

**THE SLAVE**

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FADE IN:

EXT. BATTLE FIELD, IRAQI DESERT - NIGHT

We see a FULL MOON in a CLEAR, DARK SKY.

SUPER: "SOMEWHERE IN IRAQ, SUMMER OF 2005"

We see FOUR GUN TOWERS, each being operated by its own INSURGENT. The CAMERA turns and pans down, revealing more insurgents on the ground below.

Constant MACHINE GUN FIRE nearly drowns out the THUNDEROUS EXPLOSIONS from all around, SCREAMS come from every direction.

In the distance, we see UNITED STATES MARINES, penetrating enemy territory.

The moon reflects off of the slick sand, helping us detect the massive amount of AMMUNITION being exchanged between the Americans and the Iraqis.

We see a MAN leading THREE YOUNG MARINES into the foreground of the battle. This is STAFF SERGEANT JON MONROE, 32, tough, a man's man. The roughness of his hands and fearlessness in his eyes insist that he's a natural born warrior. Unlike Everyone else, these four men are holding their fire. They're Marine Corps Scout Snipers, clearly on a mission. The snipers receive heavy cover fire as they advance toward the TRENCHES.

JON

Move your asses, Marines, if you want to keep 'em!!!

THREE YOUNG MARINES

Yes, Staff Sergeant!

Once all four Marines are in the first trench, STAFF SERGEANT JON MONROE briefs them on the mission.

JON

Listen good, cause I'm only saying this one time! There's four filthy terrorists up in those gun towers, killing our fucking brothers! We must gain position and remove them immediately. Is that clear?

Two of the young snipers are shaken up, they seem weak, not battle hardened.

The third young sniper kneels boldly in front of JON, looking him eye to eye. This is CORPORAL JOHNSON, 22, handsome, a poster child for the Marine Corps. He stares at JON with a confident, almost cocky expression.

CORPORAL JOHNSON  
 I've waited my entire life for this,  
 Staff Sergeant. Lets kill us some  
 Iraqis! OORAH!

JON  
 OORAH, Devil dog! On my command,  
 we move to the next trench. Lock  
 and load, Marines!

All four Marines hustle to the next trench, bullets ricochet  
 all around them.

JON (CONT'D)  
 (running hard)  
 Move! Move! Go! Go! Go!

As JON rolls into the TRENCH, a bullet skims his HELMET.

JON (CONT'D)  
 Holy shit! That was close.

JON jumps up and yanks CORPORAL JOHNSON into the trench--

--SIMULTANEOUSLY--

--BOOM! An EXPLOSION turns the other two snipers into a  
 CHUNKY, PINK MIST.

JON (CONT'D)  
 Fuckin' A! You dirty sons of bitches!

CORPORAL JOHNSON  
 Holy shit! Did that just happen?  
 Staff Sergeant, you just saved my  
 life. Thank you, thank you so much.

JON  
 Don't thank me, son. Those boys are  
 dead and your lucky it wasn't you.

CORPORAL JOHNSON  
 They're... They're dead? They're  
 really dead?  
 (beat)  
 Is this their blood? Oh my GOD,  
 It's all over me!

JON pulls a HANDKERCHIEF from his cargo pocket, calmly wiping  
 the BLOOD from his face. He crinkles it into a ball and  
 jams it into CORPORAL JOHNSON'S mouth. JON gives the  
 handkerchief one good shove with his thumb, clutching CORPORAL  
 JOHNSON'S jawbone with his free hand.

JON

Shut the fuck up and breathe, son!  
This is war, people die, mission  
goes on. You make one wrong move  
and it's bye-bye in a body bag. So,  
you better pull your head out of  
your ass, before I put my boot in  
behind it!

CORPORAL JOHNSON spits out the handkerchief as JON lets go  
of his face.

JON (CONT'D)

We will complete this mission. Is  
that understood?

CORPORAL JOHNSON

Yes, sir, I'm sorry. I don't know  
what happened... I must've lost  
myself.

JON

(cocking his pistol)  
Find yourself, son, we're running  
out of time.

CORPORAL JOHNSON

Yes, Staff Sergeant.

JON

Now... Man your rifle and stop being  
a pussy. That's an order!

CORPORAL JOHNSON

Yes, sir.

JON

You ready for this?

CORPORAL JOHNSON

Yes, sir. Let's rock.

JON double looks the CORPORAL.

JON

Son... I say let's rock, not you.

CORPORAL JOHNSON

Sorry about that, sir.

JON

Now, lets fuckin' rock!

JON pops out of the trench, firing his PISTOL like a mad  
man. He hits FIVE insurgents, four are direct HEAD SHOTS.

JON kneels back down into the trench and removes a LARGE BLADE from his HARNESS. He tallies his kills, carving FIVE X'S into the side of his BOOT. We see well over FIFTY X'S as he slides the blade back into it's LEATHER CASE.

JON (CONT'D)

That should buy us a little bit more time. Lock and load, Corporal.

JON bolsters his RIFLE on the front left corner of the trench, the CORPORAL Sets his on the front right.

JON (CONT'D)

There's four of these dirty bastards. I can clear two from my post, how you lookin'?

CORPORAL JOHNSON

I have a shot at one, sir.

JON

Take it, boy, whenever you're ready. Just don't miss.

CORPORAL JOHNSON

(under his breath)

Don't miss... Don't miss...

CORPORAL JOHNSON'S POV - THROUGH A SCOPE, we see an IRAQI GUNMAN, his MUSTACHE and BUSHY EYEBROWS are glazed with sweat. He looks joyous in his gun tower, killing Americans. As the CROSS HAIRS center on the gunman's face...

INSIDE THE IRAQI GUN TOWER - CONTINUOUS

We see the back of the GUNMAN, he sways a giant MACHINE GUN from left to right, screaming foreign slang. When suddenly--

--BANG! BLOOD erupts from the back of his head. The CAMERA pulls out, a BLOODY LIGHT BULB swings violently, it burns out.

EXT. TRENCH - CONTINUOUS

CORPORAL JOHNSON fist pumps, celebrating a head shot.

CORPORAL JOHNSON

Bulls-eye! I got him, Staff Sergeant.

JON

(adjusting his scope)

Steady... Steady...

BANG! BANG! JON clears the other two towers, immediately retrieving his knife, carving two more X'S into his boot side.

JON (CONT'D)  
Nice shot, kid.

CORPORAL JOHNSON  
Thank you, sir.

JON  
We can't clear the fourth tower from here, we have to get closer.

As JON stands to detect their position, an Iraqi GRENADE tumbles into the trench. JON grabs the CORPORAL and tosses him out first. Just as JON jumps out of the trench, the grenade EXPLODES.

INT. MEDICAL FACILITY - HALLWAY, BAGDAD - DAY

A Marine Corps OFFICER walks the halls. A DOCTOR stands outside of a recovery room, reviewing PAPERS on a CLIP BOARD. The DOCTOR lifts his head and solutes as the OFFICER approaches.

DR.  
We saved the leg, sir, but he'll be recommended for a Medical Discharge.

OFFICER  
We're loosing a great Marine today, Doctor.

DR.  
I'm very sorry, sir

OFFICER  
Any permanent damage?

DR.  
He may walk with a limp and ache when it rains. Seven to ten months of rehabilitation should do it. He'll be home in no time.

OFFICER  
Good, good.

DR.  
He's a very lucky man, sir.

OFFICER  
I know he is. Has anyone told him about the Medical discharge?

DR.

Yes, sir, he has been told.

OFFICER

Very well. Thank you, Doctor.

DR.

Thank you, sir.

The OFFICER looks through the glass, into the recovery room, making eye contact with JON. JON shakes his head, he's disappointed. His eyes shift to the floor as a tear rolls down his face.

INT. BARRACKS, KUWAIT - DAY

SUPER: "9 MONTHS LATER"

We see JON packing, two young Marines standby. Jon zips the last of his luggage, tossing it to the floor.

MARINE 1

Staff Sergeant, is it true that you killed like two hundred terrorists?

JON rolls his eyes, his back is to the two young Marines.

MARINE 2

Dude, two hundred? Nah... I heard over fifty, but two hundred is just redic--

JON

--Eighty-eight!

The two Marines stare at JON, they're astonished.

JON (CONT'D)

I killed Eighty-eight of those dirty, disgusting, sons of bitches. I wish I could keep on killing 'em, but that's your job now. So... Instead of fucking around in combat training, you might wanna pay attention. If you don't, you'll die out in the desert.

(beat)

Take it from me, devil dogs, you don't want to meet the Reaper... Not out in that desert.

TWO MARINES

Aye, Staff Sergeant.

JON

Alright, I got a plane to catch.  
Grab my shit and lets roll!

TWO MARINES

Yes, sir.

The two Marines follow orders quickly, JON limps out of the barracks empty handed.

INT. AIRPORT, NC - DAY

JON turns away from the converter belt, bags in hand. Through the busy airport, we see JON'S wife approaching quickly. This is LISA, 32, drop dead gorgeous. As she becomes fully visible, we see that she's accompanied by their son, JJ, 8, very cute, bearing a football. With a few feet remaining, LISA runs and leaps, landing safely in JON'S arms.

JON

I love you so much. Oh my goodness,  
I've missed you so much, Li.

LISA

I'm so happy your home, Jon, I'm so  
happy you're safe. I Love you so  
much!

JON spins LISA in circles, smothering her in kisses, until the tugging on his pant leg becomes intolerable. JON unhands LISA and snatches JJ off of his feet, kissing him on the head.

JON

Come here, squirt!

JJ

Daddy, your home!

JON

That's right, little man, daddy's  
home for good. Now, both of you get  
over here!

A tear runs down LISA'S face as she joins the group hug.

JON (CONT'D)

Lets go home.

INT. JON'S TRUCK - AFTERNOON

JON pulls up to the Church Street CHURCH, it's huge. A STONE CASTLE with a CROSS at it's peak, surrounded by GRAVE STONES and an old, METAL FENCE.

JON

I love this place, I really missed it. It definitely grew on me.

LISA

Well, we did get married there.

JON

JJ's baptism was there too.

LISA

We have lots of memories in this place. It wasn't the same without you.

JON leans over the center console and kisses Lisa on the lips, they continue down Church Street.

JJ

Daddy, after church we're gonna playing football all day!

JON

Yes we are, little man.

JJ

YES!

LISA

Wait just a minute, boys, you can't play all day.

JJ

Why not, mom?

LISA

We're having lunch with Eric, Maria, and Mikey, after church.

JON

How are the Hoffmann's doing anyway? I haven't heard them in a few weeks.

LISA

They're doing great, they're actually talking about another baby.

JON

That's awesome news.

LISA

I know, I'm so excited! Anyway... Lunch tomorrow! Got it, boys?

JON AND JJ

Got it.

Mesmerized by the neighborhood CHRISTMAS LIGHTS, JON hardly notices his own home, centered in the col-de-sac at the end of Church Street. JON'S attention is taken by something we are yet to see. He gazes toward his house as he pulls into the driveway. The CAMERA rotates, we see a beautiful CHRISTMAS TREE through a massive, BAY WINDOW. Every inch of the tree is infested with LIGHTS and DECORATIONS. Though it appears perfect, there's no star atop this masterpiece.

JON

Wow... It looks amazing, Li. It really does.

JJ

I helped too, daddy.

JON

I bet you did, little man. It looks great.

JJ

Thank you.

LISA

You like?

JON

I Love it. The tree looks beautiful. But no star?

LISA

We saved the star for you, babe.

JON

Did I ever tell you how much I love you?

LISA

A few times.

JON and Lisa kiss, it becomes passionate.

JJ

Gross! I'm going in the house.

JON and LISA unlock lips, they laugh at JJ as he runs in the house

JON

We'll see how gross he thinks it is in five years.

EXT. MONROE'S DRIVEWAY - CONTINUOUS

A few houses down, a man emerges from the back of a MOVING TRUCK. This is OFFICER RYAN WEBB, 45, a southern boy with sad eyes.

RYAN

(offering a handshake)

How do you do, devil dog? My name is Officer Webb, but you folks can call me Ryan.

JON

(shaking Ryan's hand)

How are you? I'm Jon Monroe, this is my wife, Lisa. The little guy that just ran in the house is our son, JJ.

LISA

Hello.

RYAN

Evening ma'am, I'm gonna be living across the way with my K-9, Crumb. If ya'll ever need a thing, just give me a holler.

JON

I appreciate that Ryan, the same goes for you.

LISA

So Ryan, I see a ring on your hand. Do you have a wife and some little ones of your own?

An uncomfortable silence, Ryan's eyes glass over, JON and LISA are puzzled

RYAN

I had a wife and two little ones, but they died a while back. It's quite alright though and an honest mistake, so don't go feeling all bad for me.

LISA

I'm so sorry, Ryan, my goodness.

JON

Jesus... I'm really sorry, dude, that's terrible.

RYAN

No guys, don't feel bad, honestly, it happens a lot when I'm wearing my ring. Seriously ya'll, it's okay, no worries.

(beat)

The driver of an eighteen wheeler fell asleep and my family paid for it. That's long gone now and I learned crying don't bring 'em back.

LISA

That's awful, Ryan, I'm so sorry.

RYAN

It's fine... Honestly, I'm glad it's out of the way.

JON

Well, you definitely got a way of looking at the brighter side of things. That's a great characteristic.

RYAN

Yeah, it makes life better.

LISA

Okay, boys, I better check on dinner.

RYAN

What is that delicious smell, Lisa?

LISA

Lasagna, there's plenty for company.

RYAN

Thank you so much, but I already ate.

LISA

Well, It was nice meeting you, and again, I'm very sorry.

RYAN

No worries, ya'll invite me over another time and we'll call it even.

LISA AND JON

Deal.

Lisa opens the front door and steps halfway into the house.

LISA

Don't be long baby, JJ's starving.

JON  
I'll be right in, babe.

LISA closes the front door.

RYAN  
Well... If you want to grab a beer  
sometime, you know where to find me.

JON  
I sure do, I may take you up on that  
pretty soon.

RYAN  
All right, buddy, I'll let ya get  
settled in. It was great to meet  
ya'll. Remember, if ya'll ever need  
a thing, I'm just a few doors down.

JON  
I appreciate that. It's good to  
know we have an Officer in the  
neighborhood, keeping things safe.

RYAN approaches JON with an extended hand.

RYAN  
With a Cop and a Marine in one  
neighborhood, I'd definitely call  
this place safe.

They shake hands, it's dramatic.

JON  
Take care, neighbor.

RYAN  
You do the same.

RYAN turns and walks back toward his home. JON grabs his  
BAGS and LIMPS into the house.

INT. MONROE'S HOME - CONTINUOUS

JON walks slowly through the family room. He passes the  
starless CHRISTMAS TREE before turning into the hallway.  
The CAMERA focuses on a FAMILY PORTRAIT, hanging in the center  
of the stairwell.

LISA  
Go upstairs and take that uniform  
off, permanently! We're going to  
eat, watch a movie, and then hang  
the star. Hurry! Hurry! Hurry!

JON

Yes, Ma'am.

LISA kisses JON and continues setting the dinner table, JON rumbles his LUGGAGE up the stairs.

INT. JON'S ROOM - CONTINUOUS

A STRANGER'S POV - We're inside of a dark room, alone. JON opens the door and enters from the outside, tossing his luggage to the floor. We only see his SILHOUETTE as he Slides his fingers across the wall.

Just as he flips the switch, the LIGHT BULB explodes onto the floor. As the room FLASHES with LIGHT, JON catches a glimpse of a MASSIVE, BLACK FIGURE across the room. JON drops to his knees and pulls a flashlight from his bag.

JON

Who's there?

JON scans the room from side to side. He jolts and spins around as if something had crept by him.

JON (CONT'D)

What the fuck was that?

JON steps into the darkness, shining the flashlight on every inch of the room. Convinced that he's alone, JON backs toward the exit. LISA startles him as he turns directly into her.

JON (CONT'D)

Holy shit! Damn it, Li! You scared the hell outta me.

LISA

Haha! Easy, babe. What did you break?

JON

Damn, Girl. You can't creep up on me like that.

LISA

I can see that. How did you break the light?

JON

I didn't break it, the damn thing just blew out.

LISA

You mean... Blew up?

JON  
Yeah, it did blow up.

LISA  
Oh well, lets just eat. I'll clean  
it up while you wash the dishes.

JON  
You better get the paper plates out,  
girl.

LISA  
Haha, I love you.

JON  
I love you more.

LISA  
Come on, get changed! Dinner's in  
two minutes!

JON  
Okay.

LISA  
Come on, baby. Let's rock!

JON  
Lisa, Lisa, Lisa. I say let's rock,  
not you.

LISA  
Of course you do, baby.  
(beat)  
You have exactly one minute.

LISA pinches JON'S cheek and skips out the door. JON begins  
to undress, looking around the room cautiously. He checks  
under the bed and in the bathroom, he finds nothing.

LISA (CONT'D)  
(O.S.)  
Jonathan James Monroe!

JON  
I'm coming, woman!

JON puts on a t-shirt and begins toward the door. Before  
exiting the room, he peeks over at the CLOSET and shakes his  
head.

