nods, and Eleanor turns... walks down the hall.

EXT. FARMHOUSE/BACKYARD - DAY

Where that hole once was... now a fresh stretch of soft, flat dirt.

No hint those bodies below ever existed.

INT. UNDERGROUND DRAINAGE PIPE - DAY

One of those two foot metal pipes... filled with muck... branches... leaves... filth. One end is walled up with dirt...

...until suddenly a HAND BURSTS THROUGH... claws the dirt away so that a face... ANNA'S FACE... can squeeze in... GASP FOR OXYGEN.

And Anna's face is covered in a blend of blood and dirt... now she looks more monster than human.

She frantically pulls at the dirt and rocks... drags herself into the pipe...

...just lies there, crying. Then she starts crawling... dragging herself along the length of round pipe... pushing through the sludge... dead rodents.

And right now, Anna's eyes are wide open... she's fighting to live.

EXT. DRAINAGE DITCH - DAY

The dark skies still gushing rain... a stream of overflow water runs out of a pipe... pours into the ditch.

And then Anna appears... and the pipe pours her out... she falls... slides to the wet bottom, and pulls herself back up...

...just high enough to peer over the edge... to open fields... her escape... in one direction... and the Farmhouse a few hundred yards away in the other.

Anna climbs out... charges toward the house, veering into the cover of the cornfield.

EXT. FARMHOUSE - DAY

The Man that smashed that shovel across Anna's head walks out the front door... lifts his coat collar above his head to protect himself from the rain...

...as THAT SAME SHOVEL COMES SWINGING THROUGH THE AIR...

...but it's coming POINT FIRST...

...THWACK...

...as the tip of the shovel buries in the Man's neck... he drops to the porch steps... looks up at Anna standing over him...

...the blood and muck running down her face like rivers.

That Creature Lucie was so scared of... that's Anna now.

She jams the shovel deeper into the Man... SNAPS THE HANDLE... makes sure he's dead...

...and continues up into the house.

INT. FARMHOUSE/ENTRY - DAY

One of the Men that electrocuted Anna stands in the entry... turns to the front door as it opens...

...his own kind of shock when he sees it's Anna... coming straight toward him.

MAN

How the...

And that's all he gets out before Anna has that JAGGED SHOVEL HANDLE STABBED THROUGH HIS CHEST.

The Man drops to his knees... blood spurts from his lips. He makes a grab for Anna... clamps around her wrist...

...but he's already dead. His hand slides off... he crumbles forward... falls until the other end of the shovel handle catches... holds him propped in the air.

INT. FARMHOUSE/LAUNDRY ROOM - DAY

Another Man steps out of the hidden doorway.

INT. FARMHOUSE/HALLWAY - DAY

The Man walks out of the laundry room... strides down the hall...

...his steps slowing, as he sees the DEAD MAN leaning on the end of that wooden shovel handle.

The Man reaches under his jacket... pulls out a KNIFE... eases toward the fallen Man... looks to the open door...

MAN

Walker?

...but Walker's the guy with the other end of that shovel in his neck, so he doesn't answer.

And our Man is so focused on what's in front of him, that he doesn't see ANNA CLOSING IN FROM BEHIND...

...an IRON RAISED HIGH OVER HER HEAD.

But the Man must sense something, because he turns...

...just as Anna SWINGS... WHAM...

...hits the Man across the side of the head... sends him flying to the floor... the knife falling from his hand.

But that knife wouldn't help him now anyway, because Anna pounces... is on top of him, SMASHING THAT IRON INTO HIS FACE OVER AND OVER...

...THWACK... THWACK... THWACK...

...the iron more blood-covered each time she pulls it back to swing again.

The attack finally ends, and Anna just stands over him a moment, before dropping the iron... searching his pockets... pulling out a SET OF KEYS.

INT. FARMHOUSE/LIVING ROOM - DAY

Anna walks in... flips the couch over, revealing that shotgun and shells underneath.

INT. BASEMENT PASSAGE - DAY

As that ladder comes RATTLING DOWN... slams to the concrete floor...

...and Anna descends toward us.

INT. BASEMENT PASSAGE - DAY

Anna moves down the hall... stops at the first cell door... peers in the window.

ANNA

Lucie.

Nothing, so Anna continues on...

...to the next cell...

ANNA (cont'd)

Lucie.

No answer. But Anna spots a FIGURE IN ONE OF THOSE CHAIRS...

...the back of a WOMAN in a blood-stained gown, facing the back wall... her head's been shaved, and we can't see her face...

...but we're still sure it's Lucie.

Anna unlocks the cell door... rushes in.

INT. CELL - CONTINUOUS

Anna hurries as fast as her weakening body will let her...

ANNA

Lucie, it's me.

...moves around to the front of Lucie... reaches for her...

...and sees that it's JUST A WOMAN... half-dead... blank eyes. She isn't chained to the chair... she's just sitting there... beaten down... too weak to move.

Anna just backs away, shaking her head.

ANNA (cont'd)

I'm sorry. I can't help you.

Anna spins... rushes out of the cell.

INT. LUCIE'S CELL - DAY

A WOMAN mops Lucie's blood from the floor... looks up...

...and there's Anna in the cell doorway, shotgun aimed.

ANNA

Where is she?

The Woman manages to shake her head, but that's it.

ANNA (cont'd)

Where?

WOMAN

I just do what they tell me. I didn't want them to...

BOOM...

...the shotgun blast sends the Woman flying back into the cell wall.

She slides dead to the floor.

INT. BASEMENT PASSAGE - CONTINUOUS

Anna turns... strides down the corridor...

...as a MAN rushes out, 9mm already aimed... POP...

...his shot hits Anna in the shoulder...

...BOOM...

...Anna's blast sprays his chest. Her pace never slows as she walks past him.

And right now, Anna looks just like Lucie did walking through the farmhouse that morning... killing everyone... doing what she had to do.

Anna moves past another OPEN CELL...

...as a MAN steps out right beside her... presses his 9mm against the side of her head.

MAN

Put it down.

Anna just stands there a moment... we can almost see her mind working. Then she slowly turns toward the Man...

...until the barrel of that gun is pressed right between her eyes... those eyes that are staring back at the Man...

...the same Man that sent all those volts through her earlier... who told her to open her eyes for him.

They're open now.

And the Man sees it... knows this is a different Anna...

...so his finger tightens on the trigger...

...just as an EMACIATED WOMAN LEAPS FROM THE SHADOWS BEHIND THE MAN.

She's as much monster as woman... still chained, but the length allows her to reach the Man... wrap the chains around his throat, and yank him back to the ground.

He sends his off-balance shot just past Anna's head... into the ceiling.

And the Emaciated Woman tears into him with her claws... ripping into his flesh.

He turns the gun on her... is ready to shoot...

...WHACK...

...Anna slams the butt of that shotgun into his head... cracks his skull... leaves him only conscious enough to SCREAM, as the crazed Woman shreds him.

Anna lifts his 9mm... slides it into her belt, and continues on, as the Woman finishes the job behind her.

She reaches the doorway to that operating room...

...sees the empty surgical table where Lucie once laid.

There's blood all over the floor beneath it.

Anna just stares at it... the shotgun drops to her side... tears fill her eyes...

...when suddenly the Doctor springs from inside the room... slices a scalpel down Anna's arm.

Anna jams the shotgun against him... CLICK... EMPTY.

The Doctor tackles Anna... drives her back against the wall... makes another slash with the scalpel.

Anna CRIES OUT... shoves him away...

...but he raises the scalpel for another blow...

...just as Anna pulls the 9mm from her belt... POP... pierces the Doctor's wrist...

...the scalpel falls away...

...POP... POP...

...the next shots finish him off. He drops across Anna's legs.

Anna sits there a moment... jagged lines of blood seep from her wounds... spread across her shirt.

Finally, she kicks free... pulls herself back to her feet, and continues down the passage.

ANNA

Lucie!

Anna limps down the hall... blood drips from the bottom of her pants... leaving a red trail behind.

INT. OFFICE - DAY

ANGLE ON A TREMBLING HAND...

...shakily lighting a cigarette...

...raising it to her lips...

...ELEANOR...

...standing at that window, staring out. She seems anxious... a little scared even.

ELEANOR

This is the one.

And we don't know what she's looking at yet... just that she can't take her eyes off whatever it is.

And a long beat passes before a 9mm slides into frame...

...presses against Eleanor's temple.

And then we see Anna, holding the gun.

ANNA

Where's Lucie.

Eleanor doesn't even acknowledge that gun... just keeps staring straight ahead.

ELEANOR

She has to be.

ANNA

Where is she?

Then Eleanor turns her head toward Anna... until the gun is centered between her eyes.

ELEANOR

She has to be.

That's enough for Anna to let her eyes drift from her target... out that office window...

...over the small crowd kneeling toward...

...SOMETHING WE DON'T SEE...

...because instead we're back on Anna...

...as first confusion, then pain flows over her...

...and she lets the gun fall to her side...

ANNA
(softly)
No... no...

Then Anna charges out of the office.

INT. CHAPEL - DAY

The Priest stands on the altar, in front of that metal crucifix.

We can just make out what looks like a SKINLESS HAND extended on the cross.

The room is deathly silent... just the WHISPERED PRAYERS OF THE PRIEST...

...until the door swings open.

ANNA
GET AWAY FROM HER!

And everyone spins to Anna... dragging her blood-soaked form into the room, that 9mm aimed right at the Priest.

PRIEST
She's there. She sees.

POP...

...Anna's shot SHATTERS A MIRROR BEHIND THE ALTAR.

...the PEOPLE SQUIRM...

...the Priest backs away.

Anna steps up onto the altar... eyes filled with tears as she stares at what we still can't see...

...but it must be horrible, because ANNA SCREAMS...

