

FEAR STREET

Part One - 1994

By

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OVER BLACK -

SHADYSIDE QB (O.C.)
(pained)
AHHHHHH! My arm! You broke my
fucking arm!

EXT. SHADYSIDE STADIUM - NIGHT

POV looking UP as a bunch of helmeted SUNNYVALE PREP FOOTBALL PLAYERS crowd in, looking down. One, CHET, leans forward.

CHET
Oh shit? Is it really broken? Are
you sure?

Tight on the INJURED SHADYSIDE QB'S pained face.

SHADYSIDE QB
YEEEEEESSS!

CHET
Fuck. You know what would fix that?

Chet turns, unbuttons his pants, and puts his ass on the fallen player's facemask.

CHET (CONT'D)
EAT SHIT LOSER!

REF'S WHISTLES screech amid LAUGHTER from the other players.

ANGLE ON THE SCOREBOARD - **Shadyside 3, Sunnyvale 107**

As the clock ticks to ZERO-

CUT TO BLACK:

TITLE CARD: **1990** slams across the entire screen in HOT PINK font as the HORN BLARES ending the game.

EXT. SHADYSIDE STADIUM - NIGHT

CHAOS. Refs try to usher the kids off the field.

SUNNYVALE PLAYERS in sterling new uniforms FLIP THE BIRD, GRAB THEIR CROTCHES, and MOON the opposing side as the SHADYSIDE PLAYERS in old, tattered unis, limp off in defeat.

SUNNYVALE FANS, wealthy and white, also make lewd gestures - imagine the Country Club Set, polo shirts and pearls, in the midst of a 'Turn Down For What' style frenzy.

ACROSS THE FIELD, SHADYSIDE FANS, a small, ethnically mixed, economically depressed bunch just... stare, WTF expressions on their faces.

Amid this chaos, find, CORKY. Blonde, a perfect Sunnyvale senior Cheerleader/Barbie from her pony tail down to her knee highs. She seems mildly uncomfortable with her side's celebration. The she sees someone staring at her-

ANGLE ON a senior Shadyside girl, half African-American, half Caucasian, a well worn military jacket, and piercing blue eyes beaming out from under a bushy expanse of dark curls.

This is DEENA. She leans against the fence near the SUNNYVALE side, eyes locked on Corky. As she and Corky stare at each other, frozen by some unspoken history, SUNNYVALE PLAYERS and FANS pass Deena screaming things like-

SUNNYVALE PLAYER
16 years in a row, bitch!
Shadyside's a fucking joke!

ROARS of laughter. Random trash and popcorn thrown Deena's way. Corky almost looks like she might intervene when-

Chet grabs Corky, spins her.

CHET
You ready to celebrate, babe?

Corky realizes everyone is watching, so she plays her part. They kiss, prompting APPLAUSE from the crowd.

Deena just watches, expression blank. As she does, SUNNYVALE TEENS sneak up behind, and dump a giant soda on her.

SUNNYVALE TEEN
Fuck Shadyside!

The Teens bolt, but the Crowd LAUGHS at Deena. Deena's expression never changes, and her eyes don't leave Corky.

Chet breaks the kiss to LAUGH at Deena, but Corky feels bad.

CORKY
Deena-

Then four other SHADYSIDE TEENS appear behind Deena (more on them later). Silently, they just tug her jacket - come on.

With a last look at Corky, Deena turns, follows them away.

OFF Corky as she watches Deena melt into the crowd-

EXT. SUNNYVALE PREP BUS - NIGHT

CLOSE on the side of an expensive private motor coach. It reads: SUNNYVALE PREP - THE CENTER OF EXCELLENCE

BOOM UP from this message to find half naked players pressing their asses against the windows.

INT. SUNNYVALE PREP BUS - NIGHT

MUSIC THUNDERS as the celebration has gone full Caligula - total ass slapping, seat humping, SCREAMING insanity.

The SUNNYVALE MASCOT runs up and down the aisle naked except for his big DEVIL HEAD.

The BUS DRIVER, a grizzled old man, swats at the players as they shake their crotches near his head.

BUS DRIVER
Sit down! What the hell is wrong
with you?

The kids ROAR with laughter.

Corky however, stares out, lost in thought. Chet drops into the seat, tries to kiss her again. She shoves him away.

CORKY
Get off.

CHET
Jeeze. What's your problem?

But before she can answer, the MUSIC suddenly dies, and the bus slows. The PLAYERS aren't happy.

VARIOUS PLAYERS
What the Fuck! Turn it back on!

But the Bus Driver is focused outside as he approaches-

EXT. FIER ST - NIGHT

A DETOUR SIGN blinks in the heavy fog. It blocks the well lit main road, diverting down a rough, dark, blighted one.

A tilted, bent, aged sign in the corner reads - **FIER ST.**

INT. SUNNYVALE PREP BUS - CONTINUOUS

The nervous Bus Driver slowly turns down the darkened road.

CHET

Where the hell are we going?

BUS DRIVER

Detour.

Even the kids seem uncomfortable, growing quieter as the landscape around them changes to empty lots and crumbling homes, like a bad block of Detroit passing by their windows.

Only Corky seems untroubled. She's seen all this before.

But MURRAY, heavy, glasses, likely plays D&D when not being a lineman, seems more alarmed than most.

MURRAY

Whoa, whoa, whoa. We can't be down here. Nobody's supposed to be on this part of Fier St.

MITCH, a bro's bro wearing only a jock strap, doesn't get it.

MITCH

Who gives a fuck what street it is? Turn the music back on.

MURRAY

Uh, it's Fier St. As in, the Fier curse?

People GROAN, throw shit at Murray. He bats things away.

MITCH

What are you, in first grade?

STACY, another cheerleader, seems confused.

STACY

What's the Fier curse?

MITCH

A bullshit ghost story for kids who grew up around here.

MURRAY

(turns to her)

It goes back to the founding of Shadyside. Witches, the Fier sisters, they created a curse that's like an infection.

(MORE)

MURRAY (CONT'D)

It gets inside someone, and they become the host of this incredible evil. It calls out to the darkest of the dead, legendary killers from Shadyside's past, who come back to hunt everyone who was in contact with the host, feeding on their blood-

Chet suddenly turns on Murray and SHOUTS while reaching for him, causing Murray to recoil in fear. Chet LAUGHS.

CHET

Oh my God, you're actually scared!

As others LAUGH-

MURRAY

I'm not scared. I'm just saying there's a reason this whole area is supposed to be closed off.

GRACE

I don't know about curses, but I'm pretty sure this IS the street where that Nightwing killer slaughtered all those people back in 77.

MITCH

No, ALL those stories are myths to hide the fact that they were actually burying toxic shit in the ground out here.

CHET

THAT I actually believe.

STACY

Eww. Roll up the windows. I don't want toxic waste in here.

Some people start to roll up their windows. Others ARGUE with the idea. THE VOICES rise until-

CORKY

Hey!

Everyone goes quiet. In the fresh silence, she turns from the window, looks at the others.

CORKY (CONT'D)

(somber)

There's nothing out there.

(MORE)

CORKY (CONT'D)

(beat)

No curse. No killers. No waste.
It's just a poor neighborhood.

A beat as that thought settles. Then-

STACY

Gross.

GRACE

Weren't you like... from here?

Corky doesn't answer, she just looks out the window.

STACY

I really don't think we should be
driving through a bunch of poors
either. This bus probably looks
like a gold mine to them.

CHET

The whole stupid town is poors. I'm
surprised the bus still had tires
after the game.

MITCH

Bunch of fucking loser shit for-

SCREEEEEEEECH!

The bus SLAMS to a stop in the middle of the road, tossing
kids forward.

CHET

What the fuck!

Kids right themselves, look out. It's like a Gothic painting -
a cemetery sprawling down a large hill towards a crumbling
church to their left, and boarded up houses to their right.

As everyone else takes this in, Murray looks out the front
window, where he sees exactly what's caused them to stop.

MURRAY

Oh. My. God.

All the heads turn. And see-

EXT. FIER ST - NIGHT

In the foggy road ahead, lit by the headlights, lies A BODY.
Gore spills from the throat and chest, pooling on the ground.

INT. SUNNYVALE PREP BUS

The kids crowd forward.

STACY
Is that person... dead?

MITCH
No, he's just sleeping inside out.
Of course he's fucking dead.

MURRAY
Oh god. Oh god.

CHET
Shut up, Murray.
(to the driver)
Just go around and let's get the
hell out of here.

But the bus driver is literally shaking at the wheel.

CHET (CONT'D)
Old man, are you deaf? Go!

As the driver attempts to gather himself -

WHAM!! Something THUMPS against a window on the right side of the bus. Everyone SCREAMS.

A glob of something slowly melts down the window. As Chet carefully moves closer to examine it-

WHAM!! Another glob THUMPS against the left side windows. More SCREAMS.

GRACE
(terrified)
What's happening?!

A flash of movement in the darkness to the right of the bus.

MURRAY
What was that?!

CHET
What was what?

MURRAY
You didn't see-

THUMP, THUMP, THUMP. as something shoots up the back of the bus and onto the top.

STACY
IT'S ON TOP OF THE BUS!

People FREAK OUT.

MITCH
Fucking drive!

But the driver is frozen by a sound-

THUD. THUD. THUD. Something moves on top of the bus, advancing towards the front. People cower, go quiet. Then-

SILENCE. The kids look at one another. WTF? Is it gone?

Chet moves carefully towards the front windshield, tries to crane his neck so he can see on top. All's quiet.

He turns to the others.

CHET
Guys, I think it's g-

WHAM! The head and torso of a figure SLAMS down onto the windshield from above. The figure is clad, head to toe, in a black and white skeleton costume. As the skeleton face presses against the glass-

EVERYONE SCREAMS and trips over each other trying to get away. Chet dives, pushing girls forward as he scrambles back.

Then, to the right and left sides of the bus, two more, identical figures emerge from the darkness. One holds an axe.

MURRAY
There's more!

SCREAMS as the figures close in. Chaos on the bus, until-

POUND. POUND. POUND.

The figure on the windshield beats on the glass, demanding their attention. In the SCREAMING and scrambling, Chet realizes that the figure up front is doing something strange-

It's flipping them off.

CHET
What the-

Mitch sees the figure on the right of the bus doing the same.

MITCH

Wait a second. This one's flipping me off.

A THUNK from the other side of the bus, then-

STACY

Gross!

Heads turn to her side.

STACY (CONT'D)

It's peeing on our stuff!

Sure enough, the figure on the left has flipped up the luggage door and is pissing on their bags.

Then a VOICE from the figure on the front windshield-

VOICE

Welcome to Shadyside, assholes!

All of the Skeleton Figures LAUGH.

Suddenly the mood on the bus turns from panic to rage. Chet leads a charge for the door, aching to smash skulls.

As they all move forward, Corky moves to the back door, alone, eyeing the figures to see who they really are.

But when the enraged Sunnyvale players reach the door, they find it stuck. Chet turns to the driver.

CHET

Open it! I'm going to kill these fuckers!

But the driver's mouth just hangs open, frozen. As the color goes from his face, he claps a hand to his chest.

MITCH

Dude, I think he's having a heart-

And then FLOP, the driver falls forward onto the wheel. As he does, his foot slams the accelerator to the floor.

EXT. FIER ST - CONTINUOUS

CLOSE ON the giant wheels peeling out like a drag racer.

As the bus jerks forward the Figure on top is thrown to the ground. The other two leap out of the way.

Now the bus is headed straight for the body in the street -
 The body pops up, panicked, fake guts hanging out of its chest, and dives to the side, narrowly missing getting splattered by the runaway bus.

INT. SUNNYVALE PREP BUS

The Players try to pull the driver off the wheel, but as they pull him back, his hand wrenches the wheel to the left.

People SCREAM as they veer towards-

EXT. FEAR ST - CEMETERY - CONTINUOUS

The cemetery. The bus engine ROARS as it jumps the curb, and then, almost gracefully, the bus takes flight.

SLO MO as the giant bus arcs over the hillside of headstones.

Then, it tips forward, clipping and shattering headstones as it falls. As the front of the bus makes impact -

Corky, alone, is thrown out the back door where she was standing. As for everyone else-

RESUME FULL SPEED as the bus CRASHES, FLIPS, and begins to ROLL violently down the field of graves, cutting a path of total destruction in it's wake.

INT. SUNNYVALE PREP BUS

SLO MO as the bus rolls. Bodies are hurled. Limbs. Gore. Imagine being in a blender filled with rich assholes.

EXT. FEAR ST - CEMETERY

The bus RUMBLES down the hill until finally, mercifully, it flips to a stop on its wheels at the very bottom.

AT THE TOP OF THE HILL, on the curb where the bus went airborne, our MASKED FIGURES stare down the hill, STUNNED.

DOLLY past their faces as each lifts their mask to get a better look at the disaster. We'll recognize these as the Shadyside Teens who pulled Deena away from the football game.

JOSH, Deena's little brother, small and stringy, a bit dim.

TYLER, senior, pale skin, a lanky bag of raging hormones.

JAMIE, senior, Asian, glassy eyed, not sure she trusts what she's seeing.

GARY, senior, the beady eyed Steve Buscemi of the high school set. He's still covered in the fake gore of being the 'body'.

And finally, Deena, who stares in open mouthed horror.

Gary sneaks a glance at Deena, then down the hill at the crumpled bus.

