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. Let's 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 salutes as the OFFICER approaches.

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

OFFICER
We're losing 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 ridic--

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?
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, let's 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 fireplace.

    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. Let's 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
Let's rock.

JON
Babe, how many times have I told you?

LISA
I know, I know. You say let's rock, not me.

JON
Exactly. Now, let's 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
Let's 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 human 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, we're 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.
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 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.
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, supernatural 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 you're 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 creeks 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, let's rock!

JON
I say let's 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 loosing 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 you're 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 won't, 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 Mitchelle tell you I was coming?

EMILY
Sugar, I knew you were coming before Father Mitchelle 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
Let's 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?
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.

Like the book.

Just like the book.

Alright, keep going.

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

It sounds so organized.

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

I don't even know what to say.

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

Explain it to me.

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

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

Yes.

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
Let's 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?
Wait, babe. I'm reading.

Is he here, Jon?

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

What else does the book say?

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

66.6 seconds... Clever.

Exactly.

Get the hell outta here, it really says that?

Yup.

Anything else?

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

So for that 66.6 seconds, you can see him?

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

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

Good call.

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 let's 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 devil's 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. You're 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 stares 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 then 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 hits 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 fame.

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 implode 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
Hol y 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.
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 SCYTHE 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 SCYTHE over his head and throws it at JON, just missing him. The REAPER opens his fist forcefully, the SCYTHE 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 he, 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 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 SCYTHE 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 SCYTHE, 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 SCYTHE 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: