

The Vatican Tapes

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TITLE CARD

White letters over black read:

**For two thousand years the Catholic Church has
investigated cases of alleged demonic possessions.**

**The Vatican now documents these events to disprove, study
and better explain them within a contemporary, scientific
context.**

The following is one such recording.

TO BLACK:

CUT IN:

INT. AN AIRPORT - EARLY MORNING

Out of focus. The colors muted as if the operator of
this video camera forgot to white balance. (NOTE TO THE
READER: This entire film will be shot on video,
documentary style.)

A BOOMING LOUDSPEAKER announces something in a Slavic
language.

The frame goes dark, then blinding white as the aperture
is opened. Balances itself, focuses and settles on
several equipment cases at the operator's feet.

Baggage claim tags from Rome and Boston are on them.
"Lowel Light" is written on their sides.

As we ZOOM IN on a jagged new crack on one case.

MATT (O.S.)
(flicks the crack)
...I don't believe it. Shit.

More CURSING as he searches through the case, finding
slight damage to the lights inside.

MATT (O.S.) (CONT'D)
Damn it! Shit. Damn it...

ANTONIO (O.S.)
Father Matt?

Highly polished black shoes enter frame and camera tips
up to find FATHER ANTONIO. The priest has lived in Rome
long enough to become Italian, early 50's with a clean,
no-nonsense look. Solid of build, his blond hair short
and orderly.

(CONTINUED)

CONTINUED:

ANTONIO (CONT'D)

...Our ride should be here any moment.

(moves off screen)

Perhaps we could check the equipment somewhere else?

Just then a LAUGHING VOICE comes over the camera, the accent Eastern European...

OUR POV changes, now through another camera noticeably lower in quality moving through the crowd of Eastern-European TRAVELERS.

This camera finds FATHER MATT, showing him to be 30's, black, American. His open coat reveals a priest's collar.

VOICE / KARL (O.S.)

(laughing)

I'm shooting you now! How do you like it?

Karl zooms in on Matt, now storing his camera.

VOICE / KARL (O.S.) (CONT'D)

Father Matt, you are not a local, are you? You don't look Polish to me!

MATT

I'm from Chicago...
(gets the joke)
Oh.

Camera now focuses on Antonio who looks annoyed.

VOICE / KARL (O.S.)

Good to meet you, Father Antonio, Correct? Karl Jaworski.

Karl's hand enters frame, and as Antonio moves to shake it...

...Karl holds the camera out at arm's length to encompass both of their faces as if capturing this moment - it's doubly awkward.

We get our first look at FATHER KARL, 20's, Polish but very western with his shaved head and a smattering of stylishly unkempt facial hair.

KARL

Follow me gentlemen- Eight hours of driving ahead of us!

EXT. DACIA AUTOMOBILE - MOMENTS LATER

A close cousin of the Yugo.

Karl's camera films Matt stuffing his equipment in the trunk. The Airport in the B.G., Antonio waits nearby.

KARL

...We go to a very remote area.
Some of their church practices
predate Vatican two. How you
would say "backwards."

Antonio seems distracted by Karl's filming.

ANTONIO

We brought our own cameras to
document events.

KARL (O.S.)

I wanted mine here - for myself.
In case we get a little
excitement, yes?

Antonio frowns at this but Karl gives a little cheer
anyway. Then asks Antonio...

KARL (CONT'D)

Tell me, what are the chances?

ANTONIO

Chances?

KARL

That it is real? A real demon.

ANTONIO

This case? In my decades of
experience?

(then)

Zero point zero.

MOVE TO:

EXT. RECTORY - DAY

Through Matt's camera now. Twin spires reach skyward.
The rural church might seem surprisingly ornate to a
Westerner, though it could still use a coat of paint. It
dwarfs the few structures around it.

Only one other parked vehicle besides the Dacia, a three-
wheeled truck of some sort, it's body actually made out
of wood.

(CONTINUED)

CONTINUED:

We stay on this establishing shot a moment longer than seems necessary, hearing only the WIND.

Then camera tilts down, jolts as it turns off...

CUT TO:

INT. RECTORY

Shot of a chair. A large crucifix hangs in the B.G. - It's of the older style with painted-on-blood, making for a gory rendition of Jesus on the cross.

We hear movement off screen.

Creaking wood as FOOTSTEPS approach. Then a single NEW VOICE speaks POLISH, seems kind of upset...

KARL (O.S.)

He is wondering why you film him?

ANTONIO (O.S.)

As a matter of record we document everything to do with these cases. It helps preserve the integrity of the church to disprove possessions for what they are, usually some form of mental illness.

(As Karl translates this)

I don't enjoy it either but Father Matt will be quick.

A SIGH and then FATHER JANUSZ blocks camera for an instant before sitting in the chair. He's 70's, thinning hair and well-fed. He wears a more traditional priest's robe and collar, something from an older era.

Karl sits down next to him, unconsciously pats his hair down. He translates for the older priest.

MATT (O.S.)

(behind camera)

Okay, Father. Please state your name.

Karl translates, relays...

KARL

His name is Father Janusz Ostrowski.

MATT (O.S.)

Ost-ro-owski?

(CONTINUED)

CONTINUED:

KARL

...Father John.

The older priest looks from Matt to Karl.

MATT (O.S.)

Okay, Father John. The Girl.
(then)
Tell us about The Girl.

Karl repeats and the old priest stares at camera.
Gathers himself, like he's recounting a traumatic event,
SPEAKS...

KARL

(word for word)
"It would be better if you were to
go and see."

MATT (O.S.)

Yes, Father. But for our records,
we'd like you to tell us what you
know.

KARL

(translates as fact)
"Inside The Girl lives a Demon."

Karl smirks at his own translation. Now Antonio's voice
comes, steady.

ANTONIO (O.S.)

Father, I know of your communiques
with the Vatican. As to
possession - The Girl has
exhibited symptoms that, in a
modern light, could also suggest a
variety of worldly causes.

The old priest listens to Karl's translation with
building anger.

KARL

(translates)
"...I have to convince you as
well?"

Karl shifts, suddenly uncomfortable.

KARL (CONT'D)

"...All the calls I made. I
pleaded. I still beg."

(CONTINUED)

CONTINUED: (2)

ANTONIO (O.S.)

(Interrupts)

Don't worry - We are on our way to
see The Girl. But first Father
Matt and I must gather information
to determine if...

The older priest now turns to Karl, sounds like he is
CURSING him out.

ANTONIO (CONT'D)

Karl?

KARL

...He's insulted that we think he
doesn't know the difference
between - mental --
(gesturing, searching
for the word)
When someone is, how is it
said...?

At this, Janusz abruptly gets up and leaves the chair,
leaving Karl staring like a deer in headlights.

KARL (CONT'D)

(Janusz speaks again)

He says "you can go without me."

EXT. DACIA, PARKED / CHURCH - DAY

A simple shot of the little car.

JUMP CUT TO:

EXT. DACIA, PARKED / ROAD

The car occupies the same position in frame but the
surrounding area has instantly changed. It's a throwback
to an old Buster Keaton camera trick.

The shot now PANS from the car to reveal we are no longer
at the church but:

A SLUM - CONTINUOUS

Eastern European version. Low farmlands abut rows of
packed together shanties -- pre cold war housing.

DOGS bark in the far distance.

There's not a soul in sight.

(CONTINUED)

CONTINUED:

The three priests make their way through the ghost town.

A cow pokes its head over the fence of a tiny backyard.

MATT (O.S.)
(chuckles)
Found somebody...

CUT TO:

MOVING THROUGH - MOMENTS LATER

Matt's camera is following Karl and Antonio. Karl holds a hand-drawn map scribbled on the back of a church hymnal.

KARL
Was a mining town decades ago,
drilling for gas. Gas ran out.

Puddles of stagnant water dot the streets. A stray dog crosses in our path.

KARL (CONT'D)
This should be it.

EXT. THE HOUSE

The shot is surprisingly lifeless. The house is a crumbling two storey cement structure. Torn curtains or towels cover the windows.

At one time this place was a lived in home - carved out of a soulless cold war building. Now it is neither.

MATT (O.S.)
Ghost town.

ANTONIO
Hmm?

MATT (O.S.)
Lots of homes packed into this
area but there aren't any people.

Karl KNOCKS on the door.

KARL
(laughs)
Perhaps they moved out.

Matt moves to a torn curtain, peers through.

(CONTINUED)

CONTINUED:

THROUGH THE CURTAINS - a TV plays snow. A FIGURE is lying on the floor in front of it. Its the SILHOUETTE of a big man but *misshapen* - as if he has two heads.

Matt focuses --

-- revealing it's TWO PEOPLE - the first is LESLAW, late 40's, three hundred pounds of salt-of-the-earth farmer stock. He's passed out drunk.

Crawling over him is his SON, 4 years old, a toy fire truck in hand. The boy sees them, looks afraid.

Karl's hand enters frame - RAPPING on the window. He YELLS in Polish, then English...

KARL (CONT'D)

Wake up!

The kid begins to WAIL but Leslaw doesn't stir.

KARL (CONT'D)

What should we do?

Before Matt can answer, the door is KICKED in by Antonio.

CUT TO:

INT. KITCHEN - MINUTES LATER

Antonio walks through the house. Silently looking at everything, hands behind his back.

Sees no reason to stop, now heading for the stairs.

INT. SON'S ROOM - MOMENTS LATER

Bunk bed with a mattress only on the bottom. A few toys are scattered on the bare top bunk. The place is a mess.

Antonio moves through. He accidentally steps on a toy and it SQUEAKS.

INT. THE GIRL'S BEDROOM - MOMENTS LATER

Antonio enters the brightest spot in the house. Pink and light blues, stuffed animals.

Matt PANS the room. Sees the four poster bed has been stripped of sheets. Oddly just a frame.

(CONTINUED)

CONTINUED:

PANS further to find an eerie kid-sized doll in a chair...

MATT (O.S.)
(surprised, laughs)
...Jeez.

Now Matt finds a photo collage of TWO GIRLS, 16, one is a blond - the other a bit Goth-looking. Every shot has them either smiling wide or pouting, arms around each other in assorted shots.

Other photos include one of the blond girl and Leslaw - father and daughter. She's very pretty, striking blue eyes. He is looking at her.

PAN a few more pictures, the last one is a flash-assisted shot of the exterior of a stone cave or catacombs.

Slight hold on this dusky image. Then Matt turns to see Antonio is already heading downstairs, into darkness.

INT. THE HOUSE, LIVING ROOM

Good-sized living room. The furniture is in a terrible state, falling apart, the table's legs don't match each other and so on.

Even so, there are splashes of color, cross-stitched tapestries and blankets, chipped crystal glasses and the son's toys. Like specks of brightness in a fog.

Leslaw is seated on the couch, his rounded shoulders slumped forward. A sense of shame about him.

Antonio has been given the best seat. Faces Leslaw. Karl stands and TRANSLATES.

ANTONIO
...When did your daughter begin
showing signs of a - change?

Karl SPEAKS POLISH to Leslaw. The big man ARGUES at first.

KARL
He says it's not his daughter.

Leslaw can't meet their eyes, looks down as Karl explains...