GARY

You know, they might actually be okay. It did land on its wheels.

Then- BOOOOOOM! The bus goes up in a giant fireball.

GARY (CONT'D)

Nevermind.

A beat, and then Deena charges down the hill towards the wreckage.

GARY (CONT'D)

Hey! Don't go down there! We should bolt before the cops come!

Josh looks at Gary, unable to believe he's so callous.

JOSH

Shut the fuck up, Gary.

And he charges after Deena.

TYLER

Yeah, shut the fuck up.

And he's off too.

JAMIE

Come on, Gary.

And she takes off. Gary eyes them running into the cemetery.

GARY

Goddammit.

And he begins down the hill. Then he steps on something. Looks down. It's an arm. He recoils.

GARY (CONT'D)

Fuck!

As he looks at his now blood stained shoe-

GARY (CONT'D)
Great! These were brand new!

EXT. CEMETERY - CRASH SITE - NIGHT

MOVE past the burning bus as the words THE CENTER OF EXCELLENCE are consumed by flame to find-

Deena, rushing in, desperate to help. She tries to get close to the bus, but the flames are too high.

She looks around, and among the wreckage she spots dead bodies and body parts thrown everywhere. Then she sees-

CORKY, hurled against the wall of a nearby mausoleum.

Deena rushes over, starts to check on Corky just as the others arrive. She looks up at them.

DEENA
(desperate)
She's still breathing. We have to get her to the hospital.

Gary is eyeing a dead body, speared on the mausoleum's rusty gate, its blood seeping down, dripping into the concrete.

GARY
Are you kidding me? We need to go back up, make sure there's no sign we were here, and get the fuck out.

Josh realizes who Deena has found.

JOSH
It's Corky.

JAMIE
Fuck.

GARY
I don't give a shit if Cindy Crawford. I'm not going to jail, Deena.

Deena hesitates, unsure what to do. But when she decides, she's quiet but firm.

DEENA
Gary, see if there's anybody else who needs help.
(to the others)
(MORE)

DEENA (CONT'D)
The rest of you pick her up,
carefully.

Gary's too intimidated to argue. As the others hoist Corky,
he MUTTERS like a petulant child as he walks away.

GARY
(muttering)
Stupid Deena. Like there's gonna be
somebody alive.

PUSH IN on the blood seeping from the body on the mausoleum
gate, into the broken concrete, where it begins to faintly
GLOW. No one seems to notice this. Yet.

With Gary as he walks among the graves-

GARY (CONT'D)
(mocking)
Oh hi, gross bloody leg. Can you
point me to where the survivors
are? Oh, everyone's in pieces
getting all over my shoes? Wicked.
How about you Mr. Mascot, you see
anyone?

Gary picks up the SUNNYVALE MASCOT'S DEVIL HEAD. As he does,
an actual head slides out, lands at his feet. He vomits.

GARY (CONT'D)
That's it. If anybody's alive
speak, or gurgle, or... you gotta
make a noise or I'm out of here.

He listens for a beat.

GARY (CONT'D)
Fuck this.
(turning)
Guys, wait up. They said they're
all dead.

But when he turns to head after his friends -

OVERHEAD, we pull back to reveal that this glowing concrete
is part of a circle some 200ft across, with the mausoleum in
the center, which very faintly GLOWS.

Before Gary reaches them, he freezes at the sight of
headlights, slowing to a stop in the street up above-

GARY (CONT'D)
Uh, guys.

The other's look up, see a 1974 Pontiac stopped in the street. The driver is in shadow, staring. He and Deena lock eyes. Then-

The car TEARS OUT. The others look at Deena. Are they busted?

JAMIE

What do we do?

DEENA

(sticks with plan)

Get her to the hospital.

As they start moving again-

SMASH CUT TO:

EXT. CEMETERY - DAY

A bird CHIRPS in a tree. Morning sun pours through the leaves like honey. We move down through what seems like a nature postcard until we find-

A severed arm dangling in the limbs. It drips blood, DRIP, DRIP, DRIP as we continue to descend until we find-

OFFICER NICK GOODE, late 20's, the fuck up you knew in high school who somehow ended up with a badge, steps onto the scene to survey the damage. As he stops under the tree he notices something dripping on his shoulder.

He looks, sees spots of blood on his uniform, looks up, sees the severed arm. He immediately leans over a gravestone and VOMITS. As soon as he stands CHIEF MASTERS is there.

CHIEF MASTERS

Christ Goode, you can't barf in the middle of a crime scene. There's cameras everywhere. You want to make us all look like assholes?

REVEAL news trucks covering the carnage.

GOODE

Sorry Chief.

CHIEF MASTERS

I want you to tag and bag everything you can find. I mean everything. Fingers, eyeballs. All of it.

Goode BARFS again. The Chief shakes his head in disgust.

CHIEF MASTERS (CONT'D)

You know what, strike that. You're just going to embarrass us.

(walks with him)

I want you to go over to the high school. Some kids in masks dumped a girl at the hospital. Now why would they have masks on unless they were hiding something? I'm willing to bet this was some Shadyside fuck-ups. So you find me someone to bury before the cameras go away. Can you handle that?

GOODE

Yes sir.

CHIEF MASTERS

Don't screw this up. Your family history may have gotten you on the force, but if you want to stay you will deliver scalps. We clear?

Goode nods.

INT. SCHOOL - HALLWAY - DAY

Welcome to Shadyside High, a place that's seen better days. Deena, Josh, Tyler, Jamie, and Gary are huddled near lockers.

GARY

We're talking about a LOT of dead people. You think they're not gonna ask questions?

DEENA

No one saw shit, and we're not gonna say shit.

GARY

Except the dude in the car who saw everything.

DEENA

If he really saw everything we'd be in a cell by now, Gary. Just-

As Deena seems ready to go off on him, Jamie steps in, plays peacemaker.

JAMIE

Deena, chill. Gary, listen, it's gonna be cool.

GARY

How do you know?

JAMIE

Have I ever steered you wrong?

GARY

Yes. You've almost gotten me busted for selling weed on numerous occasions.

JAMIE

Almost, Gary. The key word is Almost.

Just then, a BEAUTIFUL NEW GIRL (**HOLLY**) slices directly between Deena and Tyler as she heads down the hall.

The group watches Holly go. She throws a glance and a demure smile back towards the group as she walks away. She's got an oddly 60's/retro vibe to her style and wardrobe.

TYLER

Holy shit, who the hell was that?

JOSH

Must be new.

GARY

(thrown)

No... I've seen her somewhere before.

JAMIE

I think she was in elementary with me.

GARY

No way. Girls like that don't grow up around here. She from like... a magazine or something.

JOSH

A real magazine or one of your freak things?

GARY

They're fetish mags, Josh, and I don't apologize for liking what I like.

TYLER

Chick from a freak mag is even better. I'm totally on that.

DEENA

I don't think so. That smile was for me.

TYLER

No, no, no. I'm sick of you getting all the pussy around here, Deena.

JOSH

Dude, c'mon, that's my sister.

TYLER

Well tell her to leave some for the rest of us.

Jamie notices that it's not just Holly heading down the hall, everyone is moving the same direction.

JAMIE

(to passing kid)
Where's everybody going?

KID

Assembly. They want to talk to us about something that happened last night.

The crew looks at each other. Oh fuck.

INT. SCHOOL - ASSEMBLY HALL - DAY

As rowdy teens fill the assembly hall, PRINCIPAL DICK DICKHILL, 40, balding, perpetually red faced, stands at a mic with Officer Goode beside him.

As Dickhill tries to settle the crowd-

PRINCIPAL DICKHILL

Quiet please. Quiet down. We have an announcement.

(losing it)

Hey! Shut the hell up!

That finally gets the kids attention. They slowly go silent. In the crowd, Gary's freaking out at the sight of Goode.

GARY

That's the guy who busted us before.

The others all answer together in a harsh WHISPER-

DEENA, JOSH, JAMIE, TYLER
 (together)
 Shut the fuck up, Gary.

Dickhill clears his throat.

PRINCIPAL DICKHILL
 Now, it's with a heavy heart and
 great regret that I have to inform
 you that after our spirited contest
 with Sunnyvale Prep last night,
 their team bus was... involved in
 an accident.

A pause and then- The room ERUPTS IN CHEERS AND APPLAUSE at
 the idea of misfortune befalling the team that crushed and
 embarrassed them. Find the Shadyside QB we met in the open,
his entire right arm now in a cast, leading the celebration.

But among the celebrating kids, our crew sits stone faced. As
 Goode scans the crowd, he clocks their lack of reaction.

Dickhill SCREAMS into the mic.

PRINCIPAL DICKHILL (CONT'D)
 Hey! STOP IT! SHUT UP! SHUT UP!!

Again, SILENCE slowly falls. Dickhill stares, enraged.

PRINCIPAL DICKHILL (CONT'D)
 They DIED you little monsters! A
 bus load of kids. And you cheer?!
 What the hell is wrong with you?
 (long beat, then bitterly)
 Now, police are asking that if any
 of you have information regarding
 this incident that you share it
 with them. For the time being,
 because of the gravity of the
 situation-
 (hates to say it)
 -we'll be releasing school for the
 remainder of the afternoon.

Unbridled joy sweeps the room again! A chant of 'Shadyside!
 Shadyside!' ripples through. Dickhill shakes with disgust.

INT. SCHOOL - HALLWAY

As Deena, Josh, Tyler, Jamie, and Gary exit the assembly.

JOSH

Did you hear those kids talking about the Fier curse? Supposedly the crash could have disturbed the grave of a Fier and-

GARY

Are you fucking kidding me? You're talking about a curse when Goode obviously totally knows that we-

DEENA

Gary, if you don't stop talking right now, the police will be the least of your worries. No one knows a damn thing, so-

Just then, Officer Goode calls out. He's ding his best to sound hard and tough like Chief Masters.

GOODE

You five. Office. Now.

The others look at Deena. Oh fuck. Oh fuck. As they head that direction-

JOSH

(mumbling re: curse)
I don't believe in it, I just thought it sounded cool.

INT. SCHOOL - PRINCIPAL DICKHILL'S OFFICE - DAY

Deena sits before a brass nameplate on Dickhill's desk that reads 'Principal Dickhill'. Goode gives her a hard stare.

GOODE

Corky Barrington. She used be with your little crew, before she moved.

Deena shrugs.

GOODE (CONT'D)

You and her were...

It's 1990 so he doesn't know exactly how to put it. He makes weird motions with his fingers-

GOODE (CONT'D)

Intimate?

Deena shrugs again.

GOODE (CONT'D)

What would you say if I told you she was on that bus? And after it crashed, a group of kids in masks dumped her at the hospital.

Deena looks him right in the eyes.

DEENA

She okay?

GOODE

She will be.

Deena clearly takes some relief from that. Goode eyes her.

GOODE (CONT'D)

What did you guys do?

DEENA

Yesterday? I usually try to knock out my homework first thing after school. Then its like, what that's thing white people do with sticks? Whittle? I love that shit.

GOODE

Bullshit me, Deena, and I will bury you.

DEENA

Oh, so I should tell you the truth?

GOODE

Damn right.

DEENA

You mean like that time I told you the truth about it not being us who broke into that old lady's car? And you still got me thrown in juvi until some clown got caught with her credit cards?

GOODE

I still say it could have been you that broke into the car. Maybe you gave that guy the credit cards.

DEENA

Right. So, you can see why I'm gonna stick with the homework and whittling story.

GOODE

Truth is, I don't need you to say
shit. Your record, I could say you
kids robbed a bank and people will
believe it.

As he goes on, Deena's eyes are drawn to the window over his
shoulder where a creepy looking MAN is standing, staring
right at her through the glass. This rattles her.

GOODE (CONT'D)

Confessing is how you get me on
your side. And believe me, you need
me on your side. I-

He notices she's not looking at him.

GOODE (CONT'D)

Hey! Are you paying attention?

He looks over his shoulder to the window, but the MAN is
gone. When he looks back at Deena-

DEENA

Let me be super clear. The last
thing I want is you on my side.
(beat)
We done?

Goode hesitates, then-

GOODE

Send in the next one.

INT. SCHOOL - OFFICE WAITING AREA

Deena comes out, nods to Josh. He heads in. Deena heads for
class, but pauses by the door, looks back at the others.

DEENA

Gary.

He looks up. She mimes 'zipped lips' and then goes. Gary is
incensed. He looks at Tyler and Jamie.

GARY

Why is she singling me out? You
guys are nervous too.

JAMIE

She was looking at all of us.
Relax.

GARY

No, she hates me. Hell, the only reason any of you hang out with me is cause I give you a deal on pot.

JAMIE

That is not the only reason, Gary. At most it's a contributing factor

Tyler notices Holly again, walking the hall outside the office, just like before. He jumps up.

GARY

Where are you going?

Tyler doesn't answer. Heads out.

INT. SCHOOL - HALLWAY - CONTINUOUS

Tyler steps out of the office, nods to Holly.

TYLER

Hey.

HOLLY

Hey.

TYLER

You're new?

She nods.

HOLLY

Yeah.

TYLER

Tyler. I like your threads.

HOLLY

Tyler. I like that name.

He smiles.

HOLLY (CONT'D)

I'm Holly.

TYLER

We should hang out sometime. I can show you around.

HOLLY

I would love to hang out with you. Very soon.

Tyler is all smiles. He's fucking killing it. Suddenly, Josh appears in the office doorway.

JOSH
Tyler. You're up.

Tyler looks at Holly, plays his badass card.

TYLER
I gotta go talk to the cops. I'll catch you later.

Holly smiles, nods. As Tyler passes Josh -

TYLER (CONT'D)
(to Josh)
Tell Deena I already planted a flag.

Josh rolls his eyes, follows Tyler back into the office.

Holly just watches them go, an ominous smile on her face.

REVEAL Gary, watching her from the office. Where the hell does he recognize her from?

CUT TO:

EXT. SCHOOL

Deena steps out, looking for the MAN. He's totally disappeared. Then-

She sees the 1974 Pontiac that spotted them at the cemetery cruise by, and behind the wheel, the MAN. He stares.

DEENA
Hey! The fuck do you want!

He just keeps moving, staring, until he hits the gas as ROARS away. OFF Deena, anxious-

EXT. FEAR ST - AFTERNOON

Afternoon sun. Jamie is walking down the street casually blazing a one hitter. She notices a DOG in yard to her right. It's just staring at her.

JAMIE
Sup, pup.

She reaches out of it, but GROWLS, stares her down. She pulls her hand back.

JAMIE (CONT'D)

That's cool. You just stay right-

And then she looks up and notices several other dogs, standing in the street, eerily staring at her.

JAMIE (CONT'D)

Whoa. You guys are... freaky.

She turns and moves off the sidewalk through an overgrown lawn, the dogs just stare, GROWL slightly.

She keeps looking over her shoulder at them as she heads for -

A blighted, boarded up house. Crack dealers wouldn't touch this place for fear it would fall on them.

Jamie pulls a loose board on a window and climbs right in. As she does, we note the long faded address by the door-

99 Fear St.

INT. 99 FEAR ST

It's a clubhouse in a hell hole. Gary is throwing an axe at a graffiti bullseye on one of the walls. Josh and Tyler drink beers. Jamie smokes out.

Deena sits alone, looking at old pictures. It's the crew - plus Corky, almost unrecognizable out of her Sunnyvale gear.

The others are burning the skeleton costumes in a barrel fire. As Jamie joins them-

JAMIE

You guys notice the dogs like, being weird?

GARY

Who gives a shit about dogs? Goode is onto us.

TYLER

He's just trying to rattle us. We were wearing masks. And now we're burning them. There's nothing-

GARY

I wasn't wearing a mask! I wanted a mask and Deena said I had to be the body.

Jamie motions for Gary to chill. She offers him a joint. A beat, and then he takes it.

Josh notices Deena off by herself. He goes to her.

JOSH

You okay?

She quickly stashes the pictures, nods.

DEENA

Yeah.

She turns, looks somberly at the others around the fire. The room goes quiet. Then-

DEENA (CONT'D)

Put it out. Let's go home.

Deena has spoken. They all stand.

EXT. 99 FEAR ST - DUSK

As they assemble on the decaying porch in the setting sun, about to go their separate ways Deena sees -

The 1970 Pontiac at the end of the block, turning the corner.

JOSH

What?

She looks at him, and then looks back to find the car gone. Was it really there? Is she losing it?

DEENA

Thought I saw a car.

GARY

What car? THE car? From the cemetery? Where?

JAMIE

How would he have even found us?

TYLER

Shit. You think he's gonna turn us in?

DEENA

Forget it. Probably imagined it. We stick together, we're gonna be okay. When we broke into that old lady's car, nobody cracked. Even when I went to juvi. And we came out of that okay. We do that here, we're golden. Yeah?

She seems to be trying to convince herself.

JAMIE, JOSH, TYLER

Yeah.

Then, Gary. Grudgingly-

GARY

Yeah.

As they head off into the dusk, we see something they don't - dogs, in the neighboring yard, frozen still, just staring.

INT. HOUSE - NIGHT

Jamie is with some PARENTS. Their KID, young, mop haired, is in front of the TV.

FATHER

There's some leftovers in the fridge if you get hungry. Just make sure he's in bed by 9.

Jamie sounds so put together in their presence we hardly recognize her.

JAMIE

Of course. Not a problem.

MOTHER

And maybe you could just do some math problems with him? We're teaching him, but, well... you're probably better than we are.

The Mother LAUGHS. Jamie LAUGHS right along with the stereotype because it allows her to usher them out.

JAMIE

Addition, subtraction, bedtime. I'm on it.

FATHER

Fantastic.

They smile, and Jamie closes the door behind them, drops her good girl act. She looks at the kid.

JAMIE
What are we watching?

KID
It's phonics.

Jamie turns up her nose.

JAMIE
You want to watch something scary?

OFF the Kid's face, lighting into a smile-

INT. BEDROOM - FLASHBACK

It's a girly looking room, dimly lit by candles. Doesn't feel like Deena's kind of place, but she's moving slowly toward-

Corky waiting on the bed, nervous. As Deena slowly positions herself above her-

DEENA
You sure?

A beat as Corky hesitates, and then she grabs Deena and pulls her in, hungrily kissing her. As they begin to make out and tear at one another's clothes, Deena pulls back.

DEENA (CONT'D)
What about your parents?

Corky smiles.

CORKY
Well, look at this. It's Deena who's worried for once.

Deena looks at her, vulnerable-

DEENA
I just don't want to fuck this up.

Corky is moved by that. As she begins to kiss Deena again we suddenly hear the RING of a phone-

INT. DEENA AND JOSH'S HOUSE - LIVING ROOM

Deena jolts awake from her memory to the phone RINGING in the other room. She yells for Josh to answer it.

DEENA
Josh! Josh!

INT. DEENA AND JOSH'S HOUSE - JOSH'S BEDROOM - CONTINUOUS

Josh is topless, black headband and wristbands on, in a karate stance. He looks vaguely like Bruce Lee.

Which is who he's watching on TV, full blast, as he mimics Bruce's moves. The room is a Bruce Lee shrine. Posters. Movies. On the wall are even a couple of Samurai Swords.

JOSH
You don't want none of this.

As he 'trains' he's totally deaf to Deena and the RINGING.

INT. DEENA AND JOSH'S HOUSE - LIVING ROOM

Deena SIGHS, forces herself up.

INT. DEENA AND JOSH'S HOUSE - KITCHEN

She grabs the phone.

DEENA
(into phone)
Yeah.

JAMIE (ON PHONE)
Hey. You wanna come over?

DEENA
Aren't you babysitting?

INT. HOUSE - NIGHT

On Jamie who is rolling a joint as she talks.

JAMIE
Yeah, but he's totally out.

REVEAL the kid, conked out in front of the TV where a horror film character SCREAMS before being hacked up.

DEENA (ON PHONE)
I don't know. I need to make Josh some dinner.

JAMIE
Your dad staying with that woman
again?

DEENA
I guess.

JAMIE
You... okay? You sound... I don't
know.

DEENA
(not fine)
I'm fine.

JAMIE
Come over. I got some good stuff
from Gary that will help.

DEENA
Not tonight.

JAMIE
Deena. It was an accident. You're
not a bad person.

DEENA
(beat)
Yeah. I am.

INT. TYLER'S HOUSE - NIGHT

DING DONG! Tyler goes to answer the door. Finds -
Holly. Smiling. Tyler is surprised to see her.

TYLER
Hey.
(realizing)
How'd you know where I live?

HOLLY
I followed you, Tyler.

TYLER
Oh yeah? Why?

HOLLY
I was hoping we could study
together.

Tyler smiles.

TYLER.
Like... now?

HOLLY
(sexy)
Uh-huh.

A beat, then Tyler steps aside ushers her in.

TYLER
My room is upstairs. The door with
the MC Hammer poster.

In case there was any mystery to her intentions, as she steps inside she lets her hand graze the front of his jeans.

As Tyler watches her ascend the stairs-

TYLER (CONT'D)
(to himself)
And for once, Deena comes in
second.

INT. GARY'S BEDROOM - NIGHT

Gary steps in wearing a red silk bathrobe like Hugh Hefner if Hugh wore his mom's stuff.

He locks his door behind him, goes to a drawer and pulls out a tray of various lotions, sets them by his bed.

He lifts his mattress, reaches down for some fetish magazines stashed there. On one of the covers: AMERICAN PSYCHO BABES.

As he lowers his drawers and starts to flip through he suddenly stops, sits straight up, hand over his mouth in surprise.

On the page: The Shadyside Shredder. And under that: a large picture of Holly.

GARY
(reading)
The Sexy Shadyside Shredder
slaughtered eleven men before she
was caught and put to death in...
1966.

He pulls his hand from his face revealing that he's left a smear of lotion behind on his chin.

GARY (CONT'D)
What the fuck?

INT. HOUSE - NIGHT

Jamie grabs her Zippo, heads towards the back door to go have a toke. But as she passes through the kitchen the phone RINGS. She grabs it.

JAMIE

I knew you couldn't resist. Get your ass over here.

But the VOICE that comes back isn't Deena's. It's deep.

MAN (V.O.)

They're coming. Whatever you do, don't open the door.

JAMIE

Uh... I think you have the wrong-

But then, DIAL TONE. Jamie looks at the phone. Weird. Now she looks at the back door. Hesitates slightly. Should she still go out there?

She decides it was a prank, steps outside, lights up.

INT. DEENA AND JOSH'S HOUSE - KITCHEN

Deena is making sandwiches when out the window she notices-

Black Birds. Dozens of them. All over the yard. All seemingly staring right at her. Her face says 'weird'.

The phone RINGS. She answers.

DEENA

Jamie, I told you-

It's the Man.

MAN (V.O.)

I know it was you. In the cemetery.

Deena stiffens.

DEENA

You're the asshole that's been following me...

MAN

They're coming for you. All of you. Don't. Open. The door.

DEENA

Listen to me dickhead, I don't know
what you're trying to-

CLICK. Dial Tone. Deena, clearly freaked, looks up, and finds herself staring at the creepy birds.

INT. HOUSE - SAME TIME

Jamie is treating the munchies with a bag of chips when-

BAM. BAM. BAM. There's a heavy knock at the front door.

Jamie jolts at the sound. Looks toward the door.

A beat then BAM. BAM. BAM. Jamie rises, a little nervous.

She passes the living room, where the kid is still dead asleep, oblivious. As she nears the door -

JAMIE

Um. Who is it?

No response. But the door has a frosted glass center, through which she can see a TALL SILHOUETTE.

Then suddenly the porch light flickers out, throwing the porch into darkness, making the silhouette disappear.

Jamie moves back to the frosted glass, leans in, looking. Is someone still out there? As she gets close to the glass-

BAM. BAM. BAM.

Jamie leaps backward with a little SCREAM. As she tries to decide what to do -

RING. RING. She answers the phone nearest the door.

JAMIE (CONT'D)

Hello?

DEENA (V.O.)

Hey. I just got this weird call-

JAMIE

Yeah! I got the same thing.

DEENA (V.O.)

What did he say?

JAMIE

Not to open the door. And now
someone's actually outside.

DEENA

What? Who?

JAMIE

I don't know. They won't answer,
they're just standing-

DEENA

Jamie, is the door locked?

JAMIE

Yeah, dude, I-

DEENA

Are they all locked?

Suddenly Jamie realizes the back door is wide open.

JAMIE

Oh my god.

SNAP, the porch light flicks back ON just in time to reveal
the Silhouette disappearing towards the back of the house.
Jamie drops the phone, runs.

INT. DEENA AND JOSH'S HOUSE - KITCHEN

Find Deena on the phone in the kitchen.

DEENA

Jamie? Jamie?

Deena hangs up. Rushes to-

INT. DEENA AND JOSH'S HOUSE - JOSH'S BEDROOM

Deena throws open the door, catching Josh in the middle of a
karate kick.

JOSH

Hey, you could knock-

DEENA

I gotta check on Jamie. Lock the
doors and don't open them.

JOSH

What's going on?

DEENA

I don't know. Probably nothing.

JOSH

I'll come with you.

DEENA

No, just stay here and-

JOSH

I won't get in the way.

DEENA

Josh!

JOSH

(admitting)

I don't want to be here by myself.

OFF Deena giving in-

INT. STATION WAGON - NIGHT

Deena reverses out of the driveway in a beat up old station wagon, Josh riding shotgun.

As she points her headlights down the street she sees-

The birds, clogging the road, their eyes glowing in the headlights. They stare at her. She HONKS.

DEENA

Move dammit!

But they don't. She GUNS the engine, races toward them. Instead of scattering, they crash into windshield, dozens of them, splattering across the glass.

As she wipers away the mess-

DEENA (CONT'D)

What the hell is wrong with those things?

INT. HOUSE - NIGHT

Jamie rushes into the kitchen. There's a butcher block with three knives. She fumbles with each, selects the middle one.

Freshly armed, she creeps toward the open back door, her knife up, ready.

Her breathing quickens as she nears the door. She's almost there. Can almost reach the handle. She very cautiously leans out, exposing herself to the darkness beyond and...

GRABS the door and WHIPS it shut. She quickly LOCKS both locks and leans against the door, safe, relieved.

She moves back into the kitchen, trying to recover.

JAMIE

Jesus, do I need a hit.

And then she goes to put the knife back in the butcher block and suddenly realizes-

THE OTHER TWO KNIVES ARE GONE.

She goes board straight with terror, spins around, her knife up again. But she doesn't see anything or anyone.

TRACK with her as she slowly backs out of the room, drifts past a long dark hallway.