JON (CONT'D)  
What the hell's the matter with you,  
Jon?

LISA AND JJ

(O.S.)

Five... Four... Three...

JON scampers out of the room.

INT. MONROE'S KITCHEN - CONTINUOUS

JON jumps into his seat.

JON

Two, one, lets eat!

LISA

It's so good to have you home, I  
can't even pretend to be mad at you.

JON

I'm so glad to be home, but I'll  
still body slam you two for badgering  
me.

JJ

I missed having dinner with you,  
daddy, it wasn't the same without  
you.

JON

I missed having dinner with you too,  
little man.

LISA

You wanna say grace?

JON

Don't mind if I do.

LISA and JJ extend their hands to JON, he begins to say grace.

INT. MONROE'S LIVING ROOM - NIGHT

JON leaps over the back of the COUCH, landing between LISA  
and JJ

LISA

Are we ready?

JON

I was born ready.

LISA grabs the remote and begins the movie.

LISA

Here we go...

INT. MONROE'S FAMILY ROOM - LATER

JON walks into the room, JJ's asleep in his arms. LISA comes in behind him, holding a GOLDEN STAR. JON places JJ on the couch and takes the star from LISA.

LISA  
Hang the star, baby. Hurry! Hurry!  
Hurry!

JON  
Alright!

JON places the star on the tree.

JON (CONT'D)  
Beautiful!

LISA  
It looks wonderful, now grab the kid  
and lets go.

JON  
Slow down, baby, I want to see it  
lit.

LISA  
Jon... It's been a long time.

JON  
We have all night, baby. Lets just  
light her up real quick.

LISA  
Fine, just hurry.

JON turns the tree on. Light invades the entire family room, through the bay window, and onto the front lawn. JON grabs LISA'S hands, pulling her into his chest.

JON  
The tree is only the second most  
beautiful thing in this room.

LISA  
I'm ashamed to admit, but it's lines  
like that one that helped you get  
into my pants in the first place.

JON  
You love me.

LISA  
So much.

The couple cuddles for a few moments, gawking at the Christmas tree.

JON

It feels so good to be close to you.

LISA

I know, it's like I feel complete again.

JON points to the unlit fire place.

JON

Do you remember the first time we made love in this house.

LISA

Like it was yesterday.

JON

Right there, on the floor.

LISA

With the fireplace lit.

JON

Your so beautiful.

LISA jumps and wraps her legs around JON. He attempts to kiss her, but she continuously bites at his bottom lip. They caress each other, tearing at one another's clothing, until LISA wiggles free and pushes JON away. She scurries across the room to turn off the tree and compose herself.

LISA

Put the kid to sleep and meet me in our bed... In four minutes.

JON

I'll be there.

LISA

Don't be late... But don't be early either.

JON

Damn, woman, you gonna give me a stop watch? Listen... I'll be there and I'll be naked.

LISA

Four minutes, I'll see you there.

LISA turns and runs upstairs.

JON lifts JJ off of the couch, vanishing into the stairwell.

INT. JON'S ROOM - NIGHT

The room is dark. We can barely make out two bodies on the bed, close together. The sounds of kissing becomes more and more intense, as LISA shifts herself on top of JON.

INT. CHURCH - DAY

As the church crowd thins, FATHER MITCHELLE makes his way toward the MONROE'S.

FATHER

It's great to have you back, JON. I prayed for you often.

JON

Thank you, Father, I can't tell you how much that means to my family and I.

FATHER

Well, I look forward to your company, every Sunday.

JON

You know we'll be here.

FATHER

And how are we this morning, JJ?

JJ

I'm good, Father, thank you for asking.

FATHER

Such good manners. You did quite well when Jon was away, Lisa.

JON

She sure did.

LISA

Thank you, Father, it wasn't always easy. This place definitely helped me through it.

FATHER

Well... God bless you. It's great to see you home safe, Jon.

JON

It's great to be home, Father.

JON shakes FATHER MITCHELLE'S hand, the family proceeds toward the exit.

JON (CONT'D)  
You guys ready to eat?

JJ  
I'm starving!

LISA  
I'll call Maria from the car.

JON  
They better be there or we're eating without them.

EXT. CHURCH CEMETERY - CONTINUOUS

The MONROE'S walk a STONE PATH, through the CEMETERY and out the METAL GATE.

INT. DINER - DAY

The MONROE family walks into a small diner, a man stands from his seat and waves. This is ERIC HOFFMAN, 30, a former surfer boy. He's accompanied at the table by his wife MARIA, 30, beautiful, Italian. Their son MIKEY approaches from the bathroom. He's 2 weeks older than JJ, dark featured like his mother. As the MONROE family reaches the table, the HOFFMAN'S greet them with hugs and kisses.

MARIA  
How was church?

LISA  
It was church. How was buying wood?

ERIC  
It was bad ass.

MARIA  
For him, I would've rather gone to church.

ERIC  
Thanks, sweetie.

MARIA  
Aw, baby, you know I'm just kidding.

ERIC  
You're the one who wants a new deck.

MARIA  
I went with you, didn't I?

LISA  
Apparently you did.

JON  
So, how have you been, Eric?

ERIC  
Shitty... She's been working me  
hard.

MARIA  
Hey, I cook and clean, you build and  
fix. That's the way it goes.

JON  
The girls got this shit all figured  
out, huh?

ERIC  
You're telling me.

The adults share a laugh, the boys are drawing quietly at  
the next booth.

MARIA  
Jon... It's great to have you home,  
honey, you look marvelous. And you,  
Lisa, you're just glowing, baby girl.

LISA  
The second he got home, I felt all  
of that stress just disappear.

ERIC  
You know, Jon, I could hardly tell  
you had a limp. It's minimal, it  
really is.

JON  
It gets better every day. They said  
I healed faster than they thought  
possible, but enough of that. I'm  
home now, I'm done being a Marine.  
I'm a husband and a father, that's  
all.

MARIA  
Hallelujah to that.

ERIC  
Good for you.

LISA  
That's not all you are, Jon.  
(MORE)

LISA (CONT'D)

You're a great husband, and your an amazing father.

JON

Thank you, baby.

LISA smiles and kissed JON, the waitress approaches.

WAITRESS

Are we hungry this morning, folks?

JON AND ERIC

Yes we are.

EXT. DINER PARKING LOT - DAY

JON pulls his truck up next to the HOFFMAN'S car.

LISA

I'll see you soon, girl.

MARIA

Ok, love, give me a call tonight.

LISA

I will.

MARIA

Drive safe, guys.

LISA

You too. Bye!

MARIA

See you on Christmas!

JON gives a friendly honk as he pulls away. ERIC returns the gesture as he pulls away in the opposite direction.

INT. MONROE'S KITCHEN - NIGHT

The MONROE'S and HOFFMAN'S are sitting at the kitchen table, finishing Christmas dinner.

JJ

I'm done.

MIKEY

Me too, can we go play?

MARIA

Go ahead, boys, we'll call you in for dessert.

JJ

Lets go.

The boys jump off of their chairs and run out of the kitchen.

LISA

Don't get too rowdy, boys, your bellies are full.

JJ AND MIKEY

Okay!

JON

So, how's the baby making?

ERIC and MARIA smile at each other, they lean in and kiss.

LISA

Wait, wait, and wait... What was that?

(beat)

Tell me something, guys!

MARIA

I'm like... Six weeks pregnant.

LISA

Oh my god!

JON

Congratulations, guys!

ERIC

Thanks a lot, man.

MARIA

I'm so excited!

LISA

I'm so excited! This is amazing news!

LISA helps MARIA to her feet, inspecting her from head to toe.

MARIA

We found out a few days ago, but I wanted to surprise you.

ERIC

Well, surprise!

JON

We can't pop the champagne, but we got milk and brownies.

ERIC

Sounds good.

MARIA

I've been craving chocolate, so you better have a lot.

JON

We have plenty.

ERIC

Don't underestimate her cravings, Jon.

MARIA

Oh, shut up!

JON AND ERIC

Haha.

LISA

Wow, I hope it's a girl.

MARIA

I want a girl too, but healthy is the most important.

JON

That's always most important.

ERIC

Yeah, we figure we're not getting any younger.

MARIA

Oh shush, macho man! Don't let him fool you, Jon, he cried more than I did. He wants a baby girl too.

JON

Haha, he would.

ERIC

Yeah, I did. Thanks for blowing up my spot though, babe.

MARIA

I'm good for it.

LISA

Jon cried when I got pregnant with JJ.

JON

I wasn't crying, I had something in my eye.

MARIA

For nine months?

JON

It was allergies or something.

LISA

Yeah, yeah, yeah.

ERIC

Would you be the Godparents... Again?

JON

You don't even have to ask, guys, you know that.

LISA

That goes without saying. Plus, if you would've asked someone else, I would've kicked your asses.

MARIA

I know, I figured I could save us all the trouble.

LISA

Hey!

MARIA

I'm just kidding, you know I love you, girl.

LISA

I know you do.

ERIC

You know, Jon, it's only a matter of time until Lisa's demanding another baby.

LISA

Soon, but not very soon.

JON

We have one kid and two godchildren, that's enough for right now.

LISA

I wanna have us-time for about a year, then I want a daughter.

MARIA  
There you go, girl.

ERIC  
You got it all planned out, huh?

LISA  
I do.

ERIC  
Not that it seems to matter, but  
what do you think about that plan,  
Jon?

LISA  
Yeah, Jon, what do you think?

JON  
I'm the king of this castle and I  
say...  
(beat)  
...Another son!

LISA and MARIA hit JON at the same time.

JON (CONT'D)  
I'm only kidding! You know I love  
you, and what ever my baby wants, my  
baby gets.

MARIA  
That's what I like to hear.

LISA  
Much better.

LISA leans over and kisses JON on the lips.

ERIC  
Dude, you just disgraced all men.

MARIA  
Shush!

JON  
Hey, you and I both know it's for  
the best.

ERIC  
Very true. Can we pound some damn  
brownies.

JON  
Good call.

LISA

I'll grab the milk and cups. Jon, can you run to the garage and get the brownies.

JON

Yeah, and Eric can grab the paper plates.

ERIC

Wait, what does Maria do?

JON

She's pregnant, man, she gets a free pass.

LISA

Good answer, Jon.

ERIC

Bad answer, that's bullshit!

MARIA

Bullshit? Fine! You give birth and I'll get the paper plates.

LISA

Haha, you tell him, girl!

JON

Haha, don't do it, dude. Just get the plates.

ERIC

Jesus, I'll get the plates and the forks.

MARIA

Good answer.

LISA

Get the napkins too, smart ass.

ERIC

Yes, ma'am!

ERIC stands up and looks at JON, he has a defeated expression on his face.

JON

You brought it on yourself, dude.

ERIC

I did, didn't I?

LISA  
JJ, Mikey! Dessert!

JJ AND MIKEY  
(O.S.)  
Coming!

INT. GARAGE - CONTINUOUS

A STRANGER'S POV - JON comes into the garage and straight to the refrigerator. He swings the door open and reaches in, we creep toward him. A sudden burst of acceleration puts us right on him, breathing down his neck.

JON  
What the fuck!?

JON jerks his body around viciously, he scans the room. He walks deeper into the garage, looking around, finding nothing. He snatches the brownies and scurries back to the door.

LISA  
(O.S.)  
Baby, are you lost out there or something?

MARIA  
(O.S.)  
Come on, dude, I need chocolate!

JON  
I'm coming, I'm coming.

A STRANGER'S POV - JON steps into the house, turning off the light. He shakes his head and giggles to himself. He gives one last glance into the shadows before closing the door.

JON (CONT'D)  
Am I loosing my fucking mind?

INT. JON'S BEDROOM - NIGHT

A STRANGER'S POV - We drift over JON and LISA, they're asleep in their bed. We focus on JON'S unopened eyes. The CAMERA zooms in slowly, until we're finally inside.

EXT. WOODS - DAY

A small girl, 8, blond hair and freckles, rides her BIKE through the woods. Everything on her bike is PINK, besides the two white tires and her white LICENCE PLATE, reading "SARA".

Beyond the woods, a rusty WATER TOWER stands tall with a faded "B" at its upper end.

As SARA attempts to go around a fallen TREE BRANCH, she topples over the handle bars, crushing a fully occupied, HORNET'S NEST. Trapped under her bike, SARA struggles to free herself.

SARA  
Help me! Someone, please help me!

One after the other, hundreds of angry hornets sting her tiny body.

SARA (CONT'D)  
Mommy! Daddy! Help me! Please!

The more they sting her, the lower her screams become.

GIRL  
Some one... Please...

After a few heart-wrenching moments, the child dies. The CAMERA pulls out slowly, establishing the WATER TOWER, as a DARK SHADOW floats over SARA'S CORPSE.

CUT TO:

INT. JON'S ROOM - NIGHT

The CAMERA pulls out from JON'S unopened eyes, he explodes from his sleep.

JON  
Holy fucking shit! Sara's dead!

JON is covered in sweat, extremely terrified. His scream startles LISA, she jumps out of bed and turns on the light.

LISA  
What? Who's Sara? What the hell's going on, Jon?

JON paces around the room for a few moments, before sitting. He buries his face into his hands and begins to cry.

LISA (CONT'D)  
Baby, what's going on? What just happened?

JON  
I don't know, nothing like that has ever happened to me before, babe!

LISA  
Like what? What happened? Who's Sara?

JON

The little girl, they were all over her and I was there. I mean, I wasn't there, but it was like I was right there. It was so bad, Li... She was so helpless.

LISA

Baby, calm down and breathe. You're not making any sense to me. Why are you so upset? It was only a dream.

LISA walks across the room and kneels down in front of JON, she wraps her arms around him.

LISA (CONT'D)

Calm down, baby, I'm here. Your awake now and everything is fine.

JON

Wow, I feel so stupid. Why the hell am I crying?

JON laughs at himself.

LISA

Don't feel stupid, babe, it's just me. Something obviously bothered you about the dream. What happened?

JON

This little girl was riding her bike in the woods. But, it was so real, like I was right there. It was like nothing I've ever experienced before, Lisa. I could feel the breeze on my face, I could smell the pine trees. It wasn't normal, it was something else.

LISA

Babe, some dreams are just really vivid.

JON

No, Lisa, when she fell... I could taste the dust that her bike kicked up. The woods, the tower, I felt myself there.

LISA

What happened to her, Jon?

JON

She fell on a hornet's nest.

LISA

Yeah...

JON

They stung her to death.

LISA

That's terrible, now I understand why you were so upset. But why'd you call her Sara?

JON

It said it on her little license plate. Man, she had one of those little, freckled faces, just like JJ.

LISA

Maybe she symbolized JJ in your dream, and that's what made you so upset.

JON

I don't know, but I didn't like it at all. I never want to experience that shit again.

LISA

You have a check up in a few days, we should tell DR. Napelli about this.

JON

Baby, I'm so sorry, I'm really embarrassed.

LISA

Babe, don't be embarrassed, it's only me.

JON

I just can't believe I was crying like that.

LISA

All men cry, Jon.

JON

Not Marines.

LISA

Even marines, babe. Lets go back to sleep.

JON

I'm really sorry.

LISA  
Don't be sorry, sweetie, I'm always  
here for you.

JON  
I love you.

LISA  
I love you, Jon.

After making their way back to the bed, LISA tucks JON in,  
fluffs her pillows, and turns off the light.

INT. JON'S TRUCK - DAY

We see LISA'S reflection in the VISOR MIRROR, she fixes her  
makeup in the passenger seat.

JON  
Babe, I'm kind of embarrassed to  
bring up the dream to DR. Napelli.

LISA  
Don't worry, I already told him about  
it.

JON  
What? Why?

LISA  
I asked him what it could be. You  
freaked me out, Jon. I want to make  
sure you don't have Post-Traumatic  
Stress Disorder.

JON  
Awe, come on, I don't want to hear  
that shit.

LISA  
I just wanted to make sure, Jon.  
You showed a few symptoms that night.

JON  
Who told you the symptoms?

LISA  
I read up on it a few months ago.  
They sent us a pamphlet in the mail.

JON  
Well, what are the symptoms that I  
showed?

LISA  
Disturbing nightmares... Loss of  
sleep... Emotional breakdowns, just  
to name a few.

JON  
Holy shit, I showed all three. I  
was never told about that.

LISA  
They mail all of the families a  
pamphlet as a precaution. They want  
to educate us about this, just incase  
war vets show any signs of it.

JON  
Well, let's go in and see what the  
deal is.

LISA  
Lets rock.

JON  
Babe, how many times have I told  
you?

LISA  
I know, I know. You say lets rock,  
not me.

JON  
Exactly. Now, lets rock.

INT. DOCTOR'S OFFICE - DAY

JON and LISA stare anxiously at the brass doorknob across  
the room. The knob turns, a man enters with a CLIPBOARD in  
his hands. This is DR. NAPELLI, 50, small, middle eastern.

DR. NAPELLI  
Ok, Jon, everything seems to be  
intact. You are healthy as a horse.

JON  
That's a relief.

LISA  
So the dreams are no sign of Post-  
Traumatic Stress Disorder?

DR. NAPELLI  
No, dreams like these are actually  
pretty common.

(MORE)

DR. NAPELLI (CONT'D)

Twenty percent of people in the world will experience one of these in a lifetime. They call them night terrors.

LISA

Wow, I've never heard of that before.

DR. NAPELLI

Most people don't, but in almost all cases the person only has one night terror. It's only a problem if it continues. We will do a checkup in four weeks. Yes?

LISA

I'll call for an appointment, thank you so much, DR. Napelli.

DR. NAPELLI

Your very welcome, have a nice day.

JON

Take care, buddy

DR. NAPELLI holds the door open, JON and LISA exit the room.

INT. MONROE'S LIVING ROOM - NIGHT

LISA and JON are sitting on the couch watching the news.

JON

Honestly, baby, I feel a lot better.

LISA

Me too, but that was scary, babe. You really freaked me out. I don't think I'd be able to handle that again.

JON

Well... Lets hope that I had my last one.

LISA

Lets hope.

LISA reaches for JON'S hand, he ignores her. JON scoots to the edge of his seat, his attention is captivated.

LISA (CONT'D)

What are you doing, Jon?

Hypnotized, JON crawls toward the television.

JON  
That's the water tower from my dream,  
Lisa. That's the fucking woods!

LISA  
Are you sure?

JON  
I'm absolutely positive.

Words flash across the screen: "Little girl gets stung to death."

JON (CONT'D)  
No fucking way...

A picture of SARA emerges on the screen.

JON (CONT'D)  
Holy fucking shit! That's her!

LISA  
Oh my god. Is that possible?

JON  
If you'd of asked me a few days ago,  
I would've said no.

LISA  
I have chills all over my body.

JON  
Imagine how I fucking feel.

LISA  
She's exactly how you explained her.

JON  
That's because it is her! I knew  
it, I knew that dream was too fucked  
up to be normal.

LISA  
Lets just go up to bed, I'll call  
DR. Napelli in the morning.

JON  
This shit is crazy, Lisa.

LISA  
It really is.

JON  
We have to call DR. Napelli right  
now!

LISA  
 We can't call him now, I'll call him  
 first thing in the morning. I won't  
 forget, trust me I need answers just  
 as much as you do.

Jon is speechless, he looks terrified.

CUT TO:

DARKNESS, We hear HEAVY TICKING.

Quick Images:

\* Obscure flashes of a FIERY CLOCK TOWER.

\* More flashes of a MASSIVE, DARK FIGURE. The Images switch  
 back and forth.

\* The ticking becomes heavier and heavier, until giving way  
 to commanding "DONG!"

CUT TO:

INT. MONROE'S BEDROOM - DAY

JON jolts from his sleep as LISA sits on the bed.

LISA  
 What was that? You scared the hell  
 out of me, babe.

JON  
 Nothing... What's up?

LISA  
 I just got off the phone with DR.  
 Napelli.

JON  
 What did he say?

LISA  
 He was blown away.

JON  
 That makes three of us.

LISA  
 You're having a dream analysis on  
 Wednesday.

JON  
 A what?

INT. MEDICAL LAB - DAY

JON is laying on a HOSPITAL BED, it's attached to a COMPUTER MONITOR and various HIGH-TECH MACHINES. DR. NAPELLI places WIRES on JON'S head and chest.

JON  
I feel like a robot.

DR. NAPELLI  
I feel like I'm building a robot.

JON takes a deep breath.

DR. NAPELLI (CONT'D)  
We're starting the anesthesia, I want you to count backwards from the number ten.

JON  
Ten... Nine... Eight...

JON slips into a deep sleep, the MONITOR begins to create patterns.

INT. LAB OFFICE - DAY

DR. NAPELLI'S going over JON'S charts with a technician. Something catching his eye, he begins to rip through the clipboard.

DR. NAPELLI  
This is impossible.

TECHNICIAN  
Doctor, this procedure is flawless.

DR. NAPELLI  
I know, I know, this is just...  
Something has happened here.  
Something phenomenal is happening to Jon.

TECHNICIAN  
But these readings... They're impossible... They can't be.

DR. NAPELLI  
Oh, they're very real.

TECHNICIAN  
This is a scientific impossibility.

DR. NAPELLI  
This is incredible.

DR. NAPELLI is glued to the clipboard, he and his technician are both astounded.

TECHNICIAN

Have you ever seen anything like this before?

DR. NAPELLI

One time, but not quite like this, nowhere near this dramatic. This is something different.

DR. NAPELLI drops the clipboard on the desk and hustles toward the exit.

INT. MEDICAL LAB - CONTINUOUS

JON wakes up to the sound of LISA'S voice.

LISA

Wake up, baby.

JON

So, am I a psychic?

LISA

The Doctor said that the results were very unique. He should be back soon with the evaluation.

JON

Unique?

LISA

That's all he told me.

JON

Unique, huh?

LISA

Yup, that's what he said.

DR. NAPELLI enters the room.

JON

Lay it on us, Doc.

DR. NAPELLI

Well, this is like nothing else I have ever seen. I have seen things along these lines once, but never like this.

LISA

What exactly do you mean, Doctor?  
What's wrong with him?

DR. NAPELLI

Nothing is wrong with him, something is just different. A humans brain waves should match at all times. When conscious and unconscious, Jon's aren't in unison. It's not even close, it's like an entirely different frequency.

LISA

What could this mean?

DR. NAPELLI

It could mean a number of things, we're very uncertain at this point.

JON

Could you toss a few possibilities at us, were standing in the dark over here, Doc.

DR. NAPELLI

It could be a serious stage of split personalities, a minor psychic episode, or even rekindled memories from a past life. But again, Jon, these are only guesses for now.

LISA

So, there's no solid information?

DR. NAPELLI

I don't want to scare you or anything, but there's no medical or scientific explanation for these readings.

LISA

There's no leads to what could be causing this?

DR. NAPELLI

A long time ago, when I was in Medical school, I saw something a bit similar to this. Don't get me wrong, it was nowhere near as drastic as this, but it was similar.

JON

And...

DR. NAPELLI

Well, Jon, that leads me to this question. Do you have a twin?

JON

No.

DR. NAPELLI

You are sure of this?

JON

Yeah, I'm pretty sure.

DR. NAPELLI

Any siblings?

JON

Nope.

DR. NAPELLI

Are you positive?

JON

Yes, I'm positive. I'm an only child, why does that matter?

DR. NAPELLI

The case in Medical School. It was twin brothers, they interrupted each others thoughts and dreams.

LISA

How did they stop it?

DR. NAPELLI

They simply changed rooms, but like I said, it was only minimally similar.

JON

So, how could this happen to me if I'm an only child?

DR. NAPELLI

That's the problem, Jon, I don't know how this is happening. Your thoughts, dreams, and even your memories are showing signs of being controlled. They're not just being interrupted, they're being heavily manipulated.

JON

How is that possible?

DR. NAPELLI

That's the thing, it's not possible.

LISA

Well, it must be possible if it's happening.

DR. NAPELLI

From what my studies have taught me, your husband's condition is impossible.

JON

That doesn't sound good.

LISA

No it doesn't. So, What are we supposed to do?

DR. NAPELLI

I know of a specialist who is interested in this case. She's a hypnosis therapist, and she contacted me when she found out about you. She's extremely interested in studying you and your dream. She's the best in the world at what she does. Her methods are impeccable, and she could give you a few more answers than I could.

LISA

Who is she, and where do we have to go?

DR. NAPELLI

Dr. Victoria Valentina, she resides in California, but she'll come right to my office. If you're interested, she'll fly here this week.

JON

We're interested.

LISA

Definitely.

DR. NAPELLI

With your consent, I'll contact DR. Valentina today.

JON

You have our permission.

DR. NAPELLI

Very well, Jon, you go home and relax,  
I'll call with details.

LISA

Should we expect a call tonight?

DR. NAPELLI

Certainly, within the next few hours.

JON

Thanks, Doc.

DR. NAPELLI

Your very welcome, Jon.

DR. NAPELLI holds the door, JON and LISA leave.

JON AND LISA

Thank you.

DR. NAPELLI

Your very welcome, bye now.

JON AND LISA

Bye, Doctor.

INT. MONROE'S KITCHEN - DAY

JON and LISA are eating sandwiches at the kitchen table, the  
phone rings.

LISA

Hello, DR. Napelli... Sure, that's  
fine... Thank you so much... Okay,  
we'll see you then... Bye, Doctor.

JON

What's the deal?

LISA

Next Tuesday at nine in the morning.  
You have a dream analysis with DR.  
Valentina.

JON

At DR. Napelli's office?

LISA

Yes.

JON

That was fast.

LISA

It was fast, are you a little nervous?

JON

Not really, I don't really believe in the whole hypnotherapy shit, so I don't know.

LISA

We'll find out whether it's shit or not.

JON

I guess we will.

INT. DR. NAPELLI'S OFFICE - DAY

JON and LISA are sitting patiently in the waiting room. DR. NAPELLI comes through the door, accompanied by DR. VALENTINA, 50, tall, and beautiful.

DR. NAPELLI

Good morning, Jon. Good morning, Lisa.

JON AND LISA

Good morning.

DR. NAPELLI

This is DR. Valentina, she's going to be your dream analyst, through hypnotherapy.

JON and LISA stand and shake hands with DR. VALENTINA.

DR. VALENTINA

Good morning, guys. Are you ready for this procedure?

JON

We're ready for some answers.

LISA

We're very eager to find out anything, DR. Valentina. This entire thing has been pretty mysterious.

DR. VALENTINA

Well, I should be able to answer some of your questions after the hypnosis.

JON

Good.

DR. NAPELLI  
You can follow us into the back  
office.

JON and LISA stand and follow the doctors out of the waiting  
room.

INT. DR. NAPELLI'S OFFICE - CONTINUOUS

JON'S on his back, next to a seated DR. VALENTINA. LISA and  
DR. NAPELLI watch in amazement as DR. VALENTINA goes to work.

DR. VALENTINA  
Just relax... Let the sensation of  
rest take over your body. You are  
becoming so tired, you can not help  
but to sleep... When I snap my  
fingers, you will be totally under  
my control.

DR. VALENTINA snaps her fingers, JON is hypnotized.

DR. VALENTINA (CONT'D)  
Can you hear me, Jon?

JON speaks slowly, from a deep sleep.

JON  
I can hear you.

DR. VALENTINA  
Go back, Jon, back to the first time  
you saw Sara. She's riding her bike  
through the woods... Can you see  
her?

JON  
I see her.

DR. VALENTINA  
Remember, Jon, you're in total control  
of everything. You can pause, fast  
forward, or rewind at any time...  
Do you understand, Jon?

JON  
I understand.

DR. VALENTINA  
What do you see?

A STRANGER'S POV - We drift over JON, he's under full  
hypnosis. We focus on his unopened eyes. The CAMERA zooms  
in slowly, until we're finally inside.

EXT. WOODS - DAY

JON stands in the distance, SARA rides her bike through the woods.

DR. VALENTINA

(V.O.)

What do you see, Jon?

JON

I see Sara.

DR. VALENTINA

Look all around yourself, Jon. Tell me everything that you see.

JON

I see woods... Over the trees, I see the water tower.

DR. VALENTINA

What does the water tower look like, Jon?

JON

It's old and rusty, it has a faded "B" at the top.

JON blocks the sun from his eyes, staring toward the water tower, HEAVY TICKING begins.

INT. DR. NAPELLI'S OFFICE - CONTINUOUS

DR. VALENTINA

Alright, Jon, lets jump forward to the moment that Sara falls off of her bike.

JON

She's stuck, I have to help her!

DR. VALENTINA

Jon, you can't help her.

JON

I can.

DR. VALENTINA

No, you can't, Jon. This has already happened. This is just a simulation in your mind.

JON

Holy shit, they're all over her!

DR. VALENTINA  
Jon, calm down. What else do you see?

JON  
The bees are all over her!

DR. VALENTINA  
Did anyone push her, Jon?

JON  
No, she just fell.

DR. VALENTINA  
Is there anyone else there?

JON  
No.

DR. VALENTINA  
What's happening now?

JON  
She's screaming!

DR. VALENTINA  
Jon, rewind to before she falls off of the bike.

JON  
I see her.

DR. VALENTINA  
Look around again and tell me what you see.

JON  
I see woods... Over the trees, I see the clock tower.

DR. VALENTINA  
You mean water tower?

JON  
No.

DR. VALENTINA  
There's a clock tower over the trees?

JON  
Yes.

DR. VALENTINA  
You told me before that you saw a water tower.

JON  
It's a clock tower, I can hear it  
ticking.

DR. VALENTINA  
Was this clock tower there before?

JON  
No... It wasn't here--  
(beat)  
--OH MY GOD!!!

JON startles everyone in the room as he jolts violently.

DR. VALENTINA  
What's the matter, Jon? What do you  
see?

A STRANGER'S POV - We drift over JON, focused on his unopened  
eyes. The CAMERA zooms in abruptly, we're inside.

EXT. WOODS - CONTINUOUS

JON is staring up at the CLOCK TOWER, it erupts into FLAMES.

JON  
Holy shit!

DR. VALENTINA  
(V.O.)  
What happened, Jon?

JON  
The clock tower, it just burst into  
flames.

DR. VALENTINA  
What clock tower, Jon?

JON  
It's so hot.

INT. DR. NAPELLI'S OFFICE - CONTINUOUS

DR. VALENTINA is standing over JON.

DR. VALENTINA  
What's going on, Jon? You have to  
tell me what you see.

JON  
Sara...

DR. VALENTINA  
Jon, what's the matter with Sara?

JON  
Oh my GOD... She's all...

DR. VALENTINA  
She's all what, Jon?

EXT. WOODS - CONTINUOUS

SARA is faced down in the dirt, missing several extremities,  
There's BLOOD everywhere.

JON  
She's all hacked up, all ripped apart.  
What the fuck!

DR. VALENTINA  
(V.O.)  
No, that can't be, Jon.

JON  
There's blood everywhere.

INT. DR. NAPELLI'S OFFICE - CONTINUOUS

DR. VALENTINA turns toward DR. NAPELLI.

DR. VALENTINA  
Something's not right.

DR. NAPELLI  
How is this happening, Doctor?

DR. VALENTINA  
This isn't possible.

LISA  
We've been hearing that a lot lately.

DR. VALENTINA turns toward JON and places her hands on his  
head.

DR. VALENTINA  
We're going to rewind, Jon. We're  
going to rewind back to before the  
fall.

EXT. WOODS - CONTINUOUS

JON is standing with his hands over his face, scanning the  
woods from left to right.

JON  
This is so fucked up.

DR. VALENTINA

(V.O.)

Jon, are you listening to me?

JON

Her arms are gone... What the fuck, man?

DR. VALENTINA

No, Jon, she was stung to death.

JON

No, there's no bees.

DR. VALENTINA

Jon, I can assure you that there were bees.

JON

No, she was slain!

DR. VALENTINA

Jon, when I snap my fingers you will wake up.

INT. DR. NAPELLI'S OFFICE - CONTINUOUS

LISA and DR. NAPELLI stand from their seats.

JON

WHAT THE FUCK!?

DR. VALENTINA

Three.

JON

OH...

DR. VALENTINA

Two.

JON

MY...

DR. VALENTINA

One!

JON

GOD...

DR. VALENTINA snaps her fingers next to JON'S head.

EXT. WOODS - CONTINUOUS

JON stares at a RUFFLING BUSH.

JON  
There's something in these woods.

As JON backs away from SARA'S mangled body, he trips over her SEVERED ARM.

JON (CONT'D)  
Shit!

Just as JON'S back hits the dirt, a MASSIVE, BLACK SHADOW floats overhead.

INT. DR. NAPELLI'S OFFICE - CONTINUOUS

BLOOD pours from JON'S nose, his body convulses. DR. VALENTINA shakes JON'S unconscious body, no reaction. LISA panics as DR. NAPELLI runs out of the room.

LISA  
What the hell's going on?

EXT. WOODS - CONTINUOUS

JON'S on his back, looking up at the BLAZING CLOCK TOWER. It rises higher and higher from the earth, the TICKING becomes deafening.

INT. DR. NAPELLI'S OFFICE - CONTINUOUS

LISA shakes JON by his shoulders.

LISA  
Baby, wake up!

DR. VALENTINA  
Jon, you are in charge. All you have to do is stop this!

DR. NAPELLI crashes through the door with a BUCKET OF WATER.

EXT. WOODS - CONTINUOUS

A DARK SHADOW hovers over JON, paralyzing him. The TICKING accelerates rapidly, until the CLOCK TOWER comes to a halt. Suddenly, everything is silent.

JON  
(whispering loudly)  
Help me...

"DONG!" The CLOCK TOWER screams, curling like a WAVE of FIRE, METAL, and WOOD. It crashes on top of JON, pulling him straight to HELL.

JON (CONT'D)

AHH!

INT. DR. NAPELLI'S OFFICE - CONTINUOUS

DR. NAPELLI dumps the entire bucket of water on JON'S face, he springs to his feet.

JON

What the fuck?

LISA

What the hell was that?

DR. VALENTINA

That's not supposed to happen, it's never happened before.

LISA

I guess there's a first time for everything, huh, Doc?

DR. NAPELLI

I'm so sorry, Jon, this wasn't supposed to happen.

JON

Damn it, DR. NAPELLI. What the hell was that?

LISA

Look at all of this blood!

DR. NAPELLI

Calm down, Lisa, I am very sorry.

DR. VALENTINA

Something sabotaged the hypnosis. His memory was corrupted, I lost control of his mind.

DR. NAPELLI

Is this even possible?

DR. VALENTINA

It's not supposed to be.

LISA

Well, it looked pretty damn possible to me!

JON

Seriously!

Both Doctors are stunned.

LISA

Someone better say something.

DR. VALENTINA paces back and forth for a few moments, before pulling up a chair and sitting.

DR. VALENTINA

I'm speechless.

LISA

That's not what I wanted to hear,  
DR. Valentina.

JON

Doc, what the hell was that?

DR. NAPELLI

Jon, I'm terribly sorry.

JON

We all know your terribly sorry.  
Tell me something else.

DR. NAPELLI

I just don't understand what has  
happened here.

DR. VALENTINA

This may sound crazy, Jon, but I  
believe you should visit with a  
clairvoyant.

LISA

A clairvoyant? How's talking to the  
dead going to help us?

DR. VALENTINA

I don't know if you believe in  
paranormal activity, but what's  
happening to your husband is  
definitely paranormal.

LISA

Again, how is talking to the dead  
going to help us?

DR. VALENTINA

Clairvoyants do much more than  
communicate with the dead.

JON

How do we go about doing this?

DR. VALENTINA  
I know of some very talented  
paranormal psychiatrists.

JON  
Psychiatrists?

LISA  
Listen, lady... With the shit you  
pulled here today, I think you're  
the one who needs the psychiatrist.

DR. VALENTINA  
I don't mean any harm, Lisa. I'm  
only here to help.

DR. NAPELLI  
Please understand, what happened  
here today is not supposed to be  
possible.

JON reveals the BLOOD on his hands.

JON  
Impossible?

DR. VALENTINA  
I know you're both upset right now,  
but just hear me out. I went to  
school for close to ten years to do  
this work. I am one of, if not the  
best in the world at what I do. The  
level of hypnosis that I had you  
under, makes it impossible to break  
loose from my control. The terrible  
things you were seeing, they weren't  
from your own imagination. I could  
feel something taking over you.

LISA rubs JON'S back, he buries his head in his hands.

LISA  
Are you okay, baby?

JON  
I'm so confused, I feel run down.

DR. VALENTINA  
I'm going to try to explain this to  
you as simple as I can.

JON  
Please.

DR. VALENTINA

An anonymous energy interrupted our connection. Your mind, body, and soul became scrambled, in a tug-of-war, between myself and the unknown energy. The intensity is what caused your nose bleed and your fatigue.

Everyone in the room looks stunned.

DR. VALENTINA (CONT'D)

Does any of this make sense to you?

JON

Honestly?

DR. VALENTINA

This case is unlike anything I've ever heard of. Before the hypnosis, it was unique, now it's moved into the neighborhood of mystifying. This case is continuously breaking the laws of medical science. Impossible things are taking place, super natural things. All of these elements are making this case very intriguing to us.

LISA

You talk about this "CASE" like it's a good thing. It's not just some case, it's our life!

DR. NAPELLI

Lisa, this could be a medical breakthrough. We'd like to do more testing.

LISA

Did it ever occur to you that this "CASE" is affecting our lives?

DR. VALENTINA

I apologize, Lisa, but no one asks for these things to happen.

LISA

And I apologize, DR. Valentina, but go fuck yourself!

JON

Well, that's my queue.

JON jumps to his feet and follows LISA toward the door.

DR. NAPELLI  
Would you be willing to--

LISA  
--Hell no!

The couple storms out of the office.

INT. JON'S TRUCK - DAY

LISA'S driving, JON cleans the blood from his face and hands.

JON  
Did that shit really just happen?

LISA  
Seriously, we should sue that bitch.

JON  
I feel like I'm stuck in a bad dream.

LISA  
Great choice of words, Jon.

JON  
Yeah, I definitely should have thought  
that one through.

LISA  
How are you feeling?

JON  
Out of it.

LISA  
Do you remember what you saw?

JON  
Some stuff.

LISA  
Anything particular?

JON  
The clock tower.

LISA  
It just doesn't make any sense, none  
of this does.

JON  
I know, baby. I'm so sorry for all  
of this.

LISA  
Don't apologize, we're in this  
together.

JON  
I know, I just hate when your upset.

LISA  
I can't believe your nose, and all  
that blood.

JON  
I'm fine, Lisa.

LISA  
How the hell did any of this happen?

JON  
Maybe if we leave it alone, it'll go  
away.

LISA  
That'd be nice.

JON  
I'm taking a long nap and a hot bath.

LISA  
That sounds good.

JON reaches over the center console to hold LISA'S hand.

JON  
I love you, Lisa.

LISA  
I love you back.

INT. BATHROOM - NIGHT

We see a BATH NOZZLE on FULL BLAST, steaming hot water flows.  
The CAMERA pulls out as JON sits back in the TUB.

JON  
This is gonna be good.

JON places a damp WASHCLOTH over is eyes.

JON (CONT'D)  
Oh, yes.

The CAMERA zooms out, into the STEAMY bathroom.

INT. KITCHEN - NIGHT

LISA'S setting the table with PAPER PLATES and PLASTIC CUPS, the doorbell rings.

JJ  
Pizza! Pizza! Pizza!

LISA  
JJ, go get your father.

JJ  
Okay, mommy.

INT. BATHROOM - LATER

JJ  
(O.S.)  
Daddy, get out of the bath, pizza's here!

JON removes the washcloth from his face and reaches for his TOWEL.

JON  
Thank you, little man, I'll be down in a minute.

JJ  
Okay, daddy. Hurry!

JON dries off and slides his PAJAMAS on, tossing his wet towel into the hamper. He steps in front of the SINK and wipes his hand across the FOGGY MIRROR. As his hand slides across, we see a DARK FIGURE lurking close behind him. JON spins around quickly, he finds nothing.

JON  
Not this shit again.

JON continues wiping the fog from the mirror, the bathroom closet creaks open.

A STRANGER'S POV - We can see JON through a slight crack in the closet door. He stares curiously for a few moments, before moving toward us.

JON (CONT'D)  
Who's there?

JON places his hand on the DOORKNOB, taking a deep breath. As he yanks the door open, a BLACK ROBE almost jumps out at him.

JON (CONT'D)

Holy shit!

JON jumps backwards, raising his fist in the air.

JON (CONT'D)

Haha... What the hell's wrong with you, Jon?

JON shakes his head.

LISA

(O.S.)

I can't fend off JJ much longer,  
lets rock!

JON

I say lets rock!

LISA

Of course you do, babe. Now step on it!

JON

I'm coming right now.

JON tosses the BLACK ROBE back into the closet and runs out of the bathroom.

INT. WEIGHT ROOM - DAY

We see a man loading WEIGHTS onto a BENCH PRESS, this is COACH MANTLEY, 50's, a large man. He takes a drink from his water bottle and leans back onto the BENCH, HEAVY TICKING begins. He sets his grip and lifts the bar off of its base. As the bar descends, a MASSIVE, HELLISH FIGURE bombards the weight room, this is the GRIM REAPER.

COACH MANTLEY

What in the hell?

The REAPER approaches with a SCYTHE lifted high above his head. Before COACH MANTLEY can unhand the PRESS BAR, the REAPER slams the SCYTHE straight through his chest, cutting the bar cleanly in half. The REAPER yanks the SCYTHE back viciously, cutting COACH MANTLEY in half, from his sternum, straight through his face and head. BLOOD splashes the walls of the weight room, the TICKING fades out. The REAPER turns his back and begins toward the door. Just before exiting the room, the REAPER looks back over his shoulder.

A BURNING CLOCK TOWER flashes, it lets out a booming "DONG!"

INT. JON'S ROOM - DAY

JON jumps up so fast, that he falls out of bed and slams into the night stand. As the lamp crashes to the floor, LISA busts into the room.

LISA  
Jon, what happened?

JON  
Coach Mantley's dead!

LISA  
What? How did you know?

JON  
He was murdered.

LISA  
No.

JON  
Yes.

LISA  
No, Jon, he had a heart attack.

JON  
No, Lisa! He was murdered this morning, in the weight room.

LISA  
He was found in the weight room this morning, but it was a heart attack.

JON  
Lisa, you have to trust me on this. It wasn't a heart attack, Coach Mantley was murdered. There was blood everywhere, it was brutal, Lisa. We have to do something.

LISA places her hands on JON'S face.

LISA  
Baby, it was just on the news, Coach had a heart attack this morning.

JON  
This is not happening.

LISA  
Another dream?

JON

Yes.

LISA

Unbelievable.

JON

This one was different, something's not right.

LISA

He was all cut up?

JON

Blood everywhere! I'm telling you, he was butchered.

LISA

Babe, the coroner said it was a heart attack.

JON

Well, I say murder, and I have to do something.

LISA

What do you think you can do?

JON

I don't know, baby. I think I'm losing my mind.

LISA

Maybe you just have a psychic gift or something.

JON

The shit that I just had to see is a curse, not a gift. Baby, I know this sounds crazy, but I think it was the Grim Reaper.

LISA

Your right, Jon... That does sound crazy.

JON

Baby, I need you to believe this.

LISA

Jon, I try to support you in everything, but the Grim Reaper?

JON

I have to go.

JON changes his cloths quickly.

LISA  
Where are you going?

JON  
I need to see Father Mitchelle.

LISA  
Jon, your scaring me. Your sounding  
crazy.

JON  
I need help, Lisa, I don't know what  
else to do.

LISA'S speechless.

JON (CONT'D)  
I'll be back soon.

LISA  
I love you.

JON  
I love you.

JON kisses LISA on the lips and runs out of the house. He  
jumps into the TRUCK and pulls away.

INT. CONFESSION BOOTH - DAY

JON  
Father, I need you...

JON leans toward the DIVIDER, it slides open.

FATHER  
What's troubling you, my son?

We see the SILHOUETTE of FATHER MITCHELLE'S face, JON fades  
into the darkness.

JON  
I'm seeing terrible things, Father.  
I don't know if you can help me, but  
I don't know where else to go.

FATHER  
Take a deep breath and explain.

JON  
I had a dream that a small girl was  
stung to death.

(MORE)

JON (CONT'D)

A few days later, it came true.  
Same girl, same location, same death.

FATHER

So, you believe that you had a psychic episode?

JON

No, Father. There's more.

FATHER

Continue...

JON

I had a dream analysis and I saw a hypnotist. They both told me that my condition is scientifically and medically impossible.

FATHER

What condition are they speaking of?

JON

The therapist told me an unknown force is manipulating my unconscious mind.

FATHER

Is there more, Jon?

JON

A whole lot, Father.

FATHER

Continue.

JON

I keep seeing a dark figure and a burning clock tower.

FATHER

A dark figure and a burning clock tower?

JON

Yes.

FATHER

Well, Jon...

JON

Wait, Father. There's one more thing.

FATHER

What is it?

JON

Have you heard about Coach?

FATHER

Such a tragedy.

JON

Last night, I dreamt that the dark figure killed him.

FATHER

He had a heart attack, Jon.

JON

I know, Father, that's what I don't understand. I dreamt that the monster chopped him up, there was blood everywhere.

FATHER

I see...

JON

I'm losing myself, Father. I think I need help.

FATHER

Jon, what I'm about to tell you may sound crazy.

JON

Nothing sounds crazy anymore, Father.

FATHER

Don't be so sure.

JON

Try me.

FATHER

I believe that the devil has his eye on you.

JON

Why me?

FATHER

I don't know, but I know someone who can help you.

JON

Am I cursed or something?

FATHER

I believe you are cursed, Jon. You speak of this dark figure, have you been seeing it outside of your dreams?

JON

Yes.

FATHER

I didn't want to say this, Jon, but I think the Reaper's stalking you.

JON

As in death?

FATHER

Yes.

JON

As in the Grim Reaper?

FATHER

Yes. I know it sounds crazy, but the dark figure and the burning clock tower...

(beat)

Jon, I believe you've been cursed with the eyes of Death.

JON

I knew it...

FATHER

You knew it?

JON

This morning, I told Lisa that the Grim Reaper murdered Coach Mantley.

FATHER

Well, Jon... I think your on the right track.

JON

But why me? And what does this mean?

FATHER

I'm sorry, Jon, I don't know much about these things.

JON

You said you know someone who could help me?

FATHER

Emily Ray.

JON

Emily Ray?

FATHER

Yes... Go see her, she'll have all of your answers.

JON

Who is she?

FATHER

She's an old friend of my mother's, mother.

JON

Your mother's, mother? She must be a hundred.

FATHER

She's actually one hundred and four.

JON

How can she help me?

FATHER

Emily's a medium and a clairvoyant. She was a psychic detective in the FBI for forty three years. She was also a witch in the early 1900's. Trust me, Jon, she'll be able to help you.

JON

Point me in her direction.

FATHER

She lives a few hours west.

JON

West? The only thing west of here is woods.

FATHER

Exactly.

JON

I have to go see her.

JON stands up, FATHER MITCHELLE slides the DIVIDER closed.

EXT. CHURCH CEMETERY - DAY

JON and FATHER MITCHELLE are standing at the church GATE.

JON  
Will you let her know I'm coming?

FATHER  
We don't have to.

JON  
Alright then, I should get going.

FATHER  
Jon, don't take anything I said to heart until Emily tells you otherwise.

JON  
I wont, Father. Thank you for everything.

JON shakes FATHER MITCHELLE'S hand before getting into his truck.

FATHER  
Good luck, Jon.

JON  
(whispering to himself)  
I'm gonna need it.

JON honks the horn lightly as he pulls away.

EXT. WOODS - MIDDAY

JON pulls up to a creepy CABIN in the middle of the WOODS.

JON  
Oh my goodness.

JON gets out of his truck and approaches the cabin. Just before he knocks, the door creaks opened. A decrepit, old woman steps into the light. This is Emily Ray, 104, thin stringy hair, a hunched back, and white eyes.

EMILY  
Hello, Jonathan.

JON  
Hello. Did Father Mitchell tell you I was coming?

EMILY  
Sugar, I knew you were coming before Father Mitchell was even born.

JON  
That's amazing.

EMILY  
You haven't seen anything yet.

JON stares at EMILY'S BROKEN EYES.

JON  
Can you help me?

EMILY  
I believe so.

JON waves his hand slowly.

EMILY (CONT'D)  
I'm blind, Jon, but I see much more  
than any set of eyes could ever see.

JON  
I'm sorry, I just...

EMILY  
...You just never looked into blind  
eyes before.

JON  
Well, no.

EMILY  
Most people never have.

JON  
I'm sorry.

EMILY  
Don't apologize. Follow me.

INT. EMILY'S CABIN - CONTINUOUS

EMILY takes JON into her gloomy home and through a BEADED DOORWAY. They come to a small, dark LIBRARY, with a TABLE in the center of the room.

EMILY  
Sit.

JON  
Yes, ma'am.

EMILY  
Give me your hands.

JON reaches out to EMILY with both hands. The moment they touch, she pulls away.

JON  
What? What is it?

EMILY  
These hands have killed many men.

JON  
Yes.

EMILY  
This is no good, Jon.

JON  
What is it? What's the matter with me?

EMILY  
It's the eyes of Death.

JON  
The eyes of the Reaper?

EMILY  
Yes.

JON  
Can you help me?

EMILY  
You're beyond help now.

JON  
That's not what I wanted to hear,  
Emily. What the hell do I do?

EMILY reaches back out for JON'S hands.

EMILY  
You've taken many lives.

JON  
Only in war.

EMILY  
The devil has chosen you.

JON  
How can I get him to un-choose me?

EMILY  
It doesn't work like that.

JON  
How does it work?

EMILY  
I have a book that contains all of  
your answers.

JON  
Sold!

EMILY stands and hobbles to the book shelf, JON looks petrified.

JON (CONT'D)  
Do you need help, Emily?

EMILY  
No, dear, you need help.

JON  
(whispering to himself)  
Funny...

EMILY slides a thick, black BOOK off of the shelf.

JON (CONT'D)  
What's that?

EMILY  
This is your new best friend.

DUST launches into the air as EMILY drops the book in front of JON. He opens the book, finding a sketch of the FIERY CLOCK TOWER on the first page. Below the sketch are the words "DEATH'S CLOCK TOWER".

JON  
That's it! That's the clock tower,  
the one from my dreams.

EMILY  
I know it is.

JON  
What the hell is this?

EMILY  
Death's Clock Tower.

JON  
What's it's purpose?

EMILY  
It's like a holding cell for souls.

JON

What?

EMILY

When your time's up, Death's Clock Tower will call for you. The Reaper retrieves your soul and brings it back to the clock tower.

JON

Then your soul's trapped in the tower?

EMILY

No, the Minions sort out the souls for the devil.

JON

Sort them out?

EMILY

Satan's version of judgment.

JON

You make it sound so smooth and organized, like hell's some giant corporation or something.

EMILY

That's exactly what it is.

JON

This can't be happening.

EMILY

It's happening, Jon.

JON

Why am I seeing him?

EMILY

You can see him because you're cursed, cursed with the eyes of Death.

JON

Why am I seeing different things at different times, but in the same places?

EMILY

Your visions are caught between our world and the underworld.

JON

I'm so confused.

EMILY

Listen to me, Jon. You remember that Sara was stung to death, right?

JON

Yes.

EMILY

Then you saw her cut up, right?

JON

Yes, but which one was real?

EMILY

They were both real.

JON

She died twice?

EMILY

No, we all die once, but our souls can perish separately.

JON

So, Coach was murdered in the weight room?

EMILY

Your coach had a heart attack, but his soul was slaughtered.

JON

This sounds insane, Emily.

EMILY

The insane part is that I'm telling you the truth.

JON

I know, how the hell is this all possible?

EMILY

That's something I can't explain.

JON

So the Reaper's like the devil's employee?

EMILY

No, the Grim Reaper is the devil's slave.

JON

This is crazy. Can you tell me anything else?

EMILY

The Reaper's a sick and demented spirit, he dismantles souls for pleasure. Part of his job is to cover it up, to make the deaths look ordinary.

JON

How can he do that?

EMILY

The devil granted him powers to do it.

JON

I don't even know what to say.

EMILY

I know it sounds crazy, but that's how it is. You'll find all of this in the book.

JON

It's just crazy, hell sounds so organized.

EMILY

It is, everything must flow perfectly. If one little thing is off, mass confusion and destruction will transpire. Again, Jon, it's all in that book.

JON

So, I'm like the Reaper's side kick?

EMILY

No, when the devil decides, you're next in line.

JON

Why'd the devil choose me?

EMILY

You killed many men with no remorse. The devil looks for these things.

JON

But I had to kill, I was at war.

EMILY

Just because the government doesn't call it murder, doesn't change the fact that you killed over eighty men.

JON

This is unbelievable.

EMILY

You have to go now, Lisa's considering calling the police.

JON feels his pockets.

JON

Shit!

EMILY

Your phone's under your passenger seat. You have 9 missed calls, all from Lisa.

JON

Wow.

EMILY

Yeah, I get that a lot.

JON

I have so many more questions though.

EMILY

You have all of the answers in your palms, I promise.

JON looks down, he grasps the BOOK tightly.

JON

Thank you, Emily.

EMILY

Good luck, Jon. Read everything.

JON

I will, trust me.

JON walks out the door, EMILY follows him.

EXT. WOODS - CONTINUOUS

As JON jumps into his truck, EMILY peeks her head out the door.

EMILY  
Page sixty-six.

JON  
Yeah?

EMILY  
Read that first, trust me.

JON  
Page sixty-six, I got it.

EMILY  
Good luck, Jon.

JON  
Thanks again, Emily.

EMILY  
Your welcome.

EMILY closes the door, JON pulls away.

INT. MONROE'S KITCHEN - NIGHT

LISA'S pacing through the kitchen, the phone rings. She nearly jumps over the table to get to it.

LISA  
(on phone)  
Hello?

JON  
(from phone)  
Baby, listen.

LISA  
You son of a bitch!

JON  
No, don't be mad, I'll explain everything when I get home. I'll be there soon! I love you! Bye!

LISA  
No, Jon! Jonathan! Shit!

LISA slams the phone down and marches out of the kitchen.

INT. FAMILY ROOM - LATER

JON creeps through the front door, LISA pounces on him.

LISA  
Who the hell do you think you are?

JON  
No, Lisa, look.

JON holds up the BOOK, LISA slaps it to the floor.

LISA  
You wake up and run out of the house like a lunatic, you come home twelve hours later, and expect a dictionary to cover your ass?

JON  
Lisa, listen.

LISA  
No, Jon, we haven't even spoken about Coach yet. I don't know what's going on with you, we're supposed to be in this together. You don't run off leaving me and JJ behind. That's not the kind of man you are, and that is not the man I married.

JON  
Your right, Lisa. I'm sorry for doing the wrong thing. You know I love you and JJ more than anything in this world. I just needed some answers.

LISA  
Answers? Where the hell did you go?

JON  
Listen, I dreamt that Coach was dead in the weight room. It was the same place that he died, at the same time that he died.

LISA  
Okay.

JON  
But, I saw him being brutally murdered.

LISA  
Jon, he had a heart attack.

JON  
No, his body had a heart attack, Lisa. But I was seeing his souls death.

LISA  
His soul? What are you talking about?

JON  
Lets go make some coffee, I'll explain everything.

LISA  
You better have a damn good story.

JON  
I do, Li. Trust me.

LISA  
I almost called the cops.

JON  
I know.

LISA  
You know?

JON  
Yeah, that's part of my damn good story.

INT. KITCHEN - LATER

LISA makes coffee while JON shuffles through the pages of "DEATH'S CLOCK TOWER".

JON  
Sixty-six, sixty-six, sixty-six.

LISA  
Jon, talk!

JON looks up and pushes the book away from him.

JON  
Sorry, baby.

LISA  
Start from, "I ran out of the house."

JON  
Okay, I went down the street and talked to Father Mitchelle. He told me that the devil's cursed me with the EYES OF DEATH.

LISA  
EYES OF DEATH?

JON  
Yes. Like, Death!

LISA  
Like, the Grim Reaper?

JON  
Yes.

LISA  
You can't be serious.

JON  
That's exactly what I said at first.

LISA  
At first? You can't actually believe that.

JON  
Lisa, he told me that the devil has his eye on me.

LISA  
Our priest told you this?

JON  
Yes, Lisa! Then he sent me to the middle of nowhere to meet this old, blind woman.

LISA  
Who?

JON  
Emily Ray.

LISA  
Who the hell is that, and for what?

JON  
She's a medium and a clairvoyant. She was in the FBI, and she was a witch in the early 1900's.

LISA  
Witch?

JON  
Yes. Like, magic spells and shit.

LISA  
Magic spells and shit? How does Father know this lady?

JON  
She was a friend of his grandmothers.

LISA  
His grandmother?

JON  
Yes.

LISA  
She must be one hundred years old.

JON  
That's exactly what I said. She's actually one hundred and four.

LISA  
So that's where you were all day?

JON  
Yes.

LISA  
And what did this witch tell you?

JON  
The devil's chosen me to be the next Grim Reaper, because I've killed so much, with no remorse.

LISA  
Jon, this sounds like a Stephen King story. I mean, do you realize how crazy you sound?

JON  
I thought it sounded crazy too, Lisa, until I started reading this.

JON lifts the BOOK off of the table.

LISA  
I'm trying to have an opened mind, Jon. Some crazy things have been happening since you've been home, but this is way out there.

JON  
I know, babe, but I really think it's true.

LISA  
What did you say about his soul getting murdered?

JON

The Grim Reaper is the slave of the devil. When it's your time, he comes to earth to take your soul back to Death's Clock Tower.

LISA

Like the book.

JON

Just like the book.

LISA

Alright, keep going.

JON

Once in the tower, the minions sort out all of the souls.

LISA

It sounds so organized.

JON

That's exactly what I said. But it has to be organized, because if one thing is off, Death's clock tower will implode.

LISA

I don't even know what to say.

JON

Lisa, The Reaper's slaughtering these people and covering it up.

LISA

Explain it to me.

JON

When the Reaper kills you, it's really your soul that's dyeing. Your body dies an ordinary death.

LISA

So under hypnosis, when you saw Sara getting chopped up, it was real?

JON

Yes.

LISA

So the Grim Reaper chopped Sara up, then covered it up with bee stings.

JON

Don't be a smart ass, this is serious,  
Lisa!

LISA

It sounds so crazy.

JON

Sara's soul was slaughtered, that's  
what I was seeing under hypnosis.  
Just like Coach, he had a heart attack  
but his soul was slaughtered.

LISA

How are you seeing both deaths?

JON

I'm cursed with the Eyes of the  
Reaper. My visions are getting caught  
between our world and the underworld,  
that's why I've been seeing both  
deaths.

LISA buries her face in her hands and giggles lightly.

JON (CONT'D)

Are you seriously laughing?

LISA

You can't believe all of this.

JON slams his fists on the kitchen table.

JON

Fuck! I need you to believe me,  
Lisa!

LISA

Don't you dare yell at me, Jon! You  
go gallivanting around for twelve  
hours without one single phone call.  
Then you come home and tell me the  
devil's after you. You tell me that  
you're the next Grim Reaper, and you  
expect me to act normal? Are you  
fucking kidding me?

JON

Lisa, let me show you the book.

LISA

You're going crazy, Jon, I think we  
need to get you serious help.

JON

You think I don't know that? I'm loosing my fucking mind, Lisa! If you'd just look at the book, you may believe me.

LISA

JON...

JON

No, Lisa. I know it sounds crazy, but you're not helping me. You're making it harder for me, we're supposed to be in this together, remember?

LISA stands up, she pours two more cups of coffee and sits.

LISA

What do you want me to say, Jon?

JON

You thought I was crazy when I told you I dreamt the future, then I did it again. The doctors had no explanation for what was happening to me. Doesn't that make you think it's something paranormal, and that this could all be real?

LISA

I'm sorry, Jon. I know that this is hard for you, it's hard for the both of us. We're in this together, it's just really hard to believe. I want to know what's in that book.

JON

That really means a lot to me right now.

LISA reaches across the table to hold JON'S hand.

LISA

I want to believe you, Jon.

JON

Emily told me to read page sixty-six.

LISA

Lets read it.

JON opens to page Sixty-six, he scans the page from top to bottom.

JON

When your time's up, the Reaper's released by the sound of the clock tower.

LISA

You were saying that you saw a burning clock tower.

JON shuffles back to the first page, he holds his place on page Sixty-six with his other hand.

JON

Look... This is the tower, it's identical.

LISA

You've got to be shitting me.

JON

I wish! This explains the black figure stalking me.

LISA

You've only seen him in your dreams though, right?

JON

No.

LISA

Never in our house though, right?

JON

He's been in the house.

LISA

You have the Grim Reaper coming in our home, Jon!

JON

Calm down, baby. I don't think he can hurt us.

LISA

You don't think he can hurt us? That's not good enough, Jon. Keep reading that book and find out. If your wrong, we're moving.

LISA scans the room, scared.

LISA (CONT'D)

Is he here?

JON  
Wait, babe. I'm reading.

LISA  
Is he here, Jon?

JON  
Stop it, Li. If he was here, I'd be running.

LISA  
What else does the book say?

JON  
Once the tower sounds, the Reaper has 66.6 seconds to retrieve the soul.

LISA  
66.6 seconds... Clever.

JON  
Exactly.

LISA  
Get the hell outta here, it really says that?

JON  
Yup.

LISA  
Anything else?

JON  
Lots more, it says that you can only see the Reaper when it's your time.

LISA  
So for that 66.6 seconds, you can see him?

JON  
Yup, but no one ever lives to tell about it.

LISA  
Well, someone had to have in order to write this book.

JON  
Good call.

LISA  
So we're safe until it's our time?

JON

That's right, it says that everything is very uniform. The Reaper can only kill you if your time is up. It says that if a soul is taken out of order or not taken in time, DEATH'S CLOCK TOWER will self destruct.

LISA

Self destruct?

JON

Yes, if everything isn't precise, the tower will implode and crumble into hells fire.

LISA

The book makes hell sound like the military.

JON

That's exactly what it is, except the Reaper didn't sign up. He was drafted... And now he's the devil's slave.

LISA

And you're supposed to be his replacement?

JON

I hope not, but it's a possibility. I have to read more.

LISA

I'm scared, Jon.

JON

You believe me now?

LISA

I mean, it sounds so crazy.

JON

Lisa, I'm scared too, but I need you to believe me.

LISA hesitates.

LISA

I believe you, Jon. I'm just worried about you.

JON  
I'm really scared, Lisa, but I'm  
trying to be brave.

LISA  
I know you are, Jon. You're the  
bravest man I've ever met.

JON  
I'm so sorry for all of this.

LISA  
No, baby, we're in this together.

JON  
Forever?

LISA  
Forever, now stop apologizing and  
lets get to bed.

JON  
You go ahead, I have to read more.

LISA  
Don't be too late, Coach's memorial  
is tomorrow.

JON  
I'll be right behind you.

LISA kisses JON on the head.

LISA  
I love you.

JON  
I love you, Lisa.

LISA goes upstairs.

INT. KITCHEN - DAY

LISA comes into the kitchen, JON'S asleep with his face in  
the book.

LISA  
Jon, get up.

JON lifts his head out of the book, revealing dark rings  
around his eyes.

LISA (CONT'D)  
You look like death.

JON  
Great choice of words, honey.

LISA  
Sorry about that. What time did you  
get to sleep?

JON looks at the clock on the wall.

JON  
About an hour ago.

LISA  
Learn much?

JON  
Too much.

LISA  
What do you think?

JON  
I think I'm screwed.

LISA  
Why?

JON  
Emily was right.

LISA  
About?

JON  
It says that anyone who can kill  
without remorse can replace the  
Reaper.

LISA  
But you had remorse for those men,  
didn't you?

JON  
Never.

LISA  
That's not good, Jon, you're a  
Christian.

JON  
I know, baby, but they were the enemy.

LISA  
How many men, Jon?

JON  
A lot of men.

LISA  
Don't give me that shit, how many?

JON  
Are you sure you want to know?

LISA  
Ten? Twenty?

JON  
Eighty-eight.

LISA  
JONATHAN!

JON  
I told you.

LISA  
Eighty freaking eight?

JON  
Yes.

LISA  
And you're wondering why you caught  
the devils attention? That's eighty-  
eight lives you took, eighty-eight  
souls that you gave to the Reaper.

JON  
I'm next, aren't I?

LISA  
I don't know anymore, Jon.

JON  
I have a son and a wife. I don't  
want to die, I don't want to be Death.

LISA  
We can't do this now, wait until JJ  
goes to school.

JON  
I have to go.

LISA  
Jon, we have Coach's memorial in an  
hour.

JON  
I'm sorry, baby, I can't do this.

LISA  
Your not gonna come?

JON  
No.

LISA  
Am I supposed to go alone?

JON  
I'm sorry, Lisa. Go with Maria.

LISA  
You're such an asshole, Jon. I thought we were in this together.

JON  
We are in this together, Lisa. I just need some time.

LISA  
We all need some time, Jon. You can't hide from life. It's not fair to me and It's not fair to your son.

JON  
I don't know what else to say to you, Lisa. I'm just not myself right now.

LISA  
I'm trying to be supportive, Jon, but you're making it hard. Take a nap and clean yourself up, you look like shit.

LISA stomps up the stairs.

JON  
(under his breath)  
What the hell's happening to my life?

JON grabs the BOOK and runs out to his truck.

INT. JON'S ROOM - CONTINUOUS

LISA'S approaching her BEDROOM WINDOW.

LISA  
Are you kidding me?

EXT. MONROE'S DRIVEWAY - CONTINUOUS

The CAMERA pulls out. Through the upstairs window, we see LISA shaking her head as JON pulls out of the driveway.

INT. MARIA'S CAR - NIGHT

LISA'S in the passenger seat, MARIA'S driving. LISA dabs her tears with a tissue.

LISA

I just don't know what to do anymore.

MARIA

I wish I knew what to say, sweetie, but I'm lost with the whole Grim Reaper ordeal.

LISA

Should I have him committed for some testing.

MARIA

You can't just commit your husband, babe. Your marriage could fall apart.

LISA

I know, I know, I'm just so confused. I can feel our marriage dissolving.

MARIA

I know, girl, but committed?

LISA

He's convinced that he's the next Grim Reaper. If he starts telling everyone that, he's going to end up in prison.

MARIA

What about JJ?

LISA

I don't know anymore.

MARIA

I think you should talk to Jon before you call the hospital.

LISA

He'll never let me do this. I don't even want to do this, I'm just afraid of what he might do next.

MARIA

He loves you, Lisa, and he loves JJ.

LISA

I know, but he's not himself.

MARIA

He's a good husband and a great father.

LISA

He really is.

MARIA

You should talk to him tonight, JJ is staying at our house.

LISA

Thank you so much.

MARIA

Is JJ'S bag packed?

LISA

That's right, football camp starts tomorrow morning.

MARIA

Yup, eight in the morning.

LISA

Two weeks, right?

MARIA

Yes. This would be a great time for you to figure everything out.

LISA

Your right. His bag is packed, it's in my trunk. It slipped my mind with all of this shit going on.

MARIA

Just toss it in my car and we're set.

MARIA pulls up to the MONROE'S house, LISA composes herself.

LISA

Thank you for everything, girl.

MARIA

Your family, now stop thanking me and give me a hug.

LISA wraps her arms around MARIA, avoiding her bulging stomach.

MARIA (CONT'D)  
I know, I'm huge.

LISA rubs MARIA'S belly.

LISA  
You look great.

MARIA  
Get in there and talk to him.

LISA  
I'm so dreading this.

MARIA  
Are you gonna be okay, girl?

LISA  
I'll be fine, I just can't believe this is happening to us. You know?

MARIA  
I know, sweetie, but you have to take life as it comes. You're strong, I know you'll be fine.

LISA  
The crazy thing is, something inside of me wants to believe him.

MARIA  
That's because you love him.

LISA glares out the window, toward her house.

LISA  
I do, till Death do us part.

LISA jumps out of the car.

LISA (CONT'D)  
I'll be right back with the bag.

MARIA  
Alright.

LISA tosses the bag into the car and shuts the door.

LISA  
Wish me luck.

MARIA  
 Good luck, babe, and keep your head  
 up.

LISA  
 Always. I love you, girl.

MARIA  
 I love you back! Call me later.

LISA  
 I will. Bye!

MARIA  
 Bye!

MARIA rolls up the window as she pulls away.

INT. KITCHEN - CONTINUOUS

We're focused on LISA'S face as she approaches the kitchen,  
 her jaw drops.

LISA  
 What the hell's going on, Jon?

The CAMERA pulls out, JON is laying face up on the kitchen  
 table. We can hear him wheezing from across the room.

LISA (CONT'D)  
 JON!

LISA stomps her feet as she yells.

LISA (CONT'D)  
 JON!

JON has no reaction. LISA notices an empty TEQUILA BOTTLE  
 on the floor.

LISA (CONT'D)  
 JON!

JON throws up, he gags as it pours back into his mouth.  
 LISA rolls him off of his back and calls 911.

INT. HOSPITAL - MIDDAY

LISA sits at the foot of JON'S HOSPITAL BED, she looks  
 exhausted. An unshaven and ragged JON finally wakes up.

JON  
 What happened?

LISA  
You don't remember anything?

JON  
Ugh, my head.

LISA  
Your head?

JON  
Where's the book?

LISA  
In our kitchen sink, covered in your  
puke.

JON  
I have to get home, I need the book.

JON attempts to get up, LISA shoves him back down.

LISA  
Lay down, Jon. We need to talk.

JON  
I can't talk now, I have to get home.

LISA  
Your not going anywhere, you're very  
sick.

JON  
I'm not sick, I'm fine.

JON coughs hard, his lips become a shade of purple.

JON (CONT'D)  
What the hell was that?

LISA  
Allow me to refresh your memory!  
You skipped Coach Mantley's memorial  
to drink a bottle of tequila. You  
puked into your own lungs, now you  
have pneumonia.

JON  
I have to get out of here!

LISA  
Don't you dare yell at me, Jon! You  
could have fucking died. Think about  
that! What would I have told JJ?  
Don't you care, Jon?

(MORE)

LISA (CONT'D)

I'm looking at you and I can't find my husband. Your not Jon anymore. You have to get a hold of yourself or I'm going to have to get you help.

JON

Get me help? I'm fine, Lisa. You're the one who needs help. Wait and see, everything that I say is true, EVERYTHING! I need my book, I need "DEATH'S CLOCK TOWER"!

LISA shakes her head, turning her back to JON.

LISA

I'm so sorry, Jon. This is for your own good.

THREE GUARDS enter the room, accompanied by a DOCTOR. The GUARDS restrain JON as the DOCTOR sticks a NEEDLE in his arm. LISA'S eyes fill with tears, she runs out of the room.

EXT. HOFFMAN'S FRONT YARD - NIGHT

The CAMERA slowly rounds a MAILBOX, we see HOFFMAN printed across it's plastic body, HEAVY TICKING begins. The CAMERA glides up the walkway and straight through the front DOOR, up the STAIRS and into ERIC and MARIA'S bedroom. The CAMERA rotates 180 degrees to reveal the GRIM REAPER, he stands at the foot of the bed. Wearing a BLACK CLOAK and possessing a razor-sharp SCYTHE, the REAPER'S terrifying. He stairs down at the sleeping couple, making his way to MARIA'S side of the bed.

INT. HOSPITAL ROOM - NIGHT

JON is restrained in his hospital bed, he tosses and turns in his sleep.

INT. HOFFMAN'S ROOM - CONTINUOUS

The GRIM REAPER smashes his fist through MARIA'S abdomen. She doesn't even flinch as he rips the unborn BABY from her stomach.

INT. HOSPITAL ROOM - CONTINUOUS

JON'S eyes open wide, he screams.

JON

Help! Unstrap me, please! I have to get the fuck out of here!

A DOCTOR comes into the room and injects a NEEDLE into JON'S arm.

JON (CONT'D)

No, please! Don't put me under, the  
Reaper's coming! Please!

JON nods out.

INT. HOFFMAN'S ROOM - CONTINUOUS

The CAMERA shifts quickly around the room, a BABY CRIES. The CAMERA stops, focusing on a large SHADOW on the far wall. We can make out the GRIM REAPER, he holds the BABY upside down by it's foot, UMBILICAL CORD still intact.

DEATH'S CLOCK TOWER flashes on the screen, the TICKING becomes earsplitting. The CAMERA focuses back to the REAPER'S SHADOW as he heaves the baby across the room. We hear a loud THUMP, the CRYING finally stops. The CAMERA drifts slowly across the room, we see blood dripping from a vast hole in the wall.

DEATH'S CLOCK TOWER flashes on the screen, the TICKING gives way to a monstrous "DONG!"

INT. HOSPITAL ROOM - CONTINUOUS

JON'S eyes open wide.

JON

(whispering loudly)  
The baby...

JON'S eyes close again.

INT. HOSPITAL ROOM - DAY

LISA

I brought you breakfast.

JON

The baby's going to die.

LISA

Please stop it, Jon.

JON

The Reaper is going to take Maria's  
baby tonight.

LISA

You have to stop saying these things,  
Jon. They're talking about shipping  
you to a mental institution.

JON

What?!

LISA

If you don't prove that you're mentally stable, you'll be sent to an asylum.

JON

Please, Lisa, it was one of those dreams again. It's going to happen. We have to warn them.

LISA

Did you not hear anything I just said? I can't take this, Jon.

JON

Just unstrap me, please, just one arm.

LISA

I'm sorry, Jon, I can't do that.

JON

Will you at least call her?

LISA

Yes, Jon, I'll call Maria.

JON

Tell her the Reaper is coming for the baby... Tonight!

LISA

I will.

JON

Promise me, Lisa.

LISA

I can't, Jon. I can't tell her that.

JON

Call her and tell her or the baby's dead!

LISA

Please stop this, Jon.

A NURSE comes into the room and sticks a NEEDLE in JON'S arm.

JON  
No, please... I have to get out of  
here. The baby's in danger!

JON immediately loses consciousness, LISA leaves the room in tears.

INT. HOSPITAL WAITING ROOM - MIDDAY

LISA'S laying on a two person COUCH, sound asleep.

INT. HOSPITAL ROOM - NIGHT

JON wakes up and looks directly at the CLOCK.

JON  
Two in the morning? I have to get  
the fuck out of here!

JON tugs on the STRAPS for a few moments, they're unbreakable.

JON (CONT'D)  
Bathroom! I have to go to the  
bathroom!

A guard walks into the room and unstraps JON'S ankles.

GUARD  
No bullshit, Jon. Just piss and go  
to bed. I'm too tired for the bull  
shit.

JON  
Come on, man, I'm just trying not to  
piss myself.

The GUARD un-straps one of JON'S arms and elevates the BED.

GUARD  
Here's your pan, now piss.

JON  
What are you a fucking spectator?  
Turn around, son.

GUARD  
Alright, man, just hurry up.

The GUARD turns his back to JON.

GUARD (CONT'D)  
I don't hear no piss.

The GUARD looks over his shoulder.

GUARD (CONT'D)

You, mother fucker!

JON is standing up out of his bed, fully un strapped. The GUARD pulls out a STUN GUN and jabs it toward JON. JON bends the GUARD'S arm and shocks him in the neck, the GUARD collapses. JON lifts him up and straps him to the bed, before patting him down.

JON

Keys, keys, keys.

JON takes the keys from the GUARD'S belt and jumps out the window, still wearing his HOSPITAL GOWN.

EXT. PARKING GARAGE - NIGHT

JON peels out in a silver truck.

INT. WAITING ROOM - NIGHT

A NURSE shakes LISA lightly.

NURSE

Lisa, Jon's gone.

LISA

What!?

NURSE

He attacked a guard and he stole a truck. The cops have already been called.

LISA

Oh my goodness!

NURSE

Do you have any idea where he would go?

LISA

Yes.

EXT. HOFFMAN'S HOUSE - NIGHT

JON pulls around the corner, beeping the horn abundantly. He jumps out of the truck and runs to the front door.

INT. JON'S TRUCK - NIGHT

LISA'S speeding down the highway, a COP CAR follows close behind her. LISA wipes her tears with her sleeve, she mumbles under her breath.

LISA  
What's happening to you, Jon?

EXT. HOFFMAN'S HOUSE - CONTINUOUS

JON pounds on the front door, screaming at the top of his lungs.

JON  
Eric! Maria! Wake up, the baby's  
in danger!

INT. HOFFMAN'S ROOM - CONTINUOUS

MARIA turns on the LAMP and shakes ERIC.

MARIA  
Wake up. Jon's banging on the door.

ERIC  
What the hell? Why?

MARIA  
I don't know, go find out.

ERIC rolls out of bed and runs to the WINDOW.

EXT. HOFFMAN'S HOUSE - CONTINUOUS

We see the upstairs window open, ERIC'S head pops out.

ERIC  
What the hell's going on, man? Why  
the hell are you in a hospital gown?

JON  
I had to bust out of the hospital,  
they're trying to commit me.

ERIC  
What?

JON  
Eric, you have to get Maria to the  
hospital. There's something wrong  
with your baby!

ERIC  
What the hell are you saying?

JON  
Your baby's going to die if you don't  
listen to me.

ERIC

Don't say that shit, Jon!

MARIA

(O.S.)

What's he saying about the baby?  
Why's he saying that?

JON

Maria, listen to me! The baby's  
going to die!

ERIC

Shut the fuck up, Jon!

JON

You have to listen to me, man. I'm  
trying to save your baby.

ERIC slams the window and storms down the stairs, out the  
front door and right into JON'S face.

ERIC

I told you to shut the fuck up, Jon!

JON

I'm trying to help you, Eric. I  
don't want him to hurt the baby.

MARIA walks out of the house with her hand over her stomach.

MARIA

Who is he, Jon? Who wants to hurt  
our baby?

JON

The Grim Reaper! He's coming to  
take the baby's soul tonight!

ERIC

Are you fucking kidding me? Is this  
some kind of sick joke?

MARIA

Jon, I think you need some help,  
honey.

JON

I don't need any fucking help! If  
you don't listen to me, your baby is  
going to die!

ERIC

That's it!

ERIC punches JON in the face, sending him stumbling across the lawn. LISA pulls up and jumps out of the truck, a COP CAR pulls up behind her.

LISA  
What the hell are you doing, Jon?

JON  
I just want to save the baby!

ERIC  
Shut him the fuck up!

COP  
Calm down, sir. Your neighbors are outside and it's very late.

ERIC  
Sorry, officer.

COP  
Jon, I'm going to have to ask you to place your hands behind your back.

LISA runs to MARIA, they embrace each other.

LISA  
I'm so sorry.

MARIA  
Hush. I'm here for you, baby girl.  
Don't apologize.

The COP gets JON restrained as another SQUAD CAR pulls up. RYAN WEBB gets out of the car and runs toward JON.

JON  
I was only trying to help! The Reaper's coming! Tell them I can dream the future, Lisa! Tell them that I'm cursed.

RYAN  
What the hell's going on, Jon?

JON  
You have to listen to me, Ryan. I know it sounds crazy, but I can dream peoples deaths. It's already happened twice, and tonight I dreamt that he's coming for the baby.

RYAN  
Who's coming for the baby?

JON  
The Grim Reaper.

RYAN'S eyes bulge out of his head, his face turns pale.

COP  
Alright, lets go.

The COP puts JON in the back seat, RYAN still has a blank look on his face.

JON  
I just wanted to save the baby.

COP  
Shut up, you.

RYAN snaps out of it, he approaches the crowd.

RYAN  
So... He broke out of the hospital and assaulted a security guard, just to tell you that?

MARIA  
That's all he did.

ERIC  
I can't believe this shit.

LISA  
It's not his fault, Eric. There's something wrong with him.

MARIA  
That wasn't even Jon's eyes I was looking into... It was weird.

LISA  
He hasn't been Jon since he dreamt Sara's death.

RYAN  
Before it happened?

LISA  
Yes.

MARIA  
It's a long story.

RYAN  
Hmm. How long do they want to keep him in the hospital?

LISA  
Six days. They're doing a cerebral testing program.

RYAN  
Six days? They committed him?

LISA  
He needs help, Ryan.

ERIC  
Committed?! What else did I miss?

MARIA  
I'll explain everything to you.

LISA begins to cry, MARIA holds her tightly.

MARIA (CONT'D)  
Don't cry, baby. Everything will work itself out, I promise.

COP  
Alright, I have to get him back to the hospital.

LISA  
I'm going back with him.

COP  
You can't come back, he'll be in lock down for 48 hours.

The COP gets into his car.

RYAN  
You should try to get some rest.

MARIA  
Stay here tonight, Lisa.

ERIC  
The spare room's still company ready, from JJ.

LISA  
Thank you, I don't want to be alone tonight.

RYAN  
Lisa, if you need anything, you know where to find me.

LISA  
I do, thank you so much.

The COP CAR pulls away. JON stares out the window, shaking his head.

RYAN  
Night folks.

ERIC, MARIA AND LISA  
Good night.

RYAN heads to his CAR, everyone else walks into the house.

INT. RYAN'S CAR - CONTINUOUS

RYAN looks disturbed, mind wondering.

RYAN  
(to himself)  
No way...

EXT. HOFFMAN'S DRIVEWAY - DAY

MARIA, ERIC and LISA are all standing by the mail box.

ERIC  
Take it easy, Lisa. If you need us,  
you know the number.

LISA  
Thank you, Eric.

MARIA  
Love you, girl.

LISA  
Love you back.

ERIC  
If you talk to Jon, send our best.

LISA  
I will, Good luck at the doctor's  
office.

MARIA  
Thanks, babe. Bye.

ERIC  
Bye, Lisa.

LISA  
Bye, guys.

LISA gets into JON'S TRUCK and pulls away.

INT. MONROE'S FAMILY ROOM - DAY

LISA is holding "DEATH'S CLOCK TOWER" with both hands, standing in front of a LIT FIREPLACE. She opens to the first page, staring at the SKETCH of DEATH'S CLOCK TOWER. The PHONE RINGS, it startles her.

LISA  
(into phone)  
Hello?... What's the matter,  
Maria?... You what?... I'm on my  
way!

LISA tosses the BOOK into the FIRE and runs out of the house.

INT. HOFFMAN'S HOUSE - DAY

LISA and MARIA are crying in each others arms, ERIC is sitting across the room in silence.

INT. HOSPITAL ROOM- DAY

RYAN walks into JON'S room, holding a small, BLACK BAG.

JON  
It happened, didn't it?

RYAN  
Yeah, she lost the baby.

JON  
I just wanted to help my Godchild.

JON'S eyes tear up.

RYAN  
I'm very interested in how you knew  
this was coming.

JON  
You know how I knew and you don't  
believe me, so why are you here?

RYAN  
See... That's where you're wrong,  
neighbor.

JON'S eyes gain life as he lifts them from the floor.

JON  
You believe me? You think I'm telling  
the truth?

RYAN

I don't think you're telling the truth, Jon. I know you are.

RYAN reaches into his BAG and pulls out an old, tattered NOTEBOOK.

JON

So, you don't think I'm crazy?

RYAN

Hell no! But I probably would if I didn't have this.

RYAN opens the NOTEBOOK, he hands it to JON.

RYAN (CONT'D)

Uncle Ray died in the Vietnam War, this was his journal.

JON

What does this have to do with anything?

RYAN

Before he died, he had the eyes of Death.

JON

It says that in here?

RYAN

Not in those exact words.

JON

What does it say?

RYAN

Toward the end of his life, my uncle was having vivid dreams and premonitions.

RYAN takes the BOOK and begins shuffling through the pages.

RYAN (CONT'D)

He started to know who was going to die, and when. He also wrote about a black shadow that stalked him. The night before he died, he wrote his good byes. He knew what you know. He knew when, he knew where, but he was often wrong about the cause of death.

JON

He wasn't wrong about the cause of death. His mind was just lost in the underworld. The Reaper got your uncle, and now he's after me.

RYAN

How did you learn about all of this?

JON

To make a long story short, I visited a one hundred and four year old witch.

RYAN

What else did she tell you?

JON

She knew a lot, she also gave me a book.

RYAN

"DEATH'S CLOCK TOWER"?

JON

How did you know that?

RYAN

I spent half of my life searching for that book. I know most of its contents, but I would love to see the actual book.

JON

What's your obsession with the Reaper?

RYAN

He's taken everything that I've ever loved. When I was a boy, he took my family. He took my uncle who raised me. Then he felt the need to take my wife, kids, and my dog. You tell me what my obsession is.

JON

Revenge?

RYAN

There's nothing I could ever do to avenge the pain that the Reaper has caused me, but I want to make him hurt.

JON

You need me?

RYAN

You're the only one that can see him  
outside your time.

JON

Your fucking serious?

RYAN

Yes.

JON

Make yourself comfortable here,  
because your ass is crazy.

RYAN

You can do this, Jon! I'll take you  
to the armory to load up. You can  
intercept his next soul retrieval.  
You lock, you load, and you blow his  
ass back to hell... Permanently!

JON

Your ass should be locked up in here,  
not mine.

RYAN

Just think about it.

JON

No.

RYAN

He can't kill you if it's not your  
time, Jon. You'd be invincible to  
him. Like fucking Super Man.

JON stops to think for a moment.

JON

I would, wouldn't I?

RYAN

Yup, because if he doesn't kill in  
order--

JON

--Then DEATH'S CLOCK TOWER crumbles.

RYAN

Yes, sir.

JON

I lost my best friend. My family's  
falling apart. And I'm loosing my  
mind.

RYAN  
All because of Him.

JON  
All because of the Reaper.

JON looks convinced for a moment.

JON (CONT'D)  
No, hell no!

RYAN  
He took my life, Jon. And now he's  
taking yours. He never quits, ever!

JON  
You really think it's a good idea to  
stand toe-to-toe with Death?

RYAN  
You'll catch him off guard. I think  
you can take him.

JON  
Yeah? I think you can take him!

RYAN  
You only have to keep his victim  
alive for one minute and seven  
seconds.

JON  
I'm sure it sounds a lot easier than  
it is.

RYAN  
You can do this, Jon.

JON  
You fight him.

RYAN  
I would give anything to have your  
ability. I would take him out!

JON  
Ryan, you're asking me to kill Death.

RYAN  
I know I am.

JON  
I'm stuck here.

RYAN

After your three day confinement, I can request your released.

JON

I just don't want to make things worse, you know?

RYAN

Yeah, you do have a lot to lose.

JON

My wife and my boy.

RYAN

I understand, Jon. Just don't forget that I'm behind you.

JON

Thanks a lot, Ryan. I appreciate that.

RYAN

Don't mention it, neighbor.

JON

Can you still get me out of here after the third day?

RYAN

I sure can, as long as you stay level headed.

RYAN tosses the BOOK into his BAG and walks toward the door.

JON

Sorry for being a dick before.

RYAN

It's fine, I was asking a lot from you. I shouldn't have been so selfish.

JON

Keep an eye on Lisa for me.

RYAN

Of Course.

JON

Thanks, Ryan.

RYAN

Don't mention it, neighbor.

RYAN tips the brim of his HAT before leaving the room.

INT. MONROE'S FAMILY ROOM - NIGHT

LISA sits alone on the LOVE SEAT, TEARS pour down her face. She looks up at the CLOCK, it strikes twelve. LISA opens up a small DATE BOOK, she crosses out day three of six on her COUNTDOWN for JON'S return.

DEATH'S CLOCK TOWER flashes on the screen, HEAVY TICKING begins. Suddenly, the front DOOR explodes off of it's hinges. We see the fear on LISA'S face as the GRIM REAPER stomps into the house.

LISA  
Oh my GOD, Jon was right!

The REAPER trudges toward LISA, she turns and runs up the stairs.

LISA (CONT'D)  
Somebody help me!

LISA stumbles into her room and locks the DOOR. The REAPER kicks the door down, it's effortless. LISA jumps into the CLOSET, she holds the door shut, both hands on the knob. The REAPER smashes the door into pieces and cocks back his SCYTHE. He continuously hacks at LISA, BLOOD sprays from the CLOSET.

LISA (CONT'D)  
No!

DEATH'S CLOCK TOWER flashes on the screen, the TICKING surrenders to a thunderous "DONG!"

INT. HOSPITAL - DAY

JON bursts out of his bed, he's covered in sweat.

JON  
No, not Lisa.

INT. RYAN'S LIVING ROOM - DAY

RYAN'S watching a movie, his phone rings.

RYAN  
(on phone)  
Hello?... How are you, Jon?... You  
what!?... I'll be right there!

RYAN throws down the PHONE and runs out of the house.

INT. HOSPITAL - DAY

RYAN walks into JON'S room, he's holding two cups of coffee.

RYAN  
Drink this.

JON  
I'm going to do it.

RYAN  
Are you sure about this?

JON  
I'm positive, but You have to get me  
out of here today.

RYAN  
I'll have you out by twelve, they're  
doing your forms now.

JON  
Twelve is too late.

RYAN  
Too late for what?

JON  
I have to be out of here before  
twelve.

RYAN  
I don't know if I can pull that off.

JON leans in toward RYAN, he has a crazed look on his face.

JON  
I need a stopwatch, explosives, and  
lots of fire power.

RYAN  
That's what I'm talking about, buddy!  
What changed your mind?

JON  
He's coming after Lisa... Tonight.

RYAN  
No...

JON  
He's coming at twelve, so you have  
to get me out of here.

RYAN  
I'll have to pull some serious  
strings.

JON  
Pull!

RYAN  
Alright, let me go talk to these  
people.

JON  
Talk fast, we have to get the armory.

RYAN  
Alright.

RYAN takes a deep breath before leaving the room.

INT. ARMORY - NIGHT

JON pulls WEAPONS off of the wall and tosses them into RYAN'S  
BAG.

RYAN  
We have to hurry, Jon. If we get  
caught in here, it's my ass.

JON  
I need a stopwatch.

RYAN  
For what?

JON  
Time.

RYAN  
Good thinking, sixty-seven seconds  
and she lives.

JON  
Exactly, where do we get one.

RYAN  
I actually have one at home.

JON  
Awesome, lets rock!

RYAN zips the BAG and leads JON out of the ARMORY.

INT. MONROE'S HOUSE - NIGHT

JON walks into his family room and opens up the BAG. He empties it onto the floor and begins loading WEAPONS. He straps on a FLACK JACKET and pulls a HAND GRENADE from it's side pouch.

JON

OOORAH!

JON DUCT TAPES C-4 together and sets TRIP WIRES throughout the house. He sets the STOPWATCH to sixty-seven seconds before cracking his knuckles.

JON (CONT'D)

Lets rock!

JON sits in a ROCKING CHAIR, with a SHOTGUN in his lap. He Guards the front door, patiently waiting for LISA to come home.

JON (CONT'D)

(under his breath)

Two hours, baby. Where are you?

INT. RYAN'S HOUSE - NIGHT

RYAN watches through his WINDOW, LISA pulls into her driveway.

RYAN

Good luck, Jon.

INT. MONROE'S HOUSE - NIGHT

LISA comes in the front door.

JON

Stop!

LISA

How did you get here?

JON

Walk slowly toward me.

LISA

What's going on?

JON

Just do it, Lisa.

LISA moves slowly toward JON, until she notices the shotgun in his lap.

LISA  
Why do you have a shotgun, baby?

JON  
Sit down, I have a lot to say to  
you.

LISA spots a TRIP WIRE near the front door.

LISA  
Why is there a booby trap in our  
house?

JON  
This entire house is a booby trap  
right now.

LISA  
For the love of god, tell me you  
didn't assault anyone else. And  
tell me you didn't steal any cars.

JON  
Ryan signed me out and got me the  
weapons.

LISA  
What are the weapons for?

JON  
He's coming, Lisa.

LISA  
Who?

JON  
The Grim Reaper, he's coming for you  
tonight.

LISA  
Don't say that shit, Jon!

JON  
He's coming for you, Lisa.

LISA  
You dreamt this?

JON  
Yes.

LISA  
You must be mistaking, why would he  
want me?

JON

Because it's supposed to be your time. He's coming for you at twelve O'clock, on the dot.

LISA

In an hour?

JON

Yes.

LISA

No!

JON stands up, he takes LISA'S hand.

JON

The Reaper kicks down the door and chases you up stairs. Then he kills you in our closet.

LISA

Why are you saying this, Jon?

JON

Because that's how it's supposed to happen, but I'm going to stop him. I won't let him take you, Lisa.

LISA

You sound crazy again, Jon.

JON

I know I do, but you thought the same thing when I told you the baby was going to die.

LISA

He's really coming to get me, isn't he?

JON

Yes.

LISA

How can you kill the Reaper?

JON

I can't kill him, but if I can keep you alive for sixty-seven seconds... His time runs out.

LISA

I feel crazy for believing you.

JON

I finally feel sane because you do believe me.

LISA

I'm so sorry for everything.

JON

Me too, baby. I love you with all of my heart and I will protect you.

LISA

I know you will.

JON and LISA stand up and wrap their arms around each other.

JON

How are Eric and Maria?

LISA

Not good. I've been over there since it happened.

JON

That's where you were tonight?

LISA

Yes.

JON

Are they mad at me?

LISA

No, they're mad at themselves for not believing you. Eric feels terrible about hitting you.

JON

It's fine, I would have done the same thing.

LISA

You'd have done much worse.

JON

Your right... Where the hell is my son?

LISA

Football camp.

JON

I missed it.

LISA  
You missed a lot, baby.

JON  
Well I'm back now.

LISA  
I'm really scared, Jon.

JON  
I am too.

LISA  
Can you stop him?

JON  
I have to.

LISA  
We don't have much time, Jon.

JON  
I know, I have to brief you on the mission.

LISA  
Brief me on the mission? I'm a house wife, not a Marine.

JON  
Your right. I'm sorry, babe. We have to go over the plan that's going to save your life.

LISA  
As long as it doesn't involve me going into our closet.

JON  
Actually, that's exactly where your going.

JON cocks a SMALL PISTOL and hands it to LISA.

JON (CONT'D)  
Take this and follow my steps.

INT. RYAN'S HOUSE - NIGHT

RYAN is staring out his WINDOW.

RYAN  
Three minutes.

INT. MONROE'S FAMILY ROOM - LATER

LISA looks terrified, alone on the LOVE SEAT. We see JON across the room, lacing up his MILITARY BOOTS. He cracks his neck and picks up his SHOTGUN.

JON  
One more minute, baby.

LISA  
I'm so scared, Jon.

JON  
Just remember your mission, I'll  
keep you alive.

JON cocks the SHOTGUN and sits back in his ROCKING CHAIR.

DEATH'S CLOCK TOWER flashes on the screen, HEAVY TICKING begins.

INT. RYAN'S HOUSE - NIGHT

RYAN taps his feet nervously, staring out his WINDOW.

RYAN  
God bless you, Jon.

INT. MONROE'S HOUSE - CONTINUOUS

LISA takes a deep breath and looks up at the CLOCK, it strikes twelve. We PUSH IN on the front DOOR as the REAPER pounds it from it's HINGES. We hear a DEMONIC GROWL as he steps into the house, turning toward LISA.

LISA  
Holy fucking shit!

JON starts the STOPWATCH and jumps out of the ROCKING CHAIR. He runs into the hallway and stands between LISA and the GRIM REAPER. The REAPER tilts his head, he's confused.

JON  
You want her soul, big boy? You  
come and get it!

The REAPER releases a HELLISH ROAR as he tramples toward JON.

JON (CONT'D)  
Lets rock!

JON lifts his SHOTGUN and blasts the REAPER in the chest, the REAPER stumbles backwards.

LISA  
Holy shit, Jon!

JON  
You have to keep your head, Li.

LISA  
Okay, do I run now?

JON  
Not yet, I'll tell you when to run.

The REAPER gains his balance and storms toward JON. The REAPER takes a few steps before hitting a TRIP WIRE. An EXPLOSION blows the REAPER through the BAY WINDOW, he skids across the LAWN.

LISA  
Is he dead?

JON  
I wish.

INT. RYAN'S HOUSE - NIGHT

RYAN watches for commotion, nothing happens.

RYAN  
What the hell's going on?

EXT. MONROE'S FRONT YARD - CONTINUOUS

The REAPER staggers to his feet and lets out DEAFENING ROAR, before jumping back through the BROKEN WINDOW.

INT. MONROE'S HOUSE - CONTINUOUS

JON cocks his SHOTGUN and turns toward LISA.

JON  
Run now! Go!

LISA runs up the STAIRS.

JON (CONT'D)  
Come get some!

JON pumps another shot into the GRIM REAPER'S chest, the REAPER stumbles backwards. JON hurls the shotgun at the REAPER and retrieves two AUTOMATIC HANDGUNS from his HOLSTER. The REAPER catches the SHOTGUN with one hand and crumbles it like paper. The REAPER takes a few more steps before hitting another TRIP WIRE. The BLAST sends the REAPER tumbling across the family room floor. The room is engulfed with FLAMES as JON dives to the ground, rapidly firing his handguns.

JON (CONT'D)  
 Eat this, mother fucker!

JON hit's the floor and tucks behind the COUCH, avoiding the BLAZE. JON unloads both magazines into the REAPER and runs up the stairs. The REAPER jumps to his feet and stampedes after him. JON stops at the top of the steps and pulls the PIN from his GRENADE. The REAPER lumbers up the steps, disregarding JON.

JON (CONT'D)  
 Death! You know what this is?

The REAPER stops in his tracks, staring up at JON. HEAVY BREATHING becomes a VICIOUS SNARL, as the REAPER creeps up the STAIRWELL.

JON (CONT'D)  
 Boom, bitch...

JON rolls the GRENADE down the STAIRS and runs into his bedroom, slamming the door.

INT. STAIRWELL - CONTINUOUS

The REAPER lifts his knee to his chest and stomps the GRENADE into floor boards, the EXPLOSION blows the entire staircase to pieces. The GRIM REAPER emerges from the flames and proceeds his hunt.

INT. JON'S ROOM - CONTINUOUS

JON tries to barricade the door, we can hear the REAPER'S footsteps.

JON  
 Help me move the bed!

LISA  
 Oh my god, oh my god, oh my god.

They get the bed to the middle of the room, the mattress falls through the frame.

JON  
 Fuck it!

JON lifts his STOP WATCH and shoves LISA toward the CLOSET.

JON (CONT'D)  
 Twenty-seven seconds! Get in the closet!

LISA  
 Be careful, Jon!

JON retrieves his BLADE from its CASE, the REAPER hammers the door to the ground.

JON  
It's me and you!

JON lunges at the REAPER. The REAPER catches JON by his throat and throws him through the wall. The REAPER launches the broken BED across the room with one hand, before tearing the closet door from It's frame.

LISA  
Jon, help me!

JON is across the room, struggling to get to his feet. LISA unloads her PISTOL into The REAPER'S chest, he doesn't even flinch. He lifts his SCYTHE over his head, just before he swings it--

--LISA pulls a CORD from underneath the carpet. SMALL EXPLOSIONS circle LISA as the REAPER swings his SCYTHE. The BLADE skims her hair, as she descends to the first FLOOR. LISA'S body smacks the ground, the GRIM REAPER SCREAMS.

INT. DOWN STAIRS - CONTINUOUS

LISA'S on her back, looking up at the fresh HOLE IN THE CEILING. The REAPER leans over the HOLE and looks down at LISA, the STOP WATCH ALARM sounds.

INT. JON'S BEDROOM - CONTINUOUS

JON  
Go back to hell.

JON picks up his BLADE, the REAPER vanishes into thin air. JON kneels down, in pain, he carves another X into his BOOT SIDE.

JON (CONT'D)  
Eighty-fuckin'-nine.

INT. HELL - NIGHT

DEATH'S CLOCK TOWER sways back and forth, TICKING out of control. FLAMES burst from every orifice as the tower implodes and crumbles to the ground. Through SMOKE and DUST, we see the GRIM REAPER'S SILHOUETTE. He falls to his knees and SHRIEKS IN AGONY, as a MASSIVE WAVE OF FIRE washes him away with the WRECKAGE.

INT. MONROE'S FAMILY ROOM - NIGHT

LISA opens her eyes and looks up at the CLOCK, it's twelve. She jumps off of the LOVE SEAT and runs across the room.

JON opens his eyes and drops the SHOTGUN. He stands and wraps his arms around her, lifting her up, swinging her in circles. JON puts LISA down and kisses her on the lips, over and over again.

LISA  
You did it, baby, you saved me.

JON  
I beat him, I really beat Death.

LISA  
What happens now?

JON  
I don't know, nobody knows.

LISA  
Is it over?

JON  
I think it is, baby, I really do.

The couple looks around the house, there's NO DAMAGE.

LISA  
Thank god we don't have to remodel.

JON  
Imagine.

LISA  
Didn't your mother ever teach you not to throw grenades in the house?

JON  
Haha, that's a good one.

LISA  
That's the first time I've seen your real smile in months.

JON  
Well, this is the first time I've felt free in months.

LISA  
You were amazing out there.

JON  
You weren't too bad yourself, babe.

RYAN creeps into the house and closes the door behind him.

JON (CONT'D)

Don't move!

RYAN

Holy shit, don't shoot me!

Jon runs around the house, disarming all of the explosives.

RYAN (CONT'D)

Damn it, Jon! I almost messed myself.

JON

Would you rather step on a trip wire?

RYAN

Good point. Did he come?