...one of those *tear your heart out* kind of screams that uses all of what little strength she has left.

She raises that gun back at the Priest.

ANNA

Take her down.

PRIEST

It could push her past the...

ANNA

TAKE HER DOWN!

The Priest eyes Anna and her gun... hits a button on the altar... the metal cross begins to slowly tilt backward...

...we get another QUICK FLASH of what must be Lucie's leg... now just exposed tendons and ligaments.

ELEANOR (O.S.)

You'll let her die in vain.

Anna spins... sees Eleanor walking toward them.

ELEANOR (cont'd)

All of her pain will have been for nothing.

Anna shakily aims that 9mm at Eleanor.

ANNA

Stay away from her.

The crucifix moans to a halt... lays flat like a table...

...and Anna moves to it... lays a cloth from the altar over Lucie's body...

...as she holds that gun on Eleanor... unlatches Anna from the crucifix.

ELEANOR

Listen to me, Anna. She knows the answer the rest of the world has fought countless wars... destroyed civilizations over.

(beat)

Don't waste her suffering.

POP...

...Anna sends a shot past Eleanor... keeping her back.

Then Anna looks back to Lucie... leans close...

...and for the first time, we see Lucie's face...
 nothing like the rest of her body... it's un-
 bloodied... peaceful... with HER EYES ROLLED
 UPWARD... just like all those photographs.

ANNA

I'm sorry I didn't believe. I'm
 so sorry.

(beat)

I won't leave you again. I
 promise I won't ever leave.

Anna follows Lucie's eyes... looking up through that
 skylight...

...to the clouds dotting the sky. And as Anna stares
 up at them.

YOUNG LUCIE (V.O.)

I wish I could ride a cloud. Let
 it take me wherever I wanted.

YOUNG ANNA (V.O.)

Where would you want to go?

We can almost see the little girl again in Anna's
 face, as a tear slips down her cheek...

...and she TIGHTENS HER GRIP ON THE GUN...

ANNA

Wherever you go.

...and we're not sure what she's going to do next,
 when suddenly...

...we notice LUCIE'S LIPS MOVE... just barely.

PRIEST

She's trying to speak!

Anna stares at Lucie's lips...

...and the Priest is right... Lucie's lips keep
 moving... the FAINTEST WHISPER...

...so Anna leans closer.

Eleanor rushes toward them.

ELEANOR

WHAT IS SHE SAYING?!

Anna holds that gun on Eleanor.

ANNA

Stay back!

And as Anna keeps Eleanor away with the gun, she presses her ear to Lucie's lips...

...listens...

...words the rest of us can't hear.

But whatever they are, they stun Anna... like she just heard something she can't comprehend... something extraordinary... not good... not bad...

...just unbelievably powerful.

She rises back up, staring at Lucie as she lets the gun fall to her side... drop to the floor...

...giving Eleanor the chance to hurry to Lucie herself... to lean close... and just like with Anna, Eleanor's the only one that can hear Lucie's WHISPER.

And Jesus... whatever it is that Lucie said has the same effect on Eleanor.

She slowly straightens... backs away from Lucie.

PRIEST

She was there, wasn't she? In
His kingdom.

The People stare in awe... just waiting for Eleanor to reveal Lucie's secret. The one they've all been waiting for.

But Eleanor doesn't speak... can't speak.

Neither can Anna. All she can do is gently take Lucie in her arms... ease her off the table.

And the battle has taken all of Anna's strength... she's got nothing left...

...so they sink to the altar together...

...just sit there... Anna holding Lucie in her arms, just the way she used to.

PRIEST (cont'd)
(to Eleanor)

Madame?

Eleanor gazes at the Priest a beat, then leans down... takes the 9mm from the floor.

Anna's lost eyes roll up... finally grasp the fact that Eleanor is holding the gun.

ELEANOR

You heard her?

Anna doesn't answer... just stares back at Eleanor... and it's clear they both heard Lucie's words.

Then Eleanor raises the gun...

...she's going to finish Anna off right here... keep Lucie's words a secret.

But the gun's aim doesn't stop on Anna... the barrel keeps rising...

...until it's slid inside Eleanor's own mouth.

ON ANNA... as the GUNSHOT EXPLODES... she barely flinches.

The PEOPLE SCREAM... a sudden panic...

...some shove their way to the exits...

...others drop to their knees... begin praying.

The Priest crumbles to the altar, making the Sign Of The Cross over himself.

Anna looks down at Lucie... watches Lucie's eyes finally close.

Her pain is finally over.

PRIEST

What happens next?

Anna's eyes slowly rise to the Priest... stare back at him...

...and we're waiting for Anna to answer him... to let us all in on this incredible secret.

She looks past the Priest... to the kneeling flock
all waiting with us.

And as we wait, we tighten on Anna's face... just
like when she was little, and the Detective asked
about Lucie's monsters...

...tightening closer... closer...

...to the point we're all sure we're about to get our
answer... then...

...WE SLAM TO BLACK.

THE END