She doesn't look down there, her eyes focused straight ahead, but we do. And there, slowly, melting out of the dark-

A HOODED FIGURE with a knife in each hand. Just as he starts down the hall toward her-

She and the camera drift past the hall so that we can no longer see him coming. Worse, she turns toward the front door so the hallway and its hidden danger are behind her.

She still doesn't sense anything. And then-

In the reflection of the front windows, she sees herself. And behind her... THE HOODED FIGURE!

She SCREAMS, spins and finds herself staring right at him. He's wearing a dark hooded coat, his face a black abyss.

The FIGURE raises a knife. Jamie SCREAMS! She runs for the front door. But as she does-

CRASH! The frosted glass SHATTERS as ANOTHER PERSON BURSTS through, arms out reaching to grab Jamie.

She SCREAMS, but it's too late, her momentum carries her right into the person's arms.

But rather than attack her, the Person spins her out of the way so that the knife meant for Jamie's head misses by inches and sinks into the wall. As Jamie looks up we realize that-

Deena has come to rescue her.

She shoves Jamie through the door and goes after her, just missing the Hooded Figure's swing with the second knife.

EXT. HOUSE - CONTINUOUS

Josh is just cresting the porch stairs as Jamie and Deena rush out of the house.

JOSH
What's happening?

DEENA
Get in the car!

Josh looks up, sees the Hooded Figure coming through the door with his knives. Josh stumbles back in shock, falls off the porch and onto his back.

From the lawn he looks up to see the Hooded Figure looming over him, one knife raised.

JOSH
(terrified)
DEEEEEENAAAAA!

And then WHAM! Deena clocks the Hooded Figure with a metal lawn chair. As he stumbles, she grabs Josh, hauls him toward the wagon which is parked across the lawn.

They dive in, joining Jamie.

But the Hooded Figure is right there. Deena viciously SLAMS the door on his arm. When he pulls back she gets it closed.

INT. STATION WAGON

Deena turns the key, but the wagon just SPUTTERS.

DEENA
Fuck.

CRASH, the Hooded Figure smashes the driver's window. As he reaches for Deena, we can see that the broken glass has caused his arm to bleed, but instead of red, his blood is BLACK and TAR-LIKE.

As he grabs her neck, the car finally STARTS.

In a spray of sod and mud, the wagon RIPS out of the yard, and BOUNCES onto the street. The Hooded Figure loses his grip on Deena but manages to cling to the side of the car.

He struggles, then gets the door open, reaches in and grabs Deena's leg.

DEENA (CONT'D)

Take the wheel!

The car lurches as Deena lets go of the wheel. Jamie struggles to grab it as Deena tries to fight the attacker.

This change of direction causes the Hooded Figure to lose his grip on the car, but he's still holding Deena's leg, and as he drags alongside the car he's starting to pull her out.

Deena grabs the side of the front seat, clinging to stay in the car as she KICKS at the Hooded Figure. Even as she lands blows, he raises a knife, ready to bring it down in her back.

But just as he goes to strike, she lands a final blow that cuts him loose. He tumbles away as the car rolls on.

Deena pulls herself back in, takes the wheel from Jamie and jams the accelerator, eyeing the mirror to make sure they've left the Hooded Figure behind.

Jamie looks at her in awe.

JAMIE

Damn, dude.

JOSH

(freaking)

Who was that?! What's happening?!

As Deena prepares to take a corner, she's focused-

DEENA

We gotta get to the others.

OFF the wagon SCREECHING around the corner-

INT. TYLER'S BEDROOM - NIGHT

Holly. Standing before Tyler as she lower her pants. REVEAL Tyler, laying on his bed, beyond excited.

HOLLY

You too.

TYLER

Yes, ma'am.

Tyler furiously rips off his own pants. As Holly saunters over to him-

HOLLY

What about that shirt?

Tyler tears it off, throws it up where it gets caught on the ceiling fan and begins to spin.

Holly LAUGHS as she starts to crawl up the bed towards him.

HOLLY (CONT'D)

You're funny.

TYLER

What about your shirt?

HOLLY

(coy)

What about it?

TYLER

Fair's fair.

HOLLY

You really want to see what's under here?

Tyler nods vigorously. Holly's right on top of him now. She smiles. A beat. Then-

Holly reaches down, grabs the bottom of her shirt and starts to pull it up. BUT-

As she does, it's not just the shirt she's lifting - it's her skin. She pulls the flesh right off her own torso.

And like the Hooded Figure, the blood that oozes from her insides is black and thick.

Tyler's face goes white with horror. But as he SCREAMS Holly puts her face on his. Is she kissing him?

She rears back, ripping his lower jaw off with her teeth in the process. No, she was not kissing him.

Despite lacking a lower half to his face, Tyler is still SCREAMING as Holly sinks her nails into the flesh at the center of his chest and, as she did with her own, rips it wide open.

INT. STATION WAGON

Deena hops the curb, slides to a stop on Tyler's lawn.

JAMIE

Fuck, I hope we're not too late.

CRASH! Tyler's jawless, semi-peeled body flies through the upper bedroom window and SMASHES across the wagon's hood. So that what's left of his face is pressed against the glass, staring at them. Everyone SCREAMS.

JAMIE (CONT'D)

TYLER!

Deena looks toward the window where Tyler flew out. There she sees Holly, covered in black blood, her insides exposed. As Holly begins to climb out the window toward them-

Deena TEARS OUT.

INT. STATION WAGON - MOMENTS LATER

As Deena races down the road, the speed pushes Tyler's body up the windshield, smearing his blood and Holly's black tar, obscuring the view.

DEENA

I can't see.

She rolls down her window, reaches out and flips a limp arm out of the way. As soon as she does she spots-

Someone in the road. She SLAMS the brakes. The car SLIDES to a stop, narrowly missing-

Gary. Standing in his robe, utterly panicked.

GARY

Guys! You're not gonna believe this. That chick from school today? She's the Shadyside Shredder. She died more than twenty-

And as he notices the body that was thrown into the street when the Wagon slid to a stop.

GARY (CONT'D)

Who is that?

JAMIE

That's Tyler.

Everyone goes quiet as they stare at the body somberly. Then-

DEENA

Get in.

Gary scrambles to join them. As he does-

JOSH

What the fuck are you wearing?

GARY

Me? Who are you supposed to be?
Bruce Lee?

SLAM of the door. SQUEAL of the tires. They're off.

INT. STATION WAGON

As they drive, Deena's mind races. She looks at the black tar all over her, and the same thing smeared on the windshield. Behind her the others are in the middle of an argument.

JOSH

This is what those kids at school
were talking about. The Fier curse-

JAMIE

A curse? Come on.

GARY

No. I think he's right.

JAMIE

Gary, there's no-

GARY

You have some other explanation for
a dead killer coming back to life
and ripping off our friend's skin?

JAMIE

Who says she came back to life?
You're saying you saw her in some
weirdo magazine. Maybe they just
look similar.

GARY

And she happens to bleed black
blood.

JOSH

And the dude at your house, Jamie. There was a dude in the 40's that used to go to random houses and slash people up. The Knock Knock killer.

DEENA

Say for a second you're right.

JAMIE

Deena, you're buying this killers from the dead shit too?

DEENA

I don't know what's happening. I'm just asking, if it is this curse thing, what are we supposed to do about it?

JOSH

I don't know. In all the stories everyone just dies.

JAMIE

So, not that.

GARY

We should go to the cops.

DEENA

The cops? They're in the middle of trying to bury us. How do you figure they're going to help?

GARY

I don't know. By fucking shooting something?!

JOSH

Yeah, probably us.

DEENA

(a thought)

The guy who called us. Told us not to open the door. Somehow he knew what was coming.

GARY

What are you talking about? Who called you?

DEENA

I don't know. Some guy.

GARY

'Some guy'. That's super helpful.

DEENA

If he does know what's going on,
maybe he knows what we're supposed
to do.

GARY

So instead of going to the police,
you want drive around all night,
waiting for these things to come
back while looking for... A voice
you heard on the phone? Why don't
we just slit our own throats?

DEENA

(realizing)

Oh god. We have to go to the
hospital.

GARY

What?! Why?

DEENA

He said they were coming for all of
us. Corky was in the cemetery too.
That means whatever is happening to
us, could be happening to her.

GARY

Who gives a fuck about Corky?!

She SKIDS to a halt.

DEENA

You want to go your own way, go.

Gary hesitates, looks out at the dark night and the prospect
of being alone. A beat.

GARY

(quiet)

Hospital's good.

EXT. HOSPITAL - LATER

The tar and blood covered wagon SLIDES to a stop across
several parking spaces. As the kids head in.

JAMIE

If we're really cursed, I need a
smoke.

DEENA
Are you kidding?

JAMIE
Chill. I won't be a minute.

She pulls out a joint and her zippo. Deena charges in, angry.

INT. HOSPITAL

Deena and Josh and Gary head for the desk, where the RECEPTIONIST, older, stops mid sip at the sight of them.

DEENA
We need to find Corky Barrington.

The Receptionist looks at the tar on Deena and then at Josh, who's still dressed like a topless Bruce Lee clone.

RECEPTIONIST
First of all, you can't be in here without a shirt. Second, visiting hours ended a long time ago-

GARY
Okay, well, we tried. Now let's get the hell out of here.

DEENA
(slams the desk)
Listen to me asshole, I don't give a shit about-

EXT. HOSPITAL

Jamie can see Deena ranting uselessly. She exhales a big hit. Shakes her head.

JAMIE
Fine.

She moves inside.

INT. HOSPITAL

As Jamie passes Gary she presses her lighter into his hand.

JAMIE
Hold this.

Before he can say anything, she slides in front of the now hardened receptionist with her good girl facade in full effect.

JAMIE (CONT'D)

I'm so sorry sir, she's just a little upset. Perhaps if we explain the dire nature of the situation to the charge nurse you could make a small exception?

The receptionist eyes Jamie, then the others. Then-

RECEPTIONIST

Come with me. Just you.

Jamie smiles to the others, then follows him away. As she goes she mouths 'You're welcome'.

Josh plops in a seat. Deena can't. She's pacing like a caged animal. She has an idea, goes to a shelf full of patient gowns, grabs one.

DEENA

Stand up.

Josh does. She puts the gown on him, ties it. When she's done she realizes that he seems strangely sullen.

DEENA (CONT'D)

What's wrong with you?

He rips off his Bruce Lee headband, disgusted at himself.

JOSH

I screamed like a pussy and had to get rescued by a girl.

DEENA

You didn't get rescued by a girl. You got rescued by me.

JOSH

(embarrassed)

I'm supposed to do the rescuing.

DEENA

Then come on.

She leads him past the empty desk, and into the hospital.

GARY

Where are you going?

DEENA
To find Corky.

GARY
But Jamie...

DEENA
You want get this over with or
what?

He hesitates, and then follows.

GARY
The minute you told me I had to be
the body I should have gone home.

INT. HOSPITAL - HALLWAY

Josh, Deena, and Gary move down the dimmed hall as patients sleep in darkened rooms on either side of them. Josh stops.

JOSH
Deena.

She turns. He points to a name by one of the doors:
Barrington, Corky.

INT. HOSPITAL - CORKY'S ROOM

Josh and Deena step in. Gary wants to wait in the hall. Corky sleeps peacefully. No sign of trouble.

JOSH
Seems okay.

Deena nods, stares at her former girlfriend in the bed. It's clear it hurts Deena to see her this way. A beat, then Deena nods. But as they turn to go, the sound of the DOOR LATCH causes Corky to blink awake.

CORKY
(groggy)
Deena? Josh?

They turn, look at her. A smile breaks out on Corky's face.

CORKY (CONT'D)
You came to see me?

Deena and Josh look at each other.

DEENA

Just wanted to make sure you were okay.

CORKY

(moved)

That's nice of you. My parents left a couple hours ago. I didn't think was going to see anyone until morning.

(beat, remembering)

Deena.... what happened at the football game, that was shitty. I'm sorry, I shouldn't have let-

DEENA

It's fine. Really.

A SILENT beat.

CORKY

They said there was a huge crash.

JOSH

You... don't remember?

CORKY

(shakes her head)

Not really. Flashes. Like a dream.

(thinking)

I had a nightmare where skeletons were carrying me. Taking me to hell. And then I woke up to this weird phone call.

Gary sticks his head in.

GARY

Guys, can we go now?

CORKY

Gary? What are you-

DEENA

Corky, what do you mean? Who called you?

CORKY

No idea. Some guy saying I was cursed and they were coming for me. I hung up on him, but it was...freaky.

Deena thinks for a moment, then grabs the phone.

CORKY (CONT'D)
What's going on?

Deena presses *69.

DEENA
We need to know who that was.

CORKY
Why?

GARY
Because you're cursed and they're
coming for you.

Corky's face says she doesn't get the joke. On the phone,
someone answers:

VOICE (V.O.)
Shopmore grocery.

Deena hangs up.

DEENA
It's a grocery store. He must work
there.

GARY
Or he was just using the phone.

DEENA
(looks at Corky)
Can you walk?

OFF Corky-

INT. HOSPITAL - NURSES DESK

Jamie is working the CHARGE NURSE, a heavily tatted bald guy,
with her good girl act.

JAMIE
I genuinely appreciate your
understanding on this matter, sir.
It means a lot to my friends and I.

CHARGE NURSE
You did it the right way. Most of
the little shits that come in here
just try to sneak by and go
wherever they damn well please.

JAMIE
That's appalling.

As he scans his computer screen-

CHARGE NURSE
All right, Barrington. Barrington.
Okay, she's over in East-

Suddenly the lights over the nursing station and down one of the halls go out. It's not pitch black, light leaks from some patients' rooms, and from the red glow of the EXIT signs.

CHARGE NURSE (CONT'D)
What the hell?

He edges out of the nursing station. Goes to the end of the dark hallway, starts to fiddle with the light switches.

CHARGE NURSE (CONT'D)
Why isn't the backup kicking in?

Then, from the end of the dark hall - the sound of HEAVY BOOTS. THUMP, THUMP, THUMP, moving down the hallway toward them. The Charge Nurse looks that direction.

CHARGE NURSE (CONT'D)
Who's there?

No answer. But the steps get closer.

CHARGE NURSE (CONT'D)
Are you deaf? I said who's-

And then the lights FLICKER, almost like a brief strobe, revealing glimpses of a hulking giant, dressed in black, wearing a skull mask, and carrying a huge machete.

This is the NIGHTWING KILLER.

CHARGE NURSE (CONT'D)
What the-

WHOOSH! The sound of the blade making an arc and striking flesh. The Charge Nurse doubles over as blood sprays through the darkness.

Jamie feels something hit her face. As the light flickers, she realizes it's blood. She sees the Charge Nurse decapitated in the hall, and the Nightwing marching straight for her.

She runs. But as she rounds the nurses station in the on-and-off darkness, she trips, goes down.

She looks back, sees the Nightwing coming, scrambles to her feet just missing his blade, which buries itself in the floor like it was butter.

As the Nightwing pulls it out and starts to advance again, Jamie sees an open elevator. She runs for it, dives in.

She starts pushing the buttons like mad. Slowly the doors start to close. The Nightwing starts rush toward her, the doors maddeningly slow to seal.

But they fully close a second before he SLAMS into the outside of them. Jamie exhales, relieved, as the elevator very slowly starts to move. Then-

SCHTING! The end of his blade comes right through the spot where the doors come together.

It's terrifying, but Jamie easily avoids the end of the blade, and it's not like he can get any further.

Until he starts to twist the blade, parting the door. And a half beat later, a long arm reaches through. It snatches her shirt and starts pulling her towards the doors.

The elevator continues to rise, but slowly, like the doors being partly open messes with the gears.

Jamie tries to scramble away, but as she turns to get him off her shirt, the Nightwing grabs her hair from behind, and he pulls, dragging her head into the gap between the doors.

As the elevator continues to rise, Jamie struggles madly to free herself, but his grip on her hair is firm.

Inside the elevator her hands flail at the buttons, trying to smash something that will stop the elevator's movement.

But still it continues to rise, GRINDING as it does.

Slowly the floor is catching up to her, coming closer, and still she can't free herself.

As the floor reaches her head, she starts to SCREAM, as the rise of the elevator carries her up, up, towards the steel beam at the edge of the elevator enclosure.

The Nightwing just watches, as her head gets caught, and the metal starts to bite into her skin, threatening to decapitate her. With one last furious effort, Jamie YANKS her head back, suddenly letting the doors close, and leaving the Nightwing holding a chunk of her hair.

INT. HOSPITAL - CORKY'S ROOM

Deena looks up at the sound of the scream.

DEENA
Did that sound like...

GARY
That was Jamie.

JOSH
Shit.

CORKY
What the hell is-

And suddenly the lights go out.

INT. HOSPITAL - HALLWAY

Gary, Deena, Josh, and Corky, feel their way down the dimly lit hallway.

CORKY
I don't understand-

Deena turns to her, finger to lips. SHHHH. As they near a nursing station, they can hear boots, behind them. Coming.

GARY
Which way?

JOSH
I can't see shit.

Then, DING! The elevator arrives, and the doors part, throwing a welcome shaft of light into the dark. Jamie steps forward into the light, almost angelic. Before anyone else can say anything-

JAMIE
Guys! You might be right. You remember the Nightwing killer? Well I-

Corky SCREAMS, as out of the darkness behind them comes-

The Nightwing, his blade over his head. He swings, and Deena pushes the others out of the way, saving them by inches.

Gary falls to the ground. The Nightwing turns, looks at him, raises his blade. Then WHOOSH, Jamie grabs him by the hand, YANKS him up just in time.

The Nightwing starts after them when SLAM, Deena SMASHES into him with a gurney, knocking him back. To the others:

DEENA

Go!

Everyone bolts for the back of an ambulance parked in the ambulance bay. Behind them, the Nightwing hurls the gurney out of the way, starts after them.

Deena hesitates, considers taking him on, then decides better of it and chases the others.

INT. AMBULANCE/EXT. HOSPITAL - CONTINUOUS

Josh, Gary, Jamie, and Corky all leap in. They look back for-
Deena closing fast, but the killer closing faster. As his machete SWINGS she-

DIVES headfirst into the ambulance. The doors shut behind her, and instantly the blade of the machete SLICES right through the metal, barely missing Gary.

As the Nightwing pulls the blade out to take another swing-

DEENA

Drive!

Corky scurries through the little door to the cab. Starts the ambulance. As she does-

WHAM. The machete busts right through the door's lock. Josh tries to hold them, but the Nightwing WHIPS them open.

He reaches in just as Corky hits the gas and manages to grab-

Jamie's leg! As the ambulance pulls away, she's ripped out, SCREAMING.

GARY

Jamie!

As they drive away they're looking at Jamie on the ground before the Nightwing Killer. As he raises his huge machete-

JAMIE

NOOOOO!

SPLOOSH! He splits her head like a Gallagher watermelon. The Nightwing looks up at the ambulance as it drives away.

INT. AMBULANCE - DRIVING - CONTINUOUS

Josh, Deena, and Gary, stare back in shock. Gary looks down, realizes he's still holding Jamie's zippo. He looks at Deena, angry tears in his eyes.

Deena doesn't know what to say. Corky leans back.

CORKY

Guys, where am I going?

EXT. SHOPMORE - NIGHT

CLOSE ON a sign that reads SHOPMORE as the ambulance barrels into the parking lot. It's late, so not many cars here. But-
Off to the side is the 1970 Black Pontiac. Deena points-

DEENA

He's here.

INT. SHOPMORE - NIGHT

A couple SHOPPERS and a CLERK stare, open mouthed as-

Deena, shirtless Josh, Gary, and Corky in her hospital PJs, stalk the aisles, looking for someone. Outside, the ambulance sits half on the curb in front of the door.

Suddenly Deena stops. Up the aisle is the MAN, now wearing an apron and stocking shelves.

GARY

He's a fucking stockboy.

The MAN (SLATER) looks at them in panicked horror.

SLATER

What the hell are you doing here?
Get out of here!

Deena marches right at him. He backs up, tripping into some boxes. She grabs him, slams him against the shelves.

DEENA

Who are you? How did you know we
were going to get attacked?

He struggles to break free but the other kids form up behind Deena, making it clear they're willing to step in.

DEENA (CONT'D)

How did you-

SLATER

Because it happened to me.

(beat)

Sixteen years ago.

DEENA

What did?

SLATER

The Fier Curse.

Deena lets him go as this settles on the group. As Slater straightens his clothes-

SLATER (CONT'D)

I watched my friends die horrible deaths, one by one. I haven't exactly been good with people since then. So I tried to call, warn you-

CORKY

But why us? What did we do?

SLATER

The bus crash. You spilled blood on the grave of Sarah Fier and awoke the curse. And now the only way to break it is to figure out which of you is hosting it.

JOSH

What do you mean hosting it?

SLATER

The curse places a demon in one of you and summons the darkest of the dead. Now, as the rest of you get killed off, one by one, that demon will get stronger. And when only the host is left, it'll have enough power to take over the host's body.

GARY

So... killers come back from the dead pick us off until the last person standing gets taken over by a demon?

SLATER

Basically, yeah.

DEENA
But you're still here.

SLATER
I broke the curse.

CORKY
Hold on. If the accident in the cemetery started all this why would that effect these guys? They weren't even there.

Gary looks at Corky, then Deena.

GARY
Wait, she doesn't know?

DEENA
Shut the fuck up, Gary.

Corky looks at Deena.

CORKY
What is he talking about?

OFF Deena, troubled-

INT. SHOPMORE - ANOTHER AISLE

Corky comes flying around the corner, Deena behind her.

DEENA
It was only supposed to be a prank!
We were just trying to give you
guys a little scare.

Corky wheels.

CORKY
A little scare?! People *died*,
Deena!

NEW ANGLE as, at the far edges of the store, we start to see LIGHTS GO OUT. The girls don't notice.

DEENA
You seriously think we wanted that?
We put on costumes and threw mud at
your windows. That's all it was.
YOU used to do stupid shit like
that with us all the time so don't
pretend-

CORKY

Then I grew up!

Deena moves so that she's near the end of the aisle. The expanding area where the lights are dying is behind her.

DEENA

You didn't grow up, Corky. You ran away.

CORKY

Ran away? My parents were trying save me from hanging out with you assholes.

DEENA

Bullshit! Your parents caught you making out with a black girl and flipped the fuck out.

CORKY

That is not-

DEENA

And now you put on that fucking cheer outfit and pretend you want to fuck the Captain of Lily White High?

Corky is about to respond when suddenly the lights over their aisle go out. Before they can do anything, Deena's grabbed from behind and hauled away in a flash.

CORKY

Deena!?

INT. SHOPMORE - CONTINUOUS

Corky creeps around in the dark following a trail of groceries knocked from shelves.

CORKY

Deena?

She hears a STRUGGLE a an aisle over. She moves in that direction. She creeps, closer, closer, and then rounds the corner. Nothing. Then-

A hand grabs her around the neck and SLAMS her against a shelf until she's face to face with Holly. She SCREAMS but Holly begins to tighten her grip, choking Corky.

As Corky struggles she sees Deena, lashed to the deep freezer with what look like strips of her own clothes, her mouth gagged with fabric. Holly notices Corky looking at Deena.

HOLLY

Oh. Is that your girlfriend?

Corky can't respond.

HOLLY (CONT'D)

You ever wonder what she's really like? Inside? I wonder that about people all the time.

She pulls Corky by the neck toward Deena. Deena writhes harder at the sight of Corky being choked, until Holly reaches out and puts her hand on Deena's chest.

HOLLY (CONT'D)

(to Deena)

Relax. We're just going to show her what you're made of.

And then Holly slowly sinks her nails into the flesh of Deena's chest. As blood starts to ooze out of the deepening wounds, Deena SCREAMS into the gag.

Corky can only watch, unable to fight as the life is choked out of her. As Holly very slowly begins to pull Deena's skin apart, Corky can only watch in horror. Then-

SPLOOSH! A meat cleaver comes down the center of Holly's head. Black tar blood flies everywhere, as she lets go of both girls, and falls to the ground.

REVEAL Slater, standing behind her, cleaver in hand. Gary and Josh are just behind him.

SLATER

That, is why I didn't want you here.

He hands the cleaver to Gary and frees Deena who immediately presses her shirt over her wounds to stop the bleeding.

SLATER (CONT'D)

Now, please, get the fuck away from me before the next one shows up.

DEENA

(in pain)

Just tell us how to end it and we'll-

GARY

He already told us. We have to kill the person who's hosting it.

SLATER

(annoyed)

That is NOT what I said. I said if the host dies, the curse is broken. But assuming you don't want to kill each other-

JOSH

We do the drowning thing.

SLATER

That was an example. But yes. You can break the Fier curse by doing to the host whatever was ultimately done to the Fier sister you caught it from.

JOSH

Like if they drowned Sarah Fier, we drown the host, and it's all good.

CORKY

Isn't that still killing one of us?

SLATER

As long as you do it to the person who's really the host, it will simply break the curse and they won't be harmed.

NEW ANGLE on Holly's split head where we see that as the group discusses things, the black blood is actually starting to move back toward her head, like it's being sucked back in.

CORKY

How do we figure out which of us to do it to?

GARY

We already know.

Corky turns, sees Gary holding the cleaver.

GARY (CONT'D)

The things that are chasing us, they don't actually want to hurt the host. They need them alive so that the demon has a body to take over. So, whoever hasn't been getting attacked, that's our host.

As Gary looks at Corky-

GARY (CONT'D)
Which means it's you.

DEENA
What?

GARY
Corky was laying in a hospital bed,
defenseless, while everyone else
who was in that cemetery was being
attacked.

NEW ANGLE as we see Holly's head beginning to fuse itself
back together.

DEENA
Dipshit, the fucking hospital got
torn apart by a psycho with a-

GARY
Only after the rest of us went
there. He was after us. Not her.
Because she's the one this thing is
inside. And I'm not about to risk
my life running around town when
there's a way we can end this,
right here, right now.

Gary starts to raise the cleaver. Deena quickly steps between
him and Corky.

DEENA
Whoa! What the fuck!

ANGLE ON Holly's hands as we see them start to move.

SLATER
Guys, seriously, time for you to
work this out elsewhere. Far away
from me.

GARY
Why are you defending her, Deena?

DEENA
Because we did this to her, Gary.
So we're going to undo it.

GARY
She's not your friend anymore.
She's one of them.

(MORE)

GARY (CONT'D)

Your REAL friends, Tyler, Jamie, they're dead. And if we don't end this right now, you, me, and your brother will be too. It's her or us. You really gonna choose her?