LISA

Oh yeah.

RYAN

You could actually see him, Lisa?

LISA

Yup.

JON

Scary as shit, isn't he?

LISA

Extremely!

RYAN

Haha, hell yes, brother. You did it!

RYAN pats JON on the back, JON unarms himself.

JON

I couldn't have saved her without you.

RYAN

I think it was fate that made you and me neighbors.

JON

Then we have fate to thank for Lisa's life.

LISA

I still can't believe what just happened, it was crazy.

RYAN  
I could imagine.

LISA  
Trust me, you couldn't imagine this.

JON  
I agree with her.

RYAN  
Your something else, Jon.

LISA  
Yes he is.

JON  
I just did what any man would do.

LISA  
No, Jon... You did what a hero would do.

LISA kisses JON on the lips, he pulls away and turns toward RYAN.

JON  
You should take this shit back to the armory, before you get fired.

RYAN  
Good call.

RYAN tosses the WEAPONS into the BAG, he makes his way toward the front door.

RYAN (CONT'D)  
I already feel better, Jon. I hope everything gets better for you.

JON  
I appreciate that, Ryan. Thanks.

RYAN  
No, Jon, thank you.

RYAN smiles and salutes JON, before exiting the house.

JON  
I missed you so much.

LISA  
I missed my husband.

JON  
He's back.

LISA  
For good?

JON  
For good.

LISA  
Promise?

JON  
Cross my heart hope to--

LISA  
--Don't even say it!

JON  
I caught myself.

LISA  
I love you so much.

JON  
I love you, Lisa. Get over here!

JON grabs LISA, he plants kisses all over her face.

EXT. MONROE'S BACKYARD - DAY

SUPER: "TWO YEARS LATER"

JON and ERIC drink beer next to the grill, while MIKEY and JJ toss a football around the yard. LISA and MARIA come out of the house, they sit down at the patio table, both are PREGNANT.

LISA  
Ryan and Katie are on their way over.

MARIA  
I like her.

ERIC  
Yeah, she's sweet.

JON  
I'm happy for him.

LISA  
It is great to see him happy.

ERIC  
Yeah, he's a good guy.

LISA  
He is.

RYAN comes into the back yard, he's accompanied by KATIE, 40, petite, very cute.

RYAN  
How ya'll doing? You've all met  
Katie.

EVERYONE  
Hi, Katie.

KATIE  
Hello, it's nice to see ya'll again.

MARIA pulls out a chair, she pats on the cushion.

MARIA  
Come sit down with the pregnant  
ladies.

KATIE  
Don't mind if I do.

KATIE kisses RYAN on the lips before sitting down with the ladies. ERIC reaches into the cooler and opens a beer for RYAN.

RYAN  
Thank you.

ERIC  
No problem.

JON  
(whispering)  
She's a cutie.

RYAN  
I know it.

ERIC  
Hold on to her.

RYAN  
That's my plan.

JON  
I'm really happy for you, brother.

ERIC  
Me too.

RYAN  
Thank you, guys.

ERIC  
Should we all hug?

JON AND RYAN  
Haha!

JON  
Your something else, man.

KATIE  
It's so cute that you got pregnant  
together.

MARIA  
For the second time.

KATIE  
Wow, that's so awesome.

LISA  
Our boys are two weeks apart and  
this time we're only a week apart.

MARIA  
Yup.

KATIE  
What do ya'll want?

LISA  
As long as they're healthy, we'll  
all be happy.

MARIA  
Exactly.

RYAN  
Amen to that.

JJ and MIKEY come running in from the yard.

JJ  
Mommy, can I sleep at Mikey's house  
tonight?

MIKEY  
Please, aunt Lisa!

LISA  
It's up to your mother.

MARIA  
He can stay over.

JJ

Yes!!

MIKEY

Thank you, I love you!

MARIA

I love you too, now go play.

The boys jump down the stairs and run back into the yard.

JON

Alright, who wants cheese on their  
burgers?

JON unwraps the cheese and takes a head count.

INT. MONROE'S ROOM - NIGHT

We're looking down at JON and LISA, they're both asleep.  
The CAMERA zooms in slowly on JON'S unopened eyes. DEATH'S  
CLOCK TOWER flashes on the screen, the CAMERA pulls out as  
LISA sits up.

LISA

What was that?

INT. MONROE'S KITCHEN - CONTINUOUS

LISA pours a GLASS of water and exits the kitchen. As she  
turns the corner, she bumps into something, dropping the  
glass. The CAMERA follows the glass all the way to the floor,  
it shatters, HEAVY TICKING begins. The CAMERA pans up,  
revealing the GRIM REAPER standing across from LISA, she  
runs. She makes it half way up the STAIRS before the REAPER  
snags her with his SCYTHE. The BLADE enters her lower back  
and bursts through her stomach. The REAPER lifts the SCYTHE  
over his head, LISA'S feet dangle in the air. BLOOD pours  
from her mouth, each of her extremities go limp. The REAPER  
tilts the SCYTHE forward, LISA slides off, slamming onto the  
staircase. BLOOD decorates the walls as her lifeless body  
tumbles down the STAIRS. The REAPER kicks LISA'S body aside  
and storms out the front door.

INT. RYAN'S LIVING ROOM - NIGHT

RYAN and KATIE are watching a movie in the living room.  
CRUMB begins to growl, he paces in circles.

RYAN

What's the matter, boy?

RYAN stands up and looks around the room, he grabs his  
REVOLVER.

KATIE

Why's he growling like that?

RYAN

I don't know, but it can't be good.

The front door blows open, the GRIM REAPER rumbles into the house.

KATIE

What the hell is that?

RYAN

Death.

The hair stands up on CRUMB'S back, his growl is intimidating. The GRIM REAPER crouches and lets out a demonic SCREAM, he charges.

RYAN (CONT'D)

Attack!

CRUMB launches at the REAPER. The REAPER snatches CRUMB from midair, snapping his neck and moving forward. CRUMB yelps as his limp body skids across the floor.

RYAN (CONT'D)

Son of a bitch!

KATIE

Shoot it!

RYAN

Get down and cover your ears!

RYAN pushes KATIE to the floor, unloading two shots into the REAPER'S chest. The REAPER raises his arm, an UNSEEN FORCE launches RYAN backwards. Using a TELEKINETIC POWER, the REAPER has RYAN pinned against the wall. The REAPER lashes his hands through the air, directing KNIVES that fly from the kitchen. The KNIVES puncture RYAN'S HANDS and THIGHS, blood spills from his wounds. Physically pinned on the wall, RYAN watches hopelessly as the REAPER stalks KATIE.

KATIE

Don't kill me, please don't kill me.

KATIE backs herself into a corner, she's hysterical. With nowhere left to go, she drops to her knees and begins to pray.

RYAN

Don't you fucking touch her! I'll kill you!

The REAPER jabs his SCYTHE into the wall and dives into KATIE'S body.

RYAN (CONT'D)

No! Don't hurt her! It's me you want!

KATIE stumbles around the room, clutching her stomach. She falls to the floor and begins convulsing.

RYAN (CONT'D)

Leave her alone! Get the hell out of her!

KATIE struggles to her feet and fights to get upright. She tilts her head back and screams as two SKELETAL HANDS reach out of her mouth. The hands clamp down tightly, snapping her jaw in half. The REAPER tugs and jerks violently, ripping her entire body down the middle. Blood erupts in every direction as her loose CARCASS slaps the ground. The REAPER'S laugh is nightmarish, he steps out of KATIE'S CORPSE like a pair of pants.

RYAN (CONT'D)

You, mother fucker!

The REAPER yanks his SCYTHE from the wall and walks toward RYAN.

RYAN (CONT'D)

Stop right there!

The REAPER stops in his tracks.

RYAN (CONT'D)

You can't fight me like a man? You aren't so tough! You aren't so fucking tough! Let me down! I'll kill you with my bare hands!

The REAPER cocks back and pounds his SCYTHE into the wall, lacerating the WOOD above RYAN'S head.

RYAN (CONT'D)

Fuck you! You can't hurt me anymore! I have nothing left for you to take!

The GRIM REAPER raises his arm, he jerks it back violently. RYAN falls to the floor as the KNIVES egress from his flesh, ricocheting across the kitchen.

RYAN (CONT'D)

You killed her. You fucking killed her.

RYAN struggles to his feet and raises his fists.

RYAN (CONT'D)

Take your best shot.

The REAPER jolts across the room, shattering RYAN'S skull with one punch. RYAN'S face compresses inward, BRAINS explode from the back of his head. The collision sounds like a CAR WRECK as RYAN slams to the floor. The GRIM REAPER tears his SCYTHER from the wall and walks out of the house.

INT. JON'S ROOM - NIGHT

We're looking down at JON in his bed, tossing and turning. DEATH'S CLOCK TOWER flashes on the screen as JON sits up.

JON

What the fuck? Li!

JON is frantically feeling LISA'S side of the bed.

JON (CONT'D)

No...

JON rolls to the side of the bed. Before his feet touch the ground, the bed spirals violently into the air. The entire FRAME shatters, JON'S body recoils from the ceiling to the floor. The REAPER presses his foot down on JON'S throat, HEAVY TICKING begins.

JON (CONT'D)

Where's my wife?

The REAPER takes his foot off of JON'S throat and kicks him across the room. JON slams into the wall, the REAPER lets out an EVIL LAUGH. The REAPER lifts the SCYTHER over his head and throws it at JON, just missing him. The REAPER opens his fist forcefully, the SCYTHER retreats back to his hand like a boomerang.

JON (CONT'D)

Lisa!

JON gets to his feet and runs out of the room. The REAPER follows slowly, he toys with Jon. JON storms down the STAIRS, finding LISA in a PUDDLE of her own BLOOD. He drops to his knees and weeps.

JON (CONT'D)

Lisa, baby, wake up. Please, please wake up!

The REAPER jumps down the STAIRS, shaking the entire house upon landing.

JON (CONT'D)  
You took her, you fucking took her.

JON struggles to his feet and runs out of the house. The REAPER glides with each step, chasing JON into the STREET.

INT. RYAN'S LIVING ROOM - CONTINUOUS

JON storms through the front door.

JON  
He's back! He killed Lisa!

JON runs deeper into the house, turning on the LIGHT.

JON (CONT'D)  
Holy shit.

JON finds RYAN on the floor, his entire face is demolished. He kneels down next to the BLOODY MESS, grabbing the REVOLVER.

JON (CONT'D)  
He finally got you.

JON looks across the room, it's a grotesque sight, a pile of gore.

JON (CONT'D)  
What the fuck?

JON looks harder and harder, he's confused.

JON (CONT'D)  
Is that...

He realizes that it's KATIE, or what's left of her. He leans over and PUKES on the floor.

JON (CONT'D)  
That's fucking disgusting.

JON opens the REVOLVER and looks inside.

JON (CONT'D)  
Four shots...

The REAPER slams through the front door, standing between JON and his only exit.

JON (CONT'D)  
You, sick fuck!

JON fires three shots into the REAPER'S face, he barely flinches. The REAPER hurls the SCYTHE across the room, JON dives out of the way.

JON charges up the STAIRS and lunges out the second story WINDOW. He bounces off of the ground and proceeds up the street.

EXT. CHURCH STREET - CONTINUOUS

JON sprints toward the CHURCH, HEADLIGHTS appear.

JON

Stop!

JON jumps in front of the CAR, it skids out to avoid hitting him. The OLD MAN is petrified, JON tries to get in the car.

JON (CONT'D)

Unlock the door, I need help!

OLD MAN

Don't shoot me!

JON

I'm not going to shoot you, just let me in!

OLD MAN

Please, go away.

JON

I need your help! Something's trying to kill me!

OLD MAN

I'm calling the cops!

JON turns and looks back down Church Street. About three hundred yards away, the REAPER stands in the middle of the road. JON slams his hands on the hood of the car.

JON

Let me in the fucking car!

Without warning, the REAPER continues his hunt. One by one, each STREETLIGHT burns out as the REAPER passes.

JON (CONT'D)

You better get out of here, old man.

JON turns and runs toward the CHURCH.

INT. CAR - CONTINUOUS

The OLD MAN'S KEYS eject from the ignition, flying into the back seat.

OLD MAN  
What the hell's going on?

The OLD MAN switches his HEADLIGHTS on and off, nothing happens.

OLD MAN (CONT'D)  
Oh my god...

EXT. CHURCH STREET - CONTINUOUS

The HEADLIGHTS finally illuminate, revealing the GRIM REAPER standing in front of the CAR. He extends his arm and clutches his FIST. The CAR IMPLODES into to a BALL OF METAL, killing the OLD MAN. The REAPER opens his FIST, launching the ball of metal down the street. The debris lands inches from JON, nearly squashing him.

EXT. CHURCH CEMETERY - CONTINUOUS

The ball of metal crashes to the ground, breaking through the FENCE and rolling over GRAVE STONES.

JON  
Holy shit!

JON looks back, the REAPER'S coming fast.

JON (CONT'D)  
You should'a listened, old man.

JON jumps up the church STEPS.

JON (CONT'D)  
Father! Open the door!

He pounds on the door with both hands.

JON (CONT'D)  
Please, help me!

The REAPER stops at the CEMETERY GATE, JON taunts him.

JON (CONT'D)  
You don't like this place, do you?

The GRIM REAPER bellows at JON, preparing to ambush.

JON (CONT'D)  
You want my soul?  
(beat)  
You can't fuckin' have it.

JON shoots the lock out of the door, it creeks opened.

JON (CONT'D)  
 Unless you come inside... And you  
 take it!

JON turns and runs into the CHURCH. The REAPER disappears, reappearing instantly in front of the church STEPS. He raises his ARM and constricts his FIST--

--SIMULTANEOUSLY--

--An UNSEEN FORCE pulls JON from the THRESHOLD of the church. JON scrapes across the concrete, tumbling into the CEMETERY.

JON (CONT'D)  
 You got me, you sick bastard.

The REAPER uses TELEKINETIC POWERS, dragging JON toward him and lifting him to his feet.

JON (CONT'D)  
 Is your mission complete?

The REAPER forces his arm down JON'S throat. JON'S jaw separates from his skull, he gags, kicking and screaming. The REAPER rips out JON'S HEART and devours it, JON falls to his knees. The REAPER drops the SCYTHER next to JON'S lifeless body, the TICKING fades out. The REAPER lets out a BLOODCURDLING SCREAM and vanishes, his CLOAK falls to the ground.

EXT. HELL - CONTINUOUS

FIRE crackles from every direction, DEATH'S CLOCK TOWER crumbles.

EXT. CHURCH CEMETERY - CONTINUOUS

We're looking down at the SCYTHER, inches from JON'S heartless body.

EXT. HELL - CONTINUOUS

Through the remains of SPLINTERED WOOD and TWISTED METAL, a new TOWER rises from beneath. The CAMERA pushes in on the STOOP of the CLOCK TOWER, it lets out a powerful "DONG!"

EXT. CHURCH CEMETERY - CONTINUOUS

The SCYTHER whips through the air, landing firmly in the GRIM REAPER'S hand. He creeps slowly into the shadows of the Cemetery.

INT. HOFFMAN'S - MORNING

ERIC is sitting on the COUCH, channel surfing.

ERIC

Maria, come in here. Hurry!

MARIA comes into the room, wearing DISH GLOVES.

MARIA

What the hell are you yelling for, man?

ERIC

Jon and Lisa are on the news.

MARIA

What? Turn it up.

ERIC turns up the volume, MARIA sits to listen. The CAMERA zooms into the TELEVISION, showing a picture of JON in his MILITARY UNIFORM. The scene changes to a REPORTER, standing in front of the Church street CHURCH. The BROKEN FENCE and BATTERED GRAVE STONES are blocked off with CAUTION TAPE. The REPORTER takes a deep breath, she looks horrified.

REPORTER

Father, husband, and war hero, Jonathan Monroe committed five counts of murder, before killing himself late last night. Officials report that Monroe broke into Officer Webb's home, stealing his handgun. He shot Officer Webb, his Police dog, and his girlfriend, Katie Sanders. Monroe proceeded back to his home with the handgun, shooting his pregnant wife, Lisa Monroe. Monroe also killed Henry Pollard, an innocent bystander who was driving home from a bowling tournament. Police say that Monroe shot Pollard and stole his car, driving it through the cemetery fence, and over a dozen gravestones. He then broke into the church and shot himself in the head. It's a very sad day in Hickory, we will update you with any new information.

The CAMERA pulls out from the TELEVISION, we see ERIC holding MARIA, she's hysterical. ERIC looks astonished, a TEAR rolls down his face.

EXT. HELL - NIGHT

HEAVY TICKING begins. We see the GRIM REAPER on the STOOP of DEATH'S CLOCK TOWER, pacing back and forth with a SLIGHT LIMP. FIRE blazes from every direction, the TICKING becomes louder and louder.

The TICKING speeds up faster and faster, until it gives way to a thundering "DONG!"

The GRIM REAPER jumps off of the stoop and vanishes into the fire. The CAMERA pulls out all the way, revealing THOUSANDS of CLOCK TOWERS, each being govern by its own REAPER.

FADE OUT: