

A Dark Place

by
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Based on a True Story

Dark Attic Entertainment
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The following text fades in over black:

A T R U E S T O R Y

FADE TO BLACK.

SMASH CUT FROM BLACK TO:

1 EXT. TOWN OF DALQUIST - DUSK 1

A desolate dust-bowl plain. A wilted landscape -- barren, scorched, silent. Suddenly, violent, desperate COUGHING.

Then, a distant speck. A house off on the horizon.

3 EXT. FARM HOUSE - DUSK 3

A ramshackle two-storey brick farm house. The house is desolate, depressing, and appears to be deserted.

CUT TO:

4 INT. FARM HOUSE -- DUSK 4

9 BEDROOM 9

PULL BACK SLOWLY ON -- ETTA (25), propped up in bed is SCREAMING hysterically at the top of her lungs. She is suffering from diphtheria. She's livid, her skin hanging in a loose trail of wrinkles, one corner of her mouth twisted in a horrible visage. Yellowish bile stains her chin and the front of her nightgown. Her hair is tough and straw like, and her eyes glower toward the doorway.

The following scene is played in Polish with subtitles.

ETTA

Addie...!

There is a frozen moment. And then Etta screams again.

ETTA (CONT'D)

Addie...! Help me!

CUT TO:

10 HALLWAY 10

Mortified, ADDIE (19) sits in hallway with her hands cupped over her ears. There is a small oil lamp next to her feet, and in the dancing light we can make out that she is an attractive girl, of pale complexion, big grey eyes, and of European descent.

(CONTINUED)

10 CONTINUED:

CLOSE ON ADDIE'S EYES -- dark black circles. She hasn't slept in days.

Addie rises, and plods into...

11 ETTA'S BEDROOM -- CONTINUOUS 11

...Etta watches Addie in the doorway.

In the dim light of the oil lamp we can make out the bedroom - - there is very little in the way of furnishings. Just a bed, a dresser, a washbowl, and a heap of filthy linens.

Addie moves closer casting a shadow over Etta's face.

ADDIE
What is it?

Through cracked parched lips she struggles to speak.

ETTA
Water. I'm so thirsty.

Addie reaches for the water glass on the night table and pours a little down Etta's parched throat. Etta's face crinkles at the taste.

ETTA (CONT'D)
It's warm.

ADDIE
It's very late try to sleep.

ETTA
It hurts so much. When I lie back I can't breathe.

Addie takes Etta's head in her trembling hands, and like a mother nursing a child, rests her head against her breast. Etta's eyes roll back in her head. She nestles against Addie.

ADDIE
Sleep.

The room is utterly SILENT.

ETTA
Addie?

ADDIE
What is it?

ETTA
Talk to me. I want to hear the sound of
your voice.

ADDIE
What should I talk about?

ETTA
Talk about momma.

ADDIE
I can't remember her face.
(beat)
Can you?

Etta is in and out of consciousness.

ADDIE (CONT'D)
It's fading from my memories like a
picture fades over time.

Suddenly... her eyes spring open. Her face registers
confusion... Then slow realization... She looks up at Addie
and...

...SCREAMS....

ETTA
You're killing me...!

CUT TO:

Addie sits motionless against the hallway wall.

BEAT.

Addie raises her hands and rubs them against her eyes. She's
been up all night.

She rises on wobbly legs like a new born steer, and presses
her face against Etta's bedroom door. She listens for the
sounds of stirring from within, but finds only SILENCE.

Addie rests her head against the door frame and prays.

The following scene is played in Polish with subtitles.

ADDIE
God give me strength.

(CONTINUED)

12 CONTINUED:

She quietly turns and exits.

CUT TO:

13 EXT. FARM HOUSE -- MORNING 13

TRACKING -- to the side of the house.

Addie sits in the grass by the well, a washbowl at her feet. She splashes cold water on her face. She places her sore feet in the washbowl, and rubs the pain from them.

The following text fades in over the image:

1882 Confederation Road.

-- dissolve to --

Township of Dalquist, 1935.

And then the titles...

...fade.

PUSH IN ON ADDIE -- She splashes water under her arms, and down her legs. She furrows her brow. As the cold water brushes her skin her face tightens up, and she lets out a painful WAIL. In the dull white light of the morning sun we see why...

...running the length of her arms and legs are black and purple bruises. Some have healed leaving brown patches while others look fresh. It's as if someone has taken a switch to her.

CUT TO:

14 CEMETARY 14

We see Addie kneeling by two grave markers half buried in the overgrown Prairie grass.

ANOTHER ANGLE -- Rigid and flustered, Addie tears up the grass from around the graves.

CUT TO:

15 GARDEN 15

A dirt tract in the middle of a dry western straight. The soil is cracked. Starved of water. The earth has been dug up by scavenging birds, and the precious seeds carried away.

(CONTINUED)

15 CONTINUED:

CLOSE ON -- Addie, she steps into frame and casts a long shadow over the garden.

The following scene is played in Polish with subtitles.

ADDIE
God damn birds!

Addie picks up a stone and sends it sailing toward the horizon. It lands with a skip in the tall grass. Panicked, a swarm of crows launch into the air. From far above, we hear CAWS echo across the plain.

CUT TO:

16 INT. FARM HOUSE -- MORNING 16

TRACKING -- through the...

17 ENTRANCE HALL -- CONTINUOUS 17

...and into the...

18 LIVING ROOM -- CONTINUOUS 18

...the style is American Gothic -- dark oak, and rustic like an EDWARD HOPPER painting. In the living room is a couch and a rocking chair. A suitcase record player sits on the floor by a stack of dusty '45 albums.

We continue past it and into the...

19 KITCHEN -- CONTINUOUS 19

...Addie is rifling through the pantry.

CUT TO:

20 PANTRY 20

Gloomy, unsmiling, and very quiet with a penetrating gaze, Addie digs in the shelves. There's a nervous energy about her work -- she stops often to peer over her shoulder and scan the empty kitchen.

ADDIE'S POV -- she audits the almost bare shelves. A few half empty jam jars, one tin of flour, and not much else.

She sneaks up a jar, and unscrews the lid. Ravenous, she squeezes her hand into the glass container and runs her fingers around the bottom... It's empty.

ANOTHER ANGLE -- she licks her fingers clean. She closes her eyes and SIGHS disappointedly.

(CONTINUED)

20 CONTINUED:

She picks up the flour tin, and pops it open.

CUT TO:

21 KITCHEN

21

Addie is fixing the days meager meal.

Sleepy-eyed, she kneads some dough. Turning it over and rolling it along the dusted table. She places it in a black baking tin, and wipes her hands on a dish towel.

Addie peeks over her shoulder and eyes the far wall of the kitchen. She's all alone. She turns back to her work and HUMS quietly to herself.

Suddenly, a low pitched MURMUR is heard in the kitchen. Addie leaps and emits a YELP of startled fright. She place a hand to her fluttering heart. She stops humming. She turns slowly around to find...

...NOTHING. The room is still empty.

CUT TO:

22 LIVING ROOM -- LATER

22

PULL BACK SLOWLY ON -- a worn suitcase record player. An RCA record whirls round and round hypnotically. E.C.U of the needle slipping into a groove, and a melancholy number playing from the squawking speaker.

WIDE

In the bleached light we see Addie lying on the floor listening to MUSIC and flipping through a worn copy of LOOK magazine. For a moment, her serious demeanor dissolves and she hints at a smile.

ADDIE'S POV -- She traces her finger across the glossy photos.

FLIPPING THROUGH THE MAGAZINE -- SERIES OF SHOTS.

-- Photos of men & women dancing.

-- Photos of big city life.

-- Photos of loving families in GE ads.

-- Photos of food.

(CONTINUED)

22 CONTINUED:

CLOSE ON ADDIE'S MOUTH -- she licks her lips, and swallows. Her fingertip slides over the picture. She resists the urge to eat the page.

FULL SHOT

Addie looks up from the magazine, and scrutinizes the lonely living room when she gets a sour look on her face. She sniffs the air around her.

The following scene is played in Polish with subtitles.

ADDIE

Oh no.

CUT TO:

23 KITCHEN -- LATER

23

Crushed, Addie sits at the kitchen table staring at dinner. It's ruined. Her bread is now a smoldering lump of coal.

The following scene is played in Polish with subtitles.

ADDIE

(under her breath)

Not again.

She rubs the sleep from her eyes and SIGHS.

CUT TO:

24 ETTA'S BEDROOM -- LATER

24

Addie stands in the doorway with a food tray in her hands. She watches her sister sleep.

Etta is in a deep coma-like slumber. She's dead to the world. The only sign of life is a booming WHEEZE when she sucks air into her diseased lungs.

The whole house feels so deserted.

Addie slips quietly into the room and sets the food down on the night stand. She stirs Etta gently.

The following scene is played in Polish with subtitles.

ADDIE

Wake up sleepy head.

Etta blinks herself awake. She smiles at her sister.

(CONTINUED)

ETTA
What time is it?

ADDIE
Late afternoon.

ETTA
(sadly)
I sleep the whole day away.

ADDIE
You hungry?

Etta nods weakly. Beat. Addie snaps off a piece of the burnt bread and gingerly rests it on Etta's sickly green tongue.

ETTA
It's bitter.

ADDIE
It's good for you.

ETTA
It's burnt! You were daydreaming again.

ADDIE
I know. I'm sorry.

ETTA
You have to be...

ADDIE
(interrupting; too quickly)
...careful. When I bake I won't listen to records anymore. I was careless.

ETTA
You were stupid.

Etta is very serious. It frightens Addie.

CUT TO:

Addie lies in the shaded corner of the living room by a pile of rag-dolls. Melancholy and exhausted, she fights to stay awake in the sweltering heat. She's drenched in sweat.

ADDIE'S POV -- she stares nostalgically at the toys. It's a sad collection of dolls. They're poorly stitched.

(CONTINUED)

25 CONTINUED:

They're button eyes hang loose on worn black string and their stuffings gone flat. They sit side by side staring dead-eyed back at Addie -- audience members watching a macabre play.

The dolls convey a sense of loneliness.

WIDE

Addie rests her chin against her arms, and curls up. She closes her eyes for the first time in a long time, and lets down her guard.

CUT TO BLACK:

In the dark we hear the high-pitched SQUEAL of a large animal.

SMASH CUT FROM BLACK TO:

26 LIVING ROOM -- NIGHT

26

CLOSE ON -- ADDIE'S EYES -- they spring open. Wild with fear.

Addie lies on the living room floor shivering in the darkness. The sun has long since fallen below the horizon.

Addie sits up. Her heart stops. She lets out a short SCREAM, then covers her mouth thinking better of it.

The following scene is played in Polish with subtitles.

ADDIE
(whisper)
Oh no... Night.

BEAT.

Addie surveys the dark living room. Her eyes fill with a quiet awareness. She knows she is not alone.

Addie does not make a sound.

In the far corner of the room a long BLACK SHADOW seems to undulate in the moonlight. It's an unnatural black. It seems to drip from the ceiling.

Addie slides slowly up the wall, being careful not to make a sound.

She's barely able to breathe. We can see the fear in her eyes. She's like a cat cornered. Unsure from which direction the attack will come.

She stands very still.

(CONTINUED)

26 CONTINUED:

ADDIE'S POV -- the living room door is just a few feet from the staircase leading to the second floor.

BEAT.

Addie turns her head from the living room door, and glowers at the corner next to it. It is the same haunting corner dripping darkness. The same corner hiding something unseen.

She realizes she's trapped.

There is an air of menace. The living room has become an unsettling place. Addie stands very still and watches her breathe form tiny clouds in the frigid air. The room has suddenly become very cold. Addie's very uncomfortable.

Addie inches away from the window, and towards the door. She crawls along the living room wall. She keeps one eye on the mysterious black corner at all times.

Suddenly, from the corner, a TALL SILHOUETTE rises. It floats lazily a foot off the ground. It's made entirely of wisps of black fog that flap cape-like in the night breeze. It visible for only a second before it disappears... And then, from the corner, comes the sound of...

...THUNDERING FOOTSTEPS...

Horrified, Addie realizes that something is running straight at her.

She lets out a horrible SCREAM.

Frantic, she makes a mad dash out of the living room and into the...

27 HALLWAY -- CONTINUOUS 27

...in a burst of speed she runs down the hallway and up the...

28 STAIRWELL -- CONTINUOUS 28

...she takes each step faster than the next. In a mad panic she comes CAREENING into the...

29 SECOND FLOOR CORRIDOR -- CONTINUOUS 29

...and goes flying down the hall.

Right behind her, hot on her heels, is the sound of something coming. We realize it's not footsteps we're hearing at all, but the thundering gallop of a large HOOVED animal tearing down the wooded hall.

(CONTINUED)

29 CONTINUED:

ON ADDIE -- frantic, she stalks down the hall and slides into...

30 ADDIE'S BEDROOM -- CONTINUOUS 30

...and slams SHUT the door. Frenzied, she locks it.

Addie's PANTING. She's trying to catch her breath.

ON BEDROOM DOOR -- hanging in the center of the door, made of wood and twine, is a rustic crucifix.

FULL SHOT

The house goes SILENT.

A cold white light fades up from the corner of the bedroom. Addie has lit her oil lamp. Her nervous BREATHING is the only sound we hear.

ADDIE
(mumbling)
So stupid! Never ever fall asleep at
night. Never.

CLOSE ON -- ADDIE -- She's exhausted. She rests her head against the door, and listens. The hall is quiet. She presses her ear against it, trying to hear anything when she accidentally jars the crucifix...

...it sways for a second and then...

...drops...

In SLO-MO we watch as the wooden crucifix slides down the door, and CRASHES at Addie's feet.

She GASPS.

ADDIE (CONT'D)
Oh no, the cross!

Addie bolts the second lock on the door, and braces her palms against it. She bites down on her lip drawing blood. She does not say a word. She waits for the worst.

BEAT.

CLOSE ON ADDIE'S NECK -- something is breathing on it. The tiny hairs flutter softly.

Addie is no longer alone.

Suddenly... we hear a VOICE... it HISSES like a snake....

(CONTINUED)

30 CONTINUED:

THE PRESENCE
(in a chilling whisper)
...good, now we're locked in for the
night...

CUT TO BLACK:

31 SMASH CUT FROM BLACK TO: 31

32 EXT. FARM HOUSE -- MORNING 32

It's the next day. A white hot sun sits shimmering in the sky.

TRACKING -- to the side of the house.

We find Addie slumped in the grass, exhausted, her back is to us.

TRACKING -- around her and stopping E.C.U on Addie's face. She's splashes water on it.

She has considerable bruises on her neck and arms. Her right eye is black and swollen. She runs her finger along a small cut just above her nose. Her whole body trembles with pain.

She's been beaten without mercy.

CUT TO:

33 INT. FARM HOUSE -- MORNING 33

34 ADDIE'S BEDROOM 34

Addie stares glumly at the wooden crucifix on the floor. She picks it up, and defiantly places it back on her bedroom door.

CUT TO:

35 ETTA'S BEDROOM 35

Etta is sleeping. Her eyes rolled back in her head. Her face covered in a sheen of perspiration.

Addie moves to her sister.

She takes a towel and dips the end in cold water then kindheartedly lays it on Etta's brow. As the water touches her skin, Etta takes a huge desperate breath. She WHIMPERS loudly like a new born babe breathing for the first time, and wakes with a slight start. She casts an eye on her sister. She can see the bruises on her face.

(CONTINUED)

The following scene is played in Polish with subtitles.

ETTA
You fell asleep didn't you?

ADDIE
I was so tired.

ETTA
My poor little quail. You sleep during
the day and you watch at night. That is
the only way.

ADDIE
(under her breath)
I care for you during the day.

ETTA
(coldly)
You blame me then?

ADDIE
I didn't mean to say...

ETTA
(interrupting)
...that I'm a burden.

ADDIE
I'm just tired.

ETTA
I don't need your pity.

ADDIE
Don't be stupid, Etta.

ETTA
Go on. Get out of here.

ADDIE
Etta...

ETTA
Leave!

Addie, saddened, moves awkwardly toward the bedroom door and exits...

...Etta SCREAMS, and clasps her stomach tight. Unbearable pain writhes up and down her face.

(CONTINUED)

35 CONTINUED: (2)

ETTA (CONT'D)
God, why won't someone help me!?

CUT TO:

36 HALLWAY -- CONTINUOUS 36

Addie's back is to the bedroom door. She places her fists to her ears and tries to shut out the NOISE. She struggles, unsure of what to do, before turning around, and stirring back inside...

CUT TO:

37 ETTA'S BEDROOM -- CONTINUOUS 37

Etta squirms on the old mattress. Her pain is insufferable. Addie kneels by her sister and runs her hand affably down her cheek.

ADDIE
Shhhhhh.... It's all right, I'm here.

ETTA
(bitterly)
I don't want you here. Get out! Go!

CUT TO:

38 LIVING ROOM -- LATER 38

Addie sits alone by the window.

From up stairs we can hear Etta SCREAMING wildly. The pain coursing through her frail body with a vengeance.

Addie, terrified, does not move.

Etta's SCREECHING continues as we...

FADE OUT.

39 SMASH CUT FROM BLACK TO: 39

40 EXT. FIELD -- DUSK 40

Cattails sway in the insufferable heat. The landscape has a dreamlike, slow-motion grace. Dragonflies skitter back and forth. It's utterly serene.

Suddenly... a man comes CRASHING into frame and exits...

WIDE

40 CONTINUED:

A solitary figure runs against a desolate backdrop.

An INHUMAN HOWL -- like nothing we've ever heard -- echoes across the countryside. The sound raises the hackles of man and beast alike. We see that the man is limping. He's wounded, and his cries are CRIES of pain.

MAN'S POV -- A dark and mysterious Prairie sprawls endlessly on the horizon. A tiny speck, barely visible, is nestled under the hard sun... a very lonely stone house.

The figure stirs, and exits.

CUT TO:

41 INT. FARM HOUSE -- DUSK 41

42 ETTA'S BEDROOM 42

The room is dank. The air is thick with the smell of death. Etta, wide-eyed, and semiconscious leans into Addie who is sitting by the bed feeding her.

Addie holds a small bowl of broth, and like a mother nursing a sickly child, she spoons the warm soup into Etta's trembling lips. It spills down her chin and onto her night gown.

Etta coughs, and spits up. She GROANS to Addie... No more.

Addie puts down the bowl, and tends to Etta's pillows and sheets.

The following scene is played in Polish with subtitles.

ETTA
Why do you put up with me?

ADDIE
You're my sister.

ETTA
I can be cruel.

ADDIE
It's not you. You're sick. It's the illness.

ETTA
It's me. I can be short tempered.

ADDIE
(jokingly)
Okay, then it is you.

(CONTINUED)

42 CONTINUED:

ETTA
It's no joke, Addie.

ADDIE
I know. I'm sorry.

ETTA
You don't take things seriously.

ADDIE
I know.

ETTA
You're childish. It's a fault.

ADDIE
I'll try to better.

ETTA
I hope so. For your sake.

She tucks her sister in for the night, and then kisses her on the forehead. Etta looks into Addie's eyes, a tenderness in her gaunt face.

Addie takes up the bowl.

ADDIE
Sleep well.

WIDE

Addie steps out into the...

43 HALLWAY -- CONTINUOUS

43

...and closes Etta's bedroom door. She locks it, and then gives it a good pull -- it's secure.

CUT TO:

44 LIVING ROOM

44

Addie is staring out the living room window watching the sun set. MUSIC squawks from the record player.

She's swinging her foot back and forth keeping the beat.

Addie smiles. It's the first time we've seen her smile today. The song ends, the worn NEEDLE skips to the next vinyl groove, and...

A SHORT BEAT.

(CONTINUED)

44 CONTINUED:

...launches into a beautiful new piece of MUSIC.

Eyes closed. Hands in her lap. Addie begins to sway slightly to the MUSIC. She rises and shuffles into the center of the living room...

A LONG BEAT.

...and DANCES like a graceful butterfly. She's very good. She seems almost surprised. Addie bites her lower lip, fighting another smile, when...

...Suddenly, the suitcase record player by her feet SLIDES across the room, and WRECKS against the far wall. The needle skips, and the MUSIC stops dead.

...THERE IS NO ONE ELSE IN THE ROOM...

Addie stands still. Stares at the record player. The record is still spinning, but the arm is off the plate.

The following scene is played in Polish with subtitles.

ADDIE
I'm sorry. I'll stop. I'll stop.

Sadly, she treads cautiously to the record player and drags it back to the center of the room. She removes the heavy vinyl disc and sets it on the floor next to the rest.

She looks to the window, the sun is going down. It's getting dark.

A rare moment of happiness comes to an end...

CUT TO:

45 EXT. FARM HOUSE -- NIGHT 45

The the lonely homestead sits under a sky of stars.

CUT TO:

46 46

47 47

48 INT. FARM HOUSE -- NIGHT 48

49 ADDIE'S BEDROOM 49

The room is pitch black.

Out of the darkness steps Addie. She lights her oil lamp, and sets it by the bed. She locks the door, and checks the old crucifix hanging from it. Everything is in place.

CLOSE ON -- ADDIE'S FACE -- she rests her head against the door, and listens for a minute. All is SILENT.

She steps away from the door, and toward the bed. She removes her silver necklace and sets it on the dresser. She begins slipping out of her dress. She takes a seat on her bed and...

...SCREAMS...

...She jumps up. There's someone there!

From under the covers, and out of the murky black, a SHAPE shifts and moves on Addie's bed.

She's about to run for the door when...

...an apparition appears. A skeletal figure, scrawny, and tired looking throws back the covers and stares up at Addie. For a second she thinks it's a GHOST, but her eyes adjust to the poor light and she sees...

...it is a young man. ABUS (20's), his bewildered rural face, and his deep set eyes give every indication that he is a boxcar hobo. He's a wretched sight. Trembling. Frightened. His hands are covered in dry blood and so are his clothes. A gruesome wound on his right leg.

Addie runs to the door, but Abus lunges after her, taking her up by the wrist.

Addie drops, shielding her face from the stranger. She waits for him to strike her...

In the faint light of the oil lamp Abus recognizes the scars on Addie's arms. Scars familiar to anyone who's been abused. Abus backs away, taking a less aggressive stance. He lets her wrist go.

Addie peeks out from behind her palms, and eyes the young man with trepidation. She buttons up her dress and covers up.

Abus leans toward Addie and in a shaky voice whispers...

ABUS

I'm sorry. Don't be afraid. I won't hurt you.

He reaches out to the oil lamp, and dims it until the flame flickers and dies.

(CONTINUED)

49 CONTINUED: (2)

ABUS (CONT'D)
No lights.

...the room goes dark...

ABUS (CONT'D)
I need a place to stay the night. I need
sanctuary.

Addie says nothing.

ABUS (CONT'D)
All right? Do you understand? A safe
place just for one night. I'm not gonna
hurt you.

Addie stares up in resignation. She doesn't know who this man
is or what he wants.

ABUS (CONT'D)
You mute?

In the following scene Addie speaks only in Polish with
English subtitles.

ADDIE
This is not a safe place!

ABUS
You don't speak English?

Abus smiles to himself. He inches toward the frightened young
girl...

ABUS (CONT'D)
I'm Abus.

Addie, shuddering, jumps up and lunges for the bedroom door.
She unlocks it in a quick succession of moves, and dashes out
into the...

50 HALLWAY -- CONTINUOUS

50

...she's about to race to Etta's room when she hears it.

-- the CLIP CLOP of a hoofed animal at the far end of the
murky hall. TRACKING -- we float down the corridor and into
total darkness. A ravenous SQUEAL shutters from the pitch-
black.

Addie does not hesitate. She turns and jumps back inside...

51 ADDIE'S BEDROOM -- CONTINUOUS 51

...and slams the door shut. Locking it.

Abus is surprised to see her again and even more surprised by the total fear in her eyes.

Addie pads over to her bed and jumps under the covers. She pulls them up over her head.

ADDIE
(muffled)
Stay on the floor!

Abus curls up on the floor and watches Addie through drowsy, yet grateful, eyes.

ABUS'S POV -- he eyes Addie's bare ankle poking out from under the covers. Even in the dark he can see she's a very pretty girl.

ON ADDIE -- noticing, Addie slides her foot under the sheets.

Peeking out from behind the blanket, Addie glowers at the dark stranger lying at the foot of her bed.

DISSOLVE TO:

52 TIME CUT -- NIGHT TO DAY. 52

53 ON ADDIE -- MORNING 53

She's still awake. Her eyes red and swollen from another sleepless night. She continues watching the curious young man on her floor sleep.

ADDIE'S POV -- in the white light she can make out his features. Underneath the dirt and blood, he's an attractive young man -- no menacing physical presence but a sharpness that you feel right off.

ADDIE
(whispered to herself -
sounding out the name)
A-bu-s.

Addie bites her lip.

The stranger does not stir.

CUT TO:

54 EXT. FIELD -- MORNING

54

The sky takes on the first colours of the day. The field is a brilliant yellow -- bright and inviting. The sunrise touches the countryside, and lights the rolling plain.

Suddenly... A man, dressed in black, comes BREAKING through the tall grass, and stops IN FRAME.

He is a commanding presence. We can hear him breathing -- SHALLOW and CALM.

CLOSE ON -- MAN'S HAND -- concealed in a cracked black leather glove, he runs his fingers over a long strand of grass smeared in dry blood. He plucks the blade from the earth and sniffs it.

CLOSE ON -- HIS EYES -- they peer out from under the darkness of a long brim hat. They scan the horizon.

FULL SHOT

Like a bloodhound who's captured the scent of pray, he rises, WIPES frame and exits...

CUT TO:

55 INT. FARM HOUSE -- MORNING

55

ADDIE'S BEDROOM

Abus rubs sleep from his eyes. He's all alone. The house is SILENT. His face is sweaty. He looks down at his leg. It throbs. He loosens the tourniquet around his thigh.

ABUS' POV -- a trickle of black blood discharges from his wound, and dribbles down his leg.

He stands up, tries to put some weight on it. The Pain is intense. He fights the urge to SCREAM out before slumping to the floor.

He winces, and peels back the rip in his pant-leg revealing a small bullet hole. His leg is red and swollen. He runs his finger along the wound. It looks infected.

Suddenly, Abus pauses tensely. Something has caught his attention.

ABUS' POV -- sitting on the window sill, shimmering in the morning sun, is a distinctive SILVER NECKLACE.

FULL SHOT

(CONTINUED)

55 CONTINUED:

Abus rises, and shuffles stealthily toward the window sill. He reaches out for the necklace...

...JUST AS ADDIE BURSTS INTO THE BEDROOM...

Abus turns away from the window sill. The sight of Addie stops him dead in his tracks.

ABUS
(shaken)
G'morning.

For the first time Addie speaks in ENGLISH.

ADDIE
You have to go now.

She has a soft lilting accent.

ABUS
You speak English?!

ADDIE
(ignoring his question)
Leave. Please.

Abus hesitates.

ADDIE (CONT'D)
Hurry please. You can't stay.

Abus nods.

ABUS
(softly)
I'll just grab my things.

Addie turns, and nervously steps toward the bedroom door.

When Addie's back is to him, Abus WHIPS around to the window sill, reaches out for the necklace, and plucks it from its perch. He drops it in his pant pocket.

FULL SHOT

He slings his bag over his shoulder and follows Addie out.

CUT TO:

56 ENTRANCE HALL

56

Addie hurries to the front door. Abus trails behind her, favouring his wounded leg. He struggles to keep up.

(CONTINUED)

56 CONTINUED:

Addie reaches out for the door knob, when without warning...

...A HAND IS THRUST OVER HER FACE...

...and she's pulled violently back away from the door.

Addie tries to shove Abus' hand away, but his grip is too strong. She fights like a wild cat to break free, but tires.

ABUS
(whispering)
Shhhhhh...

Addie whimpers.

ABUS (CONT'D)
(whispering)
Listen!

Addie listens.

The sound of heavy boots SCUFFING behind the front door.

CUT TO:

57 LIVING ROOM -- CONTINUOUS

57

Abus crawls along the wall. Addie is still in his vice-like grip. He kneels and peers out the window.

ABUS'S POV -- a huge man dressed in black with a rifle slung over his shoulder is at the door.

Abus ducks down. He's sweating now. Every cell of his body still with fear.

ABUS
(whispering)
I'm gonna let you go, okay?

Addie nods.

ABUS (CONT'D)
(whispering)
Please don't make a sound.

He slips his hand from Addie's mouth. He gives her arm an uncomfortable squeeze before releasing her. She skitters away from him.

Addie peeks out the window.

A SERIES OF JUMP CUTS:

(CONTINUED)

57 CONTINUED:

- Abus' wounded leg
- The large man in black
- The rifle
- The fear in Abus' eyes.

Addie has pieced together the puzzle. The stranger is here to kill him and maybe her too.

KNOCK! KNOCK!

PUSH IN ON -- the ominous front door.

Addie and Abus glower at the front door.

KNOCK! KNOCK! It's a slow and deliberate knock. The stranger is a patient man.

Addie inches toward Abus.

ADDIE
(whispering)
The closet.

She points to a closet at the end of the hall. Abus rises and exits.

CUT TO:

58 ENTRANCE HALL -- CONTINUOUS

58

Addie opens the front door giving us our first look at:

THE HUNTER (30's)

A huge rustic man, nearly 7 feet tall, his massive shoulder supporting a huge head concealed under a dull black hat with a wide brim. His skin is a tapestry of old scars, his jacket torn and ripped from previous battles. He is a tracker with a keen eye and a very patient disposition.

The hunter steps up to Addie, towering over her tiny frame.

THE HUNTER
(cold)
Hi there.

Addie swallows hard.

ADDIE
(softly)
Yes?

(CONTINUED)

THE HUNTER

I'm sorry to bother you, but I'm looking for a man.

Addie frowns gravely.

ADDIE

A man?

THE HUNTER

A murderer.

ADDIE

A murderer?

THE HUNTER

I've been tracking him. He's wounded, so he'll be looking for a place to hide.

(beat)

This is the only house for miles. Could be he's here. You might not even know it.

The hunter stares Addie right in the eye. She looks down at her feet. He's got her.

THE HUNTER (CONT'D)

Have you seen him?

ADDIE

No.

THE HUNTER

Anyone been by?

ADDIE

No one.

The hunter's smells the lie. Beat. He smiles at Addie.

THE HUNTER

I'll look around.

(beat)

For your own protection.

Addie starts to protest, but thinks better of it.

The hunter enters, ducking low to get through the door, his shadow blotting out the sunlight. His massive frame fills the hallway.

Addie shrinks back into the...

59 KITCHEN -- CONTINUOUS

59

The hunter pushes past Addie and abruptly freezes, looking pale. Beat. He turns and holds a gaze on Addie.

CLOSE ON THE HUNTER'S EAR -- something is whispering to him.

THE PRESENCE
(whispering)
...morir...no quiero...

ANOTHER ANGLE -- The hunter in close-up, inner demons moving him. A brief IMAGE of something ugly... perhaps, drenched in the blood of his victims.

WIDE

Still numb, the hunter speaks.

THE HUNTER
You live here alone?

ADDIE
It's just me and my sister.

The door to the pantry catches his attention. He stalks toward the...

60 PANTRY -- CONTINUOUS

60

...and throws open the doors. The room is empty.

Satisfied, the hunter gently pushes past Addie and hurries into the...

61 LIVING ROOM -- CONTINUOUS

61

...Addie follows. She can see the hunter is despondent, a sudden self awareness has come over him, and he moves in a more cautious way.

He surveys the living room. He's a deliberate man, eyeing every detail.

He steps toward the window, when out of the corner of his eye he spots...

...something on the floor...

THE HUNTER'S POV -- by his massive feet, the hunter spots one tiny drop of human blood. So small, most people would never notice. It reflects the sunlight.

His cold black eyes look up, straight across the room and...

(CONTINUED)

61 CONTINUED:

...right at the closet...

FULL SHOT

Addie nervously walks toward the hunter, who motions her to stay back.

He readies his rifle and stalks out of frame.

CUT TO:

62 INT. CLOSET -- CONTINUOUS

62

Abus sits huddling in the dark. He listens to the DEAFENING SILENCE behind the door.

CUT TO:

63 LIVING ROOM -- CONTINUOUS

63

The hunter inches toward the closet door. One step at a time. He reaches out for the knob. A mad gleam in his sad eyes. He slips his finger over the gun trigger.

Addie bites her lip, and tries to keep from calling out to Abus.

THE HUNTER'S POV -- more blood lies at the base of the closet door.

The hunter has found his prey. He turns the knob...

CUT TO:

64 INT. CLOSET -- CONTINUOUS

64

Abus is still. The sound of his own heart beating THUNDERS in his ears. He swallows hard and listens to the living room... All is QUIET.

CUT TO:

65 LIVING ROOM -- CONTINUOUS

65

The hunter has the knob in his hand when...

...Suddenly, he falls back...

His eyes wide with terror, he stumbles away from the door. A look of bewilderment and fear on his face.

CLOSE ON THE HUNTER -- he raises his hands to his head, and pushes his fists into his ears.

(CONTINUED)

65 CONTINUED:

Voices WHISPERS incessantly at him... They echo out of the closet door like waves crashing ceaselessly on a beach...

THE PRESENCE
(whispers/animal sounds)
...Yo no quiero...morir...

The hunter GASPS for air. The voices continue to BARK at him. Voices only he can hear. So much pain in the VOICE. So much misery. A deep dark hate is living in this house.

The hunter COUGHS and HEAVES loudly. He reaches up and loosens his collar.

A picture falls off the wall and CRASHES to the ground. Addie jumps back. And then another. The hunter spins around to Addie and glowers at her in stunned silence.

THE HUNTER
You've got a hate in this house!

He backs away from the living room, shuffles into the...

66 ENTRANCE HALL -- CONTINUOUS 66

...and continues to slink back until he is standing on the...

67 PORCH -- CONTINUOUS 67

Addie comes running around the corner.

THE HUNTER
(dead serious)
A thin veils all that keeps that world from this one. There's a hole here and something's been invited in.

Addie does not speak.

THE HUNTER (CONT'D)
I came here to put a killer in darkest hell.
(beat)
If the man I'm looking for is in that house...
(beat)
...he's already there.

The hunter turns and stalks away. We can hear him COUGHING, a hacking cough, like a man who's swallowed poison and is trying to bring it up.

Addie shuts the door.

(CONTINUED)

67 CONTINUED:

The house is again SILENT.

Without warning, the silence is shattered by raucous BANGING coming from the living room.

Addie burst from the front door and into...

68 LIVING ROOM -- CONTINUOUS

68

...She stops, and stares at the closet.

ADDIE'S POV -- the door is being hit so hard from the other side, it shatters on its hinges. Addie can hear Abus SCREAMING like a madman from within. He's POUNDING on the door.

ABUS
(wildly frantic)
Help me! Jesus Christ! Help me!

She lunges at the closet, and grabs hold of the door knob. She turns it, but the door won't open.

ABUS (CONT'D)
(wildly frantic)
Open the door! God! Open the door!
Please!

Addie pulls and pulls but the door won't open.

ABUS (CONT'D)
(wildly frantic)
Jesus Christ, there's something in here!

Addie braces her foot against the jamb and pulls, but still the door won't open.

Suddenly, the SCREAMING and SHOUTING stops and we hear someone WHIMPERING in the closet.

Addie eyes the door with terror.

She lets the door knob go, and steps away.

...THE DOOR SWINGS OPEN ON ITS OWN AND...

...Abus falls out. Exhausted.

Addie runs to him, and hoists him up. She cradles his fingers in her hand -- his knuckles are raw and bloody. He was trying to claw his way out!

Abus averts his eyes.

(CONTINUED)

68 CONTINUED:

BEAT.

He looks into Addie's soulful face.

ABUS (CONT'D)
(weakly)
...there was someone in there...

He passes out from fright.

Addie peers into the murky black closet.

ADDIE'S POV -- it's empty. Blood stains the inside of the door.

FADE OUT.

SMASH CUT FROM BLACK TO:

69 EXT. FARM HOUSE -- NIGHT 69

Dark clouds race over the tiny farm house.

CUT TO:

70 70

71 71

72 INT. FARM HOUSE -- NIGHT 72

73 ADDIE'S BEDROOM 73

Abus lies in Addie's bed. He's in and out of consciousness. The bed sheets are damp with sweat and cling to his body. Addie pulls the sheets back, and reaches out to adjust Abus' legs. He shrinks with pain, and MUMBLES something indistinguishable.

Addie splits the gash in Abus' pants, revealing his swollen thigh. The stench from the wound turns Addie back, and she wrinkles her nose. She catches her breath, and presses her finger into the hole -- greenish-puss spills from the cut. Addie swallows hard to keep from gagging.

A SERIES OF DISSOLVES --

We watch Addie clean then dress Abus' wound... She swaddles his leg in bandages.... She places a wet rag on his brow....

The oil lamp burns fitfully, fluttering in the pitch black room as Addie cares for Abus.

FADE OUT.

74 SMASH CUT FROM BLACK TO: 74

75 EXT. FARM HOUSE -- MORNING 75

GARDEN

In the subdued morning light we see Addie, lurid, staring broken-hearted at what use to be her garden.

ADDIE'S POV -- the soil is dug up. All the seeds are gone but this is not the work of scavenging birds. CLOVEN-HOOF tracks pepper the ground by Addie's feet. She follows them with her eye...

...they lead off behind the house...

WIDE

Addie follows the tracks around the side of the house and out into the...

76 BACKYARD -- CONTINUOUS 76

PULL PACK SLOWLY ON -- Addie, mortified at what she finds. The back door leading to the pantry is wide open. It sways to and fro. Broken glass all over the steps.

Addie eyes the horizon in search of the culprit... It's empty.

CUT TO:

77 INT. FARM HOUSE -- MORNING 77

PANTRY

Addie's face turns to stone as her attention is drawn to the pantry floor...

ADDIE'S POV -- in the dim light we see broken shelves, and countless smashed preserve jars. The food is all gone.

Addie kneels down. Beat. She reaches for the old flour tin laying on it's side and looks inside -- a handful of flour is all that remains. Scarcely enough to feed one, let alone three.

Addie's eyes fill with a quiet numb awareness.

CUT TO:

78 ETTA'S BEDROOM

78

Her face streaked with tears, Addie stumbles into her sisters bedroom. She collapses against the door frame and begins to tell Etta the bad news when suddenly, Addie's heart stops...

...she cocks her head in amazement...

ADDIE'S POV -- Etta is standing. She sways, and stammers, her whole body shakes slightly, but she does not lose her balance. Her eyes, black, and filled with rage. Etta sputters forward, arms out at her sides, to keep her balance.

The following scene is played in Polish with subtitles.

 ETTA
 Who is in the house!?

Addie's lower lip quivers with confusion. She's never seen her sister out of bed, let alone so angry before.

 ETTA (CONT'D)
 Who is in your room!?

There is a long silence before Addie speaks.

 ADDIE
 A man... He's hurt...

Etta's face goes blank.

 ETTA
 A man?

Addie casts her eyes to the floor.

 ADDIE
 Uh huh.

 ETTA
 And you let him stay the night?

 ADDIE
 Yes.

 ETTA
 Stupid.

Addie glances up at Etta with guilty eyes.

 ADDIE
 (feebly)
 The food is gone.

(CONTINUED)

78 CONTINUED:

ETTA
It's punishment.

ADDIE
It destroyed everything.

ETTA
We'll both starve for you foolishness.

Addie lets out a short SOB. She's unnerved by the revelation.

Etta slumps on the end of the bed. Her breathing becomes more shallow, and her WHEEZING more pronounced.

ADDIE
(feebly)
There's nothing left.

Etta expression instantly changes. She glowers up at Addie, and hisses...

ETTA
(through clenched teeth)
Get him out of here... Now!

CUT TO:

79 ADDIE'S BEDROOM

79

Abus wakes up, trembling, shaking, wet with sweat. He staggers up, but collapses again.

Through a murky haze he can make out the outline of a woman sitting by the bed.

ADDIE (O.C.)
(softly)
Get up, you have to leave.

He squints feebly, unsure if she exists or not, and then...
...collapses again.

FADE OUT.

80 SMASH CUT FROM BLACK TO:

80

81 EXT. FARM HOUSE -- NIGHT

81

A full moon sits in the velvet-black sky. The tiny homestead nestled under it's gaping yawn.

CUT TO:

82 INT. FARM HOUSE -- NIGHT 82

83 ADDIE'S BEDROOM 83

Addie enters the room with an oil lamp. She puts it down beside her on the table. She studies Abus' pale face and dry lips. Abus' eyes blink open. He thrashes at the blankets. Addie pulls them off to cool him.

ABUS
...in the closet...something...

ADDIE
It was a dream. Only a bad dream.

ABUS
...no...red eyes...those eyes were
real....

ADDIE
(changing the subject)
You can't sleep here tonight. You have to
go.

His forehead is damp with fever. Addie feels his brow.

ADDIE (CONT'D)
My god you're burning up.

A SERIES OF DISSOLVE --

Addie places rags in cold water... She lays them on Abus' head... She lays the cool rags on his chest... she watches him breath... Deep and calm...

FADE OUT.

84 SMASH CUT FROM BLACK TO: 84

85 EXT. FARM HOUSE -- MORNING 85

A white hot sun flares in the sky over the tiny farm house.

CUT TO:

86 INT. FARM HOUSE -- MORNING 86

87 ETTA'S BEDROOM 87

Addie is bathing Etta. She wets a rag in a washbowl and gently dabs her sister's forehead.

The following scene is played in Polish with subtitles.

(CONTINUED)

87 CONTINUED:

ETTA
I smell like death.

ADDIE
Don't be silly. Can you sit up? Sit up,
Etta.

Etta lurches up weakly in bed. She WHIMPERS as the cool water touches her skin. Her head flops back, and she SIGHS.

ETTA
Is he gone?

Addie turns away from Etta. She looks down at the washbowl.

ADDIE
Yes.

Etta nods her head approvingly.

ETTA
Good.

Addie runs the wash cloth over Etta's shoulders, and neck.

ADDIE
(changing the subject)
Things were quiet last night. That's a
good sign.
(beat)
You think -- maybe -- it's gone.

Etta turns her head ever-so-slowly, and looks deeply into Addie's eyes.

ETTA
(serious)
No. It's here, plotting

CUT TO:

88 KITCHEN -- LATER

88

Addie rubs the sleep from her crusty eyes. She sets a moldy piece of bread down on the table. This is the last of her food. She cuts it into two pieces. Stops. Thinks better of it, and slices one of the pieces in half. Three small unappetizing portions sit on the table.

CUT TO:

89 ADDIE'S BEDROOM 89

Abus' fever has broke. He feels better. He sits up and takes a drink of water. He looks around the room.

It's empty.

He pulls himself up, and slips his legs out of bed. He stands, and very carefully shuffles to the door. He's surprised at how much better his leg feels. He peers around the corner into the...

90 HALLWAY 90

...it's empty.

91 ADDIE'S BEDROOM 91

Using the walls for support, Abus creeps out of the bedroom, and into the...

92 HALLWAY -- CONTINUOUS 92

...He crawls along the wall toward the stairwell passing Etta's bedroom door, when he stops suddenly... Something has caught his attention. Coming from inside the room is the sound of LABOURED BREATHING. He places his ear to the door and listens.

Curious, Abus reaches for the door knob, and starts to turn it... the LABOURED BREATHING halts abruptly.

Strangely nervous, he pushes away from the door, and crawls down the...

93 STAIRWELL -- CONTINUOUS 93

...and into the...

94 KITCHEN -- CONTINUOUS 94

...Abus edges toward the kitchen table. The sound of BROKEN GLASS is heard coming from the pantry. Beat. Abus spots the mossy bread. Casually, he picks up the three small portions and pops them in his mouth one after another. He chews, ravenously. He hasn't eaten in days.

He steps away from the table and exits...

CUT TO:

95 PANTRY

95

TRACKING -- we follow Abus as he limps up behind Addie. She's on her hands and knees in the pantry cleaning up shards of broken glass.

ABUS

Howdy?

Addie jumps, startled, she spins around to find Abus towering over her.

ABUS (CONT'D)

I didn't mean to sneak up on yah.

Addie stands and wipes her hands on her hips.

ADDIE

It's always the guilty ones who sneak around.

ABUS

(confused)

Sorry?

Addie reaches into her dress pocket and plucks out the silver necklace Abus stole earlier. She thrusts it at his face. The proof of his crime staring at him.

ABUS (CONT'D)

I can explain that...

ADDIE

(interrupting)

...you're a thief. I should have known better then to help your kind.

ABUS

My kind?

ADDIE

Con man... A Sin Eater... That's what you are. Yes? Or because I have nothing you take me for a fool?

