GOOD GIRL
EXT. ALL AMERICAN HIGH SCHOOL - DAY

LUCY, a sweet faced young TEENAGER, standing in front of her school as the flood of students head home. A train of parents picking up their kids drive past until her MOTHER, OPAL, arrives. A middle aged woman with an intense aura.

The passenger window is already down, and her mother yells --

    OPAL
    Get in this car, NOW! What is the matter with you?

INT. CAR - SAME

Ready for a verbal beat down, Lucy slides in her seat, stares straight ahead and tries to ignore her mother’s melt down.

    OPAL
    I got a call from one of your teachers today, and she said that you refused to be bad.

Lucy gazes out the window. Not caring.

    OPAL (CONT’D)
    With all your talents, and all the contributions your father has made to the school, how can you disregard everything, and be a good girl?
    (Her temper builds)
    Your father works so God damn hard to make all of this happen for you.

INT. DUNGEON - SAME

A MAN and WOMAN are chained with their hands above their heads. Ravaged. Heads hanging. Filthy from days of capture. Skin and bones from starvation. Barely alive. Delirious.

STAN, in a dark suit and tie, with a red pocket square, paces slowly around the tiny hell hole. You can almost smell the stench.

    STAN
    Where is your God now? Do I see your Savior coming down the stairs? Let me check. Nope, no sandals and white robe. You would think he would want to save two of his most precious worshipers.
    (MORE)
STAN (CONT'D)
(Beat)
Still don’t want to join my group, we could really use you?

With his last ounce of effort, the man is barely able to shake his head “no.”

STAN (CONT’D)
Well Reverend, let's give your boy a little more time. How about three more seconds to show up.

INT. CAR - SAME

While driving, Opal turns Lucy’s face toward her. Now she tries the “nice parent” routine --

OPAL
You know your father loves you and wants the best for you. Please don’t disappoint him, honey.

INT. DUNGEON - SAME

The man and woman raise their heads in fear.

STAN
One one thousand. Two one thousand. Three one thousand.
(Beat)
Lord have mercy. Literally.

Stan makes his hand into a wedge and drives it through the man’s chest like an axe splitting a log -- and pulls out his HEART. The man’s body collapses and dangles from the chains.

As the heart is still pulsing --

STAN (CONT’D)
(To the woman)
Just take a bite, even just a little itty-bitty nibble, and I will let you live.

She opens her mouth, but Stan purposely lets the heart slip to the floor. PLOP! SPLATTER!

STAN (CONT’D)
Oops!

He repeats the process with the woman.
INT. CAR - LATER

As they pull into their driveway--

OPAL
You know he’s a wonderful man.

DISSOLVE TO:

INT. KITCHEN - NIGHT

Lucy and Opal are having dinner, sitting on opposite sides of the kitchen table. An iPad is propped up at the head of the table. They are Skyping with Stan, His image is on the screen as he has dinner on a room service cart in a run down motel room.

OPAL
How was your meeting, honey?

STAN
Oh, God, it was a blood bath.
(Beat)
They were big muck-a-mucks in their organization, and I have been negotiating with them for about a month. In the end, I destroyed them.

OPAL
You are such a killer in business, that’s what I love about you.

STAN
What about you guys? Lucy, what’s this I hear about you having trouble at school?

LUCY
Nothing.

OPAL
I didn’t want to go over this until you’re back, but just know that Lucy is refusing to be bad.

STAN
Why, honey? What’s happening.

LUCY
I just like doing good things rather than bad.
STAN
You’re too young to know right now, but that’s not going to be any fun as you get older.

Opal nods in agreement with that parental “we know better” look.

STAN (CONT’D)
Do Daddy a favor, just do your best, and we’ll talk when I get home. OK? OK?

LUCY
I’ll try.

STAN
Good.
(Changing the subject)
Opal, I have another meeting so I’ll be back in a few days.

OPAL
Don’t work too hard, honey.

STAN
Sweet heart, you know my work is never done.

EXT. LUCY’S SCHOOL - MORNING

Lucy gives Opal a begrudging wave as Opal drops her off and drives away. Lucy heads inside.

Over the school entrance is A SIGN set in stone:

THE LUCIFER ACADEMY FOR YOUNG WITCHES & WARLOCKS

INT. CLASSROOM - DAY


The bell RINGS. WITCH LILITH, the teacher at the black board turns around and throws an evil look at the kids. Sudden SILENCE.

She finishes writing on the black board:

Sacrificing Animals
WITCH LILITH
I know this is the day you’ve been waiting for. A very special and sacred day when we learn the mind control techniques to sacrifice animals in honor of Lucifer and to acknowledge the gift of our powers to be destroyers. To rise up in every way in defiance of the belief and heresy of goodness.

Around the classroom are glass cases enclosing a variety of creatures: GERBILS, KITTENS, BIRDS, SNAKES, PUPPIES, RABBITS and more.

WITCH LILITH (CONT’D)
I want you to walk around the room and chose your sacrifice. Only one to a student. As you become more proficient, we will move on to larger animals and whatever else we can find out there.

The students walk about and make their decisions. Lucy brings a little KITTEN back to her desk and cuddles it.

The boy next to Lucy holds a SNAKE by the head and tries to torture her with the danger. She gives him the “asshole” look.

WITCH LILITH (CONT’D)
This is a challenge of concentration and determination. Years and years ago we taught chants and spells to perform sacrifices. Not so any more. We understand better now that our powers are internal. They come from within, not from outside spells and chants. That’s your grandmother’s magic.

(Pause)
Close your eyes. Find the fury of Lucifer in your mind and soul. Focus it. Command death! Overpower the living spirit of the animal. You are a destroyer. You are universal vessel of death!