KARL (CONT'D)
What is inside her is not his
daughter any more.

(CONTINUED)

CONTINUED:

At this a WHIRLING is heard. The boy's remote-control toy fire truck has turned on, wheels spinning off the ground. Leslaw reaches underneath the toy, shuts it off.

ANTONIO

Now ask him "when did this start?"

Karl speaks to Leslaw again. The man thinks for a moment, it actually seems to mellow him out. SPEAKS and Karl translates...

KARL

...About six weeks ago. But it came - he is saying it came on, uh, gradually.

(more from Leslaw)

At first she was not this bad...

But even as Karl translates the last part, Leslaw has his head in his hands. Weeping.

Confused, Karl tries to verbally prod the man. But to no avail.

Then Karl shrugs to Antonio. "What to do?"

ANTONIO

(finally)

...Let's see her. Let's see The Girl now. Is she at a neighbor's home?

Gesturing, Karl ASKS Leslaw where she is. When Leslaw answers, Karl seems surprised.

KARL

...She is here.

Without waiting for Antonio, Karl asks Leslaw where. The big man moves off the couch, scoots only a few feet.

Leslaw reaches down to the floor, revealing...

A trap door.

Leslaw pulls up on a small latch, opening the hidden door in the ground...

Matt MURMURS, concerned.

INT. STAIRWAY - MOMENTS LATER

We're behind Karl and Antonio. About to descend when Leslaw CALLS for Karl to wait.

(CONTINUED)

CONTINUED:

He hands the priest a bag. Raw potatoes are inside.

Karl SIGHS, heads down. Antonio behind him, Matt's camera close as we move into darkness.

INT. BASEMENT - CONTINUOUS

FOOTSTEPS. A little light through the trap door. The group can see now, camera is adjusting...

At the bottom of the stairs a dirt floor lines the long basement. There's a maze of junk down here including rusted farm equipment and tools on the wall and workbench.

Antonio rounds the staircase and goes to his left, stops. Karl is next, Matt's trying to see...

Matt zooms in on a hazy shot at the other end of the sizeable basement, some light here as well. Camera focuses as it discovers...

THE GIRL

Under a naked HUMMING light bulb. Filthy blond hair obscures her face. It's the formerly pretty girl from the collage.

She is lying on a holed mattress held up by wooden pallets. Rags and towels make up the sheets.

MATT (O.S.)

Oh, no...

The trio hurries to her. Antonio takes a pulse.

He moves aside her hair, revealing her young face. It has a gaunt, Nosferatu look.

Checks her pupils. No reaction. The Girl is motionless. Catatonic.

Matt PANS the room, a filthy bucket in one corner.

PANS her body next. Sees...

A rusty chain looped around her ankle. The foot looks infected.

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

(quietly)
Father Antonio?

(CONTINUED)

CONTINUED:

Antonio sees the chain, JIGGLES it, finding it wrapped around a cement post.

ANTONIO

Where is the key?

Antonio glares at Karl who has found a cup of water, tries to get her to drink. Antonio is composed but can't hide a certain level of disgust in his voice.

ANTONIO (CONT'D)

You knew about this?

KARL

I did not! Father Janusz told me she would be in her room, upstairs.

But Antonio is not satisfied.

ANTONIO

(softer to The Girl)

It will be alright. We will get you out here.

No reaction comes from The Girl. Antonio moves off camera...

Matt focuses close on The Girl. Still motionless as Karl TRANSLATES what Antonio has said. Then suddenly...

WHAM! The sound makes Karl and Matt jump.

Shot turns to reveal Antonio has found a hammer and iron among the tools. Going to work on the chain.

ANTONIO (CONT'D)

(ripping it out)

We are going to leave you for a moment but then we will return.

(smashes)

Help is here now.

He SLAMS the iron again. The chain breaks.

INT. KITCHEN - MOMENTS LATER

Antonio sits at the long kitchen table. Karl is nearby along with Leslaw's son, constantly underfoot, crayons in hand.

Karl brings Leslaw in from a back room, bottle of homemade vodka in hand, guilt on his face, a battered down man.

(CONTINUED)

CONTINUED:

Leslaw drops himself at the kitchen table. Antonio speaks in a stern, unwavering voice.

ANTONIO
Lack of food, dehydration.
Terrible conditions. You are her
father, for shame.

The boy now coloring nearby, Leslaw's eyes lower as Karl translates. Even without hearing every word, Antonio's tone is humbling him.

ANTONIO (CONT'D)
We are now forced to contact the
local police.

Leslaw hears this, denying something as Karl translates...

KARL
He says - he says the police TOLD
him to put her down there.
(surprised)
Said it was safer for everyone.

MATT (O.S.)
...What?

But Antonio's gaze doesn't waver. States...

ANTONIO
There is no demon here.

KARL
(almost disappointed)
You are sure, Father?

ANTONIO
I would have felt its presence
when walking through the house.

Karl almost sighs. Matt notices...

MATT (O.S.)
Sorry to disappoint you.

Antonio turns back to Leslaw. Matt slightly changes camera angles.

ANTONIO
I know for a long time you have
had no woman in the house but for
your daughter.

(CONTINUED)

CONTINUED: (2)

Karl translates as Leslaw seems to wonder where this is going...

But Matt notices something on the bookshelf near the boy's reach - A Russian-made pistol on top a pile of paper.

MATT (O.S.)
(under breath)
Shit!

Antonio hasn't seen it, continues with Leslaw.

ANTONIO
I must ask you now - for your own
soul - tell me honestly, have you
had an improper relationship with
your daughter?

Karl hesitates, as he begins to translate he seems to be asking timidly, while --

The boy picks up the gun, moving it to get to the paper beneath. Matt hurries to the gun, grabbing it out of the boy's reach.

MATT
(mumbles)
Father of the year...

As Karl's translation finishes, Leslaw stands up - Suddenly angry - begins SHOUTING at Antonio. Even with all the machine-gun-speed Polish, "no" is repeatedly heard in English.

Karl motions for calm. Gets Leslaw to sit back down.

ANTONIO
Tell him we will sit with her
regularly.
(points at Leslaw)
We will be watching until we can
move her to hospital.

Karl passes this on, Antonio pauses, then continues speaking over him.

ANTONIO (CONT'D)
And tell him to pray for help.
I've seen many in his daughter's
state who fully recover.

As Karl repeats, Leslaw seems to have questions...

(CONTINUED)

CONTINUED: (3)

KARL
(to Antonio)
He wants to know what you mean by
"state."

ANTONIO
Catatonic.

Karl takes more than a few words to explain this to Leslaw. To everyone's surprise Leslaw CHUCKLES. It's a sad, ruined sound.

Finally Leslaw explains to Karl, translation...

KARL
He says she's not that way. Not
catatonic.
(Leslaw says more)
"You will see."

As the priests try to understand...

KARL (CONT'D)
"She's watching us. It's watching
us."

Antonio doesn't blink.

INT. STAIRS - MINUTES LATER

Antonio is carrying The Girl upstairs, toward her room. The nails on her bare feet are curled black.

CUT TO:

INT. THE GIRL'S ROOM - CONTINUOUS

The bed has been hastily made. Antonio gingerly lays The Girl on her mattress.

He looks to the others, motions that they should leave.

CUT TO:

BLACKNESS

Then an image FLICKERS to life. Matt's face - so close it makes up the frame.

He pulls away from this locked-off camera, revealing we are...

INT. THE GIRL'S BEDROOM

The Girl is on her bed. Unmoving. Her presence makes the room less cheery now.

Matt speaks to her.

MATT

We're pretty much on our own with the authorities here - So at least we'll have some kind of record.

(laughs at himself)

I'm sure this would mean a lot more to you if you spoke English.

Matt moves out into the hallway. We hear NOISES from him.

Hold on The Girl. A little longer than is comfortable.

Low 1950's American ROCK MUSIC plays from somewhere nearby. It fades off.

She still doesn't move. A SWISHING sound is heard.

Matt enters frame again, he's holding a big bowl of water and a rag.

Sets it down, about to bathe her.

He looks at camera, conscious of it. Decides...

MATT (CONT'D)

...Little privacy.

Matt gets up, turns off the camera.

CUT TO:

INT. THE GIRL'S ROOM - LATER

The same shot. The Girl now wears a different nightgown.

The grime has been cleaned off, but in doing so it has only exposed how very rough she really looks.

Her skin seems to be dying. A wizened look to her. She still doesn't move.

Even so, there's a human being here now. With kindness, Matt straightens out her hair.

A clump of it comes out in his hands.

(CONTINUED)

CONTINUED:

FOOTSTEPS are heard.

KARL (O.S.)
Matt?

MATT
Up here.

Karl enters, looks at Matt and The Girl.

KARL
Did you get her to speak?

There's something kind of rude about asking this in front of her, but Matt only shakes his head.

KARL (CONT'D)
I will help.

Matt frowns. Undeterred, a thought comes to Karl. He takes out his wallet.

A tribal design on the leather. Karl reaches in, pulls out a photo. Hard for us to see the image but it looks like a teenage girl...

KARL (CONT'D)
(holds it up to her)
I tell her a story.

Karl speaks Polish to The Girl, as he shows her the photo.

He finishes. She blinks.

KARL (CONT'D)
(to Matt)
I just tell her about my baby sister. About the same age. She had a rough time, too. A teacher, he did some very bad things to her.

Karl notices the camera. Decides to stop, when...

The Girl turns her head slightly.

Encouraged, Karl continues on.

The Girl is staring at the picture.

(CONTINUED)

CONTINUED: (2)

KARL (CONT'D)
 (now to Matt)
 But the man who hurt her - He's
 been put away. And Lidia's doing
 just fine now.

Now The Girl puts out her hand for the picture. Karl is only too happy to hand it over.

He says a few more words in Polish, explains to Matt...

KARL (CONT'D)
 I just invited her, someday, to
 come to my house, meet my sister.

The Girl looks over at Karl.

Karl smiles at the progress, nods to Matt.

Still grasping the photo The Girl licks it.

Karl snatches back the picture, both priests see...

MATT
 ...Blood?

The Girl opens her mouth. Blood everywhere, COUGHS some up...

Matt holds her face, looks...

MATT (CONT'D)
 She's bit her tongue!

CUT TO:

INT. LIVING ROOM - LATE AFTERNOON

Antonio seems to be preparing for Mass. He holds a Bible. A red stole around his neck.

Karl looks on, speaks to Matt / camera.

KARL
 If there is no demon, why say a
 Mass?

Antonio has overheard...

ANTONIO
 If The Girl believes she's
 possessed, it may speed her
 recovery to have - not an exorcism
 - but a Mass performed.

(CONTINUED)

CONTINUED:

Karl still looks confused. Matt WHISPERS...

MATT (O.S.)
...Placebo.

Antonio GRUMBLES at this, takes a very simple wooden crucifix from his pocket.

Then he nods, motions to be followed. They head up the stairs.

INT. STAIRS - CONTINUOUS

Moving up and toward The Girl's room.

INT. THE GIRL'S ROOM - CONTINUOUS

Antonio is the first inside. He freezes. Right behind him, Karl also stops. Matt can't see what they're looking at.