He glances at Addie, and then at his shoes. Beat. Indignant, he looks up.

ABUS

You went through my bag?

Addie is silent, implicating herself immediately.

(CONTINUED)

ADDIE
(curt)
I'd like you to leave.

ABUS
All right.

ADDIE
Now!

ABUS
But can I ask you one question before I
go?

ADDIE
You're trespassing.

ABUS
Just one question?

Addie takes in Abus' expression, a child's innocence in his
big brow eyes.

ADDIE
What?

ABUS
Your name, what is it?

Addie scoffs, finding this ridiculous.

ABUS (CONT'D)
(persists)
What is it?

ADDIE
Addie.

ABUS
Thank you for saving my life, Addie.

She softens. She looks up at Abus with different eyes, and
nods.

ABUS (CONT'D)
I'm sorry about taking your necklace.

ADDIE
(quietly)
You hungry? I don't have much, but you're
welcome to some breakfast before you go.

Addie steps out of the pantry and into the...

96 KITCHEN -- CONTINUOUS

96

...where she finds the table bare. The bread gone.

ADDIE
Oh God no...

Abus limps in after her.

ABUS
What is it?

ADDIE
The food!

ABUS
What?

ADDIE
The food! The food! Is gone. It was right here.

Abus eyes the bare table.

ABUS
The bread crust? I ate them.

Addie spins around charged with anger. She hits Abus square in the face, sending him stumbling back. The blow forces him to put weight on his bad leg and he lets out a HIGH-PITCHED SCREAM!

ABUS (CONT'D)
Stop it!

ADDIE
(exhausted)
You've killed us. This is all your fault.
You've killed us.

ABUS
What is it?

ADDIE
The draught. Or are you too stupid to understand?

Abus loosens his collar. Lets out a tense breath.

ABUS
That's was all the food you had?

Addie wipes the tears from her eyes, and nods.

(CONTINUED)

96 CONTINUED:

ADDIE
God, we'll starve...

ABUS
No you won't.

ADDIE
We will.

ABUS
I have food.

CUT TO:

97 ADDIE'S BEDROOM

97

Addie is sitting by the window, staring at Abus rifle through his carpet-bag.

SERIES OF CUTS --

Abus pulls out of the bag -- Jam jars... Tins of potted-meat... Cans of sardines... Dried fruits... Sour candies... Liquorice sticks...

WIDE

Addie's eyes grow wide with wonder, and she approaches Abus tentatively. She grabs at some sour gum drops on the bed and pops them in her mouth. She can feel Abus watching her. Uncomfortable, she spits the candy into her hand. A little embarrassed, she looks to Abus for consent. Beat. He nods and smiles. Addie pops the sweets back into her mouth.

ABUS
You can keep most of it. I'll just take a tin of meat to get me to the next town and if you could part with some water, I'd appreciate it.

Addie inspects Abus' face.

ADDIE
(curt)
You a killer?

Abus look vaguely confused.

ABUS
What?

(CONTINUED)

97 CONTINUED:

ADDIE

That man -- the other day -- the one who shot you, he said you were a murderer.

ABUS

I never murdered anyone.

Addie's eyes on Abus waiting for an explanation that does not come.

ABUS (CONT'D)

(changing the subject)

You mind if I sit a minute before I leave. My leg's feeling sore.

ADDIE

Sure.

(beat)

You like music?

CUT TO:

98 LIVING ROOM -- LATER

98

Addie and Abus sit on the living room floor. The old suitcase record player between them. Addie picks up a vinyl record and places it on the spinning plate.

PUSH IN ON -- ECU of the needle dropping into the first vinyl groove. Beat...

...swinging MUSIC roars through the squawk box...

Addie and Abus listen to the music. It's soothing, and they start to relax. Abus taps his feet to the BEAT.

Addie slides down to the floor, and rolls onto her stomach. She crosses her feet at the ankles and sways back and forth to the music.

For the first time there's an air of tenderness in the room.

Abus shifts, trying to get comfortable, when he catches a glimpse of Addie's calf poking from her dress. He GULPS, and turns his eyes to the floor.

Addie sits up and leans back against the wall. She wipes the sweat from her neck. She peers over at Abus, and catches herself looking at his well formed arms. Shyly, she turns away.

Abus sits up, and watches the record spin. Beat. He looks up at Addie's soft glowing eyes, she's stunning. He's never noticed how attractive she is...

(CONTINUED)

...Addie catches his glance, and looks directly at him...

...embarrassed, Abus turns his gaze downward and winds up staring at her chest.

Addie takes notice, and draws her arms across herself in a hug. She swallows hard, uncomfortable, and looks away.

Abus, flushed red with embarrassment, turns his eyes to the ceiling.

Addie blushes, and stops tapping her foot to the music.

We get the impression that these two like each other.

Abus breaks the tension by speaking.

ABUS
It's getting late.

ADDIE
Oh?

ABUS
I should probably get my things a start out.

Addie seems surprised.

ADDIE
But the songs not finished.

ABUS
I should get.

Abus slides up the wall. He grimaces with pain, and grabs at his bandaged leg.

ADDIE
But your leg still hurts?

ABUS
A little.

ADDIE
(clears her throat)
If you had a mind to, you could rest up here another night. I don't mind, and besides, you shouldn't walk on that leg right away.
(beat)
It'll be dark soon.
(then)
You're better going in the morning.

(CONTINUED)

98 CONTINUED: (2)

ABUS
I've given you enough trouble.

ADDIE
It's no trouble. I've gotta spare room.

The record player continues to spin and the MUSIC swells as we...

FADE OUT.

99 SMASH CUT FROM BLACK TO: 99

100 SPARE BEDROOM -- DUSK 100

The room is quiet. Addie turns down the bed. Abus stands by the doorway. He runs his fingertip along the wooden crucifix hanging from it.

ABUS
(points at the cross)
You make this.

Addie expression registers an unwillingness to talk about the crucifix.

ADDIE
Yes.

ABUS
It's nice work...

Addie steps away from the bed.

ADDIE
(interrupting; points at the bed)
It's okay?

ABUS
It's fine.

Abus limps toward the bed, and sits on the end. He bounces up and down on it for a second, and then stops, noticing Addie's uncomfortable stare. It dawns on him -- the bed, the bouncing, the SQUEAK from the box spring -- it's a little embarrassing, and Abus blushes. He runs his hands along the coarse sheets.

ABUS (CONT'D)
(swallows)
It's comfortable.

(CONTINUED)

100 CONTINUED:

Addie stands by the doorway, a curious look on her tired face.

ADDIE
(bluntly)
Why'd that man shoot you?

Abus doesn't answer right away.

ABUS
Cause I won't tell him where my father is.

ADDIE
Why?

Abus swallows hard.

ABUS
(to himself)
Hell, I don't have a clue where he is.
(beat)
My father's a Sin Eater. You know what that is?

Addie steps back into the bedroom, and sits on the end of bed.

ADDIE
Like a priest. A bad priest.

ABUS
(softly)
He gives last rites to people who can't get them from the church.
(beat)
Criminals... Murderers... Child killers...

Abus runs his hands over his face. Perspiration drips down his chin. His voice wavers a bit as he continues...

ABUS (CONT'D)
My father ate the sins of a killer.
(beat)
The same killer who kidnapped and murdered the daughter of the man who shot me.

Addie looks confused.

ADDIE
I don't understand.

(CONTINUED)

100 CONTINUED: (2)

ABUS
My father didn't know...

...As Abus tells his story...

WE PAN from Addie and Abus until we see Abus' father,
ZACHARIA (45) a tall broad man with a goodly smile standing
over a dark man, THE MURDERER, who is lying on his death bed.

We are in Abus' FLASHBACK.

101 INT. DARK ROOM -- 1934 -- NIGHT

101

ABUS (V.O.)
...who the man was, or what he'd done,
and he didn't care...

Zacharia kneels by the bed. It's very dark. Too dark to make
out the dying man's face. He's shrouded in black.

THE MURDERER
(hissing)
...give me absolution sin eater.

Zacharia removes a small wafer from his bag, and places it on
the dying man's chest.

ABUS (V.O.)
...he'd been summoned to do a job...

Zacharia presses his thumbs into a pot of ash. He runs his
thumb across the murderer's forehead in the sign of the
cross. He runs his hand over the man's lips, smearing them in
ash. Zacharia mumbles a prayer.

ABUS (V.O.)
...It's a con. He'd do it for food, and a
place to stay the night. Sometimes for a
little money. Last rites for those who
don't have any...

ZACHARIA
I give you absolution.

He lifts the wafer from the man's chest...

ABUS (V.O.)
...this time it was different...

...and eats it.

ZACHARIA
Amen.

(CONTINUED)

101 CONTINUED:

THE MURDERER
(hissing; joyful)
...you'll see hell for what I've done,
sin eater.

CLOSE ON -- The murderer's lips. He smiles a sinister grin,
and then draws in his last BREATH. His eyes roll back -- a
gruesome death mask gawks up at us.

...WE PAN back from Zacharia to Addie and Abus in the present
still sitting on the end of the bed.

THE FLASHBACK ends.

102 INT. FARM HOUSE -- 1935 -- NIGHT 102

103 SPARE ROOM 103

Abus continues telling the story.

ABUS
...the man who murder his child is dead,
but the sin lives on in my father.
(beat)
It's a little tough to understand.
(beat)
It's as if my father committed the crime
now.

ADDIE
(sheepishly)
Do you think that man will come back.

ABUS
The man who shot? Yeah, I supposed he
will.

ADDIE
(sheepishly)
Where's your father now?

Abus looks down at his feet.

ABUS
He went missing a year ago.

ADDIE
(too quickly)
Disappeared?

ABUS
Yeah. He had one more job to do.

(CONTINUED)

103 CONTINUED:

A tear streaks down Abus' cheek. He quickly wipes it away before Addie sees.

ADDIE
I'm sorry.

Addie rises off the bed and walks to the door. She takes the oil lamp from on top of the dresser, and lights it. The flame flutters for a second and then settles.

ADDIE (CONT'D)
(changing the subject; softly)
No matter what you hear tonight, don't leave this room.

Abus looks at her strangely.

ADDIE (CONT'D)
(dead serious)
You understand?

He nods in agreement.

Addie steps out of the room and into...

104 HALLWAY -- CONTINUOUS 104

...she locks Abus' door from the outside.

Then the SCREAMING BEGINS.

An ear-splitting YELP bellows from Etta's bedroom. The SCREAM is haunting. It sends shivers up our spine, like we're listening to the slithering SCRAPE of fingernails across slate.

CUT TO:

105 SPARE ROOM -- CONTINUOUS 105

Surprised by the SCREAMING, Abus slips out of bed, and hobbles to the door. He turns the knob, but it's locked.

ABUS
(wavering)
Addie?

CUT TO:

106 HALLWAY -- CONTINUOUS 106

Etta is frantic, CALLING OUT to Addie for help.

The following scene is played in Polish with subtitles.

(CONTINUED)

106 CONTINUED:

ETTA (O.S.)
ADDIE! ADDIE! Make it stop!

Abus SHOUTS through the door.

ABUS (O.S.)
(in English)
What's going on?

ADDIE
(to Abus; through the door)
Shhhh... Don't make a sound.

Addie tracks toward Etta's bedroom.

CUT TO:

107 SPARE ROOM -- CONTINUOUS 107

Abus slinks away from the door, and nervously sits on the end of the bed.

CUT TO:

108 ETTA'S BEDROOM -- CONTINUOUS 108

Addie enters alone and finds Etta writhing in bed. She's in agony. Her eyes rolled back in her head -- a blood-chilling look on her face.

Addie runs over to her sister.

The following scene is played in Polish with subtitles until noted.

ADDIE
What is it? What's wrong?

ETTA
Can't you hear it?

Addie listens. Her attention drawn to the wall by Etta's bed. She climbs over Etta and places her ear to it.

PUSH IN ON -- the menacing wall. Something is CLAWING at it from the inside. Addie reaches out for the wall and slowly runs her fingertips along it.

The SCRATCHING stops.

Addie slowly draws her hand away, and the SCRATCHING sound starts up again.

(CONTINUED)

ETTA (CONT'D)
Make it stop! Make it stop!

Addie POUNDS on the wall over and over again. SLAMMING her fists against it.

ADDIE
Stop it! Dammit! Stop it!

The scratching stops.

ADDIE (CONT'D)
(to Etta)
I think it stopped. It's over. It's all over.

Addie climbs back over Etta, and sits on the edge of the bed.

ETTA
(desperate)
Where were you? I cried out and you didn't come. Where were you?

ADDIE
I was in my room.

ETTA
I could hear you talking. You were speaking in English?

ADDIE
I was talking to myself.

ETTA
In English?

ADDIE
(in English)
Yes.

Etta curls up and closes her eyes for a moment. She lets out a tense breath. She opens them again, and looks up at Addie with an accusers glower.

The following is played in English.

ETTA
I had a dream. An awful dream.
(beat)
I was trapped in a dark place and I couldn't breathe.
(then)
I cried out for you and you didn't come.
You'd abandoned me.

(CONTINUED)

108 CONTINUED: (2)

Addie runs her hand gently down Etta's pale cheek.

ADDIE
I'd never abandon you.

ETTA
(cryptically)
But you did.

ADDIE
No -- I'd never do that. It was just a
nightmare.

ETTA
You're a liar. You'll leave me.

Addie catches Etta's dark expression and it fills her with a
dreadful sense of the inevitable.

ETTA (CONT'D)
You're such a liar.

Her whole body shutters and she collapses into a deep coma
like sleep.

Addie eyes Etta with despair.

CUT TO:

109 SPARE ROOM -- CONTINUOUS

109

Abus is standing by the door.

ABUS
(whispering)
Addie? You there? Open the door?!

Suddenly the door is unlocked, and...

...Addie steps into the room...

...She raises her index finger to her lips.

ADDIE
(whispering)
Shhhh....

Abus is confused and anxious.

ABUS
(whispering)
Who was that screaming?

(CONTINUED)

109 CONTINUED:

ADDIE
(whispering)
My sister.

ABUS
(whispering)
You have a sister?

ADDIE
(Whispering; ignoring the
question; deadly serious)
You are never to go into her room. Do you
understand? She's contagious.

Abus nods.

ABUS
(whispering)
What's wrong with her?

ADDIE
(softly)
She's very sick. She's dying.

Addie opens the door...

ADDIE (CONT'D)
(softly)
Good night.

...and exits.

BEAT.

Abus, his face as white as a sheet, limps into bed and pulls
the covers up to his chin.

FADE OUT.

110 SMASH CUT FROM BLACK TO: 110

111 SPARE ROOM -- MORNING 111

Abus is sitting on the edge of the bed waiting for Addie to
unlock the door. His expression is distant. He's holding a
worn bible in his hands.

ABUS' POV -- there are pages torn out. The rips are rough,
and jagged. He runs his hand along the harsh edges. He's deep
in thought...

We PAN from Abus' grim face to the bedroom window, and out
onto the field.

(CONTINUED)

111 CONTINUED:

It's changes, no longer arid and dry, the field is lush and green. Zacharia storms into FRAME, a big mean sneer on his face. He's chasing after someone...

We are in Abus' FLASHBACK.

112 EXT. FIELD -- 1934 -- DAY

112

A hot breezy summer day. A younger more vibrant Abus is running through the tall grass. A stern looking Zacharia is giving chase.

ZACHARIA

(shouting)

Abus! Abus! Where the hell do you think you're going?!

ABUS

Just let me go!

ZACHARIA

(shaking the bible in his hand at Abus)

This book pays the bills; I'm not ashamed of how I earn my living. Pretty soon you'll have to take up the book or ride the boxcar, 'cause there's only two ways a man lives his life in this world -- pained or not at all.

Abus stops and spins on his heels to face his father.

ABUS

(surprised; out loud)

No one wants us around. People turn the other way when we walk by. They're scared of us. I don't want that.

(beat)

I don't know what I'm gonna do -- ride the rails, work the mines -- but I know I'm not gonna be like you.

(then)

I'll earn my way by the sweat on my brow, not the lie on my lip.

Abus' words cut deep. A look of pain and humiliation on Zacharia's face.

ZACHARIA

(softly)

All I'm askin' son, is for a little time. I've got some money stashed away;

(MORE)

(CONTINUED)

112 CONTINUED:

ZACHARIA (CONT'D)

we'll buy that farm, maybe even open a gas bar -- I heard the government was talking a blue streak about runnin' a paved road through Hinckly. Make your momma proud, God rest her soul.

(then)

I need you, son. Just one last job.

ABUS

It's always one more.

ZACHARIA

I promised, Abus. His daughter's dying, she doesn't have long. I keep my promises!

ABUS

Go on then. Keep your promise to a stranger...

(beat)

...break one to your own son.

Zacharia feels for his son. Beat. He opens his bible, and tears three pages from it. He puts them in his breast pocket and throws the book at Abus' feet.

ZACHARIA

Keep it. It'll give you strength. Life's a struggle -- It helps to have someone on your side.

WE PAN from Zacharia standing in the field as Abus marches away to Abus still sitting on the bed.

THE FLASHBACK ends.

113 INT. FARM HOUSE -- 1935 -- MORNING 113

114 SPARE ROOM 114

Abus closes the bible and lays it on the dresser by the bed.

The door is unlocked and Addie slips into the room. Her eyes are red -- she hasn't slept.

ABUS

Morning.

ADDIE

How'd you sleep?

ABUS

I should ask you that.

(CONTINUED)

114 CONTINUED:

Addie hints at a smile.

ADDIE
There's a little food on the table.
(beat)
I have to see to my sister, okay.
(then)
Please don't make any noise -- it bothers
her terribly.

Abus nods.

CUT TO:

115 ETTA'S BEDROOM

115

Addie enters the room with a tray of food. Etta is sprawled out on the bed. Her breathing HARSH and SHALLOW. Her head has slipped off the pillow and is hanging by the wash bowl. Saliva runs out of her mouth and off her chin.

Addie places the tray on the night table, and rushes over to Etta. She picks up her head and lays it gently on the bed. Etta stirs. She opens her eyes, and looks up at her sister.

ADDIE
You hungry?

Etta nods weakly.

Addie brings the water and sweetbread over to Etta.

ETTA
Where did you get it?

ADDIE
(ignoring the question)
Just eat.

She breaks off a piece of sweet bread and places it gingerly in her sister's seared mouth. Etta chews slowly and swallows.

ETTA
Water.

Addie drips a little water into Etta's parched mouth.

BEAT.

Etta leans over and tugs Addie's hair lightly.

ETTA (CONT'D)
(serious)
You would never lie to me, would you?

(CONTINUED)

115 CONTINUED:

Addie gives her sister a surprised look.

ADDIE
No.

ETTA
(serious)
You'd tell me the truth, wouldn't you?

Addie looks on nervously.

ADDIE
Yes.

ETTA
(serious)
Always?

ADDIE
Uh huh.

ETTA
(serious)
The man you helped the other night --
he's gone, yes?

Addie looks down.

ADDIE
Yes. He's gone.

ETTA
(deadly serious)
I don't have to tell you what would
happen if he were still here, do I?

ADDIE
No.

ETTA
(whispering)
Good girl.

CUT TO:

116 EXT. FARM HOUSE -- MORNING

116

TRACKING -- to the side of the house. We find Abus mending a wire fence on the property.

Addie steps up behind him and watches him work. Beat. Abus stops and turns to her. He wipes the sweat from his brow and puts down the frayed wire.

(CONTINUED)

ABUS
Your fence needed mending. I thought I'd
fix it --

ADDIE
(interrupting)
-- you don't have to do that.

Abus limps to Addie.

ABUS
I thought I might help out around here.

ADDIE
(sadly)
You can't stay.

Abus smiles at her, and persists.

ABUS
This is a big house. It needs works.

ADDIE
(sadly)
You really have to go.

ABUS
(persistent)
If you had a mind too, maybe I could work
for yah.

ADDIE
(sadly)
There's no work here.

ABUS
There's no work anywhere.

ADDIE
(sadly)
I don't have any money.

ABUS
you wouldn't have to pay me.

ADDIE
(sadly)
I don't have any food.

ABUS
I can help with that. I'm good in the
garden.

(CONTINUED)

116 CONTINUED: (2)

ADDIE
I don't...

ABUS
(interrupting)
...let me help you.

She looks at him curiously.

ADDIE
(gives in)
Just 'till your leg gets better.

Abus grins broadly.

ABUS
You won't regret it.

ADDIE
Yes I will.

ABUS
You're a good person, Addie.

BEAT.

Addie nods, hints at a smile and exits.

CUT TO:

117 INT. FARM HOUSE -- AFTERNOON 117

118 LIVING ROOM 118

Addie sits at the window watching Abus work.

ADDIE'S POV -- Abus is limping after a swarm of crows threatening the garden. He swings his arms wildly at the pests.

Addie giggles to herself and crosses to the center of the room. She kneels by the suitcase record player and looks through several albums she got in her record collection. She finds something that inspires her and quickly places the record on the spinning plate.

PUSH IN ON -- E.C.U of the needle dropping...

...the MUSIC of the *Andrew Sisters* pulses from the squawk box...

Addie lets the music wash over her. She moves her body to the rhythm and starts dancing. She hums the lyrics.

(CONTINUED)

118 CONTINUED:

All her misery and pain seems to melt away. Addie floats toward the window and watches Abus. She sings along to the lyrics.

WE TRACK AWAY from Addie dancing in the living room and up into the...

119 STAIRWELL -- CONTINUOUS 119

...up the stairs and down the...

120 HALLWAY -- CONTINUOUS 120

...and towards Etta's bedroom door.

CUT TO:

121 ETTA'S BEDROOM -- CONTINUOUS 121

...the MUSIC can still be heard faintly in the background.

Etta is not in bed. She's standing by her window looking out into the yard.

ETTA'S POV -- we see Abus raising some wire and securing it to a fence post. He's exhausted. Someone off screen has caught his attention and he turns around and smiles. Beat. We see Addie step lively to him with a glass of water in her hand. There's a playfulness to there unheard conversation.

FULL SHOT

Etta's LABOURED BREATHING becomes more intense.

PULL BACK SLOWLY ON -- Etta's face. She's staring absently at us. A sinister and a demented gleam in her eye. She arches her brow. Spittle slips from her mouth and drips to the floor.

FADE OUT.

122 SMASH CUT FROM BLACK TO: 122

123 EXT. FARM HOUSE -- DUSK 123

The yellow and pink light of magic hour bathes the tiny farm house in a warm glow.

124 PORCH 124

PUSH IN ON -- Addie and Abus on the porch.

(CONTINUED)

Addie is sitting on the steps, gazing out over the pasture. It's a hot night. She opens the top of her dress a bit. Feeling the cool air against her skin, she decides to open it a bit more. The air feels good against her body.

Abus is standing by the door. He watches Addie from behind. His eyes fall on her long graceful neck. Her soft skin seems to glow -- inviting a touch. Suddenly, she SMACKS her neck as mosquitoes begin attacking her bare skin. Abus smiles, the romance fades.

He shuffles over to the steps, and takes a seat beside her.

ABUS

Not too hot tonight.

ADDIE

First time in a long time. It's always hot in Dalquist.

They sit in silence. Beat. Then Abus speaks.

ABUS

I'm not in Dalquist. I'm on a big lush farm. With green fields as far as the eye can see. There's a big farm house, with a long porch and a swing. I'm sitting in a rockin' chair, watching the sunset. And it's perfect.

(then)

Where are you.

Addie shares Abus' dream for a moment.

ADDIE

I'm still here.

ABUS

That's not how you play.

ADDIE

My father use to play a game with me and my sister when we were scared. During dust storms the land would blow right out from under your feet and the sky would go dark.

(beat)

It was pitch black.

(then; nostalgic)

He'd tuck us in bed and he'd give us the first line of a story. Just a simple start and we'd have to make up the rest.

(CONTINUED)

ABUS
You're a storyteller?

Addie nods enthusiastically. Beat. Abus thinks a minute, an impish gleam in his eyes.

ABUS (CONT'D)
(flirting)
A wounded young man looking for help
stumbles across a lonely farm house...

BEAT.

Addie thinks. She's not about to let Abus checkmate her.

ADDIE
A farm house is boring, let's make it a
castle?

ABUS
All right.

ADDIE
Okay, start again.

ABUS
(smiles)
A wounded young man looking for help
stumbles across a dark castle...

She closes her eyes and takes a deep breath before continuing the story...

ADDIE
...A young princess with a goodly heart
discovers him hiding in the stables. The
neighing of her father's prized stallion,
a dark black Andalusian, gives the boy
away...

Impressed, Abus smiles at Addie.

ABUS
(interrupting)
Does it have a happy ending?

ADDIE
Good love stories never do.

Abus laughs. Addie hints at a smile and continues her story...

(CONTINUED)

124 CONTINUED: (3)

ADDIE (CONT'D)
...She cares for him. Tending to his
wounds, but one night a stable hand loyal
to her cruel father discovers the girl's
secret...

...and we...

FADE OUT.

125 SMASH CUT FROM BLACK TO: 125

126 INT. FARM HOUSE -- NIGHT 126

127 ETTA'S BEDROOM 127

Addie is standing in the doorway. She watches Etta sleep. Her
breathing is LABOURED and RECKLESS. Her eyes are closed
tight. Beat. Addie smiles at her sister, and exits..

...Suddenly, Etta's eyes spring open...

PUSH IN ON -- her cold stare. It's frighteningly lonely and
at the same time cruel.

CUT TO:

128 SPARE ROOM 128

Addie sets an oil lamp on the night table.

Abus is sitting on the edge of the bed wrapping his wounded
leg in fresh bandages.

ADDIE
(points at his leg)
How is it?

ABUS
You did a good job.

There's an awkward silence.

ADDIE
Well, good night.

Abus smiles at Addie.

ABUS
You'll have to finish that story
sometime. I wanna find out what happens
to the young princess and her secret
patient.

(CONTINUED)

128 CONTINUED:

Addie nods.

They're growing on each other in a companionable way.

ADDIE
G'night.

Addie steps out of the room and into the...

129 HALLWAY -- CONTINUOUS 129

...She takes a long key from her dress, and locks the spare bedroom door.

FADE OUT.

130 SMASH CUT FROM BLACK TO: 130

131 EXT. FARM HOUSE -- NIGHT 131

The tiny farm house silhouetted against the bleak starless night sky.

CUT TO:

132 INT. FARM HOUSE -- NIGHT 132

133 SPARE ROOM 133

Abus lies in bed looking up at the ceiling. It's another hot night. He can't sleep. His mind is racing with thoughts of Addie.

Abus kicks off the sheets, and turns on to his side. He watches the oil lamp sitting on the night stand. It's steady flame a beacon of light in an abyss of black.

He yawns, and is about to close his eyes when he notices...

...the oil lamp flame flicker...

...he rubs the sleep from his eyes, and sits up. He walks to the night stand, and steadies the flame. The room grows brighter.

Abus' eyes adjust to the new light. He's about to turn down the oil lamp when he notices the dresser drawer is slightly ajar.

He pulls it open.

ABUS' POV -- there's a wooden box inside with a flap and a snap. He unsnaps it and OLD BLACK & WHITE PHOTOS slip out.

(CONTINUED)

He picks them up and looks at the images. They are pictures of a Addie and her family during a happier time.

A SERIES OF SHOTS AS ABUS FLIPS THROUGH THE PHOTOS --

-- Addie's mother. A tall stern looking woman with a tassel of curly gold hair on her head and deep black eyes stares cruelly at us.

-- A family portrait. Addie's mother and father stand in the background, while a young Etta and Addie are seated up front. They are a poor family but there is dignity in their collective faces.

-- Addie and Etta, still only children, alone in a sparsely furnished room. A curious look of despair in their eyes.

-- A photo of Addie. Standing on the windswept porch. Her hair a tangle of flowing locks.

FULL SHOT

Abus scrutinizes the pictures. He runs his hand along them, admiring Addie's pretty face, when something unusual catches his attention. He picks up the photo of Addie and Etta as children with their parents standing behind them and holds it to the oil lamp.

ABUS' POV -- in the warm light we see Addie, looking away from the camera. She seems distant. And then we notice it...

...Addie is looking at something...

...Abus' eyes follow young Addie's eyes up the photo. He stop on a BLACK ORB, not easily seen, in the corner of the picture. He squints. At first it looks like a lens flair, but the shape is too perfect.

Abus flips to the picture of Addie and Etta alone in the sparsely decorated room. He hold it to the lamp and again we see Addie looking away from the camera, her eye on the same BLACK ORB hovering in the corner.

Abus sets down the photo and picks up the picture of Addie on the windswept porch. She is looking off into the distance. Abus holds it to the flickering flame. There's no BLACK ORB in this photo. His eyes move down the picture, away from Addie, and to the house. He sees something...

ABUS' POV -- in the window. A curious dense black fog with human characteristics hovering off the floor...

(CONTINUED)

133 CONTINUED: (2)

Suddenly, from out in the hall, we hear a LOUD SQUEAL.

Abus GASPS and drops the photos.

He turns toward the door.

PUSH IN ON -- THE BEDROOM DOOR. Something is moving around outside in the hall. That same something casts an ominous shadow that passes underneath the doorway. From out in the hall, we can hear the CLIP CLOP of a large hoofed animal. We can hear the thing SNORTING loudly. SNIFFING out prey.

...the oil lamp flickers again and then to our horror -- dies...

The room goes completely BLACK.

A terrible BANG shakes the door. The rusty hinges SCREECH under the pressure...

...We hear a THUD as the wooden crucifix is bounced from the door and drops to the floor.

ABUS
(whispers)
Addie? That you?

Scared, Abus limps away from the door and slides back into bed. He cowers under the covers and pulls them up over his head. He's like a child afraid of the dark.

And then he hears it...

...the door opening...

ANOTHER ANGLE

From under the blankets we see Abus. He is so scared he holds his breath. Beat. We hear the bed CREAK. Somebody is on the bed with him. Abus opens his mouth and tries to scream but can only WHIMPER!