Deena seems to waver, but stands her ground.

DEENA

All we have to do is figure out what they did to the Fier sister we got the curse from, Sarah or whatever-

Deena steps toward Gary, but he just cocks back to throw.

GARY

And how do you propose we do that?

SLATER

Actually, the town kept pictographic records of every witch execution under the old-

Whoosh! Holly stands up right behind Slater, reaches around and grabs his face, putting her hands in his mouth and pulling them apart.

As the skin begins to literally split he SCREAMS.

In that moment-

BAM! Deena rabbit punches Gary in the throat. As he doubles over she snatches the clever. She hucks, landing it in Holly's chest, which knocks her back, but doesn't put her down.

Deena grabs Slater under his arms, starts to drag him away from Holly. To the others:

DEENA

Go!

They run for the front of the store. As Deena pulls Slater along, she looks down into his face. His cheeks are ripped, blood pouring out.

DEENA (CONT'D)

Where do we go! You said it's under something? Under what!?

Slater's jaw flaps, but he's unintelligible.

INT. SHOPMORE - CONTINUOUS

Deena rounds another corner dragging Slater, leaving a long streak of blood.

DEENA

Just tell me where and I'll get you-

She stops, senses something behind her. She looks, finds Holly, blocking the way. Behind Holly, by checkout are the other kids. Josh steps forward to intervene-

DEENA (CONT'D)

JOSH! Stay back.

Josh halts. Wants to do more, but stands down.

Deena looks around, grabs the only weapons available, a couple of cans of soup. She takes a beat, then rears back-

HURLS one at Holly. It clocks her right in the face, black blood exploding out of her nose. And then-

Deena rushes her, shoulder lowered to take her out. But as she slams into Holly-

Holly easily whips around, tossing Deena down the aisle where she lands with a THUD at the feet of her friends.

Holly moves toward the injured Slater who's on his knees. She takes up a spot behind him.

Deena struggles to her feet, tries to go after Holly again, but Corky grabs her, stops her.

As Slater looks up at them, his face torn and his body covered in his own blood... he points.

The kids look confused.

JOSH

What is pointing to?

Holly reaches down, starts to dig her nails into the skin of Slater's neck. As she does, he brings his hands together, like he's praying. But his eyes are locked on Deena.

GARY

He's praying.

DEENA

No.... The church. He's saying it's under the church.

Slater almost seems to acknowledge this with his eyes when-
RIP, Holly pulls the skin up and off of his skull, exposing
the muscle and bone. She looks at the kids with a smile.

INT. AMBULANCE

Josh, Deena, and Corky dive in. Gary is rushing after them,
but when he gets near, Deena closes the doors in his face.

GARY

What the fuck! Let me in.

Corky looks at Deena.

CORKY

Deena.

JOSH

Let him in!

DEENA

He was about to kill Corky!

JOSH

Deena!

Josh goes to open the doors but Deena pushes him back. He
falls, looks at her. She softens ever so slightly.

EXT. AMBULANCE - CONTINUOUS

Gary is pounding on the rear doors as he sees Holly come
racing out of the store.

GARY

Please! Jesus Christ!

The doors open just a crack. From inside-

DEENA

You so much at look at her, I'll
break your neck. Clear?

GARY

YES!

She opens the doors and Gary gets in just as Holly arrives.
They slam the doors in her face, and TEAR OUT.

INT. AMBULANCE - DRIVING

A weird, silent tension as Gary, Corky, and Deena ride silently in the back, staring at one another.

EXT. CHURCH - NIGHT

The ambulance is sits off to the side of an old Gothic church that's fortified more like a castle.

The kids yank helplessly on giant locked iron gates. Behind those there's metal doors, tons of locks and chains.

Josh BANGS on the gate with a rock.

GARY

What the fuck are you doing?!

JOSH

I'm trying to get in.

GARY

By beating a rock on iron gates?

JOSH

You have a better idea?

GARY

Yeah, stop making noise that tells the killers exactly where to find us.

Corky looks up the side smooth granite walls. The stained glass windows are very high.

CORKY

Maybe we could climb up there?

Deena looks, shakes her head.

DEENA

Nothing to hold onto.

(thinks)

Maybe if we-

And then a voice from right behind them-

GOODE

Get your fucking hands up. All of you. NOW!

They turn to find Officer Goode, gun drawn, his car parked behind him on a rise just above the church. As the kids put their hands up-

DEENA

Officer Goode, you don't understand. These things are trying to kill us. If we don't stop the curse that's causing-

GRACE

No, no, no. Not this time. I don't need one of your stories. I've got bodies in the street, I've got bodies at the hospital, bodies at a store, and now I've got you little shits in an ambulance stolen from the scene. I OWN you this time.

And before Deena can say anything, Corky makes a decision, starts moving toward Goode.

CORKY

Thank God you're here, Officer. These guys dragged me out of my hospital bed. They wouldn't let me go.

DEENA

Corky, what are you doing?

GARY

You bitch.
(to Deena)
I fucking told you!

GOODE

(to the others)
SHUT UP!
(to Corky)
It's okay. I understand. I'm gonna get you back home safe.

CORKY

Thank you. Thank you.

JOSH

Unbelievable.

INT. POLICE CAR

Now up on the hill about 50 yards above the church, Goode slams the rear door of the police car, locking Josh, Deena, and Gary in the back. They stare daggers at Corky, who sits up front, staring straight ahead.

GARY

(to Deena)

This is on you. I could have taken her out. But no, no, no. Deena wouldn't allow it.

Deena's face says he's right and she knows it. She stares at the back of Corky's head, unable to believe this betrayal.

As Goode gets in, he looks back at his captives, and smiles.

GOODE

I can barely imagine what they're going to put on you shits. You will not see the light of day for years.

GARY

We won't live that long, asshole.

GOODE

Keep up the name calling smart guy, it's not going to change-

Suddenly he stops, and looks over to discover that Corky is holding a gun. He looks down at his belt, realizes it's his.

GOODE (CONT'D)

What the hell are-

CORKY

I'm gonna need you to let them out. And then I'm gonna need you to cuff yourself.

GOODE

What? You- Give me-

As he reaches for the gun, BOOM, she fires, barely missing him. Goode leaps back terrified.

CORKY

You only get one warning.

EXT. HILL ABOVE THE CHURCH - NIGHT

Officer Goode stands handcuffed behind the car as Corky lets Deena, Josh, and Gary out of the back. As she looks at Goode-

CORKY

I am sorry. But if we don't finish this we don't survive.

GARY

Fuck this guy, don't apologize to him.

Corky shoots Gary a look. Gary remembers that she's holding the gun, back down.

GARY (CONT'D)

(sheepish)

Just my opinion.

Deena looks at Goode.

DEENA

Give us the master key.

GOODE

What are you talking about?

DEENA

Cops, you're supposed to have a key that opens everything, right? So you can 'help'.

GOODE

What are you talking about? There's no master keys.

DEENA

Bullshit. I saw it in a movie.

He kicks his keys over to her.

GOODE

Try them then. I'm telling you there's no such thing.

As they argue, Gary slowly drifts over to the cop car, looks in. He opens the driver's door.

JOSH

You must have something that can get us into that church? A battering ram? A hacksaw?

GOODE

You think we carry battering rams
on patrol?

Gary eyes the car. Looks down the hill at the church. He reaches in and releases the parking brake. Puts the car in neutral.

JOSH

But you have them right? Like at
the station?

GOODE

Absolutely. If you just take me-

DEENA

We're not going to the fucking
police station.

JOSH

Then how are we-

Gary gives the car a e nudge, and it starts down the hill.

Everyone turns as the car drifts away from them and gains speed, barreling toward the fortified entrance. And then -

SMASH, the car CRASHES through, blowing the gates, splintering the door, and wedging itself into the doorway.

As they all stare down the hill-

JOSH (CONT'D)

That works.

DEENA

Let's go.

She starts to lead them down the hill, but she looks at Corky and then hesitates. She notices Goode trying to slip away behind them. She takes the gun from Corky, takes a few steps back towards him.

DEENA (CONT'D)

Stop.

Goode looks up. Sees she's holding the gun. Freezes, worried. Corky seems worried too.

CORKY

Deena. Don't.

But Deena isn't planning to shoot him. Instead-

DEENA

When you get to the station... tell
your boss you found the person
responsible for the bus crash.

Josh and Gary look at each other - what's she doing? Deena stays focused on Goode - unburdens herself.

DEENA (CONT'D)

I wasn't trying hurt nobody. It was
just a prank. I thought they'd get
a little scare and... but what
happened... that's all on me. And
if I make it out of this, do
whatever you need to do. I won't
fight it.

Now she looks at Corky.

DEENA (CONT'D)

I'm sorry. I swear, I never wanted
any of this.

Corky nods. She appreciates Deena owning it. They stare at one another for a long beat. Then-

GARY

Guys, can we please get going?

Deena starts to follow them, then stops again, faces Goode.

DEENA

Oh. And that thing with the old
lady that you busted us for? You
were right. We did that. Sorry.

GOODE

I knew it.

She motions with her head. He tentatively starts to move away, hands cuffed behind him. He realizes she's not going to stop him and picks up speed, heading into the dark. Deena turns to the others.

EXT. ABANDONED GOTHIC CHAPEL - MOMENTS LATER

The group is gathered around as Deena hands out 'weapons' from the wrecked cop car.

Corky has a Tazer. Josh is swinging a police baton. He ALMOST looks like he knows what he's doing until-

JOSH

Fuck.

He rubs his head where he just WHACKED it.

Deena hands Gary an oxygen tank from the ambulance-

GARY

What the fuck am I supposed to do with an oxygen tank?

DEENA

There was nothing left in the cop car and this was the best thing in the ambulance. It's heavy. It's metal. You'll figure it out.

As she gathers some road flares-

GARY

How come I get this and you get the gun?

DEENA

Because I might still decide to kill you, Gary.

That shuts him up. Deena leads them in.

INT. ABANDONED GOTHIC CHAPEL - MOMENTS LATER

The kids move by the light of flares. The space is dark and trashed, almost as overgrown inside as it was outside. The ancient floorboard CREAKS ominously.

As Deena warps chains around the inside of the doors so Goode can't change his mind-

CORKY

Where exactly are we supposed to be looking?

JOSH

Guys. Over here.

Deena and Corky turn, see Josh holding open a small door in the floor behind what was once the pulpit.

JOSH (CONT'D)

He said under the church.

They point the flares in, they see an ancient stone staircase descending into an inky abyss.

They look at one another. Not where you want to have to go.

GARY

Call me crazy, but I feel like the person with the gun should lead.

Deena gives him a look.

GARY (CONT'D)

Unless you want to give it to me.

She pushes past him, crouches down, and starts to descend. Josh goes next. Corky starts, but Gary steps in front of her.

GARY (CONT'D)

I also feel like the guy with the oxygen bottle shouldn't have to bring up the rear.

He hustles down until he's snugly right behind Josh.

JOSH

Gary, you better put on some pants or back the fuck up.

Corky SIGHS, steps in. As she descends she lets the door fall closed above her with an ECHOING THUD.

INT. CATACOMBS - NIGHT

The crew comes to bottom of the stairs, where the space opens up like this:

Two floors- the one they're on, and one below it. The kids stand in what could almost be called an atrium, if atriums had skulls embedded in the walls. What's important is from here, you can see both levels and the stairs connecting them.

Four dark hallways shoot off this atrium in a semi-circle. The lower floor is exactly the same.

Deena steps slowly into the mouth of one of the halls, holds up her flare. She looks up at the walls. There's pictographs as far as the eye can see.

DEENA

Shit. If every one of these halls is like this-

CORKY

We'll be here all night.

JOSH
You guys check the ones up here,
Gary and I will check the ones
below.

GARY
Whoa, whoa, whoa. Maybe Gary wants
to stay with the gun.

CORKY
Fucking, Gary. Here.
(taking it off)
Have the damn tazer.

Gary examines the offering, takes it.

GARY
Okay.
(beat)
You want the oxygen tank?

He sets it down. Corky shakes her head.

CORKY
I'm not sure how it would be
helpful.

GARY
(to Deena)
SEE!

Josh offers Corky his baton.

JOSH
You should have something.

Corky shakes her head.

CORKY
I've got Deena.

Josh nods. He heads down the stairs. Gary starts to follow,
then comes back for the oxygen tank.

GARY
Suppose it can't hurt.

He races after Josh. As their light disappears, Deena and
Corky push into the darkness of the hall. As it swallows them-

INT. ABANDONED GOTHIC CHAPEL - NIGHT

We're back upstairs in the chapel. Without the flares it's super dark in here. But you can still hear-

CREAK, THUMP as we track heavy boots stepping across the wooden floor. In case you had any question whose they were-

The end of a machete falls into frame. Its sharp, blood-stained end begins to DRAG across the floor.

ANGLE ON the door in the floor behind the pulpit as we hear the FOOTSTEPS growing closer.

Then, into the frame comes the back of the Nightwing Killer. As he reaches down, lifts up the door-

INT. CATACOMBS - LOWER HALLWAY

Gary and Josh are a few feet from each other, Josh holding up a flare to examine the walls, Gary using Jamie's Zippo. As Gary eyes a pictograph in front of him-

GARY

It's just farming mural after farming mural. Didn't these people do anything else?

(beat)

Oh shit. Come look at this. I think this guy is fucking a goat.

But up ahead, Josh has spotted an archway leading to stairs going up. He shines his flare on the wall next to it, reads:

JOSH

Cimiterium. Dude, this must go up to the cemetery. This shit is so cool. We gotta come back here sometime.

GARY

Screw that. When this is over, I'm getting the hell out of Shadyside.

JOSH

Isn't that exactly the reason you hate Corky?

GARY

That was before I knew it was a town founded by a bunch of witches and goatfuckers.

And then Josh sees the name he's been looking for.

JOSH
Holy shit. Look! Sarah Fier.

GARY
What? Where?

JOSH
Right here.

Gary rushes over. They both hold up their flames.

A pictograph. The words 1691 and Sarah Fier. Above that a carving of a woman, completely tied up.

JOSH (CONT'D)
What does that mean? They tied her to train tracks?

GARY
In 1691? No you dumbass. That's not a train track. It's a pole. And those things these other people are holding are torches.
(looks at Josh)
They burned her at the stake.

A moment as Josh processes this.

JOSH
We have to set Corky on fire?

INT. CATACOMBS - UPPER HALLWAY

Deena and Corky are at the end their hall, where it stops and opens up into a small chamber. They scan the crests.

CORKY
Anything?

DEENA
No.
(beat)
Let's check another hall.

Corky nods. She steps along side Deena and then-

Corky SCREAMS and leaps to Deena, clutching her as she looks back over her shoulder.

DEENA (CONT'D)
What? WHAT?

CORKY

It grabbed me! Something grabbed me!

Deena raises the gun, holds her flare out. Sees-

A rat, scurrying away. Deena looks at Corky.

DEENA

Just a rat.

CORKY

(embarrassed)

Oh.

But Corky is still holding her. She and Deena look at one another. They're both breathing hard. A long beat, then-

CORKY (CONT'D)

I went to a camp.

DEENA

For what?

CORKY

So I wouldn't want you.

Beat as they stare into each other.

DEENA

Did it work?

The question just hangs there for a moment, and then, as they start to lean in to kiss-

Deena's head jerks up because she sees-

The Nightwing, right there. She barely registers it before he's swinging his blade.

Deena pushes Corky away, just as the blade slices between them. Both girls stumble backwards, losing their flares.

The flares bounce, leaving dim, undirected light. Deena raises the gun at movement, is about to fire, but-

Realizes it's Corky emerging from the darkness.

CORKY

Behind you!

Deena wheels, sees The Nightwing, and FIRES. He absorbs two shots, but keeps coming.

DEENA

Go!

Corky runs down the long dark hall back towards the atrium.

Deena is behind her. She continues to fire on the run, her shots providing strobes of illumination that show The Nightwing is still back there, coming.

INT. CATACOMBS - LOWER HALLWAY - SAME TIME

Josh and Gary hear the GUNSHOTS echoing. They look at one another. Josh bolts toward the atrium. As Gary follows-

GARY

Wait! This shit's heavy!

INT. CATACOMBS - MOMENTS LATER

Corky pops out of the hallway, back to the railing separating the upper and lower floors. Deena comes out a moment later.

Deena stands, does her best to aim and squeezes off a FINAL SHOT. The gun FLARES, but doesn't reveal anything. The hallway behind them appears empty.

She pulls the trigger. Empty. Deena discards the gun.

CORKY

Maybe you killed it.

DEENA

Or it went some way we don't know about.

Below them Josh runs into the center of the atrium, his flare lighting the space. He calls up to them.

JOSH

What's going on?

DEENA

We got found.

JOSH

You're okay?

CORKY

Deena shot it.

JOSH

It's dead?

DEENA

Does it matter? They don't seem to
have a problem coming back.

Gary comes jogging into the atrium behind Josh, winded.

JOSH

We found it. The picture. Of Sarah
Fier.

GARY

We need to set Corky on fire.

CORKY

What?

GARY

(clarifying)
She was burned at the stake. So-

DEENA

Gary! Behind you!

Gary whirls, and there's The Nightwing. He's definitely taken
some shots, and is leaking black tar, but he's still
standing. He lumbers for Gary, goes to raise his machete.

Gary has the tazer in his hands, but he's frozen with fear.

Yet, as The Nightwing gets his machete raised, he hesitates.
Rather than splitting Gary in half, he looks over at-

Josh, who is spinning his baton like, well... Bruce Lee.

The Nightwing seems baffled for a moment. Looks at Gary,
looks over at Josh. Which one to kill? Then-

WHAP! The Nightwing's head snaps back and Josh lands a blow
with the baton. He stumbles backwards a bit, then-

WHAP! WHAP! Another blow to the head, then one to the leg.

The Nightwing falls to a knee!

Josh has never had this kind of success! Emboldened, he goes
in for the kill. And just as he does-

SWOOSH, the baton flies out of his hands and across the room
where it BOUNCES and ECHOS to a stop.

Josh is momentarily stymied. Then-

JOSH

Fuck it.

He grabs Gary's oxygen tank, CLOCKS The Nightwing upside the head, which topples it. The Nightwing just seems to stare at him. Josh gets over it and begins to-

SMASH its head mercilessly with the bottom of the oxygen tank. Over and over, until it disintegrates into a pulpy, meaty, mess.

Then, BREATHING HARD, Josh steps over, gives the oxygen tank back to Gary. Gary looks at it with awe.

GARY
I'll be damned.
(to Josh)
I didn't know you had that in you.

JOSH
I... didn't either.

Deena and Corky arrive from upstairs.

DEENA
You okay?

GARY
I'm-

DEENA
Not you!

Josh nods.

JOSH
Yeah. It... never touched me.

She hugs him.

DEENA
Don't ever do that again.

As they embrace, Corky's still staring at The Nightwing's remains, a thought turning over in her head. Then-

CORKY
It hesitated.

GARY
What?

She looks at Gary.

CORKY

It came out, it was about the kill
you, and it... didn't. It just
looked at you.

GARY

So?

CORKY

So, maybe it's not me. Maybe you're
the host.

GARY

Whoa, whoa, whoa. That is not-

DEENA

It did pause.

GARY

It paused because Josh came over!
It was looking at Josh too! It was
deciding between BOTH of us!

DEENA

So now you're trying to say it's
Josh?

GARY

It's not me!

CORKY

How do you know?

GARY

Because I know! Of course you're
both gonna say it's me! You guys
are probably dying to set me on
fire.

DEENA

I'm just going by what I saw!

GARY

What you saw was inconclusive! It
could have been either of us.

Then, as Josh hears all of this and finds himself staring at
The Nightwing's remains-

JOSH

No.

(looks up)

It's me.

DEENA

What?

GARY

Let's hear him out.

DEENA

No, Josh-

JOSH

I've never won a fight in my life,
Deena.

(to Deena)

You know that better than anyone.

(looks at the body)

But this time everything I tried,
it all worked. It didn't even fight
back. It just let me stomp it into
the ground.

DEENA

It was full of bullet holes! It
could probably barely stand up.

Josh looks at her.

JOSH

It's me, Deena. I can feel it. It's
the only way I'd have won.

DEENA

Josh, it was looking at Gary!

GARY

Because it was going to kill me!

JOSH

Let me do this. Please, Deena. Let
me save you for once.

DEENA

No. Absolutely not.

CORKY

If it really was injured, maybe it
wasn't hesitating with either of
them. Maybe it was just too weak to
do anything. Maybe I am the host.

GARY

Or that. Yes. Could still totally
be you!

DEENA

We don't know who it is! Period.
And until we figure it out for
sure, we don't do shit. Got it?

CORKY

So how do we figure out-

DEENA

I don't know!

A silent beat. Deena turns for the stairs.

DEENA (CONT'D)

Let's get out of here before
something else finds us. We'll come
up with a way to test which of us
is the host and then we'll end
this.

She walks away. A beat later, Corky starts to follow.

But Josh just stands, staring at The Nightwing.

Gary picks up the oxygen bottle, starts towards the stairs
and then stops. Finds himself staring at the oxygen bottle's
label. Specifically the words:

Highly Flammable

Gary turns to Josh.

GARY

You really think it's you?

Josh looks at him.

JOSH

Yeah.

Gary indicates the flare and the oxygen bottle in his hand.

GARY

We don't need her permission.

Josh thinks about that a beat. Then-

He bows his back up straight, makes himself ready.

JOSH

Okay.

Deena pauses on the stairs, looks back.

DEENA

Guys, what's the hold up, let's-

Then as she sees Gary preparing to turn the oxygen bottle into a torch-

DEENA (CONT'D)

WHAT ARE YOU DOING!?

JOSH

It's okay, Deena. Trust me, I'm gonna save us.

He nods to Gary.

DEENA

GARY, DON'T YOU DARE!

Gary hesitates, but then-

GARY

You don't get to decide everything, Deena.

He spins the handle. A jet of pure oxygen blows through the flame of Jamie's Zippo, creating massive blowtorch.

And in an instant Josh is engulfed. Whatever he thought it would feel like, it hurts. As much as he's trying to be strong and monk-like, he starts to SCREAM.

Deena races across the room, SLAMS into Gary, knocking him down and the torch away.

But it's too late. Josh is fully on fire, and now he runs around the space, SCREAMING, trailing flame.

DEENA

JOOOOOOSH!!!!

He runs into a wall, falls down, and then just, burns.

Deena whips off her military jacket, races over to him, starts using it to smother the flames.

Corky's there in a flash, trying desperately to help.

But by the time the fire's out, Josh is gone. Just a blackened husk of burnt flesh and bone, his singed Bruce Lee wristbands still around his wrists.

Deena loses her mind.

DEENA (CONT'D)
NOOOOOOOOOO!

She clutches Josh's remains and wails.

Until she hears-

Gary, across the room, BUMPING into the oxygen bottle as he stands up. He freezes as if he's been caught naked.

But as Deena slowly stands, Gary can see where this going.

A beat, and then he bolts, down the dark hallway he and Josh explored. Deena tears after him.

CORKY
Deena, wait!

EXT. CEMETERY - NIGHT

Gary bursts through rusty doors coming up from the underground stairwell Josh found, and into the cemetery.

He stumbles, finds his footing, races through the graves.

INT. CATACOMBS - LOWER HALLWAY

Deena rushes along, sees the stairs marked CIMITERIUM. She shoots up them.

EXT. CEMETERY - NIGHT

Gary flies up the hill, past the graves leveled by the bus.

Deena emerges from underground, sees Gary in the distance. Goes after him.

EXT. STREET - NIGHT

Gary crosses into the street and aims for-

The broken down house they hung out in. 99 Fier St. As he bolts towards it-

EXT. CEMETERY - NIGHT

Deena is running full bore through the gravestones.

NEW ANGLE as Corky emerges from the underground stairs. She's carrying the oxygen bottle, which continues to leak a small flame, like the pilot light on a blowtorch.

She sees Deena ahead, running.

CORKY

Deena!

She heads after her, but unlike Gary and Deena, she's cautious of her surroundings, worried that something will pop out and get her at any moment.

EXT. 99 FIER ST - NIGHT

Deena arrives on the crumbling front porch. She can see the little hole in the boarded up window that Gary went in.

She steps through.

INT. 99 FIER ST - NIGHT

Not a ton of light in here, but enough that when Deena runs straight for the graffiti bullseye on the wall she can see that the axe that was there earlier is gone.

Gary's voice comes from somewhere upstairs.

GARY (O.S.)

Looking for the axe, Deena?

Deena turns toward the rickety, half crumbled stairs.

GARY (O.S.) (CONT'D)

Come on up and I'll show it to you.

As she takes the first step-

EXT. 99 FIER ST - NIGHT

Corky reaches to the porch, but she's afraid to go in.

CORKY

Deena?

But then from behind her, the hooded figure emerging from the darkness, coming from her

She sees the opening into the house, but doesn't think she'll make it. She looks at the oxygen bottle and-

Spins the valve, releasing another massive jet of fire towards the Hooded Figure.

And at that, the Hooded Figure... retreats.

Corky realizes he doesn't like the flames, keeps the jet pointed at him as she gets to her feet.

The flame keeps him at bay as she moves toward the hole in the boarded up window. When she's right there, she turns the valve off, jumps in with the oxygen bottle.

Absent the flames, the Hooded Figure immediately resumes his advance, only to be stymied again, when Corky fires a hot jet of flame from her new perch - inside.

INT. 99 FIER ST - CONTINUOUS

As Corky directs the flame.

CORKY

Not a fan of that are you asshole?

Then from above her, Deena's voice -

DEENA (O.S.)

Corky?

CORKY

Yeah.

INT. 99 FIER ST - TOP OF THE STAIRS - INTERCUT AS NECESSARY

Deena crests the stairs, looks down a long hallway going both directions, rooms jutting off to the sides.

DEENA

Don't come in here. Gary's got an axe.

CORKY

I don't have a lot of options at the moment.

Deena picks a direction, starts down the hall. As she creeps toward a doorway on her right. She hesitates, then-

Looks in. Nothing. She waits, listening. Nothing.

DEENA

(to herself)

Where are you, you fucker?

INT. 99 FIER ST. - DOWNSTAIRS

As Corky is fending off the Hooded Figure-

SLASH. The end of The Nightwing's blade cuts a hole in one of the other boarded up windows.

Corky SCREAMS as she sees him trying to force his way in.

Instinctively, she turns the flames in that direction, blowing a jet of fire right at the hole where The Nightwing is trying to come in.

The move successfully repels The Nightwing. The only problem is that she's set the wood around the hole on fire.

CORKY

Oh, shit.

Suddenly she SCREAMS again as she looks down to see the HOODED figure coming through the hole right in front of her.

She redirects the flame, lighting him up as he backs out and stumbles onto the porch.

INT. 99 FIER ST - UPSTAIRS - INTERCUT

Deena looks back towards the stairs.

DEENA

Corky?! Are you okay?

ANGLE ON Corky as she's looking at the fire on the walls beginning to spread.

CORKY

We need to get out of here! There's a fire!

But Deena won't be deterred. She steps toward the next doorway, readies herself when she hears-

A tiny CREAK behind her.

She whips around, and at the other end of the hall, there's Gary, axe up, ready to throw. Deena waits.

DEENA

You're not going to throw it, Gary.

GARY

You're always so sure about everything.

Now she starts toward him.

DEENA

You're a runner, Gary. You've always needed us to take care of you. To be honest, you've always annoyed me. But Jamie liked your pot and Josh bad for you.

(beat)

And you set him on fire.

GARY

Don't come any closer, Deena. I can nail you from right here.

DEENA

We both know what you're going to do, and you're running out of time to do it.

She takes another step towards him. Gary feints like he's going to throw. Deena dodges. She realizes he didn't actually do it. She looks at him.

Gary runs into one of the rooms, SLAMS what's left of the door.

As Deena heads toward it-

INT. 99 FIER ST - DOWNSTAIRS

Corky is moving toward the back door, away from the flames on two sides of the front. But here, already inside she finds-

Holly.

CORKY

Well, shit.

She has no choice. She lights Holly up. She HOWLS miserably, begins to thrash around the room, spreading the fire with every move.

As Corky retreats to the center of the house, out of exits-

INT. 99 FIER ST. - UPSTAIRS BEDROOM

Out the broken, shuttered window Deena can see the beginnings of flame starting to climb the side of the house.

There's two doors. She moves to the first, readies herself.

She WHIPS it open. What's left of a bathroom waits inside. But no Gary. She looks at the other door.

She moves to it, takes a deep breath, YANKS it open.

But it's just a closet. An empty closet. But on closer inspection-

There's an ancient crawlspace in the back, and the little panel has been thrust aside.

INT. 99 FIER ST - CRAWLSPACE - CONTINUOUS

Deena gets on all fours, pokes her head in. She can see light at the other side. It goes through to another room.

As she starts to crawl through the tight passage-

INT. 99 FIER ST. - 2ND UPSTAIRS BEDROOM - INTERCUT

Reveal Gary in the other room, standing just to the side of where the crawlspace comes out, his axe raised, ready to clobber Deena as soon as she comes through.

BACK WITH Deena as she nears the end of the passage. She tries to peek around the room, see signs of Gary.

WITH GARY we can see that they're only a foot apart, her head at the end of the passage, him just waiting for something to pop out.

WITH DEENA as she takes a breath, goes for it.

She starts to emerge from the passage, then-

Senses Gary's blow coming. She desperately tries to shove herself back into the passage, but -

While she manages to get her head back, her arm is out.

The axe CHOPS right through it. She SCREAMS, and when she pulls back, she's only got a bloody stump.

As she desperately holds her arm, Gary's face appears in the opening.

GARY
Lose something?

Deena desperately starts backpedaling, trying to reverse her way into the other room.

GARY (CONT'D)
Who's running now?

WITH GARY as he runs out of the second bedroom and -

INT. 99 FIER ST - UPSTAIRS

Into the hallway. He's headed to the other bedroom to catch Deena when she comes out, but suddenly he stops when he hears-

CORKY (O.S.)
Deena!

He looks, and there, at the bottom of the stairs, with her back turned to him as she tries to avoid the ever encroaching fire - is Corky.

Gary thinks about Deena, but this it too good to pass up.

He adjusts himself. Lines up a shot. Ironically, from this angle there's a through line to the bullseye on the wall, almost like Corky's head is right in the center.

As he starts to throw-

WHAM!

Deena TACKLES him. They go flying down the broken stairs.

INT. 99 FIER ST. - DOWNSTAIRS

The stairs partially collapse under their weight. Corky is separated from them by the debris.

CORKY
Deena!

As she struggles to fight through it-

ON DEENA AND GARY splayed in a heap. Gary starts to right himself, looks around for the axe, when-

He looks in Deena's direction, and she SPURTS blood from her severed forearm right into his eyes.

GARY
AHHH!

Now Deena sits up, sees the axe. She crawls toward it on her remaining good hand. And just as she grabs it-

A BEAM from the stairwell FALLS. She turns to look only to have it flatten her, laying across her chest as she looks at the ceiling and struggles to breathe.

She starts to WRITHE and PUSH furiously with her hand and stump, trying to get the beam off her when-

FWOOMP, Gary finally buries the axe directly in her chest.

Her eyes go wide. He tries to pull it out for another blow but she GRABS the handle. As she grimaces, refusing to let him pull the axe out of her-

Corky breaks through, finds them-

CORKY

No!

She points the small flame at Gary, ready to spin the valve.

GARY

WHOA! You really want to set your girlfriend on fire!?

Corky looks at Deena who nods vigorously, but-

Corky can't do it. Gary senses an opportunity. He YANKS the axe free, pops up, and is ready to hurls it when-

Deena grabs his leg with her good hand, WHIPS it out from under him.

He goes backward, sprawling, the axe flying away from him. When he looks up, Corky is right there, the flame ready to blast him in the face.

GARY (CONT'D)

Corky, no. Please.

He scrambles backwards, closer and closer to the flaming wall.

GARY (CONT'D)

Please! I'm not the host! I swear!
I can tell!

CORKY

You better hope you are.

But instead of setting him on fire, Corky tosses the oxygen bottle aside.

CORKY (CONT'D)

Or they're really going to fuck you
up.

And she KICKS him hard in the chest, sending him SMASHING through the flaming boards over the door so that he lands, sprawled out on-

EXT. 99 FIER ST. - CONTINUOUS

The front porch. He looks up and sees-

The Nightwing and Holly.

As Holly grabs his skin and starts to tear it apart, he SCREAMS, until The Nightwing lowers the BOOM.

Gary's head rolls down the broken steps and into the yard.

INT. 99 FIER ST. - MOMENTS LATER

Corky runs back to Deena, starts trying desperately to lift the beam off of her. But it's not budging.

DEENA

Leave me. Just go.

Then-

SHOTGUN BLASTS. Corky stands up, looks through the large opening she made when she kicked Gary, and out front sees-

Two POLICE CRUISERS have pulled across the lawn. And THREE OFFICERS including GOODE are firing shotguns at anything that moves.

Behind them a FIRE TRUCK is furiously tying into a hydrant.

Goode BLASTS Holly's head into bits, and marvels at the black tar blood that sprays him. What the hell is going on?

He sees Corky through the opening, tries to come closer, but the flames are too high. He stops, waves manically for her to come out.

GOODE

COME ON!

Goode turns, motions for them to get water on the door.

DEENA

Go.

Corky looks down at Deena, then out at Goode.

DEENA (CONT'D)

Please. For me.

SPLOOSH! Water starts to pound the hole where Gary got thrown out. It's not going to stop the flames, but it might be enough to give her safe passage to the outside.

Almost without thinking, Corky finds herself moving in that direction.

Then she stops. Looks back at Deena, trapped, the flames feet away. She hesitates. Then she realizes something.

She goes back. Deena looks at her, confused.

DEENA (CONT'D)

What are you doing?

As Corky lays down beside her-

CORKY

It's the only way.

DEENA

What!? No! You can make it out!

CORKY

If I am the host, that means when you die, I'll be the last one, and the demon will take my body. But if you're the host, you'll live through this fire, as long as I die in it.

DEENA

But-

CORKY

The only way we really get to break the curse is if we do this together.

(beat)

If everything is true, one of us will come out the other side.

Deena thinks it through, realizes Corky's right.

She watches as Corky works herself under beam so they they're right next to each other. A beat, then-

DEENA

I'm so sorry Corky.

Corky looks at Deena. She nods.

CORKY

Me too.

(beat)

We were good together.

Deena half smiles.

DEENA

You really believe that?

A beat, then, as if to answer, Corky leans in, kisses Deena.

And as we pull back and the flames CRACKLE closer, they stay like that, together, until-

With a RUSH, the flames FLARE, and fire is all we can see.

EXT. 99 FIER ST. - CONTINUOUS

ON Goode, face lit by firelight. Even as the small crew tries to hose the place down, the flames grow higher until-

FWOOSH! A giant pulse of GREEN LIGHT EXPLODES from the flames like some strange Aurora.

Suddenly, magically, the shotgunned carcasses of The Nightwing and Holly are gone in the same flash of green light. OFF Goode, disbelieving-

EXT. 99 FIER ST. - DAY

It's just a smoking ruin now. Fallen, charred timber.

Goode sits on the front of his car, troubled.

FIREMEN and INVESTIGATORS pick through the ruins. Then-

FIREMAN

I found one!

(beat)

I think she's alive!!

Goode jumps to his feet. As he runs toward the ruins we TILT up until all we see is sky.

FADE TO BLACK.

TITLE - ONE MONTH LATER

INT. SCHOOL

CLOSE on a HAND turning the combination on a LOCKER.

ANGLE into the locker, where we see books, papers, and -

On top, the thing the hand is reaching for -

A wadded up, singed, military jacket.

INT. SCHOOL - CLASSROOM - INTERCUT

A TEACHER is trying to control a rowdy class. Kids LAUGH, some throw paper.

TEACHER

Hey. Hey! I will send you to the
office Terrance!

INT. SCHOOL - HALLWAY

Now CLOSE on the back of that Military Jacket, as the person wearing it walks down the hall. If we had any doubt before, it's gone now - this is Deena's Jacket.

POV as we move down the hall, drawing stares and WHISPERS from everyone we pass.

INT. SCHOOL - CLASSROOM

Now BACK with the Teacher.

TEACHER

All right, all right, let's get
started. Yesterday we talked about-

And then she stops, looks up at someone in the doorway.

TEACHER (CONT'D)

(surprised)

Oh. Welcome back, Ms. Barrington.

REVEAL Corky, wearing Deena's old, abused jacket, standing in the doorway with her books.

TEACHER (CONT'D)

I thought your parents had moved
you to the greener pastures of
Sunnyvale.

Corky looks at the students who look at her.

CORKY

Yeah, well... some things you end up having to decide for yourself.

A beat. Then-

TEACHER

Well, find a seat and-

Then, over the LOUDSPEAKER-

PRINCIPAL DICKHILL (V.O.)

Can you send Corky Barrington to my office?

The Teacher smiles at Corky.

TEACHER

Boy. Didn't waste any time getting back into the swing of things, did you?

(motions)

Go on. I'm sure you remember the way.

INT. PRINCIPAL DICKHILL'S OFFICE

Corky comes in, sees that Officer Goode is there. Principal Dickhill get up to go.

PRINCIPAL DICKHILL

I'll give you two a few minutes.

As he passes Corky-

PRINCIPAL DICKHILL (CONT'D)

No clue why you'd come back here. I only wish I could say a visit from the police on your first day was a record for this place.

And with that, he goes, closing the door behind him.

GOODE

How are you?

CORKY

What do you want?

GOODE

You sound just like the girl who used to wear that jacket.

A quiet beat.

GOODE (CONT'D)
Why'd you lie?

CORKY
What?

GOODE
About what happened.

CORKY
I didn't.

GOODE
You said you were attacked by three people.

CORKY
Yeah.

GOODE
I shot one myself. Black blood like tar? Those weren't people. Why didn't you tell them the truth?

CORKY
You mean that we were cursed? That dark figures from Shadyside's past were hunting us? That I had a demon inside? You think they believe you when you say stuff like that?

GOODE
I believe you. I saw it.

CORKY
Yeah, well they put me in the psych ward for a few days until I figured out that no one wanted to hear that story. So I stopped telling it.

GOODE
I want to hear it.

She stands up.

CORKY
Story's over.

GOODE
You sure?

She nods.

GOODE (CONT'D)
If you ever need anything-

CORKY
(scoffs)
Yeah.

And she goes, leaving Goode behind her at the desk.

INT. SCHOOL - BATHROOM

Corky emerges from a stall, goes to wash her hands. As she looks in the mirror she finds herself staring at Deena's jacket. As she runs her hands over it-

She notices something in her reflection. A black spot just under her collar.

As she pulls down her shirt to examine it she sees it's not a spot, but a line, a thin, pulsing line that connects to others under her shirt. A vein, pumping black blood.

CORKY
What the-

She opens her shirt wider to see a whole network of them. And then she opens her mouth to find-

A blackened tongue, black gums. She lets out a little SCREAM, quickly covers her mouth.

And then a GIRL emerges from one of the other stalls. Looks a Corky, mouth covered, standing in front of the mirror.

GIRL
What's wrong with you?

Corky quickly pulls her shirt closed. She looks at the girl. And then-

The lights start to flicker overhead. More dark than light. Like strobes. CLOSE ON the girl, as, in the flashes of light, she watches Corky, coming toward her, her expression blank, her eyes black.

GIRL (CONT'D)
What are you doing?

And as Corky suddenly reaches for her the Girl SCREAMS and we-

FADE OUT.