(Beat)
And boys, no choking the animals. If you fake your power, greater powers will ultimately overcome you and destroy you. Concentrate!
INT. TENT REVIVAL - SAME

A RELIGIOUS CONGREGATION of backwoods snake handlers with more tattoos than teeth have been whipped into a frenzy. They border on delirium. FIDDLE MUSIC rocks the crowd.

The minister on a small stage stands with his foot on a large padlocked trunk. His preaching brings the crowd to their feet.

Near the back, Stan sits neatly dressed in his black suit and tie with the red pocket square. He rocks back and forth to the rhythm of the ministers sing-song words and fiddle frenzy.

MINISTER
Say, hallelujah!

THE CROWD
Hallelujah!

MINISTER
The Lord God our Savior protects you, whether we be a king or a pauper.
(Beat)
When we believe in God’s love, we have no fear of death because in death we will join God.
(Beat)
Say, hallelujah!

THE CROWD
Hallelujah!

MINISTER
Lemme hear ya’! Say, hallelujah!

THE CROWD
HALLELUJAH!!

MINISTER
Close your eyes. Feel our Saviour here and Now. Feel the strength of his love and protection.

The minister lifts the padlock with the tip of his boot and kicks open the lid. Inside, writhing, hissing, slithering deadly SNAKES.

He reaches in and pulls a long shiny BLACK SNAKE from the tangle of killers. He holds it up, circling it close to his face and neck.
INT. CLASSROOM - DAY

The boy next to Lucy holds the snake up. His eyes are squeezed tight with determination.

WITCH LILITH
Concentrate! Focus the energy of death through your hands!

The snake begins to stop writhing.

Lucy cuddles and kisses her kitten.

INT. TENT REVIVAL - DAY

Stan stands up, his eyes squeezed tight with determination. A small smile wipes across his face.

MINISTER
Feel the protection of our Savior!

THE CROWD
Hallelujah!

Stan’s eyes pop open. The snakes explode out of the trunk landing on the worshipers. Hissing, fangs glaring, biting into necks, legs, arms, torsos.

The minister’s snake jerks free, wraps around his neck and buries its poisonous fangs in his cheek. As people scream, bodies collapse in death and others are crushed under the stampede of others escaping --

STAN
Hallelujah!

INT. CLASSROOM - DAY

The boy’s snake goes limp. DEAD.

BOY
Witch Lilith, I did it. I killed it.

Around the room various kids join the chorus as they hold up dead gerbils, rabbits, puppies. Others are crushed by their failures. They hang their heads in shame. Some cry.

Lucy cuddles and protects her kitten. Slowly stands. Closes her eyes and a sense of grace washes over her face. She is focused. She is channeling energy. The energy of resurrection.
She weaves through and around the desks. The dead animals
snap alive. Puppies bark again. Kittens mew. Gerbils do
whatever gerbils do! Snakes slither out of students’ hands.

Panic, confusion, fear grip the students as Lucy’s power of
good overwhelms them. They scatter.

Lucy and Witch Lilith lock eyes.

    LUCY
    Hallelujah!

DISSOLVE TO:

INT. KITCHN - NIGHT

Lucy and Opal are sullen and sit at the kitchen table. Not
talking. A heavy silence hangs in the air. Lucy still cuddles
her kitten. The table is set and they are waiting for Stan.

We HEAR the front door open and Stan coming in. His foot
steps and the sound of the broken wheel on his suite case
precede him. He appears in the doorway of the kitchen and
knows something is wrong.

    STAN
    What happened? Did somebody die?

    OPAL
    No, the exact opposite.

Stan takes his place at the table and cocks his head to Opal.

    OPAL (CONT’D)
    Your daughter was expelled today
    and they will not under any
    circumstances take her back.

    STAN
    (Seething)
    Bull shit. I paid for that God
dammed building. They will do what
    I say.

    OPAL
    They will not.

Turning his chilling gaze at Lucy who clutches her kitten
even tighter.

    STAN
    What? What the hell did you do?
Lucy cowers. Says nothing.

OPAL
She did good.

STAN
Good?

OPAL
She used her powers to bring the sacrificial animals back to life.

Stan shakes his head, processes what he heard. He’s steaming. He looks at Lucy who accepts his gaze. He looks at the kitten. At Lucy. At Opal. At the ceiling. Then --

STAN
Why, Lucy?

LUCY
I don’t feel evil. I see evil and I want to right it. I can’t will my powers to go to a bad place.
(Beat)
It feels unnatural to me. I can’t make water run uphill. I can’t make day into night, or night into day.

STAN
Can’t. Or, won’t?

LUCY
Can’t.

STAN
I know you can if you try.

LUCY
I don’t want to hurt people.

STAN
And yet, you hurt me deeply. More deeply than anyone on this earth.

A long silence.

LUCY
Are you going to punish me.

STAN
No, I’m going to teach you a lesson.
(Beat)
Give me the kitten.
Lucy turns away from Stan in her chair as he gets up. Lucy tries to run out of the kitchen, but Stan grabs her arm and snatches the kitten.

Lucy lunges toward Stan, but Opal overpowers her from behind and locks her arms around Lucy.

They watch as Stan holds the kitten by the scruff of its neck.

He makes his hand into a wedge --

--and drives it into the kitten’s fragile chest, then pulls out its tiny heart. The kitten goes limp.

Stan lets it slide out of his hand and it falls like a little pillow onto the kitchen floor. Then, the kitten’s pulsing heart which lands with a whisper.

Lucy is too weak, too horrified to make a sound.

Stan narrows his gaze at her.

    STAN (CONT’D)
    I cannot, will not, have you be a good girl.
    (Beat)
    You are the Devil’s daughter.