He holds the bed sheets away from his face, giving him some breathing room when it happens...

...SOMETHING presses against the sheets from the outside. The material bulges out as if suddenly elastic, taking the shape of AN ANIMAL'S SNOUT. The snout opens...

...and Abus SCREAMS...

...He tears back the sheets and finds...

(CONTINUED)

133 CONTINUED: (3)

The room empty, still lit by the flickering oil lamp.

CUT TO:

134 ADDIE'S BEDROOM -- CONTINUOUS 134

Addie is wide awake. She's heard Abus' scream. She glowers at her bedroom door. Her oil lamp fading in the background. Addie creeps toward her bedroom door. Skittish, she unlocks it. The door clicks, and creaks open. Addie swallows hard before stepping out into the...

135 HALLWAY -- CONTINUOUS 135

...it's empty. Addie stirs toward the guest room when...

Suddenly her bedroom door SLAMS SHUT behind her.

Addie spins around to find herself locked out. Vulnerable, she can hear her heart beating. It's thumping in her chest. She fights back her fear...

...she BOLTS down the hall to the spare room...

...she slips her key into the keyhole, and in a quick flurry of moves, unlocks it. She opens the door and flies into the...

136 SPARE ROOM -- CONTINUOUS 136

...and slams the door shut.

Abus jumps up in bed and stares at the door.

ABUS' POV -- Addie is braced up against it. She's out of breath. She's a sight for sore eyes.

ABUS
(whispering)
Is it out there?

Addie turns around. She slides down the door and sits, spent.

ADDIE
(whispering)
No.

ABUS
(whispering)
What the hell was it?
(beat)
An animal?

(CONTINUED)

136 CONTINUED:

ADDIE
(whispering)
A ghost.

ABUS
(whispering)
Ghost?

ADDIE
(whispering)
A very dangerous ghost.

In the faint light of the oil lamp we can see Addie is crying.

CUT TO:

137 ETTA'S BEDROOM -- CONTINUOUS 137

Etta is lying in bed wide awake. A grey eyed predator. She giggles. Barely able to contain her obvious joy.

FADE OUT.

138 SMASH CUT FROM BLACK TO: 138

139 EXT. FARM HOUSE -- MORNING 139

A blazing sun sits high in the sky over the tiny homestead.

140 INT. FARM HOUSE -- MORNING 140

141 KITCHEN 141

Abus is sitting at the table still visibly shaken. Addie, tired from another restless night, sits across from him. A jug of water between them.

Addie pours Abus a glass of water. She offers it to him.

ABUS
Thanks.

Abus drinks greedily.

He put down his glass and laughs.

ABUS (CONT'D)
(whispering)
I've never been so scared in my life.

ADDIE
(whispering)
Me too.

(CONTINUED)

141 CONTINUED:

Abus examines Addie bruised arms.

ABUS
(pointing at her arms;
whispering)
Did it do that?

Addie nods.

ABUS (CONT'D)
(whispering)
Jesus, it strikes you?

ADDIE
(whispering)
When it's mad.

Abus sits back and exhales.

ADDIE (CONT'D)
(whispering)
Why don't you leave?

ADDIE (CONT'D)
(whispering)
Etta's too sick to be moved.

Abus scratches his head with both hands and then slides them over his eyes. He's still shaking. Addie reaches out across the table, and touches him.

ADDIE (CONT'D)
(whispering)
It's all right.

Without warning, the water jug on the table slides a few inches across the smooth wooden surface and comes to an abrupt stop.

ABUS
(gawking at the jug;
whispering)
Did it do that?

Addie nods.

ABUS (CONT'D)
(whispering)
Who's ghost is it? Your father's?
Mother's?

ADDIE
(whispering)
I don't know.

(CONTINUED)

141 CONTINUED: (2)

ABUS
(whispering)
When did this start?

ADDIE
(whispering)
I don't remember exactly when...
(then)
...I can remember...

WE PAN from Addie and Abus at the kitchen table until we are in Addie's bedroom. She's lying in bed alone -- slight differences in her appearance.

We are in Addie's FLASHBACK.

142 INT. ADDIE'S BEDROOM -- 1933 -- NIGHT 142

Addie bolts upright in bed SCREAMING hysterically.

Her whole body is shaking involuntarily. She reaches down her nightgown and touches her belly. She recoils with pain. She lifts her nightgown revealing her stomach -- there are long red scratches running diagonally across her body.

ADDIE (V.O.)
...waking up to find something clawing at
me from inside my mattress...

Addie runs her hand along the mattress. It's vibrating slightly.

ADDIE
...the whole thing was vibrating...

Suddenly, the bed shifts a foot to the right. It SHRIEKS against the hard wood floor. Addie SCREAMS out again.

The following scene is played in Polish with subtitles.

ADDIE (FLASH BACK) (CONT'D)
Momma! Momma!

The bedroom door swings open and we see the outline of MOTHER (30's). She's in shadow, and we only ever hear her voice.

MOTHER
What is it? What's wrong?

Addie points at the markings on her stomach.

MOTHER (CONT'D)
What did you do?

(CONTINUED)

142 CONTINUED:

ADDIE (FLASH BACK)
It wasn't me. There's someone in my
mattress, scratching me!

MOTHER
Stop making stories, Addie.
(beat)
It's late and I'm too tired for your
games.

Suddenly, a snowflake falls from the ceiling and lands on
Addie's nose. She brushes it off and examines it. It's not a
snowflake, it's a bit of plaster. Addie turns her eyes away
from her mother and up at the ceiling.

She points at it and whispers...

ADDIE (FLASH BACK)
(pointing at her stomach)
If I made these...
(pointing at the ceiling)
...Who made those?

Addie's mother looks up at the ceiling and GASPS.

MOTHER'S POV -- there are claw mark all along the high
ceiling. It's too far up for Addie to have reached it
herself. The plaster has been clawed, and hangs in loose
clumps all around the room.

ADDIE (V.O.) (CONT'D)
...looking back now, I think it started
earlier but that was the first time it
hurt me...

WE PAN back from young Addie in the bedroom to Addie and Abus
in the present still sitting at the kitchen table.

THE FLASHBACK ends.

143 INT. FARM HOUSE -- 1935 -- MORNING 143
144 KITCHEN 144

Abus is stunned. His mouth sits open.

ADDIE
(jokingly)
You'll catch flies.

Abus doesn't understand right away, but then he realizes, and
closes his mouth shut.

(CONTINUED)

144 CONTINUED:

ABUS
Jesus Addie, that's no ghost. That's
something much worse.

ADDIE
It's just an angry ghost.

ABUS
No Addie. My father new about these
things -- he said there were three types
of spirits that walk the earth. Angels,
watching over us.... People spirits that
don't know they've passed on...
(swallows)
...and demons, sent to punish us...
(then)
If you stay... It'll kill you.

BEAT.

ADDIE
It likes me too much do that.

Suddenly, Abus flinches at a SOUND from above: a CRASHING
ROAR, followed by a booming SCREAM.

Abus looks up at Addie.

ABUS
Your sister?

ADDIE
Stay here. I'll be back.

Addie rises and exits.

CUT TO:

145 ETTA'S BEDROOM -- CONTINUOUS

145

Addie explodes through the bedroom door to find Etta on the
floor moving like a snake toward her.

Addie rushes over to her, but is pushed violently away.

ADDIE
What is it? What's wrong?

ETTA
(full of hate)
Filthy -- LIAR!

Addie is taken back.

(CONTINUED)

145 CONTINUED:

ETTA (CONT'D)
He's still here. He's still in the house!

CUT TO:

146 KITCHEN -- CONTINUOUS 146

Abus stands and shuffles up the...

147 STAIRWELL -- CONTINUOUS 147

...and into the second floor...

148 HALLWAY -- CONTINUOUS 148

He can hear Addie's trembling voice coming from the bedroom at the end of the hall. He limps toward the door.

CUT TO:

149 ETTA'S BEDROOM -- CONTINUOUS 149

Etta sits on the floor like someone in a trance.

ETTA
I knew you'd abandon me.
(beat; she SCREAMS)
You're killing me!

Addie put her hand over her mouth, masking a sob.

ADDIE
No...No...Don't say that.

CUT TO:

150 HALLWAY -- CONTINUOUS 150

Abus has his ear against the door. He can hear Addie's voice. It's faint, but he can pick up what she's saying. He strains to listen to Etta, but can't hear her.

CUT TO:

151 ETTA'S BEDROOM -- CONTINUOUS 151

Etta slithers across the floor toward her sister and grabs her wrists. She pulls her close to her face.

ETTA
You hate me.

ADDIE
No... No...

(CONTINUED)

151 CONTINUED:

ETTA
Yes. You want a normal life, and I'm
keeping you from it.
(beat)
Your sickly older sister who night and
day cries out that she's dying, but never
seems to breathe her last breath.
(beat)
I understand. It was me who should be
caring for you my little quail.
(then)
I'll try harder to die.

Etta's cruel words cut Addie to the bone.

CUT TO:

152 HALLWAY -- CONTINUOUS

152

Abus hears Addie crying. He reaches for the door knob, but
stops short.

CUT TO:

153 ETTA'S BEDROOM -- CONTINUOUS

153

Etta is jarred by a noise outside, she turns away from Addie
and scowls at the bedroom door.

ETTA
(whispering)
He's outside. Listening.
(beat)
But do you think he can really hear us?

Addie chokes out a SOB. She reaches out to Etta for
forgiveness. Etta's hard eyes seem to soften, she leans in,
and they hug.

ETTA (CONT'D)
(whispering)
Remember it's me who loves you.
(beat)
Now get rid of him.

FADE OUT.

154 SMASH CUT FROM BLACK TO:

154

155

155

156 EXT. FARM HOUSE -- EVENING

156

157 PORCH

157

Addie is standing on the porch with the weight of the world on her shoulders. Abus appears, and shovels up behind her. Beat. He's apprehensive.

ABUS
You all right?

Addie gives him a crooked smile.

ADDIE
No.

ABUS
How is she?.

ADDIE
Worse I guess.
(then)
Sometimes, she seems a complete stranger.

Addie is distant.

ABUS
It can't be easy living here.
(beat)
You ever tried talking to this thing?
Finding out what it wants?

Addie turns around slowly and looks sadly at Abus.

CUT TO:

158 LIVING ROOM -- DUSK

158

The shutters are closed and the room is dark. Addie and Abus sit across from each other, an oil lamp between them.

ABUS
(whispering)
We'll stop whenever you want to. Okay?

Addie nods.

ABUS (CONT'D)
(whispering)
Are you all right?

ADDIE
(whispering)
Yes.

(CONTINUED)

ABUS
(whispering)
We don't have to do this.

ADDIE
(whispering)
I want to.

Abus leans forward.

ABUS
(whispering; nervous laughter)
I've never done this.

Abus turns down the lamp, and the room grows alive with shadows.

ABUS (CONT'D)
(loudly to the house)
-- I call on the ghost haunting this
house to show us a sign --
(beat)
-- Are you here?

No answer.

ABUS (CONT'D)
(nervous; louder)
-- I call on the ghost haunting this
house to show us a sign --

Suddenly, there's a LOUD MONSTROUS ROAR from the ceiling --
the whole house shakes to its foundation.

Abus and Addie look up. They can hear voices WHISPERING to
one another on the second floor. Then a GUTTURAL VOICE breaks
in forcefully and silences the whispering VOICES.

Like a rotted putrid bellows, the room becomes suffocated in
a mysterious stench. Abus sniffs the air, it's a horrid
smell. Addie COUGHS, and covers her mouth with her hand.

ABUS (CONT'D)
(whispering)
Is that you?

There are two loud RASPS on the ceiling.

ABUS (CONT'D)
(whispering)
Yes?

Two more loud RASPS.

(CONTINUED)

158 CONTINUED: (2)

ABUS (CONT'D)
(whispering)
Two knocks for yes, one for no? Is that
right?

Two more loud RASPS. Beat. Abus swallows hard. He turns to
Addie --

ABUS (CONT'D)
(whispering; to Addie)
What were your parent's names?

ADDIE
(whispering)
Jakub and Katrina.

-- she motions for him to continue.

ABUS
(whispering)
Are you the spirit of Jakub?

One RASP.

ABUS (CONT'D)
(whispering)
Are you the spirit of Katrina?

One RASP.

ABUS (CONT'D)
(whispering)
Are you someone Addie has known?

One RASP.

ABUS (CONT'D)
(whispering)
Are you -- a ghost?

One RASP.

ABUS (CONT'D)
(whispering; nervous)
Are you -- a demon?

Abus looks to Addie, confused.

No Answer. Abus continues.

ABUS (CONT'D)
(whispering)
Will you leave this house?

(CONTINUED)

158 CONTINUED: (3)

One RASP.

ABUS (CONT'D)
(whispering)
Is there a way to make you leave this
house?

Two LOUD RASPS.

ABUS (CONT'D)
(whispering)
Are you punishing Addie?

Two LOUD RASPS.

ABUS (CONT'D)
(whispering)
For something she did?

Two LOUD RASPS.

ABUS (CONT'D)
(whispering)
Do you want to hurt her?

One Rasp...

...A short silence and then...

...another RASP.

Addie lets out a prolonged SIGH.

ABUS (CONT'D)
(whispering; hesitant)
You want to kill her?

Abus' final question goes unanswered. The oil lamp flame
flutters -- the room is a kaleidoscope of dark shapes.

CUT TO:

159 ETTA'S BEDROOM -- CONTINUOUS

159

Stillness. Etta is unconscious. Her eyes rolled up into their
sockets.

FADE OUT.

160 SMASH CUT FROM BLACK TO:

160

161 EXT. FARM HOUSE -- DUSK

161

Night is quickly dripping over the countryside.

162 PORCH -- CONTINUOUS

162

Abus is slumped on the porch. His head in his hands. A distant look in his tired eye. He's deep in thought. His hands tremble. He's scared.

We hear the sound of NAKED FOOTSTEPS from inside the house, and then Addie traipses out from behind the screen door and stirs past Abus. She collapses on the stoop. They don't speak.

Addie watches the horizon.

BEAT.

Addie looks up at him. Sorrow etched all over her pretty face. She has something to tell him.

ADDIE

(whispering)

You can't stay. It's not safe for you.

ABUS

(whispering)

I'm so scared, I don't know if I could even if you'd let me.

ADDIE

(whispering)

It gets worse -- when there's someone else in the house -- it's jealous, I think.

(then)

It could hurt you and I...

Addie chokes on her last words. Beat. Abus leans into Addie and props her chin up with his thumb.

ABUS

(whispering)

It's all right.

ADDIE

(whispering)

You can stay in the barn. It's safe, I've never seen it in there.

(then)

Leave in the morning

ABUS

You sure?

ADDIE

Don't leave me alone tonight.

(CONTINUED)

162 CONTINUED:

Abus nods.

ADDIE (CONT'D)
I've seen so many dark things and I've
been so alone for so long, I can't be
alone again...

Tears well up in Addie's eyes. Abus leans into her, and
kisses her right eye and then her left one too.

DISSOLVE TO:

163 INT. FARM HOUSE -- NIGHT 163

164 ETTA'S BEDROOM 164

Addie and Etta lie side by side in bed. Their heads touching.
Addie is crying. Etta tries to soothe her, stroking her brow
like a sickly child.

The following scene is played in Polish with subtitles.

ETTA
It's for the best my little quail.
(then)
Just me and you forever.

The house is once again a lonely place.

CUT TO:

165 EXT. FARM HOUSE -- NIGHT 165

It's blackest night. The countryside is dead quiet -- an
eerie SILENCE.

TRACKING -- Around the house, past the...

166 GARDEN -- CONTINUOUS 166

...toward the tiny...

167 CEMETARY -- CONTINUOUS 167

...stopping outside the...

168 BARN -- CONTINUOUS 168

The white barn set against a sea of black.

CUT TO:

169 INT. BARN -- NIGHT

169

The barn is a musty place. Some hay in the corner. Dirt floors. Smoky glass windows. It's not comfortable, but it's preferable to the house. Abus is sitting on a cot, eating potted meat from a tin can. An oil lamp by his feet. A pained expression on his long face.

ABUS

(rehearsing)

...Addie, I want you to come with me...

...We can take your sister, and just go...

(beat; shakes his head to himself)

How the hell do I take your sister?

Suddenly, the door BLOWS OPEN and SLAMS against the inside of the barn...

...Abus jumps and peers at the door. It's empty. Beat. He can hear the sound of FOOTSTEPS plodding through mud just outside.

Abus can hardly breathe. Using every ounce of strength and courage, he stands and edges toward the open door. A cool night breeze brushes his face and he squints to see in the poor light. He picks up the oil lamp and holds it up to the night...

...In the dark he can see the faint outline of foot prints. They lead off through the garden, and behind the house. Abus is compelled to follow; drawn to it. He shuffles out the door and into the...

170 GARDEN -- CONTINUOUS

170

...he limps around the house, and follows the foot prints to the...

171 CEMETARY -- CONTINUOUS

171

PULL BACK SLOWLY ON -- Crosses silhouetted against the moonlight. Abus kneels and examines the crosses. They have epitaphs carved into them horizontally along the center. The first reads: Mother. The second simply: Father.

Abus use the oil lamp as a search light and sweeps across the tall grass looking for more prints. He finds none but something else in the grass catches his attention. Abus reaches down into the dark, and feels around. He pulls his hand back out revealing another grave marker, but before he can examine the epitaph, a cold chill washes over him.

(CONTINUED)

Frightened, he shoots up, and limps quickly back toward the barn when his foot snags on something and he goes tumbling to the ground.

ABUS
(to himself)
...Dammit...!

Shaken, Abus swats the dirt from his face. And then he sees something...

ABUS' POV -- a muddy piece of clothing, half buried in the earth is snagged on his boot.

He reaches for the oil lamp, and sets it upright by his side. He frees himself from the clothing. Curious, he tugs at the find, breaking it loose from the soil. It's a shirt. Black and decomposed. He examines it. There's something familiar about it. Abus sets it down as something else in the earth has caught his attention.

ABUS' POV -- he continues digging. His worn fingers claw at the earth. He's found something... Something white in the sand... He tears at the soil, exposing...

...bones...

...Abus jumps back, repelled.

He slumps onto the ground and glares at the bone. He picks up the black shirt, and drapes it over the remains. He reaches for the lamp, and starts to rise when he notices something poking out of the shirt pocket. He grabs it up and digs out three mysterious sheets of paper. They're crumbled up and stained yellow.

ABUS' POV -- he unfolds them, and holds them up to the lamp. He tries to read them, but there's too much mud on the writing. He runs his hands over the rough paper, when he notices something. Something so horrifying Abus has to jump up and run to the...

...Abus comes crashing through the door and lunges toward the cot. He grabs wildly at his carpet-bag and pulls from it his father's bible.

ABUS' POV -- He flips through the book and stops at the section with the pages torn out it. He smooths out the crumbled pages found by the human remains, and carefully lines them up against the bible. They're a perfect match.

FULL SHOT

(CONTINUED)

172 CONTINUED:

Abus GASPS. He drops the book... The pages... And finally his arms go limp. He's shaking. His eyes swelling with tears. He opens his mouth and tries to SCREAM but can only WHIMPER...

ABUS
(to himself)
...oh no... God no... please... no...
no... no...

CUT TO:

173 INT. FARM HOUSE -- NIGHT 173

174 HALLWAY 174

TIGHT ON ABUS -- he stalks down the dark hall with an oil lamp in his quaking hand. The intensity on his face is alarming. He stops at Etta's bedroom door and grabs hard at the doorknob, but someone opens it from the other side.

...Addie appears at the door. She's surprised to find Abus standing there, but more surprised by the dark look in his eyes. She steps out of Etta's room and closes the door behind her.

ADDIE
(whispering)
What's wrong? What are you doing in here?

ABUS
(whispering)
You knew.

ADDIE
(whispering)
Knew what?

ABUS
(whispering)
He died here and you knew?

ADDIE
(whispering)
Who?

ABUS
(whispering)
My father.

Addie's face turns to stone.

ABUS (CONT'D)
(whispering)
He's haunting you now.

(CONTINUED)

ADDIE
(whispering)
No... No Abus...

ABUS
(whispering)
Yeah. He's punishing you.

ADDIE
(whispering)
No...

ABUS
(whispering)
He lead me to his grave to night.

ADDIE
(whispering)
No...

ABUS
(sobbing)
My God, he's become that horrible thing.
(beat)
What did you do to my father?

ADDIE
(whispering)
That horrible thing is not your father,
Abus. It's not.

ABUS
(sobbing)
What did you do to my father?

ADDIE
(whispering)
Nothing, Abus... Nothing.

ABUS
(sobbing)
That's not true.

He takes Addie up by the shoulders and shakes her.

ABUS (CONT'D)
(sobbing)
What did you do to my father!

ADDIE
(whimpers; sharply)
I didn't do anything.

(CONTINUED)

174 CONTINUED: (2)

Quaking with rage, Abus falters. Addie reaches out to him, but he rejects her.

ABUS
(softly)
You're a God damn liar.

Strangled with pain, Abus stalks down the hall and disappears into the blackness of the stairwell.

Addie watches him fade away....

CUT TO:

175 EXT. FARM HOUSE -- NIGHT 175

SILHOUETTE--

We watch Abus slip away from the house. His bag over his shoulder. He disappears down the road and is swallowed up by the night.

CUT TO:

176 INT. FARM HOUSE -- NIGHT 176

177 ETTA'S BEDROOM 177

Etta watches Addie slide back inside the room.

The following scene is played in Polish with subtitles.

ETTA
Turn down that lamp, and come to bed.

ADDIE
(mumbles)
He's gone...

ETTA
It's for the best.

FADE OUT.

178 SMASH CUT FROM BLACK TO: 178

179 INT. FARM HOUSE -- MORNING 179

180 LIVING ROOM 180

Addie slinks through the living room with a numbed expression on her face. There's a strange feeling in the house -- an eerie loneliness has settled.

(CONTINUED)

180 CONTINUED:

In some strange subliminal way Addie knows she'll be punished for her short period of happiness.

Addie scuffs over to the window, and stares at the barn. She thinks of Abus and cries.

Addie pads over to her record player, and plays some soothing music.

A MONTAGE BEGINS -- ADDIE'S FAVORITE SONG PLAYS THROUGHOUT

CUT TO:

181 ETTA'S BEDROOM -- CONTINUOUS 181

SMASH CUT IN ON -- a nightmare. Etta is sitting up in bed SCREAMING hysterically. Addie is holding Etta's head in her arms and trying to comfort her, but her sister's pain seems to be getting worse.

Etta begins to flail about. Her arms go wild. Her eyes whip back and forth inside their sockets.

The following scene is played in Polish with subtitles.

ADDIE
Where does it hurt? Where, Etta? Tell me?

DISSOLVE TO:

182 KITCHEN -- CONTINUOUS 182

The SCREAMING from Etta's room is ear splitting. It can be heard all throughout the house.

PULL BACK SLOWLY ON -- Addie frantically putting together some breakfast.

DISSOLVE TO:

183 ETTA'S BEDROOM -- CONTINUOUS 183

Etta is crawling up the walls.

Addie enter the room and reigns in her revulsion. Etta's sickness has gone from bad to worse. Her eyes bulge wide in wasted sockets, they shine with madness and cunning intelligence. Her face is seething with rage. Her hair is a tangled mess, thickly matted to her sweaty skull. Her breathing is so laboured now, she seems to be CHOKING on something.

Addie rushes over to her, and pulls her head back.

(CONTINUED)

183 CONTINUED:

The following scene is played in Polish with subtitles.

ADDIE
God, please tell me what to do? What can
I do?!

ETTA
You're killing me!

ADDIE
Stop it, Etta? Stop! Please?!

DISSOLVE TO:

184 HALLWAY -- CONTINUOUS 184

The terrible SCREAMING continues. It's enough to drive a person to madness. Addie is sitting in the hallway exhausted. She puts her hands over her ears and SCREAMS along with her sister.

DISSOLVE TO:

185 ADDIE'S BEDROOM -- CONTINUOUS 185

Addie is curled up in bed. Etta's SCREECHING continues unabated. Addie places the pillow over her head and cries to herself.

DISSOLVE TO:

186 ETTA'S BEDROOM -- CONTINUOUS 186

Unbelievably, the SHRIEKING hasn't stopped. Etta is lying in bed, her whole body quivers with pain. Addie sits next to her sister. She's rocking back and forth. She hasn't the strength to do anything more....

ADDIE
(prolonged)
Shhhhhhhh.....

DISSOLVE TO:

187 KITCHEN -- CONTINUOUS 187

PULL BACK SLOWLY ON -- Addie preparing a little food. The kitchen table is littered with empty cans and jars. The CATERWAUL can still be heard in the background.

DISSOLVE TO:

188 ETTA'S BEDROOM -- CONTINUOUS

188

Addie is feeding Etta. She spoon broth into her sickly sister's mouth, only to have it spit up. It's a terrible waste of food.

The following scene is played in Polish with subtitles.

 ETTA
 (opens her mouth wide)
 ...more...

Addie feeds her, and she spits it right back up.

 ETTA (CONT'D)
 (opens her mouth wide)
 ...more...

Addie puts another spoonful in her mouth, and she spits it up again.

 ADDIE
 (softly)
 Stop it Etta. Eat.

 ETTA
 (opens her mouth wide)
 ...more...

DISSOLVE TO:

189 LIVING ROOM -- CONTINUOUS

189

Addie is physically wasted. She sits by the window sill with a dead look in her eyes. She's motionless. Still. Silent.

Her record player is on the floor in the background. Her MUSIC is playing loudly, but it's not enough to drown out Etta's chronic HOWLING.

Addie looks out at the horizon. It's magic hour. The sky is a rainbow of coloured lights.

Suddenly, we hear a LOUD CRASH and the MUSIC comes to an abrupt stop...

...THE MONTAGE ENDS...

Addie stirs slowly and looks at her record player. Beat. It's smashed and so are all the records -- they're strewn all about the floor in thousands of pieces. The needle arm has been completely torn from its housing and lies at her feet.

(CONTINUED)

189 CONTINUED:

She bends over and picks up a shard of vinyl and holds it up to her head. She SOBS out loud. It is the first sound she's made all day.

Like a never ending torture, we can still hear Etta faintly SCREAMING in the background.

Addie looks back out the window.

ADDIE'S POV -- coming down the path toward her is Abus. He's smiling and waving at her.... Without warning he fades away... It's only a dream.

FULL SHOT

Addie closes her eyes and starts to sing quietly to herself. The music in her head drowns out Etta's cruel SHOUTS.

ADDIE
(singing to herself - in a
whisper)
*...oh Johnny, oh Johnny how you can love.
Oh Johnny, oh Johnny heavens above. You
make my sad heart jump with joy. And when
you're near I just can sit still a
minute...*

As Addie SINGS we hear an ORCHESTRA swell in background.

ADDIE (CONT'D)
(singing along to the music in
the background)
*...Oh Johnny, oh Johnny please tell me
dear? What make me love you sooooo....*

The room is filled with swinging MUSIC now. Addie keeps her eyes closed tight. She concentrates intensely and for the first time in days Etta's WAILING fades.

FADE OUT.

190 SMASH CUT FROM BLACK TO: 190

191 KITCHEN -- MORNING 191

Time seems to have stopped.

Addie is sitting at the kitchen table eyeing empty tins and jam jars. The food is all gone.

Addie opens up her copy of *LOOK* magazine.

A SERIES OF SHOTS --

(CONTINUED)

191 CONTINUED:

-- Addie rifles through the pages.

-- Photos of mouth-watering food.

She rips the picture out of the magazine, and takes a big hunking bite out of it. Beat. She chews, and tries to swallow, but only gags, and spits out the paper.

CUT TO:

192 ETTA'S BEDROOM -- NIGHT

192

Etta's SCREAMING has subsided a bit. Addie is lying at her feet with her eyes closed tight.

The following scene is played in Polish with subtitles.

ADDIE
How old am I? I don't remember.

Etta doesn't answer.

ADDIE (CONT'D)
I think I'm eighteen.

Etta's WHIMPERING fades and for the first time in days she goes quiet.

ETTA
...food...

ADDIE
It's all gone.
(beat)
There's nothing left.

ETTA
...so hungry...

ADDIE
Me too.

Addie gently pushes away from Etta.

ADDIE (CONT'D)
(barely audible; to herself)
I miss him.

Etta SCREAMS wildly as we...

FADE OUT.

193 SMASH CUT FROM BLACK TO:

193

194 EXT. FIELD -- DAY 194

WIDE -- on a windswept field.

SILHOUETTE --

we see Abus kneeling in the tall grass by a grave marker. He's praying quietly over his father's new resting place.

CLOSE ON -- Abus' soulful face. A new strength etched in his worn features. He looks out confidently on the horizon. Addie still foremost in his thoughts.

DISSOLVE TO:

195 EXT. FARM HOUSE -- DUSK 195

196 ADDIE'S BEDROOM 196

We find Addie lying in bed in a comatose state.

In the background we can hear Etta CRYING OUT -- an unending DRONE that feels is with a sense of dread.

Suddenly, the SCREAMING stops, and the whole house goes quiet.

Addie blinks herself awake and looks at her bedroom door.

Addie slips out of bed and scuttles over to the dresser for the oil lamp. She lites it and inches toward the door. She opens it and peeks out into the hallway. Finding nothing, Addie steps from her bedroom and into the...

197 HALLWAY -- CONTINUOUS 197

...she creeps toward Etta's room when...

...her bedroom door slams shut behind her...

Without warning, something SLAPS HER hard across the cheek, and sends her tumbling to the ground. Addie quickly scans the hallway but finds no one there.

All is SILENT.

Addie crawls back up the wall, only to be STRUCK VICIOUSLY again. A huge red hand print stings her face. She rubs the soreness from it, and lunges at the door. She's flung back against the wall by her unseen tormentor.

Everything stops and again the house is SILENT.

(CONTINUED)

197 CONTINUED:

Addie claws at the wall and eyes Etta's bedroom door. She make one last desperate attempt at it. She jumps up and runs for it when...

...she's ATTACKED again, this time the impact is so severe it sends her reeling back toward the...

198 STAIRWELL -- CONTINUOUS 198

...Addie staggers up, and runs down the steps and into the...

199 LIVING ROOM -- CONTINUOUS 199

...when...

...A HAND REACHES OUT AND GRABS HER...

...Addie spins around and stops face to face with Abus. His eyes are bright, full of regret, he looks longingly at her. He holds Addie for a minute before letting her go.

ABUS

I've come to get you out of here.

Addie stare at him in disbelief. She jumps up and hugs him tight. Beat. Abus is hesitant at first, but he slowly wraps his arms around her and holds her.

Addie halts, and turns to the living room door.

ADDIE

(glowering at the living room door)

It's coming.

PUSH IN ON -- the empty doorway.

Abus lunges forward in defense of Addie.

CONTINUE PUSHING IN ON -- the empty doorway.

Abus and Addie can only watch and wait. The seconds seem to stretch... They last a life time... Addie and Abus stare anxiously at the doorway.

Suddenly, we hear ANIMAL SOUNDS coming from Etta's bedroom...

ETTA (O.S.)

ADDIEEEEEEEE!

Abus turns to look at Addie.

ABUS

Who's up there with her?

(CONTINUED)

199 CONTINUED:

ADDIE

No one.

CUT TO:

200 ETTA'S BEDROOM -- CONTINUOUS

200

Addie steps into the bedroom first.

ADDIE'S POV -- she finds Etta sitting up in bed completely quiet. She glowers at her sister. A demented gleam in her eye. Spittle runs down her chin. She's a horrifying sight.

FULL SHOT

Abus limps into the bedroom second.

ABUS'S POV -- the room is empty. There is no sister. Just a mattress with no sheets by the window, a night table, and a dresser. No one has been living in this room for sometime.

FULL SHOT

Abus' mouth drops.

Addie inches toward Etta and places her hand lovingly on her shoulder. Etta smiles.

ABUS' POV -- Addie is standing next to the mattress. Her hand resting in thin air.

THE DIALOGUE IS QUICK AND OVERLAPPED --

ADDIE SPEAKS IN POLISH TO ETTA & ENGLISH TO ABUS --

ADDIE
(to Etta)
It's a miracle.

ABUS
(to Addie)
There's no one there.

ADDIE
(to Etta)
Your breathing is normal!

ABUS
Addie! There's no one there!

ADDIE
(to Abus)
My sister is better. We can
leave. All of us.

ABUS
God dammit Addie, there's no
one sitting on that bed!

ADDIE
(to Abus)
What are talking about?

ABUS
The rooms Empty!

(CONTINUED)

ADDIE
(to Abus)
Have you gone mad?

ABUS
Addie, your sister isn't
here!

ADDIE
(to Abus)
She's right here!

ABUS
(frantic)
There's no one there!

Suddenly a loud CRACKING SOUND rattles from the walls. Etta turns her head from Abus to Addie.

ETTA/DEMON
He doesn't want us to be together my
little quail. He wants to keep us apart!

Addie turns to Abus. She's confused.

ABUS' POV -- Addie is kneeling by the empty bed looking at no one... Talking to no one...

FULL SHOT

Abus shuffles over to Addie and grabs her by the shoulders. He shakes her. Desperate to wake her from this nightmare.

ABUS
Jesus Christ Addie, there's no one in
this room. Your sister isn't here. What's
going on?!

Addie trembles. She's frightened.

ADDIE
(pointing at the bed)
She's right there...

Addie turns to the bed and for the FIRST TIME IN A LONG TIME she sees the truth...

ADDIE'S POV -- Etta grins up at Addie, and then fades away... The bed is empty... The room is quiet....

WIDE

Addie crumbles to her knees and cries.

Abus kneels down beside her and holds her close.

ADDIE (CONT'D)
(whimpers)
...My sister is gone...

(CONTINUED)

200 CONTINUED: (2)

ADDIE (CONT'D)
(softly)
What happened?

ADDIE (CONT'D)
(whimpers)
...She's gone...

WE PAN from the present -- Abus and Addie huddled together on the bedroom floor -- to the past. The dark room grows bright, day for night, and we see Addie kneeling over the twitching body of her sickly sister.

We are in ADDIE'S FLASHBACK.

201 INT. BEDROOM -- 1934 -- DAY

201

The following scene is played in Polish with subtitles.

ETTA
God why won't someone help me!

ADDIE
What is it?

ETTA
The pain!

ADDIE
Where does it hurt?

ETTA
Everywhere.

Etta throws back her head and CRIES OUT. The agony etched across her once soft face. Addie takes Etta into her arms and like a maternal mother, rocks her back and forth.

ETTA (CONT'D)
(pleading)
Help me... Why won't you help me?

ADDIE
What can I do. Tell me?

ETTA
You know what to do!

ADDIE
Shhhhhh... That's enough now.

(CONTINUED)

ETTA

Oh God!

Addie fights back tears. She's helpless to comfort her. Etta's pain subsides for a minute, exhausted, she gazes up at her sister.

ETTA (CONT'D)

You know what I want you to do.

BEAT.

ETTA (CONT'D)

Do it. Please.

Tears jump into Etta's eyes.

ETTA (CONT'D)

I'm so afraid...

ADDIE

Don't be.

ETTA

I'm cursed.

Etta, wide eyed, and filled with terror pulls Addie near.

ETTA (CONT'D)

I can feel it eating through me. It's spreading.

Again, the pain shoots through Etta. She throws her head back and cries out.

ETTA (CONT'D)

Help me!

Addie can't take it any more. She rises, and steps away from the bed. A look of disgust in her eyes. Her sister's illness is too much for her to bare.

ETTA (CONT'D)

I need you to forgive me.

ADDIE

I have nothing to forgive you for.

ETTA

I've made it hard for you.

ADDIE

Don't talk like that. Go to sleep.

(CONTINUED)

201 CONTINUED: (2)

Etta closes her eyes. The room is peaceful, only Etta's WHEEZING is heard. And then Etta's eyes spring wide open, a look of terror in them.

ETTA

Addie?

Addie smiles at her sister.

ETTA (CONT'D)

Did you hear that?

BEAT.

Addie's eyes slowly survey the room. She sees nothing.

ADDIE

I don't hear anything else.

ETTA

I'm freezing.

Addie nervously rises and steps back into the center of the room. She eyes the old bedroom more warily. She too feels that something is not quite right.

ADDIE

I don't feel cold.

ETTA

Addie.

Addie looks at her sister.

ETTA (CONT'D)

Come here.

Addie creeps over to the side of the bed.

ADDIE

What is it?

ETTA

You're so far away.

ADDIE

No I'm not. I'm right here.

ETTA

Can you smell it?

ADDIE

Smell what?

(CONTINUED)

201 CONTINUED: (3)

ETTA
Me dying.

ADDIE
No. It'll be all right.

ETTA
It hurts so much.

Addie puts her hands over her face. She's weeping.

Etta begins WHEEZING loudly. She sucks in air desperately.

Addie looks down at her sister. Helpless to stop her pain. Helpless to end her misery. Suddenly, Etta pulls Addie near. She WHISPERS something in her ear. We can't hear it.

Etta's head slumps back onto the mattress. Here big grey eyes pleading to Addie.

Addie reaches out for a thick blanket laying at the end of the bed and brings it up over Etta's head...

...she places the blanket over Etta's face and SMOTHERS her sister...

Etta reaches up and struggles to break free...

ETTA (CONT'D)
(muffled)
You're killing me!

...soon her arms slump to her side and she expires.

Addie is SOBBING hysterically the whole time.

CUT TO:

202 EXT. FARM HOUSE -- 1934 -- DAY 202

203 CEMETARY -- CONTINUOUS 203

PUSH IN ON -- Addie dragging Etta's body through the tall grass. She's SCREAMING with sorrow. Tears streaming down her face. She's wild with pain. She stops and glares at the tiny graveyard.

DISSOLVE TO:

There are three grave markers -- wooden crucifixes -- set against the horizon. Addie mourns alone.

(CONTINUED)

203 CONTINUED:

PULL BACK SLOWLY ON -- Addie, she wipes the tears from her face and rises when something at the window catches her attention...

ADDIE'S POV -- she looks up to find Etta at her bedroom window staring down at her.

Addie stares at Etta's grave by her feet. Addie looks up to Etta standing at the window.

Addie runs from the graveyard and into...

204 INT. FARM HOUSE - 1934 - CONTINUOUS 204

...the house. She flies up the...

205 STAIRWELL -- CONTINUOUS 205

...and down the...

206 HALLWAY -- CONTINUOUS 206

...and toward Etta's bedroom door. She wings open the door and hustles into...

207 ETTA'S BEDROOM 207

...to find Etta standing by the window.

ADDIE

Etta!

Etta turns around. An eerie grin on her cold face. She opens her arms to Addie. Beat. Addie rushes over to THE PRESENCE and hugs it tight.

The following scene is played in Polish with subtitles.

ETTA/PRESENCE

...That's it. Invite me in....

WE PAN BACK from Addie and the Presence locked in an embrace, to Addie and Abus still huddled together on the bedroom floor.

THE FLASHBACK ends.

208 INT. FARM HOUSE -- 1935 -- DUSK 208

Addie has her head buried in her hands. She's sobbing hysterically.

(CONTINUED)

208 CONTINUED:

ADDIE
(almost incoherent; yelling)
...I kill my sister...

Abus places his hand on her shoulder and pulls her into a hug.

ABUS
(comforting)
She asked you to.

Addie SCREAMS out in sorrow, and Abus hugs her tighter.

CUT TO:

209 LIVING ROOM -- CONTINUOUS 209

Abus and Addie limp into the living room. Addie's SOBBING continues but she's less hysterical now. They shuffle toward the...

210 ENTRANCE HALL -- CONTINUOUS 210

...when the POUNDING begins. It gets steadily louder, faster, until Addie CRIES out, pressing fists against her ears. The POUNDING grows deafening and now suddenly accelerate to a terrifying tempo.

ADDIE
...It won't let me go...

Abus quickens his step, and opens the FRONT DOOR only to have it SLAM SHUT right in his face.

ADDIE (CONT'D)
...It won't leave me alone...

ABUS
(to the house)
Leave her alone, God damn you!

ADDIE
(whimpering)
...It likes me too much...

Abus has a strange look on his face -- like he's solved the puzzle. He takes Addie by the arms, and pulls her near. He brings his mouth to her ear and whispers....

ABUS
(whispering)
It's punishing you for the Etta's death.
(beat)
It's your sin.
(MORE)

(CONTINUED)

210 CONTINUED:

ABUS (CONT'D)
(beat)
I can absolve you of it.

Addie's eyes grow wide with fear as Abus pulls her down to the living room floor. Addie lies on her back, staring up at the throbbing ceiling. Beat. Abus rummages through his carpet-bag, pulling from it a tin of ash, a thin wafer, and his father's bible.

ABUS (CONT'D)
(softly)
Do you trust me?

Addie nods.

Abus places the wafer on Addie's shivering body. He pops the lid on the tin of ash, and runs his thumb through it. He makes the sign of the cross on Addie's forehead, and then runs his thumb along her quivering lower lip.

Abus opens his father's bible and begins to read.

ABUS (CONT'D)
(softly)
I adjure you of your crime.

Addie looks into Abus sweet eyes.

ABUS (CONT'D)
(softly)
I lift the burden from your soul.

Addie closes her eyes and prays.

ABUS (CONT'D)
(softly)
I give you absolution.

The POUNDING in the house grows to a terrifying CRESCENDO and then tappers off...

...BEAT...

Abus lifts the wafer from Addie chest and places it gently in his mouth.

ABUS (CONT'D)
(softly)
I eat your sin.

WIDE

Abus and Addie sit looking at the empty house.

(CONTINUED)

210 CONTINUED: (2)

Abus stands, and takes Addie by the hand. They walk toward the living room door and exit out onto the...

211 PORCH -- CONTINUOUS 211

...and down the...

212 PATH -- CONTINUOUS 212

...and out onto the...

213 DIRT ROAD -- CONTINUOUS 213

..they walk into the...

214 FIELD -- CONTINUOUS 214

Abus and Addie stalk slowly away from the farm house and toward a glorious sunrise.

Suddenly Abus stops, and turns to Addie.

ABUS

I've got a little money. There's a farm.
It's rundown, but it's twelve acres. A
whole twelve. We could make a life.

Addie's reaction reveals that this is a telling point. Looking a little wan and gaunt, Addie hints at a smile. She caresses Abus' dirt smeared face with her hand.

Abus leans into Addie.

Addie leans into Abus.

...they're about to kiss...

THE WORLD GOES COMPLETELY QUIET. BEAT. WHEN WITHOUT WARNING THE SILENCE IS SHATTERED BY A ROARING BANG!

IN SLO-MO -- their lips touch. Abus' face buckles. Blood squirts onto Addie's dress. Abus pushes away. He looks faint, his chest is pulsing blood, he shakes his head shocked. Addie watches, concerned and confused. Uncontrollably Abus' whole body starts to shake and as if by reflex he begins to walk.

Addie walks along side him.

ADDIE

(desperate)

Abus!

214 CONTINUED:

Abus keeps walking blindly like his being depends on it. Addie's face is ashen, her eyes fearful as she walks unseeing toward him. Abus sinks into the tall grass.

THE SLO-MO ENDS_--

-- and we HEAR THE LOUD BANG a second time! It's a gun shot.

CUT TO:

215 TREE LINE -- CONTINUOUS 215

The hunter lowers the rifle sight from his eye. He wipes his brow.

THE HUNTER
...God forgive me...

He throws his rifle over his shoulder and hikes off into the woods.

CUT TO:

216 FIELD -- CONTINUOUS 216

Addie and Abus are slumped in the tall grass.

CLOSER

We hear the SUCKING sound of air from Abus' chest wound. Addie hovers over him, frozen with fear. Her face is comforting to him.

ABUS
(softly)
...finish that story...

Addie pulls Abus' head onto her lap. She caresses his face.

ADDIE
(through tears)
...the story about the wound boy and the princess...?

ABUS
(softly)
...yeah... the love story...

ADDIE
(through tears)
...it doesn't have a happy ending...

(CONTINUED)

216 CONTINUED:

ABUS
(softly)
...the good ones never do...

Abus' smiles at Addie one last time and then... Dies.

DISSOLVE TO:

217 DIRT ROAD -- CONTINUOUS 217

...Addie comes walking up the road. Her face pained with
grief. She's all alone. Everyone she's loved is gone.

DISSOLVE TO:

218 EXT. FARM HOUSE -- DUSK 218

...Addie walks toward the lonely house...

DISSOLVE TO:

219 INT. FARM HOUSE -- DAY 219

220 ADDIE'S BEDROOM 220

PULL BACK SLOWLY ON -- Addie lying in her bed.

Another lonely day begins...

FADE OUT.

221 THE END. 221