MATT (O.S.)
Guys? What is it?

Matt nudges his way through, sees that the bed is empty.

MATT (O.S.) (CONT'D)
The Hell...?

The men search, Karl moves down the stairs. Antonio begins looking around the upper floor.

MOVING THROUGH THE HOUSE - CONTINUOUS

Being searched, the trio looking...

Hurrying back down the STAIRS, then into the LIVING ROOM.

Matt pans toward the KITCHEN as well. No Girl.

KARL
...She go out the window or
something...?

Suddenly Matt stops.

MATT (O.S.)
You hear that?

That 50's music is being played faintly.

(CONTINUED)

CONTINUED:

KARL

Sounds like it is coming from...

Karl points below and the men head for the stairs.

INT. STAIRS - CONTINUOUS

Following Antonio and Karl down. The MUSIC gets louder as they approach.

The trio enters...

INT. BASEMENT

... And see The Girl is here.

The music comes from a a broken-looking radio on a nearby workbench. It FIZZES with static.

The Girl stares off.

MATT

What the Hell...?

Antonio looks at Matt with a face that could stop a clock.

ANTONIO

Keep in mind this goes to the Holy Father.

Antonio turns and moves toward The Girl.

MATT

(under breath)
Yeah. *Edited.*

The radio FIZZES again and cuts out.

CUT TO:

INT. BASEMENT - LATER

The three priests are saying a Mass. That lock-off camera has been moved down here.

Antonio speaks Latin, blessing bread.

While we might not understand his words, Antonio's delivery has passion to it...

(CONTINUED)

CONTINUED:

ANTONIO

Corpus Dómini nostri Jesu Christi
custódiat ánimam meam in vitam
ætérnam. Amen.

KARL

MATT (O.S.)

Amen.

Amen.

*
*

Antonio gives the bread - now the Eucharist - to The Girl, holding it in front of her mouth.

ANTONIO (CONT'D)

The body of Christ.

But rather than eat it, The Girl's mouth stays closed. She blinks. Turns and looks up at the men.

ANTONIO (CONT'D)

(quietly)

Take it. Take it and be cleansed.

Karl TRANSLATES as Antonio still holds it out. The Girl just stares, everyone wondering if she'll accept it. Finally...

She opens her mouth and takes the Eucharist.

A silence, then.

THE GIRL

Wodny.

There's a chipped crystal glass filled with water nearby. Karl holds it for The Girl.

She drinks. Then her eyes shut.

Her chest lowers and falls.

ANTONIO

(whispers)

Bene.

Antonio motions for them all to leave. They exit..

Just The Girl now. We hold on this shot as the men's footsteps die out.

The Girl COUGHS. Then spits up...

The Eucharist. It never made it past her mouth.

MOVE TO:

INT. LIVING ROOM - NIGHT

Matt's just turned on his camera. Everyone else seems to be asleep but an odd RUSTLING can be heard.

MATT (O.S.)
What is that...?

He picks up a small monitor in one hand, turns it on, groans...

MATT (CONT'D)
Glorified baby monitor.

ON THE MONITOR is a night vision shot of The Girl. A red button announces she is being recorded. He zooms in closer on the monitor --

-- As The Girl sits up faster than seems possible.

MATT (O.S.) (CONT'D)
Whoa!

Now she MUMBLES something indecipherable.

Matt's hand clicks on the monitor, turns up the levels of the mic with a slight HISS.

The Girl is on all fours now, MUMBLES again.

She begins to sniff at the ground. Snuffles around like a pig after a truffle.

MATT (O.S.) (CONT'D)
...Hell she doing?

The MUMBLING continues. Matt turns the volume controls to maximum, it HISSES away.

She looks right into the monitor as if she can see him. Opens her mouth...

And SCREEAAMMS! Amazingly loud, BLOWING out the mic!

MATT (O.S.) (CONT'D)
Jeez!

The ROARING echoes through the house. Around Matt OTHER sounds are heard as the house wakes up.

Leslaw's Son begins to CRY, FOOTSTEPS on the stairs.

Matt pans to see Antonio. Karl not far behind.

(CONTINUED)

CONTINUED:

ANTONIO

What is it?

ON THE MONITOR: The Girl begins to SNORT. Strange PORCINE noises.

KARL

I'll go down there.

Karl leaves.

Antonio picks up the monitor. Concerned.

Now Karl appears on the monitor's screen, moving toward The Girl.

INT. BASEMENT - SAME

Karl stops, he is looking at something we can't see. Finally...

KARL

...Father Antonio!? Come quick,
you must see this!

INT. BASEMENT - MOMENTS LATER

Handheld shot of the dirt floor. Small stains are here, hard to make out. Antonio and Karl are looking around.

MATT (O.S.)

We couldn't see what she was doing
in the dark.

Matt zooms out and we realize blood stains are all over the floor. A two-foot deep hole with a few *stray black fingernails* can be glimpsed as well.

KARL

She was digging?

Matt moves again, now to The Girl. See her fingers are bleeding. Antonio is here inspecting them when --

The Girl turns her head. Opens her mouth --

And with amazing speed she CHOMPS down on Antonio's index finger!

MATT (O.S.)

Father!

(CONTINUED)

CONTINUED:

The Girl puts up a fight. Like a pitbull she won't release her lock on Antonio's finger. Karl puts her in a head hold, surprised by her strength.

She releases Antonio's finger, then easily tosses the old priest down, begins to strangle him!

Matt DROPS the camera and runs to help.

Camera lays on its side filming Karl, Antonio and now Matt wrestling The Girl. The men SHOUT to each other, The Girl makes those inhuman pig-noises.

Together they manage to pin The Girl (barely).

MATT (CONT'D)

...She's so strong! Heavy!

Antonio squeezes out of the fight.

Holding his badly bleeding finger, he hurries upstairs.

KARL

Where you go?!

Karl and Matt are barely holding their own against The Girl, both men perspiring, BREATHING hard.

Wooden pallets under The Girl's bed CRACK from her incredible strength. She's getting free when...

...Antonio hurries back into frame. He holds a small leather case in one hand, a barely-filled syringe in the other.

ANTONIO

Hold her.

KARL

You think so?!

(then)

...Sorry.

Antonio injects her as The Girl ROARS - the voice is chilling, sounds as if it comes from a wild animal.

ANTONIO

She will be out quickly.

But to the men's surprise, she keeps struggling, now holding all three men at bay.

Antonio shakes his head in disbelief. He refills the syringe, just a fifth of the way.

(CONTINUED)

CONTINUED: (2)

ANTONIO (CONT'D)
I'll give her a little more...

KARL (O.S.)
Don't we need a doctor for this?!

MATT
...He is a doctor!

Antonio preps the needle.

ANTONIO
...Enough for a two hundred and
fifty pound man! Any more could
kill her.

He injects The Girl.

Finally she relaxes. Still MUMBLING, her face goes
slack, eyes roll up.

Leslaw enters frame as the Priests carefully release The
Girl. They're sweating, breathing harder than she is.

Leslaw scowls at the Priests. He moves to that cement
pillar.

Holds up the chain.

Matt SIGHS when he sees it. Antonio is forced to nod as
Leslaw re-fastens it...

INT. LIVING ROOM - DAWN

The sun is coming up.

Antonio has bandaged his finger, some blood has leaked
through. Karl seems unharmed but Matt holds his own
fingers in front of the lens, they are bandaged as well.

MATT (O.S.)
You okay?

KARL
My back is sore.

ANTONIO
Let me see.

His front to Matt, Karl untucks his undershirt, lifts up
the rear. Antonio steps behind him.

The old priest's eyes register surprise. He hurries by
Matt and off.

(CONTINUED)

CONTINUED:

KARL

What? What is it...?

ANTONIO (O.S.)

Wait there.

He faces Matt and we see that...

Deep red scratches graph Karl's *entire* back! Hell's own road map, it's horrible.

MATT (O.S.)

Shit...!

KARL

What?!

Karl wipes off a dusty mirror and checks his injuries, staring in shock.

Antonio returns with his small medical kit. Takes out a bottle of rubbing alcohol.

ANTONIO

This is going to...

KARL

(still staring)

Yeah.

Antonio rubs the alcohol onto cotton, then onto Karl's back. He's too dazed to wince.

KARL (CONT'D)

How'd that happen? Without ripping my shirt...?

Antonio shakes his head he doesn't know.

He looks to Matt, motions to turn off the camera and it abruptly cuts out...

CUT TO:

INT. LIVING ROOM - LATER

Sun comes through the torn curtains, dust in the air. A girl sits on the couch, this is NIKA, the goth-looking sixteen-year-old from the photo collage. She wears a heavy crucifix.

Her MOTHER sits nearby, a local, eyeing the proceedings with disapproval.

(CONTINUED)

CONTINUED:

Karl sits next to Nika, his mind elsewhere. Antonio is in the chair facing her.

Nika speaks to Karl in Polish, she sounds defensive and combative.

KARL

(relays)
She says she doesn't know why
you've called her here. Didn't do
anything. Cannot help us.

ANTONIO

Nika doesn't speak English?

KARL

Not a word.

ANTONIO

(casually)
Oh? Then take her outside and
slap her in the mouth a few times.

You can almost hear the air leave the room. Nika's eyes go wide, shaking her head. Her Mother seems to not have understood.

NIKA

No, no!

ANTONIO

(chuckles)
Oh, you understood that, eh?

Nika looks caught. Puts on a heavy accent...

NIKA

My English not so good.

ANTONIO

Then this will be practice.

Nika nods to Antonio, a little impressed with him. She lights a cigarette. Offers one to each of the priests. They refuse. Then Antonio reconsiders...

ANTONIO (CONT'D)

Alright.
(explains to group)
...Twenty years in Rome.

She lights one, touches it to Antonio's cigarette. Slightly sexual.

(CONTINUED)

CONTINUED: (2)

KARL

You know, I think I will have one too.

Without looking, Nika tosses Karl the lighter.

ANTONIO

She is your good friend, yeah?

Nika's English and accent are better than she first admitted...

NIKA

Since we were babies.

ANTONIO

Her father, Leslaw. Anything she might have told you about him?

(off her confusion)

Anything she might have confided in you but no one else?

Nika shrugs, still confused. Shakes her head. Antonio moves on.

ANTONIO (CONT'D)

The changes in your friend - they were gradual. When did you first notice them?

NIKA

(quietly)

After our trip.

ANTONIO

Trip?

Nika looks back to her mother, frightened.

NIKA

To the catacombs.

At this, her Mother perks up, somehow understanding. Begins QUESTIONING her daughter in Polish. Grilling her, pissed off.

Antonio looks to Karl...

KARL

Her mother is saying she should know better than to go there. It is a very old place...

(trying to keep up)

Ancient superstitions about it - older than the gypsies...

(CONTINUED)

CONTINUED: (3)

Nika now PLEADS to her mother in Polish.

Her Mother answers her, the volume in the room rising to a fever pitch...

Antonio almost rolls his eyes, cuts in on them...

ANTONIO

Enough!

(they stop, to Nika)
Why were you down there?

NIKA

...We just went to look.

ANTONIO

I know there is something you are not telling me. What is it?

(she still protests)
I'm not going to get you in trouble - I give you my word as a priest.

Nika pauses. Then quiet and serious, like confession...

NIKA

I'm afraid of what lives down there. Of crossing it - that it would find me.

ANTONIO

And what is it that lives there?

Nika is silent. Antonio changes his tone.

ANTONIO (CONT'D)

Nika, it is a modern age. Science and religion can coexist. There is an explanation for everything, barely any miracles anymore. Nothing to be afraid of.

Nika breathes. Even something seductive in the way she looks at Antonio.

ANTONIO (CONT'D)

What happened in the catacombs?

As her Mother's eyes bore into her.

NIKA

I saw my friend... *Floating*. Off the ground.

(CONTINUED)

CONTINUED: (4)

But to everyone's surprise, Antonio SNAPS his fingers, energized by this.

ANTONIO

Now we're getting somewhere...

CUT TO:

EXT. TOWN STREETS - DAY

Overcast sky. Bad weather is rolling in.

Nika stands over a manhole cover, PRIES it off with a lever as Antonio looks on.

NIKA

...This is how she was told to do it.

Nika nods to Antonio before turning and hurrying to her Mother, waiting nearby.

Her Mother looks pissed off, grabs Nika's shoulder and steers her away without a word.

MATT (O.S.)

And there they go.

ANTONIO

Just as well.

It starts to rain.

ANTONIO (CONT'D)

Karl said this was an old mining town. Methane leaks. If the gasses came up through the home's dirt floor it could lead to hallucinations, affected those nearby into seeing things - strange colors, levitation...

Matt moves to the sewer hole and looks...

A ladder leads down into darkness.

Then a RAINDROP falls on his lens.

MATT (O.S.)

Starting to rain.

ANTONIO

That won't matter where we're going.

(CONTINUED)

CONTINUED:

As Antonio prepares to climb in...

MATT (O.S.)
You're kidding, right?

MOVE TO:

INT. BASEMENT - SAME

It's quiet. Only the HUM of that naked bulb. Alone, The Girl sits up in bed. Stares off.

That lone bulb begins to HUM louder.

MOVE TO:

INT. SEWER TUNNEL

A light shines from the camera, illuminating Antonio from the back.

Bits of garbage are strewn around, old candles, bottles. Rodents SCAMPER in the shadows, fighting over something.

ANTONIO
Should be just up ahead.

CUT TO:

EXT. CATACOMBS - MOMENTS LATER

Matches the collage photo. A mix of cement and ancient rock gives a grim color palette to the area. There's an entrance to an older tunnel, five feet high and narrow.

At the entrance, Antonio looks back at Matt.

MATT (O.S.)
Wait...

But Antonio disappears inside. Matt comes up to the entrance, points in...

INT. CATACOMBS, MOUTH - CONTINUOUS

Almost blackness. Moving inside, the camera searches for light. Sounds of nearby WATER. An image comes back up showing a rock floor, we can hear Matt's BREATHING.

Matt moves through a very narrow opening...

(CONTINUED)

CONTINUED:

MATT (O.S.)

Tight space.

It's said with a bit of a stutter, as if he's getting claustrophobic.

The space ends and Matt breathes a sigh of relief. He pans up to show the high natural roof of this cave.

Antonio is already up ahead.

A foreign Graffiti is scrawled on the walls and ceilings in an odd, faded paint. Matt pauses to notice.

ANTONIO

Film all this, the Holy Father
will wish to see it.

MATT (O.S.)

Any clue what it says?

But Antonio doesn't answer, keeps moving, already out of sight.

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

Okay...The language looks like
Polish but - something's different
about it.

There is a thin rivet of water cutting across the ground. Matt straddles it on higher rocks.

INT. CATACOMB PASSAGE - CONTINUOUS

Matt comes to a low entrance into another passage.

Camera goes dark as he moves inside, GRUNTING, BREATHING HARD.

Then, pinpoints of light appear. Camera still pointed low. Now Matt's footsteps make a CLINKING sound, then AGAIN.

MATT (O.S.)

...What?

Matt steadies himself, uses the camera's light...

INT. CATACOMB, TEMPLE - CONTINUOUS

A shot of the ground reveals: coins.

(CONTINUED)

CONTINUED:

They *litter the ground* far as the eye can see, not a patch of earth or rock visible...

MATT (O.S.)
...Thousands of them!

Matt searches the room, finds Antonio, his back and slight right profile to us.

MATT (O.S.) (CONT'D)
Father Antonio?

ANTONIO
(dreamlike)
Nika said they just came here to look...

Matt pans to see what Antonio is staring at:

Something on the wall, blurry...

It takes a minute for Matt to focus, then reveal we're close on a -

HORRIBLE SHADOW FIGURE

Whether this SHADOW MAN is burned into the rock by man or a natural acheropite it's hard to say. The antithesis of discovering an image of the Virgin Mary.

Matt comes up to Antonio, asks:

MATT (O.S.)
It's so... unique.
(then)
The coins? Why?

ANTONIO
Wishes. You come here, give the money as an offering... Gray witchcraft.

MATT (O.S.)
What do the people wish for?

ANTONIO (O.S.)
(tosses coin)
Everything. Anything.
(then)
It is very, pagan.

MATT (O.S.)
Poor town like this and no one steals them?

(CONTINUED)

CONTINUED:

Antonio digs down, picks up a coin...

ANTONIO

I think this one is Roman...

Antonio sniffs the air, sounds a little dreamlike...

ANTONIO (CONT'D)

Odd smell down here. Familiar.
Like bread.

MOVE TO:

INT. BASEMENT - SAME TIME

The room's naked bulb HUMS louder, flickering.

Once, twice.

Then it EXPLODES with a POP.

It's dim, though some light still comes through the trap door.

FOOTSTEPS upstairs / off screen as Karl has obviously heard....

KARL (O.S.)

Aw...

(calls out)

Leslaw?

Karl YELLS a few more words in Polish. Gets no answer from Leslaw.

INT. BASEMENT - MINUTES LATER

FOOTSTEPS as Karl TROMPS down, holding a light bulb, still in its package.

Karl steps in, lets his eyes adjust.

He approaches The Girl.

She STIRS. Karl hesitates.

He gets to the bulb. With his bandaged hand he unscrews it.

Karl carefully picks the bulb out, puts in the new one, tries to screw it in...

(CONTINUED)

CONTINUED:

KARL

C'mon. Let's get this show on the road.

No luck. He turns it again - CRACK! The bulb breaks in his bandaged hand!

KARL (CONT'D)

Ah!

Karl shakes out his hand, bleeding from the glass.

Behind him, The Girl *opens her eyes*.

It's a moment before he senses it, turns to her as...

Above him - Oddly, the prodded open trap door rattles, then - SLAMS SHUT!

With a THUNK the world is blackness.

KARL (CONT'D)

Shit!

SFX of a panicking Karl trying to find his way to the stairs.

The shot CLICKS to night vision and we can see Karl stop, trying to get his bearings, when...

ANOTHER SOUND is heard - SCURRYING.

KARL (CONT'D)

Hello?!

Something else in the room. More scurrying.

We hear / barely see Karl TRIP. Really beginning to lose it now...

KARL (CONT'D)

(mix of Polish and English)

Hey - Upstairs! HELP! OPEN THE DOOR!

To his left and to his right, SOMETHING is SCURRYING around Karl -- The camera can't see it, can barely see him.

As the SCURRYING builds to a crescendo...

Karl runs blindly in the opposite direction, TOWARD The Girl's bed.

(CONTINUED)

CONTINUED: (2)

He disappears into the pitch, SCREAMING...

CUT TO:

BLACKNESS

Hold on this for a few beats.

And then the frame goes WHITE.

The aperture adjusts, we are in...

INT. BASEMENT

Light from the just-opened trap door reveals a FIGURE huddled in the corner.

It's Karl. The Girl seems to be sleeping but is poised at Karl's ear - as if she has been whispering in it.

Antonio and Matt practically jump down the stairs. Rush to him.

MATT

Karl! Are you alright?

Karl uncurls, his words seem to take too long. Thousand yard stare.

KARL

I was - dreaming.

ANTONIO

...Dreaming?

Karl nods, remembering something...

KARL

Bad dreams of my little sister.

She looked like...

(looks over)

The Girl.

Looking a bit lost himself, Antonio tries to comfort.

ANTONIO

Just a dream. Nothing to worry about.

KARL

It took her. The thing took my sister as well.

(MORE)

(CONTINUED)

CONTINUED:

KARL (CONT'D)
(building)
We couldn't stop it!

ANTONIO
(to Matt)
He's had a shock.

Antonio motions and Matt helps Karl up.

Then Antonio looks back at Karl, tries to give him some encouragement.

ANTONIO (CONT'D)
Father Matt and I will take it
from here. And we won't leave you
again. You go upstairs and rest.

Karl nods, looks up at the skylight. Begins moving up.

Antonio turns and looks at The Girl, her eyes still closed.

She shifts a bit, as if in a dream.

INT. BASEMENT, FAR CORNER - MOMENTS LATER

As far as Matt and Antonio can get from The Girl and still be in the basement. Antonio looks at Matt.

MATT (O.S.)
What is it?

Antonio paces, looking nervous and pained.

ANTONIO
Karl shouldn't have been alone
with it. Never be alone with
it...

MATT (O.S.)
Father...?

ANTONIO
(finally)
There is a demon here.

MATT (O.S.)
What?! You're sure?

Antonio nods, paces. We can hear Matt's BREATHING.

Matt SIGHS, worried.

(CONTINUED)

CONTINUED:

MATT (O.S.) (CONT'D)
We're going to need help, right?

ANTONIO
We are the help.

Antonio opens his coat, we catch a glimpse of a scarf-wrapped box he gingerly touches it.

ANTONIO (CONT'D)
I will begin a fast.

MATT (O.S.)
So, that's our plan...?

ANTONIO
The black fast, to do an Exorcism.
A true exorcism.

From his bag Antonio finds what he's been looking for, a small medal.

ANTONIO (CONT'D)
Saint Benedict.
(turns it over)
Only Catholic medal with an
Exorcism prayer on the back.
Carry him with you.

He hands the medal to Matt who reaches out and takes it.

He SIGHS as if to say "that's our plan?"

MATT (O.S.)
Okay, okay but - have you dealt
with this kind of thing before, a -
real one?

ANTONIO
(nods, quietly)
Don't tell Karl, but once - Back
in Norway.

MATT (O.S.)
Norway? Wait - Not the Oslo Case?

Antonio gives a slight nod...

MATT (O.S.) (CONT'D)
The possessed kid? Went on for
months but - the priests won,
right? They defeated it, got the
demon out...
(Antonio nods)
(MORE)

(CONTINUED)

CONTINUED: (2)

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

But I thought that was in the
1950's. How could you have...

Antonio looks right at Matt, struggles to say...

ANTONIO

I was the boy.

MOVE TO:

INT. BASEMENT, STAIRS - MINUTES LATER

Back in front of The Girl's bed, Matt fiddles with the chain bulb. He clears the broken glass out as Antonio waits with him.

Very little light comes through the trapdoor and Matt and Antonio are silhouettes.

The Girl can be heard SNORING lightly. The CLINK of her chain.

Matt replaces the bulb and CLICKS it on, revealing...

GRAFFITI now covers the walls and ceiling - the exact style as at the cave!

Both men try to hide their shock.

MATT

What language is it?

ANTONIO

Not sure - it's written right to
left.

MATT

I could get a mirror...

Antonio looks at The Girl with pointed disgust.

ANTONIO

Don't bother. I don't care what
it has to say.

Matt turns on his camera. Antonio takes out his bible, kicks the bed - ready to confront the demon.

ANTONIO (CONT'D)

Wake up.

Now The Girl does wake - but she is very animated, looking around, scared.

(CONTINUED)

CONTINUED:

When she speaks her voice is normal - the voice of a regular sixteen-year-old girl.

THE GIRL

Pomagaja mnje!

Antonio looks at Matt, seems a little confused.

The Girl continues to rant, rapid fire, begging.

THE GIRL (CONT'D)

Pomagaja - Pomagaja mnje!

MATT (O.S.)

I think she's asking for our help...

SCURRYING is heard, far off but COMING CLOSER...

ANTONIO

Where is that?

MATT (O.S.)

What is that?!

The Girl BEGS for another instance as the SCURRYING approaches the bed --

Then it abruptly cuts out as The Girl's body jumps, jerks up, shaking faster than seems possible.

She lies still.

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

What's happened...?

ANTONIO

Shh.

The Girl opens her eyes - Matt ZOOMS IN to see they are now darker, something reptilian about them.

Now The Girl speaks, her voice is man-ish but not especially deep -

THE GIRL

Wy mieliscie pozna uzna mni.

- the voice rings with a metallic depth, every syllable grates at the tiny body uttering it. Every sentence damaging the vessel that contains this thing.

Antonio is trying not to show any emotion, almost succeeds.

(CONTINUED)

CONTINUED: (2)

ANTONIO

Ah, there you are.

The Girl begins to CHUCKLE in an odd, GRATING VOICE.

She doesn't stop.

MATT (O.S.)

What now?

Now Antonio looks at Matt, almost scolding Matt in a harsh whisper...

ANTONIO

Now? Now we treat the demon like a naughty child with a temper tantrum. We show it that our faith is stronger than its damn circus act.

(then)

There is a poor innocent girl deep in there - you heard her BEGGING for our help - and without it she will most certainly die.

(then)

The threat is not to us. It is the demon, not us who should be worried.

MATT (O.S.)

Do we need anything from the local Church? Holy water?

ANTONIO

I carry my own.

The Girl smiles at them, she's ready.

Antonio meets her eyes.

SMASH CUT:

INT. BASEMENT - LATER

Matt and Antonio are by the bed, in the middle of their exorcism. The Girl is HOWLING - the sounds are not feminine or even human.

Matt clutches that wooden crucifix as Antonio holds a heavy book, reciting the ancient exorcism rite - The Rituale Romanum.

(CONTINUED)

CONTINUED:

ANTONIO
...instigator of envy, font of
avarice, fomenter of discord,
author of pain and sorrow...

Suddenly, 1950's MUSIC BLARES from that workbench radio.
The Volume INCREASES...

ANTONIO (CONT'D)
(shouting)
...Why then do you stand and
resist, knowing as you must that
Christ the Lord brings your plans
to nothing?

Matt moves to the radio and YANKS the plug out.

ANTONIO (CONT'D)
Fear Him, who in Isaac was offered
in sacrifice, in Joseph sold into
bondage, slain as the paschal
lamb, crucified as man...

As Antonio makes the sign of the cross The Girl SPEAKS a
sentence in Latin.

ANTONIO (CONT'D)
(ignores her)
Yet triumphed over all the powers
of hell...

AGAIN - The Girl SPEAKS another sentence in Latin.

MATT
She just...?

ANTONIO
Corrected me in Latin.

The MUSIC again blares from the radio...

Matt SMASHES it into pieces.

Antonio frowns, speaks louder...

ANTONIO (CONT'D)
Lord heed my prayer...

MATT
(reading)
...And let my cry be heard by you.

(CONTINUED)

CONTINUED: (2)

ANTONIO

...Who lives and reigns with the
Father and the Holy Spirit, God,
forever and ever.

MATT

Amen.

The Girl holds up something, it's the photo of Karl's
sister. The blood has dried, obscuring the face.

She SPEAKS, it's only a whisper. Karl smiles, leans in
to hear her repeat...

THE GIRL

...*Nastepny*.

Matt yanks the picture from her and pockets it.

CUT TO:

CLOSE SHOT OF A RIGHT HAND - SAME TIME

- Liver spots and wrinkles on it. The edges of a peeled
off bandage. A smooth left hand enters frame, the
difference in age is startling.

KARL (O.S.)

It's... aged.

Realize Karl is using his own camera, balanced on his
stomach, he lowers both hands, revealing he is in...

INT. LIVING ROOM - CONTINUOUS

We can HEAR the Exorcism distantly, whether it's coming
from the baby monitor or through the floor is unclear.

In the B.G. the TV quietly comes on, playing snow. Karl
doesn't seem to notice, then --

A KNOCK on the front door and Karl jumps.

KARL (O.S.)

Halo?

The KNOCK comes again, POUNDING now...

Karl rises, turns off his camera.

MOVE TO:

INT. BASEMENT - SAME TIME

Antonio continues...

ANTONIO
...Give place to the Holy Spirit
by this sign of the holy cross of
our Lord Jesus Christ...

Antonio ignores this all, picks up the holy water.

Antonio blesses The Girl with it and she SCREAMS!

THE GIRL
*Gdzie jest Mój Chiopiec? Mój
Chiopiec?!*

MATT (O.S.)
What's she saying? Is she looking
for something...?

KARL
(shakes head)
When we go upstairs we'll ask
Father Karl.

MOVE TO:

INT. POLICE CAR, MOVING - DUSK

That lower-quality camera comes on and takes in the
surroundings. TWO POLICEMEN are in the front seat of
this small vehicle.

Camera rides in silence for a moment. Then Karl's voice
is heard.

KARL (O.S.)
(whispers)
This would be fun under different
circumstances. They have
something they want to show me but
won't tell what.

The car slows. A CROWD is up ahead.

It pulls over.

BACK TO:

INT. BASEMENT - SAME TIME

Antonio and Matt are continuing with their exorcism.

(CONTINUED)

CONTINUED:

The Girl COUGHS.

Keeps COUGHING. Antonio stops speaking as Matt edges closer.

ANTONIO
Careful, a trick.

MATT
(suddenly realizes)
No trick - she's got something
caught in her throat!

Matt moves closer to The Girl.

MOVE TO:

EXT. SLUM, GARBAGE DUMP - SAME TIME

Outskirts of the area. Karl exits the squad car along with the two Policemen, both milling around.

Karl is now looking at the back of a CROWD, separated from the garbage dump by a high fence. Among the townspeople, Nika's Mother can be seen.

Karl moves around the townspeople, gets to an opening in the fence to allow vehicles in as --

-- The flashing lights of an ambulance ROAR through the gate, almost clips him!

KARL (O.S.)
Woah!

Karl zooms in to follow the vehicle...

MOVE TO:

INT. BASEMENT - SAME TIME

The Girl HACKS...

MATT
I'm going to reach in and get it.

Antonio raises his bandaged finger:

ANTONIO
Not a good idea!

MATT
She'll choke if I don't...

(CONTINUED)

CONTINUED:

The Girl opens her mouth, showing teeth, stains of blood.
The hint of a grin on her face.

BACK TO:

EXT. REFUSE DUMP - SAME TIME

Karl is zooming in on one of the big piles of trash.
We hear MURMURS in Polish from the surrounding crowd.
Our POV searches - sees EMERGENCY WORKERS gathered around
a SHAPE in the trash. Hard to make it out...

BACK TO:

INT. BASEMENT - SAME TIME

Matt's bandaged fingers are right in front of The Girl's
mouth. Hesitates.

Then he BREATHEES DEEP and reaches in with his finger...

ANTONIO

...Don't!

The Girl meets Matt's eyes.

Matt takes a breath, reaches in further.

MATT

Got it...

From deep in her throat, Matt pulls out a dark clump of a
knotted, vaguely metallic substance. The Girl HACKS and
COUGHS UP more - building a black pile the stuff...

Like the floodgates have been released she keeps
COUGHING, HACKING UP pounds and pounds of it.

Matt backs up and films the sickly pile - an impossible
amount.

The Girl gives a final COUGH -- Then seems to breathe
again.

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

She's ok...

Matt puts what he first took out of her throat in front
of the lens. Picks a tiny section off the mysterious
clump.

(CONTINUED)

CONTINUED:

ANTONIO

What is it?

Matt dips his fingers in that nearby glass of water.
Rubs the black bile until it shines - finally realizes
what he's holding...

An ancient coin.

EXT. REFUSE DUMP - SAME TIME

TIGHT SHOT of that garbage. Muted colors, still can't
make out what the Emergency Workers are gathered
around...

Until they move it and SOMETHING rolls out...

KARL (O.S.)

Oh God...!

NIKA'S BODY tumbles from the pile.

As the workers cover her face...

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

Shit. Shit, you bastard...!

Karl's swearing continues, now in Polish...

DISSOLVE TO:

INT. LIVING ROOM, COUCH - NIGHT

The three are reunited. Antonio watches Karl pace,
nervous and unfocused.

Camera catches Matt's arm for a moment, the Saint
Benedict medal is looped around it now.

MATT (O.S.)

...But how could it kill her?
Without leaving the basement?

KARL

Same way she left her room. The
police said Nika committed suicide
but I know it got to her! How
long until she gets to us?

Karl stops, takes a breath. Matt lowers the camera long
enough to dig in his pocket.

(CONTINUED)

CONTINUED:

MATT

Karl? Found this downstairs...

He hands an object over to Karl - the photo of his sister.

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

Must have fallen out of your pocket, when you were...

Matt trails off. Doesn't feel like remembering.

Karl's concern begins to build.

KARL

The Girl had this?

(building)

She touched it, remember? She was, *fascinated* with it.

Matt pipes back in, sounds awkward.

MATT (O.S.)

Karl? She said something - What does... *Nas-tepny* mean?

KARL

It means, *next*.

Karl gets up.

KARL (CONT'D)

Next! Kill her next - like she did that Nika girl!? Or take her over next...?

(realizing)

Oh, God. I invited it - Invited it to visit my sister...

Antonio tries to hide his reaction as Matt asks -

MATT (O.S.)

Invited?

ANTONIO

An old belief that a demon has to be welcomed in. It is not something that you have to worry about, father...

KARL

How would you know?!

Antonio moves to answer. But he stops, holds his tongue.

(CONTINUED)

CONTINUED: (2)

Karl shakes his head looks at both men, something they're not telling him. Adds something else.

KARL (CONT'D)
My sister, she isn't even
Baptized.

Suddenly the TV BLARES on.

Matt moves to unplug it but Karl KICKS IN THE SCREEN!

Antonio yells with a voice that could shake the walls...

ANTONIO
Enough! Father Karl you will
control yourself!

The TV sparks once more, dead. All three men take a breath.

MATT (O.S.)
Look, we shouldn't even be
listening to the demon, right?
What it says are all lies meant
to...

KARL
We FAILED - Failed that Nika girl.
Promised her she was safe but
couldn't protect her.
(desperate)
How can we beat a demon...?

Antonio cuts in.

ANTONIO
I heard the victim. She was
begging for help. We have to
rescue her.

Matt nods, but Karl is still reeling.

Karl shakes his head, leaves the room. Antonio lets him go, looks to Matt.

ANTONIO (CONT'D)
One hour and we resume our work.

With both hands, Antonio holds up that scarf-wrapped box.

ANTONIO (CONT'D)
And - I will have something else
to use against it.

(CONTINUED)

CONTINUED: (3)

Karl looks at the box and EXHALES. Getting nowhere he moves off. Matt comes up to Antonio.

MATT (O.S.)

(quietly)

The demon. What does it want?

Antonio takes a breath.

ANTONIO

It is a thing of another realm, no motivations we can assign to it or understand. The best I can say is it's kind are the opposite of what life is - thriving on destruction and hate.

(then)

But what this one wants? I don't know.

DISSOLVE TO:

INT. KITCHEN

Karl is sitting by himself. Absentmindedly he picks up the little monitor.

Something wrong with it, he shakes it.

Noticing Matt is filming him, Karl holds up the monitor.

KARL

Hey Matt, what did I do?

Karl holds up the monitor - it shows a black, though not off, screen.

Matt comes up to the monitor, reaches out a hand.

MATT (O.S.)

The basement camera's still transmitting. Something's covering it.

Leslaw has stumbled into frame. Drunk, SHOUTING for his son.

LESLAW

Chlopiec!

MATT (O.S.)

Chlopiec, The Girl used the same word...

(CONTINUED)

CONTINUED:

KARL
(translates)
Means "boy." Leslaw's looking for
his son.

MATT (O.S.)
But - why'd she use it?

Karl shrugs, turns to the matter at hand.

KARL
I go find your camera.

Karl leaves for the basement.

Leslaw almost trips over a few stray toys. Now SHOUTS
louder, angrier.

INT. BASEMENT - CONTINUOUS

Karl hurries down the stairs, begins poking around for
where the camera just was. The Girl lies silent.

Karl slows as he sees her, hesitant to get too close.

KITCHEN - SAME TIME

Matt is playing with the monitor.

MATT (O.S.)
Still transmitting. Where are
you?

He rolls the small toggle --

ON MONITOR: It ZIPS back in time to when the camera had
feed and an image comes up, of --

The Girl in bed.

Then, she looks up, moves her head...

A moment later something comes CLUMPING down the stairs --

-- The boy's toy fire truck. Hitting every stair before
rolling to a stop at the bottom. A YELL gets Matt to
turn to -

INT. FRONT DOOR - THE PRESENT

LESLAW, he has opened the front door. YELLING into the
street...

(CONTINUED)

CONTINUED:

LESLAW

Chlopiec!

We notice the fire truck is missing from the stray toys.

PAN BACK TO MONITOR:

ON SCREEN - THE PAST

...The truck rolls up and gently BUMPS The Girl's bed.
Her eyes are shut.

Now the Son appears at the top of the stairs. He
hesitates.

WITH KARL - THE PRESENT

Near The Girl's bed. Keeping his distance.

Antonio gazes down the stairs.

ANTONIO

Boy?!

Then Antonio stops, realizing something...

ANTONIO (CONT'D)

(quoting The Girl)

Boy - My Boy...

Karl keeps searching, accidentally KICKS something.
Looks down and picks it up.

The toy fire truck.

ON SCREEN - THE PAST

...As the Son starts down the stairs.

MATT (O.S.)

Oh shit...

Matt hits the toggle and ZIPS ahead...

ON SCREEN

The image JUMPS, too far and the Son disappears into thin
air. Just The Girl remains. Lying in the same position
as before.

(CONTINUED)

CONTINUED:

But subtly, her bed sheets look different, a blanket is missing.

Matt GRUMBLES. He rewinds and the feed ZIPS back halfway.

ON SCREEN - THE PAST

The Son is now at the bottom of the stairs. Right by The Girl's bed. His truck just out of reach.

He wants to approach. Knows he's not supposed to.

The Girl opens her black eyes --

MATT (O.S.)

No - Don't!

Gingerly, the little boy takes a step forward.

Puts his hand on his truck...

WITH KARL AND ANTONIO - THE PRESENT

In the basement, noticing...

ANTONIO

The hole. What is that?

Karl looks at that hole The Girl dug. It has been covered by a blanket --

-- A lump is there.

INT. BY THE MONITOR / ON SCREEN - THE PAST

INTERCUT between past and present as Matt watches The Girl get out of bed and --

-- *Reveals* her chain is longer than she's led anyone to believe --

MATT (O.S.)

Playing us - She's been playing us
all along...!

She moves behind the camera.

In a moment the camera is airborne. In another moment the lens has been covered up.

(CONTINUED)

CONTINUED:

Matt BANGS the keyboard. In the B.G. Leslaw is still CALLING for his son.

MATT (CONT'D)

Oh, no...

Sweating, Matt toggles all the way, to the dark, present feed shot...

INT. BASEMENT - CONTINUOUS

Antonio and Karl move toward the covered hole. That lump.

The Girl ROARS, SHATTERING GLASS!

The whole house seems to shake. -- Karl instinctively jumps back but Antonio charges forward and --

-- RIPS off the blanket.

SMASH CUT:

INT. BY THE MONITOR / ON SCREEN - PRESENT FEED

Matt watches as his dark screen comes to light...

POV OF THE REMOTE CAMERA

As the camera focuses on Antonio's face. A horrified expression on it...

The Girl can be heard LAUGHING.

THE GIRL (O.S.)

Mój Chłopiec!

ANTONIO

...Sweet Lord.

Matt YELLS at his monitor...

MATT (O.S.)

What? What do you see!?

INT. BASEMENT - CONTINUOUS

Lock off shot reveals that, under the camera, the body of Leslaw's son is curled in the hole.

Antonio is already feeling the child's pulse.

(CONTINUED)

CONTINUED:

Then Antonio shakes his head.

SCREAMING as Leslaw nearly leaps down the stairs. Runs to the bed, no translation needed as he WAILS.

The Girl LAUGHS louder, strokes the boy's head, *showing him off*.

THE GIRL

Mój Chłopiec.

Leslaw throws his arms around her neck - SQUEEZES!

Antonio struggles to subdue Leslaw but the big man tosses both of them - continues to throttle The Girl.

A winded Antonio calls to Karl for help...

ANTONIO

Stop him!

Karl starts for Leslaw but freezes. Doesn't move to subdue him.

ANTONIO (CONT'D)

He'll kill her! Karl - STOP HIM!

But Karl - *shakes his head*.

It look like Leslaw is about to kill her when --

-- Matt runs in, sees something nearby, Antonio's leather case...

MATT

Father!

He tosses the case to Antonio who, still on the floor, catches it deftly...

...Whips out the needle, barely preps it before JAMMING it into Leslaw's calf.

Leslaw weakens. Collapses.

The Girl is silent for a moment. Then begins to COUGH and COUGH, miserable, her windpipe almost crushed...

DISSOLVE TO:

INT. BASEMENT - LATER

The Girl's arms and legs are being tied to the bed by Matt. He pulls the thick rope TIGHT...

(CONTINUED)

CONTINUED:

He hears YELLING far off. Stops...

MOVE TO:

INT. LIVING ROOM, FRONT DOOR - MOMENTS LATER

Camera comes on and heads for the open front door.
Antonio is there, waiting. POLISH YELLING is heard from
the street.

MATT (O.S.)
(re: the yelling)
Leslaw?

ANTONIO
(shakes head)
He's run off.

Antonio motions outside. Curious, Matt keeps moving out
into the street. Flips on the night vision:

EXT. HOUSE / STREET - CONTINUOUS

Camera zoom in to the end of the street to find Karl is
the one yelling. He holds the covered body of the Boy in
his arms. Seems to be going house to house.

MATT (O.S.)
(yells)
Karl! Come back inside!

Karl ignores Matt. KICKS and BANGS on different doors.

No answer comes.

MATT (O.S.) (CONT'D)
(gently)
Karl? C'mon man, there's no one
around. This isn't going to work.

Karl just stands there. It's quiet, only the sound of
WIND.

INT. KITCHEN - LATER

Antonio and Karl are on opposite side of the table. Karl
looks rough. Matt's voice comes...

MATT (O.S.)
I put the boy up in his room.

(CONTINUED)

CONTINUED:

KARL

Just us now. Us and her.

Karl slumps forward, already bad posture getting worse as he speaks to Antonio.

KARL (CONT'D)

The Kid - Nika. Hell, two kids.
We have blood from two bodies on
our hands. How many more?

Antonio speaks up.

ANTONIO

I think I know what you are
suggesting - It is terrible for
so many reasons... including that
if she dies - her soul could be
damned.

KARL

I don't believe that! You believe
your own shit?! *Damned?*

ANTONIO

If The Girl bears some
responsibility for welcoming the
Demon in, her soul could be damned
forever.

Karl gets in Antonio's face.

KARL

She's laughing at us. IT'S
laughing at us!

Antonio POUNDS the table making everyone jump. He glares
at Karl.

ANTONIO

There is a young, innocent girl in
there. Don't you ever forget
that.

Pushed to his limit, Karl shakes his head.

KARL

My sister is a young girl too.

CUT TO:

INT. LIVING ROOM, COUCH

Karl has jammed his few belongings into and on top of a duffel bag. Matt enters, sees this.

MATT (O.S.)

Karl?

KARL

Sorry. I must do this.

MATT (O.S.)

(already knows)

What? What *must* you do?

KARL

Drive back to Krakow. Get my sister Baptized whether my asshole brother wants to or not.

Karl zips up his duffel, done packing.

MATT (O.S.)

We - need you.

KARL

(chuckles)

Doubt that.

Something hits Karl. Conscience or guilt. He looks physically weaker for a moment, near tears.

KARL (CONT'D)

Matt - I'm sorry. I'm...

Karl's voice trails off.

Then he says no more, moves out the door.

FADE TO:

INT. LIVING ROOM, COUCH - NIGHT

Antonio is on the couch. A bottle of Leslaw's homemade vodka near him. Antonio holds one of those crystal glasses, light from a nearby lamp plays off it.

Antonio turns the glass and the reflected light stretches onto the nearest wall. His mind is elsewhere as he plays with it, lets the mesmerizing pattern climb and dance.

Then Antonio finally says what's on his mind.

(CONTINUED)

CONTINUED:

ANTONIO

Are you going to leave, too?

Matt seems surprised by the question.

MATT (O.S.)

No. No way - Not until this is done.

ANTONIO

You're sure? Demons are shrewd and calculating. Older than the human race. I never recovered from the one that took me. And, I'll wager this one is stronger.

The glass shakes a little in Antonio's grip.

MATT (O.S.)

You were just a kid. You're stronger too...

ANTONIO

(shakes head)

I am? I should've been able to sense this demon but I failed to.

(quietly)

Evil's strongest weapon is disbelief and I was oblivious. I didn't recognize the threat until it was too late for Leslaw, his son and - Karl.

A moment before Matt answers, then...

MATT (O.S.)

Maybe it's not too late for us.

Antonio is touched, nods. Matt's voice comes again.

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

Father? Is it time to head back down?

Antonio takes a breath, an idea forming.

ANTONIO

Besides your cameras, you brought some other equipment along, correct?

MATT (O.S.)

A few things...?

(CONTINUED)

CONTINUED: (2)

ANTONIO

I thought I saw something that
might help us...

MOVE TO:

INT. BASEMENT - MINUTES LATER

The trap door opens but adds almost no light at all.

The Girl begins CHUCKLING as Antonio and Matt, camera
capped and slung around his neck, come downstairs. Her
voice is scratched and ruined.

THE GIRL

Witamy powrót!

Both priests are lugging something - those Lowel light
cases. They open them, revealing camera lights and
stands.

They quickly set them up on either side of The Girl.

ANTONIO

That will do.

Antonio CLICKS on his light. So does Matt...

And the basement is bathed in pure, white light. It
floods over everything, seems to even change the air down
here.

The Girl sneers at this, then tries to cover it with a
hollow LAUGH. Both priests are unfazed.

ANTONIO (CONT'D)

That's better. If you are ready
father?

(Matt nods)

Let's begin.

CUT TO:

INT. BASEMENT - LATER

In the middle of the exorcism. The Girl is SCREAMING.
Antonio and Matt seem invigorated.

The Girl ROARS and lashes out her hand --

-- And ten feet away - a BLOODY RIP appears on Matt's
shirt!

(CONTINUED)

CONTINUED:

MATT

(I'm ok)
...not deep!

The Girl SLASHES the air again, this time hitting Antonio in the stomach!

ANTONIO

Enough tricks.

Antonio takes out that scarf-wrapped box. Suddenly The Girl SHRIEKS IN PAIN --

-- GLASS SHATTERS as a cellar window crumbles --

THE GIRL

NO!

Antonio unwraps the box.

THE GIRL (CONT'D)

No - NO!

The Girl writhes and SCREAMS.

Opens it. Even Matt is curious as Antonio takes out...

A human bone.

ANTONIO

(off Matt' surprise)
A holy artifact. The Vatican
entrusted me with it. Ordered me
to always carry it.
(then)
From the body of Saint Benedict.
(wry)
A bit pagan, perhaps...

As Antonio moves it near The Girl, she SCREAMS...

ANTONIO (CONT'D)

(reads, almost sings)
Do not remember o lord, our sins
or those of our ancestors...

MATT

And do not punish us for our
offenses.

ANTONIO

Our Father, who art in heaven...

Antonio looks at Matt, motions and Matt says.:

(CONTINUED)

CONTINUED: (2)

MATT

...Hallowed be thy name.

Now both men together...

ANTONIO AND MATT

Thy kingdom come, thy will be
done...

In fury The Girl rips through her bonds, rears up and
RUSHES at Antonio - CLANG - the chain stops her.

The Priests continue their prayer, Antonio again shows
her the saint's bone and she withers back from it.

Matt looks at Antonio, they are winning.

Antonio nods and they wrap up the prayer. Now Antonio
starts on psalm fifty-three:

ANTONIO

The fool hath said in his heart,
there is no God.

At this The Girl begins to climb the walls.

She has a tortured, pained look.

ANTONIO (CONT'D)

...Corrupt are they and have...

Antonio pauses for a moment, witnessing The Girl climbing
like a spider up the vertical wall, the chain taught.

Matt looks at Antonio, concerned. He unslings his camera
and begins to film.

CLOSER on The Girl, climbing.

But Antonio only takes a step forward, reaches out his
free arm and casually gives the chain a yank - pulling
The Girl down off the wall --

-- She CRASHES back onto the bed.

ANTONIO (CONT'D)

(continues on)
Corrupt are they and have done
abominable iniquity.

The Girl covers her ears and oddly, her mouth.

She looks exhausted. Seems small and wounded.

(CONTINUED)

CONTINUED: (3)

MATT (O.S.)
(blurts)
YES!

Matt realizes, stops himself.

Antonio doesn't give him a hard time, just motions to be handed the wooden crucifix.

The crucifix is removed and placed on The Girl's forehead. She SCREAMS, trying to shake it off.

Now The Girl WHINES, helpless.

ANTONIO
(breathes)
I see you now Demon. In the
light your evil is nothing.

He begins to read again.

She calms, twitching but passive for the moment.

Matt takes an audible breath.

MATT (O.S.)
Did we do it?

Antonio shakes his head but seems enthused.

ANTONIO
(breathing hard)
Not quite yet. But soon I think.
We are strong enough!
(then)
Time to prepare the Eucharist.
Get bread and wine.

Matt hurries upstairs, camera by his side as he goes.

INT. LIVING ROOM / STAIRWAY - CONTINUOUS

On Matt's feet as he comes up the stairs. Almost trips on those toys.

Keeps moving.

INT. KITCHEN - CONTINUOUS

Matt hurries past the table and into the kitchen. His camera at hip level as he rifles through the cupboards, finding bread for the mass.

(CONTINUED)

CONTINUED:

He's oblivious as...

A SHADOW falls across the floor!

Matt fills his hands as the Shadow moves closer.

Finally Matt sees the Shadow and freezes...

MATT (O.S.)

No, wait...!

But the Shadow is upon him! Camera DROPS on the ground, the sounds of STRUGGLE.

Then silence. Only a CLINK as if a COIN has hit the ground.

TO BLACK:

INT. BASEMENT

Lock off camera. Antonio stands over The Girl. Rosary beads in hand.

ANTONIO

Holy Mary, mother of God...

FOOTSTEPS come down the stairs.

Antonio pays them little attention at first. Then...

ANTONIO (CONT'D)

Hurry - it's time.

That Shadow figure moves behind Antonio. Still the priest doesn't turn.

The Figure steps into the light...

It's Karl! He's a shell of his former self. Eyes wide and fearful.

He holds Leslaw's pistol in one hand. Moves up on Antonio.

Finally Antonio turns and sees Karl. Stares at him, silent.

KARL

Didn't get. Too far.

Karl speaks quickly now, pained...

(CONTINUED)

CONTINUED:

KARL (CONT'D)

Wherever I drove she was ahead of me. *Floating* in the road. I tried Father - I just wanted to leave...

Antonio looks at the pistol, lets Karl talk further. The man's speech is erratic.

KARL (CONT'D)

...But she wouldn't let me go.

Antonio's eyes fall on the blood on Karl's face...

KARL (CONT'D)

And I know - I KNOW, she won't let my sister alone. So fuck it, I'm just going to kill her.

ANTONIO

(looking at the gun)
There is no need to be afraid...

KARL

Bullshit! We weren't afraid enough!

In one quick move, Karl yanks the holy artifact from Antonio.

KARL (CONT'D)

This is worthless!

ANTONIO

No, Father!

Karl POUNDS the artifact into dust!

Antonio looks crushed. Asks...

ANTONIO (CONT'D)

Where is Father Matt?

At this a thought comes to Karl but he shakes it off.

ANTONIO (CONT'D)

(sternly)
Karl - What have you done with Father Matt?

With the gun, Karl waves Antonio back toward the stairs.

KARL

Go see.

(CONTINUED)

CONTINUED: (2)

Then Karl looks to The Girl.

ANTONIO
Don't kill the child...

Antonio is being backed toward the stairs now, trying in vain to change Karl's mind.

ANTONIO (CONT'D)
We can beat it. The evil inside this poor girl...

KARL
Poor girl?!
(chuckles)
She - invited it in. It told me.

ANTONIO
Told you?

KARL
She and Nika went to the catacombs. Woke it up. They had wishes to make.
(then)
Know what the problem is with wishing?
(grins)
The things we wish on. Once in a while, they make a *wish of their own*.

Antonio is chilled.

ANTONIO
What's the wish? What does it want?

Karl looks like he wants to answer - about to speak. But suddenly, like a switch has been flipped, he looks over at The Girl, raises his gun at Antonio --

Karl grabs a hammer off the workbench as he backs Antonio up the stairs and out of camera's view.

ANTONIO (CONT'D)
Please, Karl... Don't do this. I promise there is a way back.

KARL (O.S.)
Not for me...

The SLAM of the trap door. A SCRAPE as Karl's wedges it shut with the hammer.

(CONTINUED)

CONTINUED: (3)

FOOTSTEPS come back down the stairs and Karl re-enters frame, alone. He raises the gun...

The Girl turns and looks at him.

SMASH CUT TO:

THROUGH MATT'S TIPPED CAMERA - KITCHEN - MOMENTS LATER

FOOTSTEPS hurry toward frame. Antonio's feet come into view.

ANTONIO

Father Matt!

Matt GROANS. Begins to move around and Antonio helps him to his feet, bringing the camera up with him.

SMASH CUT:

INT. BASEMENT

Karl has the pistol leveled at The Girl, takes the crucifix off her forehead about to shoot her...

Then he freezes. His face loses all expression. Lowers the gun.

Still as a statue he asks...

KARL

(is that you?)
...Lidia?

Now Karl nods as if answering a question. Hypnotically begins to *disassemble the gun*.

INT. LIVING ROOM - CONTINUOUS

Camera still slung around his neck, Matt is at the trap door now, pulling hard.

MATT (O.S.)

He wedged something in there!
(BANGS on it, then)
I'm going to take it off its hinges!

Matt looks over, sees Antonio is looking at the baby monitor.

(CONTINUED)

CONTINUED:

ANTONIO
Karl's not moving.
(quickly)
But she is!

MATCH CUT TO:

INT. BASEMENT - SAME

As The Girl gets on all fours. Begins crawling for Karl.

Inexplicably, she WHINNIES like a horse.

She SNORTS, a LAUGH buried in the sounds...

WITH MATT AND ANTONIO - SAME

Matt has shaken off his camera and out of a corner of frame we see both Priests working on the trap door with tools - Matt gets one of the two hinges loose, Antonio almost has his one free.

ANTONIO
...Karl! Hold on, we're coming!

INT. BASEMENT - SAME

The Girl comes to the edge of the bed, her still bound hands keep her inches from Karl. But then...

The Girl FLIPS her body over, somehow leaving her hands still tied but her head is now at the foot of the bed.

Her tongue extends, long - then *impossibly long*. It *licks* Karl's face.

He squirms, but still hardly moves, hypnotized.

The Girl looks right at us, at camera.

And RIPS through her ropes! Her hands make SICKLY CRACKING noises but she doesn't care

IMAGE PIXILLATES - close on The Girl's face, as...

...Her neck elongates. Then even further, *impossibly*.

She withdraws her neck, smiles at her own trick...

INT. LIVING ROOM / STAIRWAY

-- As Matt finally gets the door off its hinges.

He tosses it aside. Runs down the stairs --

ON THE GIRL

She reaches out for what's left of that leg chain and swings it, SMASHING one of the soft lights!

Karl seems to awaken. She smiles, feeding off his fear and realization.

KARL

...NO!

SMASHES the second, plunging the world into darkness.

As Karl HOWLS --

KARL (CONT'D)

Help!

INT. BASEMENT, STAIRS - CONTINUOUS

-- Matt charges into the pitch.

INT. BASEMENT - CONTINUOUS

One of the soft lights is flickering - illuminating the room for brief moments before going dark again.

Matt hurries in, sees Karl is hysterical. As the scene goes dark we hear...

MATT (O.S.)

Karl, I'm here now! I'll get you out...

The soft light flickers to life again. Matt looks at the empty bed...

MATT (CONT'D)

Where is she?!

The Girl is nowhere to be seen. Karl shakes his head.

Matt reaches to pull Karl to his feet as we pass back into darkness.

(CONTINUED)

CONTINUED:

IN THE DARK: Only SOUNDS of Matt heaving Karl toward the stairs. Then...

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

Can't see...

The light flickers on. Karl and Matt are grateful for it.

Unbeknownst to them, a SHADOW moves on the wall above, touches the ceiling, as...

THE GIRL *side-shuffles* across the upper wall! Ten feet off the ground!

She edges closer as we go DARK.

KARL

I hear her!

The SOUND of SKITTERING. LIGHT flickers on again and we see Karl and Matt looking to where she just was. Nothing there.

But in a flash, she has appeared *perched* at the other end of the wall...

Karl SCREAMS!

DARKNESS - Karl YELLS louder --

OUR POV

The camera automatically SWITCHES to night vision in this longer interval. In green, the men are in the center of our shot, trying to find their way to the stairs through all that twisted junk, when...

The Girl SKITTERS in from above - a *lighter/colder glow* to her heat signature - now much closer to the hapless men.

She reaches out her arm for Karl, GRABS HIM AND --

LIFTS HIM OFF HIS FEET!

THE GIRL

Mój Chłopiec!

-- Matt tries to pull Karl back, grabs his legs --

Matt tries to fight off The Girl in this bizarre struggle for Karl's soul --

(CONTINUED)

CONTINUED:

But The Girl wins, YANKING Karl up to her, then --
 -- tosses him like a rag doll. BASHING him against the wall!

MATT

NO!

Karl's crumpled body falls in a heap. He's dead.

The Girl backs into the darkness.

Matt stares into the pitch. Hears her CHORTLING from somewhere.

Finally knows he has to leave, fumbles trying to find the exit, turned around.

A SKITTERING sound as THE GIRL moves in above Matt.

He can hear but not see her. She is almost upon him when...

ANTONIO (O.S.)

Father Matt - ABOVE YOU!

Matt pivots and ducks. The Girl HISSES and looks off screen, as --

HANDHELD CAMERA

Comes racing down the stairs, held by Antonio, he's using the night vision to see.

He runs through the basement, calls --

ANTONIO (O.S.)

Matt?!

MATT (O.S.)

Over here!

Antonio makes his way across the room - the SKITTERING somehow coming from everywhere at once.

BUMPS into something, keeps going, then--

Matt appears in frame --

ANTONIO (O.S.)

Come on, quickly!

MATT

Where is she!?

(CONTINUED)

CONTINUED:

At this, the SKITTERING abruptly cuts out. Antonio doesn't answer, turns and leads the way back to the stairs.

Running, BREATHING HARD.

For a moment all sound drops out completely - Antonio is unwittingly covering the camera's mic.

At the stairs, when sound returns, and just then -

THE GIRL APPEARS right in front of camera! ROARS!

Antonio sidesteps her, runs by and up the stairs --

The men flee the room as the soft light comes on again, WASHING the frame BRILLIANT WHITE...

INT. LIVING ROOM, COUCH - CONTINUOUS

The two priests hurry upstairs. Matt SLAMS the trapdoor behind him. Then realizes...

MATT

Karl...

ANTONIO (O.S.)

He's gone.

Antonio dumps the camera on the couch, breathing hard.

Then Matt realizes something is wrong with the old priest.

MATT

Father...

Antonio collapses. Matt runs to him...

ANTONIO

I'm alright.

Matt wants to help him up but Antonio sits up, motions he needs a minute. Matt kneels by him.

MATT

I'm sorry...

ANTONIO

I'm the one who is sorry and
always will be.

Antonio begins to gently steer Matt toward the door.

(CONTINUED)

CONTINUED:

ANTONIO (CONT'D)
Drive back to the little church.
They will know what to do.

MATT
...What can they do that we
haven't?

Antonio is silent. Matt feels there's something
Antonio's not telling him, tries...

MATT (CONT'D)
Come with me.

ANTONIO
(shakes head)
Hurry on, Father.

MATT
I want your word you won't go back
down there.

ANTONIO
Matt, get going...

MATT
(steely)
Your word father.

Antonio takes a long breath.

ANTONIO
(nods)
My word as a priest.

Matt nods. Looks at the door.

MATT
Back soon.

Matt hurries out the door.

A long moment as Antonio looks at the door. He is
slumped forward. Something he has to do.

He reaches up to his priest's collar. Touches the
vestigial tab inside...

And RIPS it out.

Lays it on a nearby table.

CUT TO:

INT. BASEMENT

The Girl sits on the bed. Karl's body is curled at her feet, surprisingly peaceful.

The formerly flickering soft light is working fine now. The Girl's shadow is cast behind her.

FOOTSTEPS as Antonio comes down the stairs. He holds a lit flashlight even though he doesn't need it.

He looks from Karl's body to The Girl as if expecting some trick. But she only waits quietly - actually looks nervous.

Antonio moves closer, looks her in the eyes, which are normal.

ANTONIO

I speak not to the demon but to
the real girl inside there. Can
you hear me?

At this The Girl nods as if she understands him perfectly.

ANTONIO (CONT'D)

I cannot do any more. I cannot
rescue you. It is you who must
take this fight. Fight this evil
as hard as you can...

Her face gets softer, she's nodding...

ANTONIO (CONT'D)

Don't give up. This evil can only
rot us from the inside. We are
stronger than...

Antonio stops himself, notices The Girl starting to smile...

THE GIRL

Pomagaja mnje! Pomagaja mnje!

The Girl grins. And her voice sounds even younger, mocking him...

THE GIRL (CONT'D)

Pomagaja mnje, Antonio!

The Girl shakes her head and LAUGHS. All a ruse. Antonio looks as if he's been socked in the gut.

(CONTINUED)

CONTINUED:

A PIXILATED ECU of The Girl's eyes - they are dark, reptilian.

At the end of his rope, Antonio yells --

ANTONIO
WHAT DO YOU WANT?!

The Girl LAUGHS LOUDER. And then she speaks Norwegian

THE GIRL
Vil du anerkjenne meg nå?

Antonio is stunned as he realizes...

ANTONIO
It's you. You came back!

THE GIRL
Det er meg.
(the voice echoes)
Det er meg. Det er meg.

Antonio almost collapses. The Girl continues to rant.

THE GIRL (CONT'D)
*Du var bare en liten smule gutt
når JEG igjen du. Bortsett fra
I've komme igjen.*

ANTONIO
...Back for your boy.

A CHORTLE of LAUGHTER comes from The Girl.

ANTONIO (CONT'D)
Me.

Antonio pulls on his own hair, grinding his teeth. With a thousand yard stare he nods, a decision made.

Fumbles in his pocket and takes out that case with the needles.

He preps one, fills it up all the way. Has to be five times what he gave her before.

Before The Girl seems to realize, Antonio's grabbed her by a leg, JAMS her with the needle!

The Girl ROARS. Antonio pulls it out, quickly fills a second needle.

She tries to crawl away from him but seems sluggish.

(CONTINUED)

CONTINUED: (2)

Shakes her head.

THE GIRL

No.

But he grabs her by the arm this time, raises the second needle.

ANTONIO

Yes.

Her voice becomes that of a young girl for a moment, BEGGING...

He injects her.

She pulls away her arm. Flailing, the bed frame CRACKING...

The Girl lets out a SHRIEK and then it catches in her throat.

She tenses, relaxes and is still.

Antonio looks at camera. Right into us.

He sits down on the mattress, drops the needle.

And sits there for what seems like a long time, a broken man.

That (smashed) radio comes on, weak MUSIC warbling through the room.

Antonio doesn't even hear it, makes the sign of the cross.

ANTONIO (CONT'D)

(into camera)

My name is Father -

(stops)

My name is Antonio Paladino
Glesnes, it has been two weeks
since my last confession...

Behind him, something moves --

-- The Girl!

ANTONIO (CONT'D)

(oblivious)

...And this is my sin. I was
complacent, unaware, naive. There
was evil right in front of me...

(CONTINUED)

CONTINUED: (3)

The Girl floats up behind an unaware Antonio...

ANTONIO (CONT'D)
...And I did not recognize it.

Finally hearing her, Antonio stops, turns --

-- As she attacks - Arms around his throat, throwing him to the ground --

As Antonio falls he drops his flashlight, right into camera frame - FLOODING IT WHITE.

We hear the SOUNDS OF STRUGGLING. CHOKING.

Then all is still.

DISSOLVE TO:

A WHIRLING SOUND

Blurry. Camera slowly auto focuses, in and out, settles, revealing we are in...

INT. DACIA, DRIVING - NIGHT

In the passenger seat Karl's abandoned camera, laying on top of his packed duffel, has just turned on. But this time no one is operating it.

The shot is askew, shows most of Matt's arms and legs and the windshield. Matt hasn't noticed it's on.

Hold on this shot for an uncomfortable length. Then --

The radio BLARES ON without him touching it.

MATT
...The Hell?

Matt punches it off.

Then the wipers turn on by themselves. The heater. The RADIO again...

Matt deals with the controls, CURSING as...

A REFLECTION appears at the bottom of his windshield. We see it before he does --

-- The Girl. Floating in the road. Growing larger as he approaches her --

(CONTINUED)

CONTINUED:

Now, Matt sees her too, his face goes slack.

MATT (CONT'D)

SHIT!

He cuts the wheel --

-- And we are SKIDDING then ROLLING - CRASHING - the SHATTER of glass, TWISTING steel...

Finally the car comes to a rest. The tossed camera stares through a cracked window, woods outside.

Then, a GASP as Matt crawls into frame, he's a mess, one eye mangled shut, blood on his face and hands.

Matt looks down at his forearm and realizes his radius bone is broken and sticking through it!

He HOWLS...

MATT (CONT'D)

Oh, shit, oh, shit...

Then Matt stops as if sensing a presence, looks outside as -

The Girl's bare feet *float outside the window!* A foot off the ground...

MATT (CONT'D)

No, no, NO!

The Girl floats by camera and is gone.

Matt looks for her, checking all around. Begins to crawl out the other side of the car, but --

-- A SKITTERING is heard.

MATT (CONT'D)

(freezes)

Help me! SOMEONE HELP!

But the woods are silent.

AGAIN the SKITTERING comes. Matt retreats out of frame, as--

-- A shadow falls over camera.

Matt SCREAMS! He struggles - for an instant his hand reenters frame, clawing for purchase --

(CONTINUED)

CONTINUED: (2)

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

GET AWAY!

His hand is suddenly yanked off - as if he's being dragged. He SCREAMS one final time...

Then silence.

Only the WIND.

TO BLACK:

END